

Developing the Shot

How to use the Transform panel in Lightroom Classic to correct distorted perspectives in landscape images

Beginners' Workshop

Creating neon text effects in Photoshop with layer styles is a fun-and-easy way to make attention-grabbing images

Photoshop®

Cover Image by Fernando Santos | *KelbyOne Member*

COOKING WITH CONTENT-AWARE

Learning to take advantage of Content-Aware in Photoshop is a recipe for success

Rafieienglishclinic.com



TRAVEL

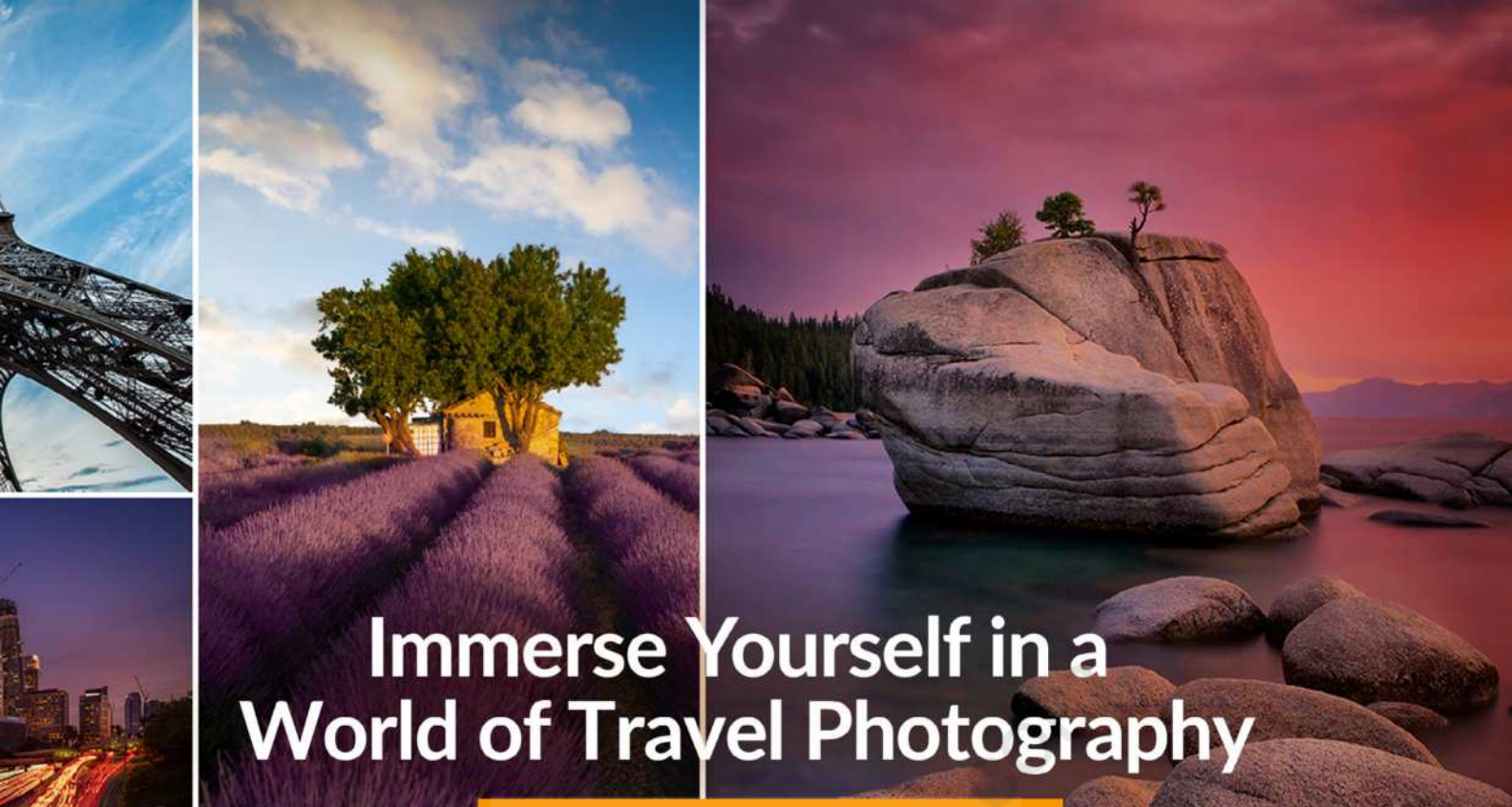
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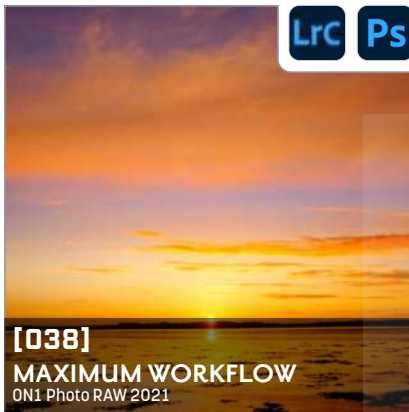
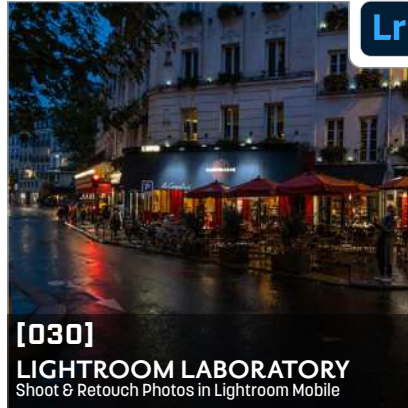
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CONTENTS



DEPARTMENTS

[007] ▶ A NOTE FROM SCOTT

[009] ▶ CONTRIBUTORS

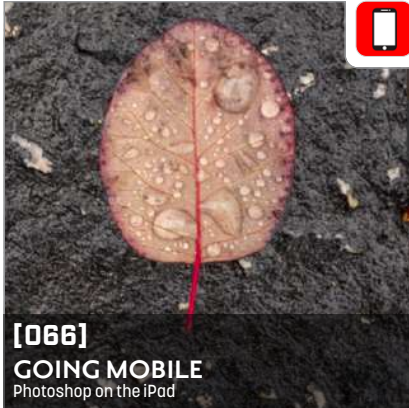
[010] ▶ BENEFIT SPOTLIGHT

[012] ▶ KELBYONE COMMUNITY

[018] ▶ ON THE TWEET

[020] ▶ NEW ONLINE TRAINING

[150] ▶ REVIEWS



ONLINE CONTENT

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

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

Whenever you see this button in an article, click it to go to the KelbyOne site to watch courses that cover similar topics contained in the article.

Whenever you see this button , click it to go to the KelbyOne Online Community to ask questions or make comments about this issue.

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- ▶ [Apple App Store](#)
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GIVE THEM WHAT THEY WANT

Recently, I was looking through some of my old blog posts, and I found one from back in 2008 called “How to Fix the Next version of Anything.” In that post, I posed the idea that Adobe should ask the community which features they wanted next in Photoshop. As part of this idea, Adobe’s engineers would have to agree in advance that whichever top 10 features were requested by the Photoshop community, they’d add those features next, before taking on any other pet projects, or adding those things we didn’t know we wanted until they added them. They wouldn’t have to stop adding those other features, but they’d have to address those top 10 most-requested ones first. In the post I expanded this same idea to any product: If you gave your users the big things they really wanted, you’d have an incredibly happy user base.

I loved the idea, but some of Adobe’s engineers were, shall we say, less enthusiastic. One wrote to me with the famous alleged quote from Henry Ford: “If I had asked people what they wanted, they would have said faster horses.”

In that post, I listed a bunch of features I’d love to see added to Photoshop and, while a couple of them have been added since then, most of them (13 years later) still haven’t. Many of them were low-hanging fruit like interface improvements; there were no features that required super-crazy math or Cirque du Soleil-style coding acrobatics. Here are some of the ones I listed that still haven’t made it into Photoshop:

- I want to see all filters get a user interface makeover so they’re more like the Smart Sharpen filter, with a very large preview, the ability to save your favorite settings to a pop-up menu, and basic and advanced modes to hide features most folks won’t ever use.
- I want a “Do-the-last-step-again” keyboard shortcut that will do whatever I just did again. If I add the Shift key to the shortcut, I want it to do my two last steps again. If I add the Option (PC: Alt) key, it does my last three steps again. It’s like an instant, temporary action, built on the fly as I work.
- I want a better Color Picker, one where I can click on it, and a list of my favorite colors pops down. That way, I can choose a new color with just one click-hold-and-release, and not have to bring up a separate dialog, or keep a panel open.
- I want the Info panel readout built right into both Curves and Levels so I don’t have to have two panels open to do one job.
- I want Adobe to hire an absolute kick-butt, high-end designer to go and replace every default layer style preset, every default action, every default shape, and every default brush with brand-new, kick-butt, really usable ones.
- I want better filters. I want a Clouds filter that actually looks like clouds. I want a Glass filter that makes things really look like glass. I want a Dust & Scratches filter that really removes dust and scratches, and I want a Fibers filter that looks like real fibers.

I’m sure you have your own wish list of Photoshop features, and I’d love to see your ideas if you want to share them over in the [KelbyOne Community](#); I bet I’ll see some I hadn’t thought of, but would love to have added.

I did a similar wish list for Lightroom back in 2010, and a decent amount of the ones on that list have actually made their way into Lightroom, but there are still a few “biggies” on that list that haven’t found their way in there yet. You can read that list by clicking [here](#). (I wrote it back when we were still on Lightroom 3, so this was my Lightroom 4 wish list.)

Even if I don’t get any of the things on my wish list in 2021, we’ll still get lots of new features, tweaks, and enhancements that will make Photoshop and Lightroom even better than before, and that’s a really good thing for us all. Now, if I could just get the Smart Sharpen interface added to the Unsharp Mask filter, well... 😊

Here’s wishing you a way, way crazy better year than last year, and here’s to better and brighter days, and lots of cool new features in the coming year. Stay happy and healthy, and we’ll chat again next month.

All my best,



Scott Kelby
KelbyOne President & CEO
Editor & Publisher

THE MAGAZINE FOR LIGHTROOM & PHOTOSHOP USERS

Photoshop USER

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Yojance Rabelo

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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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Cover Image: Fernando Santos

Each issue we feature cover art by a **KelbyOne Member**

This issue's cover is by **Fernando Santos**. Fernando is a photographer based in Lisbon, Portugal, where he was born back in the 1960s. He's an Adobe ACE in Lightroom, as well as a part-time trainer and aficionado. He started to photograph seriously when cameras became digital, merging his photography passion from his teen years with his IT career as a software engineer. Initially with no particular focus, Fernando became devoted to landscape and travel photography, but he's now focusing on portraits. You can find him online daily at the **KelbyOne Community** where he's also very active. To learn more about Fernando, turn to page 17.

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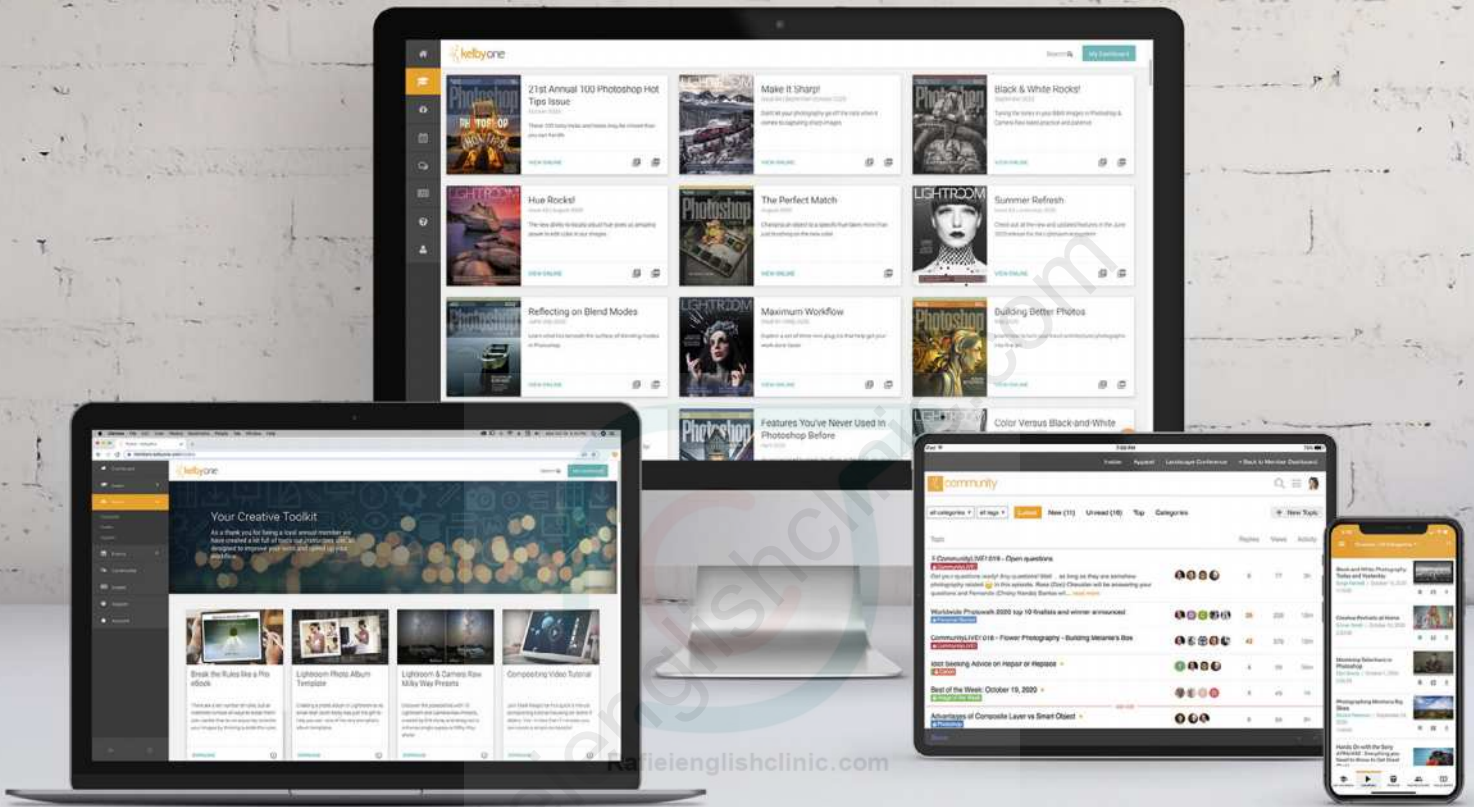
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ARE YOU GETTING THE MOST OUT OF YOUR KELBYONE PRO MEMBERSHIP?



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 41 Winner | Portraits

Capturing someone's best self in a photo is no small feat, but our members rose to the challenge. These portraits shared sweet, moody, intriguing, and inspiring moments that blew us away. Here's the winner of this month's Portraits Member Challenge. Congratulations to Eileen Kotak on this stunning portrait of her son, James!



Eileen Kotak

We also had an amazing runner-up and few incredible honorable mentions. To check out those images, [click here](#) to visit the Insider.

Member Challenge 42 | Your Best Shot of 2020

It's time to look back on the year 2020 and your photography. For this challenge, you can submit any kind of photo—landscape, travel, wedding portrait, nature, wildlife—just make it your best shot of the year! If you can't find an epic shot from the past 12 months, you have until January 24 to make something new. So get to work and blow us away!

Make sure your photo is compelling, tells a story, and demands our attention. Seriously, now is not the time to hold back. Find, create, and edit that killer shot and submit it to our last photo challenge of 2020! 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 January 1, 2020–January 24, 2021.

- Images must be submitted by January 24, 2021, 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, runner-ups, and honorable mentions have even been selected for the cover of **Photoshop User magazine**, so it's a pretty big deal! In fact, Fernando Santos was a runner-up in the Portrait Challenge above, and his image is on the cover of this very issue.

The 12 Days of Christmas on the Creative Toolkit

Did you happen to catch our 12 Days of Christmas on the Creative Toolkit last month? Did you even know we had a Creative Toolkit? If you answered no, then you should immediately stop what you're doing and go check it out. The Toolkit is full of freebies for KelbyOne Pro members. We're talking Lightroom presets, Photoshop actions, textures, eBooks, bonus videos, and more.

And every December we have the 12 Days of Christmas, where every day for 12 days leading up to December 24, we add another giveaway on the Toolkit. This year we have some amazing tools from the likes of Frank Doorhof, Serge Ramelli, Kaylee Greer, Rick Sammon, and Ibarionex Perello (who has a brand-new column in Photoshop User starting this issue called **"Virtual Storytelling"**—you should stop what you're doing right now and go check it out [you're never going to get through this article if you keep leaving to check out other stuff, are you?]).

Anyway, go grab all the new goodies by clicking [here](#) to visit the Toolkit. And while you're there, you might as well take a look at all the other stuff that's available. ■









Rafieienglishclinic.com



Rafieienglish.com
Rafieienglishclinic.com

WHO'S WHO IN THE KELBYONE COMMUNITY

FERNANDO SANTOS @

Fernando Santos is a photographer based in Lisbon, Portugal. He's an Adobe ACE in Lightroom, as well as part-time trainer and aficionado. Fernando started to photograph seriously when cameras became digital, merging his photography passion from his teen years with his IT career as a software engineer. You can find him online daily at the [KelbyOne Community](#) where he's very active.

You're active in the forums and have been involved in many events. What's your history with KelbyOne?

Many years ago, I saw *Photoshop User* magazine on a newsstand here in Portugal and decided to buy it. Even though I was already enjoying photography, I was one of those who wouldn't edit my images apart from a crop or minor adjustment, but I was fascinated with the *possibilities* of Photoshop. I wanted to learn more about the Adobe suite of products, so I bought the magazine, having no idea how much it would change my life! I discovered NAPP (the National Association of Photoshop Professionals) and decided to become a member and learn my way into Photoshop. From there I became a regular at *The Grid* shows, started going to Photoshop World, became active in the KelbyOne Community, and here I am today, really happy to see a *Photoshop User* cover with one of my images. It's still hard to believe!

Please share a little more about the cover image and why it's special to you.

This January will be seven years since my dad passed away. Only after he passed did I realize I didn't have enough photos of him that could be considered a portrait of who he really was to his family, his friends, and to the world. My mom will be 89 this year and I didn't want the same to happen again, but I was still postponing it over and over. When I saw the KelbyOne Member Portrait Challenge, I thought that was my wakeup call, and I really needed to create a portrait of my mom. One thing that she's known for is her cooking, so I wanted to include that, but also show her as she is. I wanted to create an image that portrays her dedication in feeding the family not just with food, but also with love. She dedicated all her life to my dad, and I wanted him to be part of the image, and that's why I included his office chair. The octopus adds the Portuguese cuisine to the picture, showing our heritage too.

You seem to love both portrait and landscape photography. Who has inspired you the most?

I'm not sure I can identify anyone as a big influence on my landscape work. I was probably influenced mostly by my personal life at the time. Photography was an escape, not just to be by myself in open spaces, but

also to find the tranquility and peace that I needed so much. For portraits, I do love the work of several photographers. In no particular order, they are: Annie Leibovitz, Gregory Heisler, Joel Grimes, Pete Souza, and Steve McCurry. I also absolutely love the work of Glyn Dewis, and I have to say Joe McNally for the way he can see and use light in his work.

It's been a tough year for everyone. How have you kept busy but safe during the pandemic?

I've been working from home since March. That's the safe part. For the busy part, I had to learn more about video, including streaming and creating content for the KelbyOne Community in our weekly CommunityLIVE event that I cohost with my friend Ross Chevalier, who's also a Community Leader and Moderator. The KelbyOne Community also keeps me busy and focused on photography. I help many people there, but I also learn a lot from them.

Let's talk about gear. What are the top three things on your shopping list for 2021?

My shopping list for 2021 includes a Canon EOS R5 body to replace my Canon 5D Mk IV and a Canon RF 70–200mm 2.8L lens to replace my EF equivalent (my favorite lens). I want to have the eye focus available on the new mirrorless bodies. The third item I want to add to my bag of tricks is a set of strobes because I want to improve my portrait work and I believe those will help. Profoto is out of my budget, so I'll probably go with the Godox AD600 Pro.

Based on your software background, how important do you think Photoshop and Lightroom are to photographers?

Knowledge and tools are extremely important in any field of work. Those who don't use tools such as Photoshop and Lightroom are being left behind. It's not impossible to create great work without those tools, but it's a lot harder to be able to create consistent quality work without them. The same goes for knowledge: you need to invest in your own education, reading books, watching classes, going to workshops and seminars, etc. ■



ON THE TWEET

HIGHLIGHTS FROM OUR TWITTER FEED

NikonUSA @NikonUSA

For fashion photographer Ronan McKenzie, the Nikon Z 6ii is the ultimate tool for capturing motion and movement.

Watch the full video bit.ly/37hcg93



3:21 PM · Dec 14, 2020 · Twitter

Uroboran @uroboran

Holiday reflections captured during twilight with my @NikonUSA Z 6, NIKKOR 24-70mm, and 50mm lenses. The last two photos were shot through a prism to create reflections, zooming the lens for the second shot.

#nikonambassador #nikonfilter #Zcreators



2:22 PM · Dec 14, 2020 · Twitter Web App

Canon USA Pro @CanonUSAPro

Our very own, Larry Thorpe discusses the artistry and sophistication of our Sumire Prime Lenses in this interview with @FDTimes



Larry Thorpe on Canon Sumire Primes - Film and Digital Times
Canon Sumire Prime lenses. This is the second episode of our Sumire Saga. LARRY THORPE, distinguished Senior Fellow at Canon, discusses...
@lthorpe.com

11:30 AM · Dec 15, 2020 · Spotify Social

Adobe Photoshop and Adobe Stock

Adobe Photoshop Lightroom @AdobePSLightroom

Color Grade Challenge. Drop your latest and greatest



12:58 PM · Dec 15, 2020 · Twitter Web App

16 Retweets · 11 Quote Tweets · 233 Likes

Glyn Drews @GlynDrews

Looking forward to fitting these suckers tomorrow from @GIKAacoustics and getting rid of room echoooooooooooooo



1:27 PM · Dec 14, 2020 · Twitter for iPhone

Viewbug @Viewbug

Community Spotlight: 'Frost' by Chris85
OLYMPUS E-420
Aperture f/8
ISO 100
viewbug.com/photo/63543465



2:31 PM · Dec 16, 2020 · Buffer

ftappers.com @ftappers

One Lens for Everything: A Review of the Canon RF 24-240mm f4-6.3 IS USM Lens



One Lens for Everything: A Review of the Canon RF 24-240mm f4-6.3 IS
A superzoom lens can be a great way to capture everything you need to without having to plug a ton of heavy lenses along with you. Canon's take...
@ftappers.com

11:16 AM · Dec 16, 2020 · Ftappers Auto Tweets

Kim Doty @kimberlymdoty · Dec 9

Great guest blog today from Indian @TravelPhotographer @prathamashahdot. "Coming back with hundreds of images is not a success in travel photography. But selling a unique story... is what makes your efforts count" -> scottkelly.com/guest-blog-and-...
#travelphotography #WeekendMotivation



Scott Kelly and KellyOne

3:21 PM · Dec 16, 2020 · Twitter

NPPA @NPPA

Opening soon, Best of Photojournalism 2021. Here's some inspiration from last year's Sports Photographer of the Year, Alexey Filippov. Thanks to our sponsor @Sony for all of your support.



1:27 PM · Dec 15, 2020 · Photohive Pro

8 Retweets · 9 Quote Tweets · 43 Likes

Polly Wang @pollywang

Fun fact: Faith is the first Black woman photographer to make the Forbes 30 under 30 list!

Venicia Carwell @veniciacarwell · 1h
Wow, thank you @pollywang!



10:30 PM · Dec 14, 2020 · Twitter for iPhone

8 Retweets · 1 Quote Tweet · 83 Likes

BRB @BRB

BRB, sunsets to catch

@jordiknallie, **@DJMini2**



12:00 PM · Dec 15, 2020 · Twitter Web App

13 Retweets · 4 Quote Tweets · 400 Likes

Jonathan @jonathan_sam
Replying to @elinchrom
sometimes you feel cool... sometimes you feel warm.



11:11 AM · Dec 15, 2020 · Twitter

Rick Sammons @ricksammons

I get asked so many questions during my online seminars that had this t-shirt made with the answer to most of them. For more in-depth answers, see my @KellyOne classes, ricksammons.com/on-line-classes @ScottKelly @CanonUSAimaging @adurama @Vintage_lab @bernabephot @TheBigCatPeople



10:00 AM · Dec 13, 2020 · Twitter Web App

Proble @proble · Dec 1

Introducing the #PhotoCamera for Android BETA!

The BETA app is not only an Android version, it also has additional and unique functionality with AR Smart-TTL.

To learn more, visit: play.google.com/store/apps/details?id=com.proble



11:11 AM · Dec 13, 2020 · Twitter

Adobe Create @adobeCreate

"Make a Gift, Get a Gift" — learn how to make an animated digital holiday card with #Photoshop: creativecloud.adobe.com/cc/discover/ar...



12:42 PM · Dec 16, 2020 · Twitter Web App

Elinchrom @ElinchromTT

We love this dreamy portrait from Elinchrom user Paul Green. Paul used the sunset to light his subject from behind and his side lighting was created with his ELB 400 paired with a soft box

#Elinchrom #WhatsYourNextAdventure



7:04 PM · Dec 14, 2020 · ApplePulse Manager

Rick Sammons @ricksammons

Happy @nationalhorseday! @CanonUSAimaging #horses #canargue #provenance



10:13 AM · Dec 15, 2020 · Twitter Web App

Karen Hutton @karenhutton

WAKE UP, ROCK THE WORLD

My very first Whimsical Revere. I took the journey on this one, from beginning to end.

Beginning with a photograph I thought to throw away... taking the fork in the road labeled "What if"... finally landing with a creat... [instagram.com/p/C1vgAqr1AF/](https://www.instagram.com/p/C1vgAqr1AF/)



10:32 AM · Dec 13, 2020 · FTFT

Lite @LiteOfficial · 6h

Have you got your hands on the LiteStudio? The Award Winning Light from NAB Product of the Year 2020, NAB Best in Show Government Video & TV Technology 2020, CES Innovation Award Honoree 2020, and ProAba Award of Excellence 2020

Richard Shelton @RichardShelton



12:42 PM · Dec 16, 2020 · Twitter Web App



KelbyOne and Scott Kelby on Twitter!

Deborah Sandidge @DehSandidge

Wind painted clouds captured for six minutes in the south of France. I set my camera up with a 15 stop neutral density filter to record the motion of clouds over time, one of my favorite landscape shots with my @NikonUSA D4 and NIKKOR 16-35mm lens. Have a great day! 🌤️🌈🌊



9:01 AM · Dec 9, 2020 · Twitter Web App

11 Retweets · 3 Quote Tweets · 222 Likes

Fstoppers.com @fstoppers

How One Lens Choice Changed My View of an Entire Camera System



How One Lens Choice Changed My View of an Entire Camera System | Sometimes gear grows on you. And sometimes a piece of equipment's attractiveness is less about specs and more about combinations. Today's... of Fstoppers.com

3:13 PM · Dec 16, 2020 · Fstoppers Full Tweets

Canon USA Imaging @CanonUSAImaging · Dec 3

Let us introduce to you the new additions to the MegaTank family. These new printers complete with large ink tanks, high page yields and lower cost printing!

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PIXMA G1220, PIXMA G1260, PIXMA G1265

CANON

12 Retweets · 1 Quote Tweet · 9 Likes

Jan Erik Waizer @Northlandscapes Photography · 35m

Nothing to @lightroom

Not the latest, but some of my all-time favorites taken in Iceland and Norway.



12 Retweets · 1 Quote Tweet · 16 Likes

Scott Bourne @scottbourne

picturemethods.com/2020/12/15/a-g-... Here's a guide to making sharp photographs. And note, Topaz Sharpen AI, is on sale and at the end of my article I have a code that can save you 15% off even the sale price. Or just go to bit.ly/TopazPlugins & use the code METHODS to save extra \$\$.



A Guide to Making Sharp Photographs | "I decided to put together a guide to sharper images. Please note this is not a scientific guide or a white paper. It's got more information in it than... of picturemethods.com

2:32 PM · Dec 15, 2020 · Twitter Web App

Westcott Lighting @WestcottCo · 8h

The ALL NEW #F160 and #F200 with HSS, TTL, and unrivaled color consistency across all flashes. The industry's first round head touchscreen speedlight with an integrated radio transceiver and the fastest 250Ws strobe available. Check them out now: [westcott.com/flash](https://www.westcott.com/flash)



Westcott Lighting

13 Retweets · 1 Quote Tweet · 9 Likes

Polly Inzuppa Retweeted

Kate Beaumont @katbeaumont

fire + desire 🍷 — a project, in collaboration with the talented @itunu_pm, using digital + medium format film photography. full digital gallery now live on my website!

you can find the beautiful film images via @itunu_pm



11:23 AM · Dec 18, 2020 · Twitter for iPhone

77 Retweets · 4 Quote Tweets · 261 Likes

Rick Benman @rickbenman

Hey photographers! What is your superpower - the quality that makes you good at ALL you do? I know you have one! You know, too - but you may not be aware of it. Read about superpowers in my latest book, Photo Quest: bit.ly/RickPhotoQuest.

@KelbyOne @CanonUSAImaging



9:27 PM · Dec 12, 2020 · Twitter Web App

Deborah Sandidge @DehSandidge

Old docks are one of my favorite things to photograph at sunset and beyond. This is Naples, Florida, shot a few Decembers ago with my @NikonUSA D4 and NIKKOR 24-70mm f/2.8 lens. The last glimmer of light was worth the wait! Happy Friday, have a great weekend! 🌅🌊👉



9:29 AM · Dec 11, 2020 · Twitter Web App

Dan Adams @dan_adams_images · 1h

Replying to @lightroom

Color feels funny



12 Retweets · 1 Quote Tweet · 16 Likes

druu @DruuPhoto · 8m

Replying to @lightroom

Does this before & after count!



11 Retweets · 1 Quote Tweet · 6 Likes

Richard Bernabe @richbernabe

A photo tribute to the color red. Full of passion and energy, the color red is striking and bold and often used to denote danger ahead. #photography



7:04 AM · Dec 18, 2020 · Twitter Web App

242 Retweets · 26 Quote Tweets · 2K Likes

Bawean @Bawean · 2h

Replying to @lightroom

Here's two 📸



12 Retweets · 1 Quote Tweet · 8 Likes

Jordan Miller @jordanmiller

Replying to @CanonUSAImaging

The long-delayed NROL-44 launch of the ULA Delta IV Heavy streaking skyward over the A Max Brewer bridge in Titusville FL. Canon 80D & 18-55mm. Two image composite, one for the stars and the other for the rocket. 🚀🌌



7:49 AM · Dec 15, 2020 · Twitter for Android

Tamara Lawrence @tamara12lawrence · 2h

Replying to @lightroom

Two of my faves from the past few months



12 Retweets · 1 Quote Tweet · 37 Likes

Rich Summer Head

Richard Bernabe @richbernabe

A photo tribute to the rainbow, an arc of prismatic colors caused by the refraction and reflection of the sun's rays in drops of rain. Also my favorite color. #photography



8:28 AM · Dec 16, 2020 · Twitter Web App

262 Retweets · 26 Quote Tweets · 1.7K Likes

Fstoppers.com @fstoppers · 2h

A Review of the Canon RF 600mm F11 IS STM Lens



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Thyrea put her ear on 🐶



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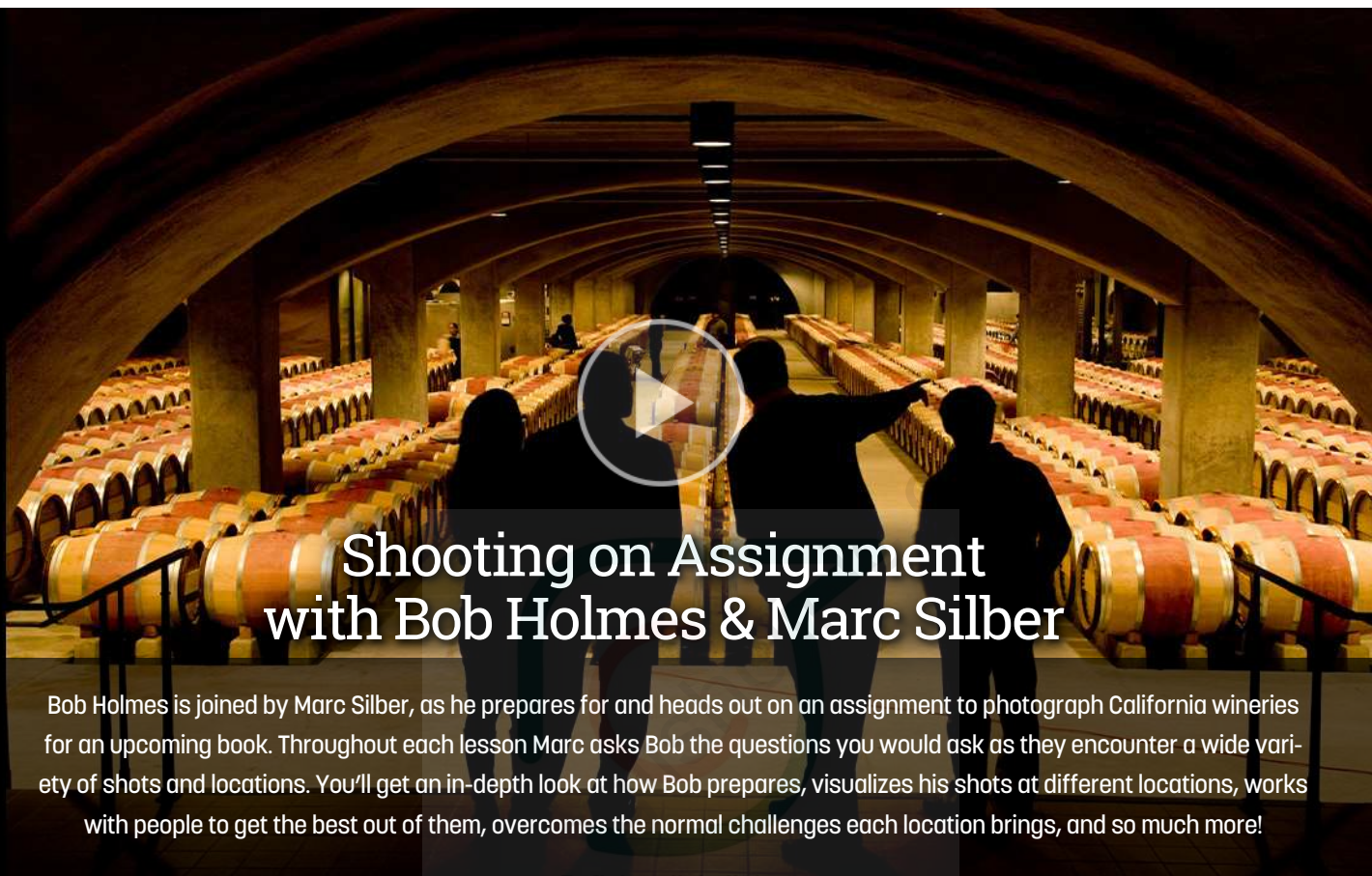
Oliver Tank Photo @oliverTankphoto

Did you see Poppy testing our camera straps? 🐶 Thanks @ToddMzener and Poppy. ALSO, did you know we had a sale on? ow.ly/Y0af50CLPwQ



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Here Are Your Latest Online Courses



Shooting on Assignment with Bob Holmes & Marc Silber

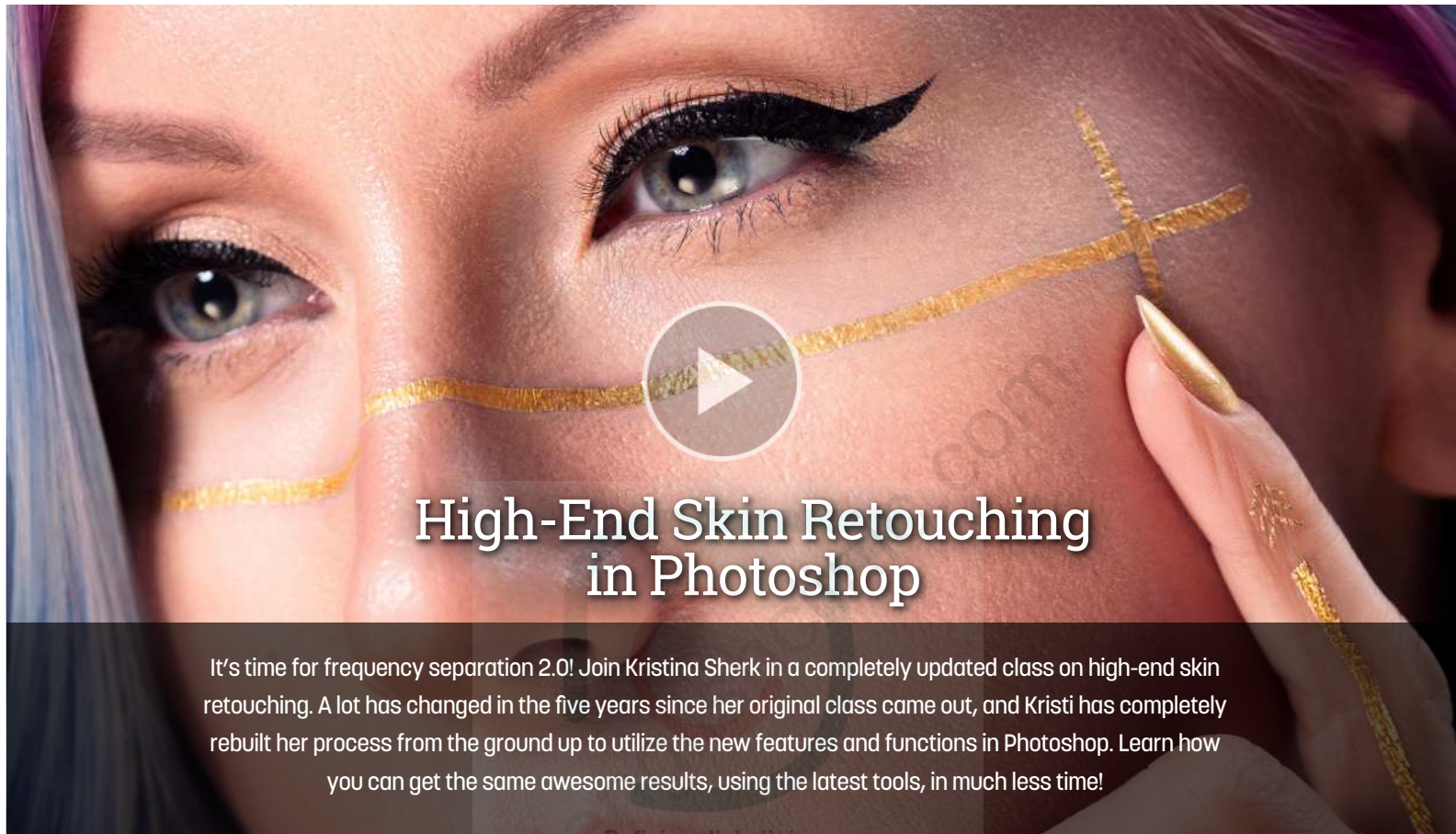
Bob Holmes is joined by Marc Silber, as he prepares for and heads out on an assignment to photograph California wineries for an upcoming book. Throughout each lesson Marc asks Bob the questions you would ask as they encounter a wide variety of shots and locations. You'll get an in-depth look at how Bob prepares, visualizes his shots at different locations, works with people to get the best out of them, overcomes the normal challenges each location brings, and so much more!



Sammonisms: Speed Learning Advice for Making Awesome Photographs

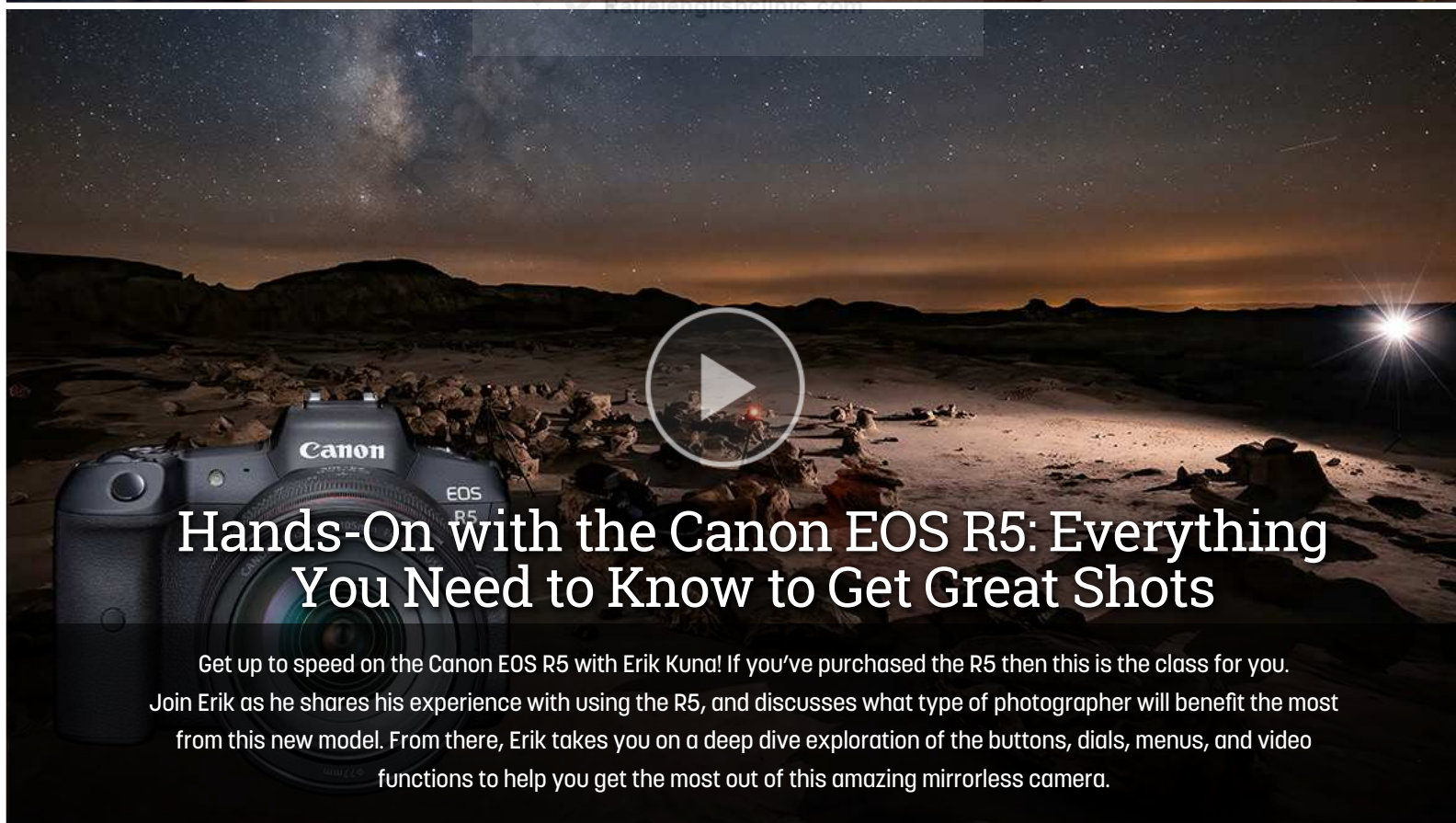
Get ready to have fun and learn a lot with Rick Sammon! Join Rick for his 23rd class on KelbyOne and learn the origin of Sammonisms: those easy-to-remember photo tips that he is so well known for sharing. Rick has a gift for distilling these important points down into bite-size chunks that are easy to remember when you're out in the field doing what you love. Get comfortable, and be sure to download the PDF he provided so you won't even have to take notes.

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



High-End Skin Retouching in Photoshop

It's time for frequency separation 2.0! Join Kristina Sherk in a completely updated class on high-end skin retouching. A lot has changed in the five years since her original class came out, and Kristi has completely rebuilt her process from the ground up to utilize the new features and functions in Photoshop. Learn how you can get the same awesome results, using the latest tools, in much less time!



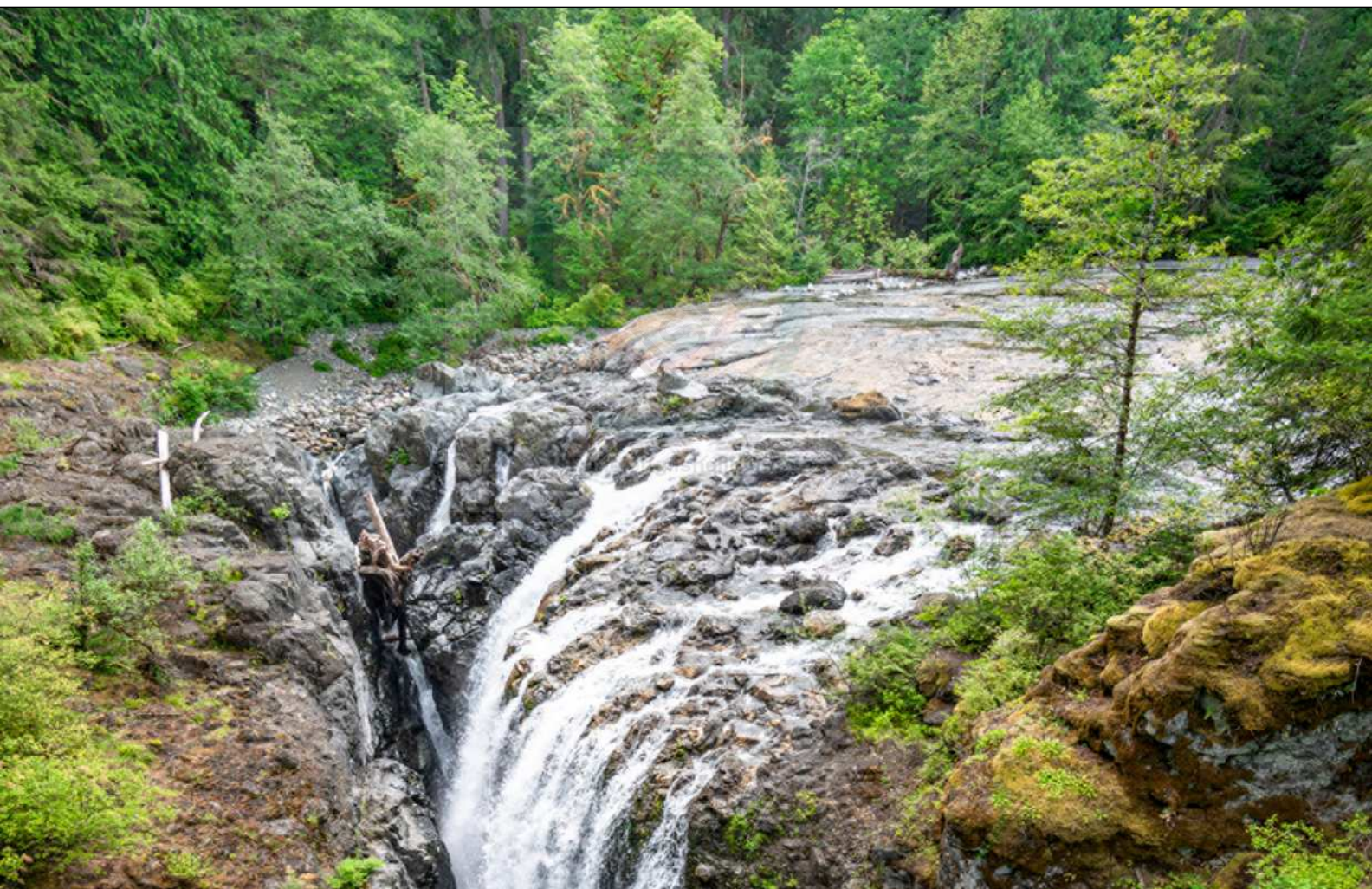
Hands-On with the Canon EOS R5: Everything You Need to Know to Get Great Shots

Get up to speed on the Canon EOS R5 with Erik Kuna! If you've purchased the R5 then this is the class for you. Join Erik as he shares his experience with using the R5, 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, menus, and video functions to help you get the most out of this amazing mirrorless camera.



ENGLISHMAN RIVER FALLS: MANUAL TRANSFORMS

The subject featured in this month's article is Englishman River Falls, located just outside Parksville, Vancouver Island, B.C. According to local legend, it's named as such after local First Nations people discovered the skeleton of a white European male not far from the waterfall pictured in this photo. He was assumed to have drowned while attempting to cross the river. Hence, the river got named after this unfortunate, unknown Brit.



The Englishman River Falls Provincial Park has a circular hiking trail which starts off with this impressive view of the first of the two main waterfalls. I took this photo from the suspension footbridge that spans the valley below. To capture the image, I used a Sony A7R II camera with a Canon 14mm wide-angle lens, plus a Metabones Canon-to-Sony lens adapter. I wanted to capture this photo at an optimum

lens aperture of f/8, which meant mounting the camera on a tripod, as it required a time exposure of 1/80. Now, the suspension bridge was fairly stable, except for when other hikers were walking on it. So, I had to wait patiently for a gap in the foot traffic for the best time to shoot.

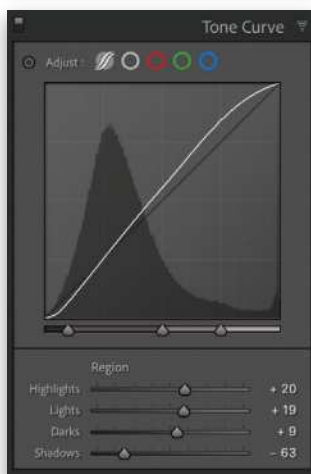
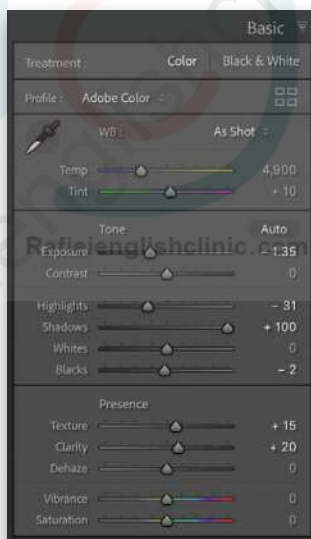
One thing I was aware of when using a wide-angle lens is how, when you tilt the camera downward (as I did



Before

here), you tend to see noticeable stretching at the bottom of the frame. Now, such lens-distortion effects can sometimes be desirable; but if you wish to avoid this, then the aim should be to keep the camera position as near vertical as possible. For example, I sometimes like to use a wide-angle lens to shoot portraits, because a moderate wide-angle view can give your portraits a more intimate look. To avoid any noticeable foreshortening, I keep the camera as vertical as possible. Going back to the waterfall scene discussed here, one option would have been to find a lower viewpoint so that I didn't have to tilt the camera down so much.

Given that this would have entailed me dangling off the end of a rope(!), and that I'm not particularly good with heights, Option B was to fix this problem in Lightroom. As I show in the following steps, I was able to use the Manual transform sliders to apply a perspective correction adjustment that effectively straightened-up the shooting angle of the camera. The result is a wide-angle view of the waterfall that's as wide as the untransformed original, yet doesn't look too noticeably like it's a wide-angle photograph. [KelbyOne members can [click here](#) to download a downsized DNG version of this image to follow along.]

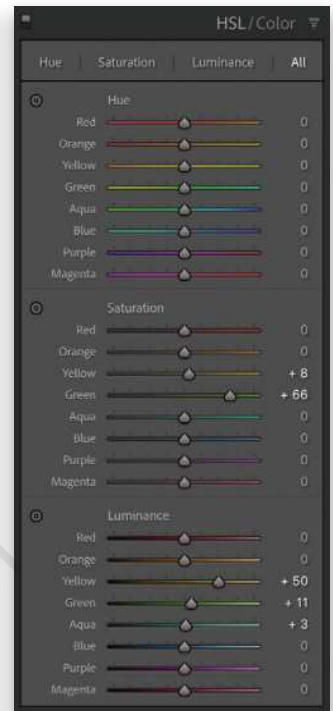
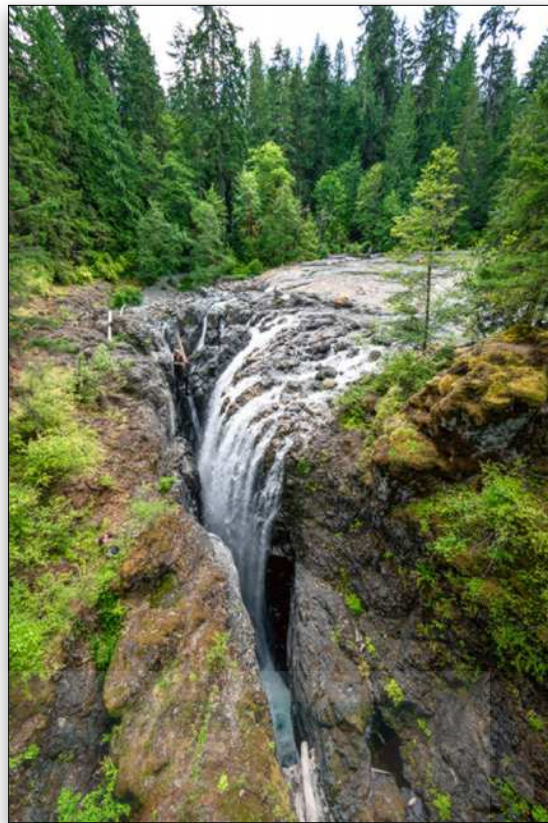


THE STEPS

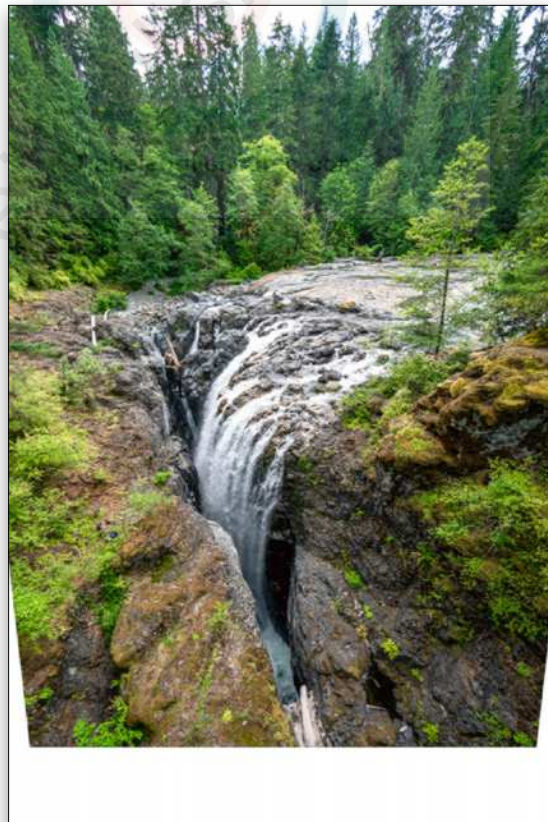
STEP ONE: To start with, I went to the Basic panel where I made a few Tone adjustments. I applied a negative Exposure adjustment to reduce the brightness, and also adjusted the Highlights and Shadows sliders to bring out more detail in the waterfall and the shaded rocks below. In the Presence section below, I added a small amount of Texture and Clarity to emphasize the detail in the midtones.

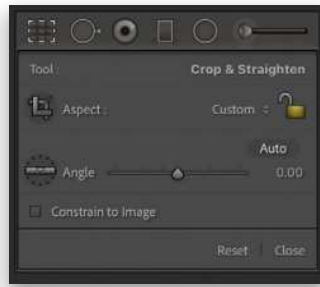
STEP TWO: Next, I went to the Tone Curve panel, where I applied the composite channel tone curve adjustment shown here (first icon next to Adjust). Notice how I dragged the shadow tone range split point slider (the slider on the left below the histogram) as far to the left as it would go. This allowed me to then apply a strongly negative Shadows slider adjustment that was restricted to the darkest shadow tones only. This tone curve shape essentially applied a heavy contrast kick to the shadows, but without affecting the midtone-to-shadow tone regions.

STEP THREE: In this step I expanded the HSL controls and applied targeted Saturation and Luminance color adjustments. In particular, I wanted to boost the saturation and luminance of the yellows and greens, targeting the foliage colors in this scene.

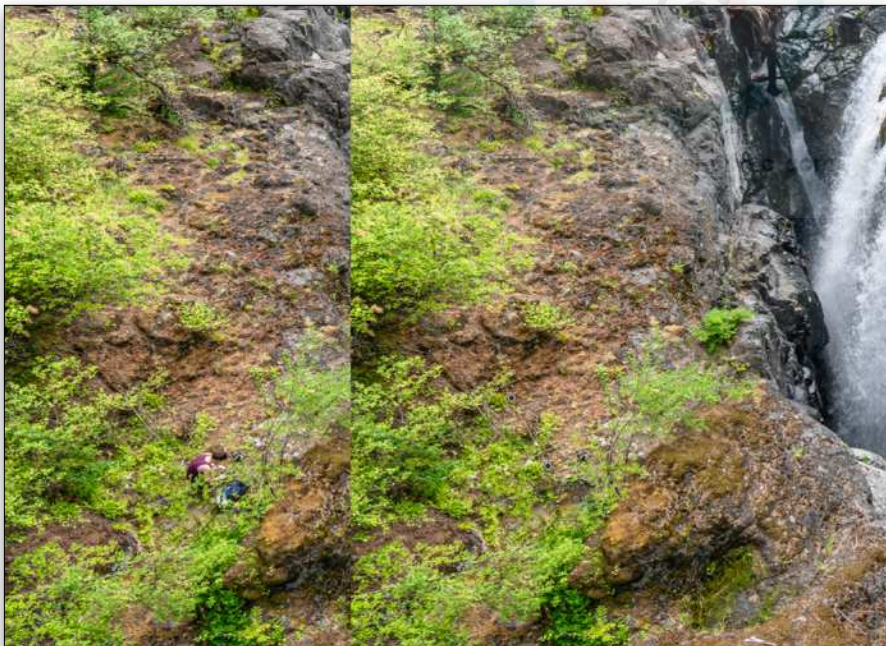


STEP FOUR: I now wanted to alter the perspective view in this scene. The simplest way for me to do this was to go to the Transform panel and apply a negative Vertical manual transform. This adjustment squeezed the bottom edge, while stretching the upper edge, but still left the image looking somewhat squashed. So, I also applied a -60 Aspect adjustment to evenly stretch the image horizontally.



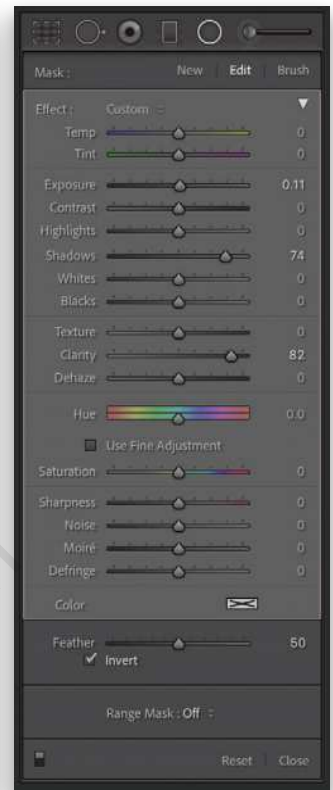
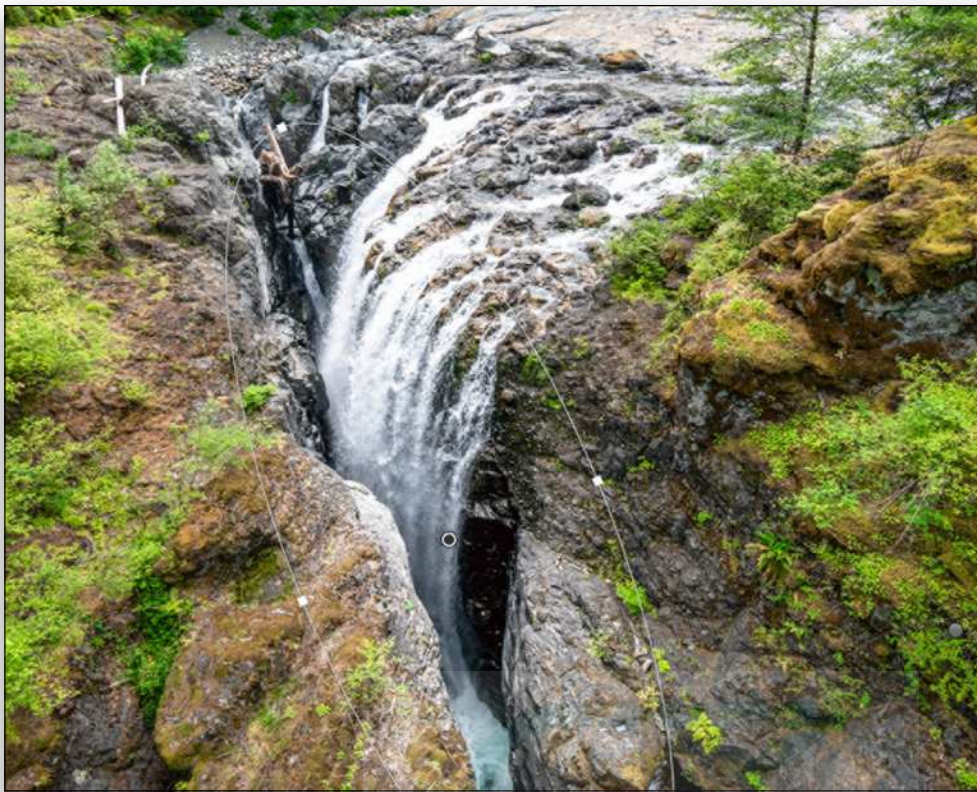


STEP FIVE: Having transformed the photo, I next selected the Crop Overlay tool (R) and dragged the crop bounding box handles to apply a tighter crop that excluded the outer transparent areas. Then I pressed Enter to commit the crop.



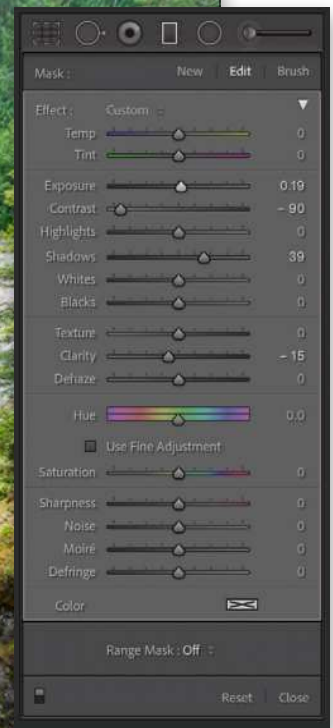
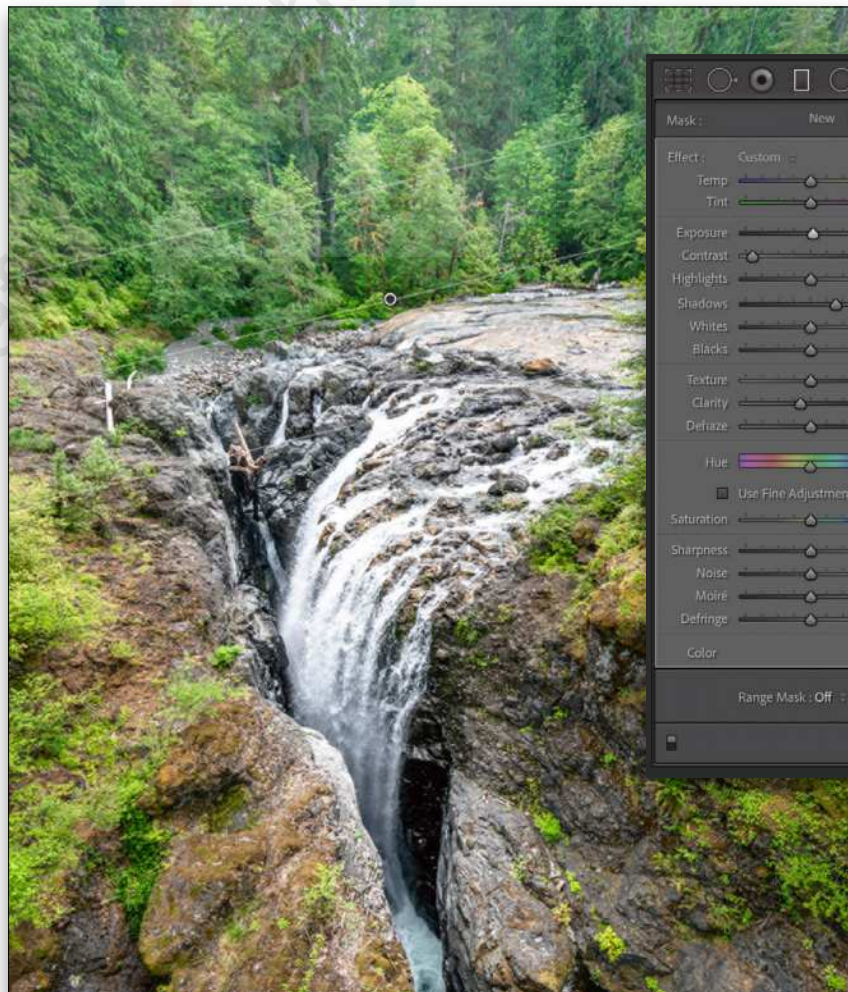
STEP SIX: Looking closely at the photo, I could see there was another photographer just visible in the scene, who had climbed down onto the rocks below to get a closer shot of the waterfall. To remove him from the image, I selected the Spot Removal tool (Q), set the Brush to Heal, and clicked and dragged to paint over the photographer. I released the mouse and Lightroom automatically calculated the best point from which to clone to remove the photographer from the shot.





STEP SEVEN: All I needed to do now was to apply a few localized tone adjustments. In this step I selected the Radial Filter (Shift-M) and added an elliptical-shaped adjustment to the waterfall. With Invert checked on, I then adjusted the Exposure to lighten it slightly and adjusted the Shadows to bring out more detail in the rocks. I also added an extra amount of Clarity to add more midtone contrast.

STEP EIGHT: In this step, I added a Graduated Filter adjustment (M) to the top of the image. Here, I lightened the Exposure and the Shadows, but I also reduced the Contrast and Clarity slider settings. This combination of adjustments both lightened and softened the texture of the trees in the distance.





STEP NINE: Finally, I went to the Effects panel, where I added a negative post-crop vignette adjustment to darken the corners of the image. This helps to draw the eye to the waterfall at the center of the photograph.



Before



After

MANUAL TRANSFORMS

Traditional plate cameras allow photographers to maintain a straight, vertical angle for the camera back and, once locked into position, independently adjust the height and angle of the lens relative to the back plate to adjust the positioning of the subject within the frame. This can be quite a tricky procedure and usually requires a fair amount of fine-tuning to achieve the best combination of camera plate movements. You can also use tilt-shift lenses designed for digital SLR or mirrorless cameras to achieve similar results. Without such cameras or specialist lenses, you'll need to find the optimum angle from which to shoot to avoid distortion, such as that caused by converging verticals, or you can rely on the Transform tools in Camera Raw and Lightroom.

For architectural subjects, I always recommend selecting one of the Upright adjustments to apply an instant auto transform correction. And if that doesn't provide the degree of precision required, then select the Guided Upright option and manually add constraints to define the edges you wish to straighten.

With landscape images, like the waterfall example shown in this article, Upright adjustments may still have some effect, but if there are no obvious straight edges in the scene for an Upright adjustment to refer to, such adjustments may not always be meaningful. Therefore, basic manual Transform adjustments may be the simplest and most effective solution.

The Vertical slider can be used to correct for keystone distortion such as when you're photographing looking up at a tall building, or looking down on a box. The Horizontal slider can be used to correct for lateral distortion, where the shooting angle perhaps appears to be too side-on. In the example shown here, you can see how I applied



"As shot" version



Horizontal Transform-corrected version

a negative manual Horizontal Transform adjustment to correct for the image stretching on the right-hand side of the frame.

In the As Shot version, the Canon printer in my office looks a lot wider than a Desktop A2 printer! Likewise, the plans chest below appears much wider than it really is. Of course, in the corrected version, the iMac screen now appears stretched. It's essentially a balancing act to find the optimum setting, but to my mind, the transformed version appears to be more truthful to how my office room looks in real life. ■

[Questions & Comments](#)

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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.





SERGE RAMELLI

LIGHTROOM LABORATORY



SHOOT & RETOUCH PHOTOS IN LIGHTROOM MOBILE

Mobile photography comes in handy when you're walking around and you don't have all your gear with you. But when you're in low-light situations, you know that you won't always get a nice quality photo with a phone. So in this article, I'll show you how you can shoot in RAW and develop directly in Lightroom mobile to get some great photos at any moment, even at night!



STEP ONE: SET LIGHTROOM CAMERA TO PRO

First, open the Lightroom mobile app, and you'll see a camera icon at the bottom right of the screen. Tap that icon to switch to the Lightroom camera, tap on the pop-up menu to the left of the shutter button, and select Professional mode before taking any photos. Now let's go into the basic settings for shooting in a low-light situation.

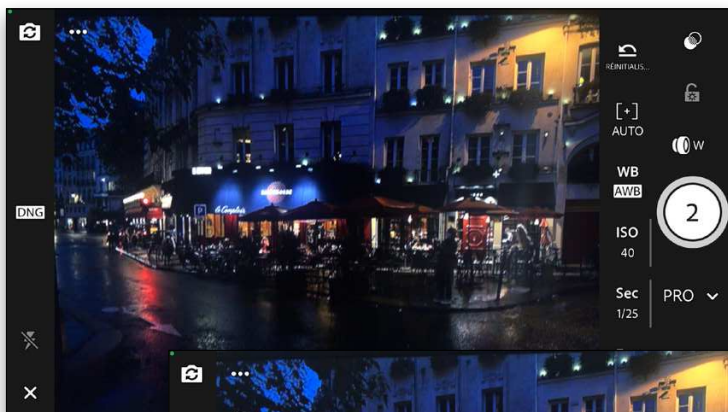
STEP TWO: ISO AND SHUTTER SPEED

Even when you're in low light, you want the lowest ISO possible, so try to stay at 32 or 40. You also need to have a slow shutter speed, so around 1/25 will work well.

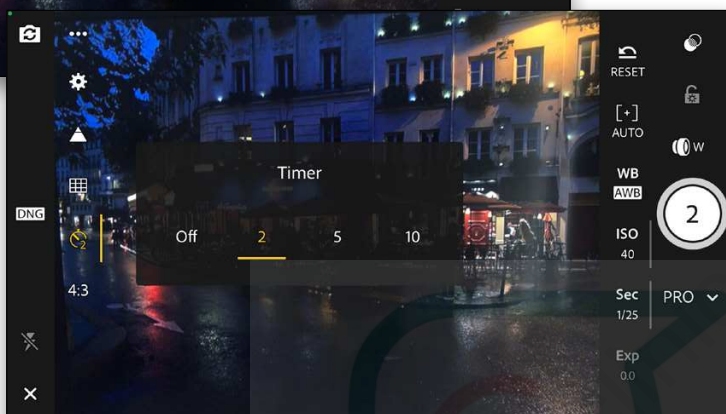
STEP THREE: SHOOT RAW!

You've probably heard many times before that you should shoot in RAW with your DSLR but, even in mobile photography, it's a must if you want more freedom in the development of your photos. You need to select DNG to capture RAW files. So look at the top of your screen (or to the left if you're shooting horizontally) to see if it says either DNG or JPG. If it's set to JPG, click on "JPG" and flip the File Format switch over to DNG.

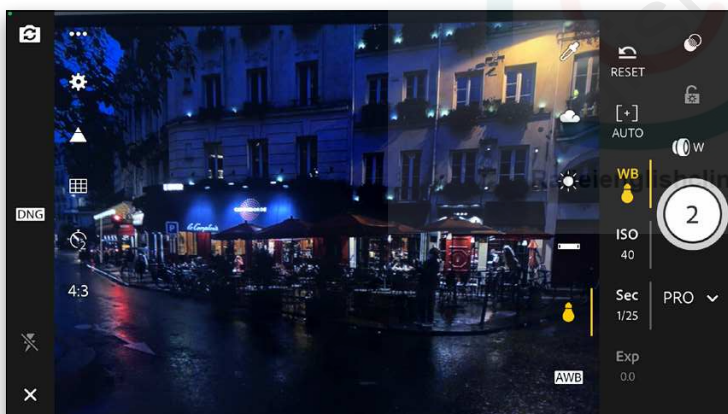
Now because you're shooting in low light with a slow shutter speed, you should also use the timer; setting it to 2 seconds should be enough. To set the timer, click



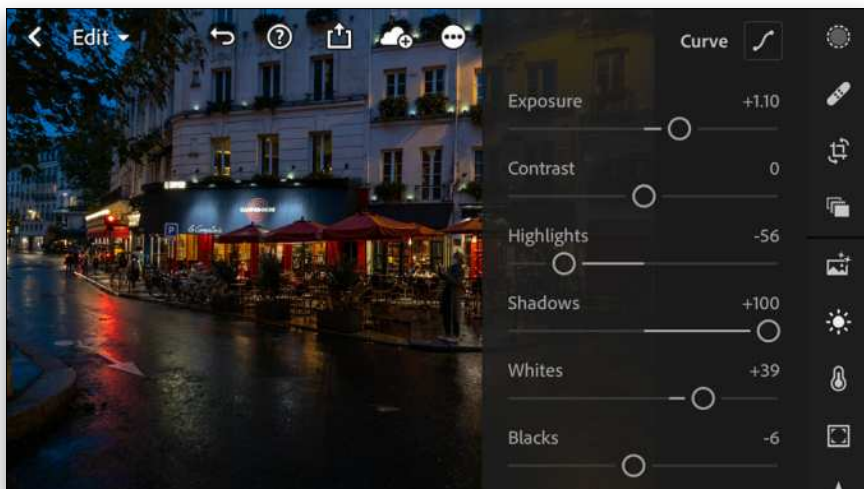
Step Two



Step Three



Step Four



on the three dots at the top right of the screen (or top left if you're shooting horizontally), and click on the Timer icon (clock).

STEP FOUR: PICK A WHITE BALANCE

This step is optional because you can always modify the white balance in post, but I like to see what the result will look like on the phone. At night, you can tap on WB and go for the Tungsten setting (it's the light bulb icon) because it usually works nicely with city lights. Another key point (that's not optional) is to find the right composition! Now you can walk around and capture some nice frames.

RETOUCHING IN LIGHTROOM MOBILE

STEP ONE: BASIC DEVELOPMENT

This is a very simple retouch just to show you some basic Lightroom mobile tools you can use on the spot. Nothing crazy, but a nice RAW development.

Back in the Library, tap on Lr Camera Photos, and tap the image you wish to edit. Go to the Light tab (icon of a sun), then boost the Whites to +39, and lower the Blacks to -6. Increase the Exposure to +1.10, lower the Highlights to -56, and drag the Shadows all the way to the right to +100.

Cool Tip: If you keep your finger on your image, the Before photo will appear.

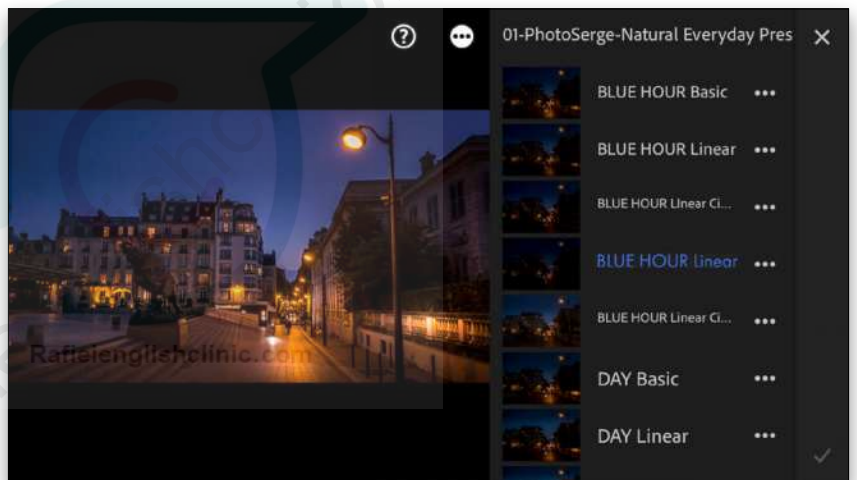
STEP TWO: ADJUST THE TINT

To make the overall photo even better you can add some magenta! Click on the Color tab (thermometer icon), and set the Tint to +16. Here's the final photo.

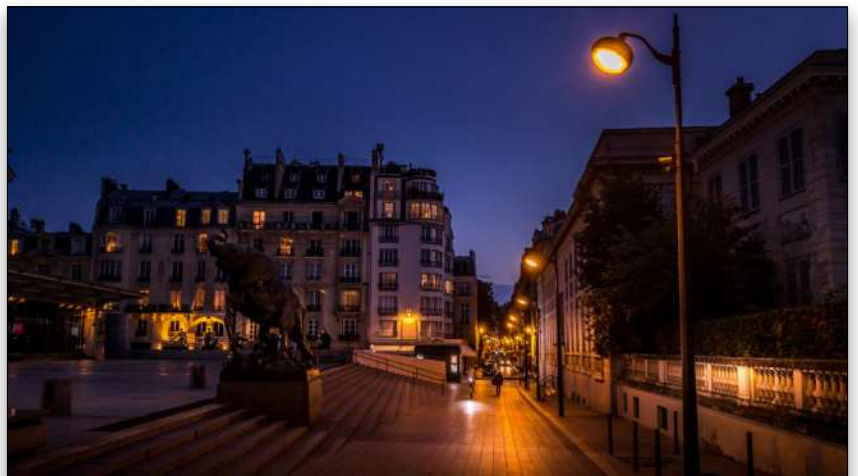


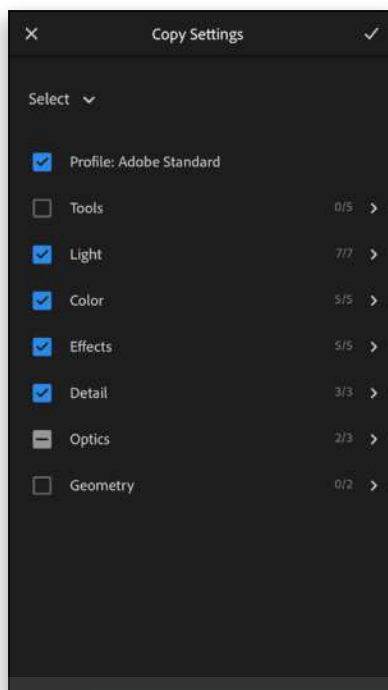
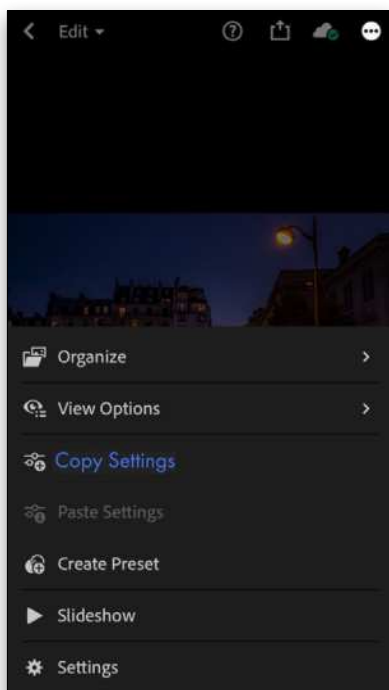
USE PRESETS

Yes, even in Lightroom mobile you can use presets. It's very cool and a great way to get good results in a short amount of time! Here I went to the Presets tab, selected one of my custom presets that I call "Blue Hour Linear," and it gave this photo a cool look in just one click.



Here's the result:





COPY-AND-PASTE SETTINGS

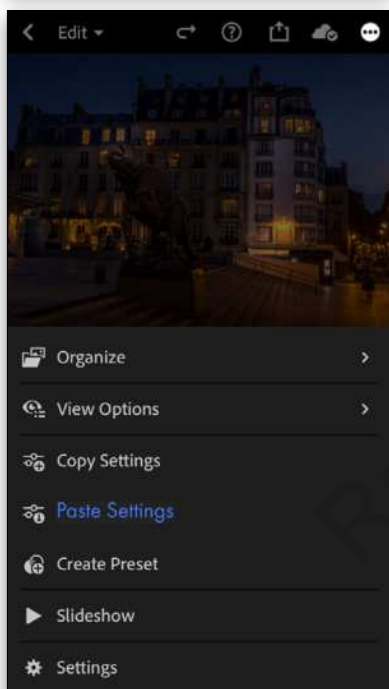
If you don't have any custom presets but you like one of your retouches, you can simply copy its settings and then paste it to another photo.

STEP ONE: COPY SETTINGS

Tap on the three dots at the top right of the screen and tap Copy Settings.

STEP TWO: SELECT THE SETTINGS TO COPY

Make sure to check on all the boxes for the effect that you want to copy-and-paste to another photo.



Questions & Comments

ALL IMAGES BY SERGE RAMELLI

STEP THREE: PASTE SETTINGS

Now select a new photo that you want to retouch, go into the same three-dot menu, and select Paste Settings. You'll see the same retouch applied to your new photo.

I really hope these tips will be useful to you and that you learned a couple of things about Lightroom mobile. It's such a great tool and very accessible to anyone who is passionate about photography! ■



STARTING THE YEAR ON THE RIGHT FOOT WITH LIGHTROOM CLASSIC

There's no better feeling than gaining control over aspects of your life. Why not make a resolution to finally get your Lightroom Classic catalog and photo library in a better place?

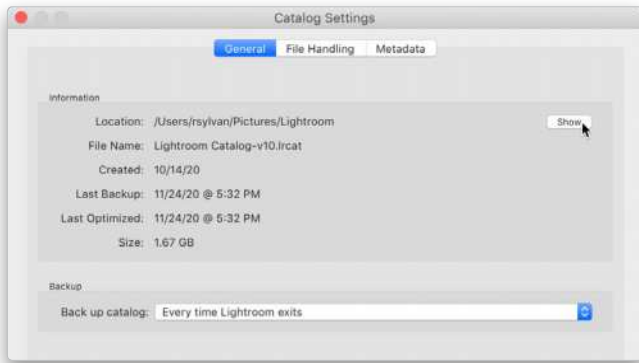


In an effort to make it easier for you this year, I offer my best advice for taking control of your Lightroom Classic (LrC) managed photo library. By being in control of your catalog and where your photos are stored, you can avoid so many of the self-inflicted problems that cause frustration and wasted time. Set aside an hour or two to work through everything in this article, and I'm sure it will pay you dividends throughout the year (and beyond).

THE CATALOG

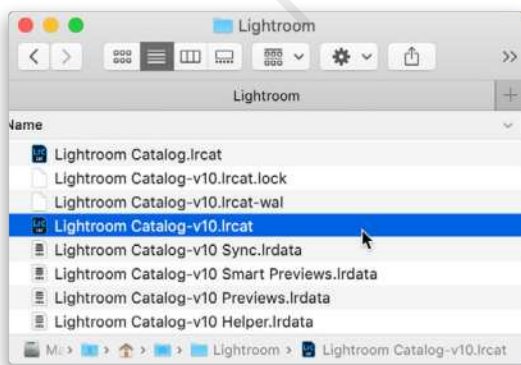
Let's start with the second most important component of the LrC system, which is its catalog file. The catalog file has an .lrcat (that's LRCAT not IRCAT) file extension. This is where all the work you do in LrC is stored, along with all the information LrC knows about your photos. When it comes to the catalog file, you need to know where it's stored, and you need to keep it backed up frequently and consistently.

To make sure you know where your catalog is located, go to Lightroom Classic (PC: Edit)>Catalog Settings, click on the General tab, and you'll see the location of the currently open catalog.



Ideally, this is exactly where you expected your catalog to be located; however, it's not uncommon for people to discover the catalog they have open isn't at all where they expected it to be stored. If your catalog isn't where you expected, or not where you want it to remain, then you'll want to check out my article on LightroomKillerTips.com on moving your catalog to a **new location**.

Next, click that Show button to open the folder containing your catalog, and take a look inside. Along with the .lrcat file can be several .lrdata files, which are supporting players to your catalog, and they contain some type of preview used in the normal operation of LrC. If that catalog file is currently open in LrC, you'll also see some other files that automatically go away when the catalog is closed (notably the .lock and -wal files). That's all fine.

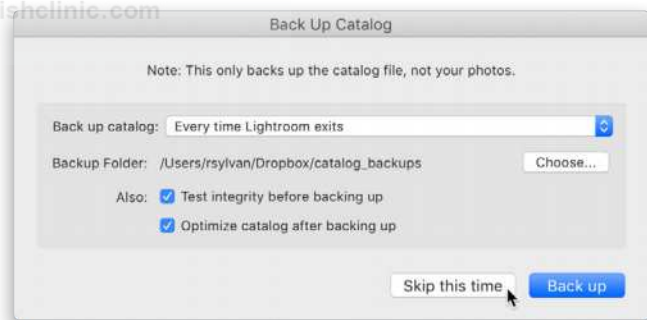


Now, if you've updated to the latest version of LrC (currently version 10), then you may also see your old catalog file from when you were using the previous version of LrC. In my case, the file named "Lightroom Catalog.lrcat" is my old catalog. When I opened the new version of LrC, I was prompted through the process of upgrading

a copy of the old catalog and renaming the new copy to be used with the new version. For me, the current (updated) catalog is named "Lightroom Catalog-v10.lrcat." I've been using the new version without a problem for a few months now, and have plenty of backup copies. I'm not going to go back to LrC version 9, so I no longer need the old Lightroom Catalog.lrcat file, so I can delete it to recover that disk space. Clearly, you need to be just as certain as I am about which catalog is which. This is why we started by looking at the name of the currently used catalog in the Catalog Settings dialog. Once you're sure, you can safely delete old catalog files that you no longer need.

While you're in this folder and you decide that you don't like the name of your catalog, you can rename it to something else. Check out my article on **"How to Rename Your Classic Catalog"** (and its supporting files).

Next, ensure that the catalog file is backed up on a regular basis. Head back to that Catalog Settings dialog, and note the Back Up Catalog drop-down menu at the bottom. I have mine set to prompt me to back up the catalog Every Time Lightroom Exits. I don't actually run the backup every time I quit Lightroom, but I do like to have the option and the reminder. This way, if I've done a lot of work, I can click the Back Up button, but if I don't have time, I can click Skip this Time.



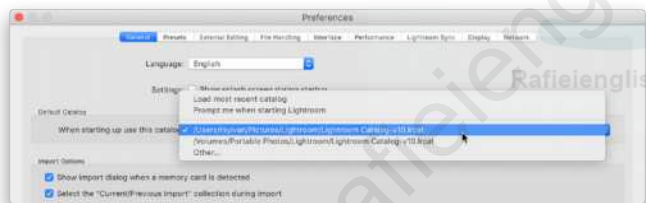
Note: The prompt that appears when you exit Lightroom is the only place where you can configure the location for the backup copy to be stored. I'm a big Dropbox user, so I send my backup copy to be stored within my Dropbox folder. This ensures that my backup copy of the catalog is going to be synced to the cloud and my other computers automatically and quickly. If you don't use a cloud storage service, then simply pointing that location to another drive is good enough.

Each time that backup process runs, it creates a copy of your catalog at that moment in time in the location configured in that backup prompt, and then compresses

it into a .zip file to save space. LrC never ever removes old backup copies of the catalog, so it falls entirely on you to periodically remove old backup copies to keep your drive from filling up. How many should you keep? I usually keep just the most recent three or four, and pop into that folder every month or so to clear it out. If you ever needed to recover from a backup catalog, you'd go to the most recent, not the one from three months ago. So out with the old and in with the new.

A word to the wise: I can't tell you how often I encounter people who follow this exercise only to discover the catalog they have open is stored among their backup copies. Don't feel badly if this happens to you. You'll want to follow my previous link for how to move your catalog to a new location, though, so that you don't accidentally delete it when you're clearing out the old backup copies.

The reason your working catalog seems to magically appear in your backup folder is LrC's default preference for which catalog file to open when the program is launched. Here's how to change that, so you're making that decision and not LrC: Head over to Lightroom Classic (PC: Edit)>Preferences, and click on the General tab. In the Default Catalog section, if you've never changed the When Starting Up Use this Catalog drop-down menu, you'll see that it's set to Load Most Recent catalog.



That means if, out of curiosity, you happen to open a catalog in your backup folder and then close that catalog (quit LrC), the next time you launch LrC it will open that catalog in the backup location because it was the most recent catalog you opened. To avoid that fate, simply click the drop-down menu and choose the specific catalog you want LrC to open every time you launch the program. If you use multiple catalogs, then choose Prompt Me when Starting Lightroom to see a list of catalogs from which to choose, and you're on your way.

YOUR PHOTOS

The most important components in the LrC system are your actual photos, so let's take a few steps to ensure you're in control here too. First, you need to know where your photos are stored on your system. LrC gives a few

ways to determine this, as it's not always obvious from looking at the Folders panel alone.

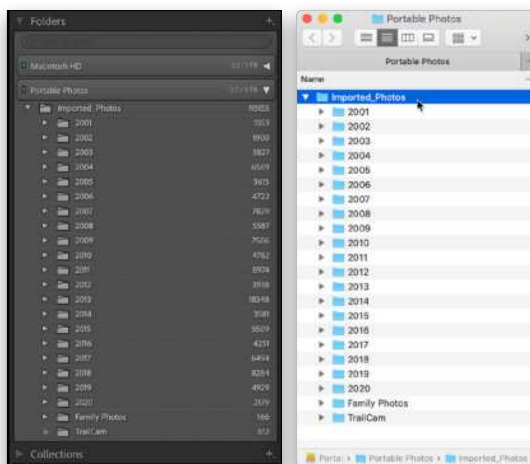
Expanding the Folders panel, you'll see what are referred to as Volume Browsers, which represent the drive(s) where your photos are stored. If you've also synced your catalog to the Lightroom cloud, you may see a Volume Browser representing your mobile device (but this is just a location on your startup drive where photos downloaded from the cloud get stored).



In my case, I have two Volume Browsers: one is my internal drive and the other is an external drive. Under my Portable Photos external drive is a folder named Imported Photos (on Windows you'd see drive letters). To find out exactly where that folder is on that drive, I can simply hover my cursor over the folder until a tooltip appears with the complete path to the folder.



Alternatively, you can Right-click any folder and choose Show in Finder (PC: Show in Explorer) to open your file browser to that exact folder. You can then compare the contents of your file browser to the Folders panel, and it should match.



You can also Right-click any photo's thumbnail in the Library module and choose Show in Finder (PC: Show in Explorer) to see where that specific photo is stored. It's critical that you understand this relationship between the catalog and your photos. LrC simply refers to where photos are stored on your system by storing the exact path, from the volume name (PC: drive letter) to the individual filename (and every folder in between). If you move, rename, or delete files outside LrC, you render the path stored in the catalog invalid, and LrC responds by telling you that folders and photos are offline or missing.

Here's a simple way to check your entire catalog to see if it considers any photos to be offline or missing. First, connect all external drives where your photos are stored and, if you use network storage, ensure you're on your network. Then, from the Library module, go to Library>Find All Missing Photos. That will start a process to check the entire catalog for any broken links to photos.



When the process is done, ideally you want to see this little prompt appear saying No Missing Photos.

If instead, you get a temporary collection appearing full of photos it considers offline or missing, you'll want to check out my article on what to do **"When Photos Go Missing."**

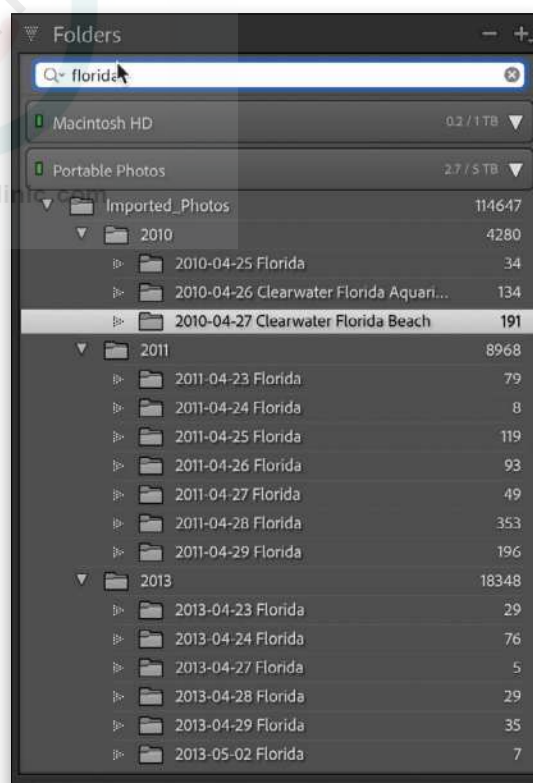
You can avoid this situation by ensuring that you do all of your renaming, moving, and deleting of photos and folders from within LrC. This gets the job done as well as keeping the catalog up to date on the changes you're making. One area where I see the most self-inflicted injuries is when people look at a long list of date-based folders created by the LrC import process, and decide to reorganize the contents of those folders (especially



around the start of the new year). Here's a simpler idea: Just rename the folders to something more meaningful from within LrC. For example, I recently came across a trove of old vacation photos I hadn't imported into LrC so, after import (using the default date-based naming system), I simply reviewed the contents of each folder and then renamed the folder in the Folders panel to add identifying information to go along with the date.

This took me several minutes, and was so much easier than re-organizing the photos into new folders. Just Right-click any folder in the Folders panel and choose Rename from the contextual menu that appears. Then, enter the new name in the Rename Folder dialog and click Save to rename the folder on disk and update the catalog.

The other benefit to renaming folders is that you can then use the filter at the top of the Folders panel to quickly find folders that match what you type into that field. So, if I want to find all the folders with the word "Florida," I just enter that in the field, and they all show up. Pretty handy! To learn more about the power of the Folders panel, check out my article on **understanding its role.**



I hope you find this article helpful, but if you have any questions about anything I covered, or related things I didn't get to squeeze in, you can always ask me in the **KelbyOne Community**. Happy New Year! ■

ALL IMAGES BY ROB SYLVAN



ON1 PHOTO RAW 2021

We last looked at ON1 Photo RAW in *Lightroom Magazine Issue 60* where we covered the Effects 2020 aspect of the program. They've just launched the new [2021 version](#) with plenty of new features. ON1 began as a set of plug-ins for Photoshop, and later Lightroom. While it now runs as a standalone application, it's still true to its roots and runs from within both programs. Not only that, it'll run from Photoshop Elements, Apple Photos, Affinity Photo, Corel PaintShop Pro, and soon from Capture One.



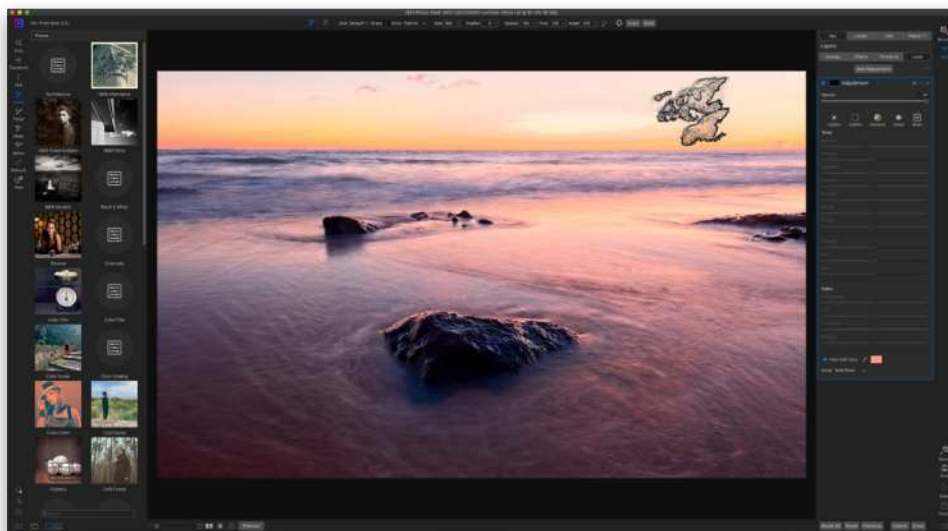
Obviously as a standalone, ON1 is pitching Photo RAW 2021 as a direct competitor to Lightroom. In terms of what's out there in this regard, it's a really robust solution offering a lot of the file-management features missing in other competitors. Clearly, though, we're looking at it from the plug-in point of view. Our interest is in saving time. Photoshop can do a lot of the things that can be done inside ON1 Photo RAW, so the question is always whether it's more efficient. With the new Photoshop 2021 Neural Filters, Adobe is progressively going after areas traditionally filled by plug-ins, while at the same time giving us a dedicated Plugins menu.

Photo RAW 2021 can be expanded for online use via their subscription option. This allows cloud syncing, access to the current version of Photo RAW, along with the Photo RAW mobile app. Edits can sync between devices, with the mobile app including a pro camera feature with full manual control and RAW photo output for better editing options later. Subscriptions start at \$7.99/month.

WHAT'S NEW IN PHOTO RAW 2021

The new features in Photo RAW 2021 cater to a variety of photographers, from landscapes to portraits and more. They also cover both photo editing and file-management additions.

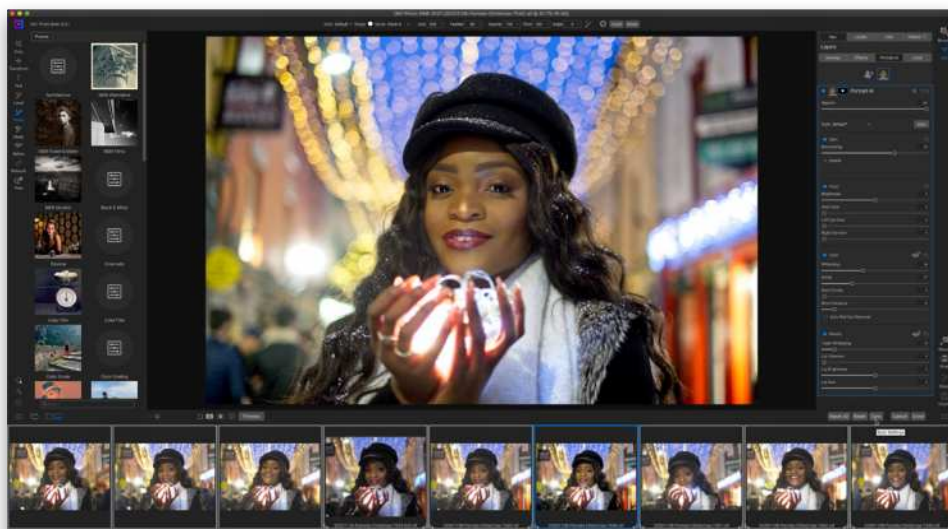
ALL IMAGES BY SEAN McCORMACK



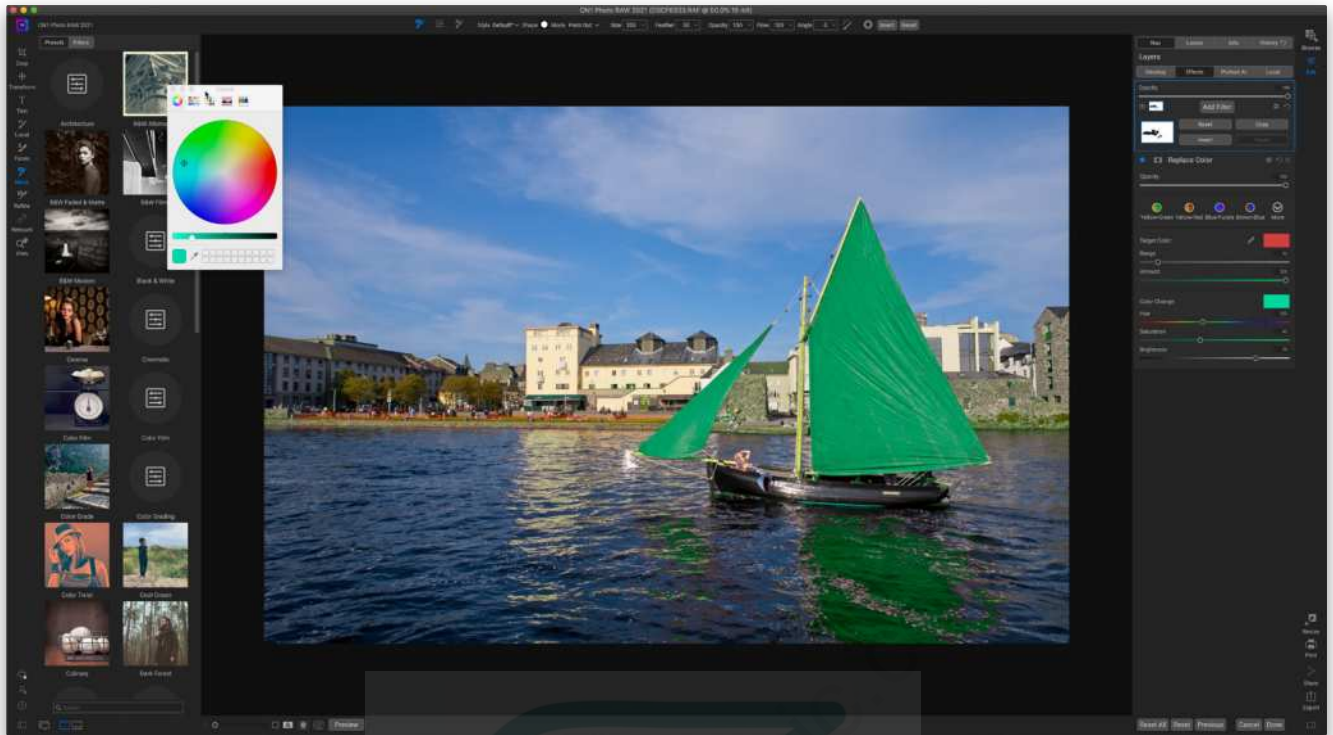
Cloud Brushes: Boring clouds got you down? Featureless skies got you blue? The new Cloud Brushes in Local Adjustments can rescue that moment. The brushes can be colored, resized, rotated, feathered, and brushed in place to add to an otherwise drab sky. The beauty of coloring means that you're not limited to white clouds, and can easily match a sunset or sunrise.



Batch process portrait shoots: Portrait AI, with its one-click editing, allows you to get your settings ready on one shot, then sync to the rest of the shoot. Using AI, the initial settings are perfect for quick portrait retouches.



You can, of course, refine these settings to suit the image. From there, open the Filmstrip preview to select further images to which to sync settings.

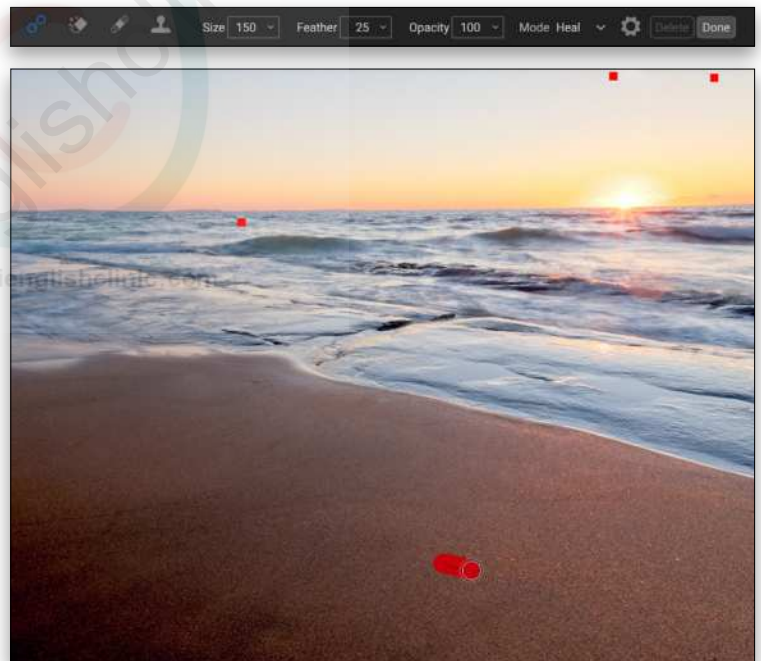


Color Range and Replace Color: The new Color Range tool opens up a vast array of options in editing. By honing in on specific colors, you can selectively enhance details within the shot. Using Replace Color, you can swap colors out completely.

Full Screen Previews: When you're working, you can often be distracted by the UI clutter. Photo RAW makes good use of typography and design to minimize this, but sometimes you just want to hide the UI. Using Shift-F you can toggle to a Full Screen Preview. In Browse, the UI is hidden, but in Edit, you see several Zoom options above the preview.

Retouch improvements with the new Spot Healing Brush: In older versions of Photo RAW, removing unwanted items meant rendering out the image, losing the RAW processing. You can now edit the RAW file with the new Spot Healing Brush, allowing you to work nondestructively on the file.

Smart Organize: Smart Organize (found in the File menu) allows you to find duplicate photos, photos that are of similar appearance, taken at the same time, or in the same place. It's quite useful when you're looking to declutter your library, or when looking for a specific type of image.



Quick Slideshow: This new feature does what it says. In any collection of photos (Folder or Album), go to the Quick Slideshow option in the Window menu. Choose your slide time (3, 5, 10 seconds, or Manual) and your transition type (fade or none). From the same menu, run the slideshow, or use the shortcut Shift-Option-F (PC: Shift-Alt-F) to begin. Hit Escape to exit.



HOW DOES PHOTO RAW 2021 COMPARE TO LIGHTROOM OR PHOTOSHOP?

Photo RAW is pitched as a competitor to Lightroom while offering a lot of the features in Photoshop. It has layers and masks, including an AI-based Quick Mask. It revolves around just two parts: Browse and Edit. Browse literally uses a browser to search your drives. You can edit a single photo, or choose to catalog a folder. To collect images together, use Albums, similar to Collections in Lightroom. Browse isn't available when used as a plug-in, but mentioned for completeness.

Advantages over Lightroom Classic: Layers, Portrait AI, Focus Mask, and Focus Blending.

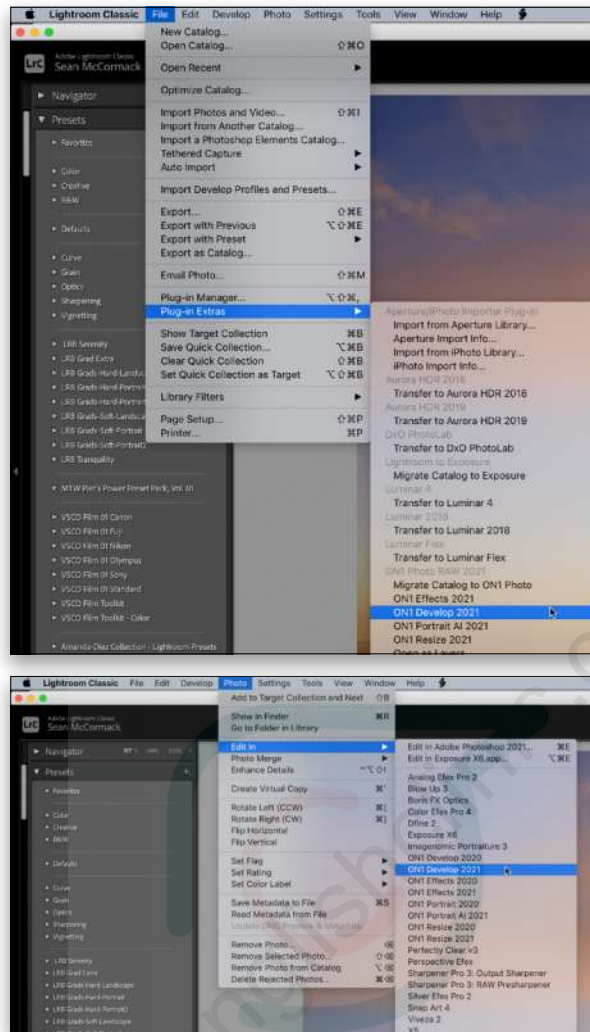
Advantages over Photoshop: Presets/Effects and file management. As with most plug-ins, it's the one-click nature of the presets that saves time, making this application really useful. As an image finisher, the Effects section of Edit is up there with the best.



USING PHOTO RAW 2021

In plug-in form, Photo RAW 2021 acts like a set of individual plug-ins, but when you open a file from Lightroom or Photoshop into it, you can switch to the other modules (as in the other plug-ins) easily. You can use the File > Plug-in Extras menu, or the Edit In menu to get files over to Photo RAW.

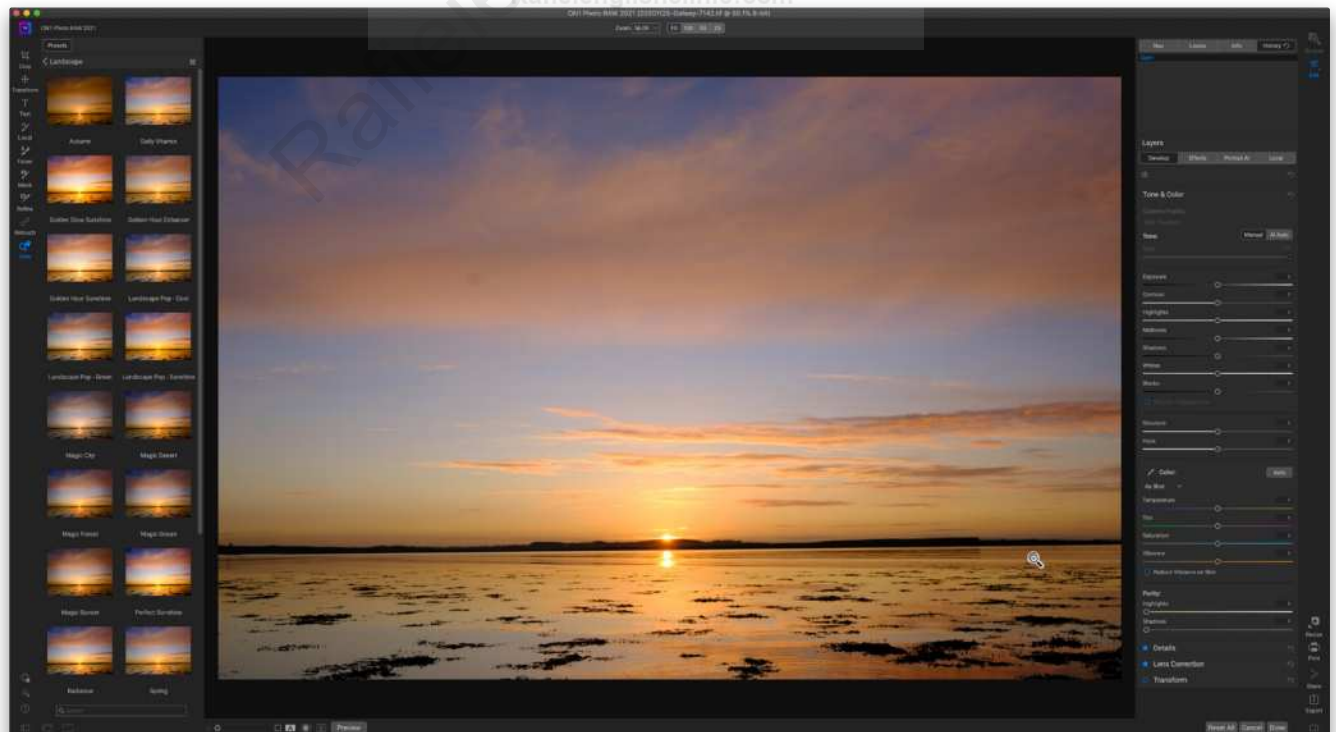
If you want to use Plug-in Extras, you first need to go to the Preferences of the standalone version of Photo RAW and select your file settings for Lightroom in the Plug-ins tab. You can also choose your file settings for Photoshop while you're here.



LAYOUT

In Lightroom, open your photo into Photo RAW using ON1 Develop 2021 from the Plug-in Extras menu. From left to right in the layout (see image below) we have:

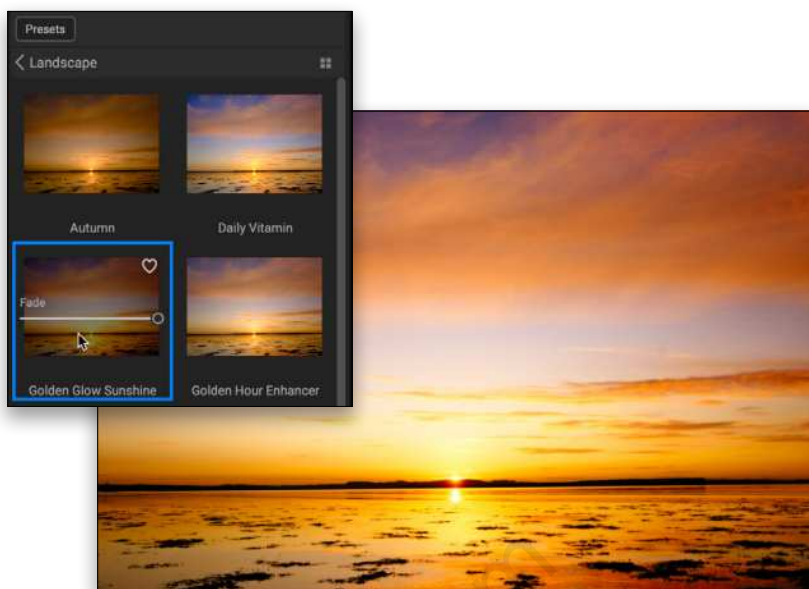
- The Tool Well with access to tools such as Crop and Retouch
- The Presets pane, which can be hidden (bottom-left icon)
- The preview window, with Zoom options above and Preview options below (including Soft Proofing and Masking)
- The right pane with the Info panel at the top and Layers directly below
- Below Layers are the modules and their settings.



EDITING A LANDSCAPE PHOTO

While the image we're using here captures a nice scene, it's not exactly eye-catching. Equally, you'll see in the first step below that one of the Presets in the Landscape category offers a one-click solution for this photo. This is the strength of Photo RAW.

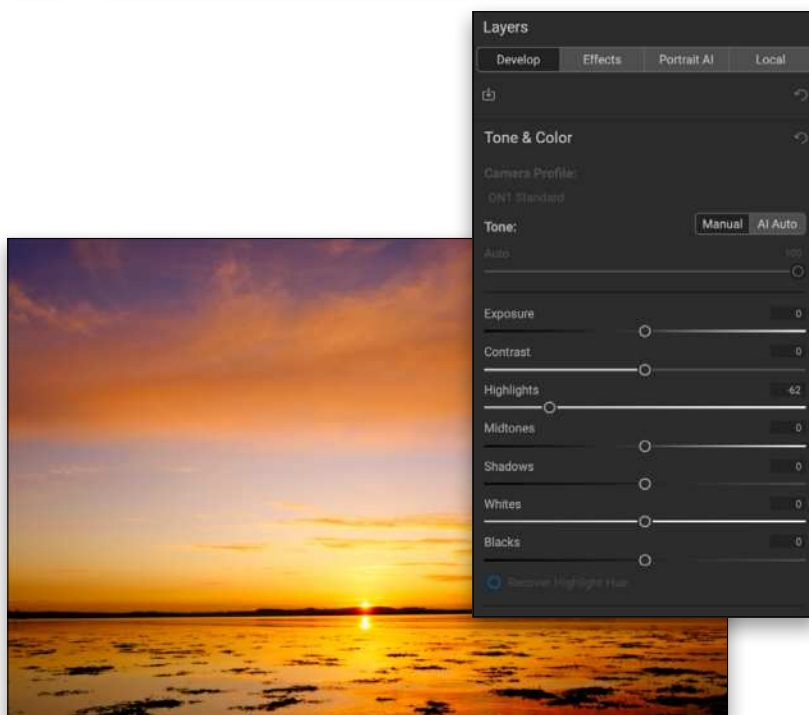
STEP ONE: Presets can be added and faded by clicking on the preset thumbnail, and then using the Fade slider to adjust the strength. Here we've clicked on Golden Glow Sunshine. Job done, get paid, go home! A very short article indeed. Not quite there, but not bad.

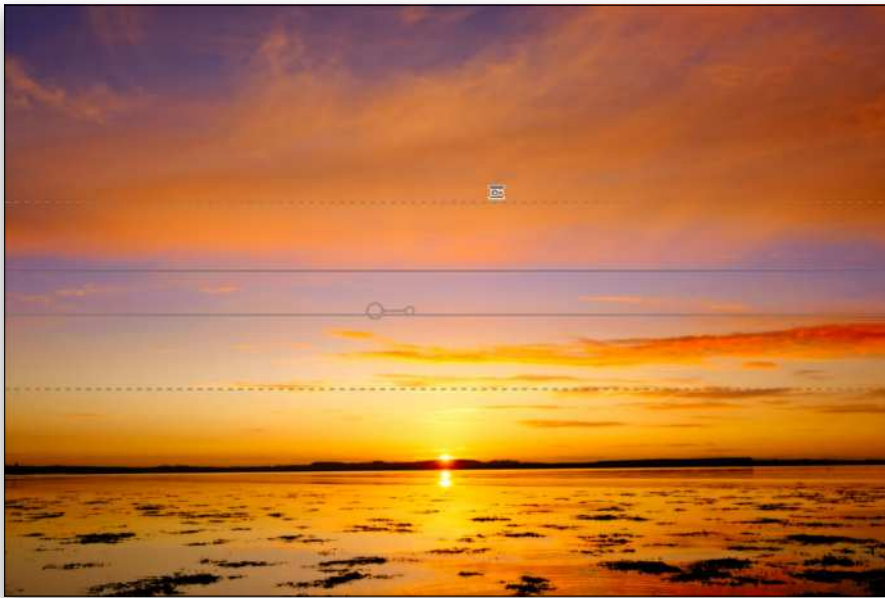


STEP TWO: Actually, bar a few little things, it's almost done. First, we need to take care of some dust spots. We'll choose Retouch in the Tool Well and paint over them with the Spot Healing Brush to get rid of them.



STEP THREE: Next, we'll switch to the Develop module and pull down the Highlights slider to -62. This will darken the blue sky above the sun, giving a nice color contrast between it and the warmth of the sun.





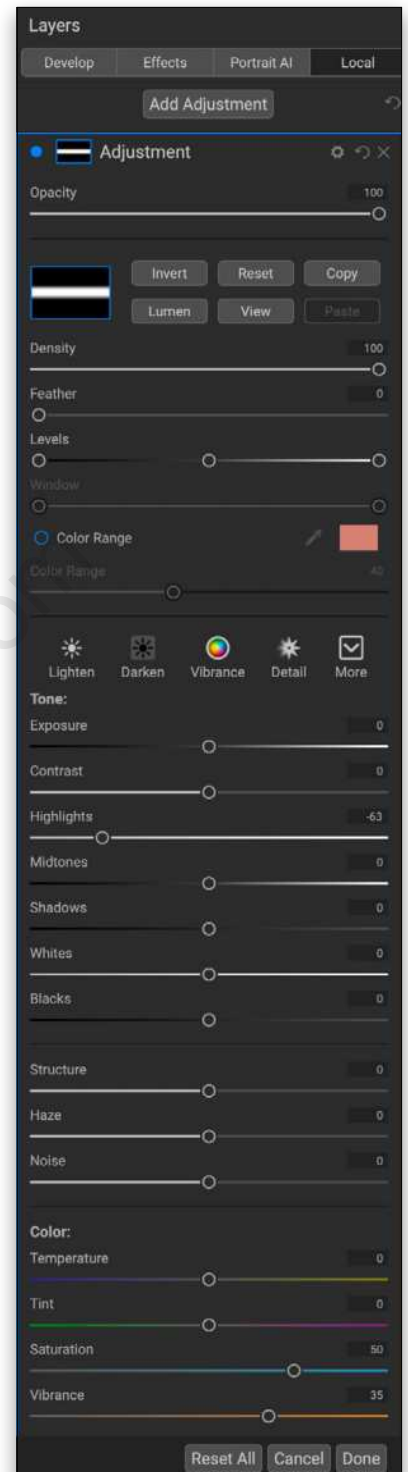
STEP FOUR: Speaking of the color contrast, we can enhance the light-blue sky areas even further. Let's click on the Local module, select the second mask option (the Gradient), and in the Shape drop-down menu above the preview area, choose Reflected Gradient. After drawing the gradient over the light-blue area, we'll click the mask icon at the top of the panel to reveal the mask settings, and click Invert so the settings work inside the gradient. Then, we'll reduce the Highlights (-63) and increase the Saturation (50) and Vibrance (35).



Before



After



STEP FIVE: Click Done to render an edited photo and save it back to Lightroom. Selecting the original image and the edited version and viewing them in Survey mode will highlight the vast difference between them, despite only mere minutes of work.

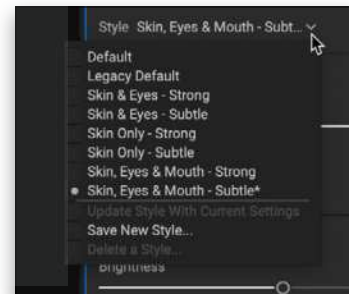


EDITING A PORTRAIT

You may not be a landscape person; perhaps you're more of a people person. Load up a portrait of your favorite person and let's begin. (And for once I'm not using a model, though I still think she was quite beautiful. But I digress.)

STEP ONE: Open your photo into Portrait AI from the Photo>Edit In menu in Lightroom. It will run the Find Faces dialog, show the faces it detects, and apply the Default settings.

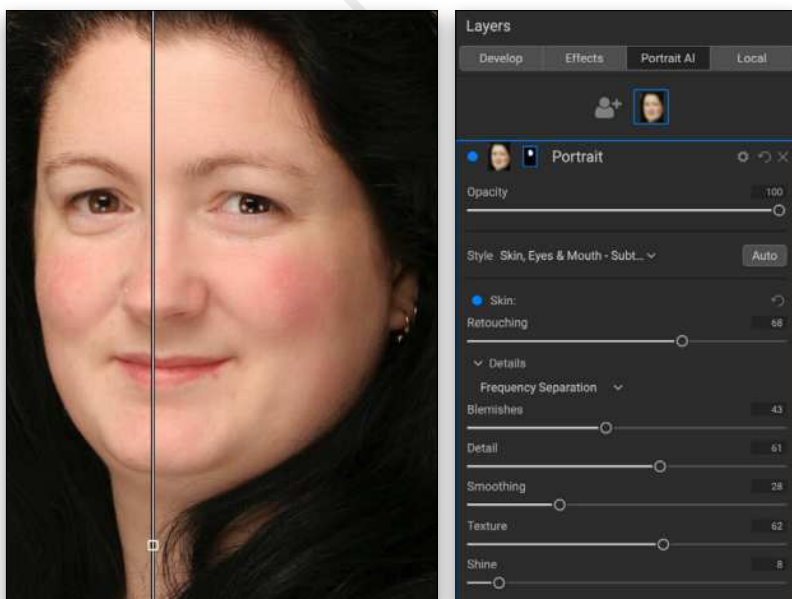
STEP TWO: You may find the Default settings look too pronounced, but you can choose a different option from the Style drop-down menu in the Portrait AI module. You may want to edit all facial features, but start subtly, so Skin, Eyes & Mouth - Subtle would be the way to go. Once you've edited a portrait, you may also want to save your own custom style from this same menu.



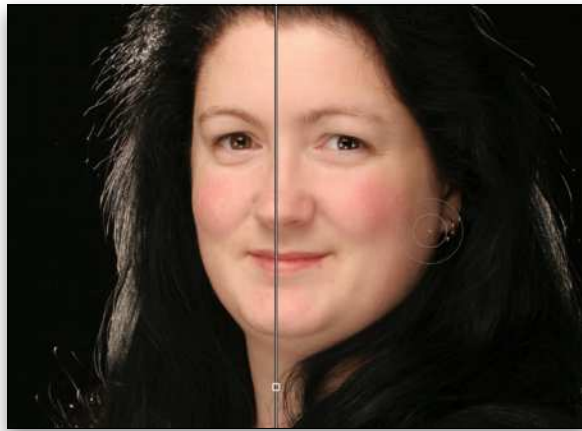
STEP THREE: Portrait AI is split into Skin, Face, Eyes, and Mouth. Skin initially appears to be just one slider, Retouching, but it's more than that. By clicking on Details, you'll reveal another drop-down menu with two options: Surface Blur and Frequency Separation. The former is there for compatibility with older versions of the application, so Frequency Separation is the one to choose.

STEP FOUR: Skin has the following settings: Blemishes, to remove fine lines and wrinkles; Detail, to bring back lost skin detail; Smoothing, to even out the skin; Texture, to add artificial skin texture; and finally, Shine, to reduce highlights on the skin.

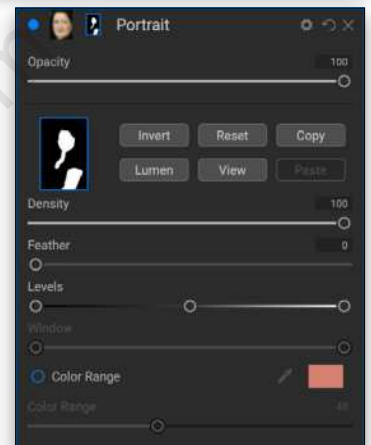
There's no right or wrong way to use these; however, if you're using extreme settings, you're probably overdoing it.



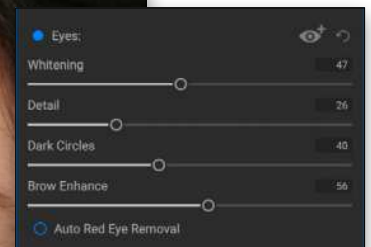
STEP FIVE: The next section in Portrait AI is Face. Most clients love a thinner face, so the Slim Face slider is perfect for this. Subtle is best. For women, a hint of eye enlargement looks good too. You're not creating anime though.

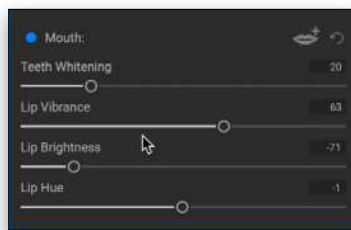


STEP SIX: You may also want to edit the skin on the neck or even the arms, so click on the mask thumbnail, click View, and paint the mask off those areas. To temporarily swap between the default Paint In and Paint Out brush modes, hold down the Option (PC: Alt) key.



STEP SEVEN: For the eyes, add some Whitening, but avoid bleaching them. They're actually spheres for the most part. Detail enhances the irises, while Dark Circles lightens the areas under the eyes. The final slider is Brow Enhance, and it really does save brows. If you've managed to catch a flash at the wrong angle, the Auto Red Removal radio button will save you.





STEP EIGHT: The Mouth section is last. If there are visible teeth, the Teeth Whitening slider will save a fortune in whitening strips and peroxide mistakes. For lips, you can change the Vibrance, Brightness, and Hue to give you a range of color options.

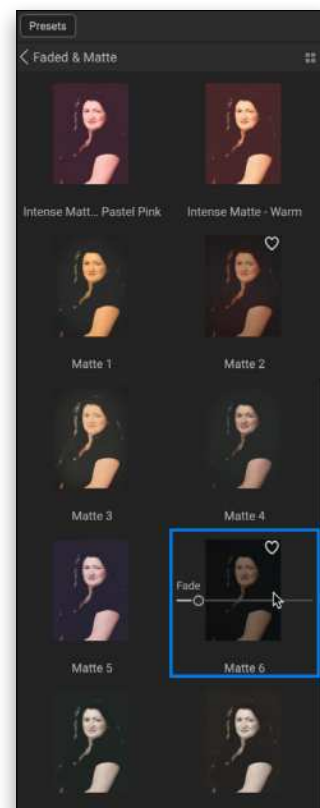
STEP NINE: Finally, you can add a little finishing touch with a preset, something such as Matte 6 from the Faded & Matte set looks good, especially with a lower opacity (Fade). In addition, grab the Retouch brush and remove obvious spots and blemishes for which the Skin settings aren't designed.



Before



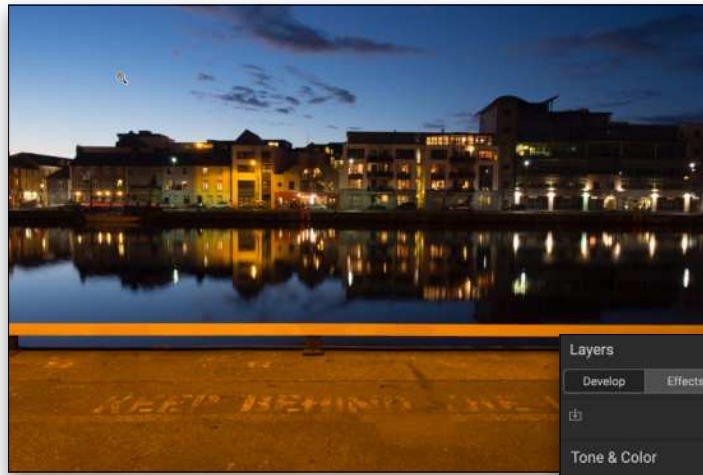
After



ENHANCING A CITYSCAPE

Perhaps you're more of an urban photographer, and the streets are your photo hunting ground, relishing the sodium-vapor lights left despite the LED invasion just after sunset.

STEP ONE: Open a cityscape image using ON1 Develop 2021 from the Photo>Edit In menu in Lightroom. For this, you can hand-edit and craft the final photo. Ultimately, this photo will be a black-and-white, so color isn't an immediate issue.



Layers

- Develop
- Effects
- Portrait AI
- Local

Tone & Color

Camera Profile: ON1 Standard

Tone: Manual AI Auto

Auto 100

Exposure 0

Contrast 11

Highlights 15

Midtones 21

Shadows 16

Whites 0

Blacks -1

Recover Highlight Hub

Structure 0

Haze 0

Color: Auto

As Shot

Temperature 0

Tint 0

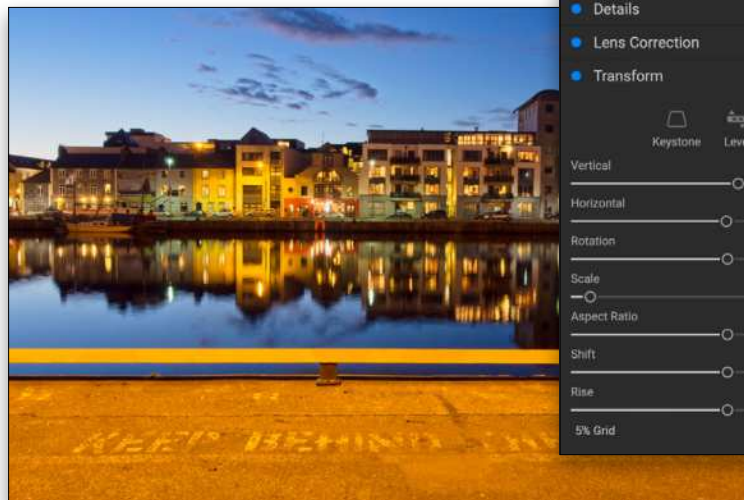
Saturation -5

Vibrance 15

Reduce Vibrance on Skin

STEP TWO: The image here has a lot of clumped-up shadows, with the highlights just on the edge of clipping. You could boost the Exposure, reduce the Highlights, or Whites, along with the Shadows, but it's definitely worth seeing what AI Auto can do.

STEP THREE: In truth, AI Auto looks great. A hint more Shadows (29) and it looks even better. Next is Transform to get the buildings aligned. In this example, we set Vertical to 7, Horizontal to -1, and Scale to 4 to remove the black areas introduced. Use the Grid settings to help as you adjust the Transform settings.



Tone & Color

- Details
- Lens Correction
- Transform

Keystone Level Move

Vertical 7

Horizontal -1

Rotation 0

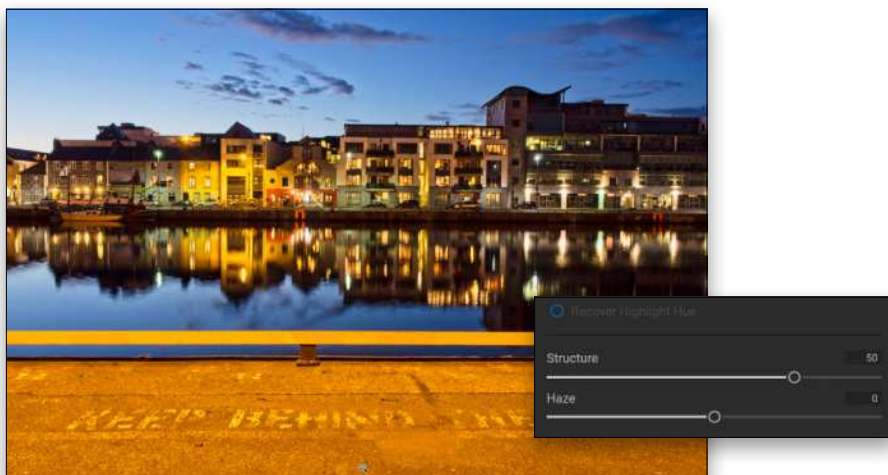
Scale 4

Aspect Ratio 0

Shift 0

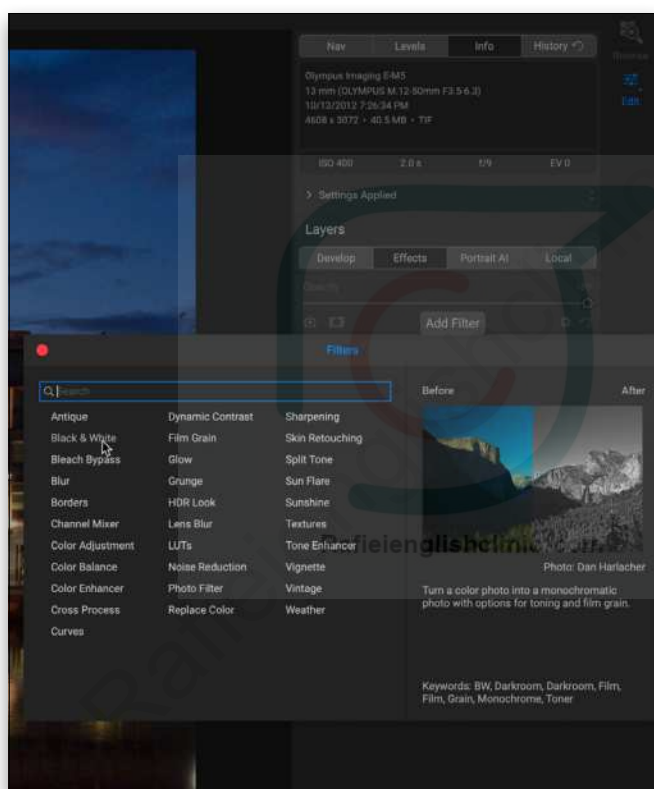
Rise 0

5% Grid

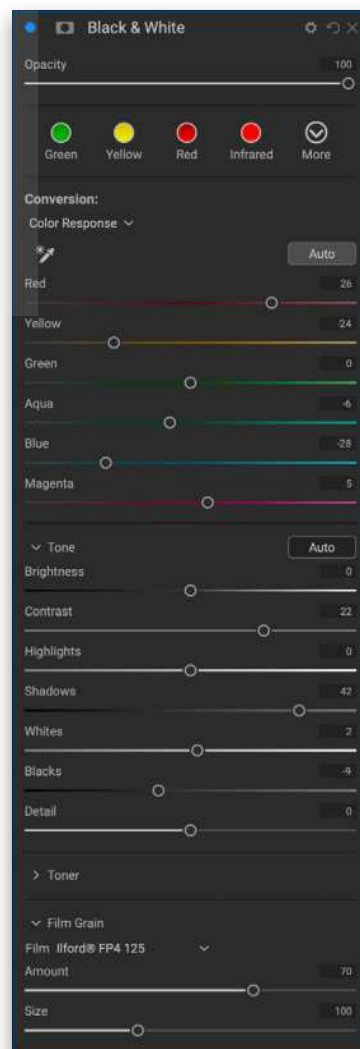


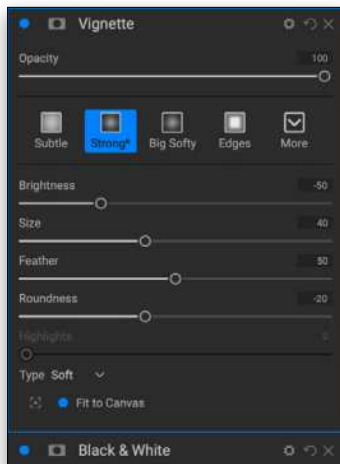
STEP FOUR: You can add depth using Structure in the Tone section of Tone & Color. Bearing in mind the final vision, a fairly high amount of 50 is suitable for this image.

STEP FIVE: Next, go to Effects, and add the Black & White filter.



STEP SIX: The main concepts here are to make use of the existing color in the image. Mostly it's darkening the yellow from the sodium-vapor and the sky. For Tone, try Auto. Finally, add Film Grain to taste. Here we've used Ilford FP4 125.





STEP SEVEN: Finally, use Add Filter to add a Vignette. We used the Strong* preset here.

FROM RAW TO COOKED—FAST!

Photo RAW 2021 offers some interesting and unique features. The solid base of presets combined with some exciting filter additions make it a useful tool. Keeping in mind that this once was a \$500 toolset, it's priced really well. It's also one of the few programs offering a cloud solution for a cheap price.

Even though there's been a lot of work on the Browse aspect of the program, it hasn't impacted the feature additions for Edit, which is what you can access via a plug-in. There has also been a lot of performance enhancements, making it progressively more robust than previous versions. ■



Before



After

 Questions & Comments

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RENDERING CROSSFIT IN B&W

Last year, a friend and co-worker of mine at the studio, Dana, shared how nervous he was about an upcoming competition at his CrossFit gym. Each year, there's a national CrossFit Open where members of each local gym perform a series of specific exercises over five weeks. He not only needed to complete the total number of repetitions for each exercise, but each rep had to be done with good form to be counted. Though he had been a dutiful member of the gym for years, he knew this would challenge him.



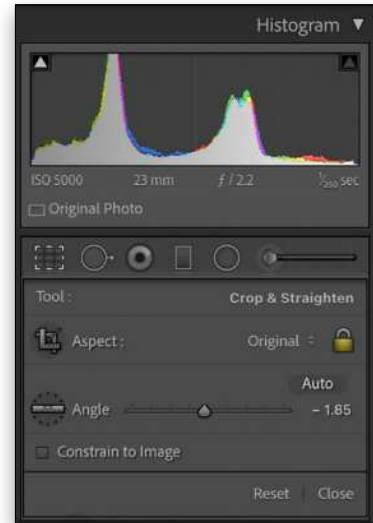
I had always had an interest in photographing CrossFit, and recognized this as the perfect opportunity to do just that. Dana welcomed the idea and I received approval to photograph at the gym. I arrived to find men and women of all ages and shapes preparing to participate in the night's event; however, my focus was entirely on Dana.

As he moved through each exercise, I focused not only on his execution but also on his interaction with others. This included the person responsible for keeping track of his form and repetitions, as well as serving as a source

of encouragement throughout Dana's attempt. I knew that was something I wanted to capture in a photograph.

That moment presented itself at the end of his last rep of his last exercise. Dana collapsed to the floor exhausted, struggling to catch his breath. Sweat beaded off his scalp as he was congratulated for his success. It was a strong emotional moment that I knew should be rendered in black and white. (KelbyOne members can [click here](#) to download a version of this image to follow along.)

Questions & Comments



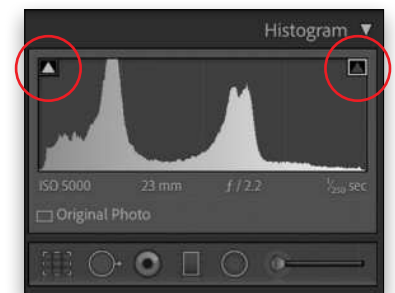
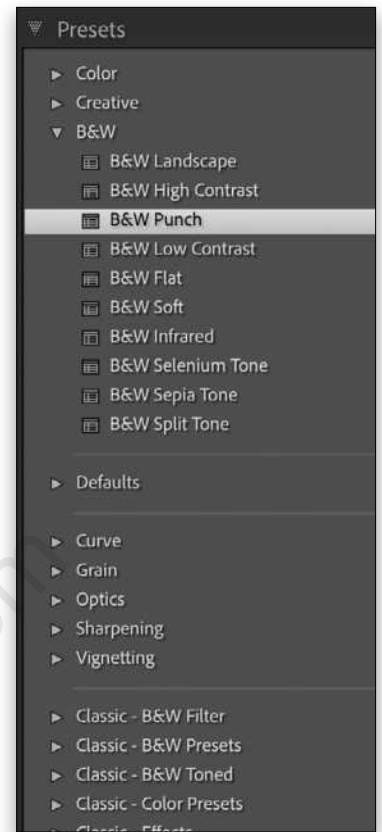
STEP ONE: Open the image in the Develop module in Lightroom Classic. To level the image, grab the Crop Overlay tool (R), and drag the Angle slider until the line where the floor meets the wall aligns with the grid. Press Enter to commit the crop.



STEP TWO: In the Basic panel, click on the four-square icon to the right of the Profile drop-down menu to open the Profile Browser. Expand the Camera Matching set, and select the Camera ACROS v.2 profile that closely matches the look produced by the Fujifilm XT3 camera. (The options in this menu will vary depending on the make and model of your camera.) If you click the star icon at the top right of a profile, it will add it to the Favorites set. Anything in your Favorites set will also show up in the Profile drop-down menu, as shown here. Click Close to exit the Profile Browser.

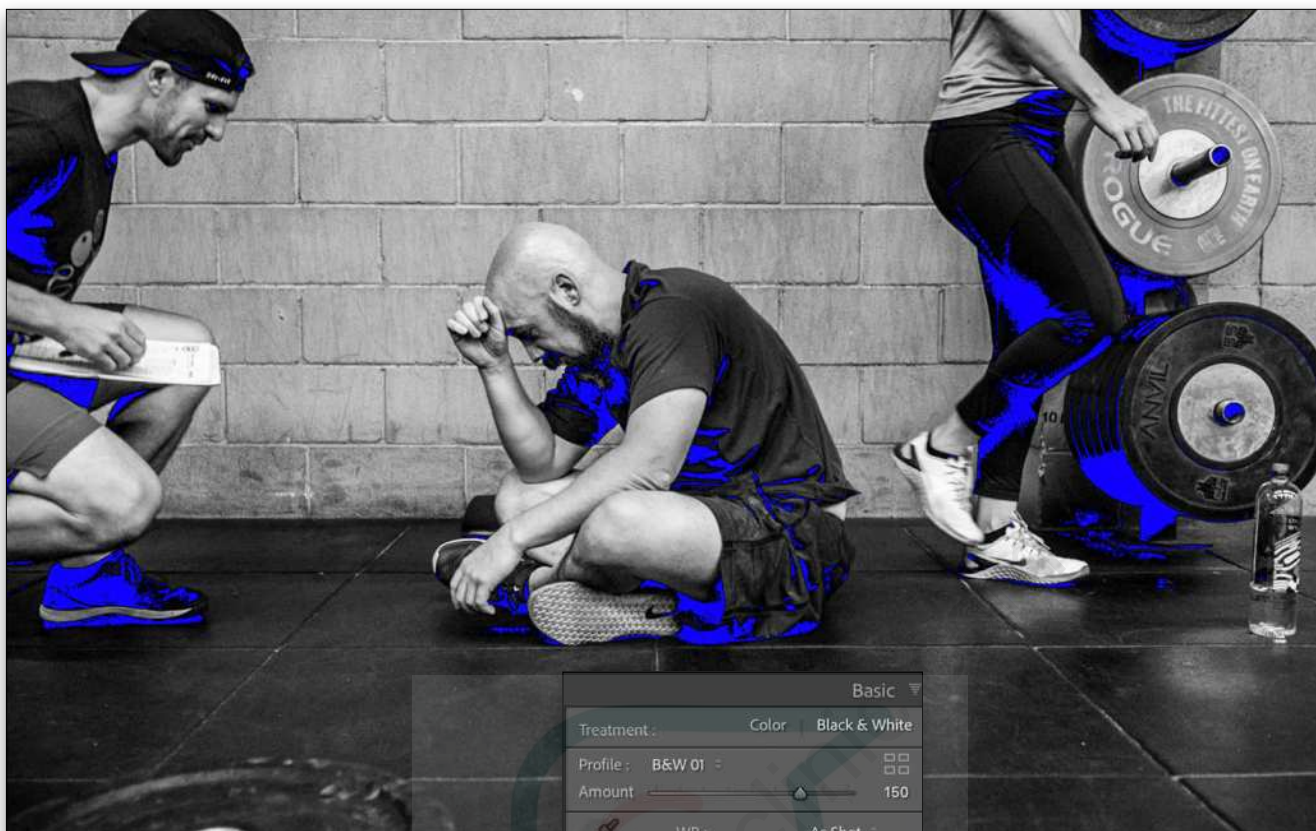


STEP THREE: In the Presets panel, expand the B&W set and select the B&W Punch preset. This provides a high-contrast rendering of the black-and-white file by darkening Blacks, brightening Whites, and increasing Clarity. The default setting for the Amount slider that appears immediately beneath the Profile control is 150%. You can decrease or increase the percentage to your taste. In this example, we reduced it to around 130%.



STEP FOUR: Next, go to the Histogram panel located at the top of the right-side panels, and click on the triangle located at the top left-hand corner. This enables the Shadow Clipping indicator, which will appear as blue overlays on the image, indicating the areas of the image that have no detail because they're too dark. Click on the triangle at the upper right of the Histogram to enable the Highlight Clipping indicator, which will warn you where highlights are being overexposed. This appears as red overlays on the image.

If you wanted to remove the shadow clipping in an image, drag the Blacks slider while observing the left triangle at the top of the Histogram. When that triangle turns black, this indicates that all shadow areas of the image will be rendered with detail. You'll notice there are no longer any blue overlays in the image. Since we're going for a high-contrast look, we're going to leave the Blacks unchanged.



STEP FIVE: There are some bright areas, however, that lack detail, including the pages on the clipboard and the woman's shoes behind Dana. While observing the triangle at the upper right of the Histogram, drag the Whites slider until the triangle turns black. Even after the triangle turns black, there may still be some red overlay areas in the image indicating clipping. Keep dragging the Whites slider until those red overlays disappear, which will avoid blowing out the highlights. Refine this further with the Highlights slider to restore some of the detail without impacting the white point of the entire image. When done, you can click the triangles in the Histogram again to turn off the clipping indicators.



Step Six



STEP SIX: Though the image on the screen appears as black-and-white, the color data is still present and can be used to further control the contrast of the image. For example, in the B&W panel, moving the Orange slider can lighten or darken the appearance of the skin. In this particular image, the Yellow slider brightens and darkens the sole of Dana's footwear. The blue does the same for his T-shirt. These sliders normally require only the slightest of adjustments.

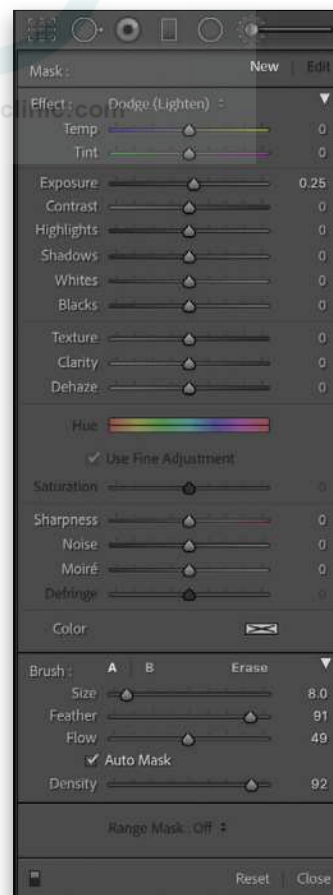
STEP SEVEN: In the Details panel are the controls for Sharpening and Noise Reduction. Leave these at their respective defaults. Though the image does exhibit some noise as a result of the high ISO setting, there's a natural look to it that serves it well.



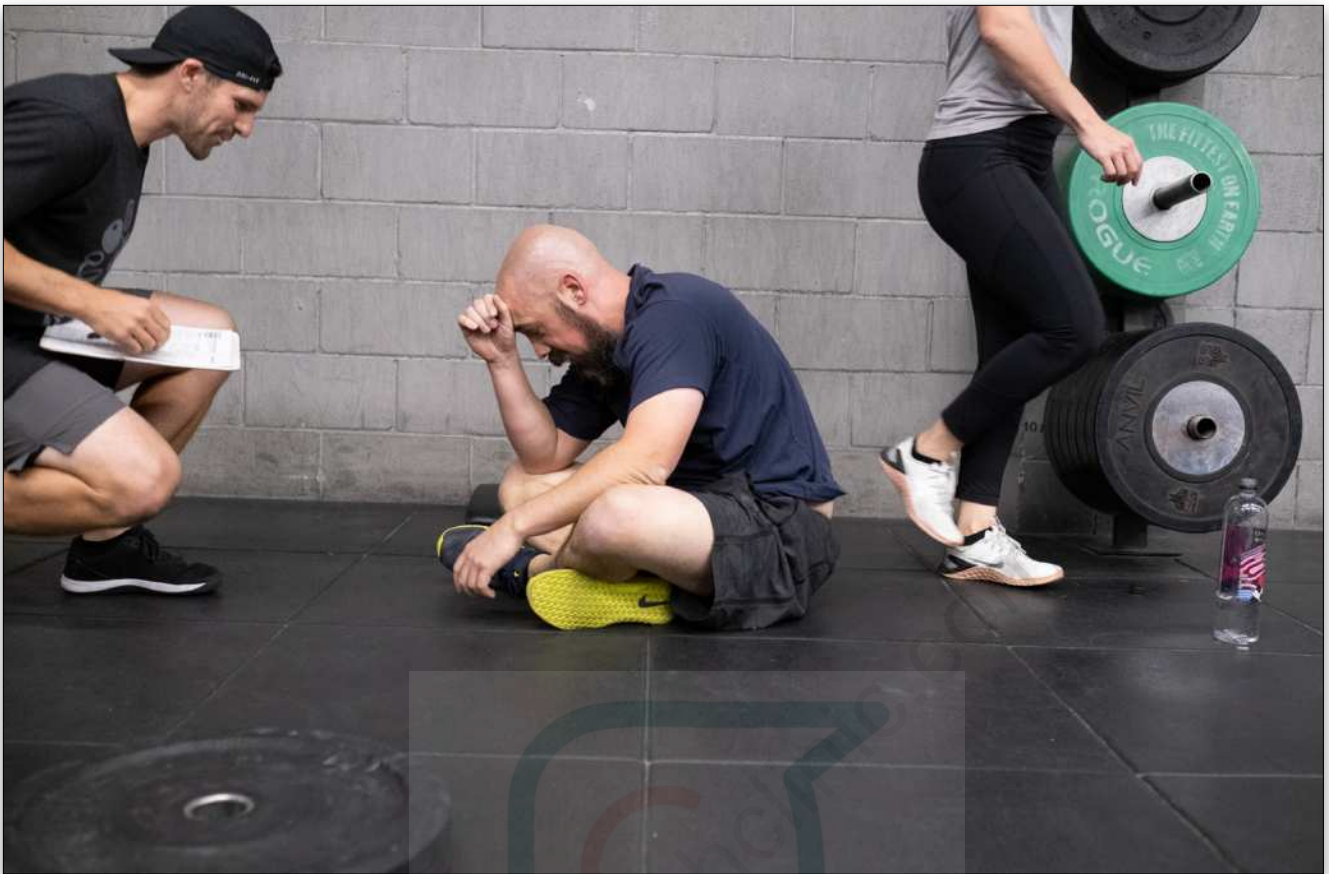
STEP EIGHT: The focus of the image should be on Dana. And though he's nicely framed by two people on either side of him, let's increase the emphasis on him by applying a vignette. In the Lens Corrections module, click on the Manual tab at the top, and move the Vignetting Amount slider slightly to the left just to enable the Midpoint slider below it. Move the Midpoint slider all the way to the left to make it easier to see the vignette while you're adjusting the Amount slider. Set the Amount to -39, and then adjust the transition of the vignette by moving the Midpoint to 20.

STEP NINE: Though the overall image looks good, Dana's expression is still in shadow. To brighten this up, click on the Adjustment Brush tool (K), which is located just below the Histogram panel. A series of controls that mirror those found in the Basic panel will appear. These adjustments will apply only to the areas on which you paint on the image using the Adjustment Brush.

STEP 10: Click to the right of the word "Effect" and a drop-down menu will appear. Select Dodge (Lighten), and turn on Auto Mask in the Brush section at the bottom of the panel (Auto Mask will attempt to keep your brushstrokes inside the lines). Using the default settings, brush across Dana's face to brighten it. Cumulative brush strokes will make it brighter and brighter. If you press the O key on your keyboard, it will reveal a red overlay to indicate where you've applied the brushstrokes. You can further refine the level of the look by adjusting the Exposure control in the Adjustment Brush panel. Press K to exit the Adjustment Brush, and we're done! Check out the next page for the before-and-after images. ■



ALL IMAGES BY IBARIONEX PERELLO



Before



After



Q. I know there's a white balance eyedropper tool, but I don't know when I should use it [or even how to use it]. When should I use it?

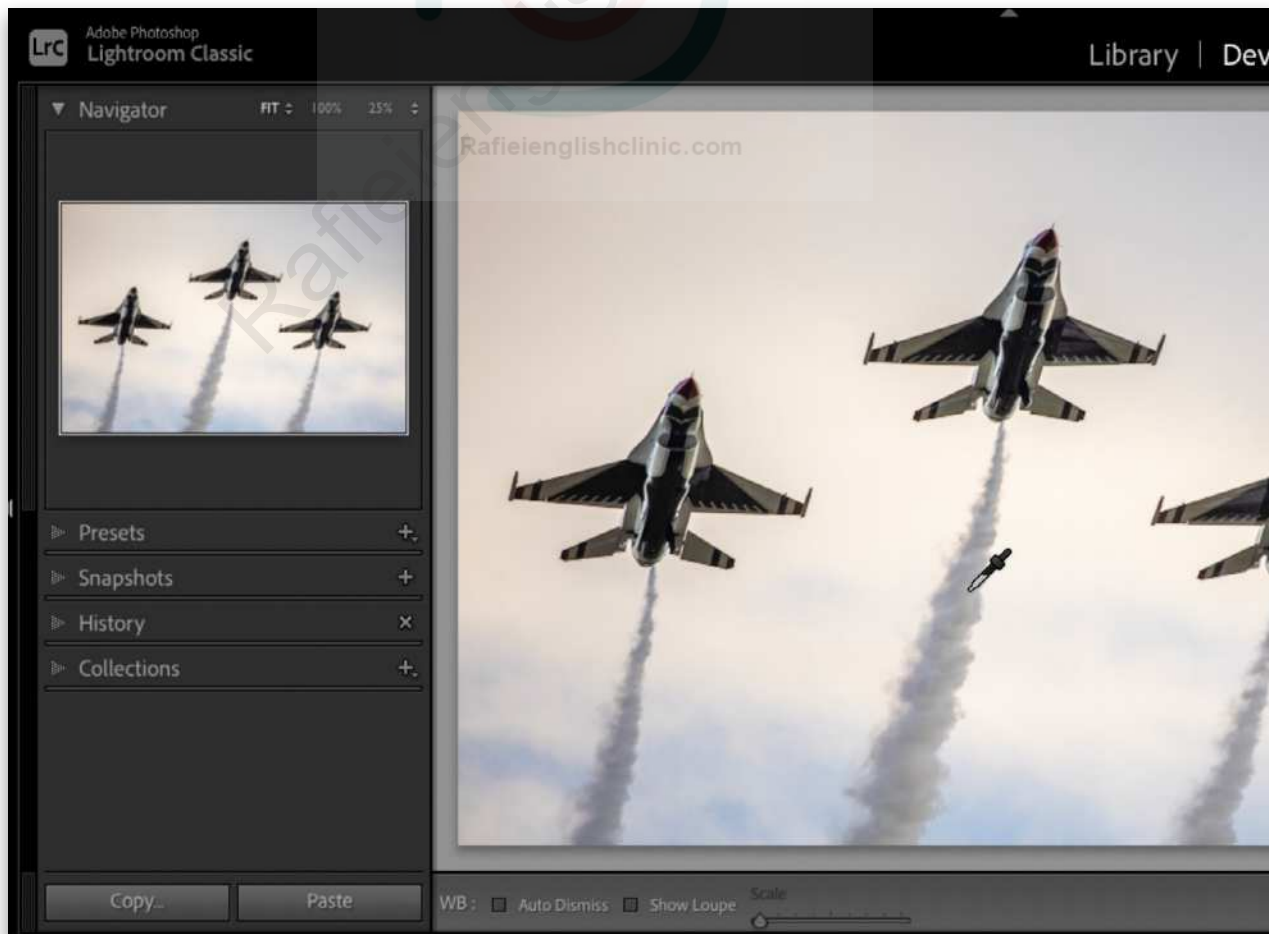
A. The White Balance Selector tool (the eyedropper) in the Basic panel is just one of three ways to edit your white balance. You use it by clicking on something that's light gray (or another neutral color) in your image, and it uses that neutral color to set a proper white balance.

I prefer using the eyedropper to the other methods (using the white balance [WB] presets or dragging the Temp and Tint sliders) because I can open the Navigator panel (top of the left side panels) and, as I move the tool around my image, it gives me a live preview of what the white balance would look like if I clicked on that area. I find that I come up with a white balance I like faster using that method than the other two. I also find it helpful in tricky white balance situations when I'm not exactly sure how to nail a neutral white balance just using the sliders. Give it a try and see what you think; it might quickly become your favorite, too.

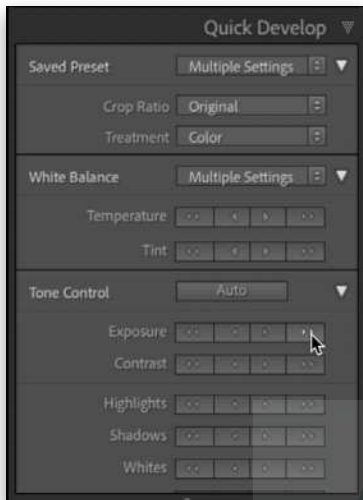
Q. When would you use the Quick Develop panel in the Library module rather than the Develop module?

A. There's a unique thing about Quick Develop: If you select a bunch of images you've already edited in the regular Develop module with Auto Sync turned on and increase the Exposure to +1.00, it changes all the selected images to +1.00 Exposure. So, if some of them were already +2.05 or -3.0, those are all reset now to +1.00; however, if you do that same thing in Quick Develop, it operates differently. It would increase all the exposures for those by +1.00, so the +2.05 would become +3.05, and the -3.0 would become -2.0, so it adds 1 stop of exposure to the image's current setting, rather than changing all of them to read 1.0 as it would if you did that in the Develop module.

Another thing I like to use Quick Develop for is quickly tweaking an image or a bunch of images, just to see if it's worth taking them over to Develop. Let's say I under-exposed a group of 15 or 20 images. I can Shift-click to select them all, and

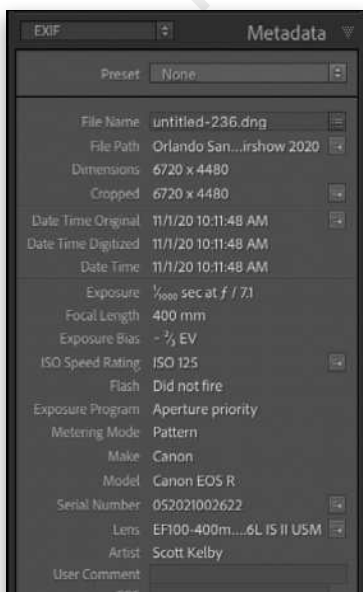


click one of the Exposure buttons in Quick Develop a couple of times until they're properly exposed. I can then see if it's worth digging deeper to find the best one of that group to take over to Develop for more in-depth editing.



Q. I hear a lot about metadata in Lightroom, but I don't do anything with metadata (and I'm not even certain what it is). Am I missing out on something?

A. Metadata is information that's embedded into your photo, either by your camera when you took the shot (your camera automatically embeds info on the f-stop, ISO, and shutter speed you used, along with the make and model of camera, type of lens, date and time the photo was taken, etc.), or info you embed into the photo manually: stuff



like your copyright information, photographer's name, address, contact info, etc. So, part of the metadata is taken care of for you by your camera, and the other part (copyright, etc.) is optional and totally up to you if you want to add it or not. You can see the information that's embedded into your image by going to the Metadata panel in the Library panel (the one shown here is from Lightroom Classic).

Q. I know I can close each of the panels one by one so I just see the name of that panel, but is there an easy way to close all the panels at once in a particular area? I don't want to hide them, I just don't want them open.

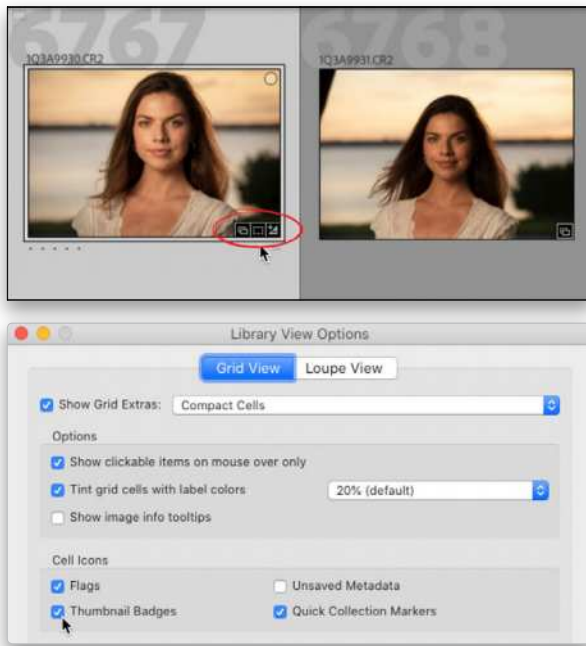
A. There is. Just Right-click on any panel and from the pop-up menu that appears, choose Collapse All and it folds all of them up to just their titles. Now, if you click on one of those titles, it will expand that panel.

While you're in that pop-up menu, you might want to consider choosing Solo Mode, which keeps all your panels collapsed all the time except for the one with which you're currently working. What's different is that one panel will always be open (the active panel), so it's not the same as collapsing all the panels, but at least it automatically closes all the other panels. Now if you want all the panels collapsed, you can just close that one panel instead of having to choose Collapse All.

Q. Is there a way I can see photos from a shoot that I've already edited so I can tell which ones still need editing?

A. Yup. In the Library module (of Classic), press Command-J (PC: Ctrl-J) to bring up the Library View Options dialog and then turn on the checkbox for Thumbnail Badges. This turns on a small series of icons that appear in the lower-right corner of each image thumbnail, giving you info about each photo at a glance, like whether it's been edited or not.

In the example shown at the top of the next page, I increased the size of the thumbnails so it's easier for you to see the badges. The one with the + and - lets you know it's been edited in Develop, and the one with the dotted rectangle lets you know it's been cropped. The first icon from the



left (that looks like a stack) lets you know this photo appears within a collection.

Cool tip: These aren't just icons, they're buttons. For example, if you click on the icon that shows it's been cropped, it takes you to the Develop module and activates the Crop Overlay tool with your edited crop in place ready for you to make changes. Pretty cool, right?

Q. When I sharpen my photos in Photoshop, I have no problem seeing the sharpening as it's applied to my photo, but when I sharpen in Lightroom, I can barely see any difference in the look of my photo unless I add a lot of sharpening, and even then I can barely see it. Is something wrong with my Lightroom?

A. Well, kinda, but it's not just your Lightroom, it's all of our Lightrooms. The way Lightroom displays sharpening is much different than the way Photoshop does and, while you can see the effects of sharpening in Photoshop at most magnifications, from 25% to 33% to 67.5% and so on, in Lightroom you really have to be at a 1:1 (100% size) magnification to be able to see the sharpening as you apply it. In fact, if you go to the Detail panel and you have the preview window collapsed (the triangle icon at the top right of the panel), and you're viewing your image at less than 1:1, you'll see a warning icon (exclamation point). If you click on the warning, it automatically zooms your photo to 1:1, which is helpful.

Having to view your sharpening at 1:1 makes it tough with today's huge megapixel cameras; your

image is so large onscreen at 1:1 that you're only seeing a small portion of it, and it's often hard to judge the effect of applying a particular amount of sharpening on the entire image.

I don't have a good workaround for you, except for doing what I do when I'm really not sure about the sharpening, and that's to pop over to Photoshop, sharpen my image there (as the final step in my workflow), and then send that image back to Lightroom. Probably not what you wanted to hear, but that's kinda where we are with sharpening previews in Lightroom, and it's always been that way.

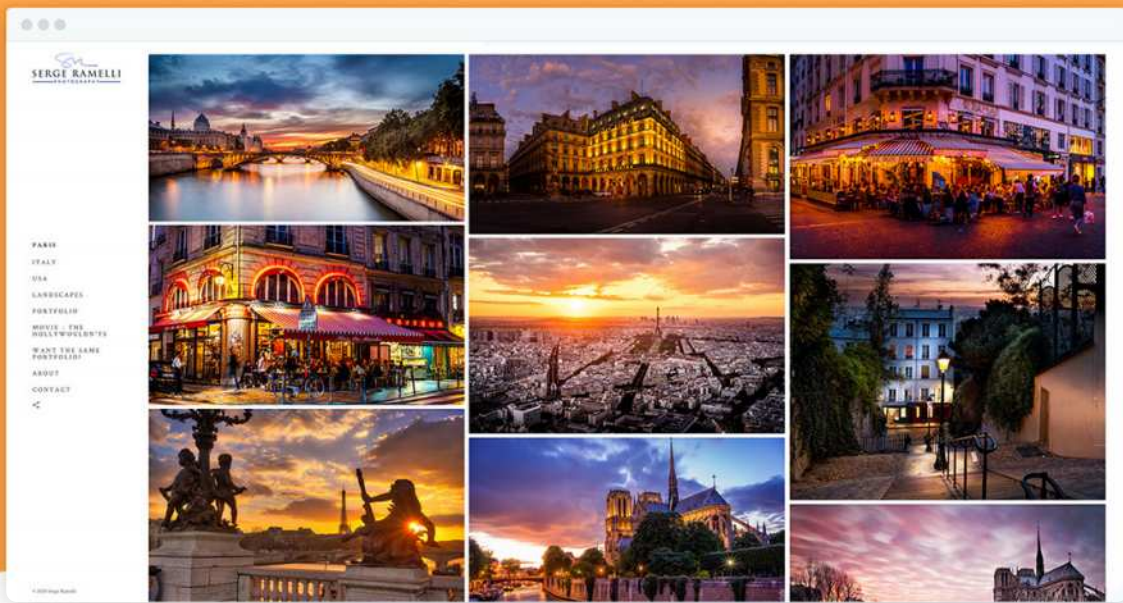


Q. On occasion, when I've completed processing an image in Develop, and I view the file back in the Library module, the tonal quality is reduced. In other words, the image has become dull and not as bright or strong as it was in Develop. The background color might be weaker, or there's a slight color shift. When I go back to the Library module from Develop, does Lightroom Classic switch from the RAW file to some kind of lesser-quality JPEG preview?

A. Lightroom uses a series of different preview file sizes, based on what you chose when you first imported the image. Generally, the smaller-sized thumbnails are a lower quality, but when you click on a thumbnail to view it larger in the Library module, you now see a larger rendered preview (it may take a second or two to render this larger, higher-quality preview). Then there are even higher-quality, larger previews at full 1:1 size. (To build Standard or 1:1 previews after you've imported photos, go to Library>Previews.)

So, there are multiple previews that get generated along the way, based on where you're viewing the image, and how large. The smaller, faster-drawing thumbnails provide a lesser-quality preview of the image, so that may be why you're seeing a difference in how your image looks in the Library vs. Develop. ■

If you have a Lightroom Classic or Lightroom question that you'd like answered in the pages of *Photoshop User* magazine, send it to letters@photoshopuser.com.



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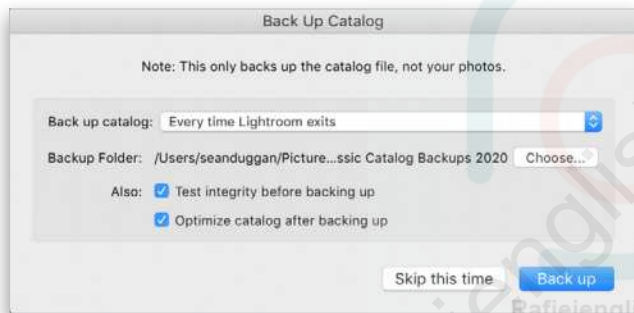




With the start of a new year, there are some things I like to do to get my Lightroom Classic catalog ready for the new images I'll be adding, as well as tend to some general image catalog housekeeping tasks that are easy to forget during the course of the year.

REMOVE OLD LIGHTROOM CATALOG BACKUPS

A regular task that I do at the beginning of the year (and every month or so throughout the year) is remove older Lightroom catalog backups. The primary reason to back up your catalog on a regular basis is to allow for a relatively smooth recovery if your catalog database should ever become corrupted and unstable. Having recent backups of the catalog file lets you restore from the most recent one if your main catalog file begins having problems. This is why I set Lightroom to ask me about backing up the catalog every time I quit the program.



I don't always back it up every time, but if I've done a lot of work during that session, then I always do. You can specify how often Lightroom Classic asks about backing up the catalog in the General tab of the Catalog Settings dialog (Lightroom Classic [PC: Edit]>Catalog Settings).

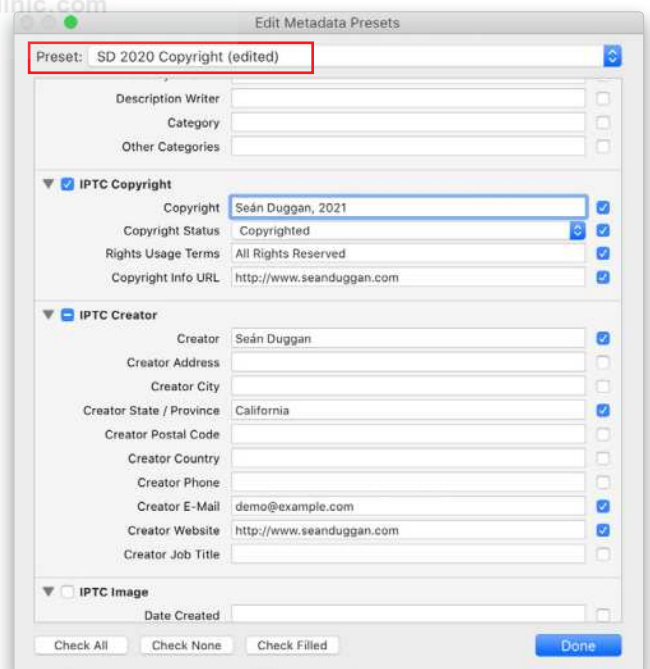
The catalog backups are stored in the folder you've designated for them (you can see this location in the Backup Up Catalog dialog). And, as a general backup tip, this location should be on a different hard drive from your main catalog file. I typically only keep the three or four most recent backups; anything older than that isn't really relevant because the catalog has likely changed quite a bit since they were created.

Depending on the size of your Lightroom Classic catalog, if you have a lot of older backups that can be deleted, then it's possible you could reclaim many gigabytes of hard-drive space. One final clarification about Lightroom Classic catalog backups: This is just a backup of the catalog database file. It doesn't include the actual image files. You need to set up a regular backup routine for that data yourself.

CREATE A NEW COPYRIGHT METADATA PRESET

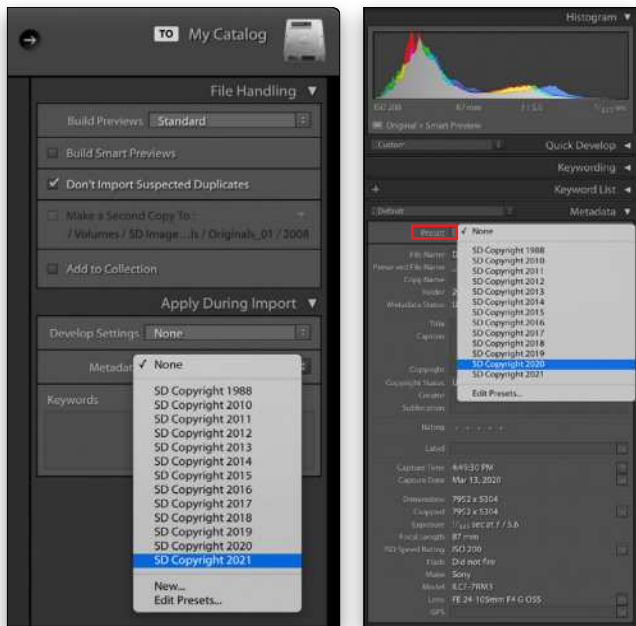
With a new year comes the need for a copyright metadata preset for that year (assuming that you're concerned with such things). To make a new metadata preset for this, in the Library module, go to Metadata>Edit Metadata Presets. I typically open the Preset drop-down menu at the top of the dialog and choose the preset for the previous year, since most of the information will remain the same.

For my copyright presets, I typically use the IPTC Copyright and IPTC Creator sections. Your own needs may vary, of course, so fill in whatever information makes sense for you. When updating an existing preset, I usually only change the year. So, for this year, the only change I'll make to my 2020 preset is to change the year to 2021. Then, from the Preset menu at the top of the dialog, I choose Save Current Settings as New Preset, give it a name to reflect the new year, and then click Done at the bottom of the dialog.



Once a new preset is created, you can access it in the Apply During Import section of the Import dialog, as well as in the Metadata panel in the Library module, allowing

Questions & Comments



you to apply this information to new photos you import or, if needed, to photos that are already in your catalog.

CREATE A SMART COLLECTION FOR COPYRIGHT WORKFLOW

Speaking of copyright metadata, here's a useful tip to help sort which images in your archive have or don't have this information already applied. From the Collections panel, click the plus icon at the top right and select Create Smart Collection. Give your new smart collection an appropriate name, and then in the rules section, choose Other Metadata>Copyright Status from the first drop-down menu on the far left, then set the second drop-down menu to "is not," and the third menu choice to "copyrighted." This will

automatically gather all the images that don't have any copyright status applied to them.

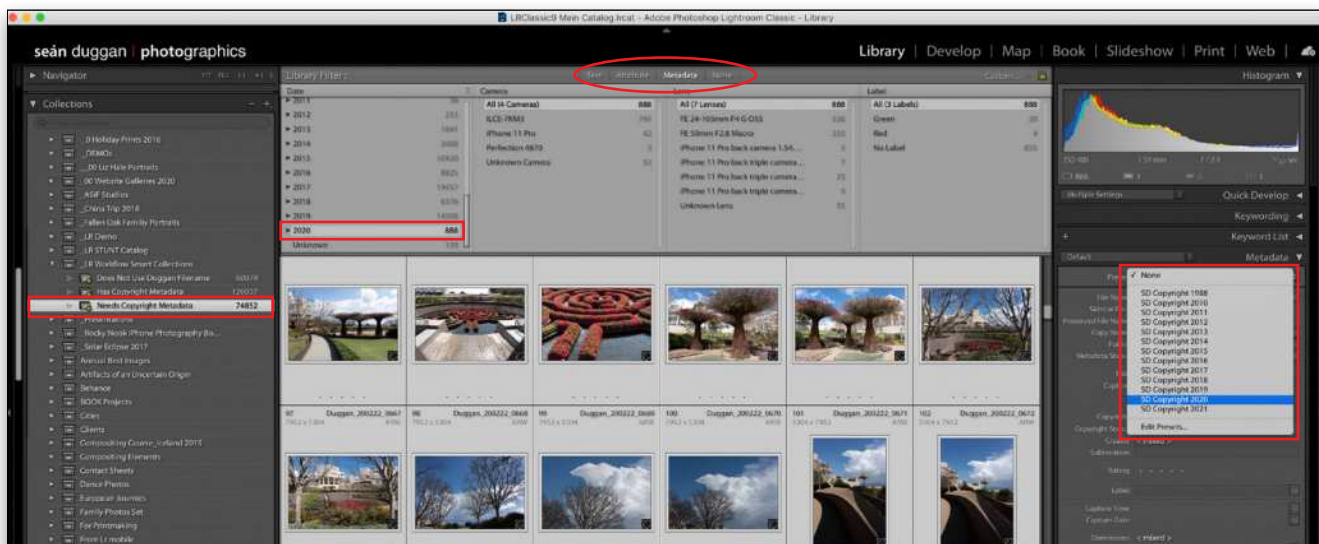
For those days when I have some extra time on my hands, finding these images and updating their metadata will help bring my catalog up to date. In my case, it's a good thing I created this smart collection, because I have a lot of images in the catalog that need some copyright-metadata love. I also made a companion smart collection for images that *do* have copyright status applied. Since I know that any image that has copyright status applied also has my important contact info, this is an easy way to see that, too.

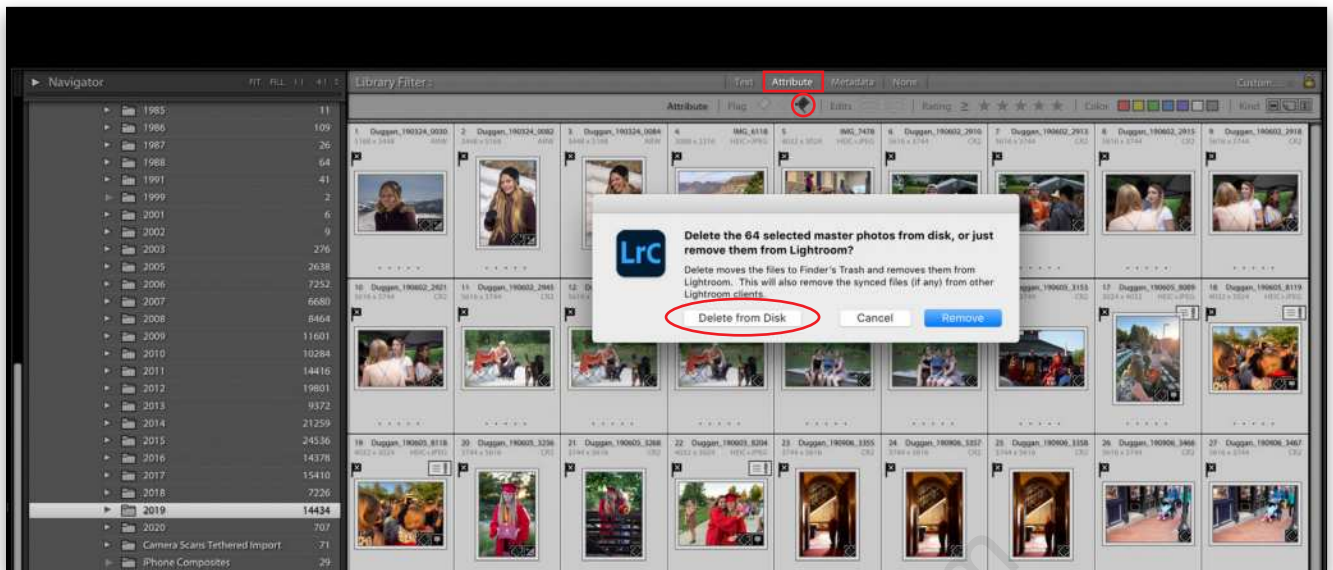
USING METADATA FILTERS TO APPLY METADATA PRESETS BY YEAR

To make use of the Needs Copyright Metadata smart collection, I can further sort just those images by clicking on the smart collection and then using the Metadata option in the Filter Bar at the top of the Library module to sort by year. Then I can review the photos for each year, select the images that need the information added, open the preset menu in the Metadata panel on the right, and apply the appropriate metadata preset. The illustration below shows this process being applied only to the 2020 images from the Needs Copyright Metadata smart collection.

DELETE STRAGGLER REJECTED IMAGES

While we're on the topic of the Metadata filters, another thing I often do at the start (or end) of a year is to filter the previous year's images to look for photos to which I've applied a Reject flag. I usually try to deal with this





shortly after I've applied the Reject flag, but there are always some that end up forgotten and sitting in the catalog, and a new year is a good time to deal with them.

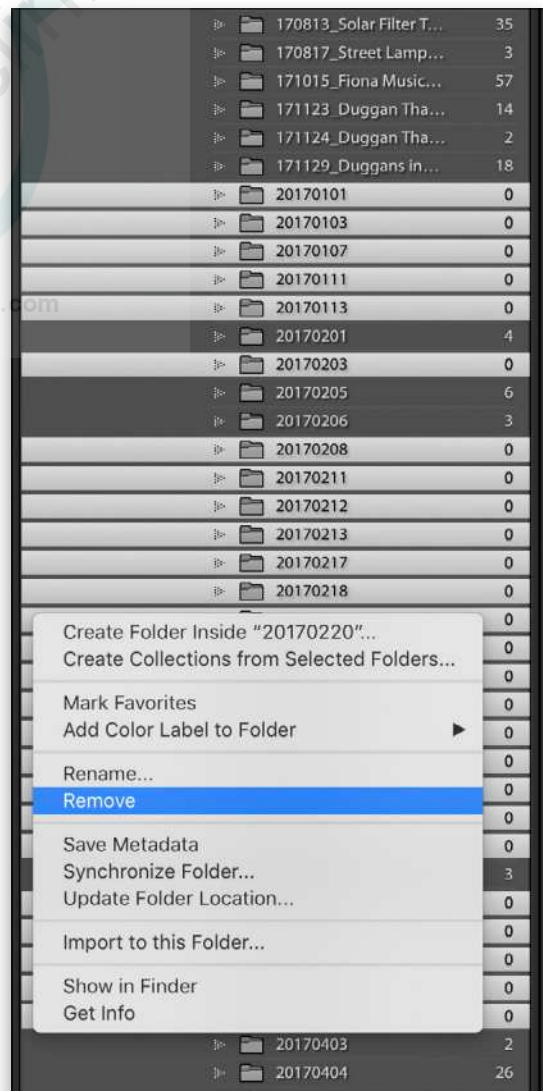
In the Folders panel, select the folder you want to search (or you could also do a search on the entire catalog), and choose the Attribute option in the Filter Bar in the Grid view of the Library module. Click the Reject flag (black flag with an X) to see all the rejects in the targeted folder. If you feel the need, you can review them one more time, or choose Edit>Select All and then press Delete (PC: Backspace) to bring up a dialog where you can Delete them from the hard disk. (Note: If you choose Remove, they'll no longer show in the Lightroom Classic catalog, but will still be taking up space in their original folders on your hard drive.)

REMOVE EMPTY FOLDERS

When I import my iPhone images, they initially end up in folders that are named with a numeric expression for the date the images were created. Ideally, shortly after importing the photos, I go and rename those folders with more meaningful descriptive names. As a part of that process, I often delete a lot of phone images that I don't want or need anymore and, as a result, I end up with folders that have no images in them. I try to deal with those in the moment, but that's another bit of catalog housekeeping that's easily forgotten.

So a good end-of-year or beginning-of-the year task is to select those empty folders and remove them. To do this, click the first folder you want to select in the Folders panel, then Command-click (PC: Ctrl-click) any other folders you want to add to the selection. If the folders are together in one contiguous block, click the first and then Shift-click the last to select all the folders between

the two clicks. Then Right-click on any of the selected folders and, from the contextual menu, choose Remove. The folders are removed from your Lightroom Classic catalog and they're also removed from the hard drive. ■



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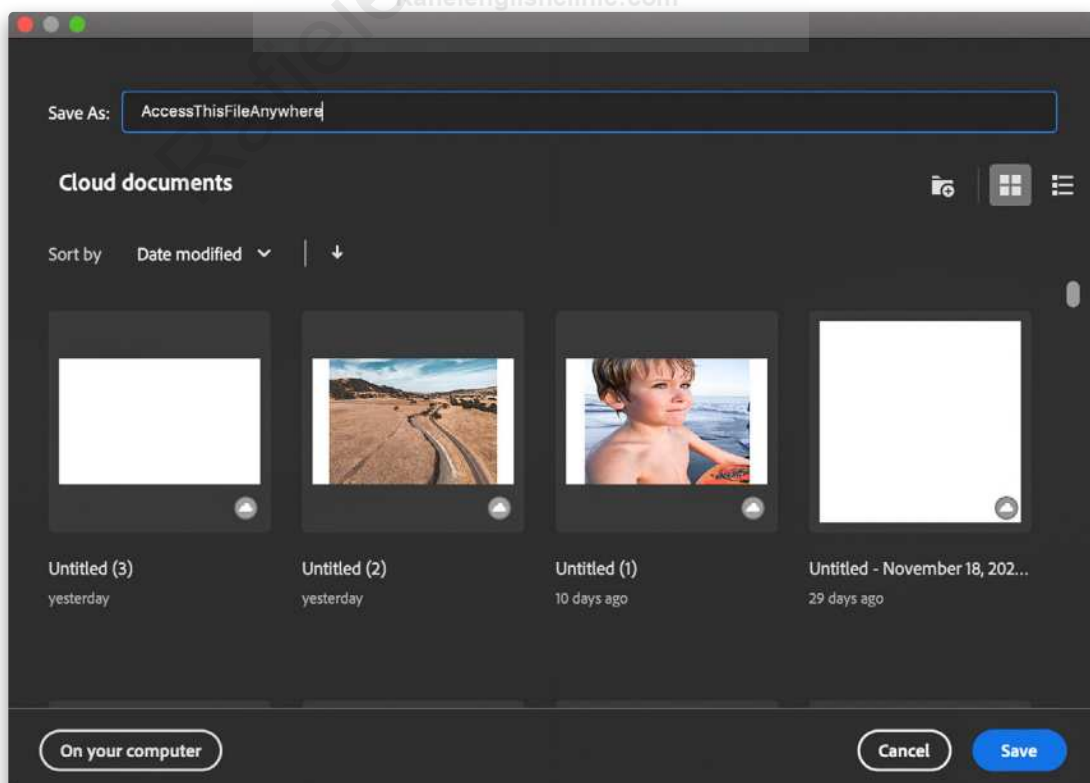
PHOTOSHOP ON THE iPad

A couple of issues ago, we presented an overview of all the Adobe mobile apps, and last issue we covered Lightroom on mobile; both are key to understanding Photoshop's place and leveraging its power. Where Photoshop on the desktop is the ultimate Swiss Army knife, or as I often refer to it, "a garage with every tool you could ever want," Photoshop on the iPad is born in a world where we have task-based, focused solutions for photography, such as Lightroom, cutting-edge drawing and painting applications such as Adobe Fresco, and deep integration with your camera to create unique assets, using applications such as Adobe Capture. Where Photoshop on the desktop carries 30 years of legacy, Photoshop on the iPad has the freedom to focus on what it does best, and to integrate natively with workflows beyond its core competency.

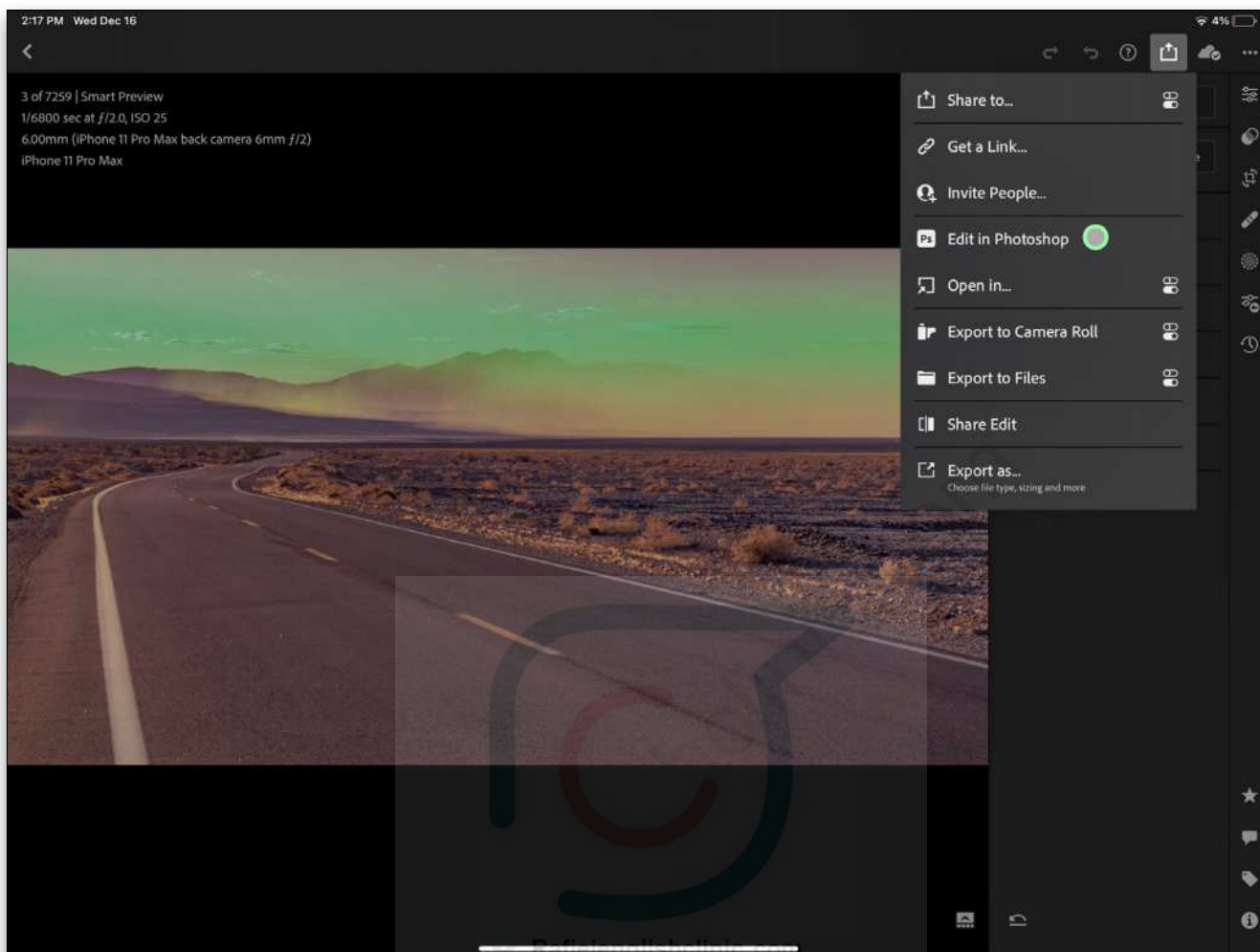
So, where then does Photoshop on the iPad fit? Who is it for? What does it do? I'm so glad you asked.

If you ask 100 people how they use Photoshop, you're likely to get a hundred different answers, *but* most people can agree on the things that Photoshop does better than any other application: features and workflows, such as selections and masking; compositing, or "creative imaging" as we often call it (blending modes and many, many layers); and retouching and type would appear on every list. These are the areas

that the Photoshop team has started (I need to emphasize "started," because these are deep buckets, and experience is critical as you reimagine a subset of the gold standard for a touch environment: it's a journey). The most impressive thing about this undertaking is that the iPad version of Photoshop is indeed running *real* Photoshop code, which means your existing huge PSD and even PSB files (those are the really massive Photoshop files) can be opened and edited, just as you'd hope.



ALL IMAGES BY BRYAN O'NEIL HUGHES



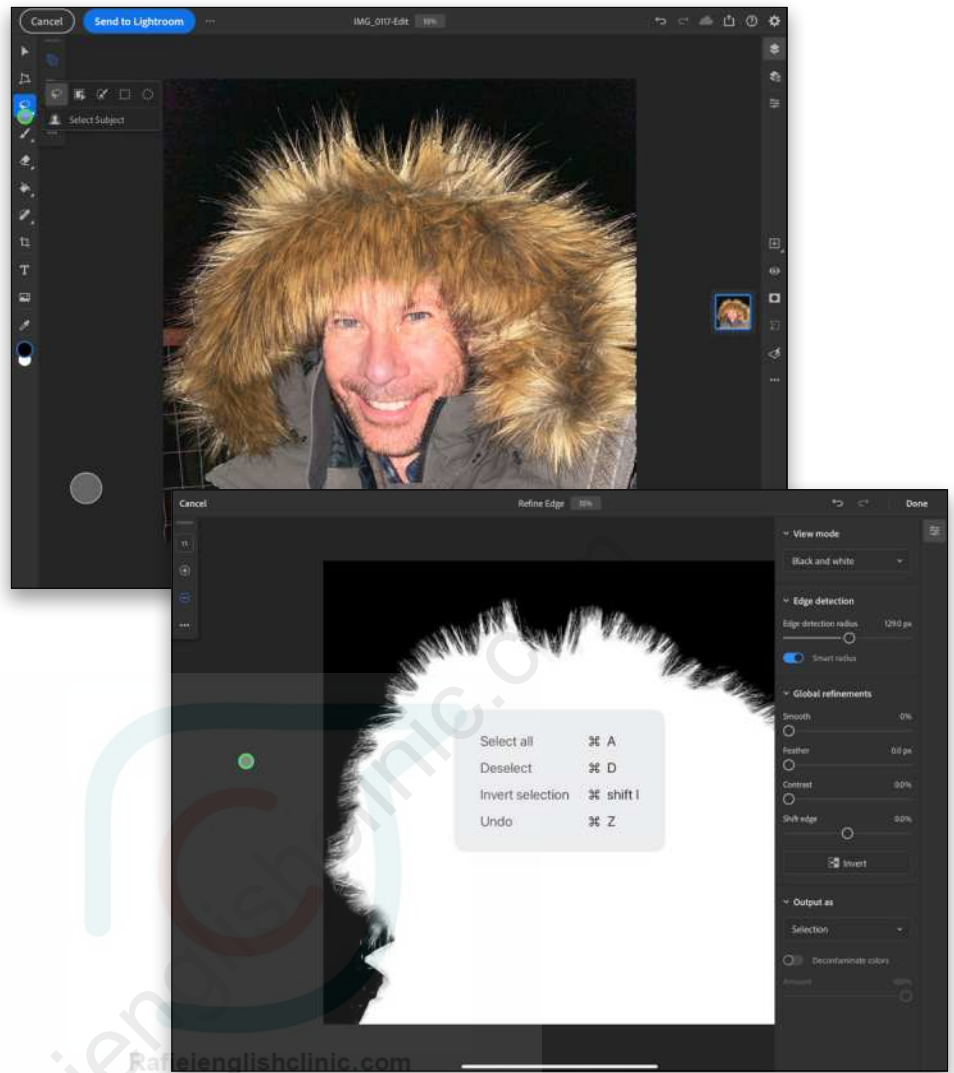
If you're a Creative Cloud all-apps subscriber, or you enjoy Photoshop as part of the Creative Cloud Photography Plan, or even as a standalone, you're able to log in to Photoshop on the iPad and enjoy it as part of your subscription. Files from Photoshop on the iPad natively round-trip to the desktop and you can open and edit any PSD that you push to the cloud (simply choose Save to Cloud Documents from the File>Save As dialog in Photoshop, and you'll be presented with the interface shown at the bottom of the previous page). Now you can pick up where you left off on the iPad!

THE POWER OF PHOTOSHOP ON THE IPAD

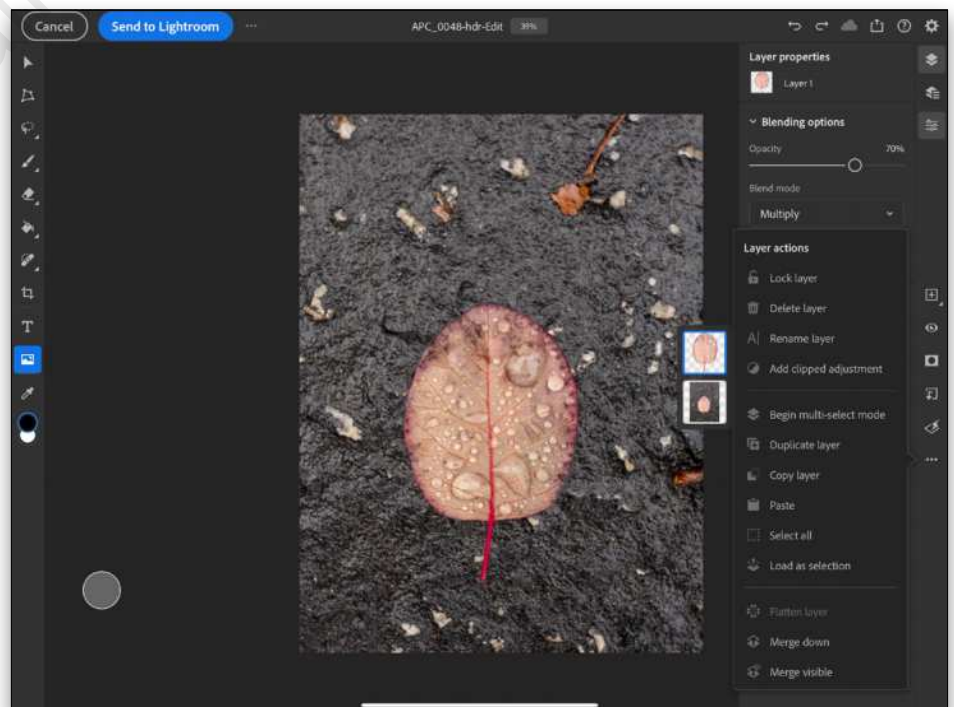
So, beyond accessing editable versions of your desktop Photoshop files (which, in and of itself, is pretty cool), let's take a look at just how powerful this app can be.

INTEGRATION: As we discussed last time, Lightroom is a full-featured photo-editing solution across platforms, including mobile (where I use it most), so it makes sense to start there. Whether it's one of thousands of iPhone images or RAW files from your DSLR or mirrorless camera, Lightroom and Photoshop are deeply integrated and you can enjoy access to all. Simply select the Share drop-down from Lightroom and you can send your Lightroom-edited files to Photoshop on the iPad (see image above). These can then be sent back to Lightroom, where the changed files will sit beside the original (as on the desktop). Lightroom is where you ingest, store, and apply tonal edits; Photoshop is where you reinterpret pixels and perform magic.

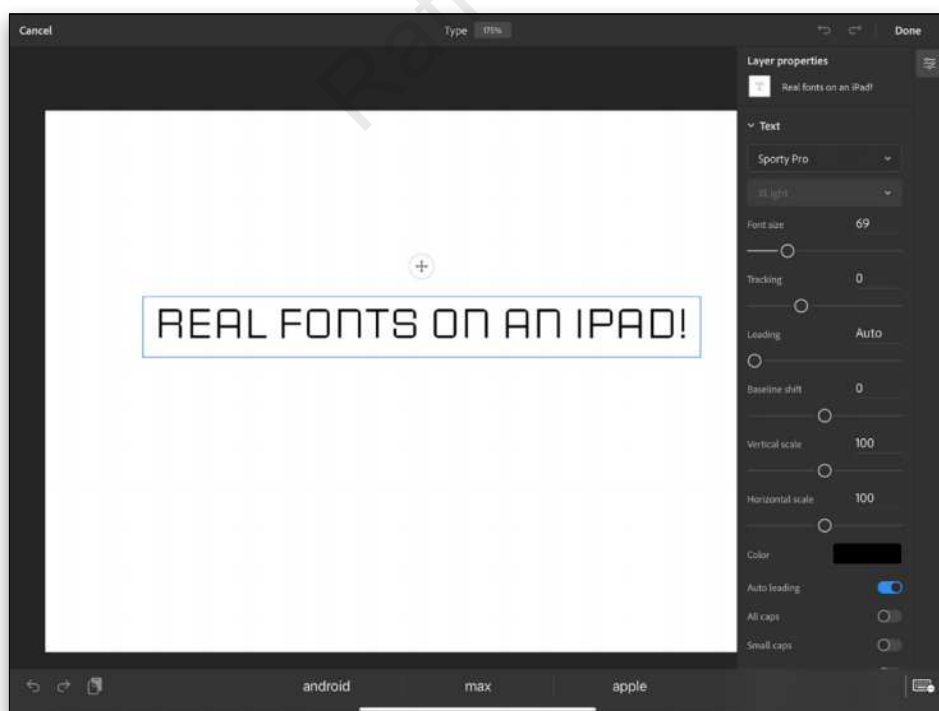
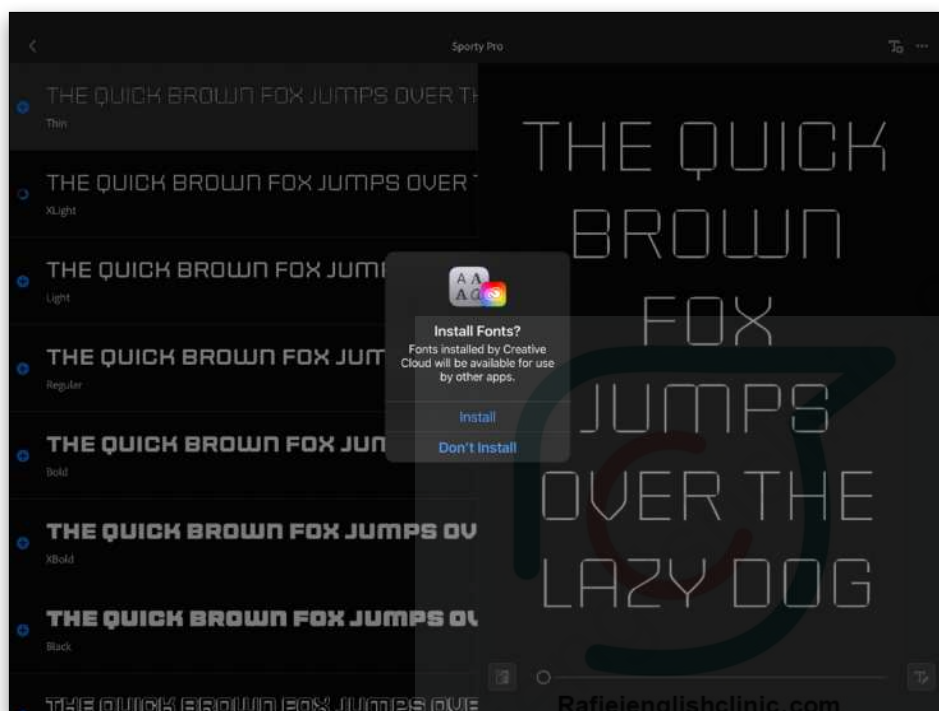
SELECTIONS: Photoshop on the desktop offers many ways to select an image, so does the iPad version (Lasso, Rectangular and Elliptical Marquee, etc.). None are as fast or as effective (in either version) as the potent combination of Object Select or Select Subject (people) and Refine Edge. Both offer the same power and controls as the desktop. This goes very nicely with the Apple Pencil but, in all honesty, I didn't use that for this challenging example and I still got very detailed results.



LAYERS AND BLEND MODES: Once you've made a selection, you have options to mask, apply adjustment layers and clip them, use blend modes, and many other things central to compositing. You won't bump into layer limits, which is a testament to the architecture. Test it by saving a huge, existing, desktop PSD with hundreds of files to the cloud—no problem! Here you see a detailed leaf that's been auto-selected, masked, and amplified via the Multiply blend mode.



TYPE: Whether you're adding attribution to your artwork or doing wildly imaginative things with blend modes, masking, and more, Photoshop on the iPad delivers thousands of **Adobe Fonts**. There's one catch that's important to understand: in order to unlock this power, you'll need to install the free Adobe Creative Cloud mobile app. Simply launch Creative Cloud mobile, sign in, tap on Fonts at the bottom of the app, search for the font you want to use in Photoshop on the iPad (or Illustrator on the iPad or Adobe Fresco), and then tap the plus button next to it. This allows the system access to any and all Adobe Fonts, a function users have wanted since day one.



As expected, Photoshop on the iPad couples these to many of your favorite type controls: tracking, leading, scale, paragraph, and blend controls; not everything you'd find in Photoshop on the desktop, but so much more than we had until recently.

OLD & NEW SOLUTIONS

Those are the key features and workflows that enable powerful access, compositing, and creativity. There are other familiar tools, such as transforms, brushes, the Healing Brush, the Clone Stamp, Eyedropper, and more. The Adobe team also shares where they're going next on the home screen, so you'll always have insights into future development. Is this the Photoshop you know on the desktop? No, it's not; but it does deliver solutions to many difficult creative problems, wherever you might be.

Beyond these fundamentals, though, there are things that are just faster and different on this new platform. For example, with Livestreaming, you can record and broadcast directly from Photoshop on the iPad to **Behance**. Another difference you'll enjoy is that there are no modal dialogs or menu diving; you're always enjoying a seamless, natively nondestructive Photoshop experience.

The team is just getting started, so stay tuned! ■

 Questions & Comments

CRACKING OPEN CONTENT-AWARE

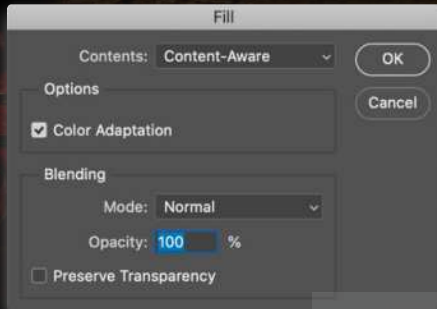
Do you remember when Content-Aware first became available in Adobe Photoshop?

It was a game-changer. Not because of how well it worked at the time, but because the feature laid out a path toward intelligent auto-corrections in Photoshop. For those new to this feature, it allows you to replace pixels, or areas on the canvas, by evaluating the surrounding pixels. It looks at colors, patterns, and tonality, then the software tries to “jigsaw-piece” the replacement fill based on the neighboring pixels of the area you’re replacing. It can be really impressive with the right image.

BY MARK HEAPS

A STARTING POINT: EDIT>CONTENT-AWARE FILL

In recent versions of Photoshop, Content-Aware has started using a mode/interface to control how pixels get replaced. There are two areas that we usually apply Content-Aware. The legacy approach is to navigate to Edit>Fill, and in the Contents pull-down menu, choose Content-Aware. This looks at the whole image and fills a selection with new pixels based on what it has scanned from the document.



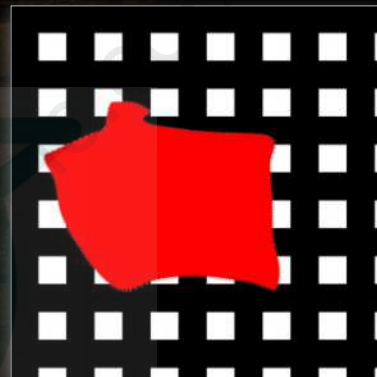
There were some hacks used for years around hiding pixels you didn't want replicated through the use of layer masks. Ultimately, this led to the more recent Content-Aware Fill interface which can be found directly by navigating to Edit>Content-Aware Fill.

CONTENT-AWARE IS NOT A PATTERN ENGINE

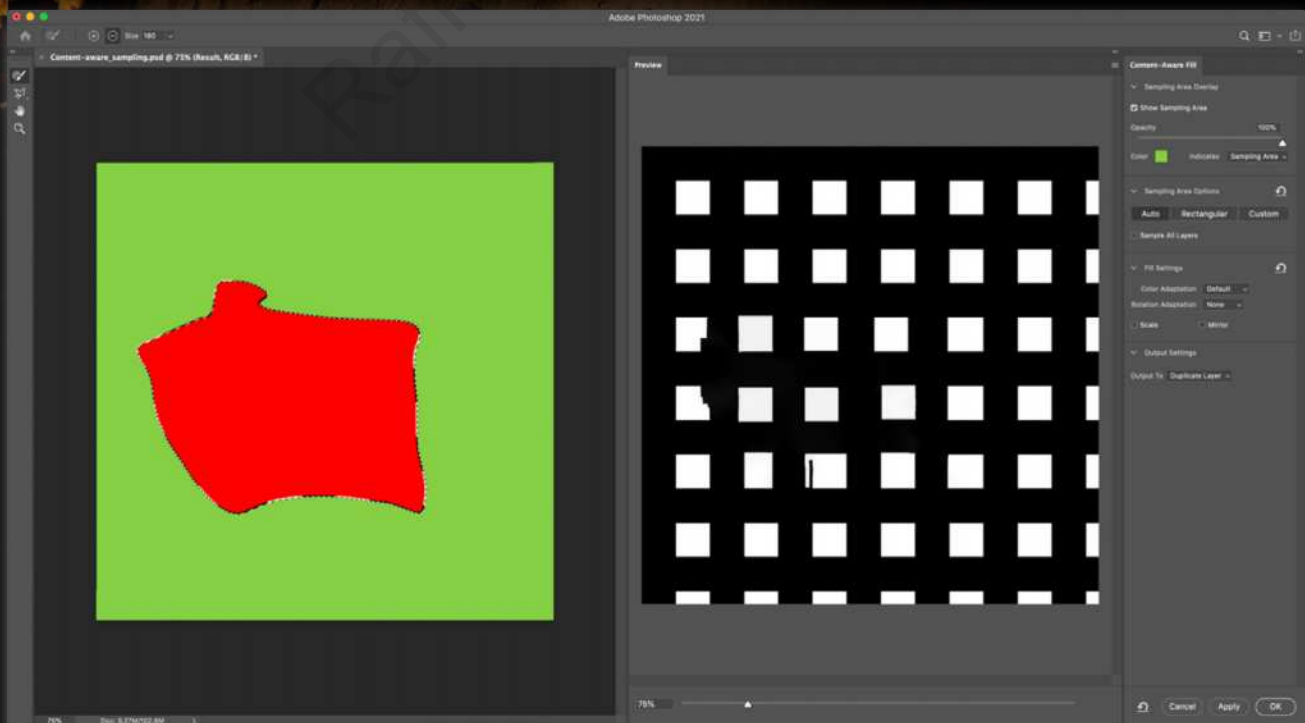
Before we dive into the interface, though, let's cover some basics of when this feature works best. Many

users assume that it's a form of pattern engine, but it's really not. In the following image, you might think Content-Aware would do a perfect job because the content is so simple, but you'll find out fairly quickly that it can be challenged with something this simple.

It's a very basic grid pattern with a red organic shape placed on top. It's all flattened on one layer, just as if it were a photo where you wanted to remove an element from the shot. The area around the red pixels is about as basic a pattern as you can have in pixels: It's square, black-and-white, and has plenty of the repeated forms available from which to sample and make a pattern.



But as you can see after selecting the red pixels and going to Edit>Content-Aware Fill, the auto-result isn't generating a geometric pattern to fill in the red pixels.



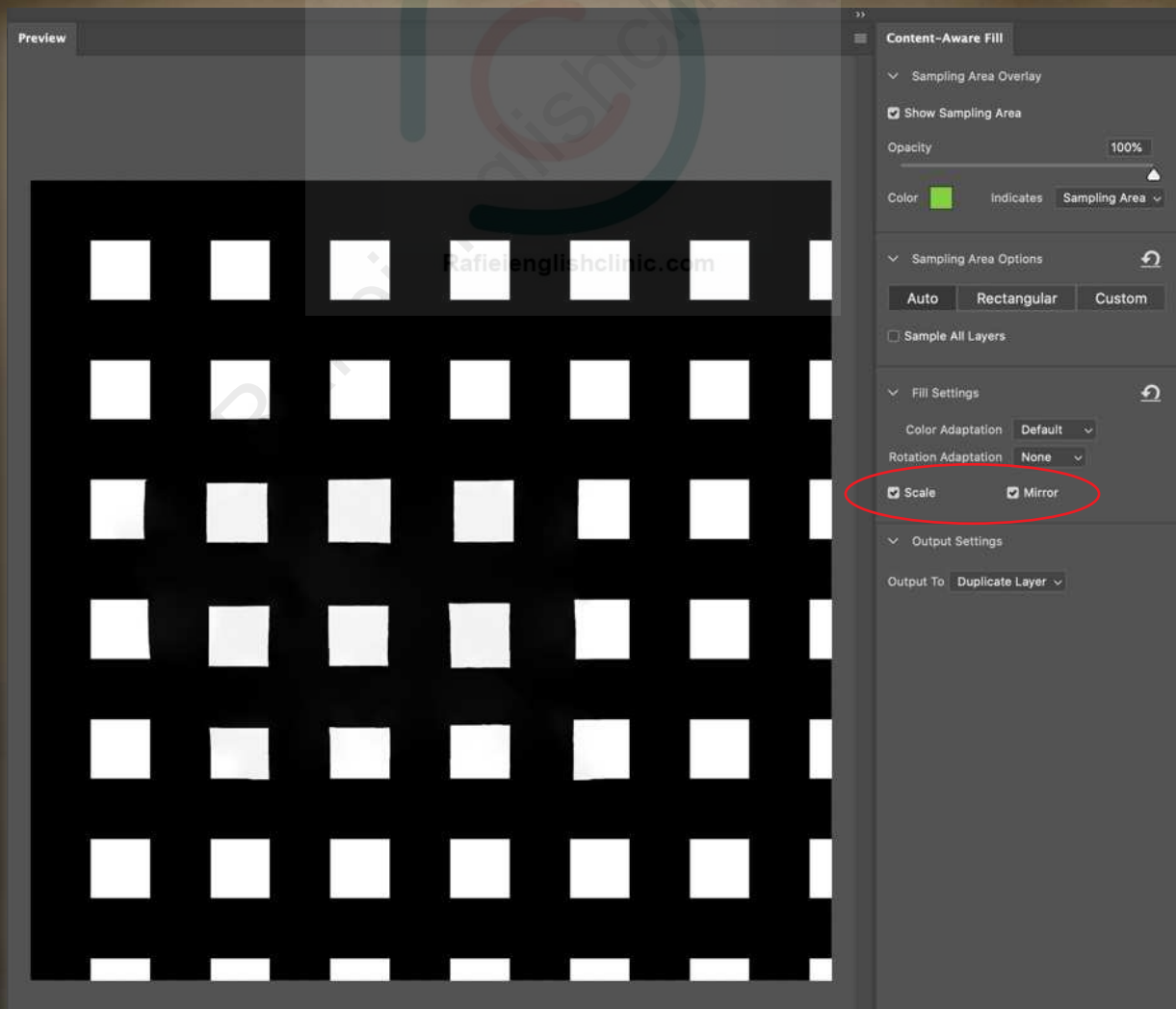
THE CONTENT-AWARE WORKSPACE

In the Content-Aware Fill workspace, you'll see the original image on the left, the preview of the result in the middle (which can be resized by dragging the left edge of the Preview panel), a series of tools on the far left, and various controls in the Content-Aware Fill panel on the right.

By default, any area that's green in the original image window is a part of the image Content-Aware can use from which to sample pixel data. You can modify this by using the Sampling Brush tool (B) from the top-left Toolbar. There are plus and minus icons in the Options Bar at the top of the interface so you can choose to add or subtract from the sampling area, although pressing-and-holding the Option (PC: Alt) key will temporarily toggle the brush between the two options while you paint.

If we run this same sample again, but turn on the Scale and Mirror functions in the Fill Settings in the Content-Aware Fill panel, it yields much better results. Although not perfect, it allows Content-Aware Fill to do further processing on how the sampled pixels might be applied to the replacement area. Because the results are generated behind a magic curtain, it's always worth trying some of these options to see if they give you better results. But first, always make sure you're only sampling from areas with pixel content that you believe is relevant.

Because of this, it's widely believed that Content-Aware Fill will give the best results in real-world applications if there are visual textures that aren't so rigid in a formulaic pattern. This allows for some randomization that isn't as discernible by the human eye in the final result.



CRACKING OPEN CONTENT-AWARE

For example, in this image, the phone on top of some grass is replaced easily by default, and it's nearly impossible to tell that the phone was ever there at all. The variance that can be replicated in a seemingly random way helps keep the texture looking believable, because the viewer can only look at so much of the image detail at any moment.

Understanding that Photoshop creates variance, it's worth mentioning that, although the phone

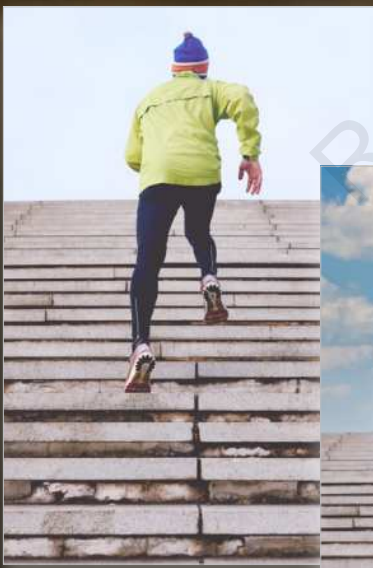
is a basic rectangular shape, you'll improve the results by making your selection more organic in nature so that it can blend better. If you were to make a rectangular marquee selection on such a random texture, you'll often see horizontal and vertical edges in the replaced area. The red area in the middle image below represents the shape of the selection used to Content-Aware Fill the phone area.

Unsplash/Nathan Dumblao



Rafieienglishclinic.com

Unsplash/Okque Images



Original Image



Final recomposed image using Content-Aware tools and the new Sky Replacement feature

PROJECT: RECOMPOSING WITH CONTENT-AWARE

Here's an image from [Unsplash](#) that you can download and use to practice re-creating the final result shown here. This image is perfect for a Content-Aware reconstruction.

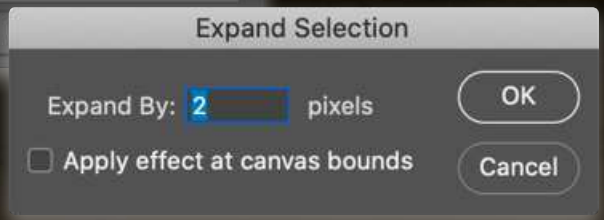
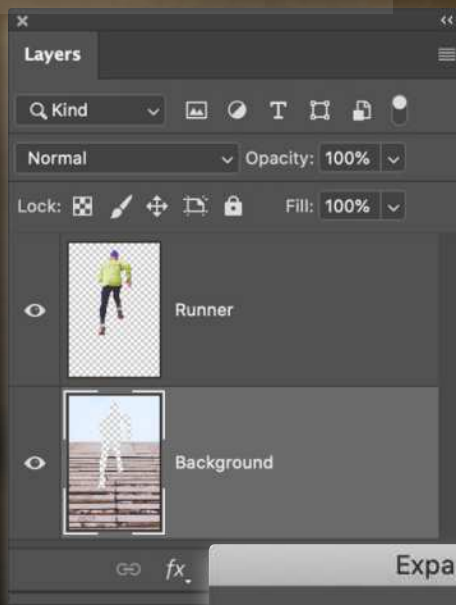
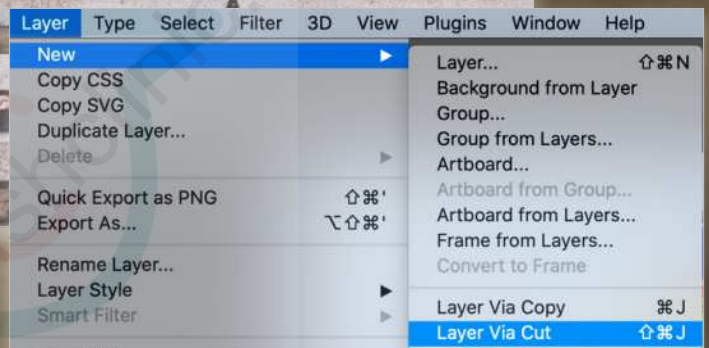
We want to modify the image so that it suits a different orientation for layout purposes. This is a very common task in real-world projects because a client may ask for a design treatment of "more photo to place text." Rather than going back to the location to recapture the image, try some of the following techniques.

STEP ONE: Open the image in Photoshop and go to Select>Subject. This will generate a great starting selection of the runner. (The red shown here represents the selected area for illustration purposes only.) Zoom in and look for any areas missed during the creation of the selection, and clean them up using traditional selection tools. For quick little modifications, use the Lasso tool (L) with the Shift or Option (PC: Alt) keys to add and subtract to the current active selection.

STEP TWO: Click on the lock icon on the Background layer to unlock it and make it an editable layer. In the Layer menu, go to New>Layer Via Cut (Shift-Command-J [PC: Shift-Ctrl-J]) to place the runner on his own layer. You can click the Eye icon next to the runner layer in the Layers panel to see the transparent hole left on the original Background layer. Double-click the name of the runner layer and rename it "Runner."

STEP THREE: We need to make a selection of the hole so we can repair it with Content-Aware Fill. A quick way to do this is to hold the Command (PC: Ctrl) key, and click on the layer thumbnail of the Background layer. This will select all the active pixels on that Layer. Then go to Select>Inverse and it will reverse the selected pixels, leaving you with a selection of the hole of the original runner.

STEP FOUR: With both the Background layer and your selection of the hole active, go to Select>Modify>Expand. Set the Expand By value to 2 pixels and click OK. This will help ensure that you don't have a gap that can create artifacts when you replace an area with Content-Aware.

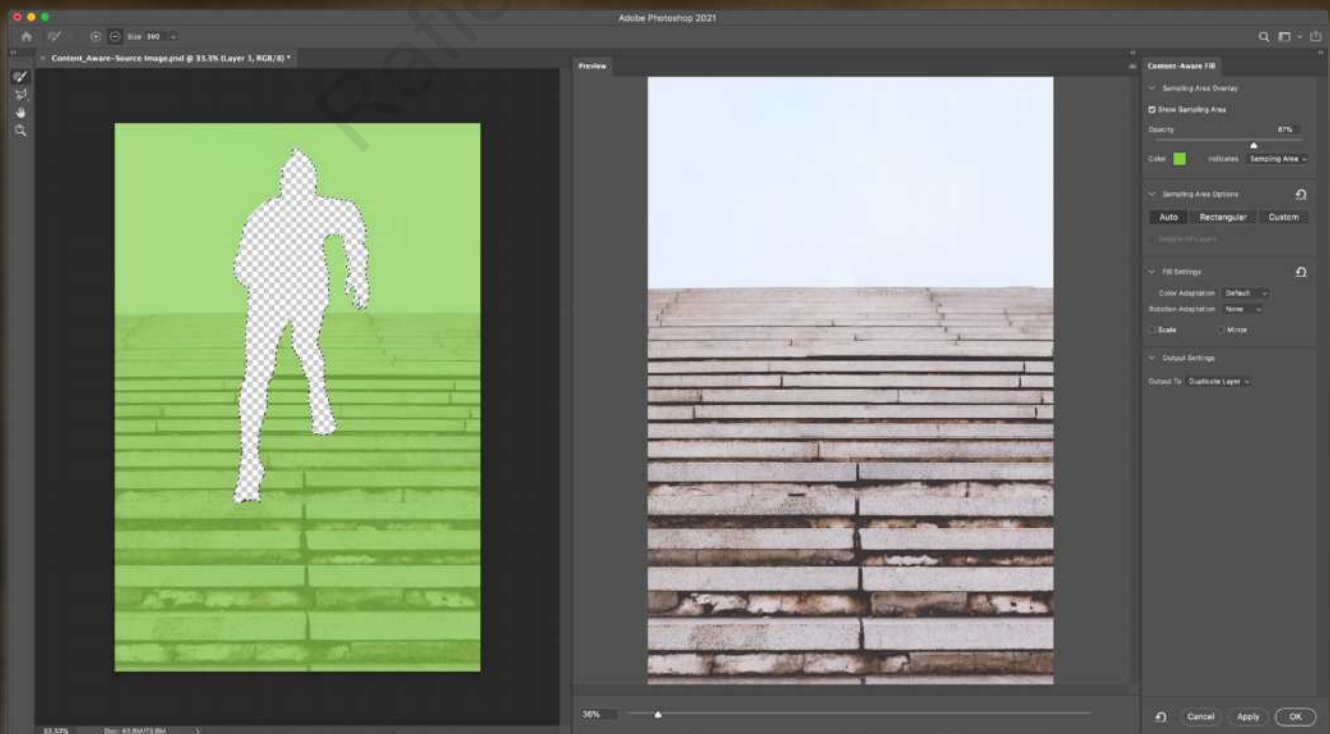


Here's an example of a single-pixel artifact that was left behind after Content-Aware Fill was used and the original selection wasn't expanded by a few pixels. It's always a good idea to zoom in and check for edge artifacts after you use Content-Aware Fill. You may need to use the Clone Stamp or Healing Brush to fix a few elements.

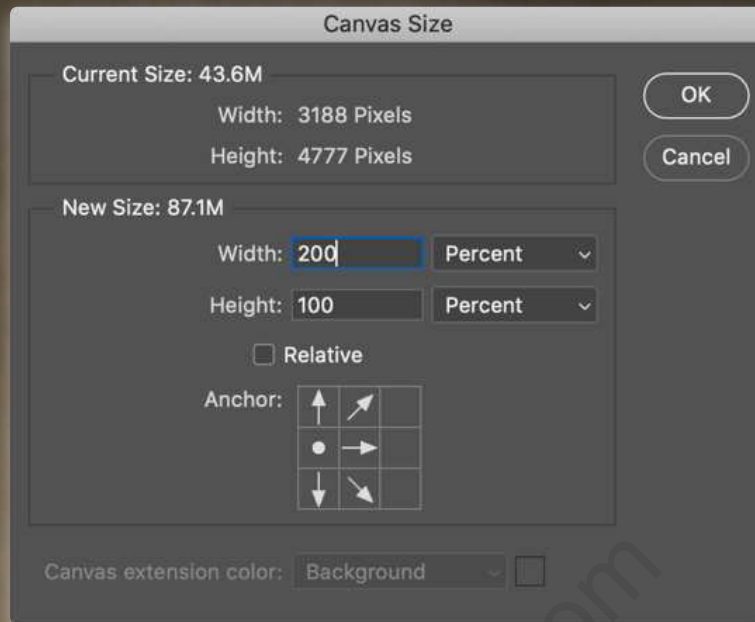
STEP FIVE: Now go to Edit>Content-Aware Fill. Using the Sampling Brush, paint over every area of the steps so they're green, giving the feature a larger area from which to sample. Look at your preview and see if it's filling the hole left from the runner's silhouette. Remember some of the features mentioned earlier in this article if you need to try and get different results. In our process, no adjustments were needed other than using the Sampling Brush to add to the sample area. If you're happy with the results, set the Output To drop-down menu in the Output Settings section to Duplicate Layer, and click OK. Double-click the name of this new layer in the Layers panel and rename it "Background."



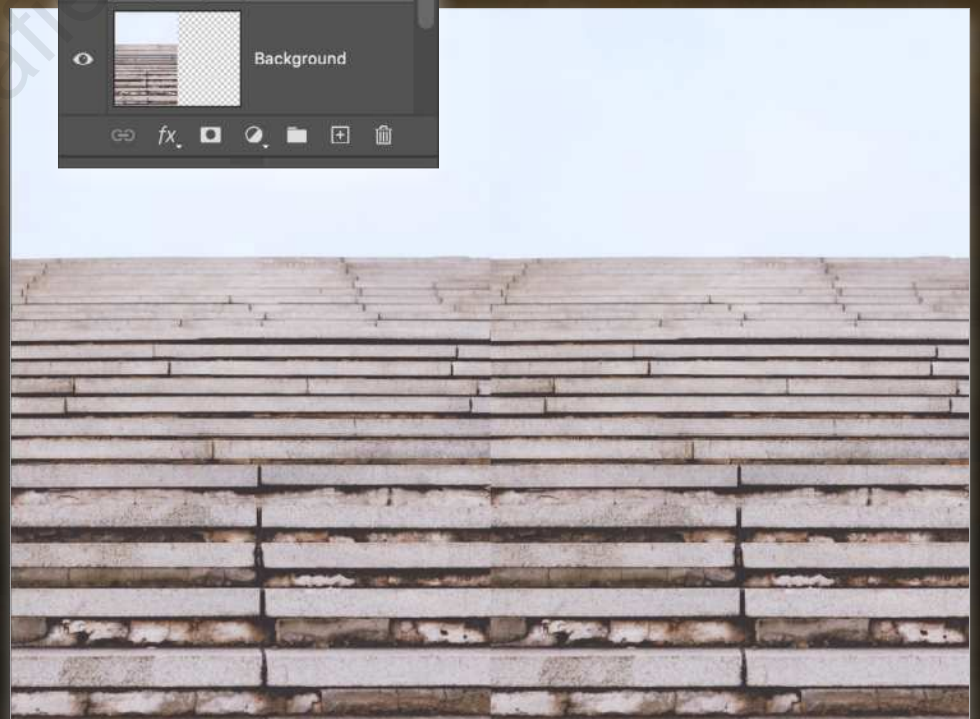
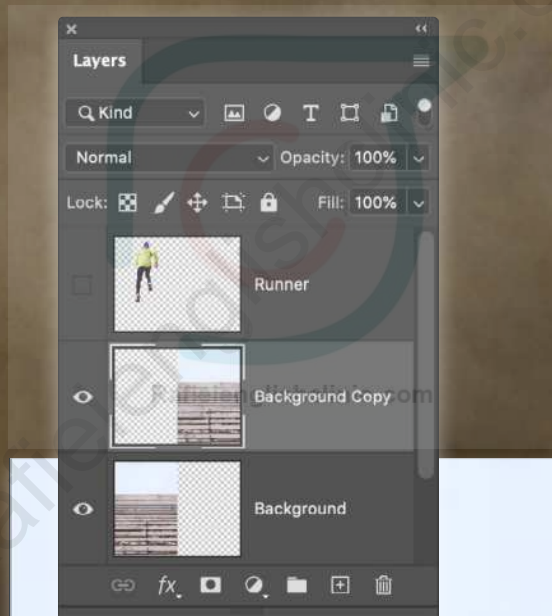
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STEP SIX: Now we need to extend the right side of the canvas. Go to Image > Canvas Size (Option-Command-C [PC: Alt-Ctrl-C]), and in the dialog, change the Anchor marker to the left-middle position, and change both the Width and Height values to Percent instead of Pixels. Set the Width to 200% and click OK to double the width size of the canvas. You should now have a canvas that has the left side filled with your image layers and the right side is empty and transparent.



STEP SEVEN: Make a duplicate of the Background image of the stairs by either pressing Command-J (PC: Ctrl-J), dragging it onto the Create a New Layer icon at the bottom of the Layers panel, or Right-clicking on the layer and choosing Duplicate Layer. Whichever method you prefer, we're going to use this duplicate to fill the right side of the image. Using the Move tool (V), drag the duplicate of the background to the empty portion on the right side of the image. Holding Shift with the Move tool will keep it aligned with the original. (We've hidden the Runner layer here.)





STEP EIGHT: To create some differentiation between the two sets of stairs, we're going to modify the set on the right side of the canvas. Make sure that layer is the active layer in the Layers panel and go to **Edit>Content-Aware Scale**. This will add a bounding box with transform controls around that layer. But instead of distorting when you resize the image, it will attempt to apply Content-Aware settings to the details as you resize it, modifying the image in the process.

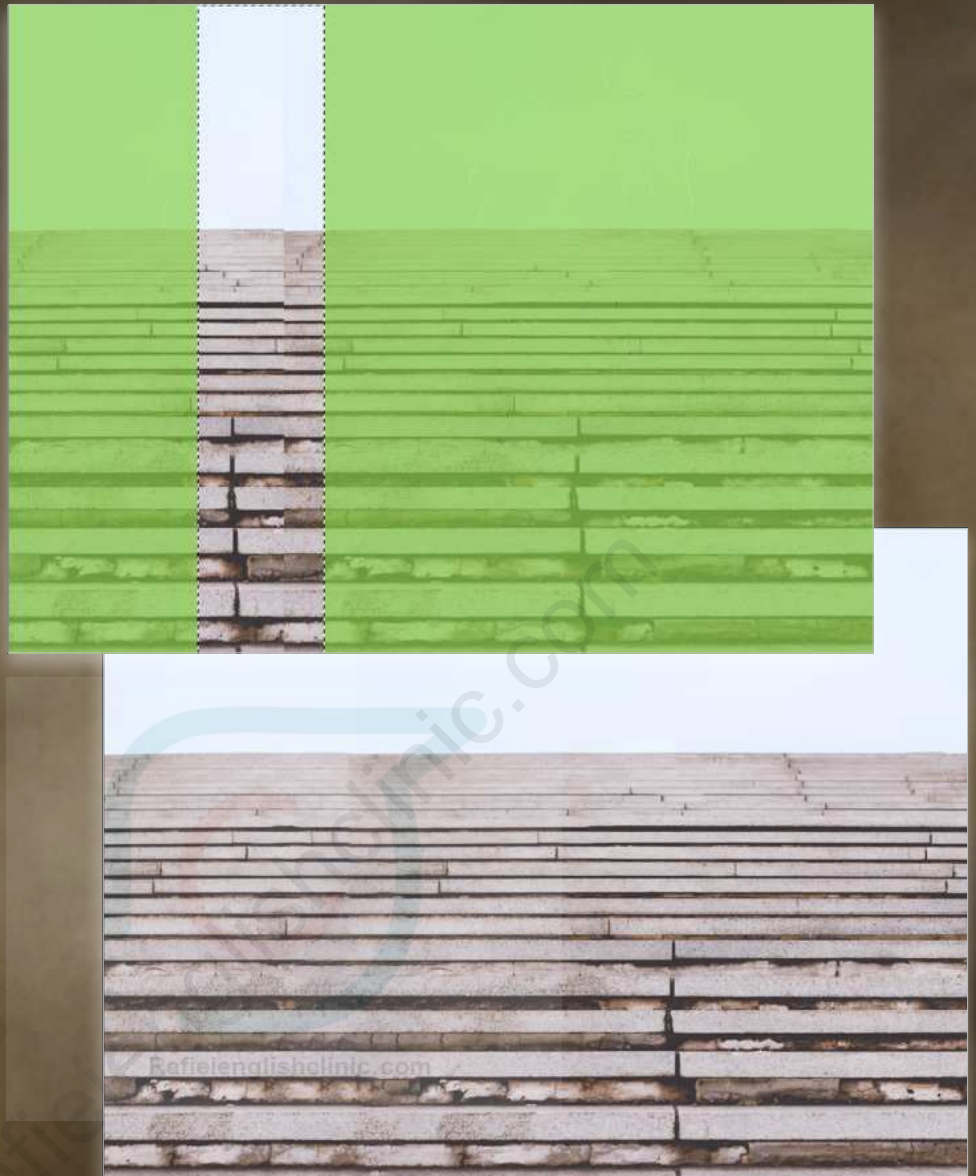
Holding Shift, grab the left transform control handle and drag it to the left. Don't go all the way across, just enough to overlap the original image by roughly

a third. Now press Enter on your keyboard to apply the transformation. Content-Aware Scale has some great uses for resizing images to fit aspect ratios that don't match the source image. It even has the ability to protect people in an image so they don't get distorted when you resize a layer. You can learn more about Content-Aware Scale by clicking [here](#).

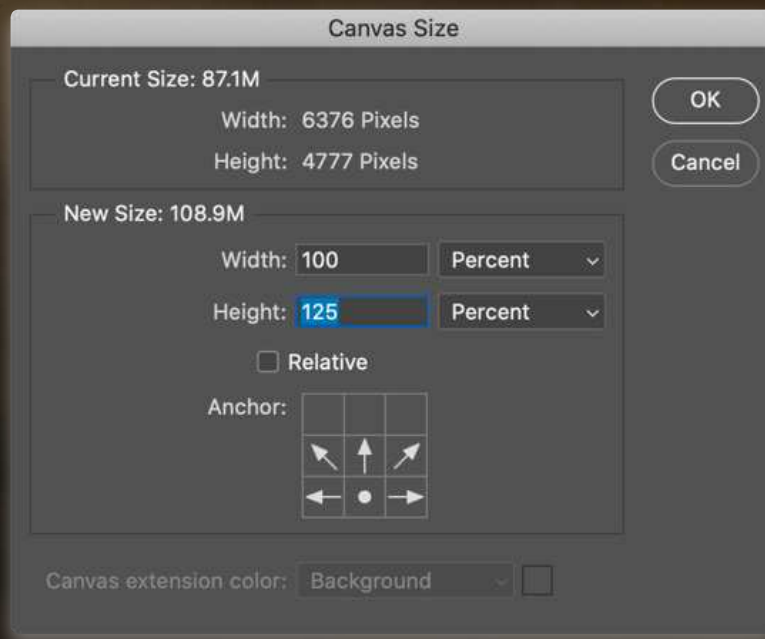
STEP NINE: There's clearly an overlapping edge between our two background images. First, we need to merge these two background images. With the top stair layer active, go to **Layer>Merge Down**, or you can press the Command-E (PC: Ctrl-E) shortcut.

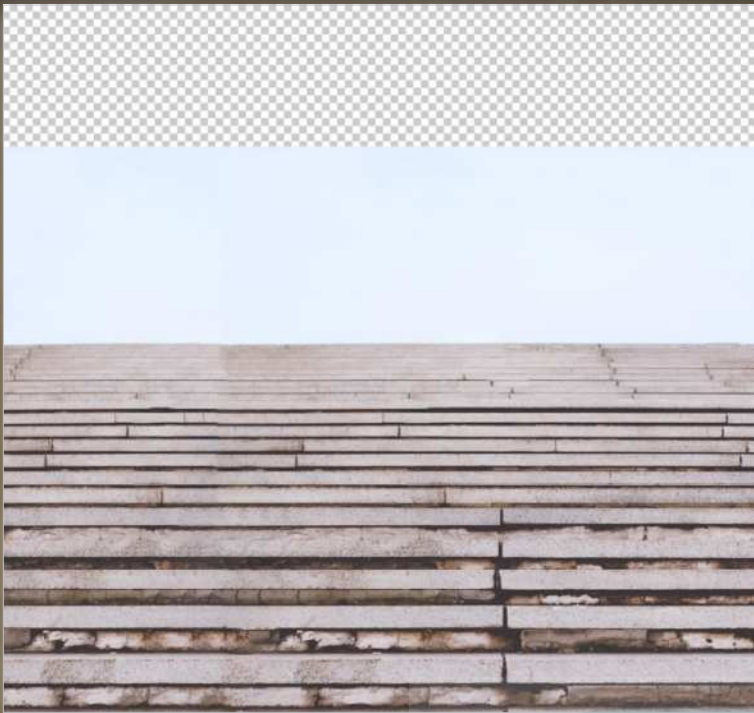
STEP 10: With the background images merged, use the Rectangular Marquee tool (M) to make a large selection over the seam that was left from the overlap. Then use Edit>Content-Aware Fill to replace the pixels where the overlap exists. Notice in the example shown here, we also included the grout dividers in the stairs nearest to the camera in the selected area. This way, it's not obvious that the detail that was duplicated to the right side is a copy. Set the Output To dropdown menu to Duplicate Layer and click OK.

Repeat this approach for any other details you'd like to replace. As an alternative approach, you can also use the Spot Healing Brush tool (J), which also relies on Content-Aware technology.



STEP 11: Similar to before where we expanded the canvas to add more stairs, we now want to create more room for the sky in this image. Go to Image>Canvas Size, click on the lower-center Anchor marker, change your values to Percent, and resize the Height by 125%. Click OK.





STEP 12: With the background stairs layer active, use Content-Aware Scale again, but this time use it to resize the image to fill the canvas at the top. Remember to hold Shift so that you're only scaling it vertically, and drag the top-middle control point up until the top of the original sky touches the top of the new canvas size. This should mostly stretch the blank sky area over the new canvas and do very little modification to the stairs. If this gives you a challenge, you can marquee-select just the sky area before choosing Content-Aware Scale.

STEP 13: Turn on the visibility of the Runner layer, and feel free to reposition or resize him any way you like. Try to make sure his left foot is in alignment with the edge of a step. Here on the right are a few examples of how he can be repositioned. But remember, you wouldn't flip the runner horizontally because then the highlights and shadows on his body wouldn't match that of the background!



STEP 14: This step isn't necessary, but it's a lot of fun! Merge your runner layer with the stairs background layer. Yes, this is a destructive edit, so if you want to retain your original layers for modification or editing later, make sure the top layer of your document is active, hold the Option (PC: Alt) key, and go to Layer>Merge Visible. This will merge a copy of all visible layers into a new layer at the top of the layer stack without removing the original layers.

STEP 15: With your merged layer active, go to Edit>Sky Replacement to launch the new Sky Replacement feature. This also uses Content-Aware technology in conjunction with Adobe Sensei to auto-generate a selection, and then mask and color map your image based upon the new sky you choose from the pull-down menu in the Sky Replacement dialog. Click OK, and you're done! [For more on Sky Replacement, see "Sky Replacement, Part 1" last issue, and Part 2 this issue.—Ed.]

CONTENT-AWARE RECONSTRUCTION

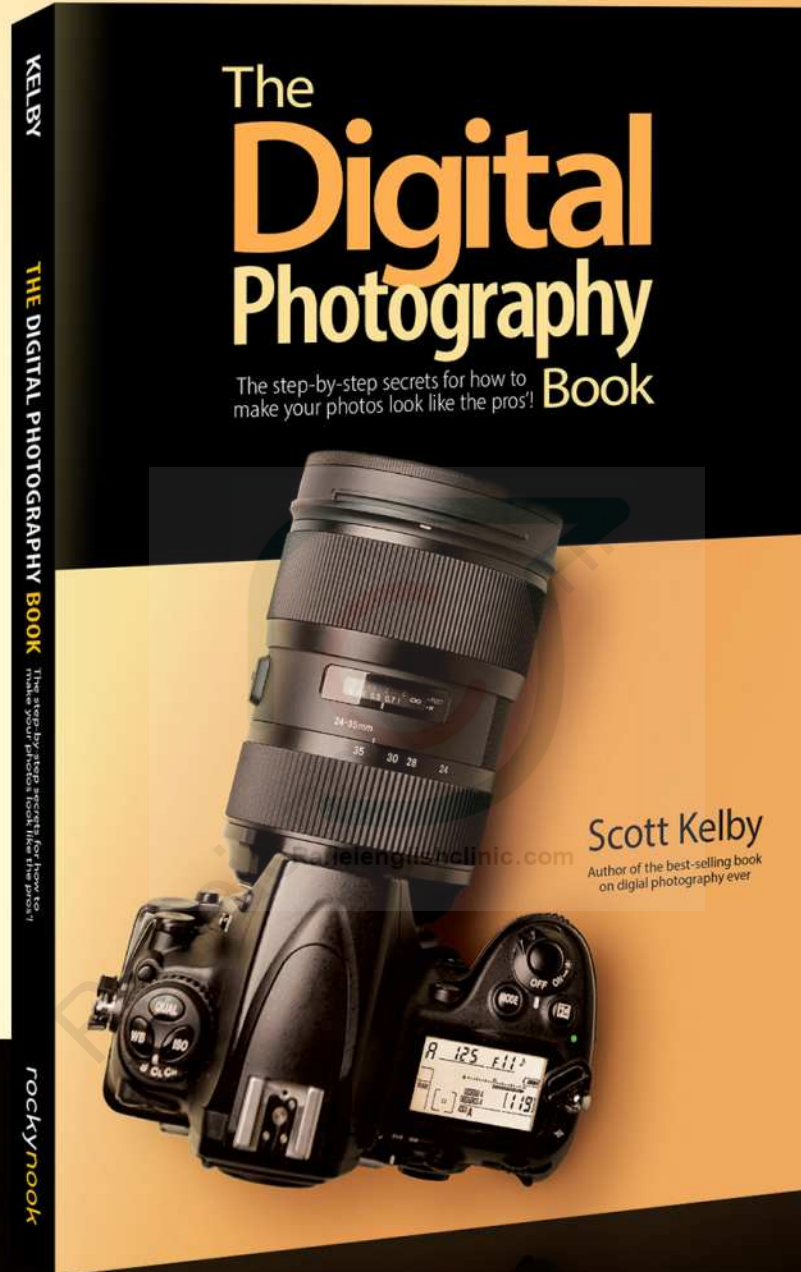
There you have it, a completely reconstructed composition into a different aspect ratio, with modifications all done using the Content-Aware technologies in Photoshop. If you haven't played with them before, there's a lot more to the Content-Aware range of tools and features that will really surprise you. So give it a try, explore, and see what you can produce! As always, share your work with the [KelbyOne Community](#) and keep the learning going. ■



 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.





ADDING NONDESTRUCTIVE DEPTH-OF-FIELD & LIGHTING EFFECTS

Happy New Year, everyone! I thought we'd kick off the year with some fun effects to bring flat photos to life. Not only will we add some falling leaves to a flat autumn scene but we'll also add convincing depth-of-field, lighting, and some color-grading effects, all using nondestructive methods. When combined, these techniques result in more dramatic images and can save an otherwise boring photo.



STEP ONE: Start by opening the photo to which you want to add the effect. This Adobe Stock image is a good example of an image that can look great using this effect. Whether shot on a DSLR or a smartphone, this effect can add some new life to almost any photo.

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. To make it easier to work with the image, increase the resolution of the practice file. (We normally don't recommend enlarging images, but this is only for practice purposes.) Go to Image > Image

Size, turn on the Resample checkbox, select Preserve Details 2.0 from the Resample drop-down menu, set the Width to 2,000 pixels, and click OK.

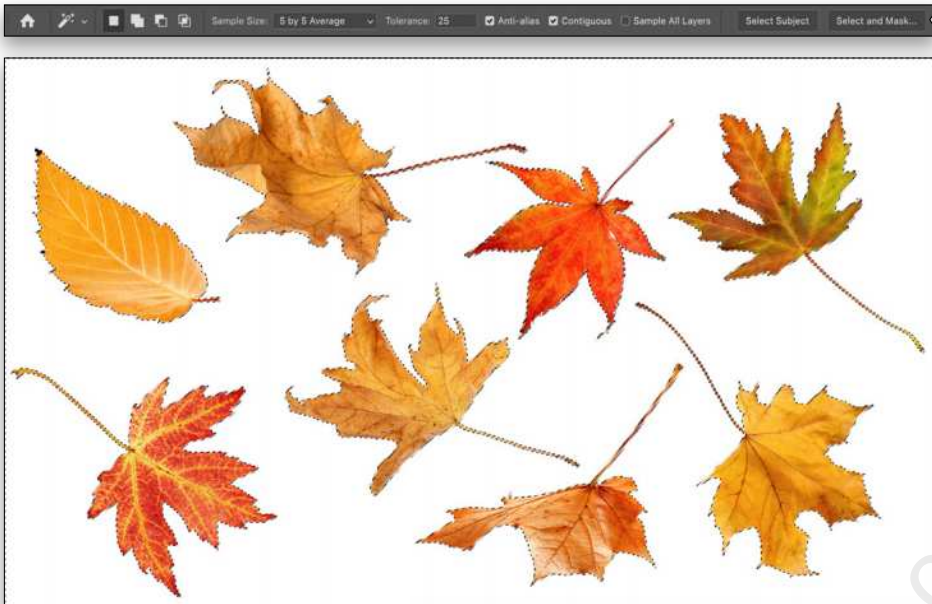


©Adobe Stock/Stenislav

STEP TWO: Next, you'll need some leaves. I found a great set of autumn leaves also on Adobe Stock, but you can just as easily pick up a few leaves outside, place them

Questions & Comments

©Adobe Stock/granquility

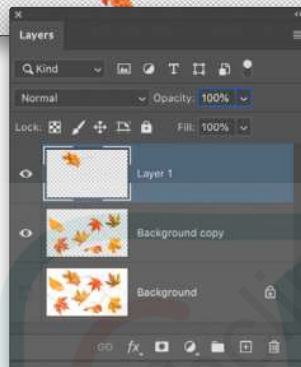
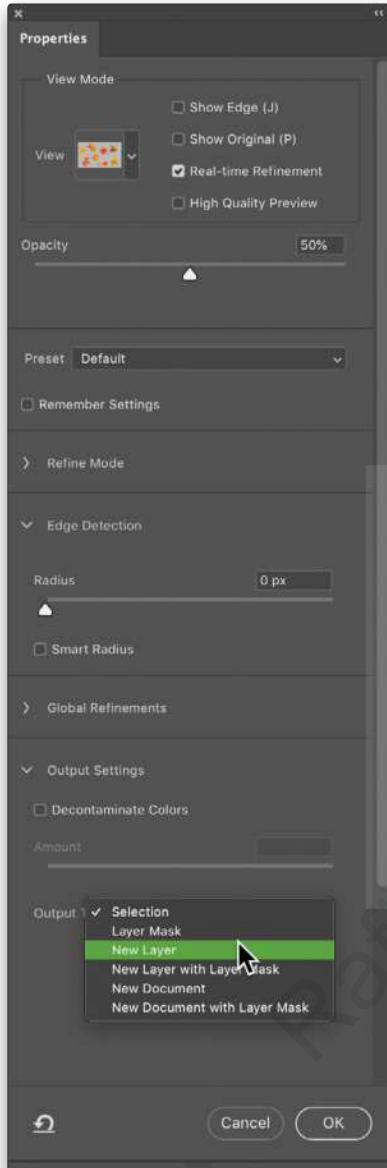


on a white surface, and take a couple shots with your phone. Having them on a solid white background makes it much easier to select and extract them. If you want to use the low-res preview version of the Adobe Stock leaves, you can [click here](#) to download the image to your Libraries panel. Double-click it in the panel to open it in Photoshop.

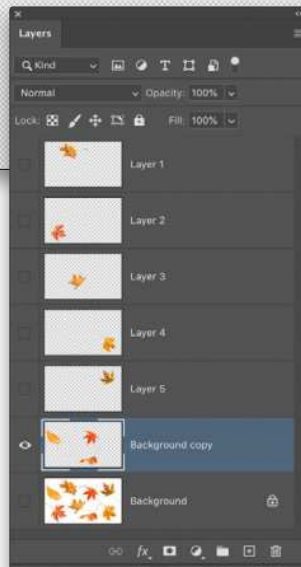
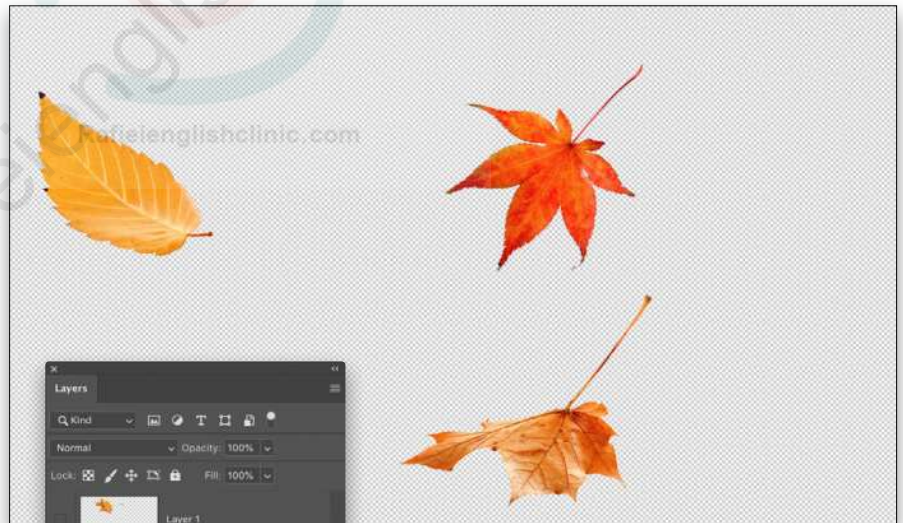
Select the Magic Wand tool (nested below the Object Selection tool [W] in the Toolbar) and, in the Options Bar, make sure the Tolerance is set around 25. Then click on the white background of the image. This will select just the white area around the leaves, so go under the Select menu and choose Inverse to flip the selection from the background to the leaves.

STEP THREE: It can be hard to tell if it's a good selection, especially on the white background, so click the Select and Mask button in the Options Bar, and set the View to On Black (A). You can see here that it did a pretty good job except for a few small areas of white around a couple of leaves. Select the Refine Edge Brush tool (R) in the mini-Toolbar on the left and dab any white areas or anywhere there might be some subtle aliasing around the edges.

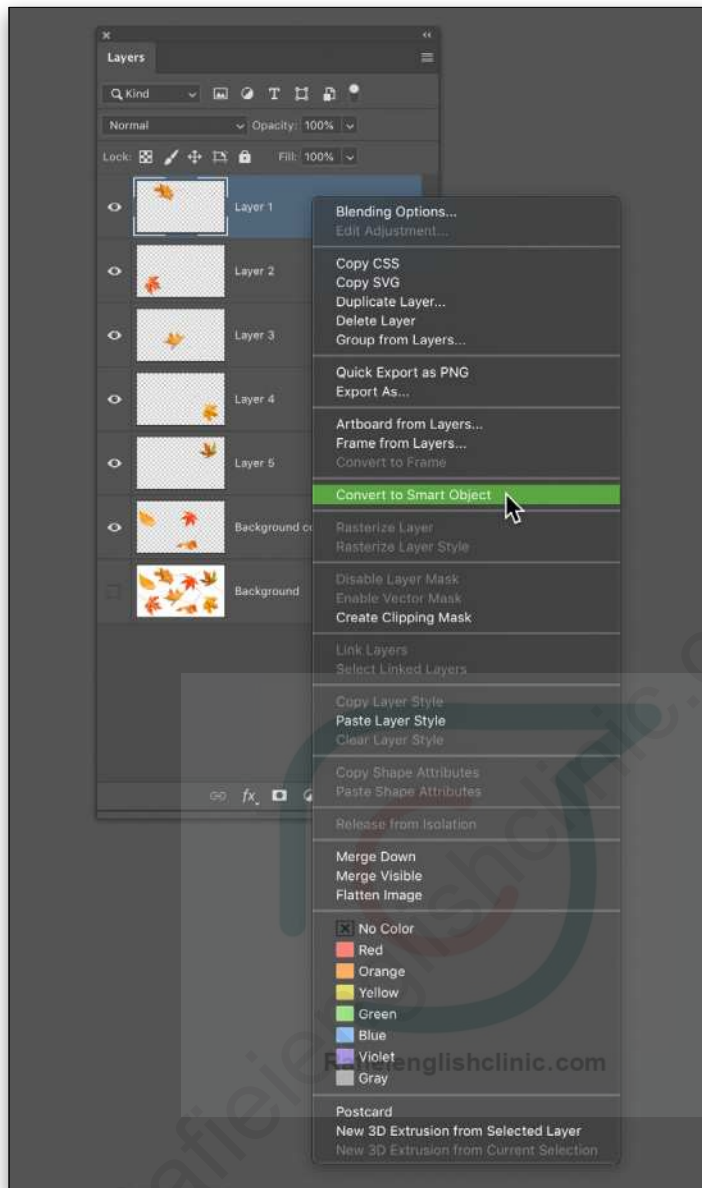
STEP FOUR: When done, go to the Output Settings at the bottom of the Properties panel on the right, and set to the Output To drop-menu to New Layer. Then click OK.



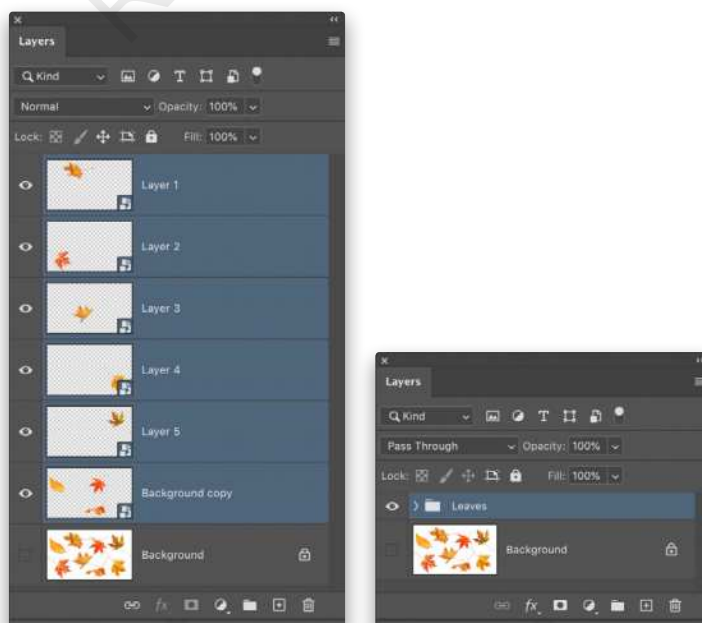
STEP FIVE: Now that we have all the leaves nicely extracted from the background, we need to separate them into individual layers. With the extracted layer still active in the Layers panel, select the Lasso tool (L) in the Toolbar, and draw a selection around one of the leaves. When done, press Shift-Command-J (PC: Shift-Ctrl-J) to cut the selected object to a new layer.



STEP SIX: Do this to the other leaves on the Background copy layer, except for the three shown here (remember to click back on the Background copy layer before cutting a leaf to a new layer). Notice that the three that we left on the Background copy layer are a fair distance apart from each other. We're going to use this layer as a single foreground cluster of leaves in the image. You'll see here we have a total of six layers containing all the leaves.



STEP SEVEN: Next we need to convert these six layers into smart objects; however, if we select all the layers and convert them all at once, it will place all of them into a single smart object layer. Instead, Right-click to the right of each layer's thumbnail in the Layers panel and choose Convert to Smart Object. Do this to all the extracted layers.

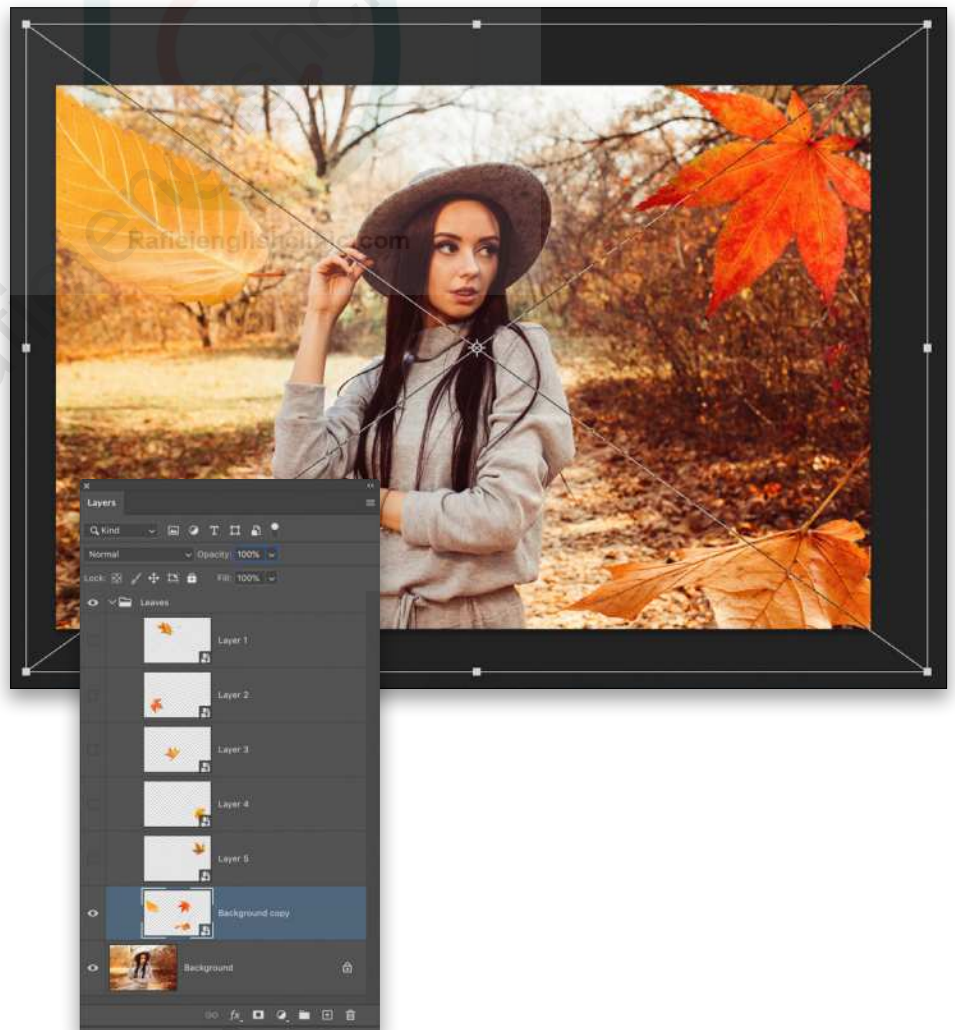


STEP EIGHT: Now you can select all the smart object layers in the Layers panel by clicking the top layer, and then Shift-clicking the Background copy layer. Press Command-G (PC: Ctrl-G) to place them into a new layer group folder. Double-click the name of the layer group and rename it "Leaves."

STEP NINE: Hold down the Shift key, grab the layer group folder with the leaves, and drag it to the main image with your subject. The Shift key makes sure the leaves land centered in the target document. The low-res preview version of the leaves will be smaller in the main image than shown here, but don't worry, we'll be transforming the individual leaves.



STEP 10: Click the arrow next to the layer folder icon to twirl down and reveal the individual smart object layers. In this case, let's start with the cluster of three leaves at the bottom of the stack in the Background copy layer. Click on that smart object to make it active, click the Eye icons next to all the other leaf layers to hide them, and press Command-T (PC: Ctrl-T) to activate Free Transform. Scale the layer up to where the leaves are just breaking beyond the edge of the canvas area. This creates a sort of foreground framing element around the subject. Press Enter when done.





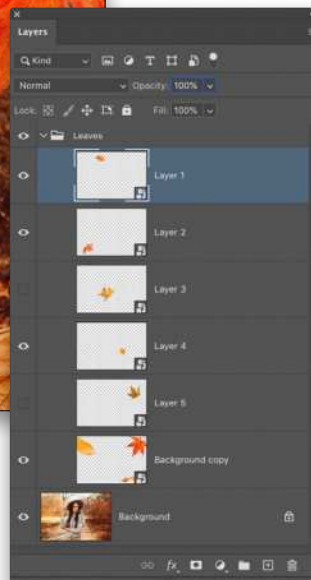
Step 11

STEP 11: Reveal another smart object layer and make it the active layer. Activate Free Transform again and then Right-click inside the bounding box and choose Distort. Drag the leaf into position, and then drag the control points to give the leaf some perspective. Since the layer is a smart object, you don't have to worry about the quality being affected as you manipulate the object. Press Enter when done.

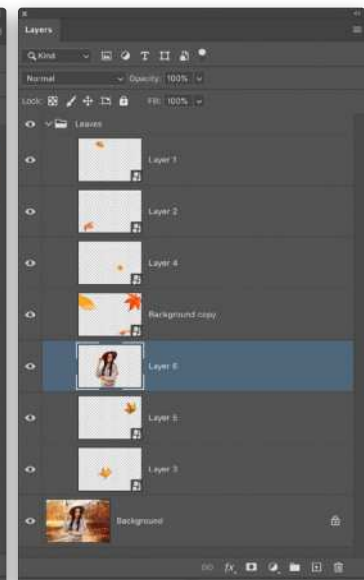
STEP 12: Repeat this same process for two more of the smart object layers. Be sure to not only slightly distort the leaves but also pay attention to their scale relative to the model. They don't need to be perfectly to scale, but close. We'll place the remaining two leaves behind the model but first we need to extract her from the background.

STEP 13: Back in the Layers panel, click on the Background layer, which contains our subject. Go under the Select menu and choose Subject. Since the subject will remain in place, we can skip the Select and Mask workspace and simply press Command-J (PC: Ctrl-J) to copy the selection to a new layer.

Drag the extracted subject layer up into the layer group folder with the leaves. Also, rearrange the layers in the group folder so the remaining two leaves are below the subject in the layer stack. Then turn those layers back on.



Step 12



Step 13

STEP 14: Just as with the other leaves, use Free Transform to scale, rotate, and position the leaves behind the subject. Here we strategically placed one on each side of the subject.

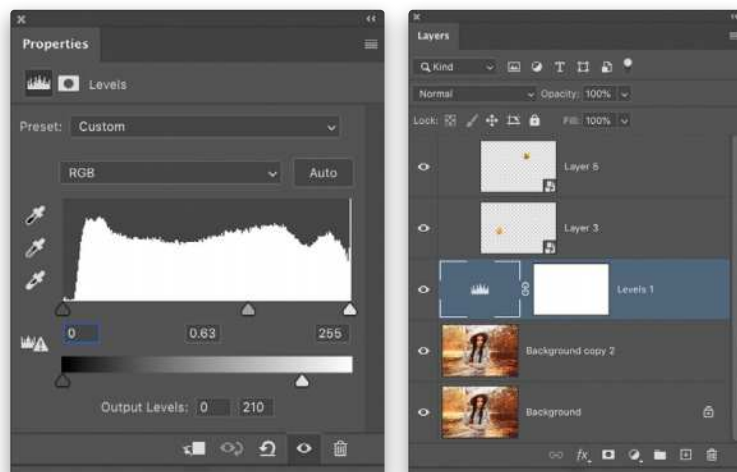


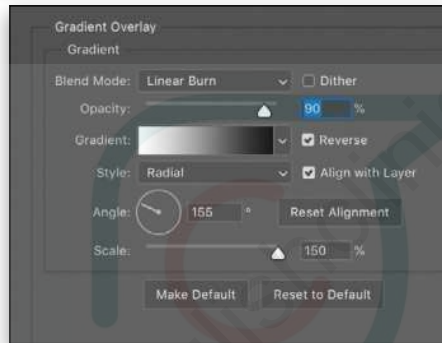
STEP 15: At this point, all the elements are in position. Since the layers are smart objects, feel free to reposition, scale, and distort them at any time. This arrangement works for now. The only problem is that the image still looks a little flat with little depth. Let's change that!



STEP 16: Let's start with the background. Click on the original Background layer in the Layers panel to make it active, and duplicate it by pressing Command-J (PC: Ctrl-J). Then click the Create New Adjustment layer icon (half-black, half-white circle) at the bottom of the Layers panel, and choose Levels.

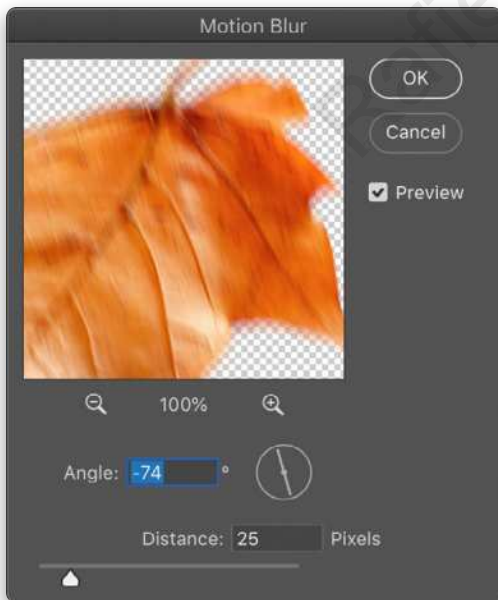
In the Properties panel (Window>Properties), you can see we pushed the midtone slider to the right, as well as set the white Output Levels slider to around 210. This will darken the background a good bit; we'll add some more to the background in a moment.





STEP 17: In the Layers panel, click on the Leaves layer group folder, and then click on the Add a Layer Style icon (fx) at bottom of Layers panel and choose Gradient Overlay. Click on the Gradient thumbnail to open the Gradient Editor; select the Black, White preset in the Basics set; and click OK to close the Gradient Editor. Click on Reverse so the gradient goes from white to black. Change the Style to Radial, set the Angle to 155°, and adjust the Scale to the max 150%. Next, change the Blend Mode to Linear Burn and lower the Opacity to around 90%. Once set, you can click directly on the image and manually reposition the gradient. Simply place the hotspot of the gradient over the focal point of your image, which is the subject’s face in this image. Click OK when done.

You can see how much of a difference that one layer style makes. The image is so much more dramatic, and since it’s a layer style, it’s a nondestructive effect that can be modified at any time.



STEP 18: With the lighting set, let’s add some depth of field using blurs. Go into the leaves layer group and click on the layer containing the most extreme foreground elements. In this case it’s the layer with the three leaves.

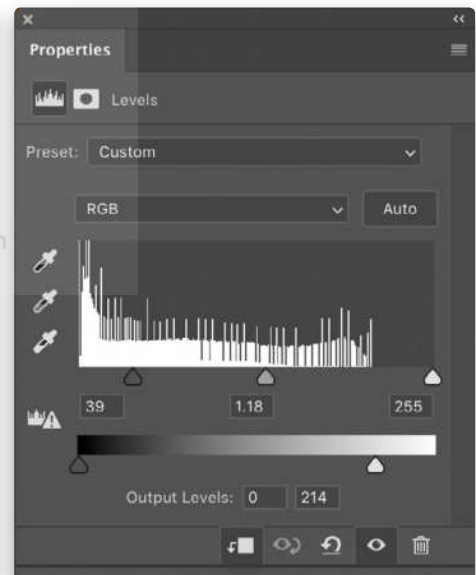
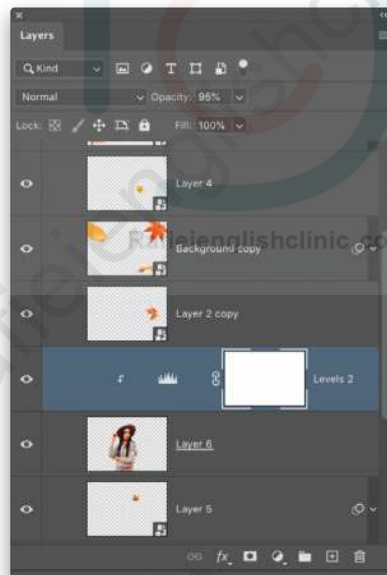
You have several options to blur the layers, but here we want these leaves to have a sense of motion also, so go under the Filter menu, to Blur, and choose Motion Blur. Set the Angle to -74° to get a more downward motion and the Distance to around 25 Pixels. Click OK. Remember this is a smart object layer, so the filter will be applied as a smart filter, which means you can go back and adjust the settings nondestructively.

STEP 19: Add blurs to other elements that would fall out of the depth of field. If using Motion Blur, remember to change the Angle to create a sense of the leaves moving in different directions, or you can simply apply Gaussian Blur under the Blur menu. Notice we put subtle blurs on the leaves behind the subject, as well.



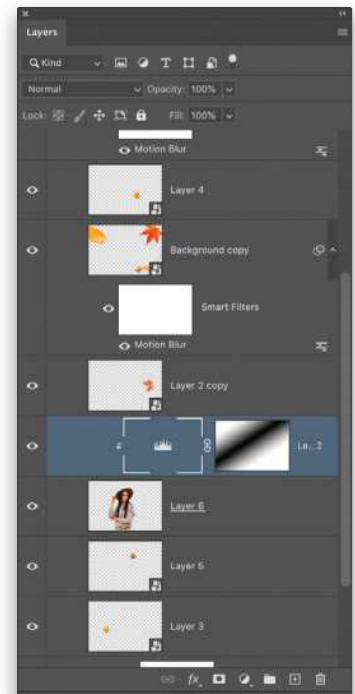
STEP 20: Now click on the extracted subject layer in the layer group folder. Go to the Create New Adjustment Layer menu at the bottom of the Layers panel and choose Levels again. Isolate the adjustment layer to the subject by pressing Option-Command-G (PC: Alt-Ctrl-G). This will clip the adjustment effect to just that layer.

In the Properties panel, darken the image quite a bit by pushing the shadow slider in, dragging the mid-tone slider slightly back to the left, and adjusting the white Output Levels slider to around 214. This will make the subject a little too dark but that's okay.



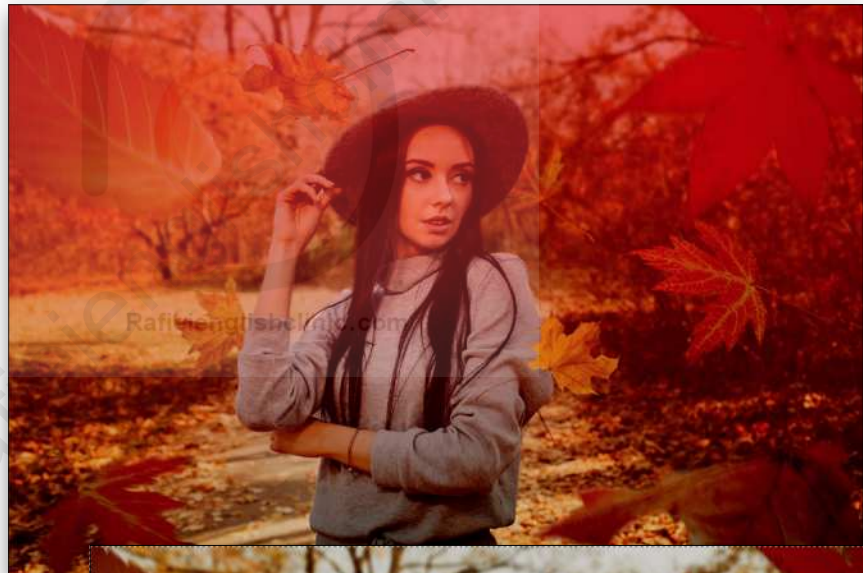


STEP 21: In the Layers panel, you'll see the Levels adjustment layer already has a layer mask. Go to the Toolbar and select the Gradient tool (G). In the Options Bar, click on the gradient thumbnail to open the Gradient Editor; select the Black, White preset in the Basics panel; and click OK. Activate the Reflected Gradient style icon in the Options Bar.



STEP 22: Make sure the layer mask of the Levels adjustment layer is highlighted in the Layers panel, and then add a gradient to the image. We started on the left side of the subject and dragged at about a 45° angle down to the other side of the subject. If your gradient is backwards, then just check on Reverse in the Options Bar, undo the gradient, and draw it again. You'll see this effect creates more dramatic lighting on the subject.

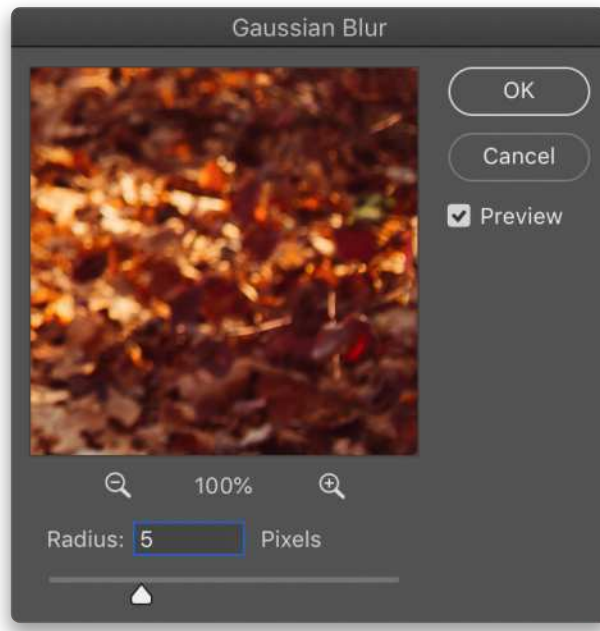
STEP 23: Now let's return to the background layer to finish up. Select the duplicate background layer we created earlier (Background copy 2), go to the Add a Layer Style menu at the bottom of the Layers panel, and choose Color Overlay. Change the Blend Mode to Color Burn, and lower the Opacity to around 25%. (*Note:* Both the Blend Mode and Opacity will vary depending on the image.) Click the color swatch and when the Color Picker opens, click to sample a warm tone from the original background image. Click OK to close the Color Picker, and OK to close the Layer Style dialog.



STEP 24: One last thing is to add a little more depth of field. Select the Gradient tool once again; make sure it's still set to the Black, White gradient; and select the Linear Gradient style icon in the Options Bar.

Press Q to activate Quick Mask mode. Starting at the top edge of the canvas, hold down the Shift key and drag to the bottom edge of the canvas. The Shift key will restrain the gradient vertically. You should see an amber gradient overlay. Press Q again to go back to a regular selection. If the bottom half of your document is selected, go to Select>Inverse.





STEP 25: Go under the Filter menu, to Blur, and choose Gaussian Blur. Set the Radius to around 5 Pixels and click OK. This increases the amount of existing blur on the background, resulting in more depth. Press Command-D (PC: Ctrl-D) to deselect.

Ultimately you now have a more dramatic version of the image with which you started. This technique is mostly nondestructive, meaning you can go back and adjust the blurring, gradients, and even the scale and position of the various elements because they're contained in smart objects. ■



Final



ADD A MAGICAL CREAMY BACKGROUND TO YOUR PHOTOS

We've all seen those photos that show a wonderfully intimate moment made even more magical by an impossibly smooth, creamy background. It's entirely possible that these types of images can be created right out of the camera by wonderfully talented photographers with ungodly expensive lenses. It's also possible that it can be done by one of us mere mortals with a few clever techniques in Photoshop. In this project we'll show you how to accomplish that.



This technique works best when the subject has a significant backlighting that creates a natural rim lighting effect to indicate the light direction. It's important to follow that light direction and not work against it, or the final effect won't look natural.

This project does use an Adobe stock image for the instruction. If you don't wish to purchase the image, feel free to use the smaller water-marked image to learn the technique and then apply what you learn to your own images afterwards.

STEP ONE: Open the image you want to use. We're using a shot of a beautiful bride and her maids. 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. To make it easier to work with the image, increase the resolution of the practice file. (We normally don't recommend enlarging images, but this is only for practice purposes.) Go to Image>Image Size, turn on

©Adobe Stock/Madmir



the Resample checkbox, select Preserve Details 2.0 from the Resample drop-down menu, set the Width to 5760 pixels, and click OK.

Press Command-J (PC: Ctrl-J) twice to duplicate the Background layer two times. Double-click the name of the top layer and rename it "Bridal Party." Rename the other copy "BG Blur."



STEP TWO: Make sure the Bridal Party layer is the active layer and go to Select>Subject so Photoshop will make a preliminary selection of the ladies. Use the Quick Selection tool (nested below the Object Select tool [W] in the Tool-bar) with the Add and Subtract modes in the Options Bar to clean up any portions of the selection that look obviously wrong. Pay attention to the space between the dresses where the background shows through. *Tip:* Press-and-hold the Option (PC: Alt) key to temporarily switch to the Subtract mode.

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Step Three



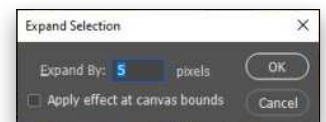
Step Four

STEP THREE: Click the Select and Mask button in the Options Bar to launch the Select and Mask workspace. Set the View to On White (T) and adjust the Opacity to help you see the selected areas better. Click on the Refine Hair button in the Options Bar so Photoshop will take another look at the selection around the hair. If it still needs work, use the Refine Edge Brush tool (R) to gently brush the selection along the edges where the ladies' hair needs to be selected from the background. When you're fully satisfied with the selection edges, set the Output To drop-down menu in the Output Settings section of the Properties panel to Layer Mask and click OK.

STEP FOUR: Hold down the Command (PC: Ctrl) key and click on the newly formed layer mask to load

that as a selection. Then make the BG Blur layer the active layer and go to Select>Modify>Expand.

Set Expand By to 5 pixels and click OK. Then go to Edit>Content-Aware Fill. Let Photoshop fill in the selection to remove the ladies from this layer. This doesn't need to look good, it just needs to be done so the blurring effect that we're going to apply doesn't create a halo by blurring the figures. Set the Output To drop-down menu in the Output Settings in the Content-Aware Fill dialog to Current Layer, and click OK. After the selection has been filled, press Command-D (PC: Ctrl-D) to cancel the selection. [For more on Content-Aware Fill, check out **"Cracking Open Content-Aware"** in this issue.—Ed.]





STEP FIVE: Go to Filter> Convert for Smart Filters and then go to Filter>Blur Gallery>Field Blur. Set the Blur slider in the Blur Tools panel to 135 pixels, and click OK in the Option Bar. After applying the filter, click on the mask thumbnail next to the Smart Filters in the Layers panel to make that the active element.

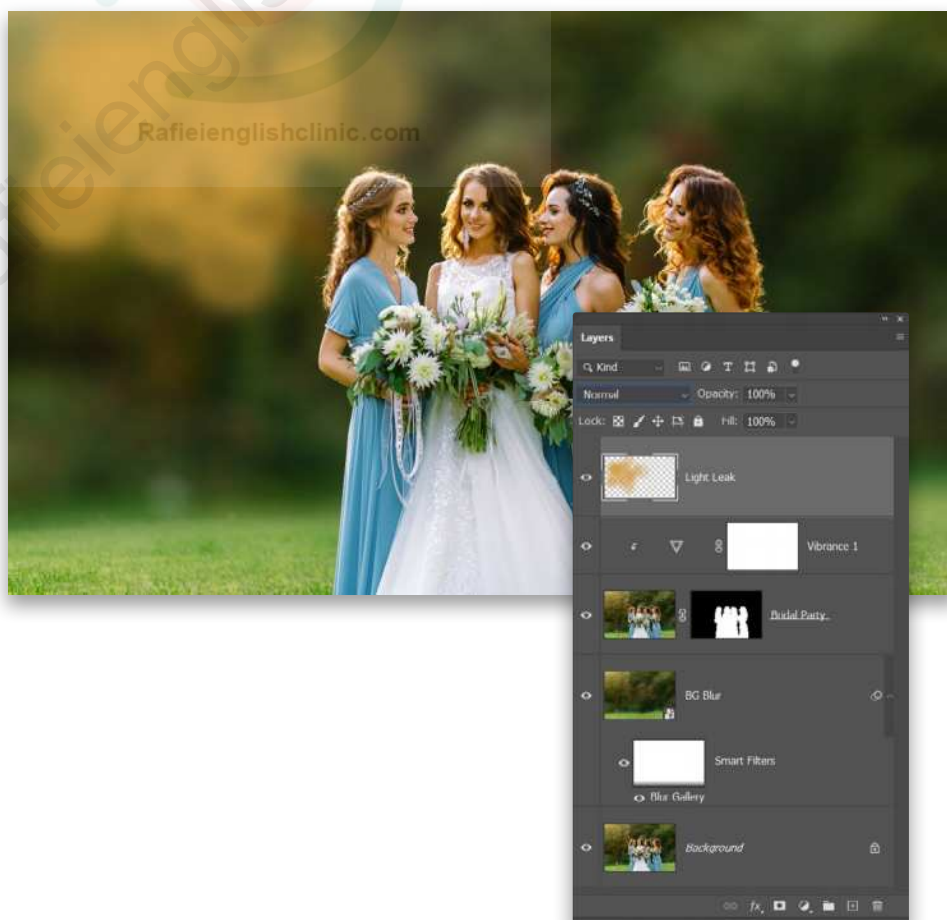
Select the Gradient tool (G) and click on the Linear Gradient style in the Options Bar. Click on the Gradient preview thumbnail in the Options Bar; select the Black, White preset in Basics set in the Gradient Editor; and click OK. Drag from the bottom of the canvas upward to the edge of the grass line. This will fade away the blur from the grass along the bottom of the composition so it appears to be a more natural lens effect.

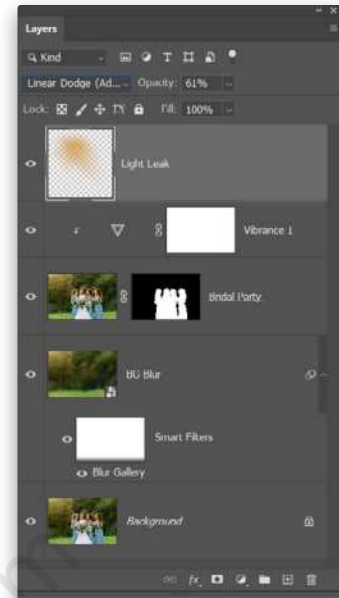


STEP SIX: Add a Vibrance adjustment layer (Layer>New Adjustment Layer>Vibrance) above the Bridal Party layer. Go to Layer>Create Clipping Mask to clip the adjustment layer to the Bridal Party layer. Then, set the Vibrance to +72 in the Properties panel (Window>Properties) to enhance the colors of the bridesmaids' dresses.

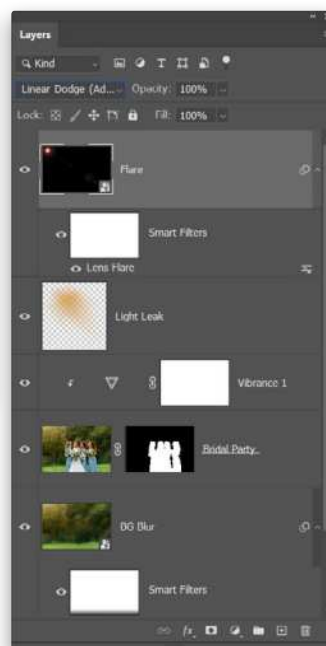
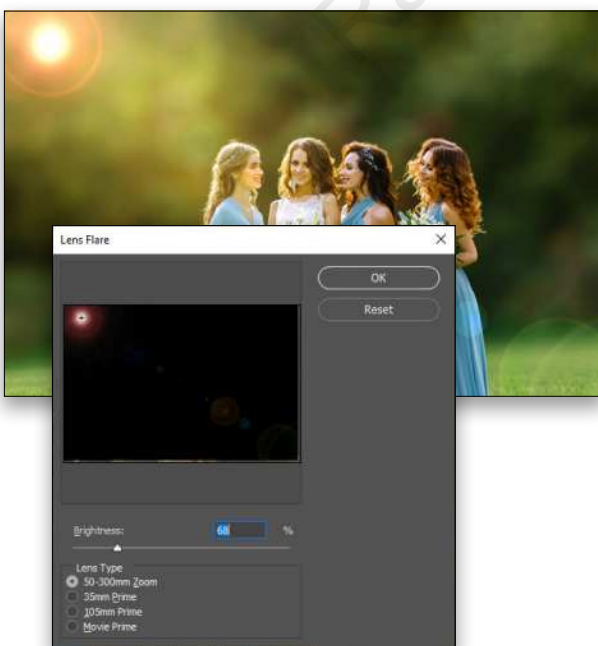


STEP SEVEN: Add a new layer using the plus icon at the bottom of the Layers panel and name it "Light Leak." Grab the Brush tool (B), hold down the Option (PC: Alt) key, and click on the warm brownish-orange color near the top left to sample that as the paint color. Use the Soft Round brush tip at a nice large size, around 500 px, but reduce the brush Opacity to 40% in the Options Bar. Add several spots to the top left area just by clicking, don't drag.





STEP EIGHT: Go to Filter> Blur>Motion Blur and set the Angle to -46° and the Distance to 1300 Pixels. After clicking OK to apply the blur, use Edit>Transform>Distort to adjust the shape of the light to radiate out from the corner. This makes the painted spots softer, and mimics the way the light would bleed into the scene. Set the layer blending mode to Linear Dodge (Add) and reduce the Opacity to 61% to soften the effect.

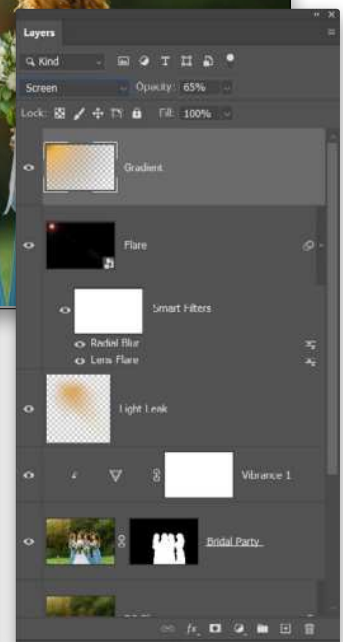
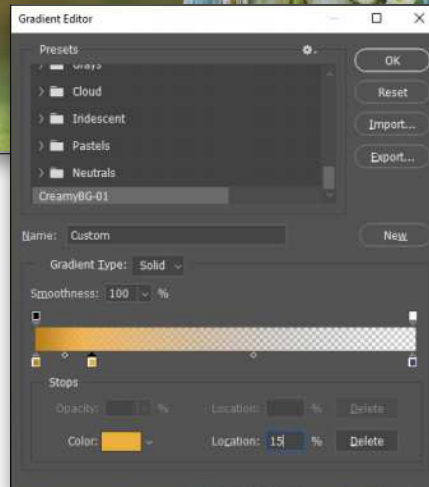
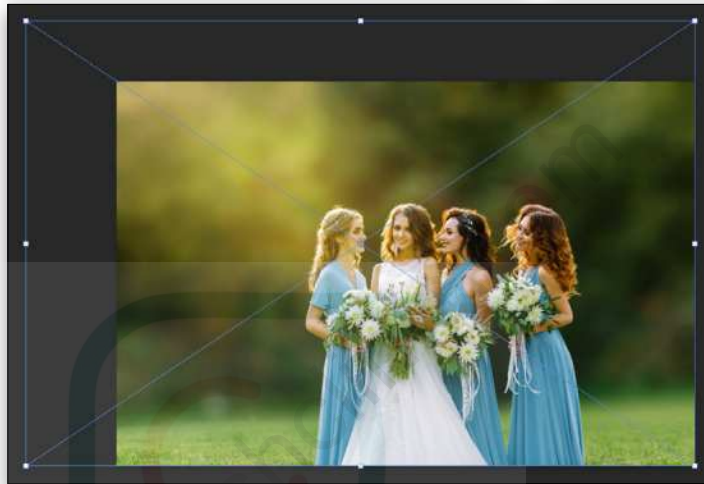
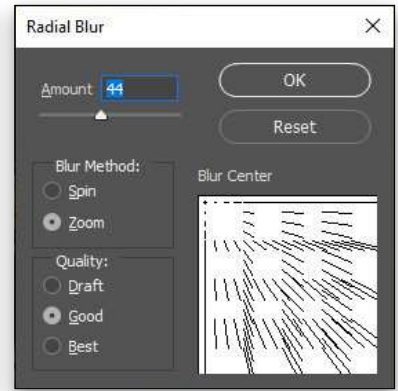


STEP NINE: Now go to Layer>New>Layer and, in the dialog that appears, name the layer “Flare,” set the Mode to Linear Dodge (Add), check the option to Fill with Linear-Dodge-Neutral Color (Black), and click OK to create the layer. Convert this layer to a smart object (Layer>Smart Objects>Convert to Smart Object) and go to Filter>Render>Lens Flare. Use the Lens Type of 50–300mm Zoom, a Brightness of 68%, and place the epicenter of the flare at the top left. Click OK.

STEP 10: Go to the Blur filters again and select the Radial Blur. Set the Amount to 44, Blur Method to Zoom, and move the Blur Center to the top left to match where the Flare was placed. Click OK, and then press Command-T (PC: Ctrl-t) for Free Transform. Drag the top-left corner outward to scale the entire layer up so the hottest spot of the flare is off the top left of the composition. Because the Lens Flare is a smart filter, you won't be able to see it while you're transforming the layer, so it may take you a couple of tries to get it right.

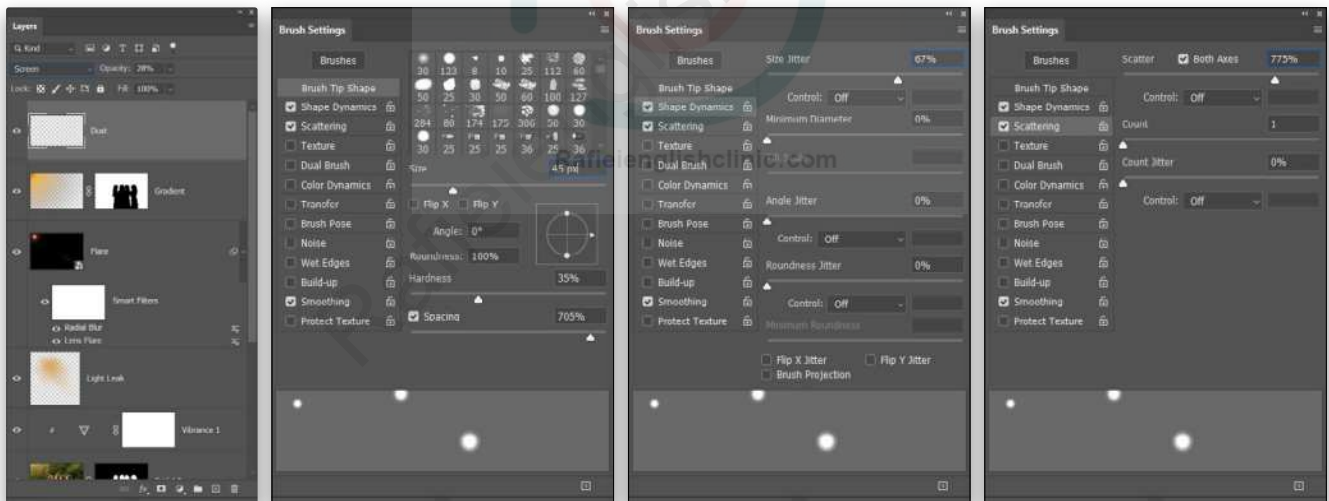
STEP 11: Add another new layer and name it "Gradient." Switch to the Gradient tool and click on the gradient preview in the Options Bar to open the Gradient Editor. Double-click the color stop on the far left below the gradient ramp to open the Color Picker, set it to a creamy brown color (#bb8213), and click OK to close the Color Picker. Click on the leftmost opacity stop above the gradient ramp and make sure its Opacity is set at 100%.

Set the color stop on the bottom far right to a twilight blue (#3f4a67) and the rightmost opacity stop to 0%. Then click below the gradient ramp to add a new color stop and set its Location to 15% and its color to a brighter orange (#ecb03c). Click OK to close the Gradient Editor, and then make sure the gradient shape is set to Radial in the Options Bar. Drag the gradient out from the top-left corner to around the middle of the composition. Set the layer's blending mode to Screen and reduce its Opacity to 65%.



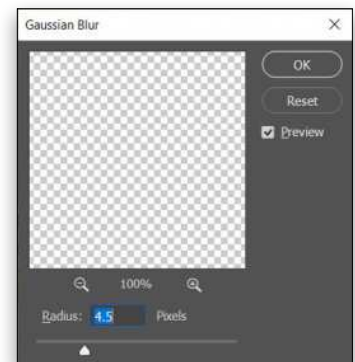


STEP 12: The gradient effect should really be behind the ladies, not bleeding into the front of them. So hold down the Option (PC: Alt) key and drag the mask thumbnail from the Bridal Party layer up to the Gradient layer. This copies the mask from one layer to another, but it needs to be reversed. With the mask on the Gradient layer still the active element, open the Properties panel and click the Invert button to reverse the mask area.



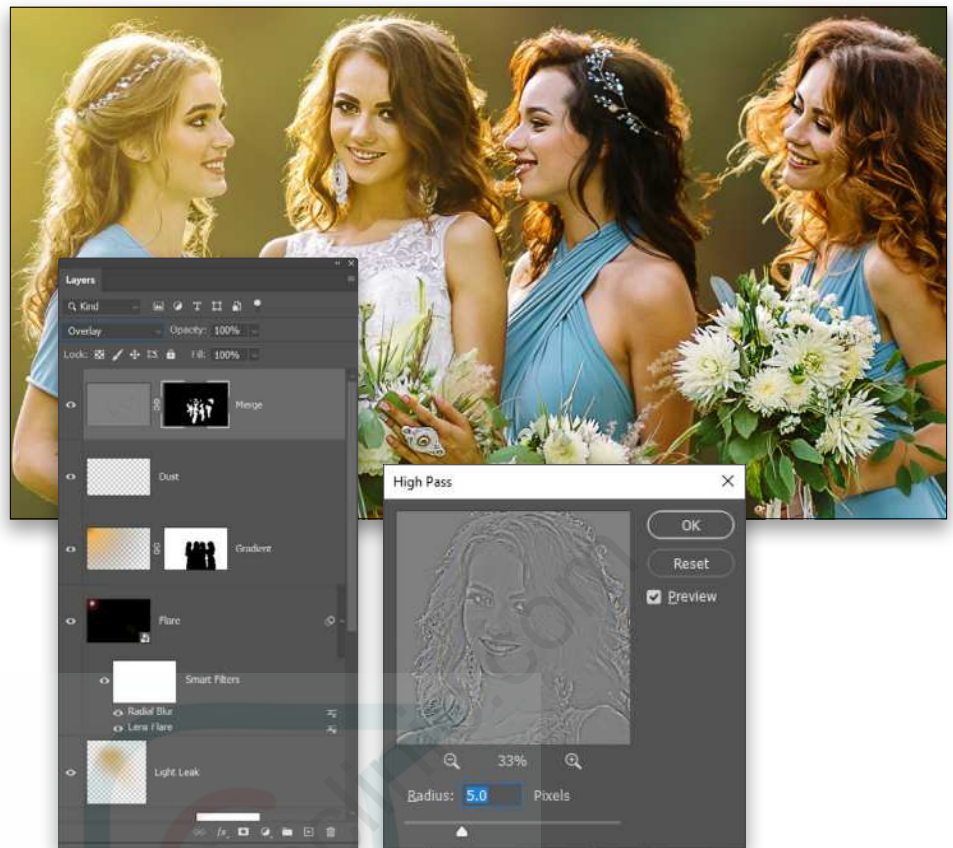
STEP 13: Add another new layer and call it "Dust." With the Brush tool active, open the Brush Settings panel (Window>Brush Settings) and select the basic Soft Round brush tip. Set the Size to 45 px, Hardness to 35%, and Spacing to 705%. Enable the Shape Dynamics and set the Size Jitter to 67%. Enable Scattering and set the Scatter amount to 775% and enable the Both Axes option.

Then click on the Foreground Color swatch near the bottom of the Toolbar and set it to a light yellow (#f5dc81). Click OK to close the Color Picker, and gently paint in a few dust specks over the heads of the bridal party. Go to Filter>Blur>Gaussian Blur and use a Radius of 4.5 Pixels to soften the dust even more. Click OK and change the layer blending mode to Screen and reduce the Opacity to 28% to make the effect a subtle one.

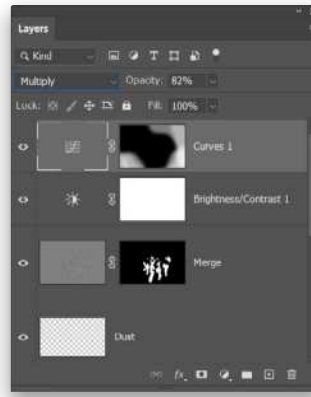


STEP 14: The soft creamy background is done, but some selective sharpening will really help to accentuate the image. Hold down the Option (PC: Alt) key and go to Layer>Merge Visible to create a merged layer at the top of the layer stack; name it "Merge." Then go to Filter>Other>High Pass and use a Radius of 5.0 pixels. Click OK, and set the layer blending mode to Overlay to eliminate all the gray from the High Pass filter.

Then hold down the Option (PC: Alt) key again while clicking the Add Layer Mask icon (circle in a square) at the bottom of the layers panel. This adds a fully black mask to the layer, which hides the entire sharpening effect. Then use a regular Soft Round brush on the mask with white paint to reapply the sharpening to the flowers, dress folds, and the eyes and smiles of the subjects.



STEP 15: Add a Brightness/Contrast adjustment layer at the top of the layer stack, and in the Properties panel set the Brightness to -10 and the Contrast to 31. This helps make those darker areas a little richer so as not to get lost in the work of adding glows and brightness to the overall image.

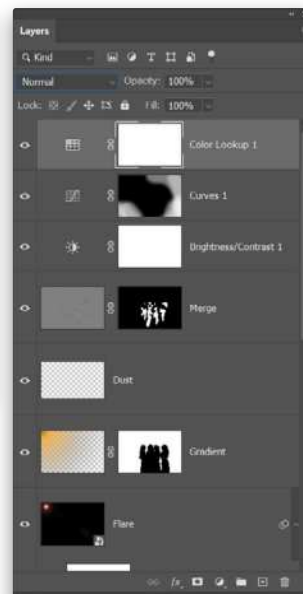
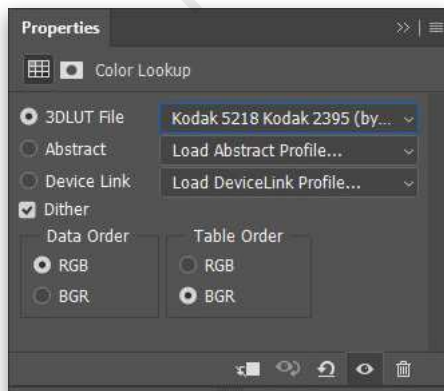


STEP 16: Next, add a Curves adjustment layer but don't edit the curve. Instead set the adjustment layer blending mode to Multiply to add a natural darkening effect to the entire image. Click on the mask thumbnail and Invert it to hide the effect. Then use a very large Soft Round brush with white to apply the effect to the corner areas that shouldn't have the light bloom. If the overall effect is too strong, reduce the layer's Opacity. It's shown here with the Opacity dialed down to 82%.



STEP 17: For a final warming effect, add a Color Lookup adjustment layer and set the 3DLUT File drop-down menu in the Properties panel to the Kodak 5218 Kodak 2395 (by Adobe).cube file. This has an overall warming effect that works well with this image, but every image should be evaluated independently for the full effect, being very careful with skin tones in particular. But when you find the right one, everything just works together and you end up with a lovely magical creamy background to capture those truly magical moments of life!

Final



This process is very versatile and can be applied to many different types of images to create that deliciously creamy background. Once you're comfortable with the technique, consider purposely shooting shots for just this purpose: Keep the background distant and work to get strong backlighting, then whip up a dreamy, creamy, magical background. Your clients will love the results! ■

Questions & Comments



HOW TO CREATE A NEON EFFECT

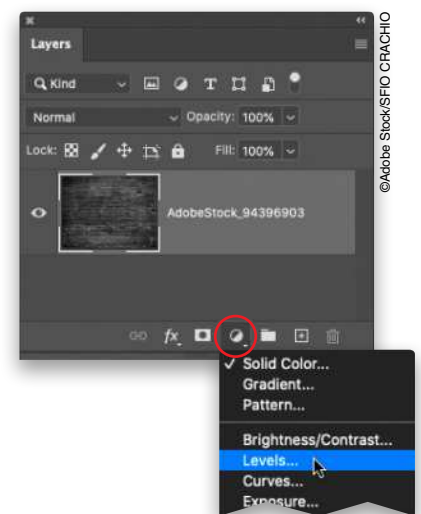
The ability to create attention-grabbing text or graphics is both practical and fun, whether you're a commercial graphic designer or a weekend dabbler. In this column, you'll learn how to use multiple layer styles to add a neon effect that you can easily apply to text, shapes, or drawn objects. Read on!

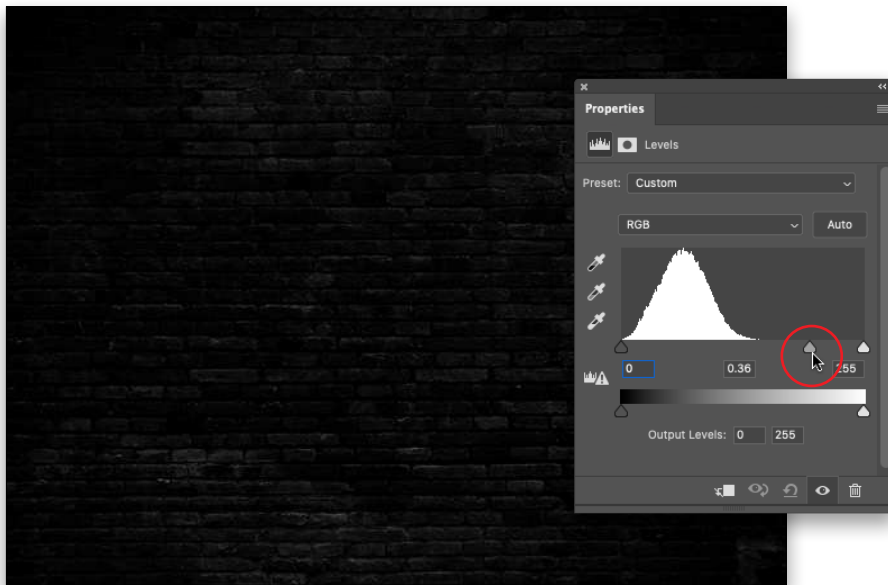


STEP ONE: As you learned in my article in the **November issue of *Photoshop User*** when to use Photoshop vs. Lightroom, special effects are a job for Photoshop, not Lightroom. So fire up Photoshop and open the image you want to use as a background for the neon goodies you're about to make, e.g., a photo of a brick wall. If you're starting in Lightroom, select the image thumbnail in the Library module and choose Photo>Edit In>Edit In Adobe Photoshop 2021.

The photo we're using here is 1000x749 pixels, which is the size of the Adobe Stock preview image so you can easily follow along. 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. This image is in Grayscale Mode but we need it in RGB, so go to Image>Mode>RGB Color.

Tip: If you aren't starting with a photo background, choose File>New in Photoshop and enter the size document you want. If you're planning to print

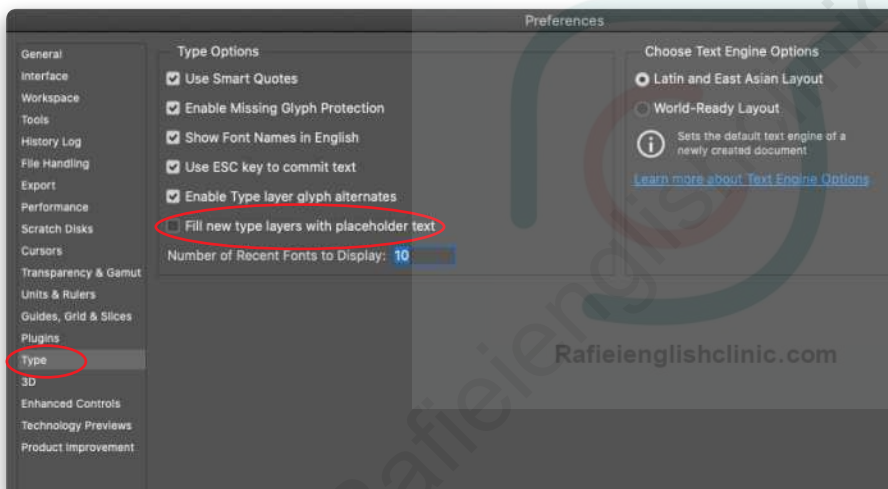




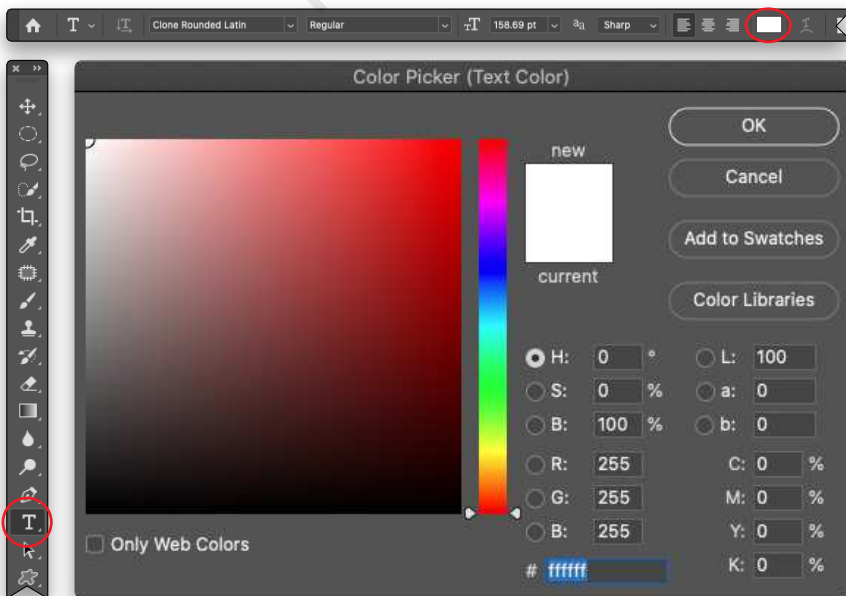
the end result, use at least 300 ppi (pixels per inch), so the pixels will be nice and small once printed.

If necessary, darken the brick wall. To do that, click the half-black/half-white circle at the bottom of the Layers panel (circled) and choose Levels.

STEP TWO: In the Properties panel that opens, drag the midpoint slider (circled) rightward to approximately 0.36.



STEP THREE: This is optional, but you may find it useful to turn off the automatic placeholder text Photoshop adds with each type layer. To do that, choose Photoshop (PC: Edit)>Preferences>Type, turn off Fill New Type Layers with Placeholder Text, and click OK.



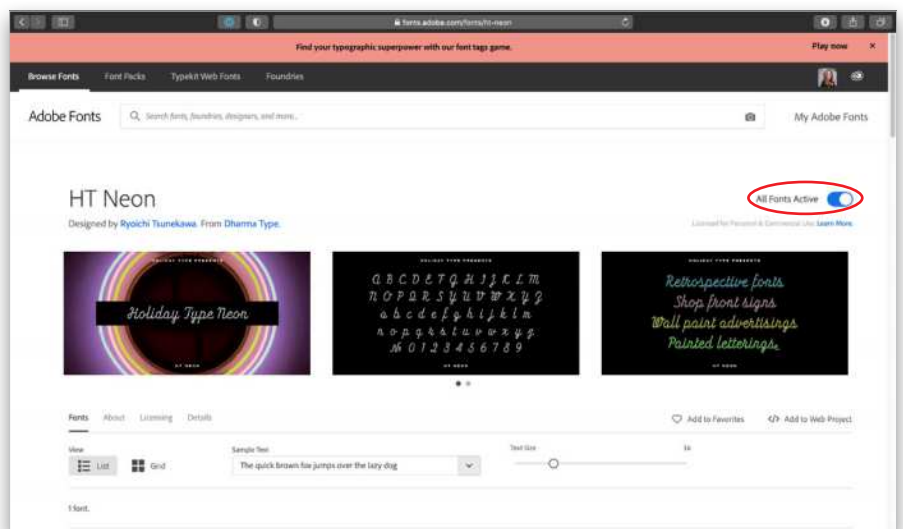
STEP FOUR: Press T to grab the Horizontal Type tool (circled) in the Toolbar, and in the Options Bar, click the color swatch (also circled). In the Color Picker that opens, choose white (simply enter FFFFFFFF into the # field) because it's easy to colorize using layer styles later on. Click OK to close the Color Picker.

STEP FIVE: Click within your document and enter the word “HAPPY” in all caps. For maximum flexibility in positioning and rotating each word, let’s put each word on its own layer. To do that, Shift-click beneath the first word to force Photoshop to create another type layer and enter “NEW,” also in all caps. Shift-click beneath that word and enter “Year.”

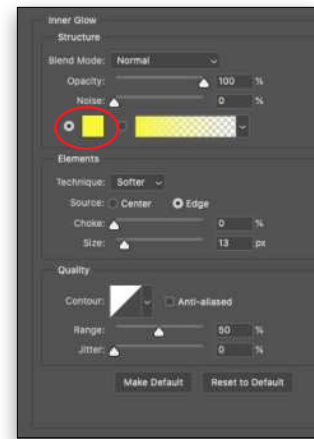
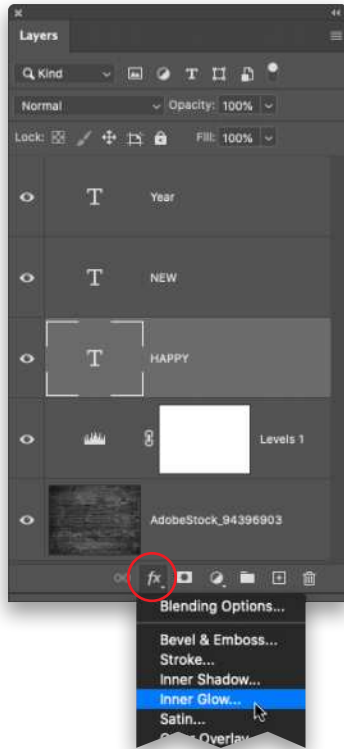
To experiment with font size, double-click the word to highlight it and use the Size field in the Options Bar. To reposition the word, press V to grab the Move tool and then drag the word into place. Don’t worry too much about size and placement as you can always change it later on. We’ll select the fonts we want to use in the next step.

STEP SIX: To change fonts, activate the type layer you want to change in the Layers panel—don’t highlight the word—and then with the Type tool active, click the Fonts menu in the Options Bar (circled). As you point your cursor at the fonts in the menu, the text in your document changes in real time. You can also download fonts by clicking the Creative Cloud icon at the upper right of the fonts list (also circled), which opens the Adobe Fonts website (free with a Creative Cloud subscription).

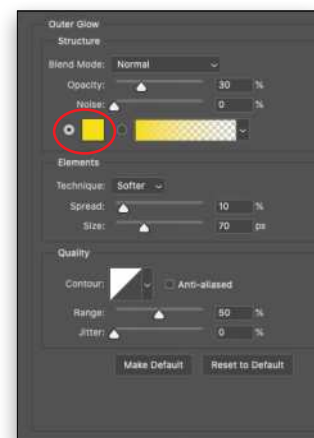
Use the Search field to find keywords like rounded, outlined, or neon. When you find a font you like, turn on the Activate Font switch (circled) and the font immediately appears in Photoshop’s font menu. In this example, the Adobe Fonts named Clone Rounded Latin Regular (at 68 pt), Industry Inc Outline (at 224 pt), and HT Neon (at 235 pt) were used for Happy, New, and Year, respectively.



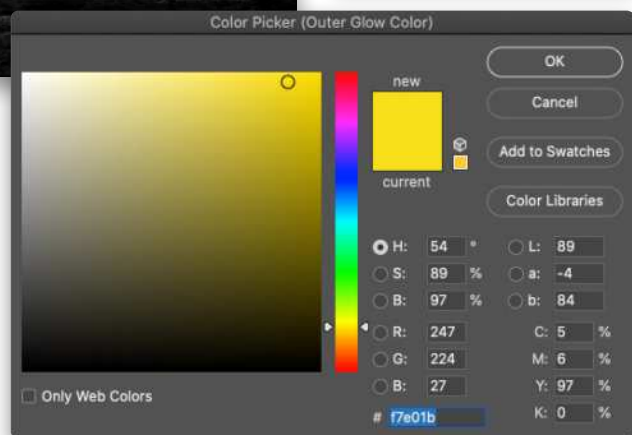
STEP SEVEN: In your Layers panel, activate the layer named Happy, click the fx icon at the bottom of the Layers panel (circled), and choose Inner Glow.



STEP EIGHT: In the Layer Style dialog that opens, set the Blend Mode menu to Normal and Opacity to 100%. Click the color swatch (circled) and in the Color Picker that opens, choose a light, yet bright yellow (say #f8f83b), and click OK. Back in the Layer Style dialog, set the Technique to Softer and Source to Edge. Set Choke to 0% and Size to 13 px. Leave the Layer Style dialog open for the next step.



STEP NINE: Back in the Layer Style dialog, click Outer Glow in the list on the left. Set the Blend Mode menu to Normal and Opacity to 30%. Click the color swatch and in the Color Picker, choose a brighter yellow (#f7e01b). Click OK to close the Color Picker. In the Layer Style dialog, set the Technique to Softer, Spread to 10%, and Size to 70 px. Don't close the Layer Style dialog just yet.

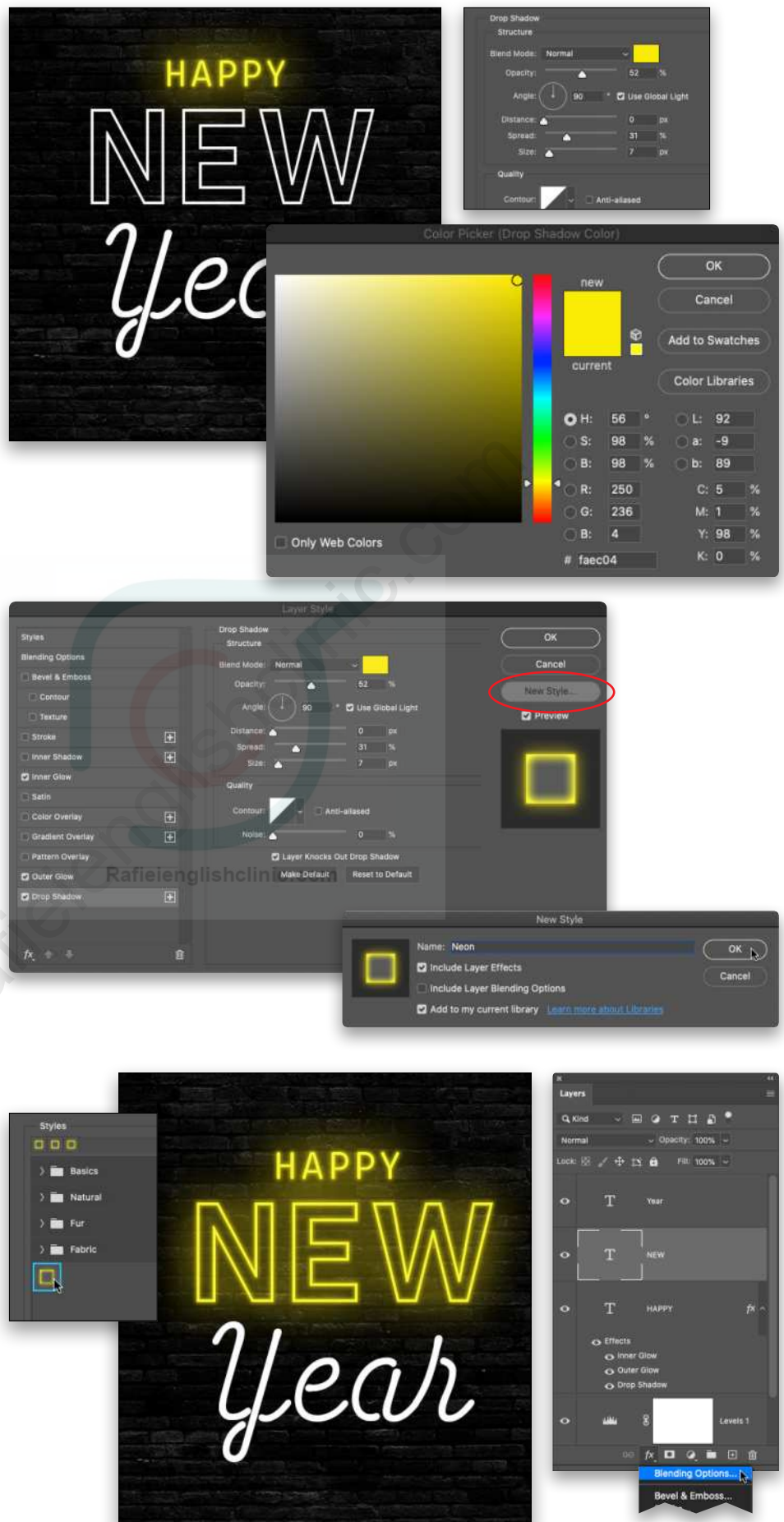


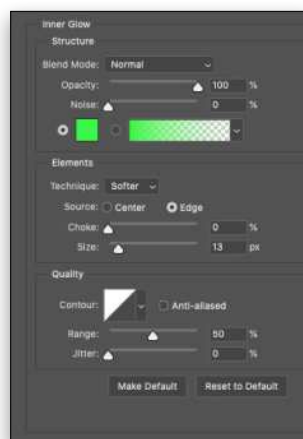
Tip: When adding layer styles, it's important to click the name of the style in the list on the left. If you only click the checkbox, the options in the middle of the dialog don't change.

STEP 10: In the Layer Style dialog, click Drop Shadow in the list on the left. Set the Blend Mode menu to Normal and Opacity to 52%. Click the color swatch and in the Color Picker that opens, choose an even brighter yellow (#faec04). Click OK to close the Color Picker. In the Layer Style dialog, set the Distance to 0 px (so the drop shadow looks like another inner glow), Spread to 31%, and Size to 7 px. Leave the Layer Style dialog open.

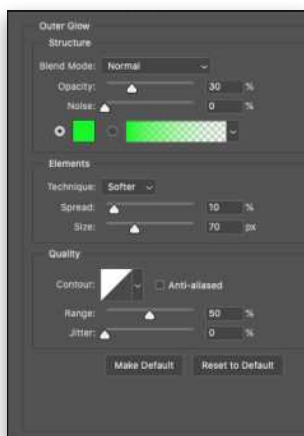
STEP 11: We'll save this effect as a new style so you can apply it to other layers. In the Layer Style dialog, click the New Style button (circled). In the dialog that opens, enter "Neon" for the name, and click OK. Click OK again to close the Layer Style dialog.

STEP 12: Activate the "NEW" type layer in your Layers panel, click the fx icon at the bottom of the Layers panel, and choose Blending Options. In the resulting Layer Style dialog, click Styles at the top of the list on the left, and then click the new style you just made (it should be at the bottom of the list). Leave the Layer Style dialog open.

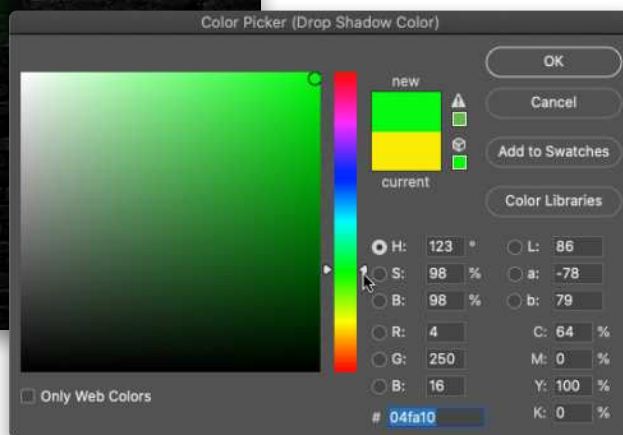
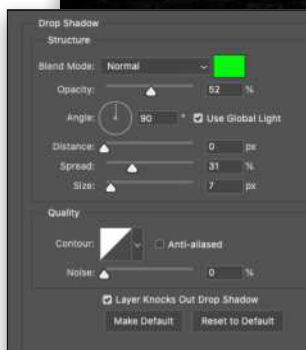




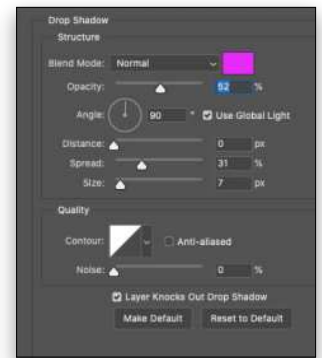
STEP 13: Now change the color swatches used in the effect so the word "NEW" is green. To do that, click Inner Glow in the list on the left of the Layer Style dialog. Click the color swatch, and in the Color Picker, drag the sliders on the vertical bar to the green range; there's no need to change anything else. Click OK to close the Color Picker.



STEP 14: Repeat the previous step for Outer Glow and Drop Shadow. When you're finished, click OK to close the Layer Style dialog.



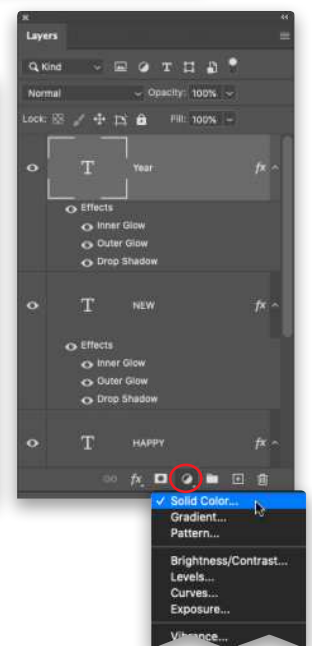
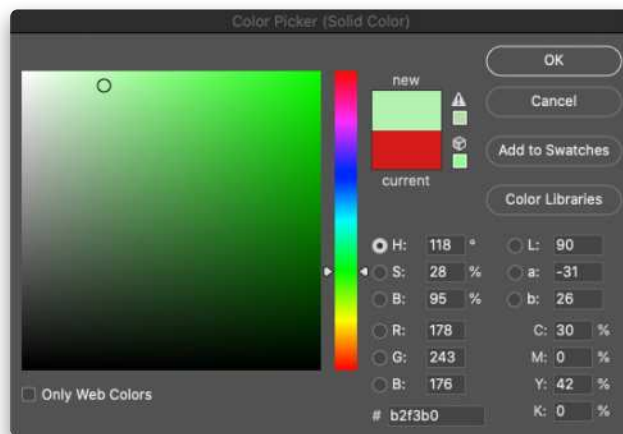
STEP 15: Repeat steps 12–14 for the “Year” type layer, though this time drag the sliders on the vertical bar in the Color Picker to the pink range.

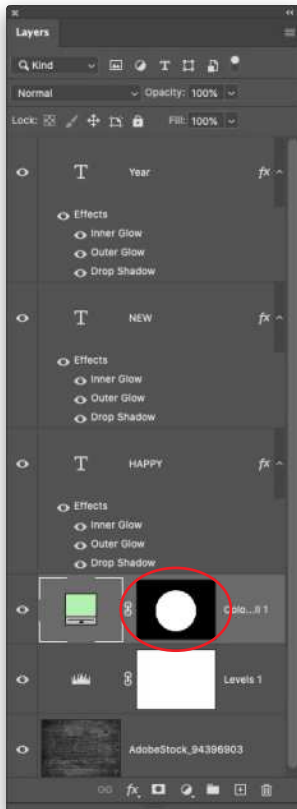


STEP 16: Now, let's brighten the wall behind the neon a little. Grab the Elliptical Marquee tool (circled). You'll find it nested below the Rectangular Marquee tool (M) in the Toolbar. Hold the Shift key, and click-and-drag to draw a perfect circular selection around the neon text. *Tip:* While drawing the ellipse, press-and-hold the Spacebar to reposition it.

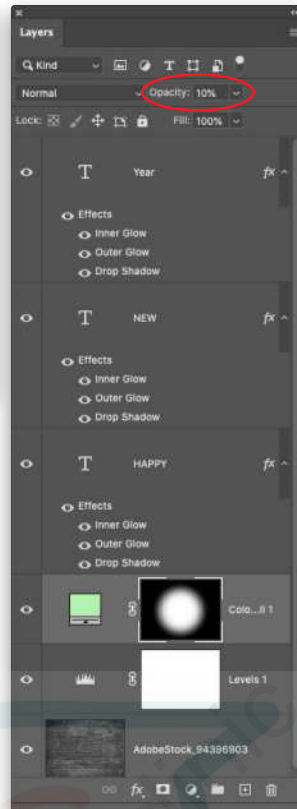
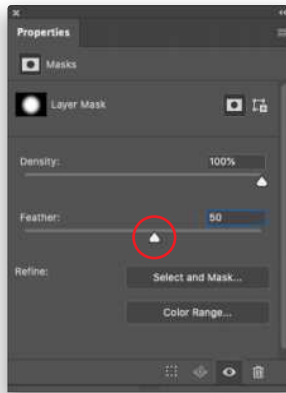


STEP 17: At the bottom of the Layers panel, click the half-black/half-white circle and choose Solid Color. In the Color Picker that opens, choose a really light version of the main color in the image, which is green (#b2f3b0). Click OK.





Step 18



Step 19

STEP 18: In the Layers panel, drag the Solid Color Fill layer beneath the first type layer and double-click its mask thumbnail (circled). In the Properties panel that opens, drag the Feather slider (also circled) rightward to around 50.

Note: If this is the first time you've ever double-clicked on a layer mask thumbnail, Photoshop will ask if you want that behavior to View Properties or Enter Select and Mask. The choice is yours, of course, and you can always change that behavior in Photoshop (PC: Edit)>Preferences>Tools. If you have it set to open Select and Mask, just click on the layer mask thumbnail in the Layers panel and then manually open the Properties panel (Window>Properties).

STEP 19: Lower the Opacity setting at the top of the Layers panel (circled) to around 10%.

STEP 20: 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 after rotating the word "Year" using Free Transform (Command-T [PC: Ctrl-T]), adding a couple of Photoshop's built-in custom shapes, applying our custom Neon style to them, and changing the colors in the layer styles to blue.



Final

As you can see, once you create the neon style, it's a piece of cake to apply it to other layers and then change the color. Until next time, may the creative force be with you all! ■

Questions & Comments

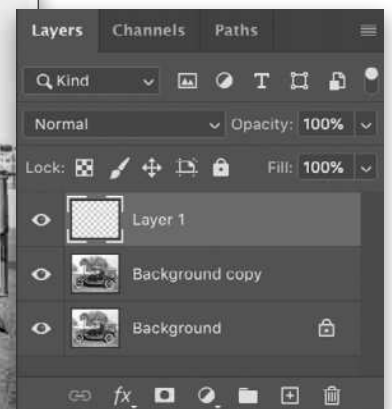


COLORIZING AN ANTIQUE DELIVERY TRUCK

In this tutorial, we're going to colorize a black-and-white photo of an old Coca-Cola delivery truck. First, I needed to find some reference images for the original colors on the truck, so I searched online for images of Coca-Cola delivery trucks from 1920, the year of the marking on the photo. I was unable to find the exact truck, but I did discover that the majority of them were red at that time. I'm going to colorize the truck based on the two trucks shown [here](#) and [here](#), as they're the closest in shape and resemblance to the one in the photo with which we'll be working.



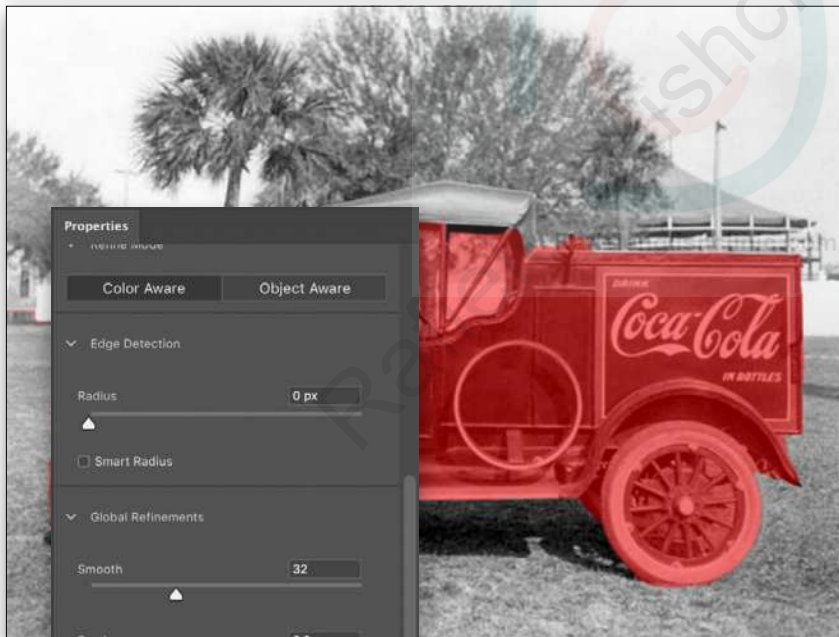
STEP ONE: You can find the image that we're using in this tutorial by clicking [here](#). After opening it in Photoshop, we need to make sure the image is in RGB Color mode or else it won't colorize, so go to Image>Mode>RGB Color. Drag the Background layer to the Create a New Layer icon (+) at the bottom of the Layers panel to duplicate it, and then add a new blank layer.



Questions & Comments



STEP TWO: With the Spot Healing Brush tool (J) selected, begin removing dust and scratches on the new layer. Note the writing at the bottom of the image. Unless a client specifically requests it be left intact, I'd remove it as well. In the Options Bar, set the brush size to 8 pixels, Mode to Normal, Type to Content-Aware, and check Sample All Layers. Now, simply paint over the areas you want to heal. You may need to adjust the brush size as you go. Try to clean up as many of the "smears" as possible on the side of the truck, since that's the primary focus in the image.

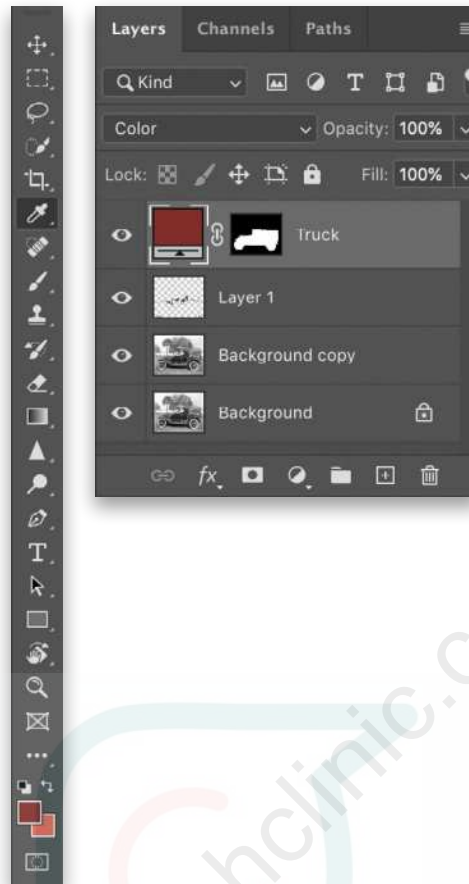


STEP THREE: Now, we'll begin coloring the truck. With the Quick Selection tool active (nested below the Object Selection tool [W] in the Toolbar), turn on Sample All Layers in the Options Bar, and then select the entire truck except for the roof since it's black in both of the example images we found. Don't worry about trying to exclude the areas through the windows or tires. If it selects any of the grass around the truck, hold the Option (PC: Alt) key and paint to remove those areas from the selection. Go to Select>Inverse, and then click Select and Mask in the Options Bar.

In the Select and Mask workspace, set the View menu in the Properties panel to Overlay (V). Then, in the Global Refinements section, drag the Smooth slider to 32. Leave Feather and Contrast at 0. Set Shift Edge to -30% to ensure you have a smooth edge around the truck. Make sure the Output To drop-down menu at the bottom of the Properties panel is set to Selection, click OK, and go to Select>Inverse again (if you don't Inverse it again, you'll colorize the grass rather than the truck).

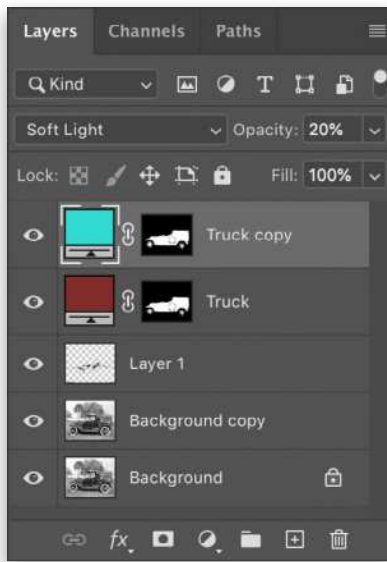
STEP FOUR: With the Eyedropper tool (I), click-and-hold in the image, and then drag it to the webpage with the image of the toy truck. Hover the cursor over the hood of the truck and release the mouse button to set the Foreground color to that color.

Press X to flip the Foreground and Background color swatches in the Toolbar, and again with the Eyedropper, sample the red by the oval window of the toy truck. With the darker red (#822d29 in the example shown here) as the Foreground color, go to Layer>New Fill Layer>Solid Color, name it Truck in the New Layer dialog, and click OK. When the Color Picker appears, just click OK to fill your selection with the Foreground color. Change the blending mode from Normal to Color, and leave the Opacity at 100% for now.

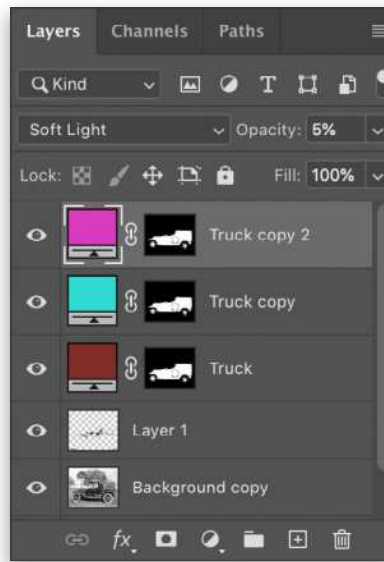


STEP FIVE: With the Brush tool (B) selected, go up to the Options Bar and set its size to 10 px. Click on the mask thumbnail of the Truck layer in the Layers panel to make it active, and press X until the Foreground color is black. Paint away the red from the steering wheel, window, and metal bars attached to the roof, as well as from the tires (except the spokes) and any areas of grass you can see through the spokes. Also paint the red away from the spare tire on the side of the truck. When done, click back on the layer thumbnail and reduce its Opacity to 75%.





Step Six

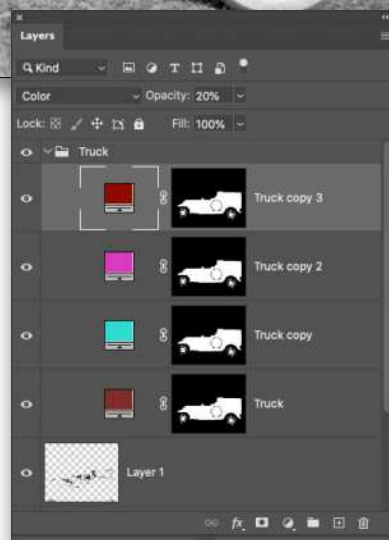


Step Seven

STEP SIX: As seen on [this website](#), the Ford F100 model delivery truck has undertones of blue, purple, and pink in the red paint. Therefore, to create realistic paint for the time, we must add these colors to the truck.

Duplicate the Truck layer, double-click its layer thumbnail in the Layers panel to open the Color Picker, and enter the color #30DBD2. Click OK to close the Color Picker. Change the blending mode from Color to Soft Light and reduce the Opacity to 20%.

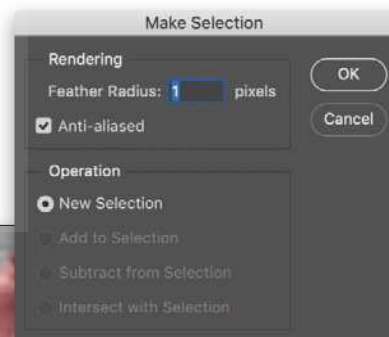
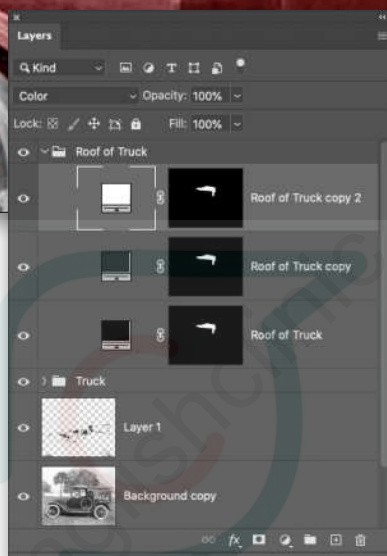
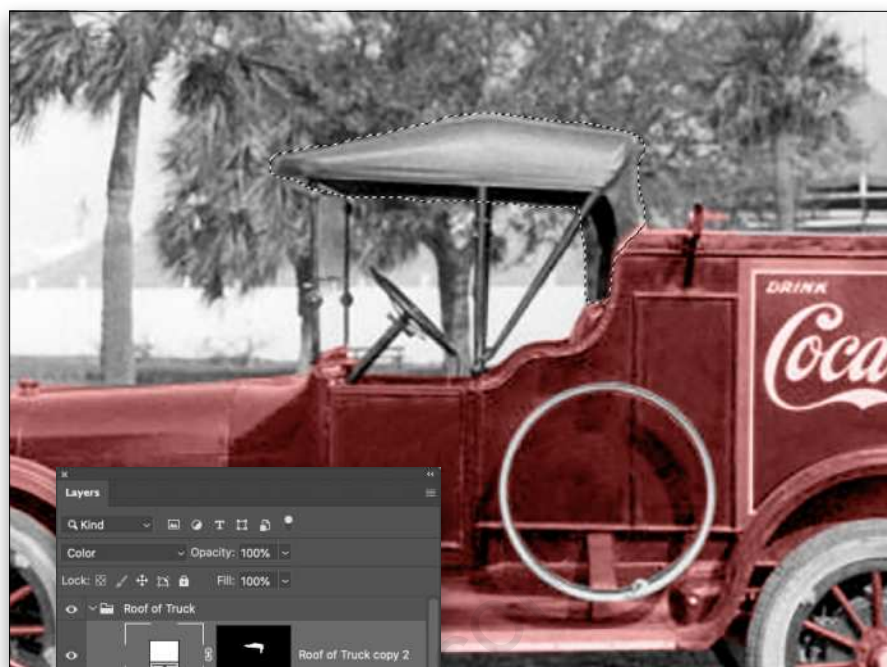
STEP SEVEN: Duplicate the layer you just created, double-click its layer thumbnail to open the Color Picker, and set it to a purplish-pink (#DB3BC0). Click OK to close the Color Picker. Leave the blending mode set to Soft Light but reduce its Opacity to 5%.



STEP EIGHT: Duplicate the purplish-pink layer, and double-click its layer thumbnail to open the Color Picker. Back in the website with the image of the toy truck, sample the brighter red (#910000), and click OK. Change the blending mode to Color and the Opacity to 20%. Click on the top Truck layer in the Layers panel, Shift-click the bottom Truck layer to select all of them, and then press Command-G (PC: Ctrl-G) to group them. Double-click the name of the group and rename it to "Truck."

STEP NINE: Next we'll colorize the roof of the truck. Using the Quick Selection tool, select just the roof of the truck. Add a Solid Color fill layer, name it "Roof of Truck," set it to black (#000000) when the Color Picker appears, and click OK. Change the blending mode from Normal to Color.

Duplicate the Roof of Truck layer, and change the fill color from black to dark gray (#313131). Duplicate it one more time and change the color to white (#ffffff). Select all three layers, group them, and rename the layer group "Roof of Truck."

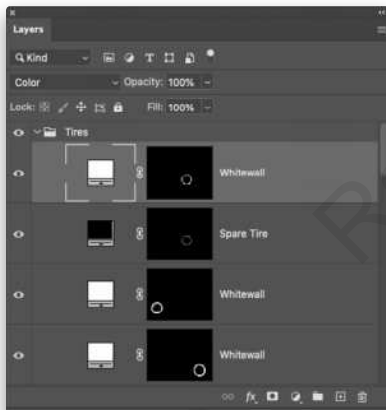


STEP 10: Given that tires during that time were "white-wall," we'll colorize the lighter parts white and the darker parts black. According to Wikipedia, the white walls were pure white. Select the Curvature Pen tool (nested below the regular Pen tool [P] in the Toolbar), and draw a path around the front tire. Right-click in the document and choose Make Selection. In the dialog that appears, set the Feather Radius to 1 pixel, check on Anti-aliased, and click OK.



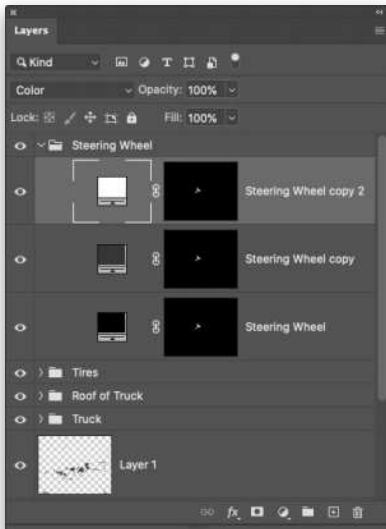
STEP 11: Create a Solid Color fill layer named “Tire,” and make it black (#000000). Change the blending mode from Normal to Soft Light just so you can see the tire. Click on the layer mask thumbnail to make it active, and with the Brush tool set to white at 10 px, paint away the black on the spokes, grass, and light part of the tire (not the mechanisms attaching the tire to the truck). After doing that, change the blending mode to Color.

Duplicate the Tire layer and change the color from black to dark gray (#353535). Duplicate it again and change the color to white (#ffffff). Repeat Steps 10 and 11 for the back tire, as well as the small sections of tire you can see on the other side of the car.



STEP 12: Add a Solid Color fill layer named “Whitewall” set to white with a blending mode of Soft Light. Click on its layer mask thumbnail, and press Command-I (PC: Ctrl-I) to Invert the mask to black, hiding the fill layer. Paint with white on the mask to reveal the fill layer over the white wall on the back tire. Repeat for the front tire, except set the white fill layer to the Color blending mode.

STEP 13: Repeat Steps 10–12 for the “spare” tire attached to the side of the truck, except only create a single black Solid Color fill layer and then the Whitewall layer. Group all of the tire layers and rename the group folder “Tires.”

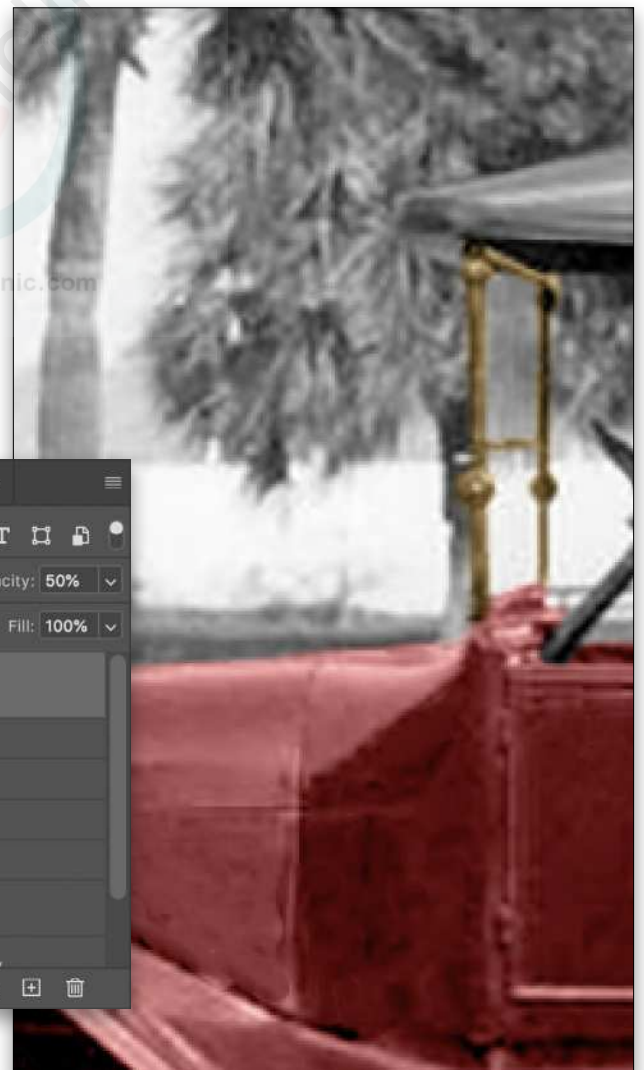
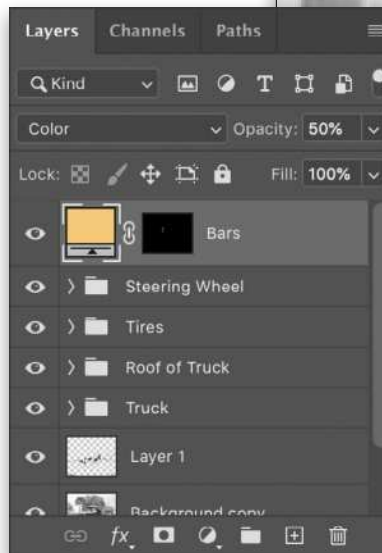


STEP 14: Next we'll work on the steering wheel. Using the Pen tool (P) draw a path around the steering wheel and column. Right-click in the image, and choose Make Selection. Set the Feather Radius to 1 with Anti-aliased checked, and click OK. Add a black (#000000) Solid Color fill layer named "Steering Wheel," with a blending mode of Color.

Duplicate the Steering Wheel layer and change its color to dark gray (#353535). Duplicate it one more time and set its color to white (#ffffff). Place the Steering Wheel layers in a layer group folder called "Steering Wheel."



STEP 15: Select the bars around the windshield. Add a gold (#f6c979) Solid Color fill layer named "Bars," with a blending mode of Color, and reduce the Opacity to 50%. With the Brush tool set to 4 px and white, carefully paint away the gold on the windshield on the layer mask.

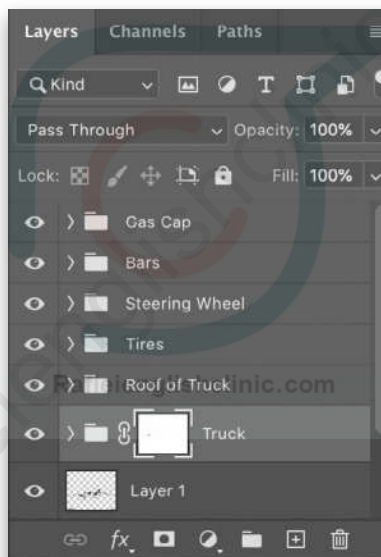
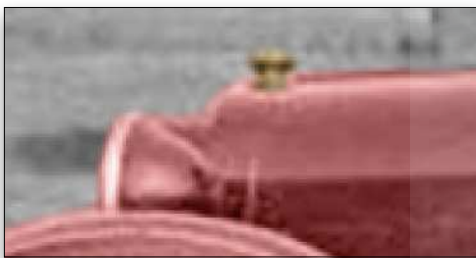




STEP 16: Duplicate the Bars layer and change its color to a brighter gold (#f6ae2d). Reduce the Opacity to 20%, and create a clipping mask by Right-clicking the layer and selecting Create Clipping Mask.

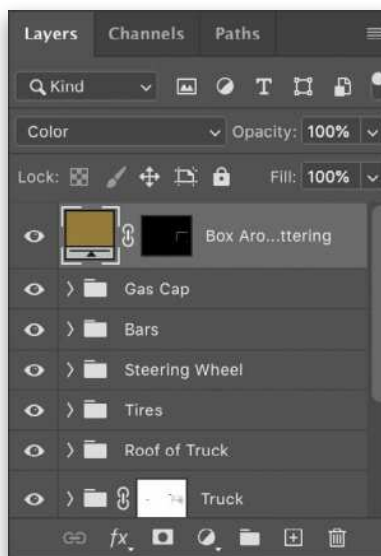
Repeat Steps 15–16 for the other bars by the driver’s seat. Group all of the Bars layers and rename the folder “Bars.”

STEP 17: Repeat Steps 15–16 again for the gas cap at the front of the hood. Rename the layers “Gas Cap” and add them to a layer group folder called “Gas Cap.” You’ll notice the gas cap still has red undertones. That’s because we colorized it red when coloring the truck. Go to the Truck layer group folder and add a mask on the layer. With the Brush tool set to 4 px and white, carefully paint over the gas cap. Now it looks gold.



STEP 18: Next, we’ll work on the Coca-Cola sign on the truck. With the layer mask on the Truck layer group still active, use a 2-px brush to paint away the red on the smaller lettering. For the larger lettering and the box around the lettering, adjust the brush size accordingly to paint away the red.

Using the Eyedropper tool, sample the gold color around the lettering on the toy truck example. Back in the main image, select the Pen tool, draw a path around the white box around the lettering, and convert it to a selection. Leave Feather Radius set to 1 and Anti-aliased checked. Click OK. Click on the top folder (Gas Cap) in the layer stack, and add a Solid Color fill layer named “Box Around Lettering” using the gold color (#957c3a) you just sampled. Change the blending mode to Color.

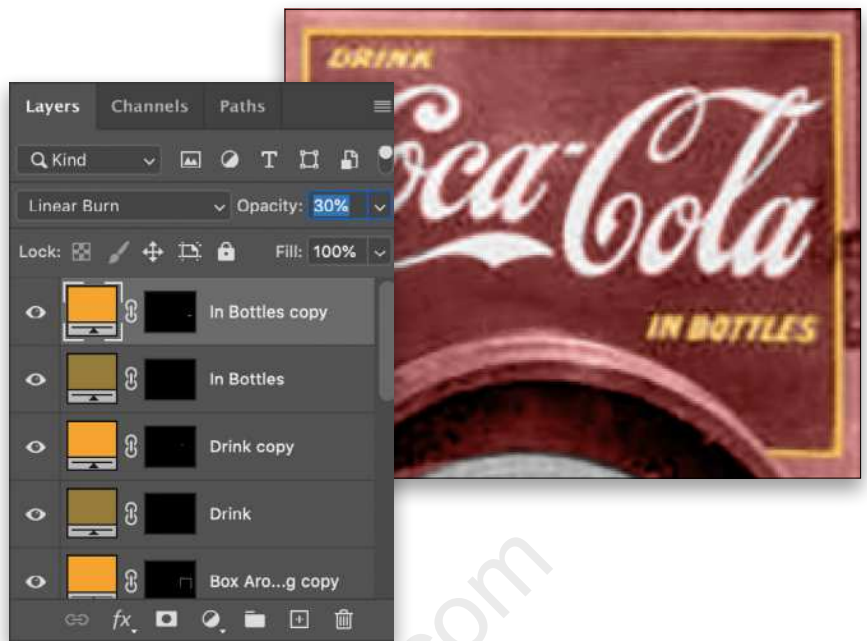


STEP 19: Duplicate the Box Around Lettering layer and change its color to #f5a42f, blending mode to Linear Burn, and Opacity to 50%.

Using the Rectangular Marquee tool (M), draw a tight selection around the word “Drink” on the truck. Add a Solid Color (#957c3a) fill layer named “Drink” set to a blending mode of Color. With a size 2-px brush and the layer mask active, paint away the gold around the outside of the word.

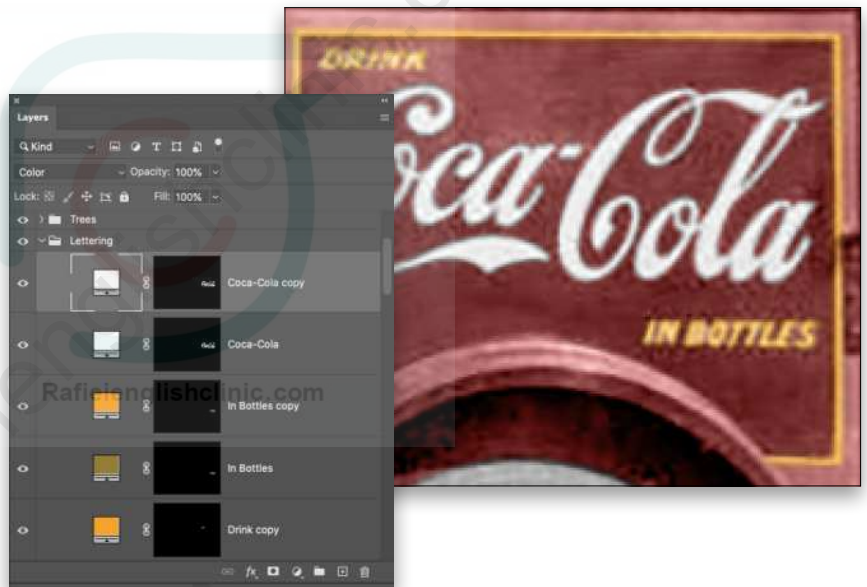
Duplicate the Drink layer and change its color to #f5a42f, blending mode to Linear Burn, and Opacity to 30%.

Repeat this step for the words “In Bottles” on the side of the truck.



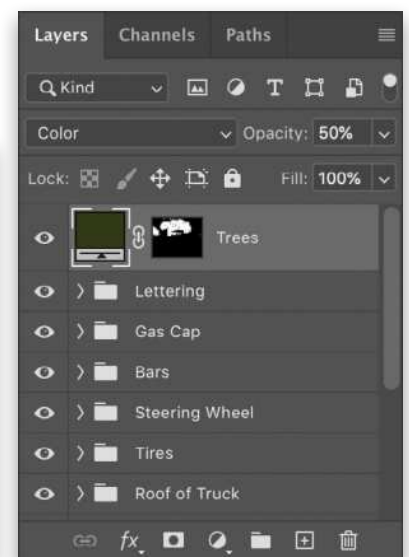
STEP 20: Using the Rectangular Marquee tool, make a selection around the words “Coca-Cola” on the truck. Add a Solid Color (#ffffff) fill layer named “Coca-Cola” set to Color. With a 2-px brush, paint away the white (which appears gray against the red truck) around the outside of the word on the mask.

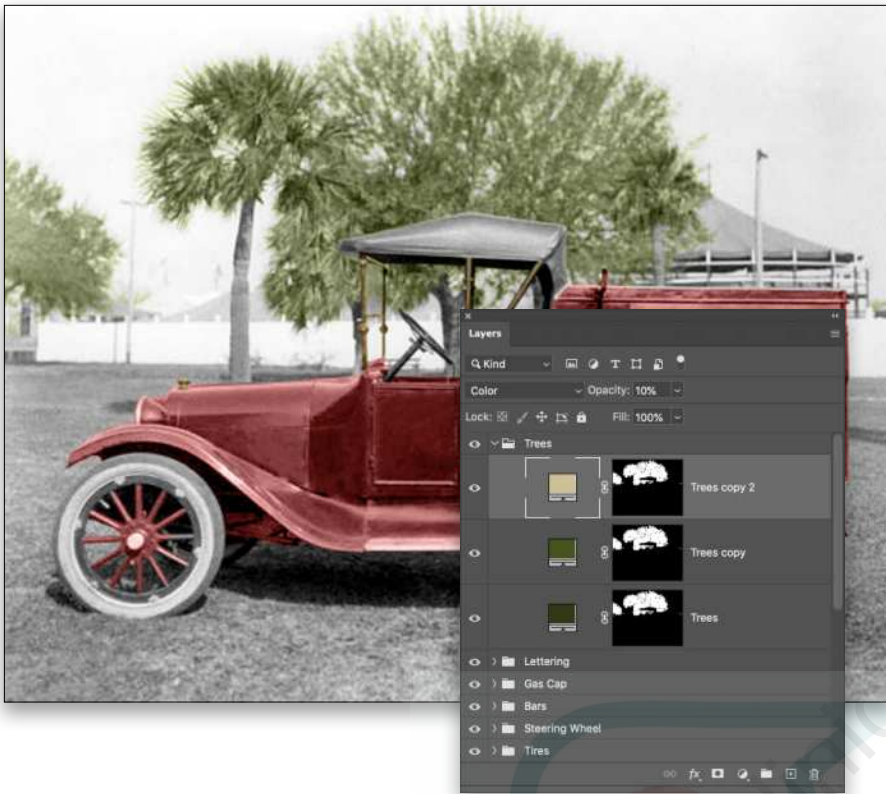
Duplicate the Coca-Cola layer and change its color to pale gray (#f4f4f4). Select all of the lettering layers and group them in a folder called “Lettering.”



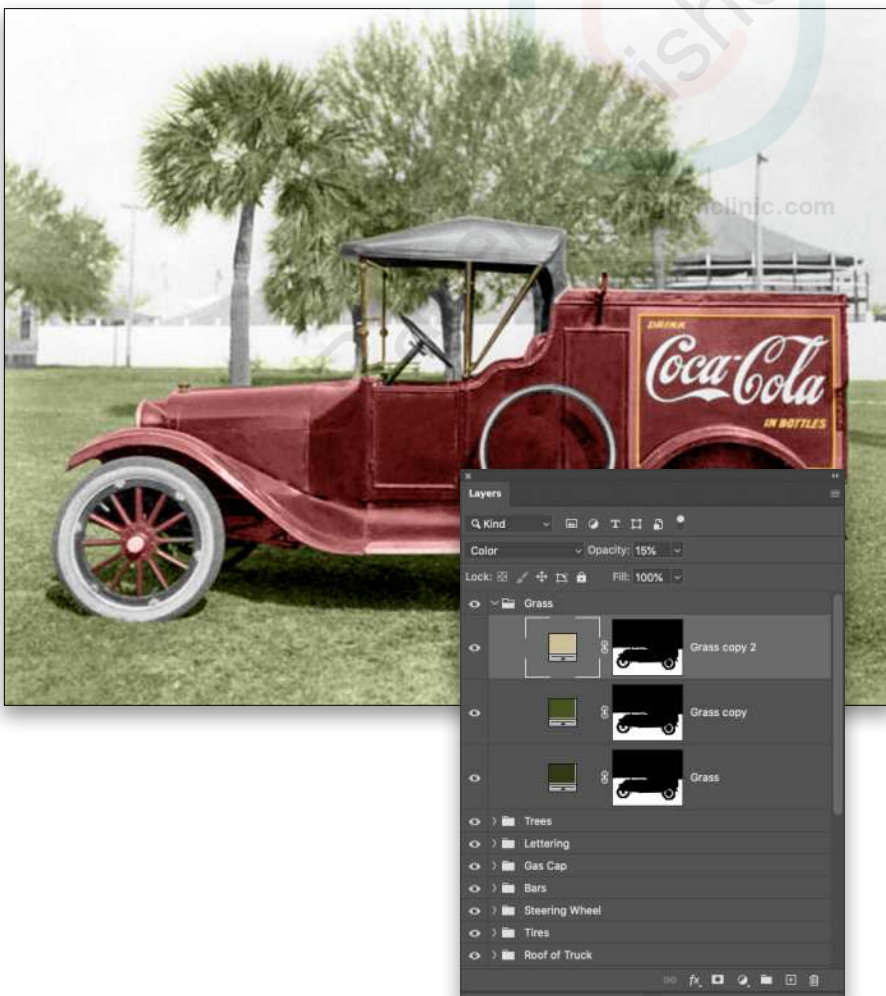
STEP 21: Next, we’ll work on the trees. Using the Quick Selection tool and making sure Sample All Layers is checked in the Options Bar, make a rough selection of all of the trees. Remember, use the Option (PC: Alt) key to remove any areas that you don’t want selected.

Add a Solid Color fill layer (#333a17) named “Trees” set to Color mode. With the layer mask active and a 5-px soft brush set to black, start painting away any green not on the trees. Press X to switch the Foreground color to white if you need to add green to any of the tree areas. When done, reduce the Opacity to 50%.





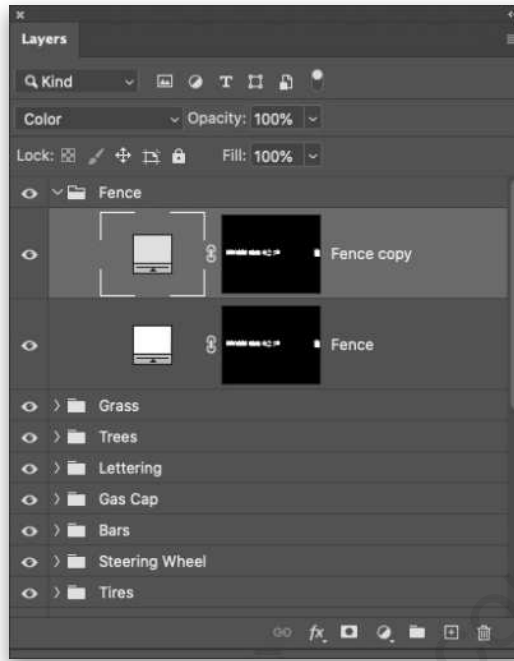
STEP 22: Duplicate the Trees layer and change its color to a different shade of green (#465420). Duplicate it once more, this time changing the color to tan (#ccc199) and the Opacity to 10%. Select all of the Trees layers and group them into a folder named “Trees.”



STEP 23: Use the same steps for the grass as we did with the trees. The only difference is I left the Opacity of the initial Grass layer at 100% and set the Opacity of the third Grass layer to 15%.

STEP 24: Next, we'll color the fence white. With the Quick Selection tool, select all of the fence, including the knobs on top. Create a white (#ffffff) Solid Color fill layer named "Fence" set to Color. Using a small, soft brush set to black, paint on the mask to remove any white on the tree trunks, steering wheel, or tent top. If you're unable to see the "excess" white, temporarily change it to a color of your choice to make it easier to see. You can then revert it back to white when finished.

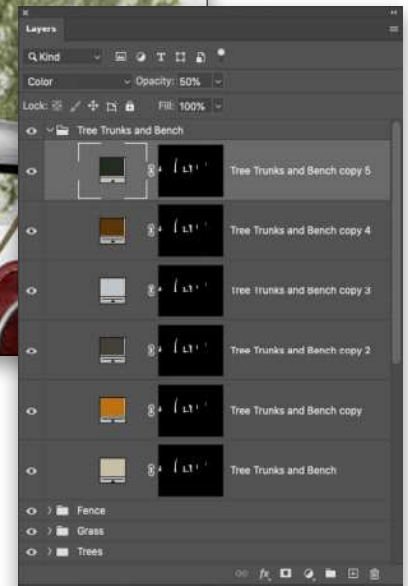
Duplicate the Fence layer, and change its color to pale gray (#e0e0e0). Group the Fence layers and name the group folder "Fence."

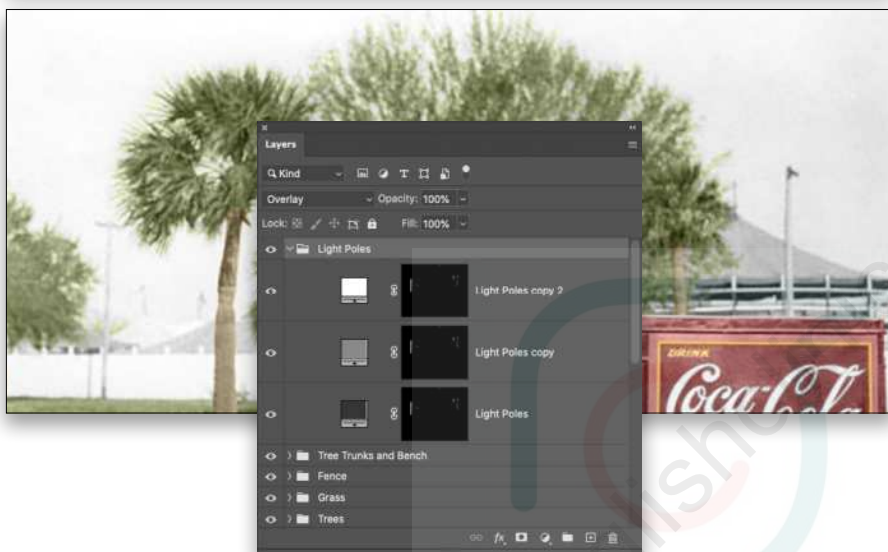


STEP 25: Now select the tree trunks and bench, and add a Solid Color fill layer named "Tree Trunks and Bench" set to tan (#c8c0a6) with a blending mode of Color. Again with a soft, small brush set to black, paint on the mask to remove any tan not on the tree trunks and bench.

Duplicate the Tree Trunks and Bench layer and change the solid color to orange (#bd7211). Duplicate it again and change the color to grayish tan (#43413a) at an Opacity of 50%. Make another duplicate set to grayish blue (#c1c6cb) at 20% Opacity. Make yet another duplicate set to brown (#5c3708) at 68% Opacity. Make one last duplicate set to greenish black (#252c21) at 50% Opacity.

Group all of the Tree Trunks and Bench layers in a folder called "Tree Trunks and Bench."



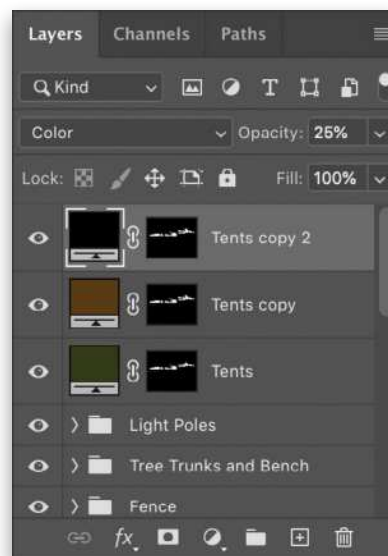


STEP 26: Select all the light poles in the image. Add a Solid Color fill layer named "Light Poles" set to dark gray (#353535) and Color. Duplicate the Light Poles layer and change the color to light gray (#898989). Add one final duplicate set to white (#ffffff). Group all of the Light Poles layers, and rename the folder "Light Poles." Change the blending mode of the layer group from Pass Through to Overlay.

STEP 27: Select all the tents in the background. Notice the one closest to us appears darker than the ones further away. We'll initially color them a darker color, then we'll use a lighter color for the tents further away. Doing it in this manner will save time in the long run.

Add a Solid Color fill layer named "Tents" set to a dark green (#333a17) with the blending mode set to Color and the Opacity at 70%. With a small brush set to black, paint away any excess color on the trees.

Duplicate the Tents layer and change its color to brown (#5b3a17) and its Opacity to 20%. Duplicate it again and change its color to black (#000000) and increase the Opacity to 25%.



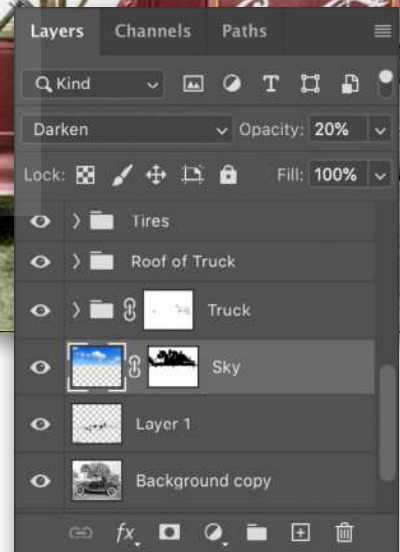
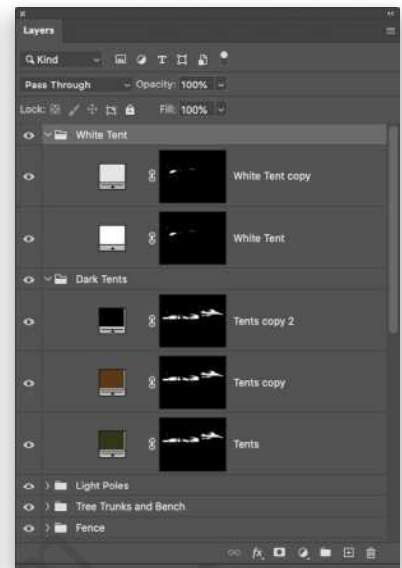
STEP 28: Duplicate the Tents layer again, change its color to white (#ffffff), and increase its Opacity to 100%. With a small soft brush set to black, paint on the layer mask to remove the white on the darker tents. This has saved us the step of having to independently select the tents. Rename this layer “White Tent.”

Duplicate the White Tent layer and change the color to light gray (#e6e6e6). Group the White Tent layers in a folder called “White Tent,” and group the darker Tents layers in a group folder called “Dark Tents.”

STEP 29: The sky is extremely dull, therefore we’ll add a new sky. I have a folder filled with different skies (which I strongly recommend everyone have). The best way to choose the sky to use is to determine which direction the sun was shining when the photo was taken. Go to File>Place Embedded, navigate to the sky you want to use, and click Place. Drag the bounding box around the sky to the top of the photo, and then adjust the scale so the new sky fills all the visible area of the original sky. Press Enter to commit the sky.

I placed the sky layer just above Layer 1 (the Spot Healing Brush layer), so it’ll be under the trees and the finite retouching done on the image. Once your sky is placed and scaled, rename the layer “Sky.” Reduce the Opacity to the point you’re able to see through it to the tree leaves (this amount will vary photo to photo). For this photo, I reduced the Opacity to 43%.

Add a layer mask to the Sky layer. Select a soft brush at a small size (6 or 7 px) set to black, and paint away the sky that’s on the fence, trees, truck, etc. This requires you to zoom in to a comfortable percentage, and have patience, especially around the tree leaves. Notice that, for this particular sky, the clouds show on the trees. Paint away the clouds on the tree leaves, leaving clouds/sky between leaves in the open spaces. When finished, change the blending mode to Darken and reduce the Opacity to 20%.



Note: You could try the new Sky Replacement feature in Photoshop under the Edit menu, but you might have a little trouble with the resolution and quality of this image. If you want to give it a try, make sure the Background copy layer is active first, and then you’ll need to adjust the Shift Edge slider in the Sky Replacement dialog to try and remove the sky from the fence and tent areas. After you click OK, it creates a Sky Replacement Group. You’ll want to drag this group above Layer 1 (the Spot Healing Brush layer). You can then paint on the layer masks in the group to control where the sky appears. You’ll also want to note that it adjusts the color of the image to try and match the new sky.

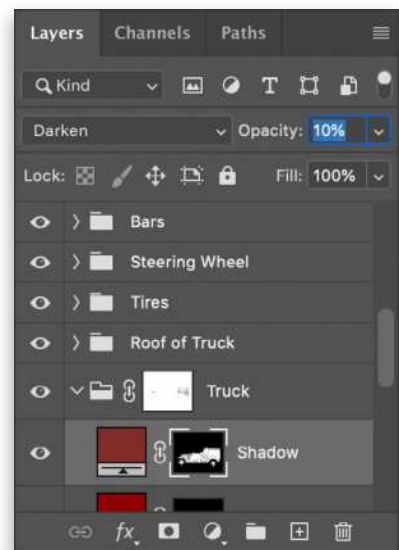
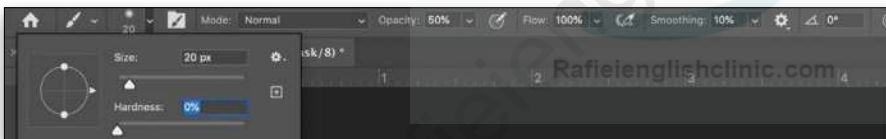


STEP 30: Add a Solid Color fill layer named “Sunlight” at the top of the layer stack set to yellow (#ebdf9f) to depict sunlight. Change the blending mode to Color and reduce the Opacity to 10%.

Duplicate the Sunlight layer with a different shade of yellow (#f4eec7), and then group the Sunlight layers, renaming the folder “Sunlight.”

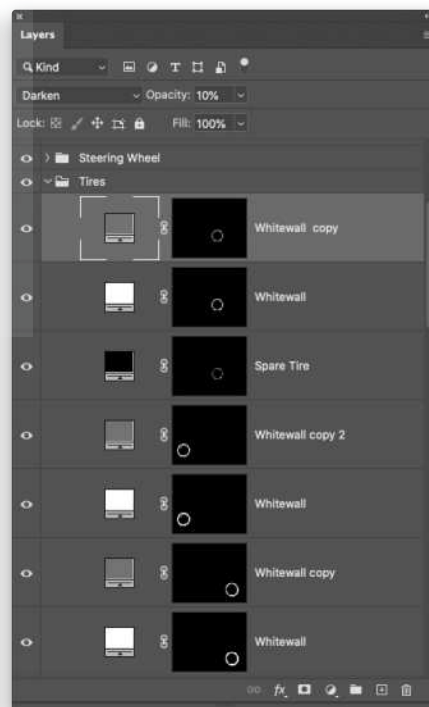
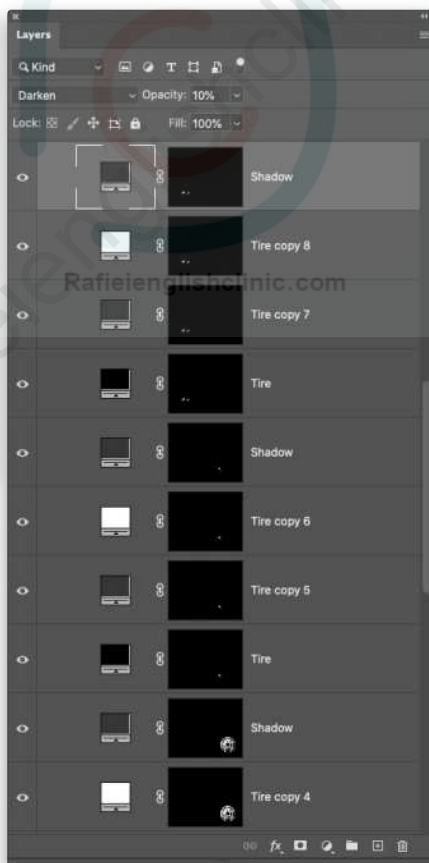
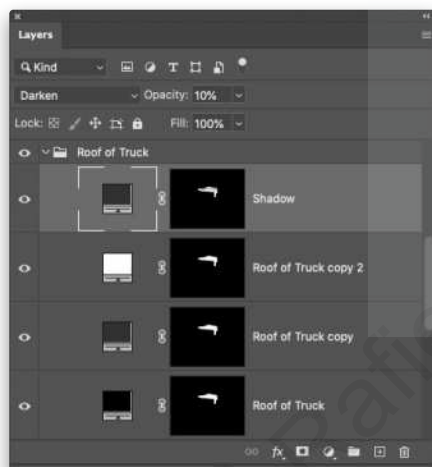
STEP 31: Now we need to work on the shadows. To start, go back to the Truck layer group (this is why it’s important to name layers/folders). We’ll work our way upwards. Click on the darkest fill layer in the group, which in this folder is the bottom layer (#822d29). Duplicate that layer, and drag it to the top of the layers within that folder. Change the blending mode from Color to Darken, and rename it “Shadow.”

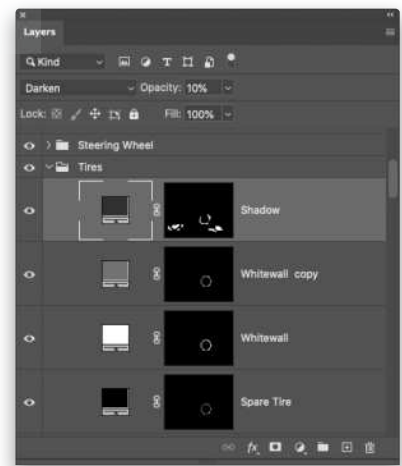
Select the Brush tool, and in the Options Bar, set its size to 20 px, Hardness 0%, and Opacity 50%. Click on the layer mask thumbnail to make it active, and paint away the lighter parts of the truck only. (Note: You’ll need to adjust the brush size while doing this.) After doing this, reduce the Opacity to 10%. This helps “blend” the lighter parts with the shadows.



STEP 32: In the Roof of Truck layer group, duplicate the dark gray (#313131) layer to work on the shadows, as we did in Step 31. Remember to paint on the mask to remove the lighter areas of the roof (you'll need to do that for all the Shadow layers you're about to create).

Repeat for each of the tires in the Tires layer group, this time selecting the dark gray (#353535) layer as the layer to duplicate for the shadows. After working on the shadows of the tires, duplicate each of the Whitewall layers, and instead of white, change their color to a gray (#737373) to subtly show against the whitewall.

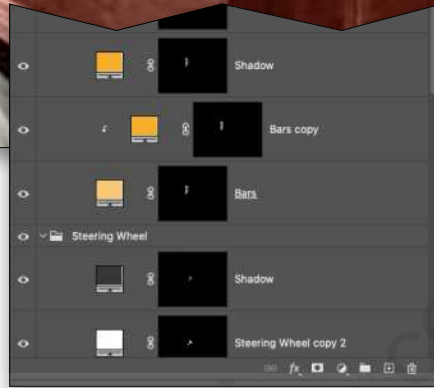




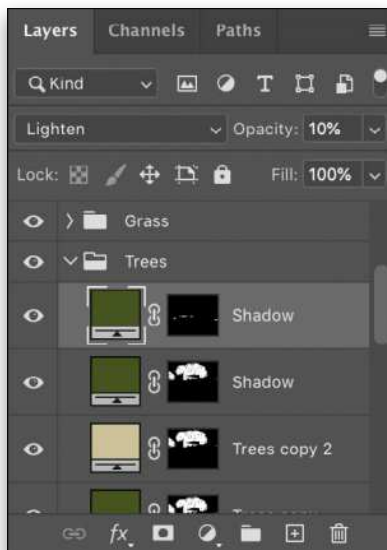
STEP 33: After completing the whitewall parts of the tires, we need to color the shadows cast by the tires on the grass, as well as the shadow from the spare tire on the side of the truck. Using the Quick Selection tool, select those shadows as shown above. Add a Solid Color Fill layer at the top of the Tires layer group folder. Name it “Shadow,” set it to a dark gray (#313131), change its blending mode to Darken, and reduce its Opacity to 10%.

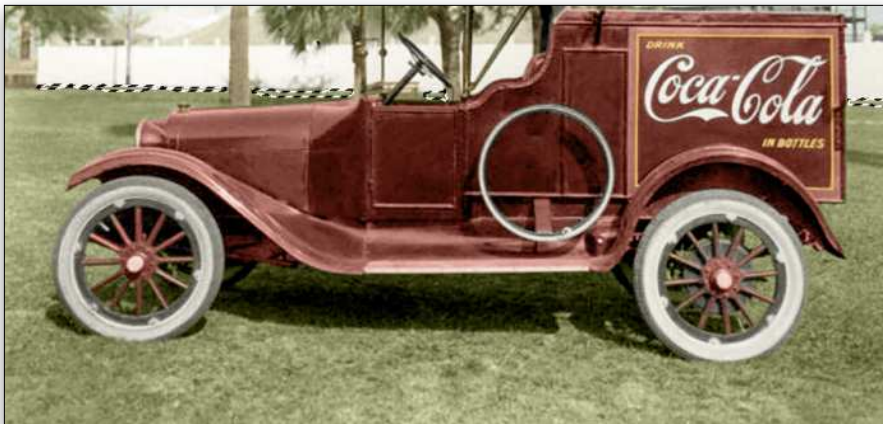
STEP 34: In the Steering Wheel folder, duplicate the dark gray (#353535) layer for the shadows, set its blending mode to Darken, paint on its mask to remove the lighter areas of the steering wheel, and lower its Opacity to 10%.

Repeat for the Bars folder using both of the clipped #f6ae2d layers. If the duplicate layers are also clipped, release the clipping mask by pressing Option-Command-G (PC: Alt-Ctrl-G). Repeat for the Gas Cap folder, duplicating the clipped #f6ae2d layer.



STEP 35: In the Trees folder, duplicate the middle green layer (#465420) for the shadows. Since we see shadows on the grass from the trees, select those shadows with the Quick Selection tool. Add another #465420 Solid Color fill layer at 10% Opacity. Use the Lighten blending mode for this layer; otherwise, the Darken blending mode will look too dark against the sunlit grass.



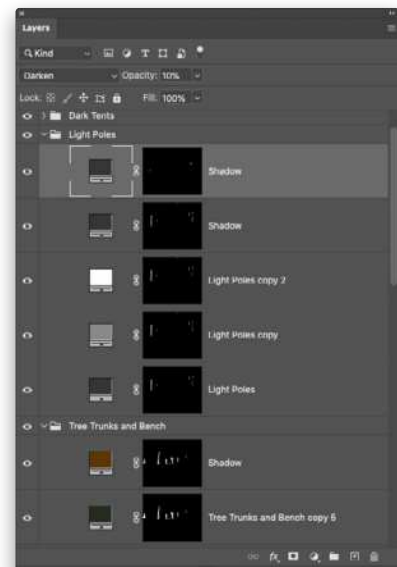


STEP 36: In the Grass folder, duplicate the middle green (#465420) layer for the shadows. In the Fence folder, use the Quick Selection tool to select between the bottom of the fence and grass (where the shadow is). Add a Solid Color fill layer set to gray (#c8c8c8). Set the blending mode to Darken and lower the Opacity to 10%.

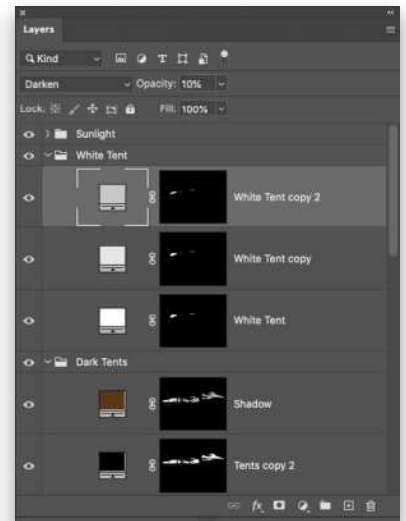


STEP 37: In the Tree Trunks and Bench folder, duplicate the reddish brown (#5c3708) layer. Change its blending mode to Darken and reduce its Opacity to 10%. Paint away the lighter areas on the layer mask.

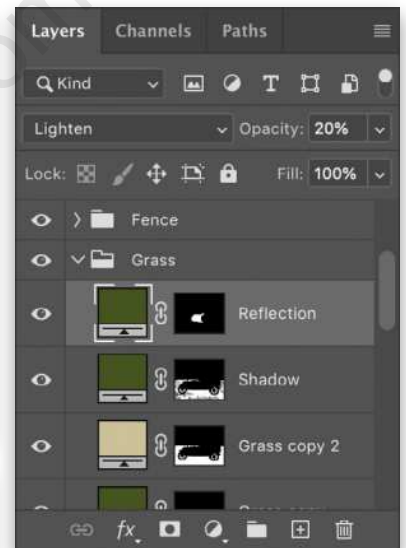
In the Light Poles folder, duplicate the dark gray (#353535) layer for the shadow. Using the Quick Selection tool, select the shadow of the light pole on the top of the tent on the right side of the photo and the shadow cast on the fence by the pole on the left side of the photo. Add a Solid Color fill layer set to gray (#353535), Darken, and 10% Opacity.



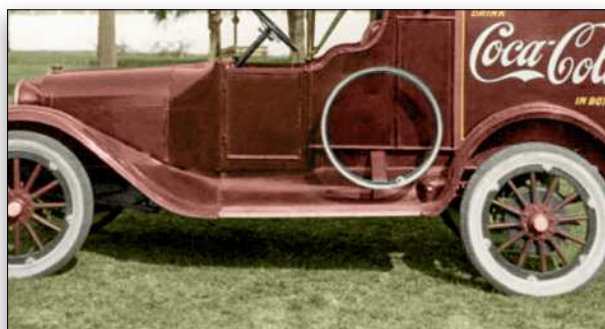
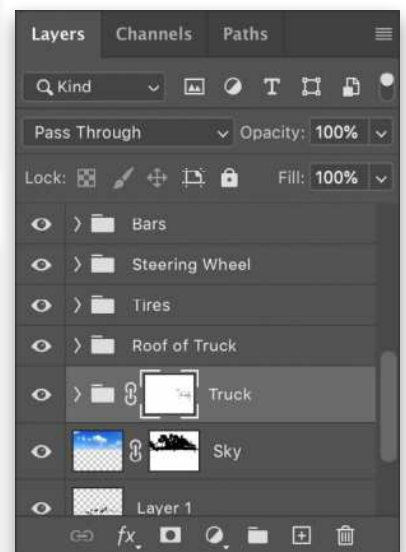
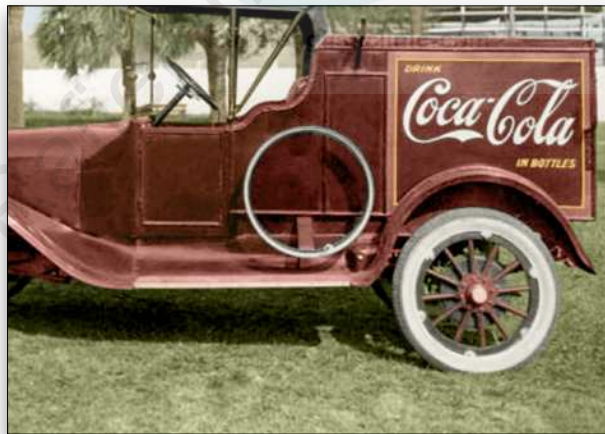
STEP 38: In the Dark Tents folder, duplicate the brown (#5b3a17) layer for the shadows. In the White Tent folder, duplicate the gray (#e6e6e6) layer, set it to #c8c8c8, Darken, and 10% Opacity.

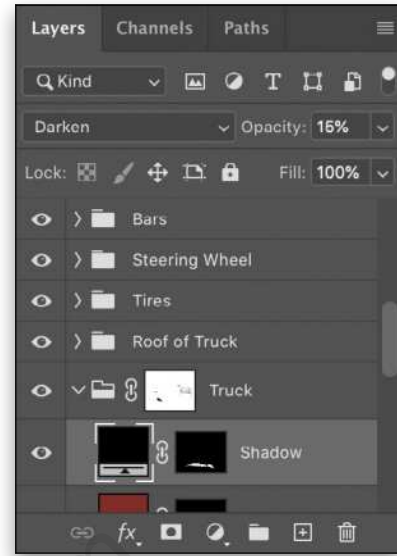


STEP 39: Now we need to add a reflection of the grass on the side of the truck for realism. Go to the Grass folder, and make a selection on the side of the truck as shown here. Add a Solid Color fill layer set to #465420, Lighten, and 20% Opacity.



STEP 40: You'll notice when we colored the truck, we also colored the underside. We need to change this to black for realism and colorize the black shadow on the grass. Return to the Truck folder. On the mask of that folder, with a small, soft brush set to black, paint away the red on the mechanisms under the truck *only* by the front tire. The other part around the back tire is part of the red truck, so don't do anything around the back tire.





STEP 41: With the Quick Selection tool, select the shadow on the grass under the truck and tires. Add a Solid Color fill layer set to black (#000000). Change the blending mode from Normal to Darken and reduce the Opacity to 15%.

We now have an authentic Coca-Cola delivery truck from 1920! I hope everyone enjoyed learning about this process. It's time-consuming and requires patience, but looking at the before and after really brings the image to life, reflecting how people of the time saw these trucks. ■



Before



After



SKY REPLACEMENT, PART 2

In last month's [column](#), we poked around the main features of Sky Replacement, new in Photoshop 2021. For that specific task, the results are astounding, and it even works in some photos where there's simply a plain background with which to work. It does have some limitations, however, one of which is that Sky Replacement doesn't understand the concept of reflections. We're going to solve that problem, and finish up with some cool suggestions for making the most out of this great new capability.



STEP ONE: To start this image, I simply ran Edit> Sky Replacement and chose a stock sky from the gallery. You can find the Adobe Stock image that we're using by clicking [here](#). Ensure Output is set to New Layers, and click OK. This, of course, results in a new Sky Replacement Group in the layer stack, and a gorgeous sky.

©Adobe Stock/Glebstock



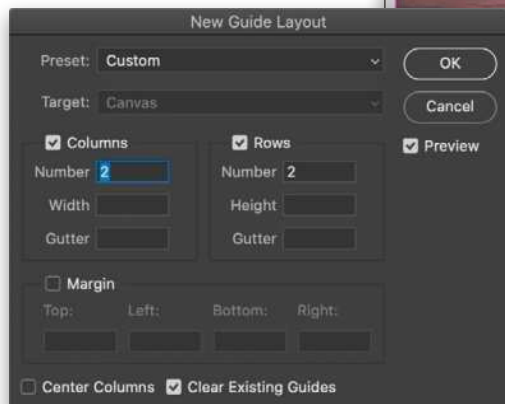
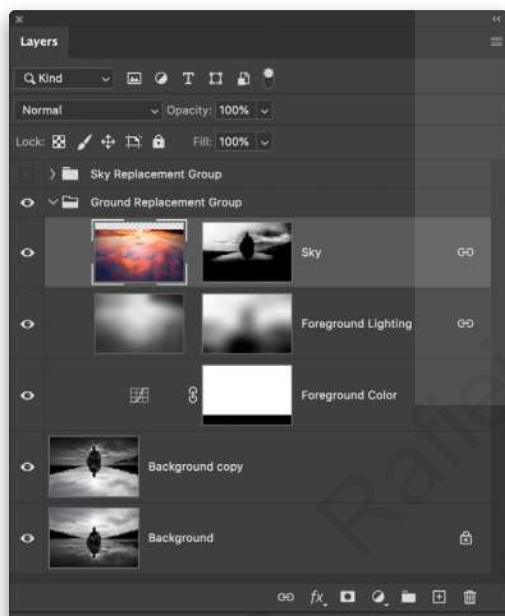
Original sky



Replacement sky

STEP TWO: What we need now is a little “sky love” in the water-covered ground. Start by turning off the Sky Replacement Group by clicking its Eye icon in the Layers panel. Then select your photo layer and duplicate it (Command-J [PC: Ctrl-J]). On the duplicate photo layer, go to Edit>Transform>Flip Vertical. This is different than Rotate 180°—remember that we want a reflection, not a rotation!

STEP THREE: Go back to Edit>Sky Replacement and ensure the same sky you used previously is still active. If everything looks good, click OK. Double-click the name of the new group and rename it to “Ground Replacement Group.” So now we have a layer stack that looks something like this.



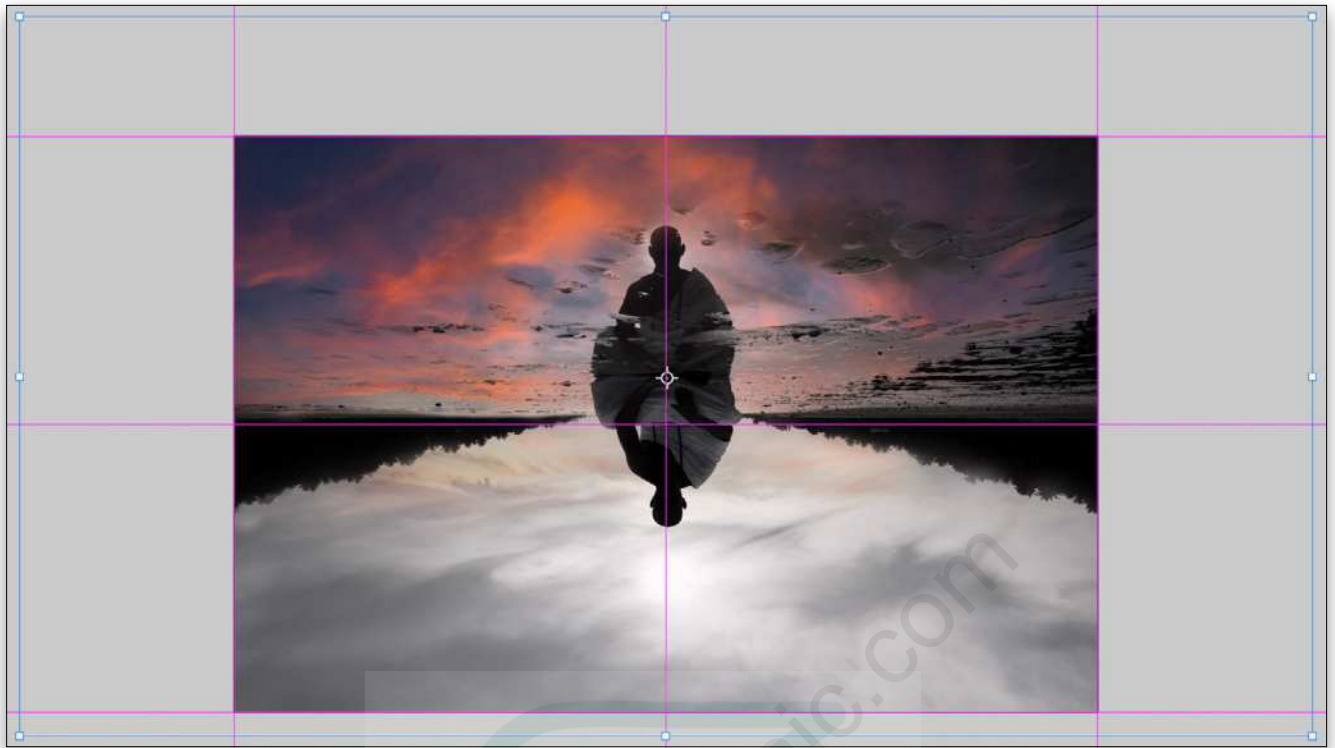
STEP FOUR: Now the challenge begins! If you select the group and try to flip one more time, things may not work so well. Most of the time, the transform will fail to work on everything. First, the masks generated aren’t linked to the layer content, but that’s easy to solve! But more critically, the Sky layer content isn’t cropped to the actual layer. Why does that matter?

There’s a quirk in how Transform works: by default, it applies to the actual layer contents, and not the document bounds. When Sky Replacement does its magic, it lets you drag the sky around and scale it to keep things flexible. When it returns the new layers to your document, it doesn’t crop the sky at all, giving you the ability to continue moving things around a little. Even though you can’t see the extra content, it’s there, outside your canvas.

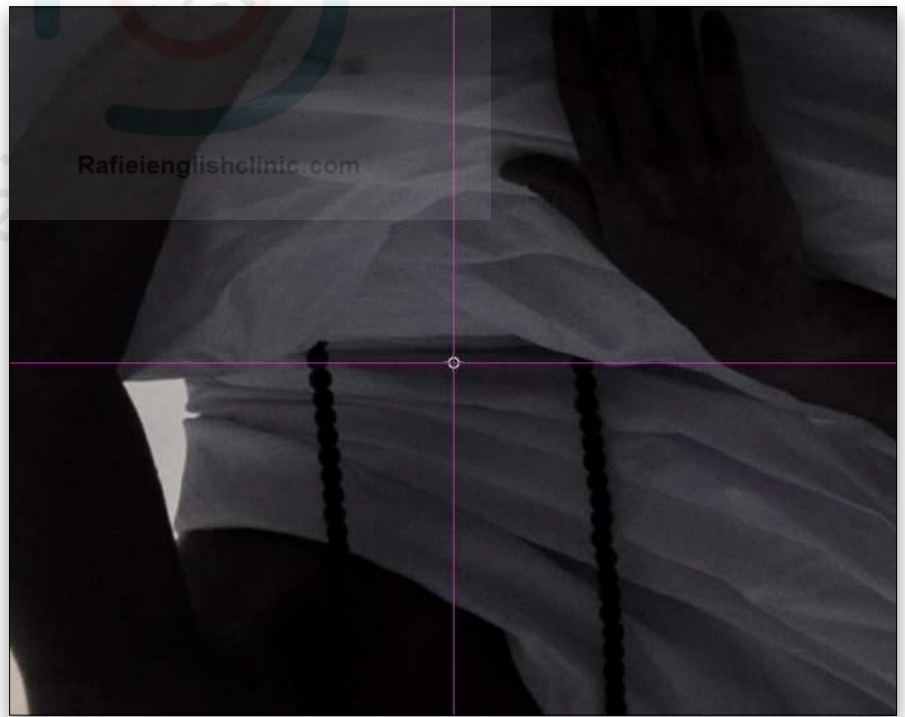
One solution is to press Command-A (PC: Ctrl-A) to select the entire canvas and then use the Image>Crop command. This is fine if you know you’re not going to move anything around. From here, you’d simply link the Sky image to its mask by clicking between the two thumbnails in the Layers panel (you’ll see a chain icon between them showing they’re linked). Do the same for the Foreground Lighting layer, and finish with Edit>Transform>Flip Vertical on the Ground Replacement group to get things back to normal. Finally, turn on the visibility of the original Sky Replacement Group and turn off the visibility of the Background copy layer.

STEP FIVE: If you want to keep the flexibility of being able to move the sky reflection, there’s a better approach, with only a tiny bit more effort. Go back to before you cropped the image, and create a new guide set (View>New Guide Layout) with two columns and two rows. This creates a center point where the guides cross.





STEP SIX: On both the Sky and Foreground Color layers in the Ground Replacement Group, click the space between the layer thumbnail and its mask to link them together. Then click on the Sky layer to make it active and press Command-T (PC: Ctrl-T) for Free Transform. You should see the actual content bounds in the Transform control, but also the central Transform reference point (if you don't see it, look for a checkbox in the upper left of the Options Bar to toggle it on). The reference point will be at the center of the selected content, not the canvas. Notice that the boundary of the Sky layer is outside the visible canvas (press Command-0 [PC: Ctrl-0] to zoom out to see the entire bounding box).



STEP SEVEN: Zoom in (I'm using 400% here) for more precision and drag the reference point so that it's centered on the guides. Unfortunately, the point will not snap to the guides, so you have to move it carefully on your own. Also note that the cursor will change to show a tiny directional arrow when you're close enough to the point to drag it; otherwise, you'll be dragging the layer content. *Only* drag the reference point!



STEP EIGHT: With Free Transform still active, go to Edit>Transform>Flip Vertical. The Sky and Foreground Lighting layers are linked by default, and we just linked the masks, so everything will flip around this center point. Press Enter to commit the transformation.

STEP NINE: Now we just have to turn off the flipped photo layer (or delete it), turn on the original Sky Replacement Group, and we're good to go! I like to lower the Opacity of the reflection and convert the reflected Sky layer into a smart object for additional effects, such as adding an Oil Paint texture or other elements to "sell" the reflection. Remember to temporarily remove the mask from the Sky layer before you make it into a smart object! (See last issue's article for more on that.)



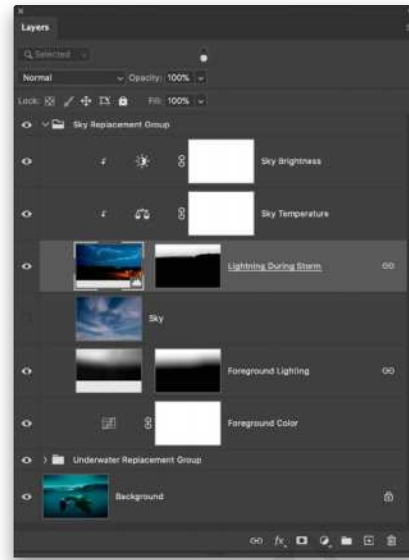
MANUALLY REPLACING REPLACED SKIES

There's nothing that says we have to use the same image, or even have a sky with which to work. In this next image, I'll use the same sky from above to color the area under water, but I want to add a lightning image above the water, which isn't part of the default gallery that ships with Photoshop. There are a couple of approaches we could take. The first is to open Sky Replacement and use the Create New Sky icon at the bottom of the sky gallery. This adds the image to your gallery and lets Adobe Sensei start crunching on color information. But what if you don't want to use an image more than once? The gallery could easily get filled up quickly. Let's get started on this stock photo. You can find this photo on Adobe Stock by [clicking here](#).



STEP ONE: I prefer to add images to my document directly from Bridge or from my Libraries panel. It's a little more work to balance color, but I think it's worth it to keep organized. Here's the trick: start with a stock sky in Sky Replacement, then replace it with your own. Easy, right?

Launch Sky Replacement on your photo, and choose a sky that's roughly similar in color and contrast to the one you want to end up with. Be certain to fiddle with the Sky Adjustment sliders so Photoshop places the additional Color Balance and Brightness/Contrast adjustment layers above your sky. Click OK to close Sky Replacement.



STEP TWO: Now, simply drag your intended sky into the image and scale and position it. Drag the new image to the Sky Replacement Group and place it above the Sky layer. I dragged the image "Lightning During Storm" from my Libraries panel to the Layers panel (you can find this image on Adobe Stock by [clicking here](#)). If the new sky ends up clipped to the original Sky layer, press Option-Command-G (PC: Alt-Ctrl-G) to unclip it, and then reclip the two adjustment layers above to this new

sky layer. Next, drag the Sky layer mask to your new layer, then turn off visibility of the Sky layer (or delete it).

Note: I used the steps for creating the Ground Replacement Group in the monk image above to add the sunlight clouds below the surface in this image, and placed that result in a group called "Underwater Replacement Group." You may need to paint with black on the mask of the Foreground Lighting layer of this group to remove the lighting from the subject.

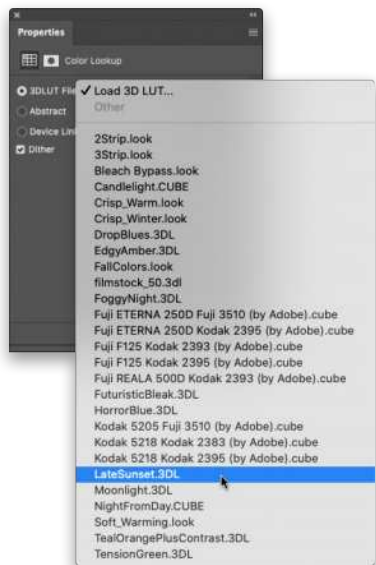


STEP THREE: I wasn't able to get the color completely balanced with the default Sky Replacement adjustment layers, so I added an additional Curves adjustment layer (Layer>New Adjustment Layer>Curves) to the top of the stack, along with a Color Lookup Table (Layer>New Adjustment Layer>Color Lookup) using the Late-Sunset preset in the 3DLUT File drop-down menu in the Properties panel. These two layers let me finish off the composite and blend everything together.

THE SKY'S NOT THE LIMIT

Sky Replacement has a lot of power, and it's not limited to skies. Once you have the masks and adjustment layers in place, you can swap out the sky image for anything you like. I'm exploring the idea of building up a colored texture library to import into the Sky Replacement gallery so I have a range of default colors and values with which to work. This will let Adobe Sensei do the heavy lifting of analyzing my images and getting the color and masking done. Then I can put anything I want in to replace the replaced sky!

It's worth pointing out that Photoshop 2021 also shipped with a Select>Sky feature which works really well; however, I think going through Sky Replacement is better, because you get to adjust the mask in ways that you can't do directly with the Select Sky result, and you end up with several adjustment layers for free. ■

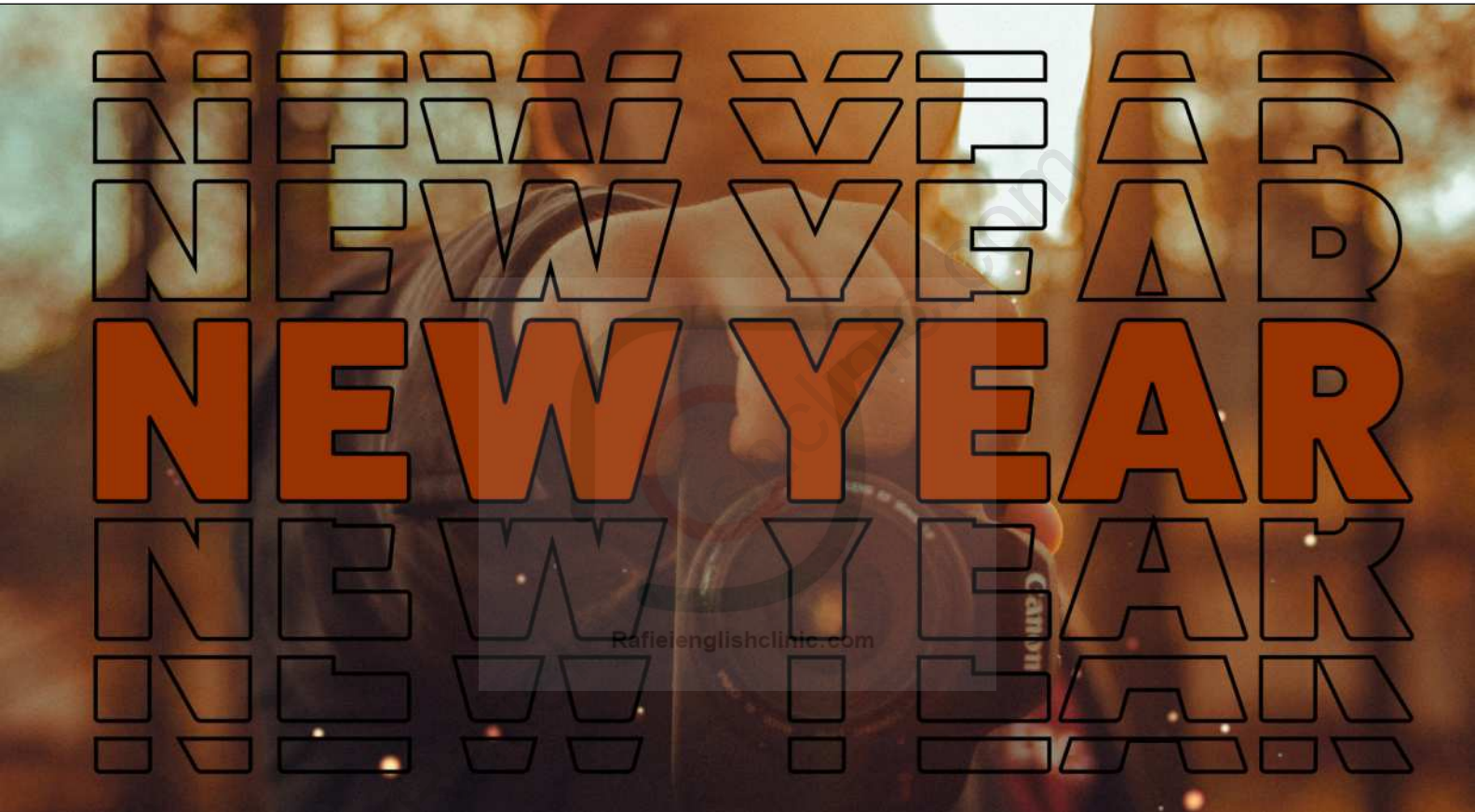


Questions & Comments



FUN WITH TYPE

I've said many times before that I love Photoshop because it gives you the ability to be creative and try new things. It's a great tool for mimicking ideas and adapting others. You may have gathered from previous tutorials that I'm a big fan of type and design, and in this issue's tutorial we're going to work on just that.

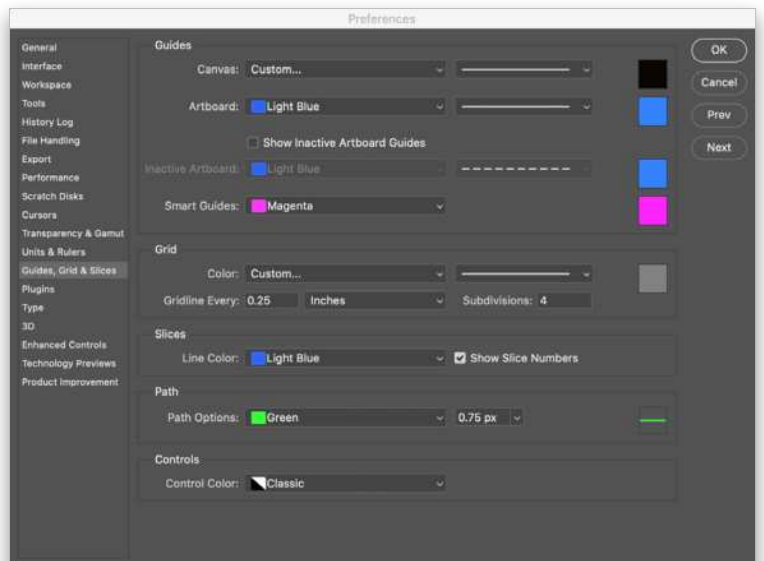


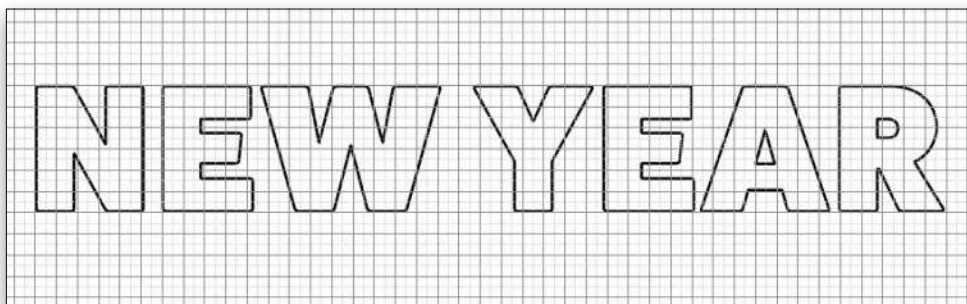
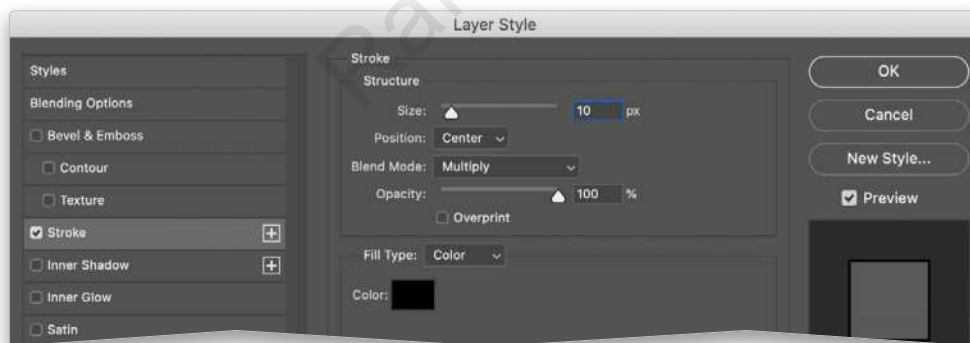
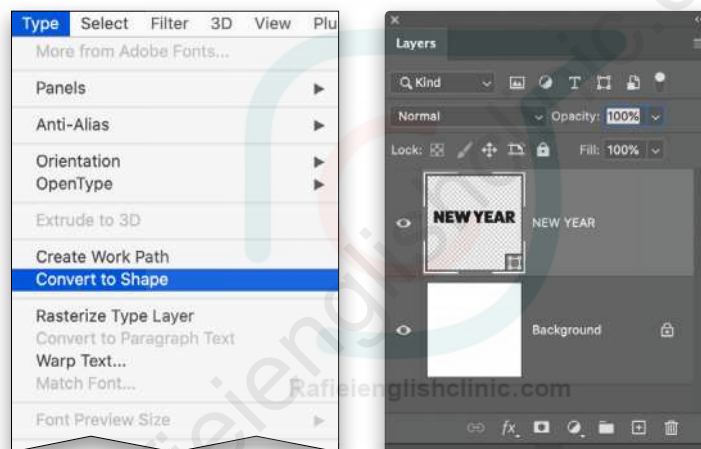
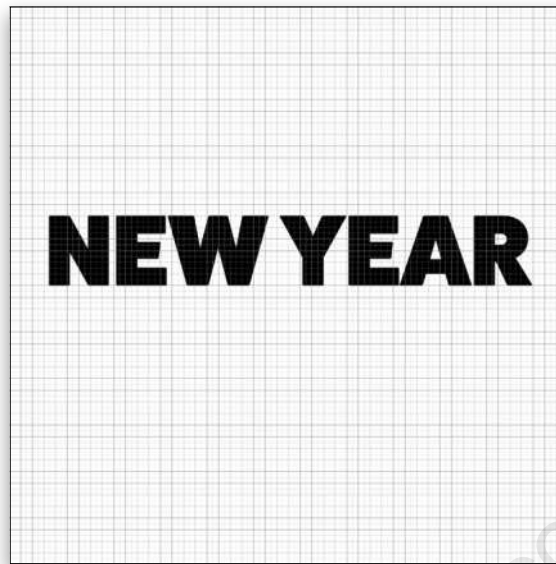
Pexels/wendel moretti

MAKING BROKEN VECTOR TEXT IN PHOTOSHOP

One of the cool little tricks in Photoshop is the ability to work with vectors, which means paths, not pixels. Type and shapes are both vector, so in this tutorial we're going to create a split text effect using type, a rectangle shape, and the Combine Shapes tool in the Layer menu.

STEP ONE: First, create a new (File>New) 12x12" document, at 300 dpi, in RGB Color. We're also going to turn on the document grid (View>Show>Grid). Go to Photoshop (PC: Edit)>Preferences>Guides, Grid & Slices, and set the Gridline Every to 0.25 Inches and Subdivisions to 4. Click OK.



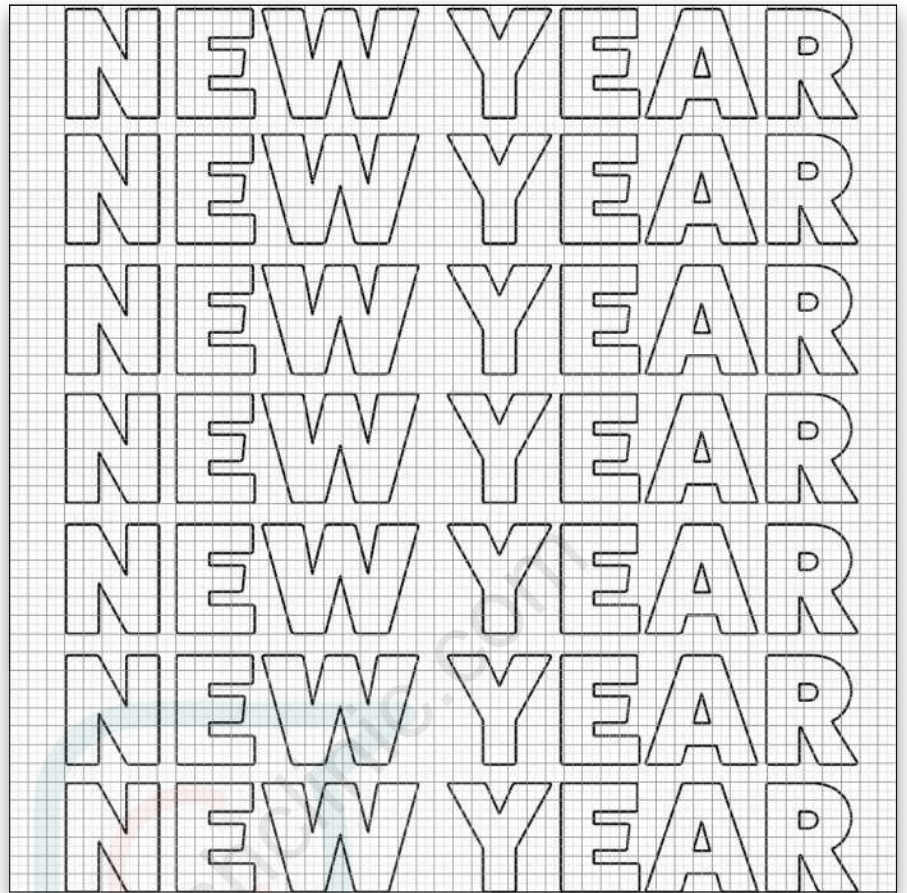


STEP TWO: For our type, we'll use an Adobe Font called **FatFrank**. If you have a Creative Cloud subscription, just log in with your Adobe ID, click the Activate Font switch, and the font will sync with Photoshop. Using the Type tool (T), type the words "NEW YEAR" in the document. With the type cursor still inserted in the text, press-and-hold the Command (PC: Ctrl) key, and then drag a corner of the text box to resize it to fit the height of six of the larger squares in the grid. Select all the type with the Type tool and set its tracking to 25 in the Character panel (Window>Character). Then use the Move tool (V) to place the words near the center of the artboard.

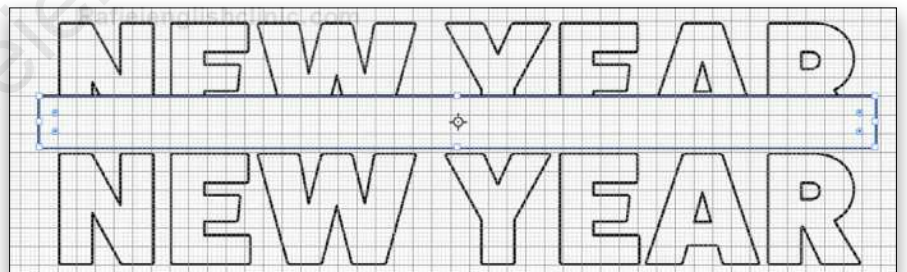
STEP THREE: We need to convert the type into vector shapes so we can cut it up to make our effect. To do this, Right-click on the type layer in the Layers panel, and select Convert to Shape. Double-click its layer thumbnail in the Layers panel to open the Color Picker and change it to white. Click OK to close the Color Picker.

Click on the Add a Layer Style icon (fx) at the bottom of the Layers panel and select Stroke. Apply a 10-px black stroke centered on the path of the text shape. Click OK.

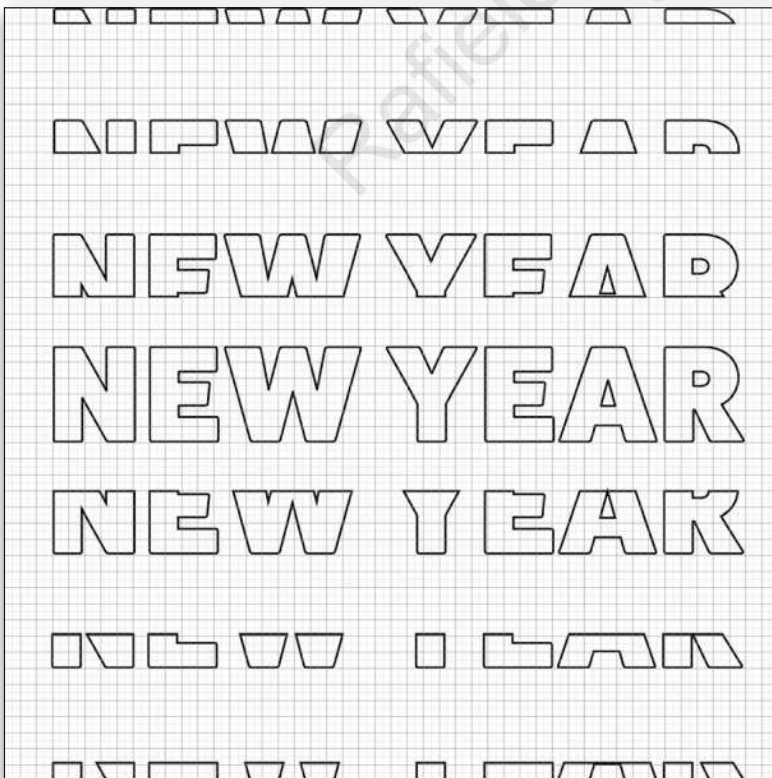
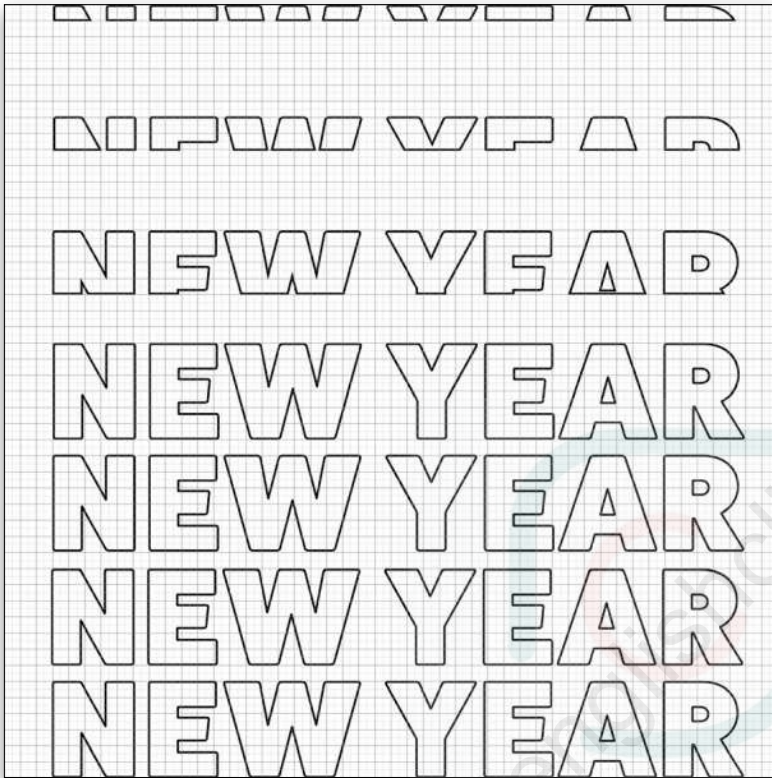
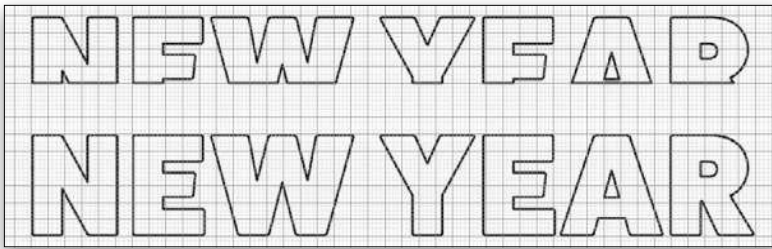
STEP FOUR: Now we need to make three duplicates above and three duplicates below the original text. To do this quickly, make the shape layer active in the Layers panel, hold down Shift-Option (PC: Shift-Alt), and drag up a copy. Then Shift-Option-drag (PC: Shift-Alt-drag) the copy to create another copy. Repeat once more for a third copy. With the Move tool, drag the layers up or down, appropriately, so you can see them; the distance between each isn't that critical for now as we're going to cut these up and then reposition them afterwards. Now make the original shape layer active again, and repeat this step to create three copies below. You should have a total of seven shape layers.



STEP FIVE: We'll cut the first copy above the original text, which should be called "NEW YEAR copy" in the Layers panel, as it was the first copy you made. Make sure that's the active layer in the Layers panel, and use the Rectangle tool (U) to draw a rectangle shape over the bottom of that copy as shown here. It should cover at least the bottom two squares of the grid all the way across the type. It doesn't have to be mathematically positioned; you can adjust it to suit your own text.



Ensure the rectangle is also white, and then Option-drag (PC: Alt-drag) the word "Stroke" from one of the other layers, and drop it on the Rectangle layer in the Layers panel. This will copy the 10-px black stroke to the rectangle shape, which it needs for this to work.

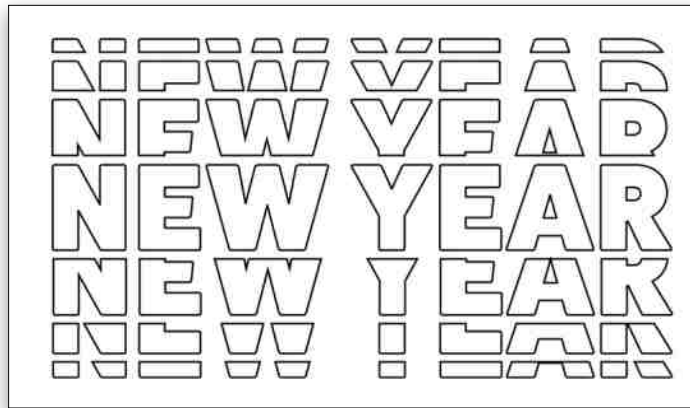


STEP SIX: Next, we're going to use a hidden little gem of a tool, which is like the Pathfinder tool found in Illustrator. We're going to use the rectangle to cut away the part of the text it's covering, leaving behind cut, but closed letter shapes. With the Rectangle layer active, Shift-click the NEW YEAR copy layer below it in the Layers panel so both layers are selected, and then go to Layer>Combine Shapes>Subtract Front Shape.

STEP SEVEN: Now we've chopped our first copy, we need to repeat the process for the next copies above, but chop off a little more of the text each time. For the second copy, cut off about four grid squares, and for the top copy, cut off about five squares. Again, eyeballing the rectangles is fine.

STEP EIGHT: Once you've done the top three shapes, repeat the whole process for the bottom three, except cut off their top parts. You should end up with the full text in the center and three cut versions above and below.

STEP NINE: Grab the Move tool, and reposition all the shape layers closer to the original text shape, leaving the same amount of space between each one. Once repositioned, turn off the grid by going to View>Show>Grid.

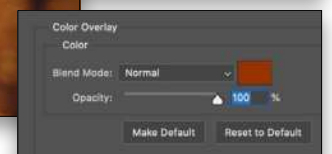
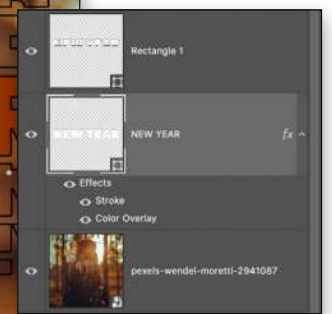


STEP 10: Let's add a photo behind the text. I used another image from Pexels.com. You can click [here](#) to find it. Just go to File>Place Embedded, navigate to your image, and click Place. Resize the image to fill the document, and press Enter. Drag the image layer below all the text shapes in the Layers panel.

STEP 11: Click the top shape layer in the Layers panel, and then Shift-click the bottom shape layer to select all the text layers, and change the blend mode to Multiply so they all lose their white fill.



STEP 12: And finally, make the complete NEW YEAR text shape the active layer, click on the Add a Layer Style icon (fx) at the bottom of the Layers panel, and choose Color Overlay. Set the Blend Mode to Normal and the Opacity to 100%. Click on the color swatch to open the Color Picker and click on an orange in the image to sample it. Click OK to close the Color Picker, and click OK again to apply the layer style.



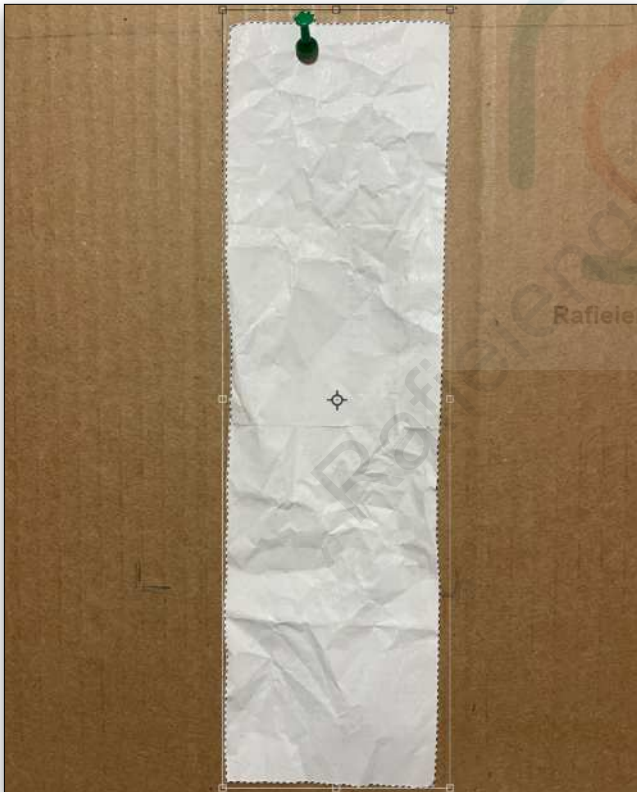
And there you have a cool text effect! Play around with the words, different strokes (wot choo talkin bout willis?), and blend modes to see what you can come up with. Now let's try another text effect.

MAKING ART FROM YOUR FAVORITE ALBUMS

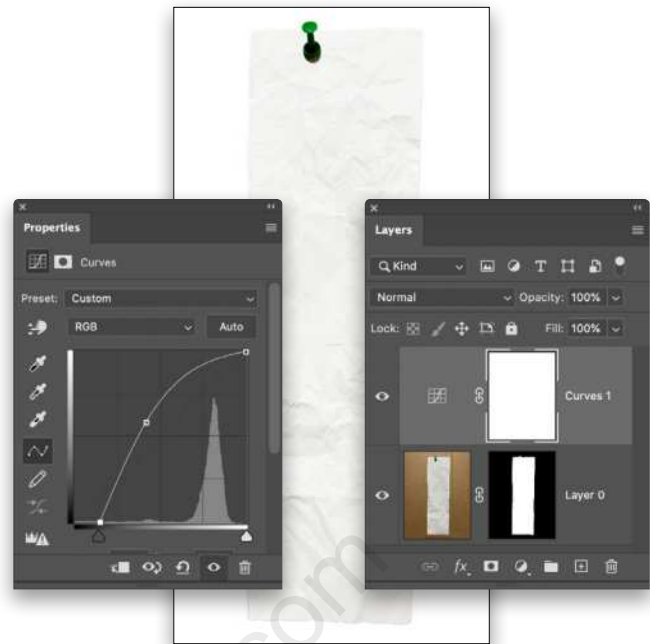
I've seen a few projects on the Internet where people take track listings from albums and turn them into other products, so in this tutorial we're going to do just that. We're going to use an old shop receipt, a font, and some creative imagination!

I crumpled up an old receipt, tacked it to a piece of cardboard, and then shot it with my iPhone; it really only needs to be that simple. (KelbyOne members can download the receipt file used in this article by clicking [here](#).)

STEP ONE: Start by creating a new document (File>New) that's 6x12" at 300 ppi. RGB Color is fine; you can use CMYK if you intend to get it printed but we're only going to use two colors anyway. Open the receipt blank.jpg file from the download files in Photoshop. Select the receipt by going to Select>Subject, and then click on the Add a Mask icon (circle in a square) at the bottom of the Layers panel to hide the background.



The receipt is a bit too shiny so we'll just apply a simple Curves adjustment (Layer>New Adjustment Layer>Curves) to it. Adjust the curve in the Properties panel (Window<Properties) just enough to take the shine off the receipt as shown above right. Notice we dragged the bottom-left point to the right. Save this file as a PSD.



STEP TWO: Back in your new file, go to File>Place Embedded, navigate to the receipt PSD that you just saved, and click Place. Use the bounding box to resize the receipt in the center of the document, and press Enter.

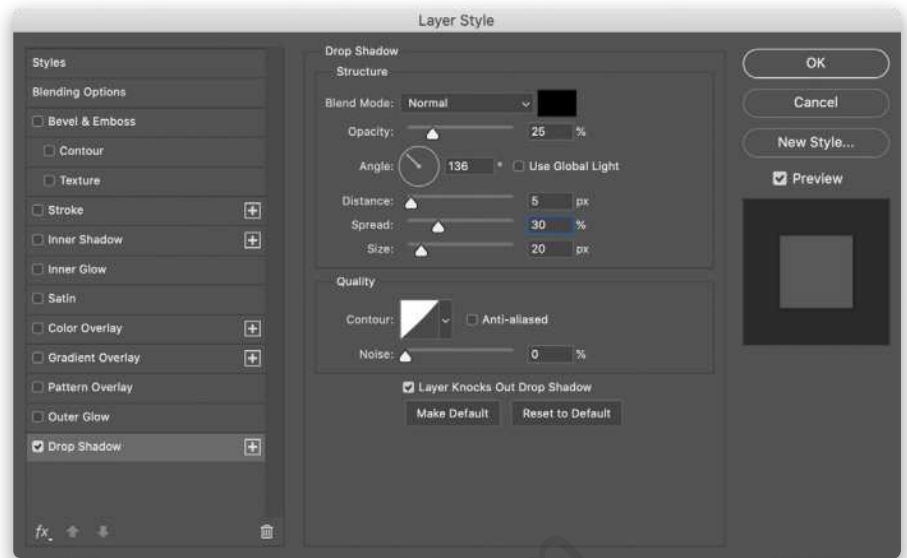
Now we need a corkboard texture for the background. You can find the one we're using by clicking [here](#). Use File>Place Embedded again to place the corkboard. While holding the Option (PC: Alt) key, drag a corner of the bounding box to resize the corkboard from the center until it fills the document, and press Enter. Then drag this layer below the receipt layer in the Layers panel. This will be our background and make the receipt effect more realistic.



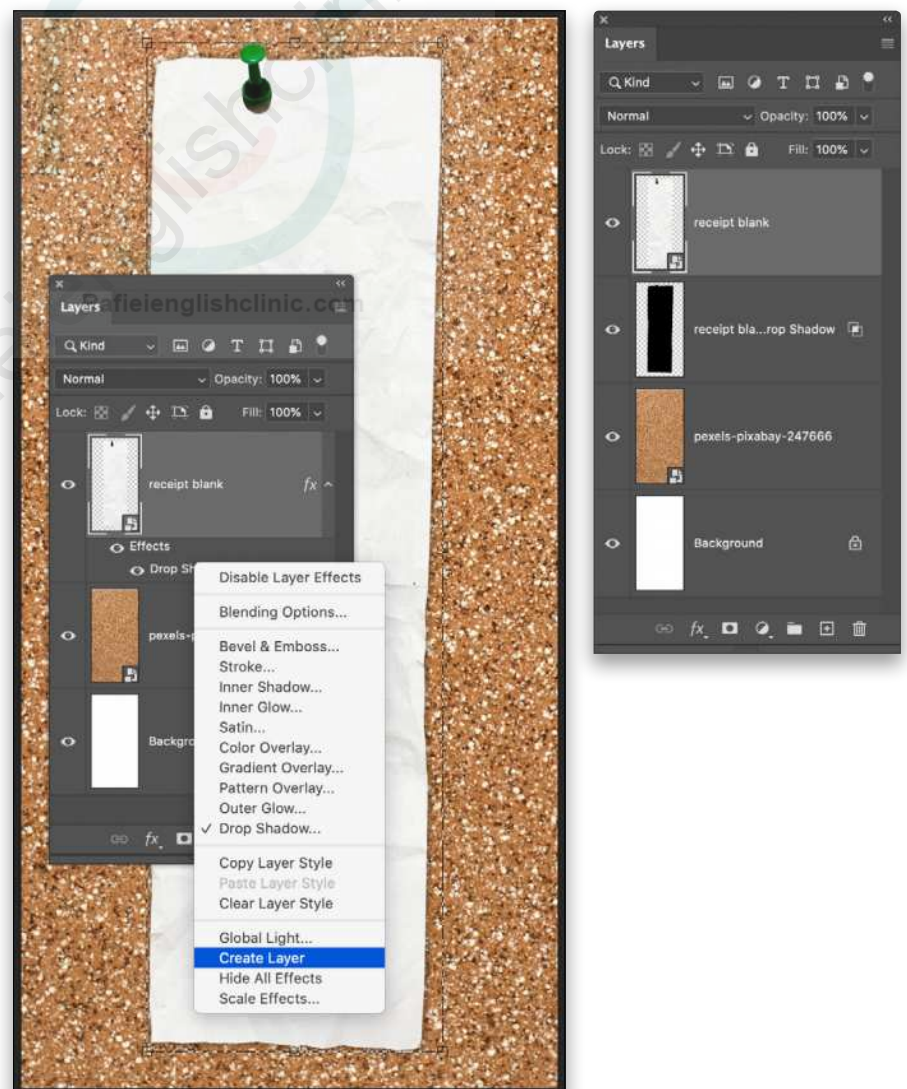
Corkboard: Pixels/Pixabay

STEP THREE: Next we'll add a subtle drop shadow to slightly lift the receipt off the cork texture. Click on the receipt blank layer in the Layers panel to make it active. Click on the Add a Layer Style icon (*fx*) at the bottom of the Layers panel, and select Drop Shadow. Use the settings below and click OK.

- Blend Mode: Normal
- Opacity: 25%
- Angle: 136°
- Distance: 5 px
- Spread: 30%
- Size: 20 px



STEP FOUR: Right-click on the words "Drop Shadow" below the receipt blank layer in the Layers panel, and select Create Layer. This rasterizes the drop shadow and places it onto its own layer. Click on the Drop Shadow layer to make it active, and then use the Arrow keys on your keyboard to move it so that there's no shadow at the top or the left of the receipt. We want the shadow to mimic the push pin's shadow angle.





STEP FIVE: Next we need to decide on a font. For this receipt style we need something that mimics an actual receipt and I found the best font for this was OCR B. You can find this font on Adobe Fonts by clicking [here](#). If you have a Creative Cloud subscription, just log in with your Adobe ID, click the Activate Font switch, and the font will sync with Photoshop.

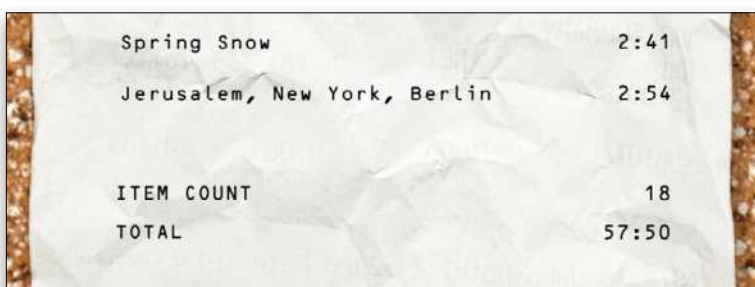
Before typing anything, you need to choose an album you like. In my case, my current favorite is Vampire Weekend's *Father of the Bride*. Find the track listing for your chosen album that also displays playing times of each track.

STEP SIX: Copy the track titles, and then back in Photoshop, select the Type tool, click in your document, and paste the text onto your receipt. Select all the text with the Type tool, and left align it in the Options Bar. In the Character panel (Window>Character), adjust the text size to 6 pt and the leading to 16 pt.

If you copied-and-pasted the track times along with the tracks, then Tab the track times to the right as if they're the prices on the receipt. If you need to add the track times separately, repeat the first part of this step with the track times, except right align the text. If you need to paste each track time individually, press Return after the previous track time and then paste in the next track time. Then using the Move tool (V) and smart guides, drag the times over to the right of the receipt and line them up with the tracks.



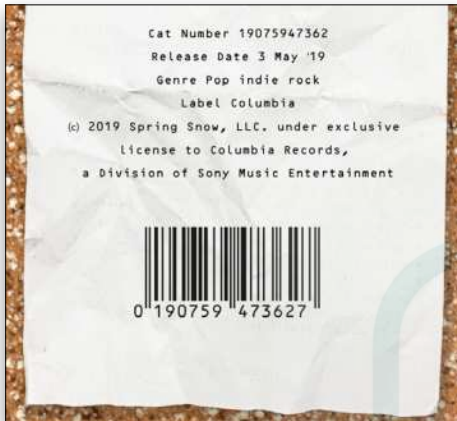
STEP SEVEN: Using the same font and point size, add two more items of text in all capitals above the tracks and the times: "ITEM NAME" and "TOTAL," respectively. Place these above the two columns, as shown, using the smart guides to align them.



Next we'll add the following left-aligned text below the titles: "ITEM COUNT" and "TOTAL." Then below the track times, add the number of tracks and the total time for the album (you may need to do some math or find the run time of the album). I know this album is 57:50 and there are 18 tracks in total. Right-align this text, and use the smart guides to align it with the other text. Now we have the start of our album receipt.

STEP EIGHT: At the bottom of the receipt, add some album information and credits, using the same font, but this time center-aligned. I've obtained the information about the album from the label's website. You can do the same for your chosen album.

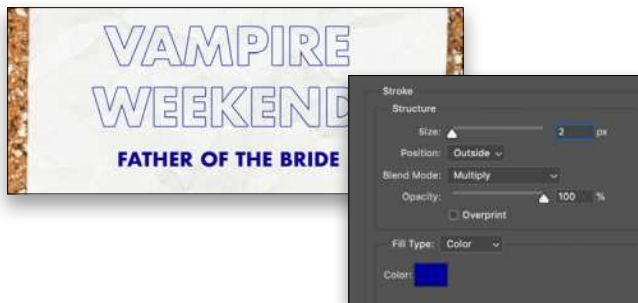
Next, we'll add a barcode to give it that extra receipt feel. For this you can use any barcode unless you can find the barcode for your chosen album from a CD or photo. Save the barcode and then place it below the album details. If your barcode background is white you can just change the blend mode to Multiply near the top left of the Layers panel.



STEP NINE: The last piece of art to add is the band name and album name at the top of the receipt. We'll use a different font for this. We're using Futura Bold but you can use any similar font you have on your system or maybe download a font that your particular band uses.

Type out the band name at the top of the receipt, and set its Size to 28 pt. Make the text white, then click on the Add a Layer Style icon at the bottom of the Layers panel, and choose Stroke. Click on the Color swatch to open the Color Picker, and set it to a blue color (#000099). Click OK to close the Color Picker. Set the Size to 2 px, the Position to Outside, and the Blend Mode to Multiply. Click OK to apply the layer style.

Then, add the name of the album below the name of the band in Futura Bold at around 11 pts, using the same color that you used for the stroke.



STEP 10: Lastly, click on the top type layer in the Layers panel, and then Shift-click the bottom layer to select all the type layers. Press Command-G (PC: Ctrl-G) to place them in a layer group. Double-click the name of the group and rename it "TYPE." Change the blend mode of the group to Multiply to allow some of the creases to push through the text.



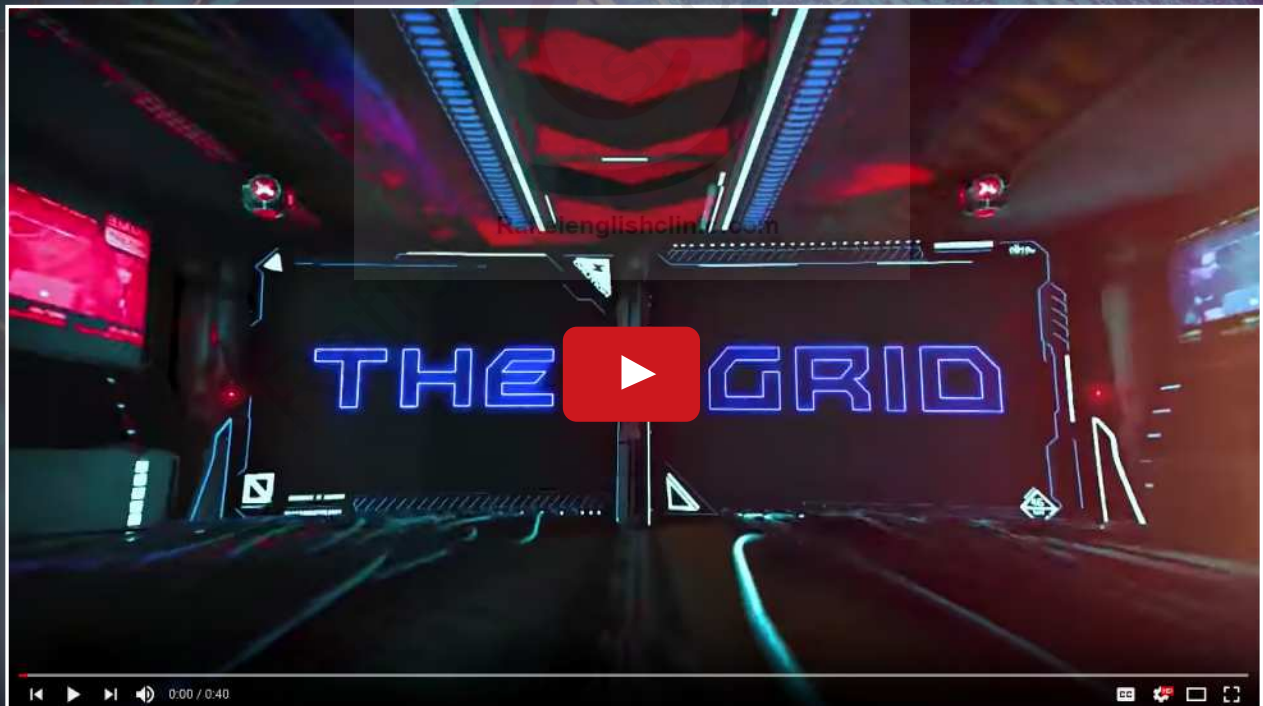
And that's how quickly you can have a cool, alternative way of making art with things you love! ■

[Questions & Comments](#)

THE GRID

**a free live talk show about
photography, Photoshop &
other industry-related topics**

wednesdays. 1:00pm ET
kelbytv.com/grid





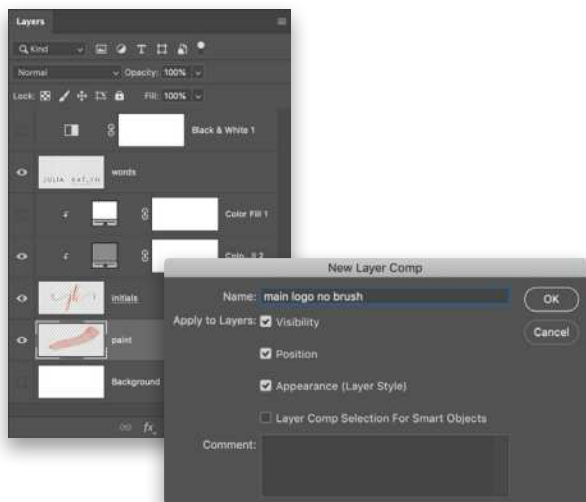
Q: How do you paste a texture onto a layer mask?

A: In order to paste onto a layer mask, you have to be able to view the mask; and simply clicking on it in the Layers panel won't do the trick. To view the contents of the mask, hold down Option (PC: Alt) and click on the mask thumbnail. Now you'll be able to copy from a texture photo and paste into the mask. (Hold down Option [PC: Alt] and click again on the mask thumbnail to see the effects of the mask.)

Q: Apparently you can use layer comps to create several versions of a document, but I don't understand how that works. Can you explain?

A: The Layer Comps panel lets you "record" different versions of a multi-layered document, based on the position, visibility, and appearance (layer styles) of each layer. Then you can choose which layer comp you want to view. The key thing to remember is that while you can change the visibility and position of your layers, you can't change things such as scale, or the fonts used in a type layer. For example, if you wanted to have two different sizes of the same logo within different layer comps, you'd have to create two copies of the logo layer, scale one of them, and then hide the layers one at a time as you create layer comps.

It usually works best if you add any necessary layers and effects (including adjustment layers and layer styles) before you start creating the layer comps. The actual process of creating layer comps goes like this: Show the layers you want to include in your first comp, and in the Layer Comps panel

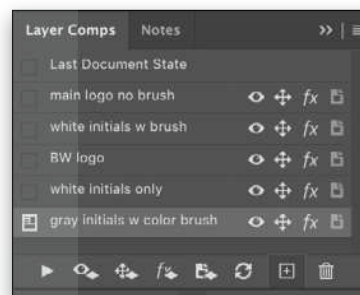


(Window>Layer Comps) click the Create New Layer Comp icon. In the resulting dialog, name the comp (use a descriptive name) and check the boxes for Visibility, Position, and Appearance. (You only have to do this for the first comp). Click OK.

Next, change the visibility of the layers (or move a layer, change the Opacity, turn off a mask, etc.), and create the next layer comp.

In this example, I wanted to end up with several logo choices, so I added adjustment layers that would allow me to change the look of individual layers. Then I went through and created the comps, each time turning on and off the visibility of the appropriate layers.

Once finished creating comps, you can view them either by clicking to the left of the name of the comp you want to view in the Layer Comps panel, or by clicking on the first button at the bottom of the panel to "scroll through" all the comps.



Finally, save the document as a PSD file and the layer comps will always be available.

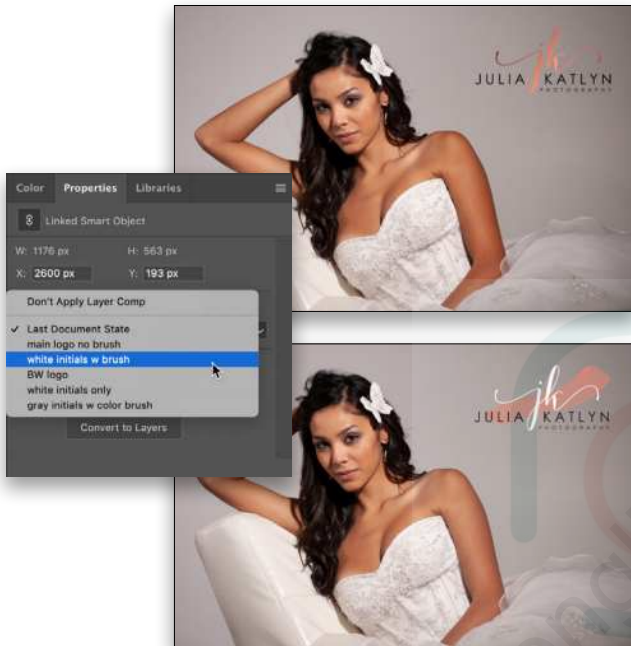
Q: Follow up layer comps question: I understand that you're supposed to be able to access the layer comps from inside another document. How do I do that?

A: If you import the PSD that contains the layer comps into your main document, you can access, and choose from, the layer comps. Use File>Place Linked to import the PSD file into your photo. (Yes, it seems odd to place a Photoshop file into a Photoshop file, but for this process it's a necessary step.)

Placing the file creates a smart object, but rather than double-clicking on the smart object thumbnail to edit it, there's an easier way. With the smart object layer active go to the Properties panel (Window>Properties); it should say Linked Smart Object at the top. You'll see a menu that currently says "Don't Apply Layer Comp." Use this menu to choose which layer comp

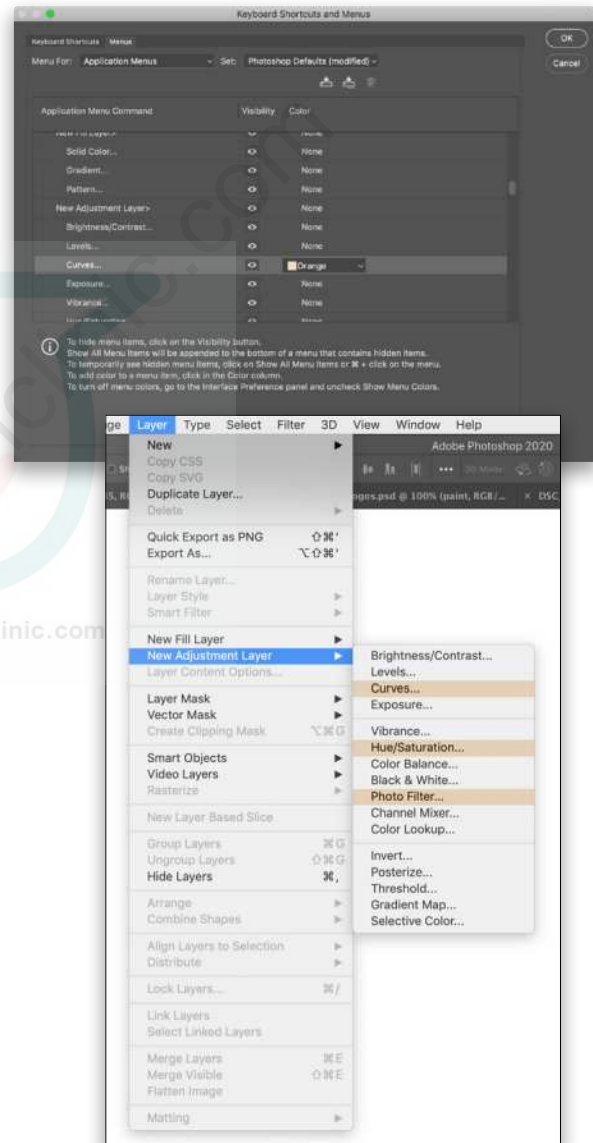
ALL IMAGES BY DAVE CROSS

you want to display. (This is why it was suggested in the previous answer that you choose a name for each layer comp that's more descriptive than "Layer Comp 1.") At any time in the process, you can switch to a different layer comp by using this menu in the Properties panel. [Click [here](#) to check out a tutorial that shows using layer comps in a design project in the October 2020 issue of Photoshop User. —Ed.]



choose the color from the menu beside that item, click OK, and you're good to go.

If you ever want to change or remove the color coding, return to Edit>Menus. To edit the individual menu items, you'll have to go and find them as there's no automatic way to show only the menu items that are currently color coded. Once you've found them, use the Color menu to change the color, or put it back to "None."



Q: I created a pattern using the Create from Image option in the Libraries panel (Window>Libraries). Now the pattern is in a Library, but I'd like to put it into the Patterns panel. Is that possible?

A: Yes it is, and it's as easy as this: Right-click on the pattern in the Library and, from the pop-up menu, choose Create Pattern Preset. The pattern will appear at the bottom of the Patterns panel (Window>Patterns), then you can click-and-drag it to change its location in the panel or drop it into a group (folder). [Click [here](#) to check out an article on using the Create from Image option in the March 2020 issue of Photoshop User. —Ed.]

Q: I recently saw someone working in Photoshop and some of their menus were color coded. How did they do that?

A: That's an option found in the Keyboard Shortcuts and Menus dialog. Go to Edit>Menus and find the menu item that you want to color code. Then simply

Should you want to remove all color coding at once, at the top of the dialog, change the Set drop-down menu to Photoshop Defaults. (Note: Changing the Set to Photoshop Defaults will also affect the visibility of menu items, so if you've previously hidden any menu items, they'll all be made visible if you use this method.) ■



GoPro HERO9

▶ *Best GoPro Ever* | Review by Erik Vlietinck

The GoPro HERO9 is a beast. It has a bigger battery and the inevitable somewhat bigger body, a front-facing LCD screen, and a removable lens cover. Its capabilities are just as competition-crushing with 20-megapixel (MP) photos, video maxing out at 5K30, and the 23.6-MP sensor enabling frame grabs of 14.7-MP. In addition, HyperSmooth 3.0 can be enabled so all settings can have gimbal-like performance, and TimeWarp 3.0 has an enhanced speed ramp to slow action to real speed with audio, or half speed while recording. If you're not drooling by now, how about Horizon Leveling that works like magic and, my personal favorites, HindSight and Scheduled Capture. Oh, and Webcam mode is thrown in for good measure.

The HERO9 puts you in full control and goes beyond the camera as such. With its 5K resolution, you can edit your footage better than what you could with a 4K clip, including stabilization and the ability to better frame the shot, including framing yourself, etc.

The camera does it all with gusto and precision. I can tell from experience with the HERO2, 3, 3+, 4, 5, 6, 7, and 8 that the current HERO9 Black has the capabilities, the quality of output, and the features to go far beyond where other action cameras have gone and are going. It's become a true creative tool for anyone shooting anything from casual video to a carefully managed film project, from simple action footage to B-camera functionality, or shooting a documentary that requires the camera to activate itself and shut itself down again.



Company: GoPro

Price: \$44999

Hot: 5K for its creative possibilities; TimeWarp 3; Scheduled Capture and Capture Duration; Horizon Leveling; carry case

Not:



Rafieienglishclinic.com

HindSight captures the 30 seconds before you hit the record button. Of course, it's the camera that records continuously, throwing away anything that has passed 30 seconds, only to save those when you hit the Record button. And, of course, that eats away at your battery, but it's a surefire way not to miss anything from an unpredictable event that you absolutely want to have "on tape."

One real boon is the combination of Scheduled Capture and Duration Capture. When you schedule a recording, you can set a duration of as little as 30 seconds or as long as three hours. And if you want the camera to keep recording until it either gets too hot or runs out of battery power, you can do that too.

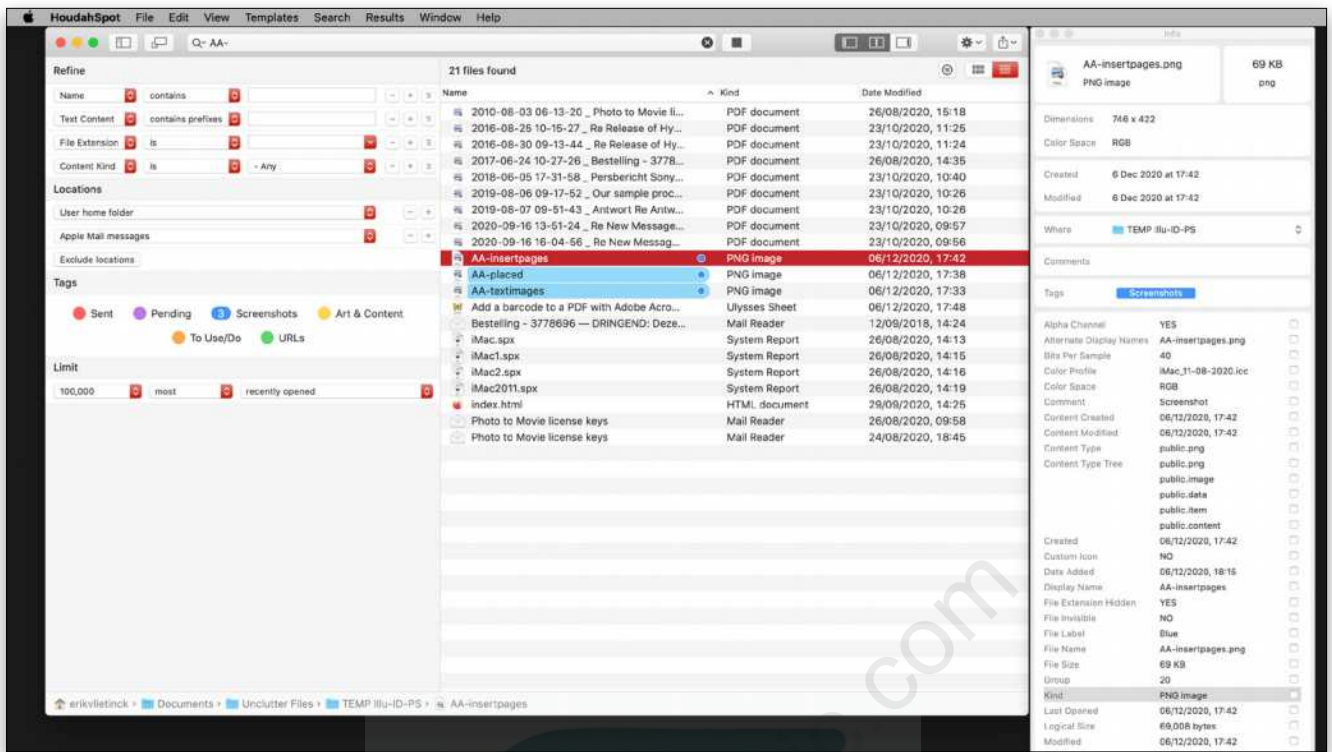
With TimeWarp 3.0, you can simply tap the screen while recording and your video will slow down to real speed with audio. It's kind of baffling when you see the results, as it does work brilliantly.

HyperSmooth 3.0 includes a new Linear + Horizon Leveling lens in-camera for smoother and straighter shots. That lens is spectacularly good at what it's supposed

to do, which is keeping shots level with the horizon without introducing any sort of artifact. For example, if you're aboard a boat on a rough sea, the boat can yaw, pitch, and roll its heart out, but the horizon will stay level long after your stomach gives up. With the optional Max Lens Mod (\$99.99), other digital lenses can apply this trick as well.

By the way, the Max Lens Mod doesn't sit over the built-in lens with protection cover. The latter can be removed, as you could with the HERO7. You can therefore also replace the protection cap with ND filters from PolarPro, which are for sale on GoPro's website (that's if they're not out of stock, of course).

Last but certainly not least, the HERO9 is the first GoPro camera that comes without plastic packaging and with a hard carry case. ■



HoudahSpot 6 for Mac

► *A Refined Way to Find Files with Spotlight* | Review by Erik Vlietinck

HoudahSpot 6 adopts the new Big Sur user interface and adds support for Macs with Apple Silicon processors. That's not all, though: Version 6 comes packed with features and enhancements that will improve your productivity.

On macOS Catalina and Big Sur, HoudahSpot searches Apple Mail messages, despite Apple's refusal to open Core Spotlight to developers. It's a plug-in that now allows HoudahSpot to include Mail message files in your search results.

HoudahSpot 6 has a nicely designed file tag cloud, which shows all tags present in the current search results, and the number of occurrences of each tag. It allows you to incrementally refine your search by simply clicking a tag. Search results can sometimes run into the thousands, which isn't very helpful. New filters help you focus on relevant files by only showing you a subset of your search results.

The first method is a filter based on file- and folder-name, or file path. The most powerful use, however, is HoudahSpot's capability to filter files based on their sharing a common property; for example, files modified the same day. You access this type of filter by opening the Info panel and checking parameters in a Metadata Filters list. You can even keep the Info panel open so you can filter more deeply by applying multiple filters. As each file type has its own set of metadata, some more extensive than others, this is a real boon for digging deeper.

In the Refine pane, many attributes now offer the "is set" operator. This operator matches files that have a value for the selected attribute. For example, you can find files that have at least one tag set as their "Tags" attribute.

And, finally, HoudahSpot 6 now also remembers recent searches, making it easy to share search configurations. ■

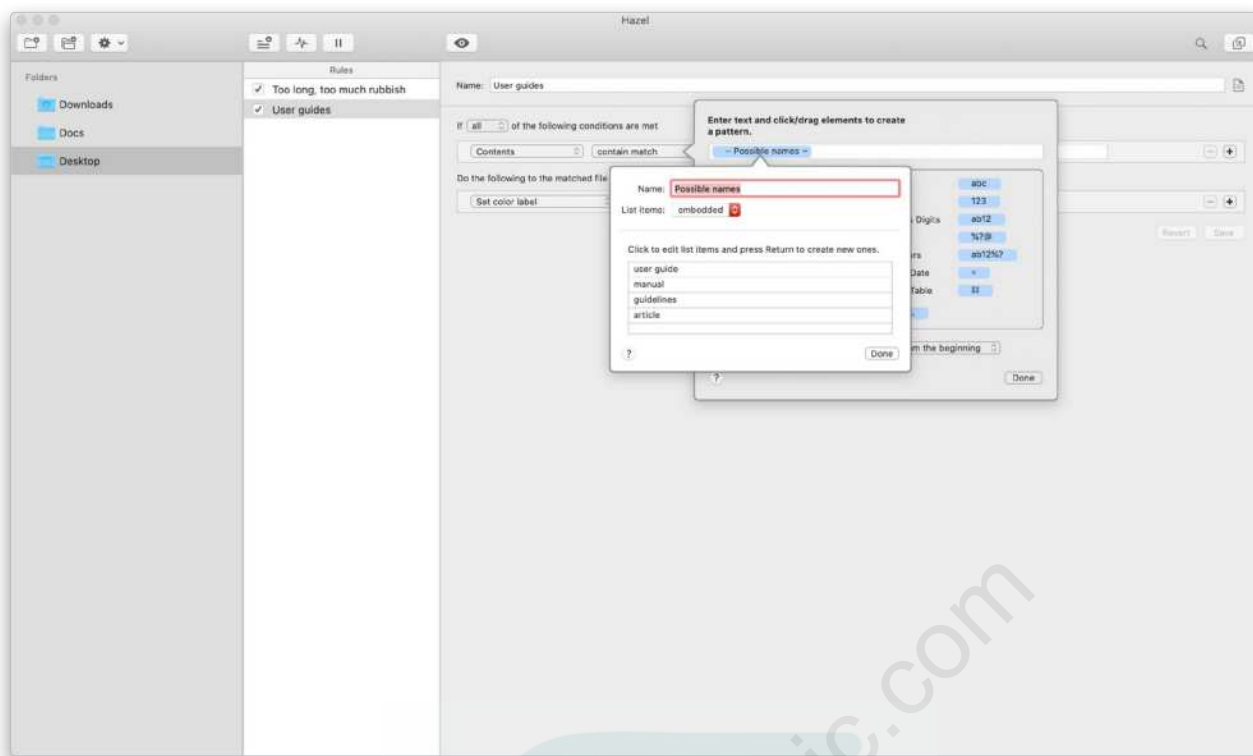


Company: Houdah Software

Price: \$34 (single user);
\$52 (family)

Hot: Apple Mail messages search; filters; tag support; "is set" operator

Not:



Hazel 5 for Mac

► *File Management Automation with Lists and Tables* | Review by Erik Vlietinck

Hazel 5 is the newest version of Noodlesoft's file and folder automation tool for the Mac that organizes files based on rules you create. It is, of course, now compatible with Big Sur, but there's a lot more to enjoy in this upgrade. It has become a stand-alone app with a detachable rule editor so that you can see two or more rules at once.

Two new features are making Hazel even more powerful: custom list and custom table attributes. With those, Hazel can do things to your files automatically which you could only dream of before.

The interface improvements are welcome: for example, you can now group rules together for organization purposes. The detachable rule editor makes creating and editing rules a whole lot more efficient too.

But the main reason why you'd want to buy (or upgrade) Hazel is because of those two new custom attributes. It's insane what you can do with them! For instance, with a table you can query a file for text in one or more columns and act upon that complex condition. Or, for example, you can command Hazel to find files that have in its filename one of a list of terms from the first column, as well as a text snippet that appears in the second column, and replace that text snippet with text from a third column. As with the list, the table can be a linked CSV (or tab-delimited) file, or you can create it right in Hazel's attributes panel.

Using lists and tables is much more productive than creating many different rules to achieve the same result. It's more efficient in terms of processor time and in terms of avoiding mistakes.

Finally, here's a boon for people who already use Hazel: You can now preview a rule, then select another rule within the same folder, and instantly see the results for that rule, as well. ■

5.0 ★★★★★

Company: Noodlesoft, LLC

Price: \$42 (Upgrade \$20)

Hot: Branching capability thanks to tables, lists; detachable rule editor

Not:



Crucial P5 M.2 NVMe Module

► *Blazingly Fast in the Right Enclosure* | Review by Erik Vlietinck

The Crucial P5 M.2 NVMe Gen 3 module is blazingly fast. The 2-TB model I received easily handles 3,400 MB/s read and 3,000 MB/s write speeds. More importantly, the P5 is capable of sustaining that speed over longer periods of time, not just bursts.

If you're going to be using the P5 in an enclosure, the one you use is important, as some may limit the speed of the memory module to avoid overheating.

In a gaming computer, the peak performance of 3,160 MB/sec read and 2,700 MB/sec write speeds made the P5 live up to its promise; however, to reach top performance, you'll need a hefty gaming PC, like a Puget Systems workstation. I took the module to my local store where they installed it in a gaming computer. The test results outperformed everything I've seen so far from NVMe modules. In systems like these, the P5 will definitely be faster than anything you've seen.

Does all this mean that, if you're a Mac user, you shouldn't buy a P5? Well, it depends. There's one very good reason why I think you should still consider the P5 NVMe even if it doesn't achieve its top performance in a Mac or an external enclosure, and that's heat.

When an SSD runs at its highest speed, it generates a lot of heat that needs to be properly dissipated. The SSD's throttle mechanism may not kick in as soon or as often as it will in a not-too-well designed enclosure where heat is allowed to build up.

In that scenario, buying a P5 will allow you to enjoy consistent high-speed levels as supported within the enclosure or your Mac, which will make it live longer and have a beneficial effect on the SSD's overall performance over longer periods of time.

The 2-TB Crucial P5 retails at \$339.99 directly from the Crucial web store. A 250-GB P5 costs \$54.99, the 500-GB version retails at \$79.99, and the 1-TB model at \$149.99. ■

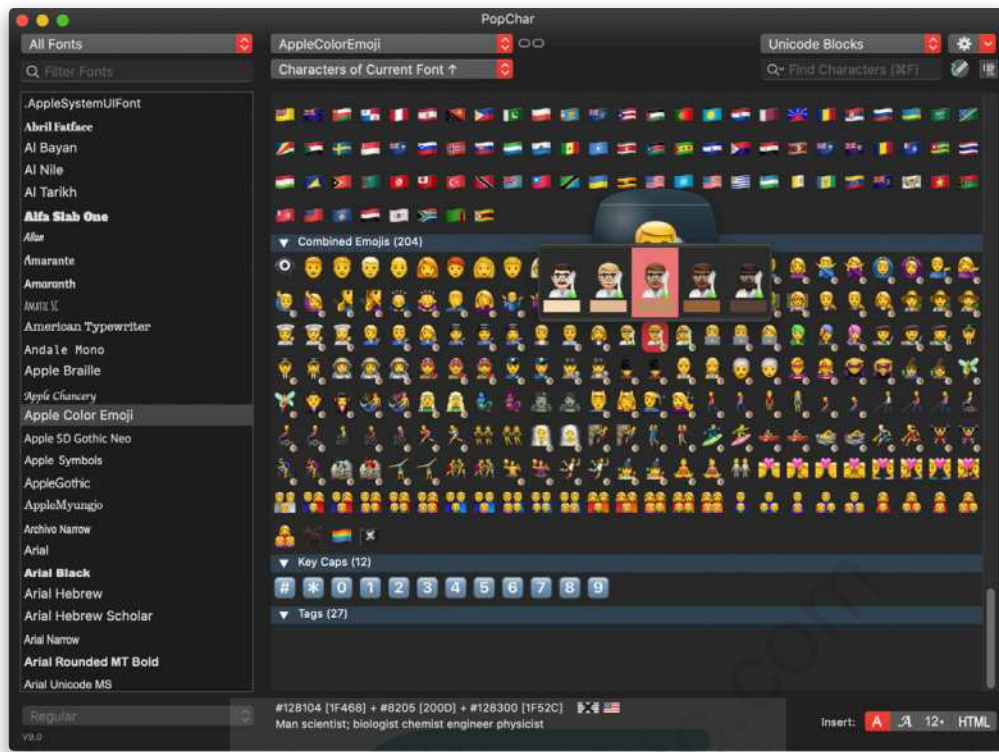
5.0 ★★★★★

Company: Micron Technology Inc.

Price: \$339.99 (2-TB)

Hot: Speed; low price

Not:



PopChar X 9

► **Must-Have Font Utility** | Review by Erik Vlietinck

PopChar X is a utility that allows you to view all the characters of any font in any of the font folders on your system, paste them in a document, view information about them, and more. (For the Windows version of PopChar, check out **PopChar Win**.)

PopChar X offers a Character info window where you'll find details about the character's encoding in various representations according to the Unicode standard, as well as a preview field showing the character with its typographic properties—a real boon for designers. In addition, the Fonts tab of the Character Info window shows a list of all fonts that contain the selected character, which is extremely useful, as not all fonts will contain all of the same characters. Instead of guessing the reason that a specific character doesn't appear in a particular font, PopChar X 9 shows you in an instant.

One great new feature of version 9 is that PopChar lets you assign one or several alternate names to characters. For example, I added a couple more names to an Arabic character and was able to find them instantly. The Rename field is big enough to add anything that makes sense to you, including comments.

Many people nowadays use emojis, and PopChar X 9 displays symbols separately that would otherwise be difficult to create, since they actually consist of multiple characters. For example, a "base character" that's modified by a symbol for a profession, a male/female symbol, and optionally a skin tone, are all simply clickable and selectable.

When I want to insert a character for which I can't remember the keyboard combination, I often find myself reaching for PopChar X. And this will only be easier and faster now that I can give those characters meaningful names. My use is pretty basic; but if you're involved in any sort of design work that uses many fonts, your use may be far more sophisticated. ■

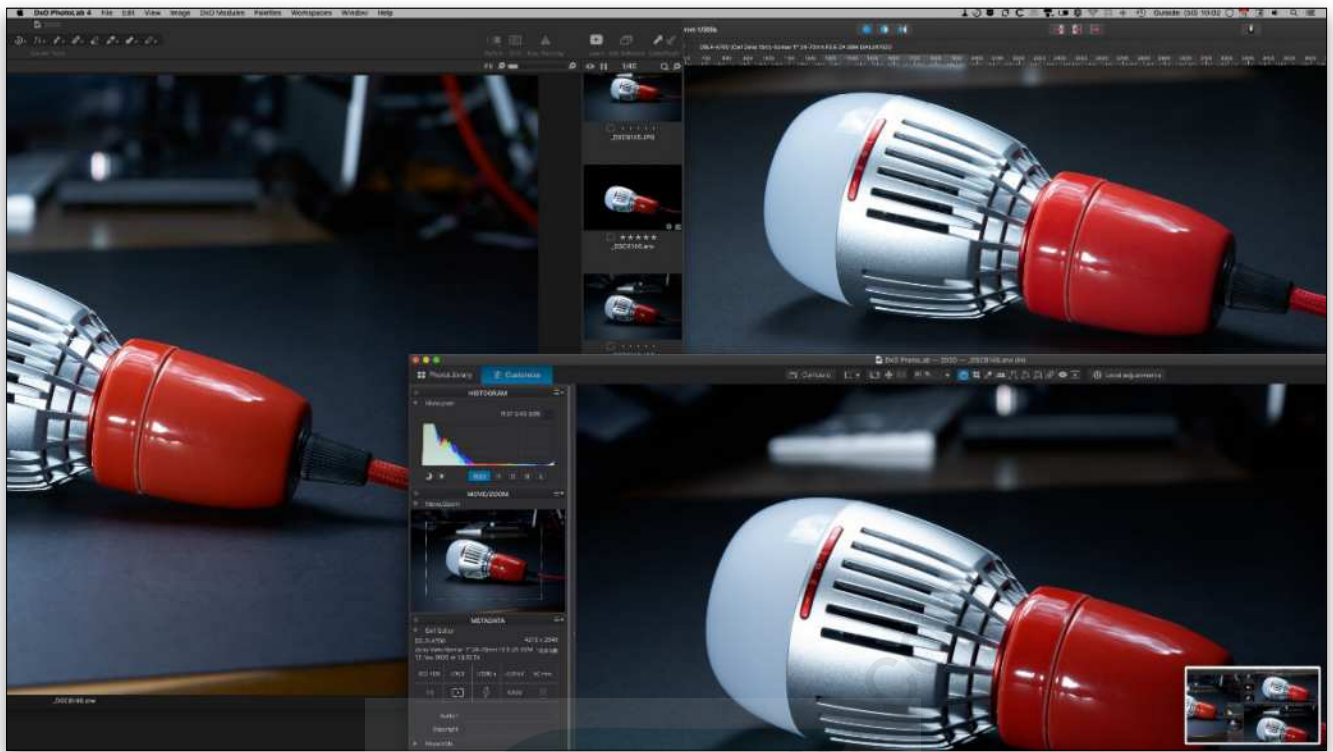


Company: Ergonis Software

Price: €29.99

Hot: Character Info; no need to remember Unicode font names; quick access to emojis

Not:



Capture One Pro 21

▶ **Speed Edit, Dehaze, and ProStandard Profiles** | *Review by Erik Vlietinck*

Capture One Pro 21's new features include Speed Edit, a Dehaze feature, an improved importer, ProStandard camera profiles for (currently) a limited number of cameras, and Leica tethering. In addition, Capture One Pro now supports HEIF images, makes it easier to adjust brushes, and has enhanced tooltips and easy access to tutorials.

Speed Edit allows you to edit images without having to click the sliders in the interface, as they use a combination of mouse movements and keyboard shortcuts. It's actually very fast once you memorize the shortcuts, especially as you can also edit multiple image variants. The Dehaze tool eliminates haze and improves saturation in flat-contrast images. As with many of these Dehaze tools, it inevitably shifts colors in your scene. The importer has a much larger import window with high-resolution thumbnails, better descriptions of import destinations in catalogs, an option to select multiple folders from which to import simultaneously, and an option to select images directly in the Folder Browser. ProStandard profiles are a new type of camera profile that should deliver a better transition between colors of different hues, and a better retention of colors when applying image adjustments. And they should enable more standardized colors across different camera models.

With regard to ProStandard profiles, are they [the company] actually saying that the current state of affairs of the Capture One RAW development isn't really the best you can get out of your camera? I always thought the difference between RAW editors is due to what we'd have called a difference between labs in the film development era. But no, the new profiles are said to be particularly suitable for portrait photography and product photography of subjects with saturated or otherwise challenging colors, such as orange and neon colors, although the demos in the live webinars did include photos of landscapes with blue skies. ■

4.5



Company: Capture One

Price: \$299 (for all cameras and no Styles included); \$129 (for Fujifilm, Sony, or Nikon cameras only and no Styles included)

Hot: Speed Edit (can result in a very, very fast workflow); the new Importer

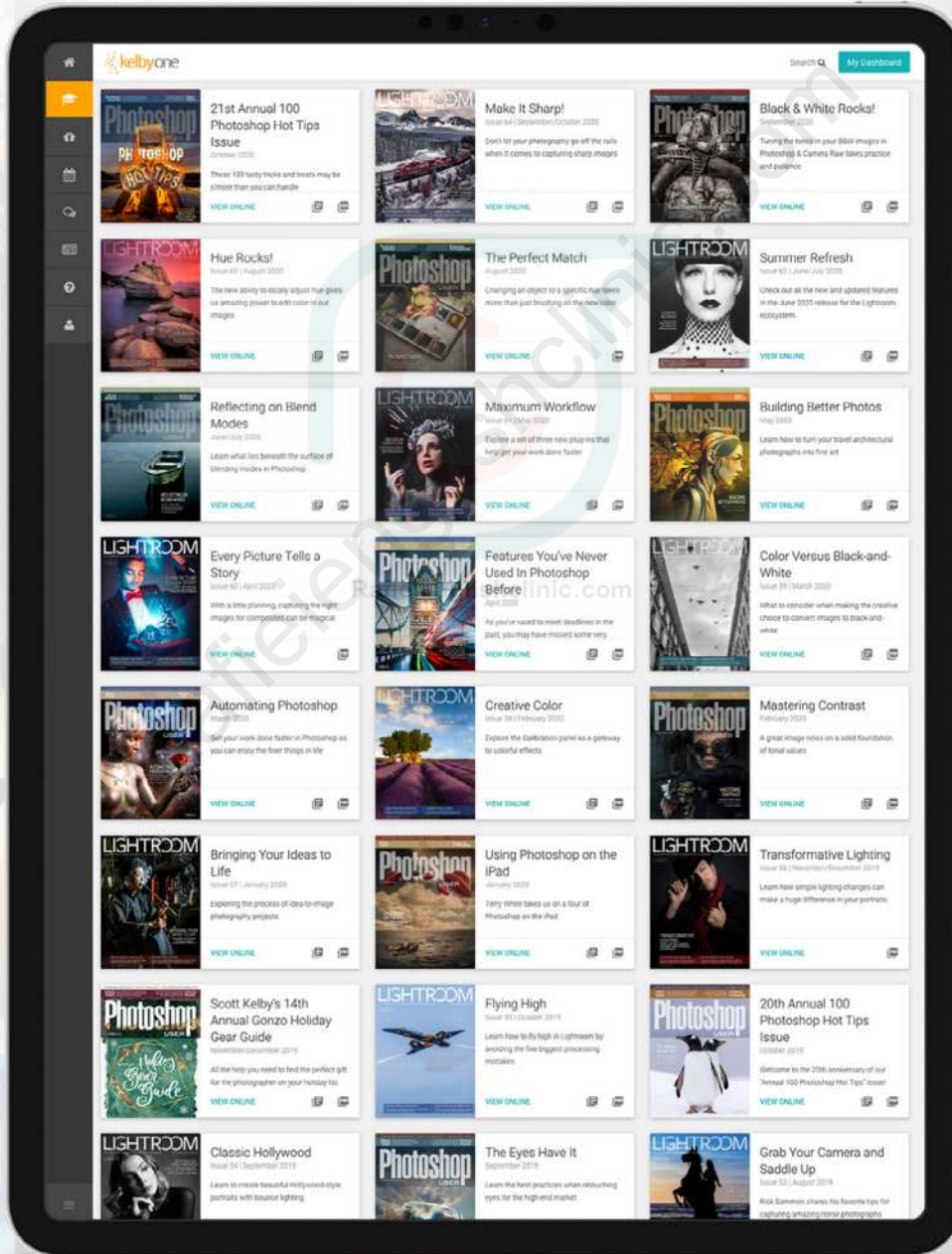
Not: ProStandard profiles: what are we to think of them?

A vast library to help you

Develop

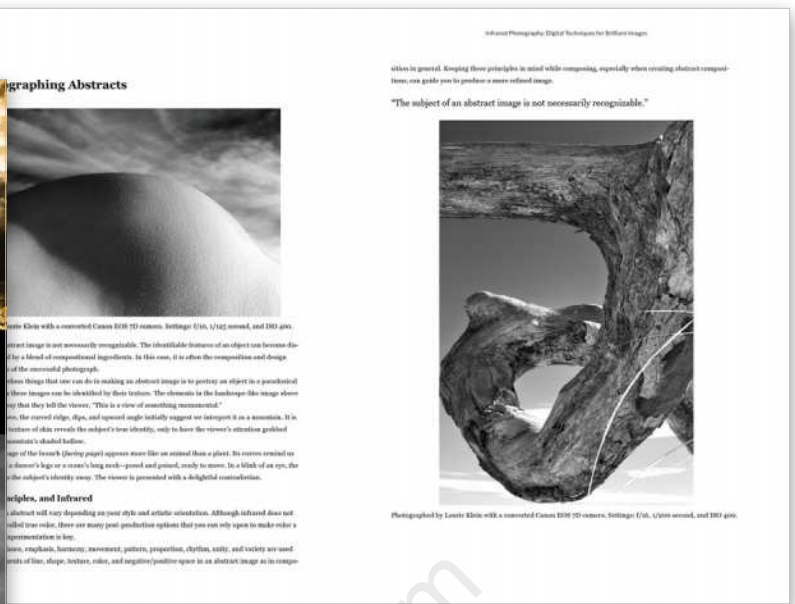
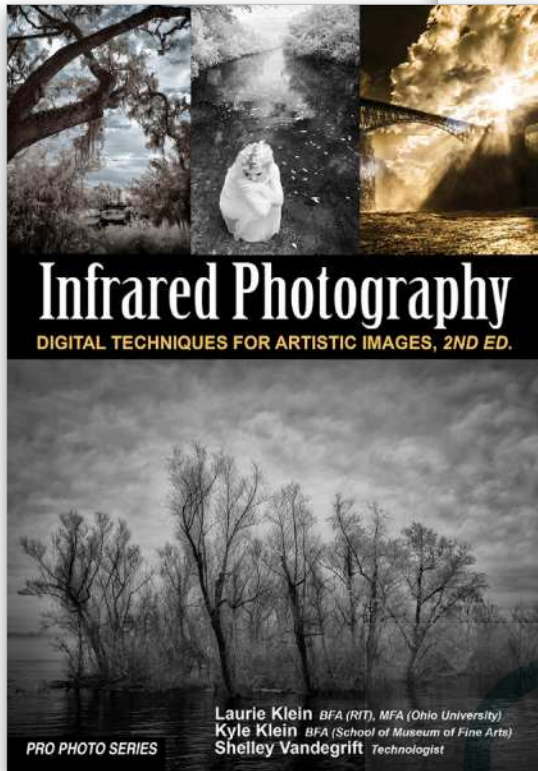
your images, your skills,
and your photographic vision!

KelbyOne Plus and KelbyOne Pro members can search, read, and download 150+ back issues of *Photoshop User & Lightroom Magazine*



 **kelbyone**

where photography clicks



Infrared Photography: Digital Techniques for Artistic Images, 2nd Ed.

► *By Laurie Klein, Shelley Vandegrift, and Kyle Klein | Review by Peter Bauer*

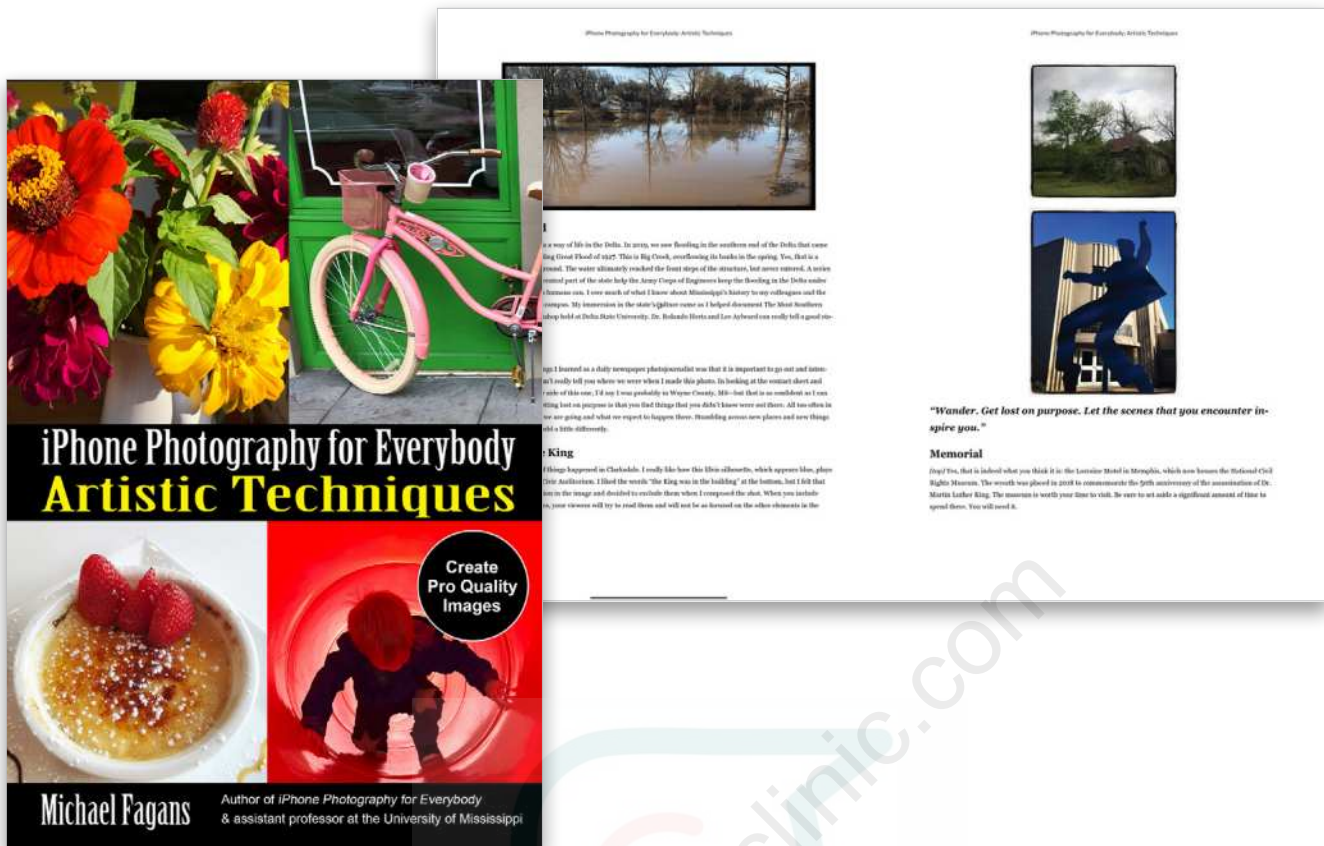
This book will walk you through the process of capturing images in the infrared spectrum, from selecting a filter and/or converting a camera to infrared, through the settings that differ from those with which you're used to shooting, to the characteristics of various subjects, and even how those characteristics vary with the seasons. You can get started with infrared photography by purchasing a special filter or you can have one of your cameras converted to full-time, infrared use. You'll learn the importance of the histogram, why you should capture in RAW rather than JPEG, and the difference between lens flare and hot spots. The authors then explore and explain infrared consideration for various landscape and nature subjects, as well as considerations specific to infrared and people (including makeup and tattoos). A section on capture and composition includes subjects such as bracketing and perspective. Postproduction and workflow are also covered. ■

5.0 ★★★★★

Publisher: Amherst Media

Pages: 128

Price: \$49.95 (paperback); \$14.99 (Kindle)



iPhone Photography for Everybody: Artistic Techniques

► *By Michael Fagans | Review by Peter Bauer*

This book consists almost exclusively of the author's photos and a paragraph or two of description. Like the other eBook version of the book reviewed in this issue, the images can be enlarged to see more detail. Unlike the other book, this one has no information about any settings used when capturing the images. The vast majority of the advice and "Ten Tips" sections pertain to photography in general and are not specific to the iPhone. In fact, I found only two direct references to iPhone photography: "Wipe your iPhone lens with a soft cloth when shooting in the rain," and "Travel light. Leave your bulky camera at home and learn to make the most of your iPhone camera." Reading this book I couldn't decide whether to describe it as a general photography book or simply an author's vanity project, showing off his own pictures. It's definitely not a guide to using the iPhone's camera. ■



Publisher: Amherst Media

Pages: 128

Price: \$29.95 (paperback); \$14.99 (Kindle)



Happy New Tips to everyone! I mean, Happy New Year! (I guess I have tips on my mind.) Seriously, though, here are some nice Photoshop tips for you to kick off 2021. Let's hope it's a better year this time around.

GIVING EACH SMART FILTER ITS OWN MASK

Smart filters are better than regular filters, and not just because they have "smart" in their name. A smart filter lets you change the settings at any time, even after applying them. You can change the Opacity, blending modes, or the filter settings. One other thing: Smart filters have a layer mask, so you can paint the filter exactly where you want it.

People often ask if multiple smart filters on the same layer can have more than one mask. No they can't; if you apply more than one smart filter to a single layer, that one mask controls them all. If you absolutely have to have more than one filter on a smart object and mask them differently, there is a workaround.

Apply your first filter to the smart object layer and paint on your mask. Now Right-click on the smart object layer in the Layers panel and choose Convert to Smart Object again. Apply your second filter and it will become a new smart filter with its own mask. The original smart filter is nested safely inside the smart object you just created. Sneaky huh? The best part is that you can keep going, just like Russian dolls.

CHANGE ALL THE FONTS AT ONCE

Have you ever worked with a document that contains multiple fonts, and you wanted to change some or all the fonts? If you were thinking ahead and created paragraph and character styles, good thinking, you can skip this tip. For the rest of us who aren't the Marie Kondos of Photoshop, here's the tip: Choose all

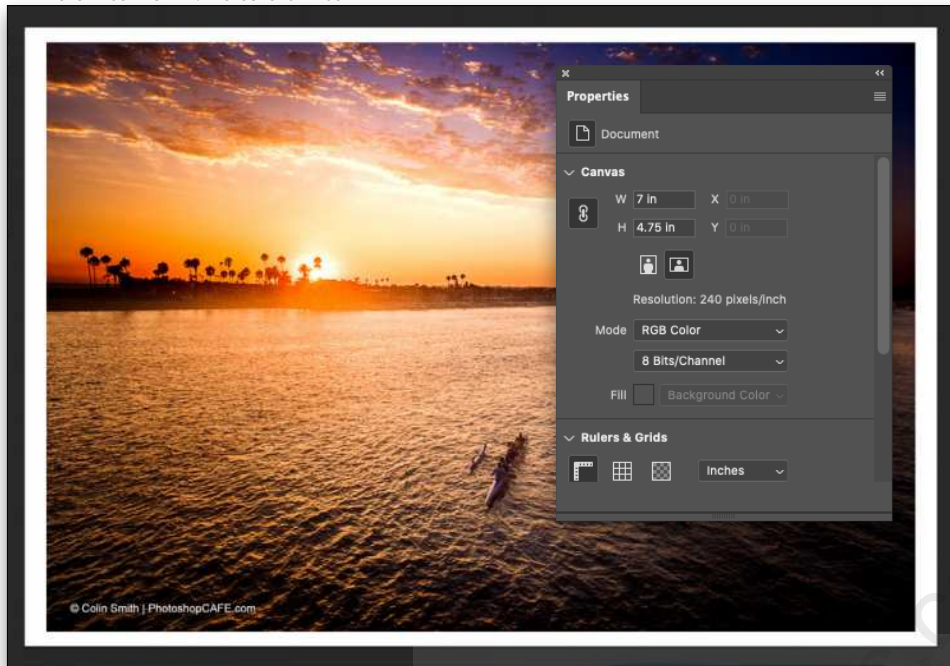
the type layers you want to change in the Layers panel by Command-clicking (Ctrl-clicking) on each layer to highlight it. Go to the font menu and start changing things. Notice all the selected type layers change at the same time.

ADDING A DOUBLE OR TRIPLE STROKE

There are different ways to create a stroke (or outline) around an object. For this tip, we're going to use layer styles because we want to outline our text with multiple strokes. (It's kind of a 70s throwback thing that's hip again). Click on the little fx icon at the bottom of the Layers panel, select Stroke, and set the Size, Position, Blend Mode, and Color. Now, to create a second stroke, click the plus to the right of Stroke in the list on the left side of the Layer Style dialog. Choose the bottom instance of the stroke and change its Size and Color. You won't see anything until it's wider than the stroke on top, because the one on top is hiding the one below it. Rinse-and-repeat and you have multi-stroked text.



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PUT A BORDER AROUND AN IMAGE QUICKLY

When you're framing a photo, you might want to put a white border around your image to create a matte effect, or there could be a zillion other reasons you want to add a white border around your image. While there are many ways to do this, here's the fastest way known to man (this only works on a flattened image): Open the Properties panel (Window>Properties). Where it says Canvas, type in a new width in the W field that's larger than the original size. Click the chain link (if it's not already turned on) to the left of the field to link it to the Height field so it changes too, and press Enter. Boom! Instant border and it's always white, no matter what the Foreground and Background colors are set to.

If you're working on a multi-layered document, you can use the Crop tool (C) to add a border. Just drag the crop boundary outside the edges of your document; yes you can crop an image larger. It will use the Background color to set the border color. A third option is to choose Image>Canvas Size. Click Relative and enter your extension amount. As you can see, all of these will get the job done, but the first method is the fastest.

CLEANING UP LAYER MASK GRADIENTS ON OBJECTS WITH DROP SHADOWS

Have you ever used a gradient or brush on a layer mask to fade an object that has a Drop Shadow layer style? It might be annoying because the blended area

looks muddy, as the layer style blends too. Here's a trick that only super-special people know (I guess that makes you a member of the club now). Double-click on Drop Shadow in the Layers panel to open the Layer Style dialog, and choose Blending Options near the top on the left. You'll see a checkbox that says "Layer Mask Hides effects." Turn on the box and bingo! The gradient or blended area is nice and smooth and not dirty anymore.

WAIT, THERE'S MORE!

Did you know that Photoshop comes with a free library card? Yup, there are tons of brushes, styles, shapes, gradients, patterns, and color swatches. First, go to Window>Patterns (or whichever asset you want to work with). The panel will open and it contains some, but not all of the presets that ship with Photoshop. If you choose the flyout menu (three horizontal lines) at the top right of the panel, you'll see an item that says "Legacy [preset name]." Select that, and then scroll down to see all the new items available for your immediate use.

SAVING SELECTIONS FOR LATER USE

It recently came to my attention that a lot of people don't know this old trick, so here's a reminder if you've either forgotten or just didn't know: how to save and load selections. If you've made a selection that you may want to use again later, go to Select>Save Selection, give it a name, click OK, and now you're ready. When you need that selection, go to Select>Load Selection and choose the name of the selection you saved. Now the selection is turned on again.

Okay, here's where it gets fast. Open the Channels panel (Window>Channels). All your saved selections are shown as separate channels. Yup, all Photoshop does is create an alpha channel whenever you save a selection. This is useful because now you can load these selections super fast. Hold down the Command (PC: Ctrl) key, click on the channel thumbnail, and the selection will turn on. ■

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Learning Light

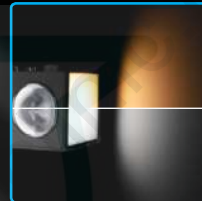
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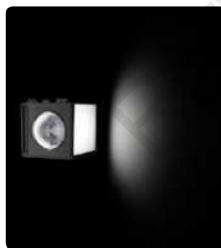


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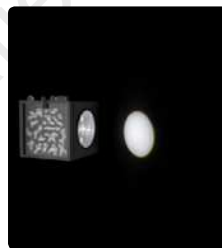
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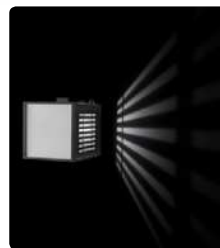
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