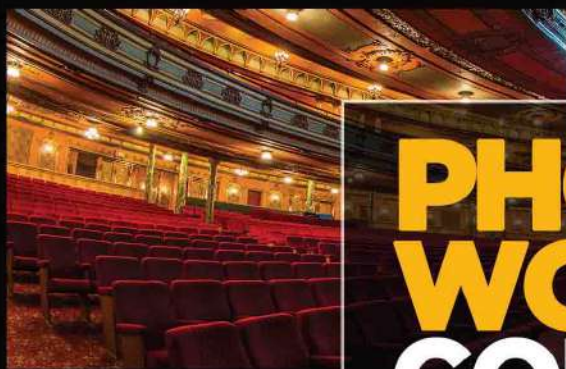


DAY 1 | THURSDAY, MAY 31<sup>ST</sup>



# PHOTOSHOP WORLD 2018 CONFERENCE WORKBOOK

MAY 31 - JUNE 2 | ORLANDO



rockynook

TAMRON

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## Modern Day Wildlife Photography

With MOOSE PETERSON



### Moose Peterson

*Wildlife Photographer, Author and Educator*

Moose's true passion has always been and remains photographing the life history of our endangered wildlife and wild places. Since 1981 he and his wife Sharon have dedicated their lives to this pursuit. Educating the public about our wild heritage is their hallmark. Moose's aviation photography has the same goal of preserving our aviation heritage and the freedoms they protect, pictorial and oral for future generations. Along the way Moose has been honored for his photographic passion: a Nikon Ambassador USA, Lexar Elite Photographer, recipient of the John Muir Conservation Award, Research Associate with the Endangered Species Recovery Program, just to name a few. He was part of Epson's Finish Strong ad campaign. Moose was the creative producer/photographer of his acclaimed film: *Warbirds and The Men Who Flew Them*. He shares his knowledge through his writing, being published in over 143 magazines worldwide, author of 28 books including his latest, *Photographic FUNDamentals*, *Taking Flight* and best seller *Captured*. He lectures across the country to thousands upon thousands of photographers every year. One of the original Nikon shooters to receive the D1 in 1999, Moose embraced this new technology, becoming the only wildlife photographer in the world to shoot strictly digital in the early years. While a beta site for all the major hardware and software manufacturers, Moose continues being a creative innovator of new techniques both behind the camera and the computer, which is the driving force behind his photography and goals.

There are so many good wildlife photographers out there today, wow! That is so cool and is a celebration unto itself. And yet, we need more! We need the next generation to come up, tackle the genre with a determination of craftsmanship and love to share to make a difference in our world. I'm often asked why I say I'm not an "eyeball" wildlife photographer but a visual storyteller. I'm often asked what's the difference. Well, here's my answer in a long-winded explanation wrapped up in simply saying, modern-day wildlife photography.

### Passion pays?

It poured all night! The blind leaked and it was like a Chinese water torture as the drops slowly dropped on my forehead as I tried to shrink down into my sleeping bag to stay warm and dry. The evening before, the shoot had been a total zip as in, didn't take a single frame which is a first in five years. We hoped the morning would be better but so far, it wasn't looking too good. By the time the alarm went off, the foot end of my sleeping bag was soaked and I was not a happy camper. In the dark, we slowly got ready for the sunrise and as the light started to grow in the east, we opened the window of the blind. There out on the Platt River were the Lesser Sandhill Cranes, thousands of them. Then at 06:45 before there was enough light to shoot a Bald Eagle glided down the center of the river. In front of him the thousands of cranes raised from the water and left so a couple of minutes later, all we had in front of us was water, not a single bird. After being locked in the blind for fourteen hours, we didn't have a single image!

Later that day finds us back, locked in the blind at 4:30 PM. There are no storms in the forecast so at least we'll stay dry but we still have at least sixteen hours locked in the blind to look forward to. After a few hours, the cranes started flying by as they leave the fields they have been feeding in and look for

### notes



where they are going to spend the night on the river. It's never the same place day to day so it's sheer luck if they land in front of your blind. Then the first crane lands and it's within lens reach and within another ten minutes, there are five to ten thousand cranes in front of us. It was the most spectacular sunset we'd ever experienced in the blind as the cranes came into the river. By the time the sun rises the next morning, there are at least fifteen thousand cranes in front of our blind and after five years of working towards this moment, it has finally presented itself. Within the next ninety minutes, three thousand images are in the can of a spectacle that is like no other on the planet!

### **The goals of a wildlife photographer**

Wildlife photography is so much more than just the one lucky or planned single click portrait. Don't get me wrong, there is nothing wrong with serendipity when it produces the killer image. It's just that the long-term rewards from wildlife photography come from the long-term investment in the knowledge and pursuit of our wild heritage. My point to this story is that this whole experience came about because I got close physically and used optics to isolate! I got close because I work with biologists involved with this endangered species. I got close because of over a decade or working with kit fox at the den, which has earned me the respect and trust to be at the den of an endangered species. I can't imagine doing anything else with my life! This is the lost art of wildlife photography.

Way back when we were really young, we all had that one influential English teacher. The one thing mine pounded into my head was a very important lesson. "To write about a subject, you have to know the subject." Wildlife photography

## Modern Day Wildlife Photography

With MOOSE PETERSON

notes

is EXACTLY the same! You've got to know your subject to get close physically. I can't stress that enough! If you want to make the most of your short lens or get the most out of your telephoto, you've got to know the subject. You can cut the distance between you and the subject by HALF if you know basic biology. It's what I lump into the phrase basic biology. Now keep in mind I've never taken one class in biology, I've learned it all in the field, working with the best biologists in the world and being a student of wildlife. Without any further ado, let's get to it!

### Knowing Basic Biology

Where's the best place to start absorbing basic biology? From that favorite armchair, of course. Learning basic biology can be done by simply watching television. This day and age, there are really lots of great programs (and some that really suck, especially on grizzly bears) that can aid you in your quest for knowledge. Though many nature programs are staged, the actions of the wildlife are nonetheless genuine. The learning that can be done by watching and observing is amazing! I still watch and learn from them.

There are many examples of the great programming, such as numerous excellent programs on hummingbirds, one of my favorite subjects. By watching them on television, we can see how they approach and retreat from a flower when feeding. We can also get a feel for how long they spend feeding on one flower. We can take this knowledge into the field and prefocus and preframe on a flower in preparation for the bird's arrival. By understanding that they come in low to a flower and hover, we've increased our opportunities to successfully photograph them!



## notes

One area of photography most wildlife photographers don't venture into is nocturnal. If you want to see what you're missing, ideas of where to go and when and what you might find, just watch any one of the many great programs on nocturnal wildlife. I have taped many of these programs strictly because of the insightful information they contain. It has saved me years of painful trial and error, working with a truly unseen subject!

There is more learning to be gleaned from watching television. The moving images on television provide insight into the animal's behavior and how it uses its habitat. It gives hints as to the time of day the species is active and any associated problems, photographing during that time of day. The observant TV watcher can see how the species communicates its actions prior to executing them, something that all wildlife does that we can use to our advantage! It can even provide possible clues where to go to photograph that particular species. You need to start filling the shelves of your mental library (and office library as well) with what I term nature trivia. Reading is the best way to do this. There are, for example, many excellent magazines on birding. Birder's World and Bird Watcher's Digest are two excellent magazines that discuss the world of birds, where to find them, their habits and in many cases, how others have gotten close to them. (Unfortunately, comparable magazines devoted to mammals aren't available but you might try Nature, Smithsonian or Natural History for their occasional look at mammals.)

These are great beginning references, but there are even more specialized magazines called journals, which provide a wealth of information (many can be found on the web as well). The AUK, The Condor, Journal of Mammology and Journal of Conservation Biology plus tons more are written by the scientific community for peer review. It isn't necessary to be a rocket scientist to understand what's written. The methods section of these papers are particularly useful.

In this day and age, the web can be a killer locale to find biological material. Do a search for the species name, birds or mammals in general as well as the state game department where you live. The real trick to getting the most out of these pages is to READ them carefully and explore the links they provide. Too many folks want instant answers from a website and do not take the time to read and explore them. I can guarantee you that the web is an incredible wealth of biological information you can find and trust. I know I do on a nearly daily basis.

For example, suppose you want to photograph the nocturnal habits of a kangaroo rat. Look up kangaroo rat in general or the specific species in the index and find the papers that deal with that topic. Next, the method section in that paper will outline how kangaroo rats are found, what is used to lure them, what time at night they come out, what time of the year is best to see them and if there are any special precautions needed to protect their welfare. A further

## Modern Day Wildlife Photography

With MOOSE PETERSON

notes

reading might reveal such added insight as key behavior to anticipate and photograph. In fact, if you search on this particular subject on the web, the majority of the time you'll find the articles illustrated with my kangaroo rat photos. The info is out there in book, magazine, journal and web form. You've just got to do a little homework!

Reading specific books on a species to be photographed will further open doors to its biology. One of the wildlife photographer's greatest resources is the library of the local natural history museum. I was very fortunate to have one of the best in Santa Barbara where I spent hundreds of hours reading. Librarians in these specialized libraries can point out the most current books on the species you're researching and in many instances know of current articles and other resources available to aid you.



Many state wildlife departments (such as California Department of Fish and Game in my home state) and the U.S. Fish and Wildlife Service publish reports on a wide variety of topics, covering our natural heritage. Many of these free publications can add a great deal of understanding of basic biology. This is one of the greatest untapped resources available to everyone. They also have huge websites with many of their own journals and biological descriptions online. One note of caution, these sources are usually dated by the time you read them. Check the published date of the books and the dates of the research in the journals. Even though the information was extremely accurate when it was done, don't think of it as the final word on the subject. I can't remind you enough, this is a constant learning process, no one has all the answers!

## notes

I personally have a huge library of reference books in my office (NHBS Environmental Bookstore is my secret source <http://www.nhbs.com/> for books). There are a number of publications that only a crazed soul like myself would want, but others are basics, which all wildlife photographers should have on their shelves. The first is a bird identification book such as Sibley's or the National Geographic's. This should also include volumes on mammals, reptiles or insects if that's your interest. Not only do these books tell how to identify a particular species, they also provide general biological information.

Those who are interested in birds must have A Field Guide to Nests, Eggs, and Nestlings of North American Birds. This book provides critical information on the nesting biology of all the birds in North America. It gives nest location and season, incubation, nestling and fledging times, parenting behavior and much more. This is a must in every wildlife photographer's library!

Before you even leave the house, become a general expert on the species. Once you leave the house, you can compare what you've read with what you're seeing and fill in the holes not covered in your reading. One thing most rarely gotten from book learning is generally termed as "reading sign."

Reading sign is really no more than observing and understanding what wild-life are communicating. A good example involves raptors and their defecation. Just before a raptor (hawk, eagle or owl) is about to leave its perch and take flight, it will get rid of a little extra weight by defecating. So, when approaching a raptor and it defecates, be aware it's about to take flight and take the appropriate action.





## Modern Day Wildlife Photography

With MOOSE PETERSON

notes



On that same note are the clues whitewash leaves behind. You find a locale with lots of whitewash, what does that tell you? You know it's a place where a raptor often perches. You want to get the shot, you just need to wait. What about whitewash and little pieces of bone or skull, what does that tell you? It tells you that it's a perch for an owl more than likely. What about finding a lot of whitewash on the ground at the base of a tree? If you look up the tree to find the source of the whitewash and you find a nesting cavity, you've found an active nest. This is how I found a nesting Northern Sawwhet Owl's nest one year. Reading sign doesn't require putting on a coonskin cap and becoming Davy Crockett. Listening to the call of a bird, tracking its origin and retaining the information is lots of fun. Learning calls can also be key in knowing if an owl is in the area and if jays are mobbing the owl. This is just one example of how easily detected and useful sign can be in photography.

Reading sign also comes in direct forms. When approaching a wild animal, it communicates in no uncertain terms what it's feeling about your encroachment. The one thing we hope to see and have communicated to us is the one time glance by the critter and then a return to activity. It is only by careful study and observation of the subject can we safely and successfully get close to the subject! Getting close requires that you always, always, always watch the subject! They will tell you, I guarantee you, always just what they're thinking. The trick as it were, is to be able to read that sign!

I've already mentioned how raptors defecate before taking flight. Many birds will fluff up their feathers when they're uncomfortable. Some birds will change



## notes

which foot they are standing on prior to leaving. That's if they don't just start moving away. Many times, birds do what is called displaced aggression. When a bird is feeling stressed by an outside presence, it will act very nervously and take out its frustration on a mate, another bird, twig or leaf.

Mammals have various ways of showing their discomfort, most being communicated through the eyes and ears. If you're working with a cow Moose and she lowers her ears, you'd best know she is not just disturbed but is probably pissed off. A good example of this can be found in the elk photos that follow.



### **No photograph is worth risking the welfare of any subject!**

Knowing basic biology enables you to understand the signs I've just mentioned plus the hundreds of others that let us know we're doing something right or wrong. This prevents careless accidents and injury to wildlife. As I said, knowing basic biology is just understanding what wildlife is communicating.

The biggest photographic benefit in knowing basic biology is getting close physically. By knowing what a critter might be communicating you can act accordingly, which includes knowing which direction to head or not, as well as how close you can get. You still might be wondering just how this all falls into place, basic biology and getting close physically, so let's discuss a couple of scenarios.

During the spring, wildlife does what comes naturally, the birds and bees thing. During this time of courtship, males especially are interested in finding a mate. (Sex is one of the best things to have on your subject's mind when you're trying to get close physically.) During this time of, let's call it preoccupation, males throw caution to the wind and for photographers, this means getting in close physically is a whole lot simpler.

## Modern Day Wildlife Photography

With MOOSE PETERSON

notes



Understanding the different bird species styles in attracting mates is of enormous value. Each species has a different methodology of attracting a mate. If it's drumming from a particular log, then you have an idea where to set up. If it requires singing from atop a perch, once you find that perch, you know the male will constantly return to it. Males establish territories quite often and defend them against other males. They constantly traverse their territory singing from chosen perches. Knowing this, you can find the best perch for photography and set up on it instead of chasing the bird.

During the nesting season, knowing basic biology permits you to sleep in. Males tend to sing when there's sun and it's not windy or breezy. When that alarm clock goes off and you look out your window and you don't see the sun or it's breezy, you can go back to sleep, knowing that the males won't be out singing. Just be sure that the weather at your house is the same as that where the birds live and you'll be OK. This doesn't hold true though, at other times of the year nor for mammals.

Certain species only display their special ornamentation during the breeding season. The male Greater Sage Grouse only fans his tail and inflates his air sacs for a brief period during the spring. The male Red-winged Blackbird only flashes his red shoulder patches during the spring. If the goal is to capture these seasonal shows, you'd better understand when and how these species display to attract their mates.

Mammals are a little more difficult. Males don't tend to flash bright colors or sing from atop a perch. Mating also takes place for many mammals in late fall rather than in spring as with birds. Elk bugle for mates and have their shoving matches

## notes

in late fall. The mighty clashes of bighorn sheep ring through the mountains in late fall as do the sounds of tangled mule deer antlers. Be aware that mammals with antlers (deer, elk, moose) shed their antlers in late winter to early spring. Photographs of a bull Moose with a large rack are best shot in late fall once they have shed their velvet and are in their prime. A bull without its rack at first glance by the public looks like a cow. If you want a bull photo, then you need to be at the right place at the right time to capture the rack!

You won't miss events if you keep in mind you live on a round planet. In Alaska, in the northern latitudes, for example, the breeding season for birds runs typically from June to July whereas, in Southern California and Florida, it's more likely to be in early April. Doing basic research on the nesting or mating biology of a species will reveal such information thereby preventing the mistake of traveling to a region for events which are past or have yet to occur.

There is really a threefold benefit to knowing basic biology: getting in close physically, getting better photographs and protecting the welfare of the wildlife. Getting in close physically is an obvious benefit to better photographs. Simply by cutting down the distance between the subject and the camera by half, a 400mm lens can have the effective magnification of an 800mm lens. But understanding basic biology has other, potentially greater benefits than just getting in close physically for better photographs.



One of the greatest benefits of understanding basic biology is knowing when an event is going to happen. One of the biggest reasons I work with biologists is because their knowledge aids me in capturing those unique moments on

## Modern Day Wildlife Photography

With MOOSE PETERSON

notes

film (as well as in safeguarding the species' welfare). Let's face it, only so many wildlife portraits can be taken. The most exciting photographs and challenges in wildlife photography come from capturing the wildlife in action. If through basic biology an understanding that the subject is communicating its next action, capturing that action on film is not such a challenge. Knowing that a subject is going to move and having an idea what direction and when you can have yourself and gear ready in a heartbeat to capture it. You'll find that learning basic biology not only benefits your photography but also it's fun! This seems so obvious, yet it's still one of the greatest untapped principles in wildlife photography. Set your camera's motordrive to Continuous!

A heron is in the Everglades standing perfectly still in the water with a gaze piercing the surface. You'd better have that motordrive set to astro blast and the metering set because at any second that heron is going to stab in the water to catch a fish. This means you need to be prepared! You need the fastest shutter speed available, enough room in the frame for the neck of the heron to grab the fish and not be out of the frame as well as any other compositional considerations you need to make prior to the action. Knowing basic biology has you prepared to capture the event!



A coyote prowls a meadow. Suddenly it stops and cocks its ears straight forward. Slowly it looks down, pointing its nose like an arrow. Once again, have the camera's motordrive set to astro blast, metering set and room in the frame for the coyote to first jump up and then out. By its movements, the coyote is telling you it's heard a vole and is zeroing in on the noise. Homework is done, you know coyotes pounce on prey like a cat, up and then out. Know your basic biology so this marvelous event goes home on film and not just as a memory!



## notes

You'll get better photographs by knowing basic biology and proper equipment selection. You should only travel into the field with the equipment needed for that particular shoot. For example, you probably wouldn't use a 600mm lens to photograph a hummingbird's nest or try to use a 200mm to photograph an eagle's nest. Likewise, going to photograph kangaroo rats, you wouldn't go without a flash. Understanding the basic biology of the subject lets you prepare for any possible problems that might arise when photographing it. This, in turn, allows you to travel light, carrying only the equipment you need. The moral is, take all your gear with you to the locale but only take that equipment into the field that solves the immediate problems of getting the particular photograph. The welfare of the species is the biggest reward in understanding basic biology. Ethics in wildlife photography is a gray area where there are no written guidelines for every possible situation. But the gray area never has to be a problem if you understand basic biology. You'll never stress or harass wildlife (which is illegal and ends up showing in your photographs) if you understand what it's communicating. You'll never worry if you were responsible for a nest failure or a young calf being taken as prey if you understand basic biology. You'll never have to worry that you're part of this huge problem rather than part of the solution!



Basic biology can also add to your personal protection. A grizzly mauling a photographer, this is nearly an annual event and has always been the fault of the photographer doing something they should have known not to do. An elk or bison goring a photographer, a rattlesnake biting a photographer. - these need never happen if the individuals understand basic biology. You can get close enough to Bison in Yellowstone to photograph them with a 20mm, so why take the risk when you know they just love goring tourists! And for goodness sake,

## Modern Day Wildlife Photography

With MOOSE PETERSON

notes

never chase a bear, especially a grizzly over a ridge. Not only are you risking your own safety, but that of the griz if the grizzly does anything to protect itself from you. No photograph is worth risking the welfare of any wildlife!

### Techniques

Success in getting close starts before leaving the house. Aftershave, perfume, scented deodorants, scented laundry detergent and other unnatural scents won't help in getting close. They don't guarantee you won't be able to get close, but they can make the difference when you're working with an already shy subject. Picture the dirt cloud that surrounds Pig Pen and then imagine it as a scent and you have an idea of the cloud of smells around you. I'm not saying leave the house never showering or washing your clothes or the need to roll around in the dirt once on site. I'm recommending unscented products. Leave smelling good for when you get back home. Rolling around in the grass or buying hunting scents are not required to get close. Just be neutral smelling.

The next consideration is the equipment you're dragging, I mean carrying, into the field. You should be carrying only the equipment you need for that particular photographic adventure. What about those times when you're just going out to see what's about and have nothing specific in mind to photograph? You should still take what you'd use for photographing either birds, mammals, flowers or bugs but not your whole camera bag. The goal is to minimize our own profile so we blend in better with the world around us.

One of the great benefits of shooting digital is the ability to slim down! Not having to wear a photo vest with bulging pockets of film, sticking out from my side and making noise is just fantastic! I can carry nearly the equivalent of 100 rolls of film in a case that fits into a shirt pocket by shooting digital. I wear a small fanny bag that hides behind me so my profile is as small as it can be while still leaving me able to operate photographically.

I once watched a photographer loaded to the gills with equipment approach an incredible scene with two gray foxes. They were completely wrapped up in playing in the sun and had no idea that anyone was watching. Since the other photographer had seen them first and was already approaching them, I just stood back and watched the moment. Well, he got right up on the foxes and had a great shot in front of them. He slowly and properly took his tripod-mounted rig from his shoulder and set it down. Just then the camera bag, hanging from his shoulder slipped down his arm. He jerked to catch it but it was too late, the foxes were alerted to his presence and were gone in a flash.

Limit what you're carrying and how you're carrying it. Fanny packs are a good example. Most are made of nylon, which is a drawback. Their buckles can be the biggest problem. The "click" noise of the buckle as it's coupled or uncoupled is at the perfect frequency for mammals' hearing. I don't know if it's the same as a snapping branch or just super foreign, but they run from that noise lickity split!

Naturally, you might be asking if knowing basic biology allows you to just walk right up to wildlife. Well, not exactly. There's a little more to it than just walking up and taking the photograph. In summation, it requires physically moving closer to wildlife, stalking.

### **Moving Closer to Wildlife - Stalking**

Stalking is a term with a fuzzy past with connotations of having to be a ninja photographer. Traditionally, stalking is thought of as a process of moving closer to wildlife by using every rock, bush and/or tree for cover, requiring some elaborate zig-zag walking strategy to hide behind each obstacle. Who's kidding who? Are most animals so stupid that they don't know when a person is approaching them, especially a pesky photographer? Besides, what subject hangs around long enough for such antics?

Yes, there are times when wildlife turns a blind eye to the photographer. And thank goodness, or else we wouldn't get the photographs we do. The point is to use sound basic biology and not some stalking voodoo to get close physically. This basically means that when I'm out shooting, I tend to walk straight towards the subject. And let's face it, there are very few rocks or trees that are going to hide me, carrying a 600mm lens on my shoulder. I might use an available shrub or rock if it's on the path towards the subject, but I don't go out of my way to use them. The wildlife will either stick or flee with my actions hopefully putting the wildlife at ease and so remain.



## Modern Day Wildlife Photography

With MOOSE PETERSON

### notes

Before even starting the stalk, here are a few guidelines. First, do you have any camera straps dangling from your camera or lens barrel? These are strong vertical lines, something wildlife especially wary mammals look for. If it's a shy subject and you have a strap swaying as you're walking, you might not get close. Next, are there any natural obstacles between you and the subject? Water, holes, logs or any other obstacle, which must be circumnavigated determines in part your path. Mentally map out a path, one with the least obstacles to hamper a graceful approach and then select a stopping point where the desired image size can be captured. Lastly, we must make sure that our actions will not jeopardize the subject's welfare.

With all of this thought through we can start approaching the subject. Always keep in mind that whether it's a mammal or bird, that at any moment it could just disappear and we're skunked. That's part of the game. More than likely higher percentage of stalks are successful if we've done our homework. This is due to the fact that each individual subject has its own zone of safety. When we recognize the sign of this zone we avoid entering it and causing the subject to take flight. A knowledge of basic biology enables us to see the signs of flight before they happen and gets us the best possible photographs from the situation. Right?!

Many people concern themselves with being up, down or crosswind during a stalk. This may get them close or maybe not. Make the most of the experience by approaching in the direction that gets the best photograph (generally determined by the light more than any other factor). What good is getting in close coming downwind if the resulting photograph fails because of lighting, background, or any other distraction. Hey, the whole purpose of photography is to have fun so remember that sometimes the great photograph just won't happen. With neutral smell and an understanding of basic biology, the chances are good for that close approach no matter which way the wind blows.

When handholding the camera, stalking is a lot simpler. Walk with even, slow-paced strides avoiding at all costs fast, short, jerky steps. Smooth, fluid steps (avoiding any twigs if at all possible) put the wildlife more at ease. The camera should already be just below chin level so that the motion of bringing it to the eye is minimal. Raise the camera to your eye in a slow, fluid motion, keeping elbows tucked in, focusing and operating the camera in a like manner. Any sharp, quick movements imitate the movement of predators just prior to a strike. As far as the subject is concerned a stalking photographer is a predator. They're unaware that no harm is intended by the photographer.

The handholding photographer is able to walk a much easier path compared to one with a tripod rig. For this reason, stalking is easiest when handholding since there is so much more flexibility in movement. For example, walking over a fallen log is not an option available to the tripod-bound photographer. The speed of taking the shot is much greater for the handheld photographer as well, since they can have an instant response time to any action on the part of the subject.



## notes

The advantage of the tripod-bound photographer is the tripod with its mounted lens. The fallen tree, boulders strewn stream and other natural obstacles might impede progress, but the tripod and its shape more than make up for it. Wildlife generally understands that an upright shape with two legs is a human (predator). This frightens them. But with the tripod and lens in tow, that basic form is broken up, ever so slightly, but enough to decrease the chances of spooking the prey. This is especially true if you arm press the tripod, carrying it directly in front of you. This really breaks up the human form and in many instances increases the zone around a critter in which it feels safe. This permits you to physically get closer.



There are two ways to physically carry a tripod-bound camera setup. For covering long distances, the “over the shoulder” approach is best. The tripod legs are either spread wide open if space permits or the legs are closed up. In either case, the legs are extended to the correct height for shooting. Before the shooting range is reached, slowly and smoothly lower the rig from the shoulder by lowering the body rather than lifting the rig high over the head. Lower it and set it up in a smooth fashion. Make sure everything is ready to shoot. (When setting the tripod down, avoid setting the legs on any small rocks, which might give way, cause noise and provide an unsteady platform to work from.)

With the tripod set up and aimed at and the subject, advance slowly. This is done by picking up the tripod by just raising it slightly off the ground and moving it up slowly at arm’s length, setting it down and walking up behind it. What’s going on is that the animal is connecting with the tripod and setting

## Modern Day Wildlife Photography

With MOOSE PETERSON

notes

it as its safety zone limit. (Remember this is a generalization from basic biology.) As long as the photographer stays behind the tripod, that safety zone is preserved. This will give the animal the feeling of being “safe”. This process of moving closer is carried out until the appropriate distance is reached (or the wildlife leaves).

One thing to always keep in mind while approaching wildlife is that massive gazing eye, the lens. The front element of a 122mm or 160mm class lens is like a giant eye that, believe or not, winks. To observe this, set it up and look at it from the subject’s point of view. When your eye is behind the viewfinder and viewing through the lens, the “eye” or lens is just a big, dark circle. But when your eye is removed from the viewfinder, light streams through the viewfinder eyepiece and through the front element. Now the eye is a big white circle. Put your eye back to the viewfinder and it turns black again. It winks! Most photographers are constantly looking through their lens, then they’re not, then they are, then not. Black, white, black, white. This will make anything nervous and a shy subject flee! If there is any question that this is happening, just close the viewfinder eyepiece curtain when not using the viewfinder so that the “eye” is always dark.

Speaking of eyes, keep an eye open not only when shooting but also when walking through an area. Normally where there’s one subject, there are more. We’ve all heard the saying there’s safety in numbers. Well, wildlife is no exception. It’s easy to be so completely and totally zeroed-in on the one subject that obvious secondary wildlife is totally missed! Basic biology won’t help here, good eyes and ears and a mind that’s open and alert to the environment will.

This also means distinguishing the movement of wildlife when hidden. The breeze can play tricks on a stalking photographer whose concentration is on any movement. Be aware of the habitat and its response to a breeze. Most inanimate objects move in a fluid motion in a breeze. A bird on the other hand when moving about a bush will cause the vegetation to move in a sharp, jerking motion as it passes from branch to branch. Sounds of mammals passing underneath brush make sharp noises rather than the mellow sounds of a breeze rustling the branches. Your ears are a critical tool for getting close physically to wildlife!

Listening is a very important part of stalking. This includes hearing the noises made by wildlife and your own noise. Each species of bird has its own identifying call plus a variety of other calls used for communication. Knowing the difference between a normal call and a warning call is important. Many small mammals make very high pitched warning calls that sound very much like bird calls. Be able to distinguish these sounds in order to take advantage of them for better photographs.

## notes

Sounds in the wilds are also important in getting close physically. The sound of a branch falling on the ground as opposed to a branch being stepped on by a large predator, the sound of a distant creek from the wind whistling through the pines, the scrapping on the pine tree caused by a limb rubbing on the bark rather than a northern flying squirrel scampering up that same tree - distinguishing among these is vital in stalking.

Biologists have devised a number of techniques for surveying native habitat. One method is directly applicable to photography. It has been determined that to accurately survey a particular location, the biologist must arrive at a spot and remain there silently for at least ten minutes. This ten minute adjustment period is the time required for wildlife to adjust to the presence of the biologist before going back to a normal routine.

When traveling through any area where no wildlife is readily seen, stop for ten minutes. During this time, prepare the equipment to shoot. Listen for the area's return to life as it adjusts to a foreign presence. Shooting opportunities should occur in a relatively short time or at a short distance away. This basic technique comes right from the methods sections of biological journals. It doesn't guarantee great photographs but does provide the best possible odds for taking a photograph. Combine biology with technology, using basic biology is the key to your success!

## High Impact Images: Create Photos that WOW

With LINDSAY ADLER



### Lindsay Adler

*Portrait and Fashion Photographer*

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

### Concept:

- Always start with purpose. The purpose and concept of your image help make ALL creative decisions.

### Style:

- Consistent and recognizable visual themes through your body of work
- Subject Matter + Visual + Emotional

### Impact:

- Creating "eye-catching," "scroll-stopping" imagery
- Important to stand out, for marketing and winning photo competitions
- Using multiple elements of impact together for most memorable imagery

### Elements of Impact:

- Color
  - ▼ Emotion, direct the eye
- Emotion
  - ▼ Interact with an image with your heart, not just eyes
- Composition
  - ▼ Reinforce emotion and feeling of the scene
- Light
  - ▼ Mood, direct the eye
- Movement
  - ▼ Create a moment and energy instead of static frame
- Subject Matter
  - ▼ Shoot more compelling subjects, props, styling, etc. to create more memorable work

### Think Ahead:

- Plan shooting think about how you can better utilize color, movement, and memorable subject matter
- Create mood boards or plan shoots, instead of relying only on spontaneity

## notes



notes

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## Adding Impact to In-Camera Images

With RICK SAMMON



### Rick Sammon

Photographer, Educator and Author

Rick Sammon, a Canon Explorer of Light, has published 36 paper books, including *Secrets of HDR Photography*, *Exploring the Light*, and *Digital Photography Secrets*. Rick also has three apps on the iTunes store: *Rick Sammon's 24/7 Photo Buffet* - an e-book that offers 24/7 access to Rick's best photo tips, tricks and techniques. *Rick Sammon's Social Media Marketing for Photographers*, a series of Quick Time movies that features Rick's tips on Social Media. *Rick Sammon's Life Lessons We Can Learn From Mother Nature*, a collection of Rick's favorite wildlife photographs accompanied by inspirational quotes. Mini-lessons on wildlife photography are also included, as well as quick Photoshop tips. Rick's book, *Flying Flowers* won the coveted Golden Light Award, and his book *Hide and See Under the Sea* won the Ben Franklin Award. Rick, who has photographed in almost 200 countries around the world, gives more than two-dozen photography workshops (including private workshops) and presentations around the world each year. Rick co-founded the Digital Photography Experience ([www.dpexperience.com](http://www.dpexperience.com)) with Juan Pons. DPE is on-line digital photography learning center that offers podcasts and articles - and more! Rick, who has been nominated for the Photoshop Hall of Fame, is considered one of today's top digital -imaging experts, cutting through lots of Photoshop "speak," making it fun, easy and rewarding to work and play in the digital darkroom. When asked about his photo specialty, Rick says, "My specialty is not specializing." See [www.ricksammon.info](http://www.ricksammon.info) and [www.dpexperience.com](http://www.dpexperience.com) for more information.

Welcome to Photoshop World 2018. So glad you are here - and reading this article and hopefully attending my classes.

This article/class is about the image-making process, from idea to image. I'll share a few examples here (due to space), but several more in my class. But first, I'd like to start with what I call, "My One Picture Promise," which I promise you will help you make better pictures and give you a greater number of keepers.

### My One Picture Promise

If you think about the one picture you'd take in a particular situation - think about the one best exposure, the one best composition, the one best lens to use, the one best set of camera settings - I promise you, you will get a higher percentage of "keepers."



notes

## Adding Impact to In-Camera Images

With RICK SAMMON

notes

My promise works for my photo workshop students and I am sure it will work for you – because it forces you to be a little more thoughtful and careful before you press the shutter release button.

The image of the king penguins that opens this epilog is my favorite photograph from South Georgia Island. Here is why I like the photograph, which I took while I was lying on my belly in penguin poop, and the reasons why I feel as though it was the best photograph to take in this situation:

- the image tells an environmental story, as opposed to a close-up shot that tells more of a story about the animals;
- the entire image is properly exposed;
- the penguins' heads are framed in the sky and are separated from the background;
- the three penguins are placed off-center for creative composition;
- the three penguins also illustrate one of the rules of composition: the rule of odds;
- the scene shows the land and sky all in focus.

Following are two pictures, snapshots, of the same animals in the same situation. I share them with you to illustrate what can happen if you shoot before you think.



The three penguins are positioned off center for pleasing composition but their heads are lost in the background.

## Adding Impact to In-Camera Images

With RICK SAMMON

notes

I took this picture while I was standing straight up. Photographing from that angle made this a cluttered and boring photograph.



Speaking of one... here is one of the many photo tips I learned from photographer Art Wolfe: When photographing several animals, look for one animal that is doing something different from the other animals. This picture is the result of following Art's advice.





## Adding Impact to In-Camera Images

With RICK SAMMON

Here is another way to think about my one-picture promise: slow down. Don't always be in such a rush to grab a shot.

Here is a photograph to help you remember my one-picture promise. I took this picture in 1976 in Hong Kong. The man is reminding me to pay him one dollar for a photograph.



**Image:** *As Time Goes By*

**Location:** Palouse, Washington State.

**Goal:** Make a photograph that illustrates a bygone time in the Palouse.

**Thought process:** Use HDR (High Dynamic Range) imaging to capture the contrast range of the scene – the bright areas outside the truck and the dark areas inside the truck.

**Behind-the-scenes story:** One rainy afternoon, while exploring and photographing the back roads of the Palouse, I stumbled upon an abandoned farmhouse. Parked in the front yard was an old, rusting truck. Seeing these two elements, I knew there was a photograph to be made – a photograph that told a story of yesteryear in the Palouse.



notes

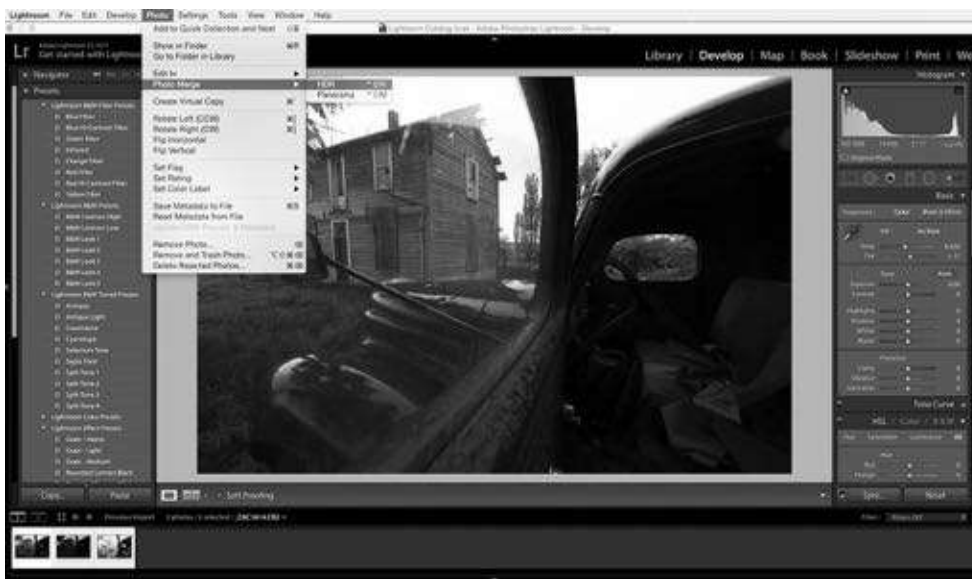
## Adding Impact to In-Camera Images

With RICK SAMMON

notes

**Basic HDR Image Capture Tips:** Entire books have been written on HDR (and I've written one of them: *HDR Photography Secrets*). For now, here are the basics of HDR image capture:

- Take enough pictures – over and under the average exposure – to capture the entire dynamic range of the scene (three exposures in my farmhouse/truck image and six exposures in the red truck example at the end of this chapter);
- Often times, the following bracketing sequence can capture the contrast range of the scene: 0 EV, +2 EV and -2 EV. That's what I used for my farmhouse/truck image. In the red truck image (taken in Socorro, New Mexico) at the end of this chapter, I used the following bracketing sequence (due to the much higher contrast range): 0 EV, -2 EV, -3 EV, -4 EV, +1 EV and +2 EV. I actually shot another exposure at +3 EV but did not need it to create my HDR image. The idea: just to be safe in very high contrast situations, shoot more images than you think you need. Don't use them if you don't need them.
- In-camera HDR (in-camera capture and in-camera process) works well if the contrasts range of the scene it not greater than about four f-stops. In higher contrast range situations, more exposures are needed – the more contrast, the more exposures. When using in-camera HDR processing, the camera creates the HDR effect (contrast, color and so on). In Lightroom (and in Photoshop and with HDR plug-ins and stand alone programs), you have much more created and corrective control over the final HDR image;
- The aperture must remain the same throughout your HDR bracketed sequence;
- Use a tripod when you can't hold your camera steady for the series of images. The HDR images in this chapter were all created from hand-held bracketed sequences.



## Adding Impact to In-Camera Images

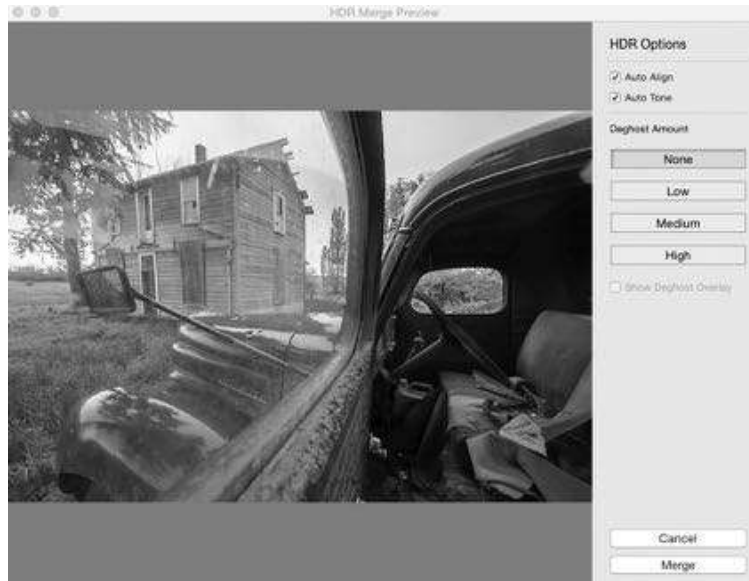
With RICK SAMMON

notes

### Image Lightroom HDR Processing Technique

After importing your images into the Develop Module, select all and go to Photo > Photo Merge > HDR.

You'll see a window that gives you a preview of your HDR image. Note: it's only a preview. More adjustments await you (if you want) in Lightroom and with plug-ins. Click Merge.



Lightroom creates a new file, an HDR file, from your bracketed image. In this screen grab, you can see the default adjustment that Lightroom made on the new image:

- Increased Exposure;
- Reduced the Highlights;
- Opened up the Shadows;
- Increased the Whites;
- Increased the Blacks.

## Adding Impact to In-Camera Images

With RICK SAMMON

notes

In this case, I was pleased with the HDR image. Had I wanted to make additional corrections, I could easily have accomplished that goal with additional Lightroom adjustments.

I liked the exposure but was not happy with the “feel” of the image. Again, I was looking for an image that created the mood of yesteryear.

I opened my image in Nik Color Efex Pro and added the Strong Sepia effect in the Color Stylizer filter. The opening image for this chapter is the result of my combining my Lightroom-generated HDR image with the Nik Color Efex filter.

Continuing my evolution-of-an-image process, I wanted to add a stronger old-time look to my image. Here is the result of applying the Wet Plate filter in Nik Silver Efex Pro to my HDR image. It's not my favorite rendition of the image but I'm sharing it with you to encourage you to experiment.



### Outtake

Here is the first shot I took (to illustrate a point) at the scene. Basically, it's a compositional mess. Sure, the bullet holes in the windshield are cool, but all the elements are bunched together. There is no separation between the objects in the scene. In the opening image, you can see that the farmhouse is perfectly framed by the window and that the rearview mirror is not blocking the main part of the farmhouse.





## Adding Impact to In-Camera Images

With RICK SAMMON

notes

All that was no accident: I opened the door and moved the mirror to make a pleasing composition.

**Image:** *Jewels of the Sea*



**Location:** Black beach opposite the Jokúsárlón Glacier Lagoon, Iceland.

**Goal:** Convey the beauty of the grounded icebergs – gems of frozen water – framed by the slow and graceful moving surf and positioned against a background of powerful, crashing waves.

**Thought process:** Compose a scene that includes the icebergs, the beach, the waves, and the sky. Experiment with different slow shutter speeds, from 1/60th second to several seconds, to convey the power and beauty of nature.

### Behind-the-scenes story

I took my *Jewels of the Sea* photograph on my October 2015 Iceland photo workshop. The previous day, before we set out to shoot on the beach, I gave the workshop participants the assignment of trying to get an image of grounded icebergs framed by moving water – an image that captured the beauty of the Icelandic coast.

When we arrived on site, my focus was on helping the workshop participants so I really did not get a shot I liked.

One workshop participant, David Recht, however, nailed the shot, which he showed me during our evening processing session. His black-and-white photograph inspired me to get a similar photograph the following day.



## Adding Impact to In-Camera Images

With RICK SAMMON

notes



### My Favorite Shot

I took dozens of photographs of the same scene, from a single position that morning on the beach (see the screen grab of some of the other shots in the Outtakes section below). The opening image for this illustration is my favorite shot for several reasons, the most important being the mood and feeling of the image, created by overcast sky, beautiful jewels of ice, and the movement of the waves.

I also like the movement of the incoming waves on the beach and the burst of water on the iceberg in the background. I also like the way the foreground iceberg frames the background iceberg.

### Logistic Tips

Here's a behind-the-scenes shot my wife Susan took of me while I was photographing on the beach that morning, just down the beach from where I took my Jewels of the



Sea photograph. I am wearing NEOS – waterproof, flexible and collapsible boots that fit over hiking boots and shoes. If you plan to shoot on the beach, or in and around water, I recommend NEOS, which come in different sizes and

## Adding Impact to In-Camera Images

With RICK SAMMON

notes

heights, as well as insulated and non-insulated models. NEOS are available from OutdoorPhotoGear.com.

When you are shooting on the beach, remember this important tip at ALL times: Never turn your back on the ocean. A “sneaker wave” may sneak up on you, and you and your camera may get drenched, or even knocked over.

### Basic Moving-Water Photography Tips

When shooting in the sand, unscrew or unlock the smallest legs of your tripod first and place the feet of those small legs in the sand. If you unscrew/unlock the largest legs first and place them in the sand, sand will get in the joints of the smaller legs, which can cause screwing/locking/sticking problems. When you get back to your hotel room, shower with your tripod, legs extended, to remove sand and salt spray.

If your tripod is set up in the surf, pay very careful to tripod vibration, which you can feel by holding a leg of your tripod. The movement of the waves ebbing and flowing can cause your tripod to vibrate, as well as to sink slightly into the sand. During a long shutter speed setting, that movement would cause a blurry photograph. For a steady shot, shoot when there is no moving water around the legs of your tripod.

Wind can also cause tripod vibration, which can be exaggerated when a camera strap is attached to your camera. When shooting in the wind with your camera mounted a tripod, remove the camera strap for a steadier shot.

Wind and waves also equal salt spray. Always have a microfiber cloth handy to clean the front element your lens. If it's very windy, it's a good idea to have a plastic camera on hand to protect your camera.

Once your camera is set up, it's time to shoot. Basically, you want to control/reduce the amount of light entering your lens so you can shoot at slow shutter speeds to blur the water. On bright days, that means using an ND (neutral density) filter.

I use 3-stop and 6-stop and Breakthrough Photography ND filters, which let me reduce the light entering my camera. Usually, the brighter the light, the darker the filter.)

If you don't want to invest in an ND filter, you can use Mother Nature's ND filter: a very overcast sky or shooting before sunrise and after sunset, when the light level is low.

The key to getting the desired effect is to experiment with different slow shutter speeds. What's the idea shutter speed? The answer is, of course, “It depends.” It depends on your desired effect (amount the water is blurred), how fast the

## Adding Impact to In-Camera Images

With RICK SAMMON

notes

water is moving, and the direction in which the water is moving (incoming or outgoing). It also depends on what lens you are using and how close you are to the water – because the closer you are to the water, the faster it appears to move. For this image, I used a shutter speed of 1/6th second.

To capture subtle differences in the waves, set your camera on rapid frame advance, as high/fast as it goes.

When you think you've got a shot, keep shooting – because everything looks good on a small screen.

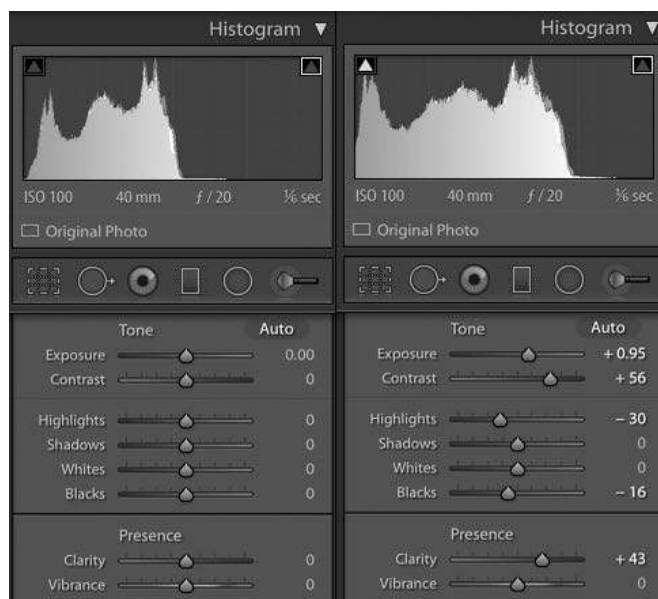
### Image Processing Techniques

Here's a black and white version (for this book) of my original color raw file. Yes, it's a bit dark and flat, but I intentionally underexposed the image to prevent the highlights from being overexposed and washed out, which is easy to do when you have lots of white areas (foam in this case) in the frame.



After opening my file in Lightroom, I only made some basic adjustments, because I was striving for a realistic looking image, as opposed to an artistic impression of the scene.

These before-and-after screen grabs of the Lightroom Basic adjust panel show the adjustments I made:



## Adding Impact to In-Camera Images

With RICK SAMMON

notes

- Increased the exposure slightly (note the change in the histogram);
- Increased the contrast – for a more dramatic image;
- Reduced the highlight – to maintain detail in the highlight areas;
- Boosted the blacks – for a richer image.

I also used the Clone Stamp tool to remove the blurred sea gulls in the sky, which looked more like dust spots than flying birds.

As a final step, I sharpened the image. Sharpening adds apparent contrast to an image.



Here's the result (originally in color but in black-and-white for this book) of my Lightroom adjustments. I like the effect but I still wanted a more dramatic image. I felt, in part thanks to David, as though black-and-white was the answer.



From Lightroom, I opened my image in Nik Silver Efex Pro (Lightroom > Photo > Edit In > Nik Silver Efex Pro). Once in Nik, I applied the Full Dynamic Range/Harsh filter, and then boosted the contrast a bit to create a greater sense of drama in the image. I experimented with different color filters, which change

## Adding Impact to In-Camera Images

With RICK SAMMON

notes

the tones and contrast of an image but decided to go with no filter, which is the default setting. The opening image is the result of that final enhancement.

### Outtakes



Here's a look at some of the other RAW images from the shoot. Only the image I selected as my favorite had, to me, the right combination of water movement and crashing wave to make my shot my one keeper.

### Closing Thought

When you are shooting with other photographers, watch what they are doing, even if they are not pros. You may just be inspired to create a gem, or jewel, of an image.

### Postscript

Here's a with-and-without (with and without the surf in the foreground) pair of images that illustrate the





## Adding Impact to In-Camera Images

With RICK SAMMON

notes

one of the main reasons for shooting by the sea: including the moving water in your picture for an image with impact. This pair of images, taken a few minutes after I took the opening image, illustrates something equally important: timing is everything.

**Image:** *A Mother's Love*



**Location:** Maasia Mara, Kenya

**Goal:** Capture the intimacy of the lioness and her cubs in the beautiful early morning light.

**Thought process:** The sun was low in the sky, so when I saw the lions, I knew a photograph with beautiful back lighting was possible. Photographically, because I was shooting on the AV (aperture priority mode) I knew I had to set my Exposure Compensation at EV -1 (for starters) to avoid overexposing the backlit areas of the animals. Logistically, I knew our safari vehicle driver was the key to getting me into a good position.

### Behind-the-scenes story

Early one morning, while we were on a game drive, my guide Simon pointed out the lioness and her cubs as they walked across the Mara – at a distance of about three football fields from our safari vehicle.

Simon said, “Let’s wait here and see where they go.” Lucky for us, they started to walk almost directly toward our vehicle. Or maybe it wasn’t luck after all. Simon was familiar these animals and their habitat and habits so my guess is that he knew exactly where they were going.

As the animals proceeded to walk toward our vehicle, I started to shoot but the light was just okay. I asked Simon to change position so I could shoot so the animals were backlit.

## Adding Impact to In-Camera Images

With RICK SAMMON

notes

To condense this story, Simon moved the vehicle into a good shooting position six times during the course of about 20 minutes as the lioness and cubs strolled across the Mara. He wanted me to get the shot as much as I did.

As you will see in the screen grab below of the photographs from the encounter, the light and the background kept changing. Lucky for me, Simon knew exactly where to position our vehicle for the perfect, backlit photograph.

### My Favorite Shot

Out of all the photographs that I took that morning, the image that opens this chapter is the only “keeper” for me. The light is perfect, there is separation between the animals, all the animals have their eyes open, the cubs are looking at me, and I like the positions of all the lions’ legs (bent legs add a sense of motion to a still photograph).

### Basic Photography Tips

To get a good exposure of animals (or people) in a backlit situation, the key is not to over expose the bright area of the scene, the “rim light” you see around the heads of the lions in this example. When shooting on the AV (aperture priority) mode, as I was, start by setting your exposure compensation at EV -1. That’s necessary because all the darker areas in the frame will fool your camera’s light meter into thinking the scene is darker than it is, which will result in those high-lights being blown out.

The same exposure compensation recommendation goes for shooting in the Tv (shutter priority) mode. If you shoot in the manual mode, set either the aperture or shutter speed to one f/stop under the recommended setting, again for starters.

I started at EV -1 but because I didn’t want to underexpose more than necessary (because noise is increased the more you underexpose), I found that EV -0.33 was sufficient to get a good exposure.

Also, you must shoot RAW files because more detail can be recovered from shadow and highlight areas in RAW files than in JPEG files.

When shooting into the sun, make sure to use your lens hood, which can keep direct light off the front element of your lens. Even a little bit of direct light falling on your lens can result in a loss of contrast in a photograph. If your lens hood is not long enough, shade your lens with your hand or a hat.

### Image Processing Technique

My RAW file shows a third cub. Because I thought that cub set off the balance of the photograph, I decided to crop it out.

## Adding Impact to In-Camera Images

With RICK SAMMON

notes



After cropping, I only made a few minor Lightroom adjustments:

- Decreased the exposure – for a better exposure of the highlights;
- Decreased the Highlights – for a better exposure the highlights;
- Open up the shadows – to better see the animals’ faces;
- Closed out some of the distracting background elements – for a cleaner shot.

After making those adjustments, I selected a Clarity brush and “painted” the background, foreground, and areas between the animals. Those brush strokes soften the background and foreground so the animals stood out more in the frame. Softening the background also reduced the noise in those out-of-focus areas. (Most noise shows up in shadow and out-of-focus areas.)

## Adding Impact to In-Camera Images

With RICK SAMMON

notes



### Outtakes

Here's the screen grab of some my outtakes, 71 in all. As you can see, some of the shots are out of focus, some have the road in the frame, while other show the animals too close to the vehicle. The key is to keep shooting until the get the shot.

### Closing Thought

This is a shot of the same lions on a different, and overcast, day. The main difference between the two photographs: the light. Always remember: back light is nice light.



Thank you again for being here at Photoshop World! Enjoy the show. Also, if you see me walking around the halls, please don't be shy and say hi. Ask questions, too!

notes

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## Photoshop Lighting Effects for Photographers

With GLYN DEWIS



### Glyn Dewis

*Photographer, Retoucher and Trainer*

Glyn Dewis is a professional photographer, retoucher, and trainer based in England. Glyn's photography and retouching sees him working for national and international clients ranging from the BBC, Sky TV and Air New Zealand to athletes, musicians, and other industry professionals. A Photoshop World Dream Team Instructor, KelbyOne Instructor and Adobe Influencer, Glyn also teaches his own series of workshops, provides one-on-one coaching and presents at events around the World covering all aspects of Adobe Photoshop from basic to advanced techniques. See his work at [glyndewis.com](http://glyndewis.com) and find videos on his YouTube channel at [youtube.com/GlynDewis](http://youtube.com/GlynDewis).

As a Photographer, I use light, be it natural lit in a scene or light I've artificially added in using off-camera strobes.

It's the light in a picture that contributes to the overall mood and atmosphere and I always love the challenge of lighting a scene, however, it's when I bring my pictures into Photoshop that I can take the lighting a step further. I can alter the light, I can add light, I can add special effects; all of this to help give the picture the mood and atmosphere that I ultimately want.

So, in this session, we'll be looking a mixture of lighting effects from as simple as adding in a realistic spotlight, to creating mystical special effects. So let's now take a look at creating a lens flare and then how we can also add an additional light source into a scene quickly and easily...

### Creating a Lens Flare

#### Step 1:

Add a new blank layer to the top of the layer stack and rename it "Light." Grab a round, soft-edged brush with a brush size of around 900 pixels and select a white foreground color. Then press once to apply a brushstroke to the right side of the figure's neck.



notes

## Photoshop Lighting Effects for Photographers

With GLYN DEWIS

notes

### Step 2:

Next, we'll add in some lens flare. As you'd expect, there are lots of ways to do this. You could, of course, make a lens flare in Photoshop but I turned to Adobe Stock for the one I used in this picture.

Once the image is downloaded into Photoshop (Figure 2), hold down Shift + Command (Mac) or Shift + Ctrl (PC) and press U to desaturate it (Figure 3).



2

Then open the Levels adjustment by pressing Command + L (Mac) or Ctrl + L (PC), select the Black Sample Point (Figure 4), and click on the image just underneath the flare (Figure 5). Click OK.



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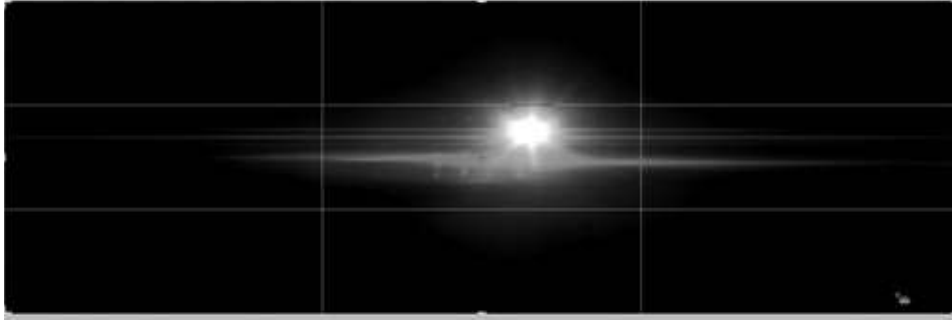
## Photoshop Lighting Effects for Photographers

With GLYN DEWIS

notes

### Step 3:

Grab the Crop Tool (C) and move the bottom crop line upward (Figure 6), then press Return (Mac) or Enter (PC).



6

Go to *Select > All*, followed by *Edit > Copy* and then click the tab to open up the action figure picture. Then go to *Edit > Paste*, rename the new layer “Lens Flare” and change it’s Blend Mode to Screen. Use the Move Tool (V) to drag it into place on the figure’s shoulder (Figure 7).



7

## Photoshop Lighting Effects for Photographers

With GLYN DEWIS

notes

Add a Layer Mask and grab a large, round, soft-edged brush with a black foreground color. Press once with the brush just outside of the canvas area so that the soft, feathered area of the brush gently removes part of the lens flare (Figure 8).



8

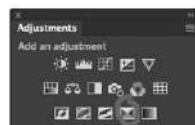
Using the same brush press once just outside of the canvas area on the other side of the picture to gently remove part of the lens flare from that side too.

### Step 4:

Let's now colorize the picture and to do this add a Selective Color adjustment layer (Figure 9), and in the properties, choose

Neutrals from the Colors menu and make the following adjustments:

Cyan +2%, Magenta -3%, Yellow -15%.



9

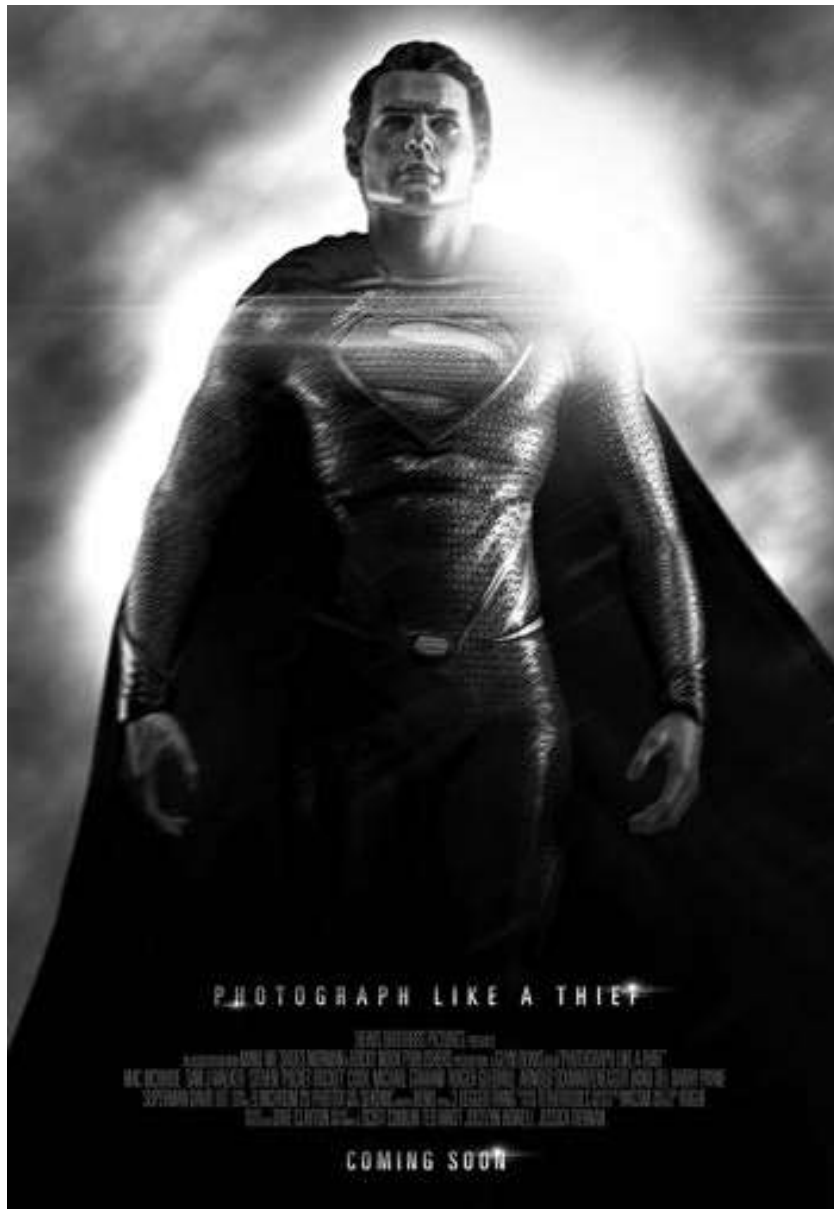


10

## Photoshop Lighting Effects for Photographers

With GLYN DEWIS

notes



11

### Adding a Light Source

For those times when you either didn't have enough lights with you at the time or you just want to add an extra light source, this technique is perfect...

#### Step 1:

Now we'll use a technique I call the Never Ending Lighting Rig to add a fake light source coming from above. This isn't an essential addition but it's one that I tend to do quite a bit so that viewers can make sense of the lighting in the scene.



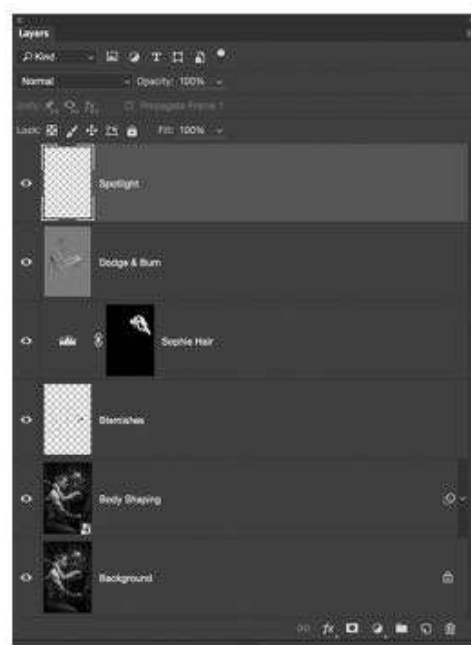
## Photoshop Lighting Effects for Photographers

With GLYN DEWIS

notes

Add a new layer to the top of the layer stack and rename it “Spotlight” (Figure 1).

Grab a round, soft-edged brush from the toolbar and choose a white foreground color. Press down once with the brush in the center of the picture to add a soft, round spot (Figure 2). Then go to *Edit > Free Transform* and while holding down Shift + Option (Mac) or Shift + Alt (PC) click and drag outward beyond the frame to increase the size of the soft, round spot (Figure 3). Press Return (Mac) or Enter (PC).



1



2



3

## Photoshop Lighting Effects for Photographers

With GLYN DEWIS

notes

Use the Move Tool (V) to drag the spotlight upward so that just the softest bottom area is visible (Figure 4).



4

notes

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## Photo Styling with Photoshop Color Lookup Tables

With MATT KLOSKOWSKI



### **Matt Kloskowski**

*Landscape Photographer and Photoshop & Lightroom Educator*

I'm a Photography mentor/coach that specializes in Outdoor/Landscape/Nature photography and editing with Photoshop, Lightroom and ON1 apps. I'm also very honored to be included as a Sony Artisan of Imagery, and author of over 15 books on post-processing (Lightroom & Photoshop) and photography. I call myself a Landscape and outdoor photographer, because

landscapes seems kinda limiting. I like to shoot, teach about, and post-process just about everything that has to do with the outdoors and traveling.

To access instructor provided digital downloads, visit: **[photoshopworld.com/downloads](https://photoshopworld.com/downloads)**. The password is: **PSWDDOR2018193418**.

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## Selections and Masks Demystified

With DAVE CROSS



### Dave Cross

*Certified Guru and Technical Trainer*

For 25 years Dave Cross has been helping photographers and creative professionals get the most out of their Adobe software. Dave has a Bachelor of Education, is an Adobe Certified Instructor and is a Certified Technical Trainer. Dave has taught for Adobe, at Photoshop World, the Texas School of Photography, the Santa Fe Workshops, at ShutterFest and is a frequent instructor on CreativeLive. He offers online training at [online.davecrossworkshops.com](http://online.davecrossworkshops.com). In 2009 Dave was inducted into the Photoshop Hall of Fame.

Making selections – quickly and accurately – is one of the most important skills to master in Photoshop as it is often the first step in working with layers, making Masks etc. In this session, we'll look at effective methods for making selections and working with Masks. We'll start with a quick look at “traditional” selection methods and then explore how the Select and Mask workspace is a potential game changer. Along the way I'll share some “secrets” for success.

### Selections versus Masks

Making an accurate selection is just on step in the process – you wouldn't make a selection and then stop there. A selection means that only certain pixels are active, then you do something with those pixels such as add paint, add an adjustment layer, or make a Layer Mask. Once a selection is “gone” you typically have to start again to create the selection, while a mask remains editable as long as it is available. A selection is identified by “marching ants” while a mask is made up of shades of gray: white represents the selected area and black represents areas that are not selected.



notes

## Selections and Masks Demystified

With DAVE CROSS

notes

### Selection Secret #1

Always aim to “end up” with a great selection.

This means that while you may sometimes be able to make a great selection with one tool, chances are it's going to take several steps and tools. As we know, there are many options for making selections both in tools and under menus and it's very likely that you'll end up using multiple functions together.

For me, it's always made better sense to think “end up with a great selection” rather than “selecting something.”

### The Selection Tools and Commands

Photoshop comes with a series of selection tools and commands, each with their own advantages and each designed for different selection situations.

#### Shape Selection tools

- **Rectangular Marquee** – for selecting rectangles and squares
- **Elliptical Marquee** – for selecting ovals and circles
- **Single Column Marquee** – for a one-pixel column selection
- **Single Row Marquee** – for a one-pixel row selection
- **Polygonal Lasso** – for selecting straight-edged shapes
- **Lasso** – for selecting free form shapes

#### Automated Selection tools and Commands

- **Magic Wand** – automatic selection based on a range of colors (single click)
- **Magnetic Lasso** – senses edges to help make a selection
- **Color Range** – a command that selects by ranges of colors, with options to adjust
- **Quick Selection** – the “edge detection” tool (click and drag)
- **Focus Area** – makes a selection based on depth of field
- **Select Subject** – makes an automation selection of the perceived subject (CC 2018)

#### Other Selection methods

- **Quick Mask** – view and edit the selection as a colored overlay
- **Load Selections from other sources** – use Layers or Channels to create selections
- **Grow** – expand an existing selection
- **Similar** – select pixels similar to existing selection
- **Pen tool** – draw with the Pen tool and convert the path into a selection
- **Transform Selection** – adjust a selection using transformation handles
- **Modify commands** – a series of commands to adjust a selection
- **Save Selection** – a means to “store” a selection for later use
- **Extract** – highlight the edges to extract an area
- **Select and Mask** – a workspace to refine and adjust the selection

## Selections and Masks Demystified

With DAVE CROSS

notes

Needless to say, sometimes it will be very clear which tool to use: if you need to select a coin, use the Elliptical Marquee tool. In other cases you'll have to experiment with various tools.



### Selection Secret #2

Try the automated tools first – the selection may not be perfect but these tools will often give you a really good start, more quickly than using a manual alternative.

### Selection Secret #3

Fine-tune your selection using keyboard modifiers and/or Transform Selection.

If you've made a starting selection and it's not quite right you can use the same selection tool, or a different one, to tweak the selection:

- Hold down Shift to add to the existing selection
- Hold down Option (PC: Alt) to remove from an existing selection

For example, start with a selection made with the Quick Selection tool and then switch to the Lasso tool to add the missing areas (with the Shift key held down).

Use Transform Selection to click-and-drag on handles to resize a selection to fit the shape you need.

### Selection Secret #4

Sometimes it's easier to select the opposite of what you need.

Make a selection of the area outside of what you need selected and then Inverse the selection: press Command-Shift-I (PC: Ctrl-Shift-I) and the opposite will be selected.

### Selection Bonus

Temporarily edit your photo to help make a selection.

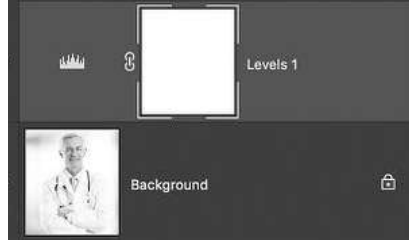
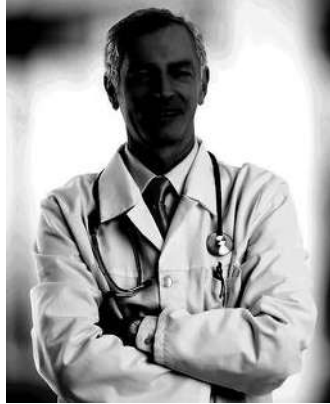
Sometimes it's hard to make a selection since you can't see the edges very well. If the performance of the selections tool is mediocre because it's hard to see the edges, temporarily add an Adjustment Layer to help make the selection. For example, add a Levels Adjustment



## Selections and Masks Demystified

With DAVE CROSS

Layer and make a dramatic change so it's easier to see the edges that you're trying to select.



Use a selection tool and once you're finished making the selection, delete the Adjustment Layer.



### Selection Secret #5

Make sure you can see what you're doing.

One of the challenges of making selections is being able to tell how accurate your selection really is: the selection edges (a.k.a. Marching ants) sometimes make it difficult to see how well you're doing. For these situations try using Quick Mask. With an active selection, click on the Quick Mask button or tap Q. The selection displays with a colored overlay that represents the areas that are not selected. The selected areas have no colored overlay.



notes

## Selections and Masks Demystified

With DAVE CROSS

notes

To fine-tune the selection in Quick Mask, paint with black to add to the colored overlay and remove from the selection. To add to the selection, paint with white. You can use any method of “painting” from using the Brush tool to making a selection and filled with black or white.

**Hint:** If you use the brush tool, the size and edge of the brush will have an influence on the selection: use smaller brushes for detailed areas, use hard-edged brushes to create non-feathered selections, and use soft-edged brushes to create feathered edges.

### Selection Secret #6

Move the subject onto the new background first.

A common reason for making a selection is to create a layer Mask to composite a subject onto a new background image. With that in mind, before you start making a selection drag the subject onto the new background. That way every decision you make is in the context of the new background.



The alternate would be to make a selection of your subject without knowing if you are working harder than necessary, for example selecting small hairs that don't end up being visible on the new background.

### Selection Secret #7

Use Select and Mask.

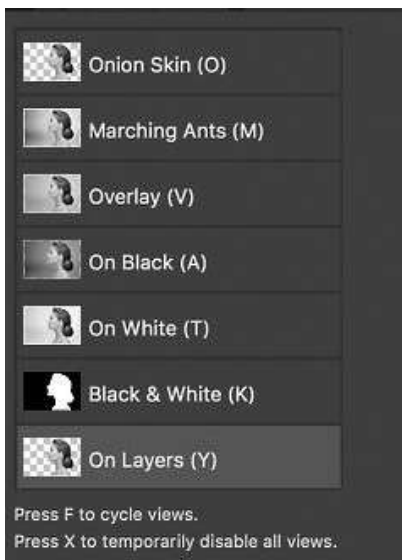
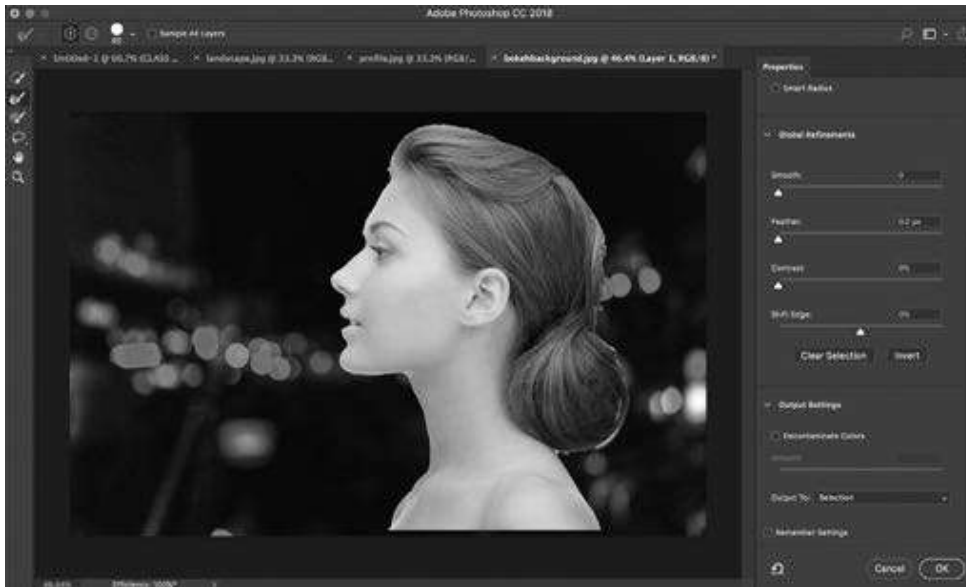
One of the best features in Photoshop CC is the Select and Mask workspace. One of its greatest strengths is helping to create a better edge, even from a basic selection. After making a selection, click on the button (in the Options Bar) to enter the Select and Mask workspace.



## Selections and Masks Demystified

With DAVE CROSS

notes



First, pick the view you want to work with:

Onion Skin (O): Variable transparency of the background

Marching Ants (M): Selection edges

Overlay (Y): Quick Mask

On Black (A): On a black background

On White (T): On a white background

Black & White (K): The Mask

On Layers (Y): On a transparent layer

Press F to toggle through the previews or X to temporarily see the original view.

I tend to spend most of my time in On Layers view and occasionally switch to Black & White view so I can preview what the layer Mask will look like.

If you notice any areas that are selected and shouldn't be, or are missing from your selection, you can fine-tune the selection using the Selection tools built-in to the workspace.

**The Quick Selection Tool (W):** Works just like the regular Quick Selection tool

**Refine Edge Brush Tool (R):**

**Brush Tool (B):** "Paint" to select areas

**Lasso Tool (L):** Works the same as the regular Lasso tool

**Hand Tool (H):** Scroll the view

**Zoom Tool: (Z):** Zoom in



## Selections and Masks Demystified

With DAVE CROSS

notes

With each tool, use the Option/Alt key to reverse the effect of the tool, for example Option/Alt will remove from selections with the Quick Selection tool.

It's also possible to start in the Select and Mask workspace without first making a selection: use the Onion Skin view with a mid-range opacity and then use the selection tools to make your selection.

Use the Refine Radius tool to brush over the areas of transition between hard and soft edges. You can also try turning on Smart Radius in an effort to (theoretically) preserve both hard and soft edges.

Remember to check the edges in the context of the new background – if you're in Onion Skin view change the transparency to 100%.

I also make sure to check the Black & White view to see what your layer Mask will look like: if you see wisps of detail in this view, that can be improved after the Mask has been made.

Once you're happy with the edge go to the Output area to choose your output method, typically Layer Mask.



If you notice a small fringe of color use the Decontaminate Colors option. By default this will create a copy of your layer with a Layer Mask, preserving your original layer (since the Decontaminate Color option changes the pixels of the layer).



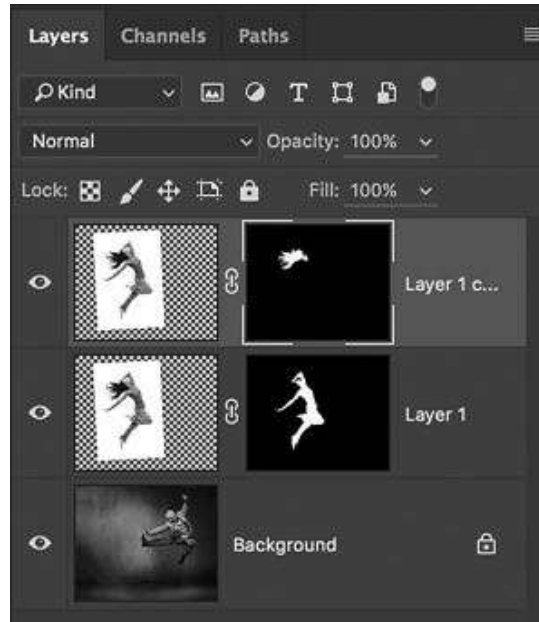
## Selections and Masks Demystified

With DAVE CROSS

notes

### Key Technique: Select in Pieces

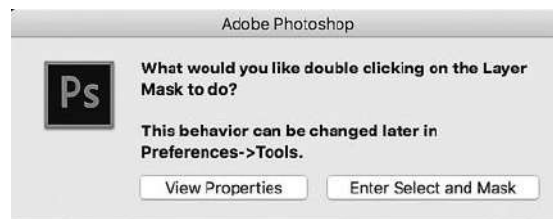
Select and Mask can do an amazing job on fine detail like hair. Many times you'll get even better results if you first make a duplicate of your subject layer: then you can make a selection of just the hair on one layer and make a separate selection of the rest of the body on the other layer. That way you can use different settings for the hair and the harder edges of the body. You'll end up with two separate layers that you can combine to "end up with" a great Mask.



### Selection Secret #8

A Second Chance.

Once a Layer Mask has been created have a "second chance" to access the same controls to fine-tune the Mask. To access these controls, double-click on the Layer Mask. The first time, you'll be asked whether you want to view the Properties panel or enter the Select and Mask Workspace. Once in the Select and Mask Workspace you can use the same methods to tweak your Layer Mask (it will update the existing Mask rather than create a new one).

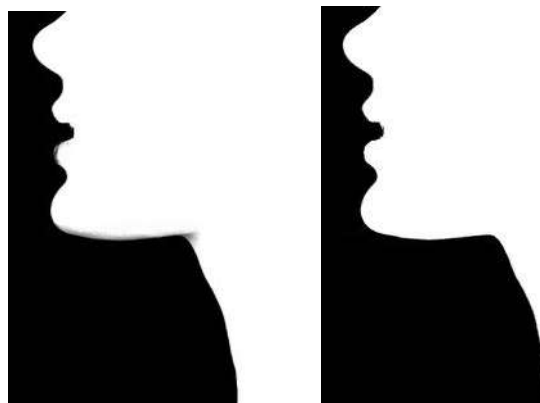


### The Magic of Overlay

Quite often you'll get a Layer Mask that is very close to what you want but you might still be missing small details such as fine hairs. Rather than spending too much time in the Select and Mask workspace, sometimes you can get the result you want by painting on the Layer Mask - in Overlay mode.

To view the Mask, hold down Option/Alt and click on the Mask thumbnail.

Look for areas where you see light gray that should be white.



## Selections and Masks Demystified

With DAVE CROSS

notes

Change the settings of the Brush tool to Overlay mode and 50% opacity. Set your Foreground color to white.

Once again hold down Option/Alt and click on the Mask thumbnail. This will let you paint on the Mask while viewing the context of the subject on the new background.

Paint over light gray areas where you want to see more detail in those fine hairs. Use caution to not paint too much over the same area as it can very quickly look artificial.

If there are areas that are dark gray that should be black, switch the Foreground color to black and use Overlay mode.

### Useful Shortcuts:

Press Option-Shift-O (PC: Alt-Shift-O) to change the Brush to Overlay mode.  
 Press Option-Shift-N (PC: Alt-Shift-N) to change the Brush to Normal mode.  
 Press 1-9 to change the Brush opacity to 10 - 90%. Press 0 for 100% opacity.  
 Press X to swap between black and white as the Foreground color.

### Paste Into

This is a very effective way to create a Layer Mask that is not linked with the layer – perfect for situations such as replacing a sky. Start by making a selection of the sky. In this example, don't worry about selecting small details such as trees and the see-through balcony. (Here's the selection viewed in Quick Mask mode).



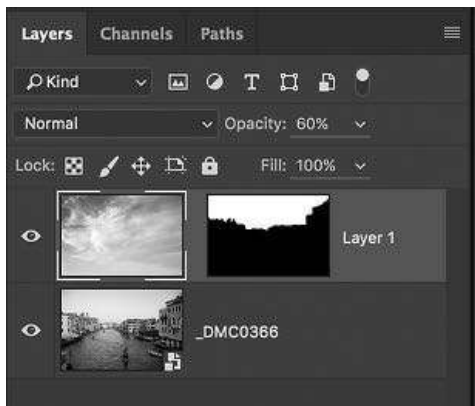
Then switch to the photo of the sky, Select All, and Copy.

## Selections and Masks Demystified

With DAVE CROSS

notes

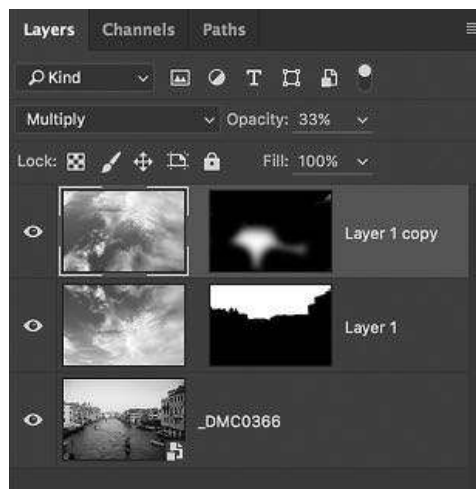
Back in the original photo, make sure you are in regular mode (not Quick Mask) and from the Edit menu choose Paste Special>Paste Into. This will create a new Layer with an unlinked Layer Mask, making it easy to use the Move tool to reposition the new sky.



Finally, lower the opacity of the sky layer: this will help it blend in and you'll be able to see the fine details such as the trees and see-through balcony.

**Hint:** Start with a sky that's a little more saturated than you'll need, so that when you lower the opacity it will look appropriate.

In this example an effective finishing touch might be to duplicate the sky layer, use Free Transform to Flip Vertical and then repaint the Mask so the sky only shows in some areas of the water. Then lower the opacity and experiment with Blend Modes.





## Selections and Masks Demystified

With DAVE CROSS

notes



### Paste on a Mask

Here's an interesting creative possibility: rather than creating a Mask from a selection, paste a photo onto a Layer Mask. To do this you have to view the Layer Mask (or a new layer will be created) by holding down Option/Alt and clicking on the Layer Mask thumbnail.



## Selections and Masks Demystified

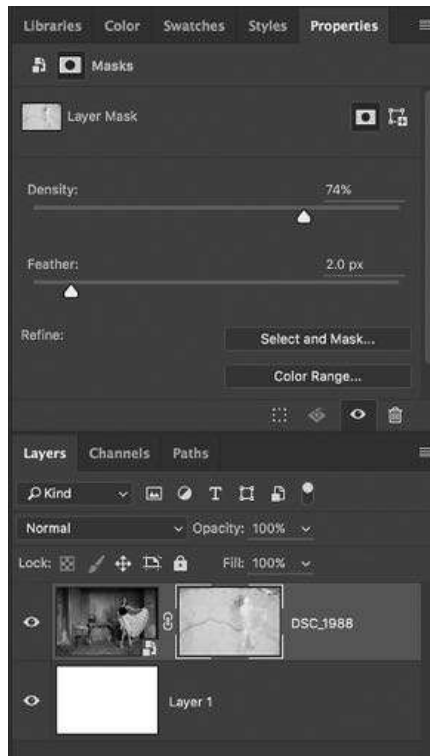
With DAVE CROSS

notes

Switch to the texture photo, Select All and Copy.

Switch back to the photo and Paste onto the Mask. Free Transform if necessary to fit the Mask.

To get different results you can try Inverting the Mask, using the Properties panel to experiment with Density and/or Feather, and/or painting on the Mask in areas where you don't want the texture to be as obvious.



## Mastering Photoshop Blending Modes

With JESÚS RAMÍREZ



### Jesús Ramírez

*Digital Expert, Speaker, and Educator*

Jesús Ramírez is a digital graphics expert, speaker, and educator specializing in Adobe Photoshop. He is an Adobe Community Professional, and a content creator for the Adobe Creative Cloud Blog. Jesús is best known as the founder of the Youtube training channel: *Photoshop Training Channel*. He has been a speaker at Adobe MAX, Adobe SUMMIT, Adobe MAKE IT, and many other conferences and industry events.

For this workbook, I wanted to give you a quick overview of what Blending Modes are and how they work.

### When Were Blend Modes Added to Photoshop?

Blending Modes have been around since 1994 when Layers first were added in Photoshop 3.0.

The 19 original Blending Modes are: Normal, Dissolve, Darken, Multiply, Color, Burn, Darker Color, Lighten Screen, Color Dodge, Lighter Color, Overlay, Soft Light, Hard Light, Difference, Exclusion, Hue, Saturation, Color, and Luminosity.

In 2002, five Blending Modes were added to Photoshop 7 along with the Fill slider. Linear Dodge (Add), Linear Burn, Vivid Light, Linear Light, and Pin Light.

Hard Mix was added in 2003 to Photoshop CS. Subtract and Divide were added to Photoshop CS5 in 2010.

As of Photoshop CC 2018, there are 27 Blending Modes, and three additional Blending Modes not available for layers. They are Behind and Clear for painting tools and Pass Through for groups.

### Opacity vs. Fill with Blending Modes

19 out of the 27 Blending Modes behave the same way when Fill is adjusted, compared to when Opacity is adjusted. However, eight Blending Modes give you a different result when Fill is changed compared to Opacity.

It is crucial to understand the difference between these sliders because this additional method of blending pixels extends the capabilities of Blending Modes. More importantly, the blend tends to be more aesthetically pleasing when using Fill rather than Opacity with these eight Blending Modes.

In the example below, you can see the difference of a layer set to the Hard Mix Blending Mode with an Opacity at 50%, and a Fill of 50%.



notes

## Mastering Photoshop Blending Modes

With JESÚS RAMÍREZ

notes

The Blending Modes that are part of this group of 8 are **Color Burn, Linear Burn, Color Dodge, Linear Dodge (Add), Vivid Light, Linear Light, Hard Mix, and Difference**.

### “Transparency Shapes Layer” Check Box

The 8 Blending Modes in this group, also give you an extra level of blending by un-checking the “*Transparency Shapes Layer*” checkbox in the Advanced Blending Options in the Layer Style panel.

In the example below, you can see how Linear Light blends differently when



“*Transparency Shapes Layer*” is unchecked. Notice how the edges of the circles blend differently on the example on the right.



### Base + Blend = Result

To better understand how Blending Modes work, you should remember these terms and a simple equation.

The “*Base*” color is the original color in the image.

The “*Blend*” color is the color applied using a painting or editing tool.

The “*Result*” color is the color resulting from the blend.

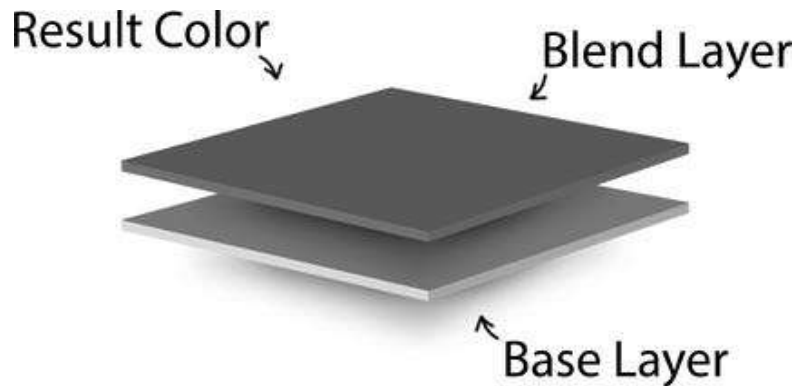
The Base plus the Blend equals the result.

How the Base and the Blend mix depends on the algorithm (Blending Mode) that you select.

## Mastering Photoshop Blending Modes

With JESÚS RAMIREZ

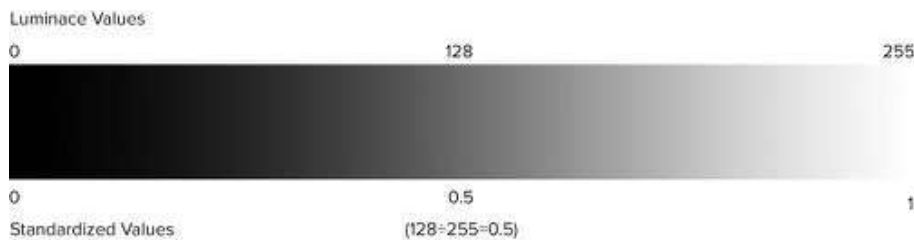
notes



### Blend Mode Math

If you are interested in how the math behind Blend Modes work, I've created a simplified explanation.

Photoshop uses "Standardized" values to calculate the blend. The luminance values in Blending Mode math range from 0 (black) to 1 (white). However, Photoshop uses 0 (black) to 255 (white) to represent luminance values in RGB. Photoshop has to do a conversion to make it work. Black is still 0, but white becomes 1. 50% gray (128) becomes 0.5, and so on.



To convert an RGB luminance value to a standardized value, divide it by 255. For example, divide 192 (light gray) by 255, and you get 0.75 ( $192 \div 255 = 0.75$ ).

Keep in mind that when working with numbers between 0 and 1, multiplication and subtraction result in lower numbers (decreased brightness), while addition and division result in higher numbers (increased brightness).

### Math Sample:

A = Blend Layer Standardized Value

B = Base Layer Standardized Value

### Multiply:

$A \times B = \text{Result}$

### Color Dodge:

$B \div (1 - A) = \text{Result}$



# Mastering Photoshop Blending Modes

With JESÚS RAMÍREZ

notes

Adobe provides descriptions on each Blending Mode, but they do not provide the mathematical equations behind them. If you would like to find out more about Blending Mode math, check out the Wikipedia page on Blend Modes. [https://en.wikipedia.org/wiki/Blend\\_modes](https://en.wikipedia.org/wiki/Blend_modes)

## Blending Mode Categories

You do not need to remember what each of the 27 Layer Blending Modes do. Simply remember one of the 6 Blending Mode categories (Normal, Darken, Lighten, Contrast, Inversion, and Component), and look for your desired effect in that category.

**Normal**

**Darken**

**Lighten**

**Contrast**

**Inversion**

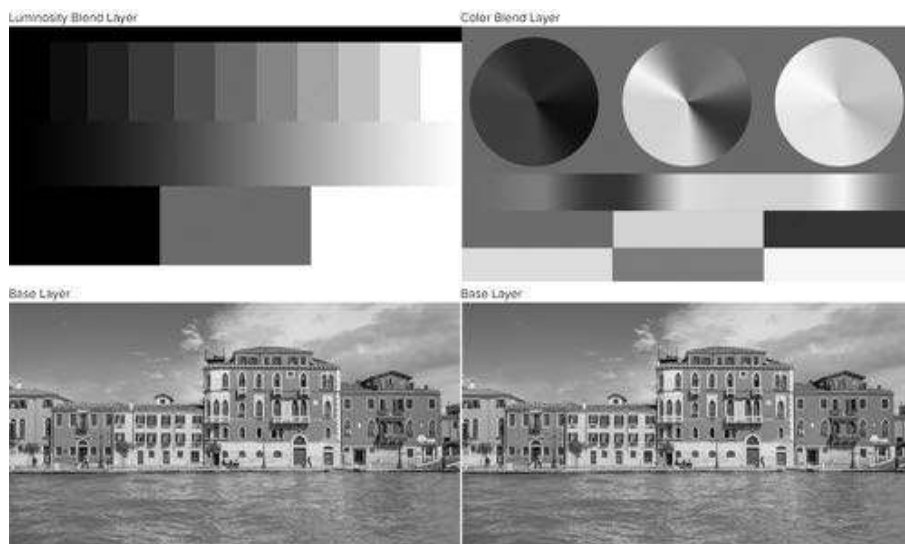
**Component**

## Each Blend Mode Explained

In the examples below, we will explain each of the 6 Blend Mode categories (Normal, Darken, Lighten, Contrast, Inversion, and Component) as well as all the Blend Mode in within each category.

The graphics in each section will show the outcome of each Blend Mode at 100% opacity unless otherwise noted.

Each example contains two Blend layers, a grayscale luminosity layer, and a color layer. And a photo as the Base layer.



# Mastering Photoshop Blending Modes

With JESÚS RAMÍREZ

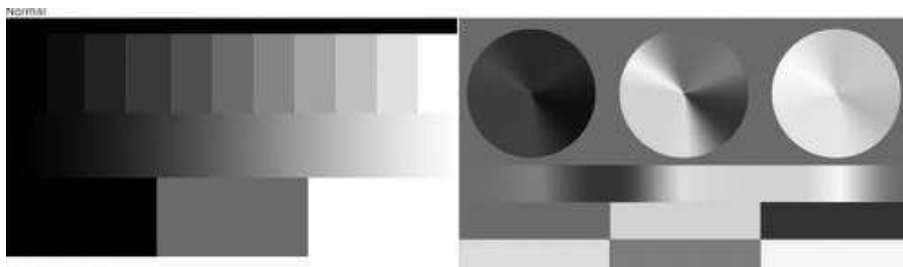
notes

## Normal Blending Modes

The Blending Modes in this category do not have algorithms that blend pixels. Instead, the Opacity and Fill sliders control the blend between layers.

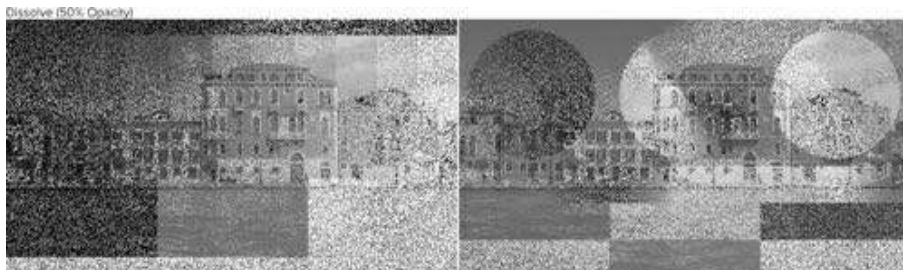
### Normal

“Normal” is the default Blending Mode for Photoshop layers. Opaque pixels will cover the pixels directly below them without applying any math or algorithm applied to them. You can, of course, reduce the opacity of the layer to reveal the pixels below.



### Dissolve

The Dissolve Blending Mode does not blend any pixels either. Dissolve only reveals the pixels below when the Opacity of the layer is reduced. The pixels below are revealed through a dither pattern (noise) whose intensity is based on the Opacity.



## Darken Blending Modes

As the name implies, the Blending Modes in the Darken category will turn the “Result” colors darker. Anything that is white in the blend layer will become invisible, and anything that is darker than white is going to have some darkening effect on the pixels below it.

### Darken

The Darken Blending Mode looks at the luminance values in each of the RGB channels and selects either the base color or blend color depending on which is darker.

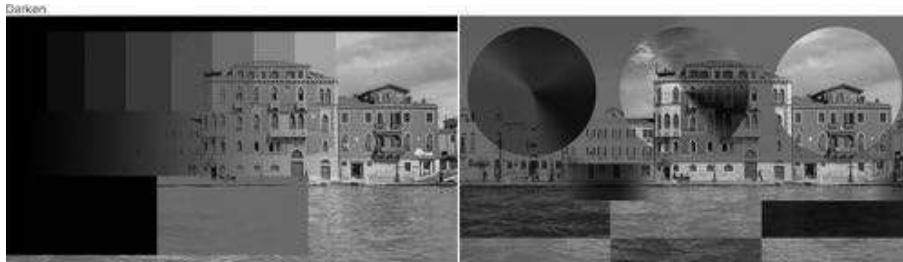
Simply put, this Blending Mode does not blend pixels, it only compares the base and blend colors, and it keeps the darkest of the two.

## Mastering Photoshop Blending Modes

With JESÚS RAMIREZ

notes

If the blend layer and the base layer color are the same, then there is no change.



### Multiply

Multiply is one of the most popular Blending Modes in Photoshop. I'm sure that you have used it many times before.

This Blending Mode multiplies the luminosity of the base color by the blend color. The resulting color is always a darker color. White produces no change, while the black pixels remain.

Multiply is a great Blending Mode for darkening images or creating shadows.



### Color Burn

Color Burn is the first of the eight Blending Modes in Photoshop that react differently when Opacity is adjusted compared to Fill.

The Color Burn Blending Mode gives you a darker result than Multiply by increasing the contrast between the base and the blend colors, resulting in more highly saturated mid-tones and reduced highlights.

The result is very similar to the effect you would get when you use the Burn Tool to darken an image.



## Mastering Photoshop Blending Modes

With JESÚS RAMIREZ

notes

### Linear Burn

Linear Burn decreases the brightness of the base color based on the value of the blend color. The result is darker than Multiply but less saturated than Color Burn.

Linear Burn also produces the most contrast in darker colors than any of the other Blending Modes in the Darker group.

Linear Burn blends differently when Fill Opacity is adjusted, compared to when Opacity is adjusted.

Linear Burn



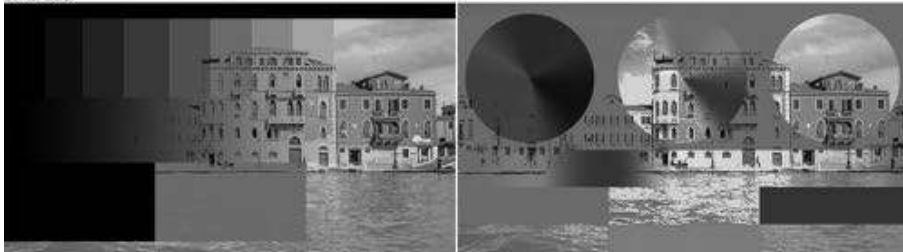
\*Introduced in Photoshop 7.

### Darker Color

The Darker Color Blending Mode is very similar to Darken. This Blending Mode does not blend pixels. It only compares the base and blend colors, and it keeps the darkest of the two.

The difference is that Darker Color looks at the composite of all the RGB channels, whereas Darken looks at each RGB channel individually to come up with a final blend.

Darker Color



### Lighten Blending Modes

The Blending Modes in this category are opposites, or complementary colors from the Darken category. These Blending Modes will turn the “Result” colors Brighter.

Anything that is black in the blend layer will become invisible, and anything that is brighter than black is going to have some darkening effect on the pixels below it.

## Mastering Photoshop Blending Modes

With JESÚS RAMIREZ

notes

### Lighten

The Lighten Blending Mode looks at the base color and blend color, and it keeps whichever one of the two is the lightest. If the blend colors and the base colors are the same, then no change is applied.

As with the Darken Blending Mode, Lighten looks at the three RGB channels separately when blending the pixels.



### Screen

Screen is another of Photoshop's most popular Blending Modes. The resulting color is always a brighter color. Black produces no change, while the brighter pixels remain.

Screen is a great Blending Mode for brightening images or creating highlight



### Color Dodge

Color Dodge is the third of the eight special Blending Modes, which blends differently when Fill is adjusted, compared to when Opacity is adjusted.

The Color Dodge Blending Mode gives you a brighter effect than Screen by decreasing the contrast between the base and the blend colors, resulting in saturated mid-tones and blown highlights.

The effect is very similar to the result you would get when using the Dodge Tool to brighten up an image.



# Mastering Photoshop Blending Modes

With JESÚS RAMIREZ

notes

Color Dodge



## Linear Dodge (Add)

Linear Dodge (Add) produces similar but stronger results than Screen or Color Dodge. This Blending Mode looks at the color information in each channel and brightens the base color to reflect the blend color by increasing the brightness. Blending with black produces no change.

Linear Dodge (Add) blends differently when Fill Opacity is adjusted, compared to when Opacity is adjusted.

Linear Dodge (Add)



\*Introduced in Photoshop 7.

## Lighter Color

Lighter Color is very similar to Lighten. This Blending Mode does not blend pixels. It only compares the base and blend colors, and it keeps the brightest of the two.

The difference is that Lighter Color looks at the composite of all the RGB channels, whereas Lighten looks at each RGB channel individually to come up with a final blend.

Lighter Color



## Mastering Photoshop Blending Modes

With JESÚS RAMÍREZ

notes

### Contrast Blending Modes

The Blending Modes in this category are a mixture between the Darken and the Lighten Blending Modes. They create contrast by both lightening and darkening the result colors by using complementary Blending Modes to create the blend.

Photoshop checks to see if the colors are darker than 50% gray or lighter than 50% gray. If the colors are darker than 50% gray, a darkening Blending Mode is applied. If the colors are brighter than 50% gray, a brightening Blending Mode is applied.

Except for Hard Mix, all the Blending Modes in this category turn 50% gray transparent.

### Overlay

Overlay is another of Photoshop's most widely used Blending Modes. It is a combination of Multiply and Screen with the base layer always shining through. Overlay uses the Screen Blending Mode at half strength on colors lighter than 50% gray. And the Multiply Blending Mode at half strength on colors darker than 50% gray. 50% gray itself becomes transparent. Also, note that "half-strength" does not mean, Opacity at 50%.

Another way of thinking about Overlay is by thinking of shifting mid-tones. Dark blend colors shift the mid-tones to darker colors, light-tones shift the mid-tones to brighter colors.

One difference between the Overlay Blending Mode and the other Contrast Blending Modes is that it makes its calculations based on the brightness of the colors in the base layer. All the other Contrast Blending Modes make their calculations based on the brightness of the blend layer.

Overlay (alongside Hard Light) is part of the first set of Commuted Blending Modes in Photoshop. A set of commuted Blending Modes will give you the same result when you apply one Blending Mode to the blend layer, as when you apply the corresponded Commuted Blend Mode to the base layer, and then reversing the order of the layers.

In other words, if you apply the Overlay Blending Mode to the blend layer, you will get the same result, as when you apply the Hard-Light Blending Mode to the Base layer, then reverse the order of the layers.



## Mastering Photoshop Blending Modes

With JESÚS RAMÍREZ

notes

### Soft Light

Soft Light is very much like Overlay. It applies either a darkening or lightening effect depending on the luminance values, but in a much subtler way. You can think of Soft Light as a softer version of Overlay without the harsh contrast.



### Hard Light

Hard Light combines the Multiply and Screen Blending Modes using the brightness values of Blend layer to make its calculations. Overlay uses the base layer. The results with Hard Light tend to be intense. In many cases, you will have to reduce the Opacity to get better results.

Hard Light sounds like it would have something in common with Soft Light, but it does not. It is much more closely related to Overlay. They are both part of the first set of Commuted Blending Modes.



### Vivid Light

You can think of Vivid Light as an extreme version of Overlay and Soft Light. Anything darker than 50% gray is darkened, and anything lighter than 50% gray is Lighten.

Vivid Light is one of those Blending Modes where you may want to adjust the opacity since 100% opacity is generally too strong.



## Mastering Photoshop Blending Modes

With JESÚS RAMIREZ

notes

Vivid Light is the fifth Blending Mode of eight that give you different results when you reduce the fill compared to opacity.

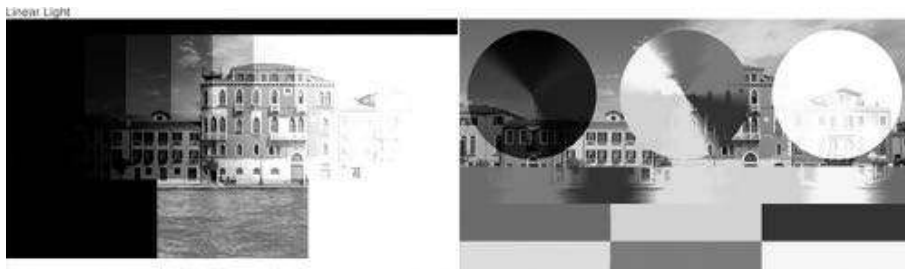
\*Introduced in Photoshop 7.

### Linear Light

Linear Light uses a combination of the Linear Dodge Blending on lighter pixels and a Linear Burn on darker pixels.

Typically, the resulting colors are extreme, and you may want to use the Opacity or Fill sliders to adjust it.

Linear Lights blends differently when Fill Opacity is adjusted, compared to when Opacity is adjusted.



\*Introduced in Photoshop 7.

### Pin Light

Pin Light is an extreme Blending Mode that performs a Darken and Lighten Blending Mode simultaneously. It can result in patches or blotches, and it completely removes all mid-tones.



\*Introduced in Photoshop 7.

### Hard Mix

Hard Mix is the seventh Blending Mode in the contrast group and the seventh of the special 8 Blending Modes. It applies the blend by adding the value of each RGB channel into the blend layer to the corresponding RGB channel in the base layer.

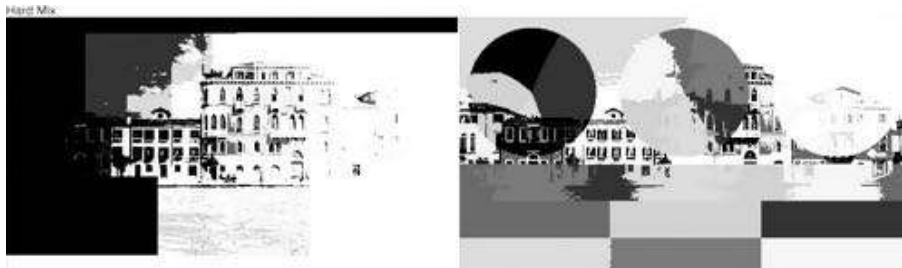
## Mastering Photoshop Blending Modes

With JESÚS RAMIREZ

notes

The resulting image loses a lot of detail, and the colors can only be black, white, or any of the six primary colors. Red, green, blue, cyan, magenta, or yellow.

Vivid Light is an extreme Blending Mode, but you can use Opacity and Fill to reduce the effect. Fill will probably be your better option for reducing the effect of this Blending Mode since it generally gives you better results than Opacity.



\*Introduced in Photoshop CS.

### Inversion Blending Modes

The Inversion Blending Modes look for variations between the base and blend layers to create the blend.

#### Difference

The Difference Blending Modes uses the difference between the base and blend pixels as the resulting blend.

White inverts the colors of the base layer. It is the same result as inverting the colors of the base layer by pressing Command I (PC: Ctrl I).

Black Produces no change, while dark grays apply a slight darkening effect.

This blending mode can be extremely useful for aligning layers with similar content.

Difference is the eighth and final Blending Mode that react differently when Fill is reduced compared to Opacity.





## Mastering Photoshop Blending Modes

With JESÚS RAMÍREZ

notes

### Exclusion

Exclusion is very similar to Difference. Blending with white inverts the base color values, while blending with black produces no change. However, Blending with 50% gray produces 50% gray.



### Subtract

The Subtract Blending Mode subtracts pixel values from the base layer. This Blending Mode drastically darkens pixels by subtracting brightness.

Black has no effect. The result gets darker only as the blend values get brighter.

Notice how the light areas of the gradient are almost pure black, while the dark areas of the gradient produced a very small change.



\*Introduced in Photoshop CS5.

### Divide

Divide produces the opposite effect as Subtract.

White has no effect. The result gets brighter only as the blend values get darker.



# Mastering Photoshop Blending Modes

With JESÚS RAMIREZ

notes

Dark areas of the blend layer produce bright colors, while the light areas of the blend layer produced a very small change.

\*Introduced in Photoshop CS5.

## Component Blending Modes

The component Blending Modes use different combinations of the primary color components (hue, saturation, and brightness) to create the blend.

### Hue

The Hue Blending Mode preserves the luminosity and saturation of the base pixels while adopting the hue of the blend pixels.

Hue can be used to change hues in a layer while maintaining the tones and saturation of the original.



### Saturation

The Saturation Blending Mode preserves the luminosity and hue of the base layer while adopting the saturation of the blend layer.

A black-and-white blend layer also turns the image into grayscale because none of the pixels in the luminosity layer have saturation.



### Color

The Color Blending Mode preserves the luminosity of the base layer while adopting the hue and saturation of the blend layer. The Color Blending Mode is ideal for coloring monochromatic images.

Also, Color, along with the Luminosity Blending Mode, is the second pair of Commuted Blending Modes.

## Mastering Photoshop Blending Modes

With JESÚS RAMÍREZ

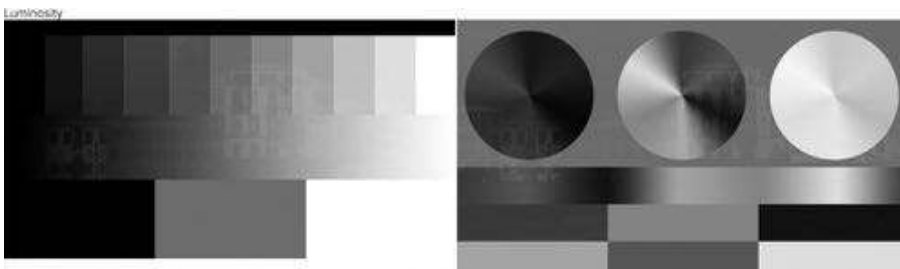
notes



If you apply the Color Blending Mode to the blend layer, you will get the same result, as when you apply the Luminosity Blending Mode to the Base layer, then reverse the order of the layers.

### Luminosity

Luminosity preserves the hue and saturation of the base layer while adopting the luminosity of the blend layer.



### Pass Through Blending Mode

When you select a group, you will notice that the default Blending Mode is not Normal. Instead, it is “Pass Through.”

The Pass Through Blending Mode tells Photoshop to treat all the layers within a group to behave as if they were just part of a regular layer stack and not part of the group. The group is only used as an organizational tool and all the layers all blend as you would expect.

However, if you changed the Pass Through Blending Mode to any other blending mode, Photoshop will first blend the layers in the group, then it will blend the resulting composite with the layers below it using the Blending Mode that you selected.

This is the same result as merging together all the layers in a group and then applying a Blending Mode.

For this reason, you can use it to create some great effects especially when compositing. You can set a Group’s Blending Mode to Normal, and all the adjustment layers inside of the group will only affect the contents of that group.

## Mastering Photoshop Blending Modes

With JESÚS RAMÍREZ

notes

### Blending Modes with 32-Bit Images

Only 15 blending modes are available when you are working with 32-bit images. They are: Normal, Dissolve, Darken, Multiply, Lighten, Linear Dodge (Add), Difference, Hue, Saturation, Color, Luminosity, Lighter Color, and Darker Color.

### Commutated Blending Modes

There are two sets of Commuted Blending Modes, Overlay and Hard Light, and Color and Luminosity.

A set of Commuted Blending Modes will give you the same result when you apply one Blending Mode to the blend layer, as when you apply the corresponded Commuted Blend Mode to the base layer, and then reverse the order of the layers.

For example, if you apply the Overlay Blend Mode to the blend layer, you will get the same result, as when you apply the Hard-Light Blend Mode to the base layer, then reverse the order of the layers.

### Blending Mode Keyboard Shortcuts

You can change the Blending Mode of a layer by clicking on the drop-down and selecting one from the list. Alternatively, you can use the Photoshop keyboard shortcuts for Blend Modes. Press, Shift + to go down to the next Blending Mode. Or, Shift - to move up the list.

If you have a painting tool active, this shortcut will change the Blending Mode of the tool instead of the layer. To prevent this from happening, get in the habit of pressing the V key to select the Move tool, then press Shift + or Shift - to scroll through the Blending Modes.

If the focus, the blue highlight, is around the Blending Mode drop-down menu, these shortcuts will not work. Simply hit Enter or Return on the Mac to remove the focus from the drop-down, then apply any shortcut that you would like. Except for Subtract and Divide, the two Blending Modes added in Photoshop CS5 in 2010, each of the Blend Modes has a keyboard shortcut that you can use to apply it to a layer.

PC: Alt Shift Mac: Option Shift

N	Normal
I	Dissolve
K	Darken
M	Multiply
B	Color Burn
A	Linear Burn
	Darker Color
G	Lighten
S	Screen
D	Color Dodge
W	Linear Dodge (Add)
	Lighter Color
O	Overlay
F	Soft Light
H	Hard Light
V	Vivid Light
J	Linear Light
Z	Pin Light
L	Hard Mix
E	Difference
X	Exclusion
	Subtract
	Divide
U	Hue
T	Saturation
C	Color
Y	Luminosity

However, I don't recommend learning all of them. Only learn the ones you use most often. Most of the time I only use Screen, Multiply, Overlay, Soft Light,

## Mastering Photoshop Blending Modes

With JESÚS RAMIREZ

notes

Color, and Luminously. Those are the only blend mode keyboard shortcuts I have memorized.

To select a Blending mode press Alt Shift on Windows, or Option Shift on the Mac, then press the corresponding letter to get you the Blending Mode that you would like to use.

### All Keyboard Shortcuts

**Normal:** Shift Alt (Mac: Option) N

**Dissolve:** Shift Alt (Mac: Option) I

**Darken:** Shift Alt (Mac: Option) K

**Multiply:** Shift Alt (Mac: Option) M

**Color Burn:** Shift Alt (Mac: Option) B

**Linear Burn:** Shift Alt (Mac: Option) A

**Lighten:** Shift Alt (Mac: Option) G

**Screen:** Shift Alt (Mac: Option) S

**Color Dodge:** Shift Alt (Mac: Option) D

**Linear Dodge:** Shift Alt (Mac: Option) W

**Overlay:** Shift Alt (Mac: Option) O

**Soft Light:** Shift Alt (Mac: Option) F

**Hard Light:** Shift Alt (Mac: Option) H

**Vivid Light:** Shift Alt (Mac: Option) V

**Linear Light:** Shift Alt (Mac: Option) J

**Pin Light:** Shift Alt (Mac: Option) Z

**Hard Mix:** Shift Alt (Mac: Option) L

**Difference:** Shift Alt (Mac: Option) E

**Exclusion:** Shift Alt (Mac: Option) X

**Hue:** Shift Alt (Mac: Option) U

**Saturation:** Shift Alt (Mac: Option) T

**Color:** Shift Alt (Mac: Option) C

**Luminosity:** Shift Alt (Mac: Option) Y



## Intro to Illustrator

With DAVE CROSS



### Dave Cross

*Certified Guru and Technical Trainer*

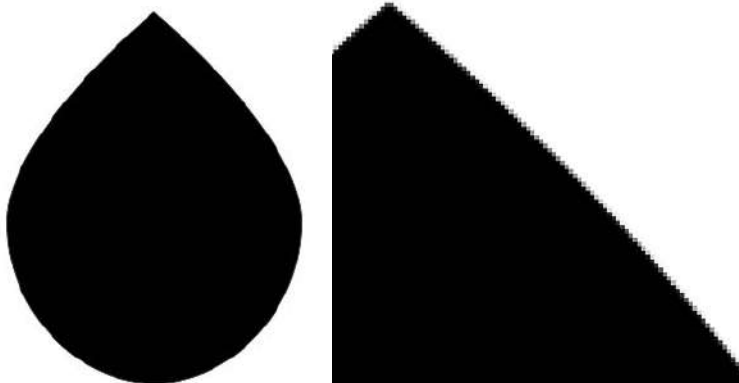
For 25 years Dave Cross has been helping photographers and creative professionals get the most out of their Adobe software. Dave has a Bachelor of Education, is an Adobe Certified Instructor and is a Certified Technical Trainer. Dave has taught for Adobe, at Photoshop World, the Texas School of Photography, the Santa Fe Workshops, at ShutterFest and is a frequent instructor on CreativeLive. He offers online training at [online.davecrossworkshops.com](http://online.davecrossworkshops.com). In 2009 Dave was inducted into the Photoshop Hall of Fame.

### notes

The goal of this session is to introduce the essentials you need to get to know to get started with Adobe Illustrator. Rather than go through every single tool, we'll focus on the main "sets" of tools in Illustrator for creating, editing and transforming shapes – and how to work with anchor points and paths, the building blocks of Illustrator.

First, a quick discussion of Illustrator versus Photoshop – and that means a comparison of vector graphics versus raster graphics. Photoshop images are, for the most part, made up of pixels. That means that the resolution of the document is important.

For example, a small graphic looks good at its original size. But if the graphic is enlarged, its edge starts to look pixelated.



In contrast, Illustrator files are resolution-independent: the graphic can be enlarged to any size without losing quality. Both the original graphic and the enlarged version are of equal quality, with sharp edges.



## Intro to Illustrator

With DAVE CROSS

notes

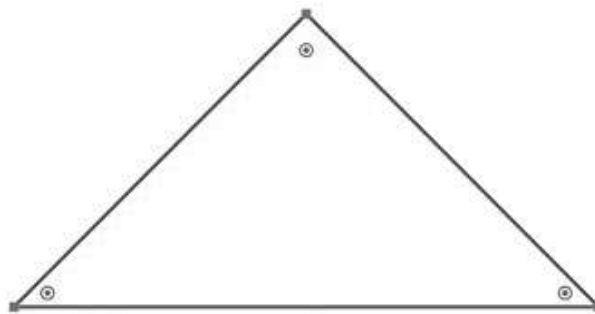
In Photoshop, unless you create a graphic using layers, it's as if the image is painted on a canvas – making it challenging to “remove” a portion of a graphic.

The same graphic created in Illustrator is by nature made up of separate objects. ...making it much easier to edit individual pieces of the graphic.

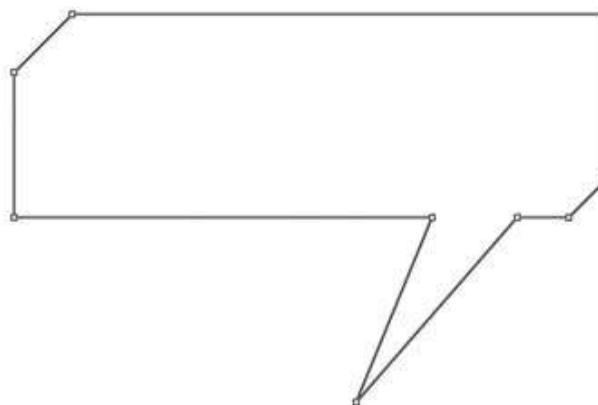


### Paths and Anchor Points

The building blocks of vector graphics are paths and anchor points. Understanding these elements is a crucial factor in being able to create and edit Illustrator files. The path is the line that creates the shape and an anchor point is required every time that line needs to change direction. Ideally you'll use the minimum number of anchor points to create a shape – for example a triangle only needs 3 anchor points.



The more complex the shape, the more anchor points you need.



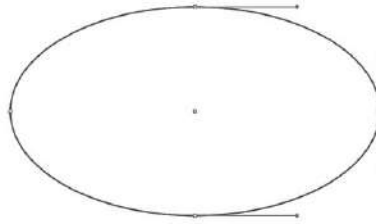
## Intro to Illustrator

With DAVE CROSS

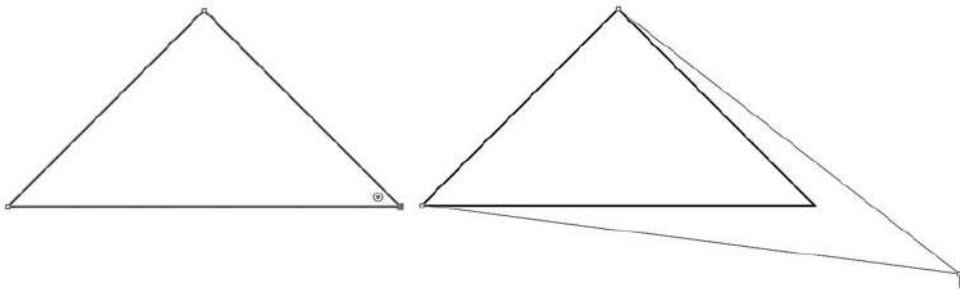
notes

Anchor points can create square or curved corners on a path.

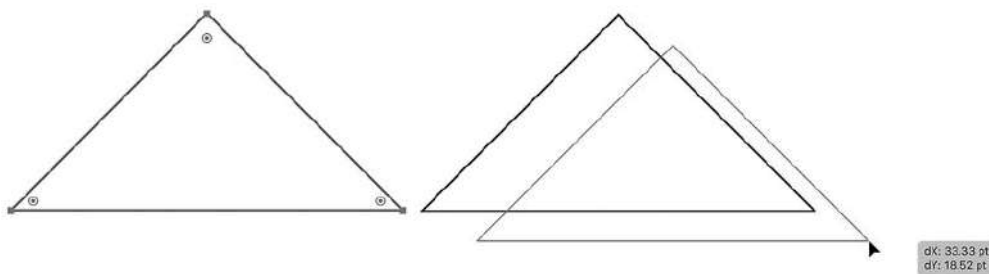
As we'll see, anchor points can be created automatically with many tools, or added (or subtracted manually).



Another key to working with objects is selecting the anchor points: select only one and you'll be affecting only that anchor point and therefore reshaping the object.



Select all the anchor points on a path and you'll only be able to move or transform the entire object.



The Direct Selection tool (the white arrow) is used to select and edit individual anchor points, while the Selection Tool (the black arrow) could be thought of as the Move tool as it will select all the anchor points and move the entire object. When an anchor point is selected it is solid black – unselected anchor points are white.

**TIP:** If all of the anchor points are selected (black) you will have to click somewhere outside the object to deselect all the anchor points and then you'll be able to use the Direct Selection tool to select individual anchor points.

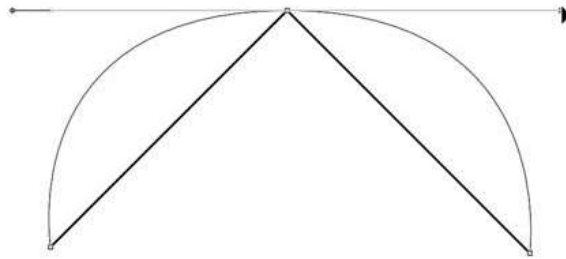
## Intro to Illustrator

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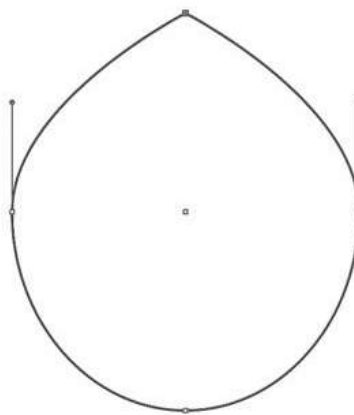
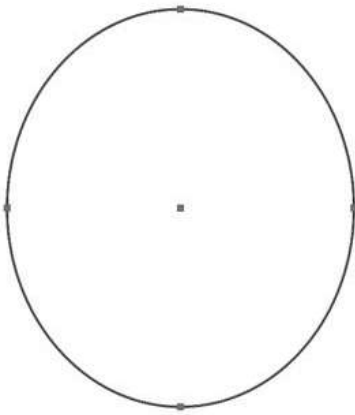
notes

### Editing Anchor Points

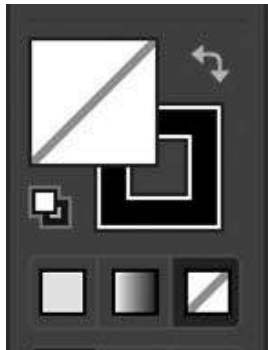
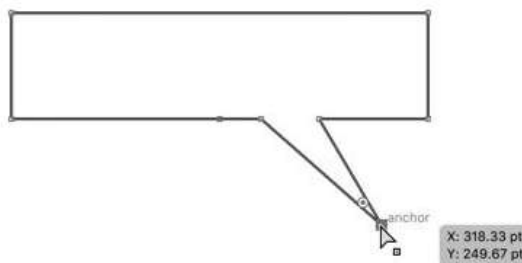
A square anchor point can be converted to a curved anchor point (and vice versa) using the Anchor Point tool. Click and drag on a square anchor point to pull out handles to create a curve.



To convert a curved point to a straight point, click once on the anchor point with the Anchor Point tool.



You can also add additional anchor points to allow you to change the shape of an object. You can either switch to the Add Anchor Point tool or use the Pen tool to click on an existing path.



### Fill and Stroke

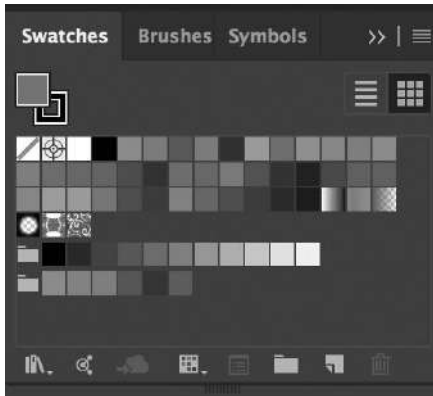
By default a path is just an outline that need to have a fill and/or stroke color applied. At the bottom of the toolbar are the controls for Fill (the left icon) and Stroke (the right icon).

## Intro to Illustrator

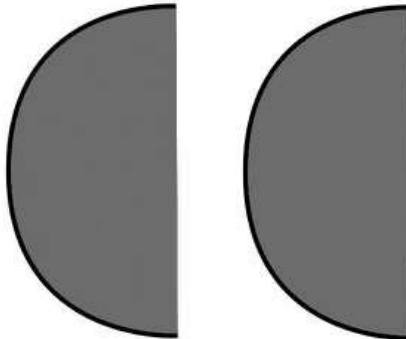
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notes

To change either the fill or stroke, click on either icon so that it is in front. Then you can choose a color by using the Swatches panel, the Color panel, or by double-clicking on the icon to open the Color Picker.

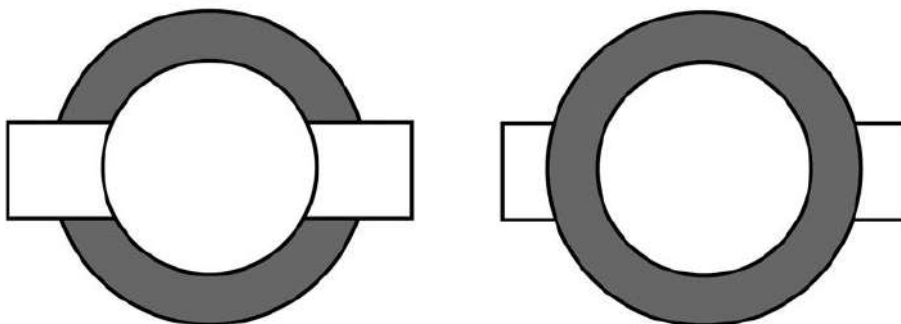


A path can be opened or closed: only a closed path will have a stroke all the way around the object. Here is an open path (left) and a closed path (right) with the same fill and stroke: only the closed path has a complete stroke.



### What about Layers

Although you can use layers in Illustrator, it is not necessary (unlike Photoshop where it is pretty much a must). Because every object is separate in Illustrator, you can change the “stacking” order by using the Arrange commands under the Object menu: Bring to Front, Bring Forward, Send Backward, Send to Back.



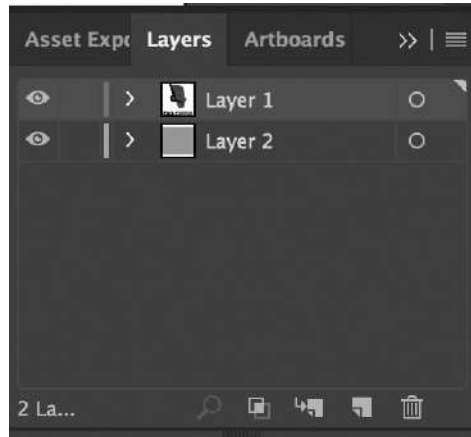


## Intro to Illustrator

With DAVE CROSS

### notes

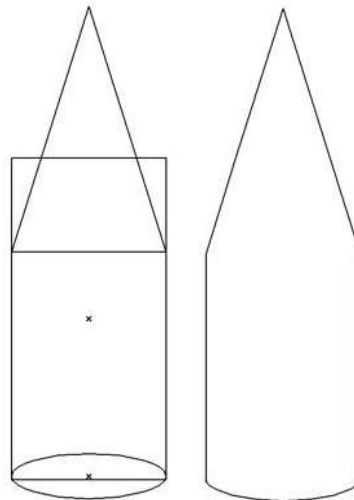
You can use the Layers panel to put objects on separate layers: make sure the object is selected before adding a new layer. Then you can use the Layers panel to reorder the layers, temporarily hide them, etc.



Most designers only use layers for very complex artwork where they need to create multiple versions by hiding and showing layers. In average day-to-day work it is not necessary to use layers.

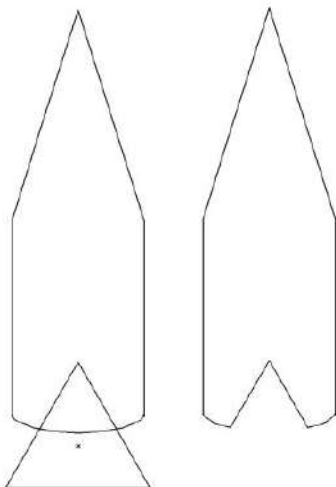
### Creation Tools

Although many people associate drawing in Illustrator with the Pen tool, there are plenty of ways to create shapes that are simpler. Often it's easiest to create a series of overlapping shapes and then combine them together and/or remove pieces from each other.



Draw the overlapping shapes and then use the Shape Builder tool to drag over the shapes you want to combine.

To subtract from a shape, create overlapping shapes and hold down Option (PC: Alt) and drag over the intersecting shapes.

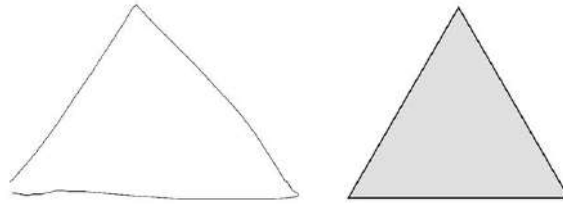


## Intro to Illustrator

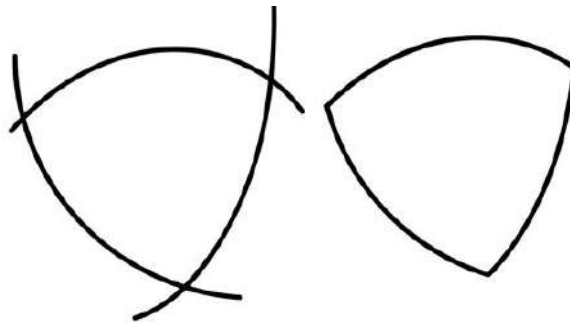
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notes

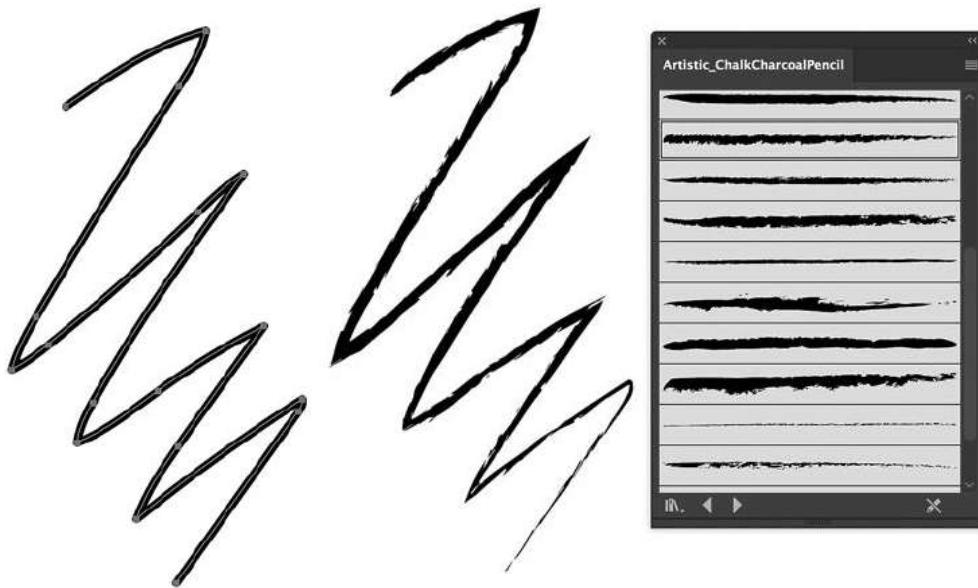
One of the latest tools for shape creation is the Shaper tool. With this tool you draw primitive shapes and Illustrator automatically generates a high quality shape with straight edges. For example, draw a quick triangle to generate an accurate triangle.



Or use draw some overlapping lines and then use the Join Tool (under the Shaper tool) to remove unnecessary lines and create a closed shape.



Even the Brush tool creates paths with anchor points: click and drag to “paint” a line and when you finish, the anchor points will be created.



Along with changing the stroke color, you can also replace the stroke with a design from the Brush Libraries.

## Intro to Illustrator

With DAVE CROSS

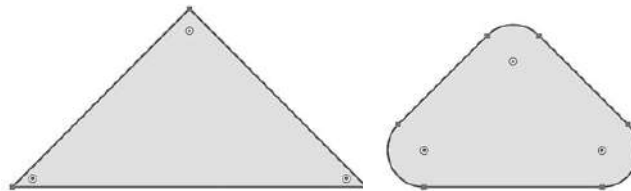
notes

**NOTE:** You can change the stroke on any path/object using this method.



### Editing tools

You can edit the corner of any shape that has square corners to make them curved. Just look for the small “target” near the corner and drag to adjust the curve. If you have all anchor points selected all the corners will be affected.



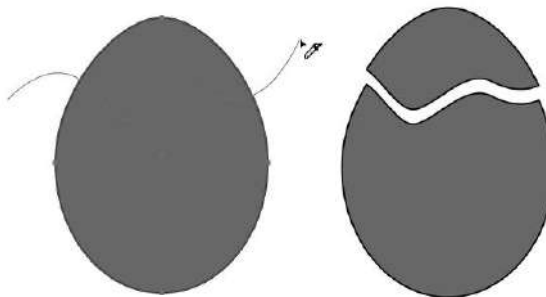
If only one anchor point is selected just that corner will be affected.



You can also create a basic shape and then use the Eraser tool to remove areas and cause the path to be redrawn.



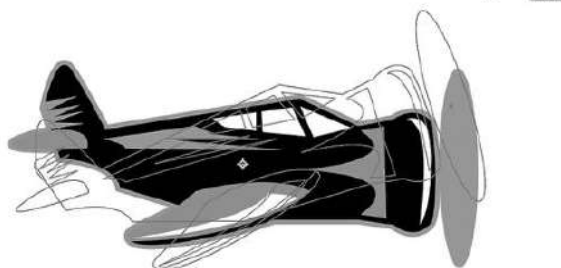
With the Knife tool you can drag to draw a path to cut an existing object into separate pieces.



### Transformation tools

There are a number of tools for transforming an object – assuming that the object is properly selected (all the anchor points are black). All of these tools share a couple of important principles: make sure the anchor points are selected and determine the reference point for the transformation.

By default the reference point is in the center of the selected object, so the transformation tool will perform relative to that point. For example, the Rotate tool will rotate the object around the center.

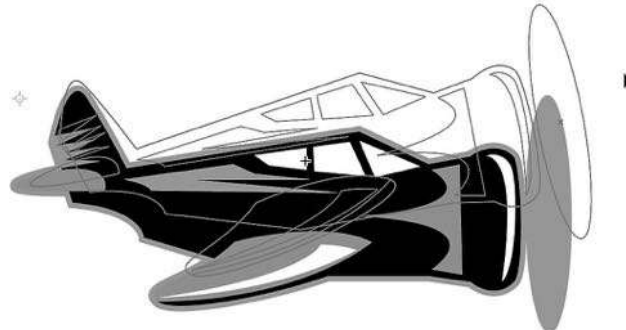


## Intro to Illustrator

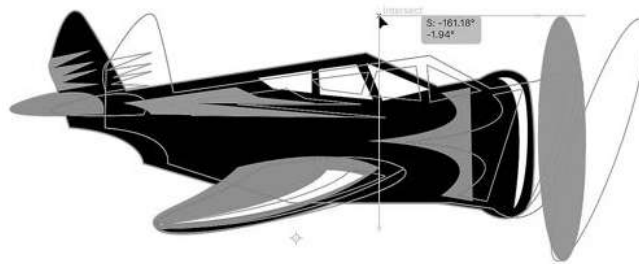
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notes

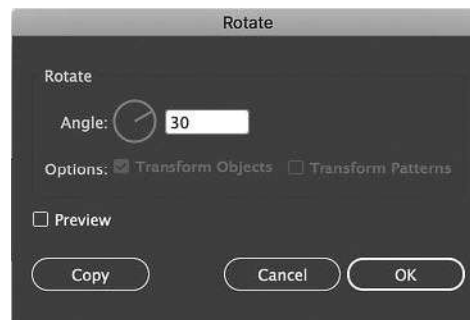
If you want to rotate around a different point, drag the reference point to a different position. Then move your mouse to the opposite side of the object and drag to rotate.



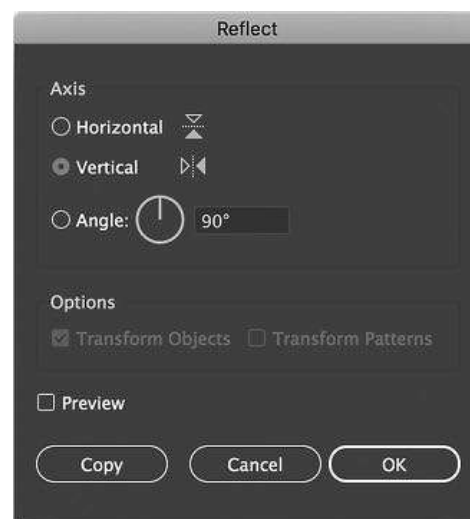
You can apply that same theory to the Scale tool and Shear tool.



It's also possible to transform a specific amount: double-click on the tool to open a dialog box where you can enter a specific value.



This is probably the easiest way to use the Reflect tool since you most commonly want to reflect vertically or horizontally.

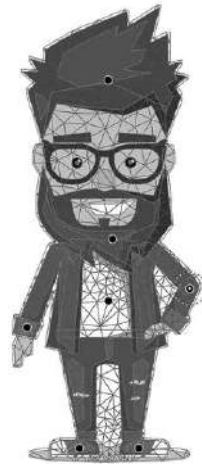


## Intro to Illustrator

With DAVE CROSS

The Puppet Warp tool (CC 2018) lets you add pins to selected objects and drag to alter the object. You can also use this tool on text, however, the type is converted to an object and can no longer be edited.

KIDS KIDS



### Working with Text

One of the most powerful functions in Illustrator is type: you can manipulate text in many ways while still preserving the ability to edit the text. For example, apply a warp to some text...

PHOTOGRAPHY

...and you can still edit the text properties (font, size, etc.)

Photography



Or use the Touch Type tool to move individual characters

KIDS KIDS

### Saving Files

To preserve all the editing capabilities of Illustrator, save files in .ai format. This format can also be placed into Photoshop and InDesign.



notes



## Getting Started with InDesign

With DAVE CLAYTON



### Dave Clayton

Graphic Designer

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

### Getting Started

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

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

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

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

Also, I will be showing these tips in Adobe InDesign CC 2017 - most of the tips I show are available in older versions but if you have CC you should be updating your software with each release update. Some of these basics are available in CS6.

### Introduction

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

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

### notes

## Getting Started with InDesign

With DAVE CLAYTON

notes

### Preferences Housekeeping

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

#### Step One: Open InDesign

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

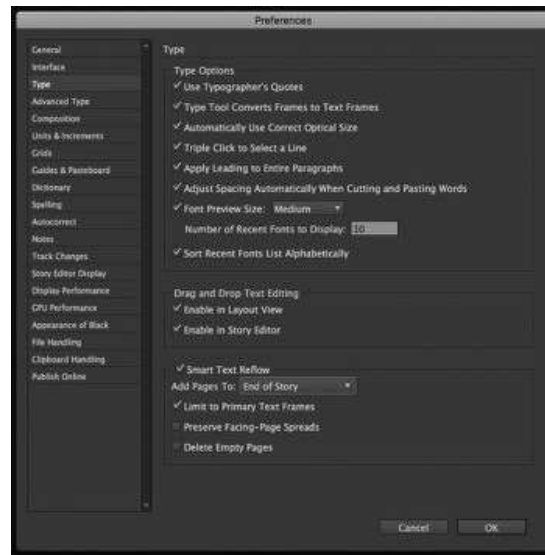
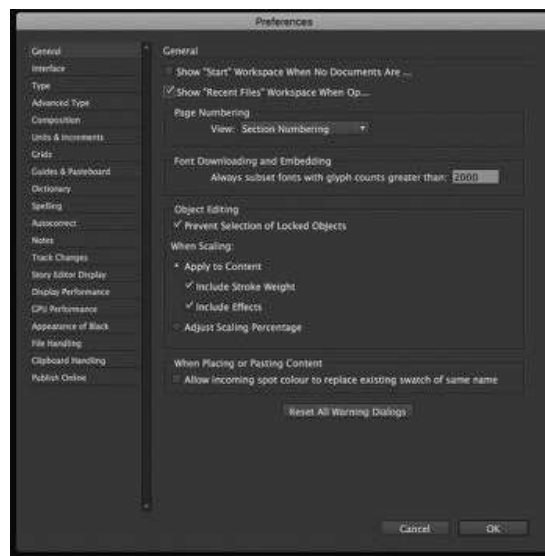
Now you have an empty canvas in front of you. A quick aesthetic tip, you can change the colour of the background in Prefs. There are 4 choices out of the box and custom. I will show you how to change the colour quite easily.

#### Step Two: Workspace Options

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

#### Step Three: Type Preferences

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



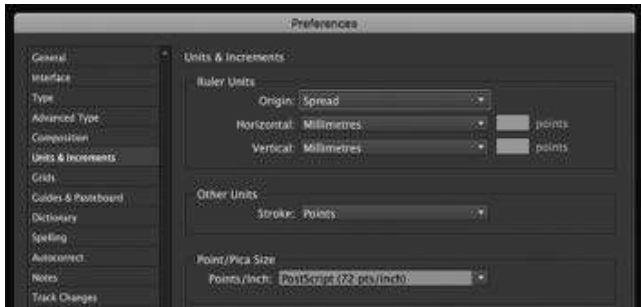
## Getting Started with InDesign

With DAVE CLAYTON

notes

### Step Four: Units and Measurements

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



Now let's create a new document!

### Creating a New Document

#### Step One: How big?

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

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

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

## Getting Started with InDesign

With DAVE CLAYTON

notes

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

### Step Two: Setting up the document

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

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

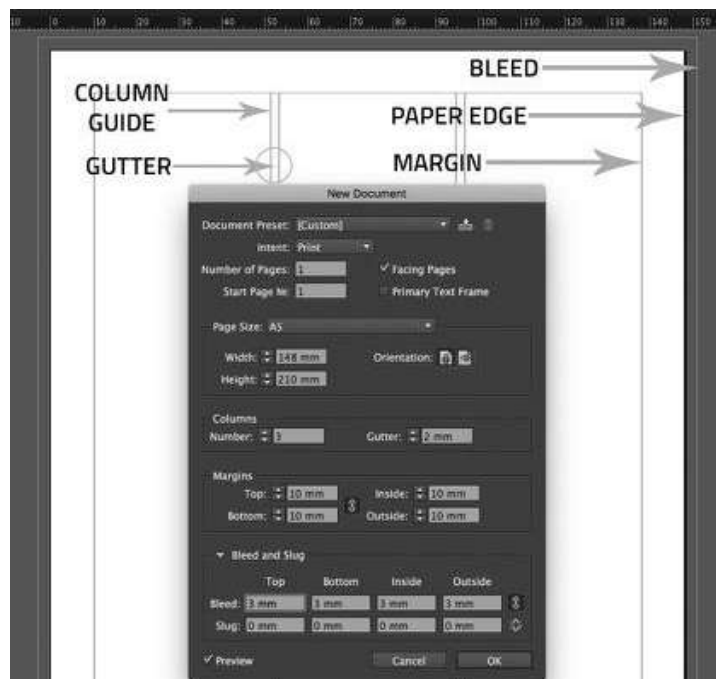
Then set your dimensions, either manually or choose one of the presets, we are making a small flyer to start this tutorial so I am choosing the standard UK flyer size, A5. Similar to folding Letter in half and keeping it portrait.

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

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

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

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



## Getting Started with InDesign

With DAVE CLAYTON

notes

### Adding Content

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

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

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

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



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



## Getting Started with InDesign

With DAVE CLAYTON

notes



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

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





## Getting Started with InDesign

With DAVE CLAYTON

### notes

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

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

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

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

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

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

### Creating Text Frames & Linking

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

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

## Getting Started with InDesign

With DAVE CLAYTON

notes

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

We'll add colour later!

Next, we need to add copy text.

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

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

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

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

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

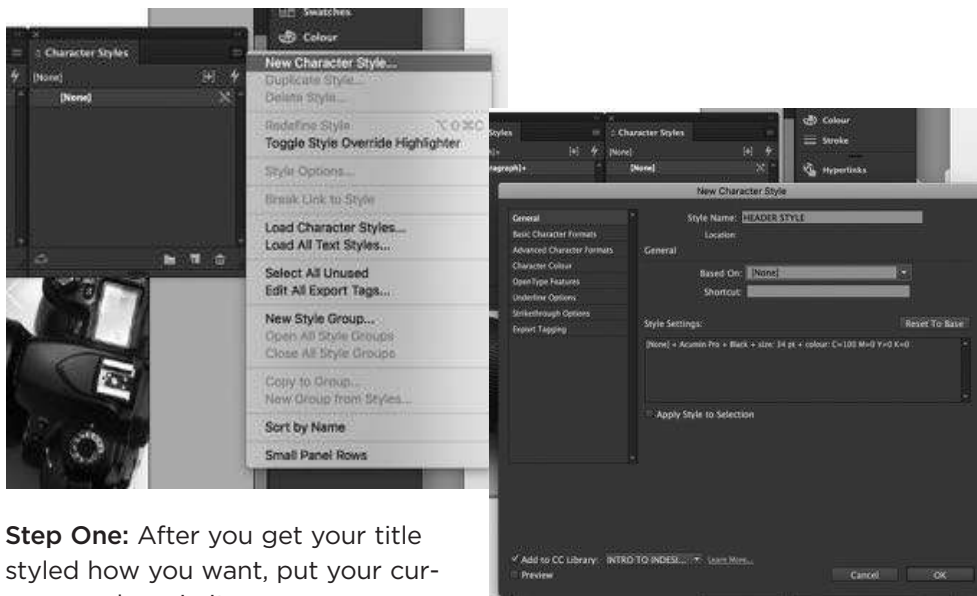
### Creating Paragraph and Character Styles

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

## Getting Started with InDesign

With DAVE CLAYTON

notes



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

**Step Two:** Bring up the Character Styles panel

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

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

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

## Getting Started with InDesign

With DAVE CLAYTON

notes

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

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

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

### Using Color Swatches

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



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

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

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

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

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

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

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

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

## Getting Started with InDesign

With DAVE CLAYTON

notes

### Saving your work to PDF

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

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

**Step One:** From the File menu choose EXPORT

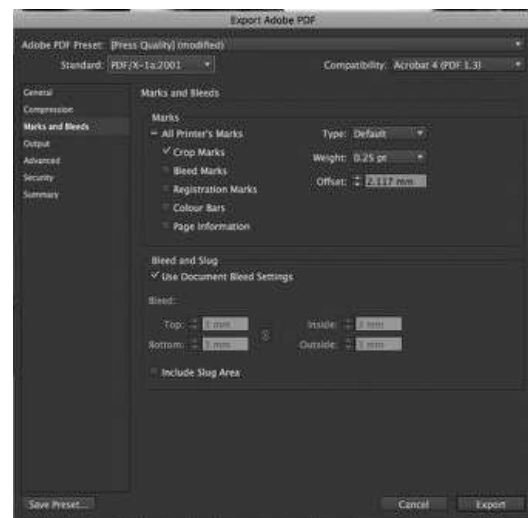
**Step Two:** Make sure the Format is Adobe PDF (Print).

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

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

In terms of output:

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



## Getting Started with InDesign

With DAVE CLAYTON

notes

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

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

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

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

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

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

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





## Stock Photography: How to Shoot It and Sell It in 2018

With TIM WALLACE



### Tim Wallace

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

An award winning commercial photographer based in Manchester England and working Internationally, his work is often described as both creative and dramatic. Tim works internationally with many high clients across the globe such as Jaguar Land Rover, Peugeot, Mercedes and Morgan as well as shooting some of the worlds most iconic brands such as Lamborghini, Aston Martin and Ferrari in the UK and Europe to Dodge, Chevrolet and Mustang in the US. Over recent years he has also broadened the AmbientLife brand to include other transport related work such as HGV Truck and large vehicle photography, Aviation and aircraft work, engineering and logistics. Tim is a critically acclaimed photographer whose work has spanned both commercial and advertising clients for over 11 years. Over the past decade AmbientLife have worked with a who's who of automotive royalty, from Jaguar, Aston Martin and beyond. Tim's work is highly sought after, and this is driven also by his string of awards including British Commercial Advertising Photographer of the Year, and the acclaimed UK Motor Industry Car Photographer of the Year award to name but a few.

### Words I live by in my Business:

"Your Professionalism is your Brand  
 Your Personality is your business card  
 How you make your clients feel is your Trademark"  
 - Tim Wallace

### notes



"Selling stock is easy, we just post a load of great looking images on loads of these 'stock websites' and sit back and watch the money roll in baby!"  
 - Not really if I'm honest  
 Tim Wallace

## Stock Photography: How to Shoot It and Sell It in 2018

With TIM WALLACE

notes

In my view never in the history of mankind have so many people had access to a reasonable quality camera...

The byproduct of this is that so many people now enjoy photography and have the opportunity to create some really great images as well as record what is around them and in their daily lives, indeed platforms such as Instagram were created totally off this idea. So, with so many people taking pictures each and every second of the day and then lots of these people then posting them all over the internet what can we really do to 'sell our work' in the context of 'Stock' and does it really have the ability to have any great value in a ever expanding sea of pictures?

Yes it does but there are a few really important things that we need to look at first and understand and in this class we will be discussing the things that you need to understand and consider if you want to sell your work properly and for a value.

I guess the first question that you are asking yourself right now is: "is it worth it, as it all seems a little like it might be complicated..."

The answer is yes it is!

As a professional photographer you have some massive advantages in your favour and if you are not a working professional you can still make this stock count, you just need to understand how and why images (assets) are bought and sold and by who.

I average around \$40k to \$60k in stock sales each year, on year, on year and my work appears on the following number of 'stock sites' = 0.

This class will look not so much at where you think you should be placing all your work in the hope that you might sell a few at a buck each after spending hours and hours uploading them all, but it will look at what's hot, what's not, and why. We will look at where some likely places are that your work will be found as well as talk about where 'art directors' are visiting these days to go and find work that fits with what they are searching for.

### Example:

The first image here shows a Porsche that I shot in a location in Zurich in Switzerland, it's a good image and that's all great and lovely but does it really have any value as stock? Well it might well have some value to perhaps a company that are automotive or transport related and what to use a really nice looking car image for something but...

## Stock Photography: How to Shoot It and Sell It in 2018

With TIM WALLACE

notes



This second image is from a set of images that I shot of the actual location itself. The setting we used was an old train repair area that was now pretty much unused. The reason I shot this extra work for myself while I was there is that I KNOW that there are organizations and people out there that are looking for 'backgrounds' just like this, these are often referred to in my profession as 'backplates'.



## Stock Photography: How to Shoot It and Sell It in 2018

With TIM WALLACE

notes

I shot 12 images in total of the area that day and in the last six months I have sold some of these for people looking to use that sort of location for a project that they may be working on without the 'cost' of going to Zurich or somewhere similar to shoot it. The last client that bought the image below from me was a car collector in San Diego and he bought a license for that image to have it printed across the entire width of his open plan car showroom building and across two floors high. That deal, done correctly, alone was worth a good healthy four-figure sum.

So what really are some of the key points to consider when we now think about shooting stock images for sale, because that is a key point in as much as some of the 'best' stock that sells is the ones that were specifically shot as stock.

This class will look at some of these main points as well as giving you some pointers on perhaps what to think about while shooting those images.

The key things to think about when considering stock are all based around who might use it and how they might use it, in other words what are they most likely to need?

It would be easy to think that if we have a great landscape image it would do perhaps really well as a stock image but in truth you are more likely to have greater success with good quality images of things that are not as common, this is something well worth remembering. Perhaps a image of some powerful rocket engines may well end up doing a lot better than 'another' amazing pier in the sunset image.



If we include people in our work then we need to be prepared to understand that we may need permissions and 'releases' for those images to be able to sell them for commercial use. We will talk a little more on this as a group in our class and it is an important aspect to understand when you are looking at selling stock.

## Stock Photography: How to Shoot It and Sell It in 2018

With TIM WALLACE

notes



The same goes of we shoot an item or object that can be individually identified by perhaps a name or say number plate. We may need to consider that permission is required if that image is to be used in a advertising campaign. We would also need to ask the right questions from the proposed buyer of our image to determine EXACTLY how that image is going to be presented and where. These things are really important and it is something that we will discuss through our class together. Quite often not asking the right questions and 'quoting' for your stock client in the right way can be the difference between having your image chosen or not.



### The final word...

#### Copyright and Licensing... how exciting can this be?

Well if you do not understand copyright and licensing you are simply not legally able to sell stock images for commercial use and if you do it is highly likely that one day you will end up in hot water with somebody and not covered under the law. So with that in mind please consider that this is really really important.



## Stock Photography: How to Shoot It and Sell It in 2018

With TIM WALLACE

notes

Well for some this subject is regarded as something similar to black magic or something that's very complicated, the truth is that it is really important for all photographers to get a handle on this because not doing so can mean you are not protecting your work and potentially losing quite a lot of money in the process.

On the other side of things not knowing how to discuss this properly with a commercial client when attempting to organize a new shoot commission and understand in regard to what is expected from both parties can lead to a lack of client confidence in your business.

I would say that it is very much worth considering that those of you that sell 'stock photography' or indeed would like to look at doing this with better confidence should also strive to learn about this subject. I have been supplying clients, magazines, books, and agencies stock photography for over 11 years now and it has been a valued part of my annual revenue stream that can easily lead to tens of thousands of dollars over a one year period.

### **First and foremost act like a business.**

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

We will discuss both licensing and copyright in our class so that you get a better understanding on how to use it as part of your pricing on stock as well as a negotiating tool. Every stock image that I sell is priced differently as it depends on the usage and other factors that we will discuss.

Sometimes people can find the whole area of licensing and copyright very confusing. So in simple terms these are the core facts to understand;

### **Copyright is about who owns the images.**

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

#### **Traditional licensing**

This can be both Non-exclusive or Exclusive and means that the image is licensed for a specific purpose or use. Sometimes referred to as 'Royalty Free' and 'Rights Managed.'

#### **Non-exclusive**

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



## Stock Photography: How to Shoot It and Sell It in 2018

With TIM WALLACE

notes

### Exclusive (Rights Managed)

The buyer pays a license fee each time they use the image. The buyer obtains exclusive use of an image under the terms of the license: these terms may affect the use, media, territory, and/or duration in which the image can be used by other buyers. Rights protection can be an advantage for high-profile projects such as ad campaigns and promotions. Pricing for this type of license varies and very much depends on the terms for the image use being requested. If 'exclusivity' is required then you should typically expect to pay between 25-40% more to guarantee an exclusive license against the image / images for the period agreed, normally six months.

### Royalty Free licensing

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

### What's Usage?

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

### Above The Line (ATL) and Below The Line (BTL) advertising

'Above The Line' and 'Below The Line' came into existence way back in 1954 with the company Procter & Gamble paying their advertising agencies a different rate for different forms of advertising

Below the line (BTL) advertising is more one to one, and involves the distribution of mailshots to individuals, and promotions, brochures placed at point of sale

Above The Line (ATL) advertising is mass media is used to promote brands and reach out to the target consumers. These include conventional media as we know it, television advertising, print media, billboards as well as Internet.



## Stock Photography: How to Shoot It and Sell It in 2018

With TIM WALLACE

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This is communication that is targeted to a wider spread of audience and is not specific to individual consumers. ATL advertising tries to reach out to the mass as consumer audience.

Hopefully at the end of our class you will have a much better idea of why some people seem to earn quite a lot of revenue from stock each year whereas others seems to just earn a few dollars here and there.

The key in selling stock is understanding WHAT is required, by WHO and then LICENSING that correctly at the right price that is within client budget for use. If you can do this then you will be able to stick your head up against the rest of the herd.

Tim Wallace (The Real Batman)  
International Commercial Advertising Photographer  
[www.ambientlife.co.uk](http://www.ambientlife.co.uk)  
Twitter - @Ambient\_life

## Luminosity Mask Basics in Lightroom & Photoshop

With MATT KLOSKOWSKI



### Matt Kloskowski

*Landscape Photographer and Photoshop & Lightroom Educator*

Matt is the founder of Matt Kloskowski Photography and Training. He specializes in outdoor, landscape, and nature photography along with editing with Photoshop, Lightroom, and ON1 apps. Matt was inducted into the Photoshop Hall of Fame in 2014 and is the best-selling author of over 20 books. Matt loves to educate others and spends much of his time teaching

seminars around the world.

To access instructor provided digital downloads, visit: **photoshopworld.com/downloads**. The password is: **PSWDDOR2018193418**.

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## Simplified Lightroom (Classic) Image Management System

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With SCOTT KELBY



### Scott Kelby

*Photography & Photoshop Author and Founder of KelbyOne.com*

Scott is the President and CEO of KelbyOne and the original “Photoshop Guy.” He is the editor and publisher of *Photoshop User Magazine*, Conference Technical Chair for the Photoshop World Conference, training director and instructor for *KelbyOne Live Seminars*, and author of a string of bestselling technology and photography books.

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## Using Lightroom with Photoshop: When & Why?

With JULIEANNE KOST



### Julieanne Kost

*Photographer, Lightroom Educator and Author*

Named one of Fast Company's "100 Most Creative People in Business," Julieanne Kost is the Digital Imaging Evangelist Director at Adobe Systems, responsible for fostering relationships with customers through meaningful and inspirational Photoshop and Lightroom instruction. As a highly sought-after speaker for the industry-standard Digital Imaging franchise, she devises and presents motivating and educational training sessions, sharing original techniques and tutorials world-wide — via live events, Adobe.com, her blog ([blogs.adobe.com/jkost](http://blogs.adobe.com/jkost)), and website ([jkost.com](http://jkost.com)). She is also the author of *Passenger Seat—Creating a Photographic Project from Conception Through Execution in Adobe Photoshop Lightroom* and *Window Seat — The Art of Digital Photography and Creative Thinking*, an accomplished photographer, and fine artist.

Kost is well-known for her unique approach to instruction, infusing practical tips and tricks with an equal amount of humor and creativity that keeps audiences entertained and engaged. She often serves as a guest lecturer at distinguished photography schools and leading educational institutions around the world. She has created and published more than a thousand instructional videos for Adobe Photoshop and Lightroom. Kost has been recognized for her outstanding service and contributions to the professional photographic industry, winning the Gerhard Bakker Award from the Professional Photographers of America, the Honorary Educational Associate Award, and International Award from the American Society of Photographers, and was inducted to the Photoshop Hall of Fame by the National Association of Photoshop Professionals.

To access instructor provided digital downloads, visit: [photoshopworld.com/downloads](http://photoshopworld.com/downloads). The password is: **PSWDDOR2018193418**.

#### Examples include:

- Moving Between Lightroom and Photoshop
- Opening Multiple Photographs into a Single Photoshop File
- The Difference Between "Edit in Photoshop" and "Open as Smart Object"
- Opening Files from Lightroom into Photoshop - Round-tripping FAQ
- Exporting Images
- The Power Of Smart Objects in Photoshop
- The Difference Between "Edit in Photoshop" and "Open as Smart Object"
- The Difference Between Duplicating a Smart Object and Creating New Smart Object via Copy

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