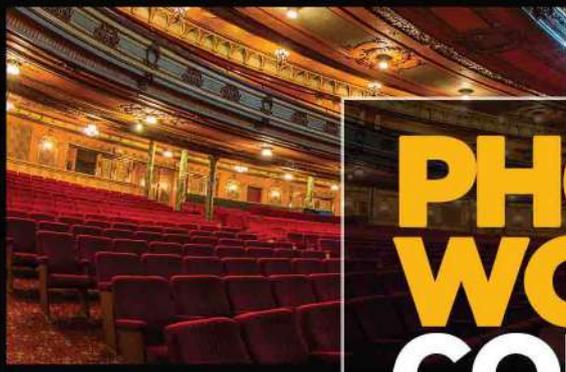
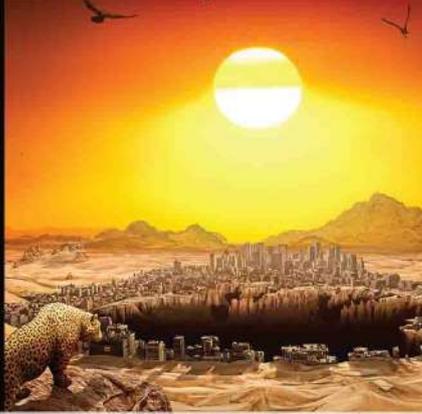


DAY 2 | FRIDAY, JUNE 1ST



PHOTOSHOP WORLD 2018 CONFERENCE WORKBOOK

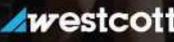
MAY 31 - JUNE 2 | ORLANDO




Adobe
rockynook
TAMRON

bayphoto.com
 Canon
SEE IMPOSSIBLE
COREL


dji
kelbyone


westcott
drobo
Peachpit


B&H
SKYLUM software
shutterbug

platypod
 BenQ
MILLER'S

The Secrets to Creating the Best Dog Photos

With KAYLEE GREER



Kaylee Greer

Pet Photographer, Educator and Dog Whisperer

Kaylee Greer is an internationally recognized private and commercial pet photographer. She is living out her dream through a camera lens in gorgeous Boston, Massachusetts. She's traveled the world teaching pet photography workshops and has seen her work published in many major industry editorial titles. Her images grace calendar lines, greeting cards, products, packaging and advertising campaigns throughout the commercial pet industry. Her photographic style is drawn directly from the inspiration she finds inside the soul of a dog. She is fueled by the joy, whimsy and unrelenting happiness that is so uniquely canine. Kaylee is known for her love of vibrant colors and unique process of capturing the comedy and character of dogs. Through her business, Dog Breath Photography, it is one of Kaylee's strongest passions to give a voice to the voiceless by volunteering her time to local shelters and photographing the abandoned and homeless animals who lie in wait for a second chance.

Why Dogs?

Why is it so important to capture the tiny moments that preserve the legacies of our best friends?



notes

Speaking Dog: The Importance Dog Body Language

How to read and interpret canine body language for a successful photo shoot:

Because you know your own dog very well and he's become comfortable with you and your energy, it's possible that you may not notice many of these signs with him. However, it's very important to know what to look for when working with dogs who you're only just meeting for the first time. The chart below illustrates the most common canine body language signals that communicate fear and aggression.



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

Real Life Example: Close Call

What body language do you see in this image that suggests territorial aggression or discomfort in the subject?



Choosing Location

When you're choosing a location for a photo shoot with a dog, there are going to be factors you must consider that you may never have considered before. When working with dogs, it's important to get to know a little bit about their personalities, strengths, and weaknesses before setting up your shoot and choosing a location.

Tip: It's helpful to begin by sending your clients a questionnaire before the photo shoot that they can fill out about their dogs. This way, you'll be prepared with knowledge about the dog's personalities, likes, dislikes, fears, etc. so you can come equipped with the proper ammo to keep your model safe, interested, and engaged. This questionnaire will also let you about what might distract your four-legged subject, what might most motivate them on-location, etc. This will all be extremely valuable knowledge that will help ensure a successful photo shoot.

Once you know more about your dog model's personality, you'll choose a location based on that. Unlike working with people, when you're working with a dog, here are some new and different distractions that you will have to consider when choosing an ideal location:

1. Noise Level (Example: an urban location close to a freeway or areas with heavy traffic and car noises.)

The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

2. Squirrels, birds, and other local wildlife (Certain breeds, especially hunting breeds like terriers and certain hounds will naturally be very, very distracted by animals that they consider small prey. It's almost impossible to keep their attention when their primal hunting or ratting instincts kick in. So best to avoid areas with heavy natural wildlife population.)
3. Foot Traffic, Bicycles, Skateboards, Rollerblades, etc
4. Other Dogs (Contrary to what you might think - the dog park is almost always a very, very ineffective location for a photo shoot.)
5. Look for areas with ample shade/out of direct sunlight opportunities (In addition to the light of location also be aware of the temperature. Dogs tend to overheat very quickly due to their fur coat and inability to sweat. They are far more susceptible to heatstroke than you or I might be on a hot day. Tip: Bring plenty of water and give extra breaks on hot days!)

While we are dog lovers, we are also artists - and that's why, in my opinion, number 6 is the single most important factor in choosing a location.

6. FIND SOMEWHERE BEAUTIFUL! It's important to put in the effort to go beyond the backyard. Make your clients aware of how rewarding it will be in the final images to get creative with your location and seek out the perfect backdrop for Fido on his big day. :)

Here are some examples of the very different impact that various locations can have in the final images:



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

The Importance of Warming your Four-Legged Model up to the Camera

Click and Treat!

There's a little trick in dog training called 'positive reinforcement'. I utilize this concept at each and every shoot I ever do to create a positive association in that dog's mind to my camera. Each time I click the shutter of the camera, I give the dog a treat (or, for non-treat motivated dogs, another type of reward will do.)

Do not just jump immediately into snapping photos of your dog without effectively warming him up to the camera first. To do so may be to cut the shoot off before it even starts by creating a fear reaction in your dog that he just can't kick for as long as you have the camera out. Set yourself and your dog up for success!

Tip: Be aware and understanding of the fact that dogs effectively 'see' the world through their noses. The strongest of their five senses, dogs noses are the medium through which they interpret and make sense of the world around them. To understand how truly important a dog's sense of smell is - take a look at this figure: Dogs possess up to 300 million olfactory receptors in their noses, compared to about 6 million in humans. And the part of a dog's brain that is devoted to analyzing smells is, proportionally speaking, 40 times greater than ours. What this all means is that it's incredibly important to let your canine subject smell you, your bags, and (most definitely) your camera!



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

Once the shoot begins, be sure to maintain an even, calm and positive energy. Dogs feed directly off of the energy of those around them. For this reason, it's very important not to bring nervous, overexcited, or negative energy. It's imperative that you communicate this to your human clients as well to be sure they arrive happy and prepared.

When I meet a dog, I feel so much joy that I think my head might pop off - all I want to do when they walk my way is squeal with delight and roll all over the ground with them. However, in reality - here's what I have to do. Stand calmly, talk to the owner, let the dogs sniff me to their heart's content, and then slowly make my way down to their level for a calm hello.

Camera Settings

Due to the nature of dogs and their average speed of 75 gazillion miles an hour, it's incredibly important that you always have your settings locked in and ready. Unlike photographing a person, you can't ask the animal to stand in great light or look into your lens - he's going to do only what he's going to want to do and nothing more. BE READY.

Keep your shutter speed fast

Ideally, I shoot all my natural light images at 1/1000th of a second or higher. This is precisely because I never know when a dog is going to defy gravity next and I need my shutter speed ready to freeze action and insatiable joy at any, unscripted moment.

Here are a few examples of spontaneity in dogs and why I was so grateful to have a fast shutter speed dialed in:



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes



Set your aperture for artistic preference



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

Single Focus Point on the Eye

Keep in mind that the shape of a dog's face is very different than a humans. A canine snout is typically long and projects outward from their eyes. When you're shooting at a wide open aperture, the dog's nose and eyes are going to be on wildly different planes of focus. In order to nail an image, (with a few very rare exceptions) you're going to want the eyes in focus. This is why it's imperative not to allow the camera to choose the focus point for you - and why you should always set your camera to a single focus point that you manually place directly on the eye.

Here's an example of focus on the snout vs. focus on the eyes:



Lens Choice

- **50mm** (More traditional focal length. Arguably, the most similar focal length to the natural view of the human eye)



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

- **16-35mm** (Super fun wide angle! Bobby head! A close up 16mm shot gives an image a sense of comedy and drama)



- **11-24mm** (Somehow, even more extreme! Super ultra MEGA wide!)



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

- **35mm** (Slightly wide angle with tack sharpness right on the eyes)



- **70-200mm** (Compressed, gorgeous, creamy, bokeh background!)



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

What's in the Bag?!

Here's what's in the treat bag that I bring to every shoot! We'll go over everything in here and why it's great in the next few sections!



Great Tricks to Keep your Wiggly Model in Place!

- Tether leash to something (tree, bench, fence, etc.)



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

- Tether leash to stake that screws in the ground (note: this only works for soft ground and is less ideal for urban shoots where you'll encounter lots of brick and concrete.)



- Place your dog up on high object such as a rock / bench / etc. (Many dogs will plant their feet atop a high object and will not jump down or get distracted as easily as they would if they were on the ground. It's a great way to keep them in place for slightly longer than if you were working directly on the ground. Always use good judgement and make safe choices when placing a dog on top of something.)



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

- Treats! (Do note that sometimes treats are so enticing that they have the opposite effect and actually encourage your model to move towards you to get those glorious cookies!)

How in the World do I get a Dog to Look at Me / 'Smile' for the Camera?!



Use Sounds

- Duck Call
- Kazoo
- Squeaker / Toy
- Your own voice
- Trigger Word (learn these before session starts! This might be a great question for your questionnaire that gets sent to the client!)
- Regular or Training Whistle

It's incredibly important not to overwhelm the dog by overusing sounds. If sounds are used too much, you risk stressing your model out and rendering any further sounds ineffective. (In this same vein, prepare the dog owner and onlookers they're planning to bring by informing them of the importance of not overusing sounds as well.)

notes

The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

Use Toys



Use Treats

Use the Owner

Leverage the beautiful connection that the dog has with his owner and use it to your advantage. Often, having the dog's owner stand behind you is a surefire way to get him to look in your direction.



Question and Answer Time!

Use this space to write a question to ask Kaylee! Anything at all!

Creative Newborns: Posing, Styling, and Workflow

With TRACY SWEENEY



Tracy Sweeney

Photographer, Educator, and Author

Tracy Sweeney, owner/photographer of Elan Studio in Bristol, Rhode Island, is an international award-winning child, family, and commercial photographer whose work has been featured in Click Magazine, Digital SLR Photography Magazine, Professional Photographer, Rangefinder, The UK Daily News, Buy Buy Baby, Babies R' Us, and Target Stores. Tracy loves capturing simple, candid moments, the indelible beauty of new beginnings and life. She is also an educator and published author with a Masters Degree in Education and Doctoral work in Curriculum, Instruction, and Technology. Tracy lives and works by the sea with her husband and five children. Join Tracy, as she demonstrates how to establish connectivity and effortlessly evoke natural emotion in family photography.

With so many choices in style and approach in newborn photography, I aim to simplify the process. I style newborns using various textures to craft natural, sweet, and emotional images. Within my workflow, I create multiple images within the same set to maintain efficiency and create galleries that wow clients.

One Set, Many Images

Full Body, Full Set

Position baby comfortably in full set. Layer natural textures, soft fabrics to create interest and contrast. Wrap or swaddle the baby to keep limbs close to the body. Use extra swaddling blankets underneath layers to help position baby, lift head, support arms/legs etc. so that baby is comfortable and his/her body rests peacefully.

notes



Creative Newborns: Posing, Styling, and Workflow

With TRACY SWEENEY

notes

Slight Profile

Using the same set/position photograph baby from a side angle, focusing on a slight downward profile image. Keep eye closest to you in focus and shoot with a large aperture to soften features.



Hands

Use a Macro lens to focus on baby's bitty features. This image was shot with a 100mm f/2.8L Macro.



Creative Newborns: Posing, Styling, and Workflow

With TRACY SWEENEY

notes

Lips/Nose

Continue to focus on additional features within the pose. Consider alternative angles and close-ups.



Feet/Toes

Within the same set/position, bring baby's feet together and hold at ankle beneath layers and focus on baby's toes/feet.



Creative Newborns: Posing, Styling, and Workflow

With TRACY SWEENEY

notes

Half Body

Capture the same initial pose but concentrate on a half body or close up from above. This image is very popular for birth announcements.



Seasonal

Bring seasonal elements into the studio to document the time of year (life cyclicity). Fall example: natural or artificial elements: pine cones, leaves, pumpkins, and apples, or with color: gold, brown, orange, and red.



Creative Newborns: Posing, Styling, and Workflow

With TRACY SWEENEY

notes

However, remember one set, many images. I recognize that not everyone will necessarily want a seasonally focused image or they do not want many. So, I begin with the full set and then detract items for a simpler look.

Tip: Do not invest a lot of money in seasonal pieces as they are only used for a short amount of time and trends change quickly. Find natural items outdoors that you can incorporate (i.e. pinecones, leaves, flowers, wood, etc.)

Color

Pre-Session

Consult with your clients ahead of time in consideration of home decor, nursery, and gallery wall art complements.

Organically style the baby according to baby's size, shape, and coloring to create a unique, custom, hassle-free experience for your clients.

Light Neutrals

If the baby is very fair, has little to no hair, or very light hair, place a contrasting texture between baby and white background to add depth and emphasis.



Dark Neutrals

Babies with warm coloring photograph beautifully against dark neutral backgrounds.

Creative Newborns: Posing, Styling, and Workflow

With TRACY SWEENEY

notes

Begin with a neutral color wrap and then switch out for a bright color to create an entirely different look, or add headband or hat, etc.



Tip: Purchase fabric in a yard size and cut into multiple pieces to have on hand for additional layering, accidents, and twin duplicates.

Size, Shape & Color

Baby's size, shape, and color should all affect your styling selections. Prior to the session, know what colors, props, fabrics, textures, etc. you intend to use as per the client's request but do not commit until you meet the baby in person. Allow the baby to organically inspire your selections. Whether you have a studio or travel to your client's home, an arsenal of wraps/fabrics in various sizes will be beneficial. If you use headpieces, consider ones that can be sized/manipulated easily for babies of all sizes, and/or have small clips ready to assist in sizing. For smaller babies, use smaller items so as not to "swallow" up the baby.

Minimalist Approach

While the majority of my newborn imagery is full of color and textures, I do have clients who sometimes request a more minimalist approach, which omits extraneous elements and essentially focuses on baby only.

Creative Newborns: Posing, Styling, and Workflow

With TRACY SWEENEY

notes

Get the Look

In styling to achieve this look, a simple wrap and fabric piece are essentially all that is required. If you travel to clients' homes, look for an area in the home devoid of furnishings or photograph on mom and dad's bed. Bring along a neutral blanket to drape on your beanbag or cloak a chair or sofa on which you can position baby.



Details Shots

Remember the details. I've emphasized the importance of creating one set, many images. Within a full styling or simple set, break out a macro lens and



Creative Newborns: Posing, Styling, and Workflow

With TRACY SWEENEY

notes

capture the small things: fingers, toes, eyelashes, lips. Do not be afraid to fill your full frame with one feature.



Newborns & Family

A quick note on styling parents and newborns: If parents are to be included in images in the newborn session (which I encourage), I recommend neutral colors and soft textures so as not to detract from the baby. Similarly, with the inclusion of siblings, I suggest neutrals and pastels. Since I do not photograph newborns in clothing but rather wraps/layers, I prefer to keep juxtaposing wardrobe simple.



Creative Newborns: Posing, Styling, and Workflow

With TRACY SWEENEY

notes

Multiples

When photographing multiples, I apply the same session workflow as I do with single babies, however, I am exceptionally conscientious of capturing innate twin connectivity. In my experience as the mother of twins and in photographing many twins, they are most comfortable together, touching, feeling the warmth of their sibling's skin, with whom they have spent quite some time in the womb.

Tips for positioning twins

1. Try to keep the twins in sync throughout the session. If possible, have the feeding occur at the same time, and the soothing at the same time, and typically the babies will sleep at the same time.
2. Position one baby first and then complement baby A's position with baby B.
3. Position the newborns close together so that they are touching and can feel each other, which will naturally calm/soothe both babies.
4. Be aware of the placement of hands and feet to craft emotion and connectivity.



Creative Newborns: Posing, Styling, and Workflow

With TRACY SWEENEY

With the one set, many images technique, efficiently craft multiple images exceeding the ordinary and separate you from the competition. Pose baby beyond the traditional beanbag. Use everyday fabrics, textures, and simple props to create stunning portraiture and indelible memories.

notes



The Right Stuff: a SPORTS Shooter's Guide

With DAVE BLACK



Dave Black

Photographer, Educator and Author

As a freelance photographer for over 30 years Dave's work has primarily centered on the sports industry for such publications as *Sports Illustrated*, *Time*, *Newsweek* and the award winning TV show *Sports Century* on ESPN. The list of event coverage includes the Masters, Kentucky Derby, National Football League, NASCAR and extensive work regarding the United States Olympic Committee, Olympic athletes and coverage of twelve Olympic Games. Known for his creative use of lighting and in particular with the artistic technique of Lightpainting, Dave's portfolio continues to broaden into the commercial and advertising industry, and with specialized lighting projects including work for the National Geographic and their book *Where Valor Rests, Arlington National Cemetery*. He is one of Nikon's "Legends Behind the Lens" photographers and is a prominent instructor at a variety of workshops each year. His monthly website tutorial articles "Workshop at the Ranch" attract more than 85,000 unique visitors monthly. In 2010 he released his highly acclaimed instructional book, *The Way I See It*. To see Dave's images, learn more about photography, or purchase his book visit his website www.daveblackphotography.com.

This class is for any photographer beginner to advanced and from arm chair QB to franchise player who wants to learn the pro techniques and strategies for photographing SPORTS and what gear to bring to the game. So come on get out of the dugout and join the fun and learning!

The Right Stuff is a LIVE "spin off" of my latest and most popular SPORTS class at KelbyOne: **Sports Photography: The Tools and Techniques to Get the Shot**.

During this 60 minute class, I will present as many SPORTS examples/scenarios as humanly possible with imagery and advice. The camera settings I use and how best to photograph each SPORT along with specific and often times "unique" gear that will help the photographer get the shot will be discussed.

notes



The Right Stuff: a SPORTS Shooter's Guide

With DAVE BLACK

notes

Here are just a few of the 20 SPORTS I plan to include in this FAST PACED class ... So pack your track shoes and hold on to your helmet because this class could leave you breathless.

Football: With so many games and competitions being played at night under the lights the "Work Horse" lens of SPORTS and especially Football is the 400mm f2.8.

All this being said, if you have the luxury of having good lighting, the NEW **AF-S NIKKOR 180-400mm f/4E TC1.4 FL ED VR** with built-in 1.4x converter makes a compelling argument and it's SHARP ... \$12,400 price tag and worth it. Make sure you have a solid monopod for any large lens as no tripods are allowed on the sidelines.

Single point AF is a great choice for Auto Focus but Group Area AF is more forgiving if you are new to SPORTS action shooting. Auto ISO can be extremely useful especially late in the season when players are running into the sunshine from the deep dark shadow of the stadium ... the ISO will compensate instantly as they break into the bright sun.

"Fill the Frame" with your marque player and try to take a knee on the sideline to get a low angle of view at the players as it will make them look bigger and more heroic.

Swimming: HS, College, Olympic Swimming is a LONG GLASS SPORT: 180-400mm, 400mm, 500mm, 600mm, 800mm, and 1.4x converter ... **it's all about the athlete's face above the water and photographers are not very close.**



The Right Stuff: a SPORTS Shooter's Guide

With DAVE BLACK

notes

Your goal is to **"FILL the Frame" with the athlete's face**. Use very fast shutter speeds: 1/1000, **1/2000 (great choice)**, and 1/4000 (totally amazing) and freezes every single water droplet.

Place the **Single AF** point just above the middle of a horizontal frame profile to the athlete for Freestyle and Backstroke so it clears the water and locks-on to the athlete's face. Breast Stroke and Butterfly can be shot profile but head-on is usually preferred by publications.

Figure Skating: and **Gymnastics ... Indoor lighting and fast action means High ISO cameras are a must along with 70-200mm f2.8 or a 200mm f2.0 lens.**



These are individual/isolated sports where the athlete(s) are not part of a team during a game. **If possible try to know some of the athlete's program/routine and skill placement on the ice** or Gymnastics apparatus of the top competitors. This will help you "nail" some guaranteed images.

Top competitors often have a "signature skill" that they are known for. Learn where that skill occurs on the ice and choose your rinkside photo position to best capture that skill.

Go up high, use REMOTE camera locations in the catwalks and shoot down. This high angle cleans the background of any distracting elements that can ruin a good action image. Capture the story of the athlete's success/celebration or defeat/fall. Slow the action down and make some artistic imagery. **Shutter speeds like: 1/30, 1/15, 1/8 can capture beautiful impressionistic imagery** of Gymnastics and Figure Skating.

The Right Stuff: a SPORTS Shooter's Guide

With DAVE BLACK

notes



Adventure: Adventure and X-Game SPORTS are becoming more popular every day. **Rock Climbing, Mountain Biking, Skate Boarding, Snow Boarding, Wake Boarding, Kayaking, Surfing, and Outdoor SPORTS** are fun to photograph. There is a huge marketplace of magazines and sponsorship companies that use imagery from the Adventure genre'.

A wide range of camera gear, lenses, and accessories are involved, often times specific to the SPORT itself of which close access is awesome with short lenses like 14-24mm f2.8, 16-35mm f4, 24-70mm f2.8.

The more familiar you are with the SPORT the more likely you are to get to know the people involved. The more you are involved the more you are likely to **become included in the inner circle** and thus, get special access and have athletes do special things for you.

Adventure can include the landscape where the athlete does the SPORT. Learn some High Speed Sync FLASH photography so you can frame the "lit" athlete in their environment of mountains, woodlands, water, etc.

Adventure is a growing genre that will be popular for a long, long time, so get involved with it and make some pictures.

There you go ... These 4 capsulated SPORTS examples merely **scratch the surface** of what will be covered in class, so hit the gym, pump some iron, and sprint for 1 hour with me during **"The Right Stuff"** a SPORTS Shooter's Guide at PSW 2018.

Landscape Photography beyond Sticks and Stumps

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.

"What the world needs are not more technically perfect photos; we need more photos with passion!" I started saying that long before digital came about, but it still holds just as true today as then. At the same time, we now have the ability at the viewfinder to know that we have the tools in the digital darkroom to make the passion we're feeling sing in our final photograph with a couple of clicks in post. Our landscape images must reach out and say, "You need to be here!" rather than "I was here." Using light, lens and computer craft, we draw our viewers into the magical moment we were so fortunate to experience in person. How do we do that? Let's explore the possibilities.

notes



Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

The Experience

“Who could ever guess that so rough a wilderness should yet be so fine, so full of good things. One seems to be in a majestic domed pavilion in which a grand play is being acted with scenery and music and incense, all the furniture and action so interesting we are in no danger of being called on to endure one dull moment. God himself seems to be always doing his best here, working like a man in a glow of enthusiasm.” John Muir



In robotic fashion with the ring of the alarm, we're out of bed, dealing with life and on cue, we grab the camera bag and head out the door. We drive down the road, the headlights leading on, as the sun is only a rumor on the horizon. We make the turn and follow a narrow road as it winds itself to the edge of our imagination. We're no sooner parked and we have our camera in hand, heading like a moth to a flame towards the low glow off in the heavens. There's a nip in the air, your fingers tingle as you turn the camera on and put your eye to the viewfinder. And there you see the magnificence that is the landscape you came to immortalize. That's a good morning!

The reality as we all know though is that no matter how we plan, how on time we are, no matter all the camera gear we own, things don't always turn out in our favor. Either Mother Nature simply doesn't want to play or our brains turn to mush when we're at the camera and the most common, is a combination of both send our good intentions out the window. Yet despite these pitfalls, beautiful landscape images are produced to entertain us and tug at our heart-strings, causing us to plan a trip to a far-off land to witness its majesty for ourselves. How do YOUR photographs become the ones that do the tugging, send others out to witness what you were fortunate enough to capture with a click?

Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes



Most start off with things like f/stop and focal length, rules of composition and a Photoshop recipe for the perfect post production. I want to suggest a different concept to bring life to your landscapes. I want you to entertain the idea that technical perfection is not what makes the great photograph. Yeah, camera and computer craft are very important, don't get me wrong, but perhaps even more important is investing a little bit of ourselves into that click. When we put more on the line like our heart, the more we risk, while we have more to lose, we have more to gain. When we succeed, our reward is the simple knowledge that our image brought that moment we witnessed to the hearts of others. How do we do that?

A lone figure is astride his horse, sitting painfully straight in the saddle and wearing the classic military cavalry uniform of the old west. His eastern manner in the wide western landscape paints how painfully out of place he truly is. Because all around him is a vast desert, in the background is the dramatic outline of vast towering rock, what the entire planet now mentally pictures as the American Southwest. John Ford's cavalry trilogy filmed in Monument Valley even though shot in black and white, painted with vivid color the magnificent landscape, both visually and mentally for all time and wrapped it in romance. The challenge is simple enough, take all that you see and feel and cram it all within the boundaries of your viewfinder. Taking our field of vision of 180 degrees, combine that with the cold snap biting at our cheeks, the clouds floating overhead then capturing and communicating that at 1/125 of a second with the click of the shutter is more than a simple challenge for most. Ever ask yourself why that is? Approaching the landscape photograph as something to conquer rather than to embrace with our cameras could be throwing up the roadblock to your quest.

Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

Arranging the Elements

You need to set the stage for your landscape image by beginning the dance. “What’s the dance,” you ask? “What’s the stage?” We need to invite the eye into our landscapes, take it on a journey and reward it for taking the adventure. To accomplish this, we do the tricky dance of eliminating those elements that bar our eyes from seeing the subject while at the same time, including those elements that tell the story about our subject. What do you include and what do you exclude? How do you actually accomplish this?

It starts by being quite confirmed in your visual conviction of what the subject is in your photo. In landscape photography, there is a subject and it’s more specific than Yosemite Valley or the waves on a beach. It is the light falling on the edge of El Capitan or the rock the waves crash around. Without that defined subject you end up with an “I was here” photo when you want a photo that says, “You need to be here!” Bringing that to focus in our viewfinder can be a long-time quest, so don’t ever stop.

Setting the stage requires that you bring visual depth to your landscape. While you stand there, it envelops you in every way, but when the viewer of your image takes it in, all they have is a flat wall, page or screen. For the viewer of your image to be enveloped by your image like you were by the reality, you must, must include a foreground, middleground, and background. This is the formula for visual depth. You can’t just have one or two, you’ve gotta have all three to create a visual depth in your photo. In the dance of excluding and including elements, you want to keep this very important concept forefront in the process.



Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

Where does the subject lie in this visual depth equation? It can be anywhere though more commonly it's in the middleground. To put it in recipe form (and each cook should do so to taste), the foreground invites the eye into the photo, the middleground contains the subject and the story why we should learn more about it, and then the background finishes the story and invites the eye back into the photo to repeat all over again. This path the eye travels must be a simple one, easy to follow with no visual roadblocks, so the mind can literally in a second or two make sense of all that it's being presented. That's where the dance comes in, to make that visual path clean and simple, excite the senses and tug at the heartstrings.



It's easy to see physical elements in the viewfinder and deal with them, but light isn't so easy. Too much light requires utilizing Highlight Warnings/Blinkies with camera and computer craft to compact the exposure. An overcast day with its flat light has the opposite problem of no light to focus the eye on the subject. That's the role light plays in our landscape image (along with color to some extent), to focus our vision. We've all been there, we're driving down the road gazing out the window when we see some amazing scene out our window. We drive a little further until we can turn around, then we speed back to the spot only to find it doesn't have the same impact. Why is that? Normally, it's some element of light that grabs our attention. The majority of the time, the light has changed. Its play on the landscape, the elements it highlights, the elements it hides, the combo excites our visual senses.

The rub is most of our romancing the landscape comes on ventures that are once in a lifetime. We don't have the luxury of parking somewhere for a year to capture in a single click that magical moment. Yeah, we are fortunate that they do present themselves to us at times, but that's the exception and not the rule. This means along with setting the stage, we've got to light the main characters as well.

Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes



We, fortunately, have many tools for this, both in camera and in post. My preference is to do as much at the time of capture, at the camera, as I can and then only do in post what wasn't possible at the point of capture. We have tools as simple as exposure to change the mood of the light falling on the scene. I often shoot at $-1/2$, for example, to make the shadows darker, make the colors more saturated. I combine this at times with the split grad neutral density filter (.9 / 3 stop soft edge) to help compact the exposure when I have Blinkies in places in my photograph that I want visual information. This can then migrate to combining these tools with post techniques that in many cases you've got to know about, so you can set up for them at the point of capture. This is the photographic version of what came first, the chicken or the egg, knowing a post technique to use in the digital darkroom but when you're behind the camera.

You've got to commit!

Passion is the heartbeat of play and that's what you've gotta do in this pursuit! If you take away only one thing from this, it's to stop putting pressure on yourself that every click has to be the click! I am only able to sit down and write this information to help you by looking back at my own failures, learning from them and moving forward. Light is a mysterious lady (or man) who we are always seeking favors from as we propose this or that proposition to make her (or him) look their best. Like any such advance, there are times you get slapped in the face and other times, you score.

The mind's eye wants to go certain places and in a certain order. Understanding these basics of our vision greatly aids in not only how you exclude and include elements, how you arrange the elements especially light but is the key to

Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

telling your visual story. There are many visual clues we can tap into to truly manipulate the viewer's journey through our image, but none more domineering than light and bright.

The most stereotypical example is something bright and high in the frame. The mind's eye can't help but zero in on that. Knowing this simple fact, if you have such an occurrence in your image, all you have to ask yourself is if that is where you want the eye to go or not. Can we take that knowledge a step further and incorporate it with the other key components I've mentioned? The easiest way to explore that is with an image.



What attracts our eyes to a certain landscape in large part is the design of the landscape and not the composition. If you can understand that natural, subconscious attraction, you can vastly improve your landscape photographs right from the start. Landscapes are not a composition; they are an ebb and flow of life that creates a natural design.

I think many photographers have problems with design because it's not spoken of in nature photography and it's being confused with composition. And composition doesn't help most photographers because they condense it all down to just the rule of thirds and call it a day. To be a successful landscape photographer, you need to get WAY passed this normal stopping point. If you want your images to stand out from the next guy who is most likely stuck on the rule of thirds, then you need to dig deeper and understand and implement the principles & elements of design.

Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes



The principles of design are considered by many as laws of design. Some may say they are the rules you must follow to be successful, but if you know me at all, I'm not much for rules. I'd much rather think of them as our guidelines. We use them as our starting point in visually communicating the wonders we see before us in the wandering landscape. There are basically seven principles making up the principles of design: contrast, emphasis, balance, unity, pattern, movement and rhythm. These titles are far removed from the styles of composition such as the rule of thirds. This is why in part I'm bringing them to your attention, as they might relate to your photography and your style of communicating better than the rules of composition. Let's take a look at each of these.

Contrast is not the contrast in the photographic sense of the word of black, gray and white tones. This type of contrast represents the differences in various parts of the photograph. The principle is that the contrast of the elements in the photograph is such that when they are combined they grab the interest of the viewer of the image. A simple example would be a tree and a rock in the same photo. A living, linear element and an inanimate, round element. A great example I saw on the web was a marvelous romantic shot of the Coastal Redwoods with incredible light shining through the canopy to light a trash truck going around a curve on a wet road. Contrast is between two or more elements in the photograph and organized to compete while residing within the same frame. Contrasting elements can be shapes, colors, textures or even ideology. Think about this for a moment and you'll probably come up with your own examples of how powerful Contrast can be in design.

Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

Emphasis is one of the less complicated principles to understand. It's where one element or group of elements in your photograph has greater emphasis than the rest of the elements. Emphasis is created by design or organization of elements. For example, a tranquil lake and in the lower corner is a boulder with character, a field of green with a bed of flowers or a mountain vista that's dwarfed by towering thunderheads. Emphasis is one of the more common design principles used by landscape photographers.

You actually use emphasis all the time in a very basic photographic technique but never knew it was a principle of design. Depth of field is the most basic of methods to emphasize an element in a photograph to create a design. The amount of focus or the lack thereof is the mainstay of our photography and a prime example of this principle of design.

Ever use a split graduated neutral density filter to darken a portion of your image? Guess what, you're actually combining a couple of elements of design when you do that to implement principles of design. (See, not so hard, you already have some of this under your belt!) The goal here is to recognize the principles you know and to add to them to improve your photography.

Balance refers to an overall pattern of the elements in your photograph that compliment or support each other. It could be so harmonious that the elements even form a pattern. An ice flow at a glacier, the rock jumble at the base of a slope, the lift off of a flock of snow geese, these are all elements that can arrange themselves to form a balance and pattern.



Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

A very commonly used balance is between earth and sky. Ever wonder why bald skies are so unattractive to us visually? Where's the balance? Clouds add balance to the world, to the photograph that is completely lacking with bald skies. Clouds not only bring balance but also color, texture, shape, and lines, elements of design that bring further balance to the world. If you start thinking about what might be wrong with a particular image of yours, you'd probably find that very basic principles and elements of design are missing. Start to recognize this and guess what, you'll start making sure to include them!

The Conversation

Unity is just as the word implies, a harmony of all the elements so one element unites and makes the next element whole. A portrait of a tree is a prime example of this. All the branches come together to make a form easily recognizable. There is a fine line between Balance and Unity, wherein one the elements complement each other and the other joins elements together. Personally, while this sounds pretty straightforward, I find it hard to actually find textbook examples of this in landscapes. An eroding hillside is the best verbal example I can come up with. You have all these lines leading downwards and together, they give a unity to the design, so the mind can grab hold and understand it as a design. I've had individuals point out Unity in my images, but it's there strictly by accident or some subconscious means. The best example I have of it is an image of fog ghosting its way through coastal redwoods. All the elements are different, yet they are in unity, harmony with each other.

Pattern is the most commonly implemented design principle used by photographers because it is visually so obvious. This is a principle of design that you've all used at some point in your photography. Pattern is simply the organization of elements, so your photograph has a certain patterned format. Patterns are everywhere in nature and in landscapes, ripples in the water, fallen autumn leaves on the ground, sand pebbles on the beach, cracked mud in the desert, we can all name off a huge list of patterns that we've seen and photographed every day. And while this is the most common and well-used design principle, keep in mind it is also the oldest and most overused principle. There are many ways to use Pattern and make it fresh, new and very exciting. The best example is having a killer pattern that is interrupted by a simple small element. Now, there's a challenge for your weekend photography, find that pattern and then improve it with an unrelated element that interrupts the pattern. Like the infamous shot of a picket fence but somewhere along the fence is the head of a kitten peeking out, interrupting the pattern.

Movement is more the suggestion or illusion of motion rather than simply stopping something in motion with a fast shutter speed. In still photography, stopping the motion of a moving subject might seem like the obvious example of movement. But it really isn't. A better example would be a fall day with the wind blowing, the trees swaying and leaves falling and you're capturing this image with a slow shutter speed so the tree and falling leaves are slightly out

Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

of focus. Or, using a really slow shutter speed and panning with a moving subject so the subject itself is tack sharp but the world around it is blurred. An example you might be able to personally relate to is the blurred motion of a creek or river. Communicating movement photographically is a challenge especially in the landscape realm when you remove water. But have you ever seen a photograph of the Devil's Race Course in Death Valley? You have a flat mud flat and carved in it is a path and at the end of that path is a boulder. Man does that communicate movement and not only movement but a mysterious movement. Too cool!

What about the suggestion of movement, what's that all about? A bird on a perch just about to launch into the air, that's the suggestion of movement. One example that most photographers have used involves anticipation as well as a suggestion of movement, a water droplet, perhaps on the edge of a leaf just about to go blip. Now there's a principle of design that grabs the attention in a heartbeat!

Rhythm is one of my favorites and it's quite similar to Pattern with the addition that the pattern has a beat or flow. The photograph of the Death Valley hillside is a great visual example of this. The pattern is all the erosion going down the ridges. The rhythm is the evenness of the erosion gullies down one ridge and then down the next all leading to one point. While Pattern is easy to find and photograph in the landscape, Rhythm is much more of a challenge and much more rewarding visually when captured.

These seven principles of design depend on the seven elements of design to make them work. The principles and elements of design all depend on other photographic elements to bring them to life in our photographs and to excite the viewer into oohs and aahs! Again, this is the definition of a photographer. The seven elements of design are color, value, texture, shape, form, space and line. Where the seven principles of design might be completely foreign to you, I'm sure the seven elements of design sound very familiar.

Color is something I've written a lot about and is one of the more powerful elements of design in my opinion! It's where ACR excels! To say it is the most important one might not be a total exaggeration, but close (check out Psychology of Color at moosepeterson.com). Color, or the lack thereof, is a very dominant way to draw the viewer into your photograph and lead them around to see those other elements you want them to see. Color is often the first thing that makes someone stop and take a photo or stop and look at a photo. Color is a very important element in design and therefore communication! In the advertising world, color as a design element is often used to set the mood or evoke an emotion in the viewer. Watch out, emotion is starting to creep back into the discussion.

Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

Value is the relative darkness or lightness of a color (not to be confused with hue). Color is so important that it has this second element of design. In this case, value has to do with the dominant color being correct to communicate the mood or emotion of the photograph. If you have a stormy landscape with dark gray skies and you mess up the exposure so the clouds are white rather than gray, the day in the photograph has gone from stormy to cheery. You can almost interchange value with tone, both talking about the quality of the color as a design element.

I've actually written about this a lot, but I've always called it color contrast. While my color contrast is not a one to one replacement of Value, it's along the same basic lines. This is an element of design that is the backbone of the majority of my photography. If you look at nearly all of my images you'll find Value in nearly everyone, being used in a multiple of ways. You owe it to yourself to explore Value further and you do that by looking in photographs of your own and others. Once you start seeing it there, you'll start seeing and implementing it more in your viewfinder.



Texture has got to be one of my favorite design elements in photography! The main idea is that texture will make your photograph visually more exciting than the average photograph. When many think of texture, they think of things like fur, feathers or bark. Texture isn't often thought of in terms of the landscape. But rolling hills, fields of grass, a streambed of rocks and even clouds have texture that grabs the attention of everyone.

Texture is one element of design that is very dependent on a quality of light and color to make it apparent. The direction and quality of light are what makes a texture visually jump off the page. A simple exercise for understanding this

Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

requires a carpet and flashlight. Get down on the carpet and move the flashlight in a 360-degree circle changing how the light hits the carpet. You'd be amazed what you might find (including the missing eyecup).



Keep in mind that texture is just an element in the photograph and rarely is it the entire photograph. That's because without a reference point other than the texture itself the mind has a hard time grabbing hold of the texture and understanding or enjoying it.

Shape as an element of design refers to your main subject being an element with great shape (boys, stick to landscape photography now). The unique shape of a tree on a hillside, the shape of a flower grouping in the desert, a rainbow, these are just a couple of unique shapes in the landscape that grab and hold our attention. There are of course other shapes in our photograph, but the dominant shape is that of the subject, the main element in the photograph.

Edward Weston was really good with this element of design. His images of a pepper come crashing to mind. His ability to find naked forms in rocks is another great example of this element of design. And while I've personally only found one "naked form" in boulders after decades of looking, this one shape is the most obvious example of this element of design.

Form might seem like a repeat of shape, but it is slightly different. Form has to do with the organization of shapes in your photograph, so everything looks like it's meant to go together, even if they don't. Form is personally hard to use as a design element by planning. That's to say when looking through a viewfinder, I can't just say, "ah, there's form, let's use it!" It is in some of my images, but it's

Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

by mistake not by design (get it, elements of design...not design). I can point you to a great visual example of Form and that's the imagery of my good friend Vincent Versace. He uses it a lot and very effectively!

Probably examples most of you have seen are the photographs from the Midwest. Rolling fields of wheat stacked behind each other with some of the fields being harvested. This is a shape, texture and more importantly, a good example of form.

Space is an essential element of design. Space is also many photographers' final frontier and I'm being serious. The inclusion or exclusion of space in a photograph makes all the difference between success and failure. There isn't a graphic artist out there who wouldn't simply say, "Space has to be included in your design." Space means leaving areas in your photograph blank, empty, lacking content. Often referred to as negative space, why is this so very important?

It has to do with the mind and how it works when viewing photographs, especially for the very first time (as in, the first time it sees the photograph). Negative space lets the human eye distinguish the elements that are meant to be front stage and not included as part of the "background." Space permits the mind to have some "comfort" areas in the photograph to move to and from as it takes in all that's in the photograph. If anyone has ever said your photograph is "too busy" then what he or she was also saying is you need more space.

Space is a challenge for many photographers because it requires excluding objects in a scene. Excluding objects requires seeing them first. And there lies the challenge. That's because the mind sees everything but only presents those dominant elements that for many reasons, we choose to see. Training the mind to visually communicate everything, good and bad, so we can then make the mental decision what to include and exclude takes time. But eliminating the junk from our landscapes in order to incorporate space is essential to success!

Line literally defines the position and direction of your photograph. You might have leading lines taking the eye right to the subject(s), or lines outlining the subject or lines that are borders. You can have lines that are straight, curved, S shape or squared off. However, you have a line as a design element, you can bet the eye will grab onto it and follow it. Line(s) are everywhere in the landscape. Taking advantage of them effectively so they do everything but lead the viewer's eye out of the photograph will make you successful as a landscape photographer!

Just as important as having lines is not having lines that take the mind away from the subject or out of the photograph! The mind grabs onto lines faster than anything else. You need to use that knowledge to improve your photography by either including or excluding them.

Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

Knowing all of these definitions, how does that get you closer to better landscape photographs? Darn good question, glad you asked! Landscapes are normally recorded with wide-angle lenses although telephotos can take a mean landscape. In either case, there was something inspiring about the landscape that made you stop, take note and get the camera out. As you're setting up the camera you look around and say to yourself, "This is gorgeous, I can't wait to take it!" You get all set up, put your eye to the camera and look through the viewfinder and then you look up again. You say to yourself as you look through the viewfinder again, "What happened to that gorgeous photograph?"

What happened is your binocular vision was turned to monocular in a heartbeat. What happened is you moved perhaps from a roadway to a higher or lower elevation, so the principles and elements of design changed. The breeze in the air was replaced by the sweat on your brow. What happened is you went from being a "tourist" to a photographer, things got serious. You were letting the moment flow rather than trying to force it into a viewfinder.

When you look through the viewfinder you are literally forced to see the trees from the woods and some of them might be dead. Our minds that control our vision and report all that is being seen is a wondrous tool. Without even knowing it, distracting elements magically disappear, and we truly see only what we want to see. How many times have you taken a scenic only later to discover there is a road sign in the photograph? Didn't see it when you took the photo, but it was there.



Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

Mentally excluding unwanted elements that our minds subconsciously hide is a huge task for the landscape photographer. Getting rid of that junk so the viewer of our photo sees only what we want them to see is why we need the principles and elements of design. When learned, understood and practiced these principles permit us to “see” what the mind presents us with and eliminate everything else so that’s only what our photographs contain. Without these principles and elements, what our mind prevents us from seeing comes crashing back in our photographs.



Furthermore, once we can see the good and the bad, we can then use these principles so, no matter what, the viewer sees only what we the photographers want the viewer to see. And until all of this “seeing” is very subconscious and we just react without knowing why landscape photography is simply no fun and very frustrating. This should not stop you though from continuing on!

Let’s look at a typical landscape photograph, the sunrise/sunset and think it through, using the principles of design. What attracts us to the sunrise/sunset? It’s the color, right? It’s those magnificent reds and oranges with a smattering of yellow here and there. Who couldn’t stop and photograph it. Yet when we look at our photograph after the fact, the great color is there, but the feeling or mood of the sunrise/sunset is totally missing. Why?

Color is one of the elements of design. But by itself, does the Color of the sunrise/sunset complete a principle of design? Is there Emphasis for example? You might think so because of the color, but Emphasis is where one element more or less dominates the photograph. If the photograph is just of the color

Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

of the sunrise/sunset, there are no other elements in the photograph, so the sunrise/sunset isn't the Emphasis. What about Contrast, Rhythm, Pattern or Movement? Do the red and orange clouds as an element finish any of those principles of design? They don't, do they? So then, when you have a gorgeous sunrise/sunset and all you photograph is the color, there is a very good reason why the final photograph doesn't match the reality or your memory. What elements are missing that would complete this gorgeous photograph?

Texture, Shape, Line, are those elements in your vision when you enjoy the sunrise/sunset, but have been eliminated in your photograph? Is there a silhouette of trees, rolling hills, beach or lake in your vision, but not in your photograph? Did a light just go on in your head? You might have the exact photograph I described in your files that you've always wondered why it just wasn't what you saw or experienced. This is a perfect example of how knowing, understanding and implementing the principles and elements of design can vitalize your landscape photographs. If you thought learning exposure was difficult and took you a while, wait until you start munching on this for a while and go out and put it into practice. Like everything photographic, it takes time so give yourself the needed time to let it all sink in and become second nature.

The good news is that now you've been made aware of these principles and elements you can start working on them. The bad news is they are only part of the successful landscape photograph formula. Oh yes, there is more to be learned and learned so well you can incorporate the principles and elements of design with these other techniques. The melding of all of these techniques of design and photography plus a whole lot more I'm unable to list in this Workbook. But it is what makes the great landscape photographer. But what's the main element taking the eye through this photograph? It's the element that's the most powerful tool we have in photography. Light!

I know that personally, light is the element in a landscape that attracts my attention and makes me go through hell or high water to capture the image. Without that magic from above, while still beautiful, a landscape without light is just dirt or grass. Light transforms the landscape from dirt to a cathedral. I'm fortunate to live in a place that is a living landscape. Every time I walk out the front door there is the possibility of a once in a lifetime view, because of the ever-changing light. That's one of the great advantages of living in the Range of Light.

Joe McNally loves to point out to photographers that, "Photography means literally to write with light" in Greek. Writing with light sounds like communicating to me. Steve McCurry takes this even further by saying, "Lighting is critical to photography. It can make the difference between a successful picture and just a photo. Light is at the core, the center, of photography."

Light, as I see it in the landscape photograph, plays three major roles, working with the principles and elements of design, creating visual depth and drama, and most importantly evoking an emotional response from the viewer. While

Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

I make a distinction in writing, make no mistake that when working with light it knows no distinction. Light falls from the heaven and on its journey, bounces and is filtered, shaded and diffused, flattened and concentrated in every form of physics described by science. It then throws in a couple extra just for good measure. It is your job and passion as a photographer to make use of this gift in creating your gorgeous landscape images.



“Perfect light” comes in many forms and coming across at the right moment most certainly is luck. It can come before the sun ever rises and once the sun has set. It can be those magical hours just after the sun appears and just before it disappears each day. It can even happen at high noon when many articles tell you that you should never be shooting. How do you determine when is the right light? Back to that question again, how do you know?

There is a very emotional and technical way of answering this question. Emotion is really simple, your heart simply says, “gorgeous!” You know what I’m talking about, I don’t have to spell it out or give you examples. We’ve all seen it if not captured it if nowhere else than the thin emulsion of our minds. If you don’t have an emotional response to light, then you might be in real trouble and there is nothing I can suggest that might help you. The technical side is a snap with digital. Turn on your Highlight Warning/Blinkies and if areas of your images blink, most likely the light is not at its best. But we’re looking for even more information here to help us.

You want to be here

Romancing light is where the emotion comes into the landscape photograph. A viewer’s emotional response to your landscape comes from the play of light on the scene and your play of that light in the photograph. What if you’re

Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

emotionally challenged, how do you recognize romantic light on a landscape? You've got to start looking at those photographs by known photographers that have romantic light. Ansel Adams, Larry Ulrich, Jim Stimson are a few photographers that pop into my mind as great examples of romantic light photographers. There's no doubt they can see it and capture it. They can also manipulate and print it, which is just as important as seeing and capturing it.

You can also start to recognize romantic light by realizing it just doesn't occur on the perfect landscape. Gorgeous light can occur over a cityscape or dump just as easily as it can occur over the Grand Canyon or Yosemite Valley. If you can recognize great light as it strikes the dump, then you'll be able to when you're at the Grand Canyon. Light is light. If you can act on what you've thought through and learned at the dump, you can do it anywhere. It's not a process or technique that one can learn overnight and in fact, it can take decades. To learn and understand romantic lighting, you've got to see it over and over again. Light being light, that's simply not possible unless you live in a locale where such lighting is the rule and not the exception. You've got to seek it, stalk it and romance it to be able to see examples of it regularly!

You might be wondering if I have a "favorite" light. I do actually, two very specific types of light. My truly favorite light is right after a storm. As the clouds begin to break up and the winds scatter them about, light dances across the landscape in ways my mind has a hard time comprehending. As the clouds play bumper cars in the heavens, God beams bathe the landscape like great searchlights from the sun looking for that pot of gold to light up. This light show ballet sends me flying, either in the truck or by foot to match up the landscape below with the landscape above. I can think of no greater light!

The other light that I really like now that I shoot with digital are the predawn hours, the time before the sun is just barely a hint on the horizon. This light, which can be flat by nature, actually bounces off the heavens in a unique way. This semi-directional light is more an element of design than the normal role light plays in a photograph. With this type of light, color is a very important element in the photograph. I often prefer this light type when the texture/pattern is vivid in the landscape and rather than accentuate one particular portion of the texture/pattern, I want the whole to be the emphasis.

When I think about it, there is one other light I like...flat light. I really like shooting in the rain! (Not to be confused with singing in the rain.) I'm not talking about heavy, down pouring rain but misty to sprinkle kind of rain. This is the type of rain where the cloud density differs, which is why you have varying rain. This varying cloud density makes for different lighting, which is what attracts me to getting out and shooting when it's raining. At the same time, the landscape itself is wet, which I like as I mentioned above. And finally, there is often atmospheric stuff going on. A low cloud here, fog there, elements that can add to the mystery, visual depth and romance of the landscape.

Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

notes

With time, you too will come up with a list of favorite light conditions. This in part will dictate your style of photography. It will also in part dictate the times you get out and haunt locales, looking for that light to match up with the landscape in your imagination. I guess that's how I've come to capture the landscape shots I personally enjoy. There are many spots along the normal corridors I travel that I've seen over and over again. In my mind's eye, I've framed up the shot a thousand times but not once have I gotten the camera out and taken the photo. Then, one day the landscape in my imagination is lit by that magic light and without any other thought, it's now permanently recorded.

In all honesty, other than for a cataclysmic event, the landscape's change is barely perceivable by our mind or memory. One of my favorite pastimes on my travels is to look at the landscape knowing early US history and western expansion and to realize that much of what I'm seeing is exactly what my forefathers saw as they traveled the west 150yrs ago. What is it then that all of a sudden makes us stop, go nuts and in a panic, set up our camera gear to capture a landscape we might have seen a thousand times before? Light! All the other "elements" in the landscape were always there; it simply took the right light though to bring them all together in a photograph, where the light set off an emotional response to the scene. If you've done everything right, you have the photograph of a lifetime. You're a photographer!



Landscape Photography beyond Sticks and Stumps

With MOOSE PETERSON

Landscape photography seems to grab every photographer's attention even if it's not his or her main photographic interest. For a long time, I wondered why, but not any longer. The landscape reminds us of so many things, wilderness, our past wild heritage, vacation, parent's cabin in the woods, a weekend at the lake, life. As photographers, tapping into those personal experiences of our viewers is the challenge and when done successfully, the reward of our getting up early, bracing the cold and putting little of ourselves into our image. There's so much that goes into a successful landscape photograph, we've touched on some of it here. Take this as just a starting point in your lifetime pursuit to bringing to life the wonders this planet has to offer us on our photographic adventures.

notes

notes

Airshows: Get Beyond the Crowd Shot

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.

Airshows and Fly-ins ... huh?

These two aviation celebrations, the airshow and fly-in, are a mystery to some so I thought some explanation as to what they are is needed. There is a big difference between them when it comes to the events but not the great opportunities they afford us. They are target rich venues we aviation photographers should at the very least be aware of as they happen around the globe. You can summarize them both as a gathering of aircraft and aviation like-minded folks but after that, they can be widely quite different.



notes

Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes

Generally speaking, airshows are where aircraft come and put on display be it static and in the air. These are organized events where you have paid performers and you most often pay admittance to attend (there are some free airshows across the country). The big attraction is the aircraft that fly during the event, the show in the air, which all airshows will have. You can find a list of the majority of North American (MILAVIA Air Show Calendar - North American Air Shows 2018) and European Airshows (MILAVIA Air Show Calendar - Air Shows & Aviation Events) online, which provides dates, locations and often a link for the airshow itself. These are one or two-day events. The main thing about airshows is as the name states, there is a show in the air with typically a headliner event like the Blue Angels or Thunderbirds. They are opened to the public who is encouraged to attend to enjoy the show.



The fly-in is similar yet totally different from the airshow. They are similar because it's a gathering of aircraft but might last just for the morning with a couple of aircraft or like the AAA / Blakesburg last for a week with hundreds upon hundreds of aircraft from around the country. Some are on a Sunday morning and they usually feature a pancake breakfast. Most are open to the public while some are not. What makes Fly-ins unique is there is NO airshow, no schedule of performers or acts. You could call them more of a social affair but for the aviation photographer still a very rich target of opportunity. That's because while there is no airshow, there is still lots and lots of flying. And while you can easily find dates and locations for airshows online, fly-ins, not so much. You can head to fly-ins.com and get a hint of when and where some are but some you'll not learn about them until you get deeper into the flying community. By the end of this section, you'll understand better how working both into your shooting schedule is a good thing for your aviation photography.

Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes

Self-Preservation!

Yep, that's the first thing I want to talk about when it comes to working airshows and fly-ins! If you feel good physically and mentally then shooting at an airshow or fly-in is a successful, rewarding photographic snap. Having worked an airshow or two and seen other photographers, I know that taking care of yourself seems to take a back seat to the camera gear and the photograph. But in the end, those two things suffer because the photographer is suffering and there's no need for that to happen. There are some really simple things you can do to assure this doesn't happen but because they are simple they are really easy to overlook so let's cover them now!

I've been privileged to seat in on airshow briefs. There are lots of things they cover, and they can vary but the one thing every airboss repeats over and over again from airshow to airshow is hydrate! They say it very straight face and very seriously, "if you're not visiting a bathroom at least once every two hours, you are not hydrated!" This affects you physiologically in a couple of ways, the most important is your vision and muscles. The bottom line is it's very important you drink lots of fluids, lots because airshows by their very nature are hot, dry places that take their toll on the body. Water is essential!

What I've seen nearly all photographers take for granted when working airshows are their feet! You have no idea how the heat from the cement and tarmac is sucked right up through your shoes and transferred to your feet. Then you have the fact you're on them for a minimum of six hours shooting and then the additional time spent walking about. All of this takes a huge toll on



Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes



your feet and that takes a toll on your providing your camera a stable platform in which to operate. When it comes to shoes then, I recommend like me, you spare no expense. And a word of advice, don't buy a new pair of shoes the day before you go to the airshow. You'll regret that!

On the same line as dealing with thirst and your feet from the heat of the sun is the direct effect the sun has on us. Sunblock is something you must apply and apply liberally all-day long. You're dealing with not just the direct sun but the reflected sun coming off the cement and tarmac. It's brutal so you must take care. You can take this protection further by wearing a wide brim hat. While I really hate them as they affect your peripheral vision and tend to blow off at the most inopportune moments, they are protection from the sun. You can take this even further by wearing long sleeve and PFG shirts. These block the sun even further and with all the days in the year you are outside with aircraft, this protection can really add up! Lastly, sunglasses are a must! I use a pair of Jublos glacier glasses because they have such intense protection and at the same time, stay on my head without having to put them over my ears. This makes for very quick on and off while shooting.

If there's a trick to working airshows when it comes to personal preservation, it is knowing where to park. Most airshows have a website and they show parking, it's worth heading there and doing some planning. Even if you have to leave your home or hotel an hour earlier to get that great parking spot, it will save you in so many ways during the show. Getting the perfect spot means you can have a cooler filled with cold water easily accessible, a place to sit and even an opportunity to review your images or clean your sensor if need be. The one thing you will find a real benefit is that at end of the day when you're deadbeat, getting back to your vehicle quickly is a lifesaver. Lastly, if parked

Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes

strategically, it can be used as a locker for your chair or for gear like tripod or lights in case you might need them at some point. Be aware that some airshows permit you to park almost on the show line with a little extra fee. I take advantage that every time I see it available. It's well worth the price!

One common asset many take with them to an airshow is a chair. You have a number of options here if you want to go that route. There are a couple of things to keep in mind when it comes to chairs. The main one is, it is something you will have to carry around with you along with your gear, that can be a bit much at times. There are some new chairs on the market that while more expensive than your basic folding chair, weigh practically nothing and fold up to near nothing. I'm referring to ones like the Kelty Linger for example which can hold 300lbs while weighing only pounds itself and fold up to nothing. I want to warn you about the temptation of shooting from your chair. While much more comfortable and it's easier on your feet, it's murder on your panning technique. The chair can hold your spot, serve as a shelf for your gear but when it comes to shooting, you need to be standing!

This is probably the oddest recommendation when it comes to taking care of yourself at an airshow/fly-in but I'm here to tell you, I can't live without these! You just have no idea how greasy your hands can get an airshow. Be it from applying sunblock, sitting on the ground to the times you are with aircraft and need to push them out, your hands get greasy! And it's Murphy's Law that as soon as your hands are greasy you need to grab your camera. It's for that reason I have in my sling bag (discussed in a moment) Permatex 25050 Fast Orange Hand Cleaner Wipes (25 count) and Nikon Pre-Moistened Lens Cleaning Wipes. One is for your hands and the other for your gear after your hands handle your gear. You'd be surprised how perspiration can also foul up your gear. These simple things add up to making your day of shooting just that more comfortable and therefore your photography more successful.



Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes



Gear for the airshow

This is why I so love airshows ... aviation photography ... it requires nearly no camera gear. You can literally shoot with one body and one lens all day and be totally successful! Seriously, a D500 and a 70-200 lens and you're rocking it. You can start with that minimal amount of gear and be totally successful! With that said, I hardly see any photographer anywhere with just one body and one lens. Where is the fun in that! With that understood, let's talk about gear for working the airshow/fly-in as there is a maximum you want and that limit is how much you can physically carry for a full day. Getting right to it, this is what I have with me:

- Nikon D5
- Nikon D850
- Nikon 200-400f4 VR2
- Nikon 105f1.4 AFS
- Nikon 24-70f2.8 VR
- Nikon 14-24f2.8 AFS
- Nikon SB-5000
- Nikon 67mm & 82mm Polarizer
- Nikon AN-SBR2 Rapid Strap (for 200-400)
- Really Right Stuff Ground Pod (for early morning statics)
- Knee Pads (for early morning statics)
- Vulture Equipment Works A4 Camera Strap
- Mountainsmith Sling Bag
- iPad Mini
- Business cards

Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes

This might seem like a lot of gear to carry around all day, but actually, it's very manageable (doesn't even get in the way of me eating ice cream!). To understand how that is I need to explain my "system" for working an airshow/fly-in with this gear. The heart of it all is the Mountainsmith sling, what they are now calling their Day bag (it's changed names a couple of times since I got mine). To this add their Strapettes strap and now the sling bag with all the gear but 200-400 rides amazingly comfortably on your back. Add their Lens Cube to the inside and you have what I think is the perfect camera bag for airshow / fly-ins. It holds ALL the gear I list above with the SB-5000 riding in an outside pocket except the 200-400. The 200-400 is attached to the AN-SBR2 strap, the D5 riding on it. The rest is easily and quickly accessible even when it's on your back. And there you have it, real simple!



Two tools I have listed here are new to our discussion, the iPad and business cards. I need to step back for a moment to explain these. One of our goals with attending airshows/fly-ins is not just great static or ground to air photos, but to get up in the sky with the aircraft themselves in an air to air photo mission. I said that you could be a very successful photographer at an airshow with just one body and lens. That is very true. But if we move our goals forward to that air to air photo mission, that would be a challenge with just that one body and one lens if you don't come across as a professional as well (professional is a state of presence and not just how you make your money). You'll find real fast the plane owners and pilots still work on the very old system of a handshake and business card. Those two things are how business is conducted. And a vast majority of pilots have iPads. They use them for flying (charts and the like) and we use them to share our photographic success. To the photographer with higher goals, these tools are just as essential as the body and lens you want in your sling bag!

Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes



With that in mind, here's my two cents worth on these two essential tools. When it comes to your business card, KISS works the best. This means it has your name, address, email address, and cell phone number prominent. Many put cute business names big and bold on their card. You're asking a lot of someone to associate your cute business name with your own name. Stick with your own name, it's branding enough! And keep the card clean, don't use a photo that you like today because in six months when you still have five thousand cards left, that image will be old and dated. And with the iPad, do the same thing. Keep it clean, have images easily accessible and organized so you can find what you need in a snap. Being a professional is a state of mind and presentation so separate yourself from the crowd making your presentation just that, professional.

The airshow's big secret

Our success in getting into the skies to photograph an aircraft lies with those images we capture of them while they are on the ground. Statics are so important to our start and continued success in aviation photography! And light is essential in photography. So when you combine the two necessities, statics, and great photography, whenever you can be with statics in great light we can accomplish our goals. This brings us to the big secret in airshows, the early bird or sunshine pass (fly-ins are different, no admission costs period normally with no set hours of operation).

Many, many airshows offer early entrance passes often called the early bird or sunshine pass. They typically go on sale the very moment the general admission tickets go on sale for the airshow and often are snapped up instantly. Regular airshow goers who simply want the best seat in the house often buy these passes. They rush in in the predawn hours, place their chairs on the flight line by show center and then leave their chairs until later. Jake and I have been to some airshows where all these passes are sold out yet we find ourselves all by ourselves photographing the aircraft. The number of tickets sold is always a limited number so even if all purchased by photographers, you still have the aircraft to yourself making for magical sunrise moments with statics.

Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes

One sunrise pass opportunity I particularly love is at the Planes of Fame Airshow each May. The access to the large assortment of classic aircraft, vintage, warbirds, and jets is staggering! The pass gets you preferred parking which is a big help so can easily ditch that tripod you needed for predawn photography after the sun comes up. They provide a free tram taking you right to the aircraft and have minimal ropes around the aircraft. This permits easy access to the statics and the rest of the airshow. Finally, they have the aircraft parked far enough apart that works really well for static photography. And one small but important point, they have food vendors that open early and serve hot coffee and breakfast (we must have our priorities).



Some airshows like EAA AirVenture / Osh, have no early bird pass because the ramp is open basically 24/7. You just have to get up early and make the walk to be with the aircraft parked on the grass, but there are no ropes or gates. Jake and I are always surprised with the tens of thousands of folks in attendance but there are never more than a handful of us crazy photographers out there to greet the sun with the aircraft (and yes, they have hot coffee and breakfast too). Why aren't there more photographers out there on the grass with all the aircraft at sunrise? It's a secret, remember?!

There's more to an airshow than the air show

The obvious reason to go to an airshow is the airshow itself. The performers and acts that fill the skies with excitement and grace are what we want to fill our viewfinders and photographs with. I want to encourage you though to go further as an aviation photographer and that requires understanding there is a whole lot more to the airshow than just the show in the air. We most definitely want to photograph the aircraft in the air but that is just one of the priorities. But most shows begin hours after sunrise and in those hours, we can accomplish much as photographers. This is an important lesson I luckily learned early on. This is when we expand our opportunities by remembering that aircraft are all about people associated with them.

Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes



Here is where your comfort level might be tested, at least it was and still is for me today. The aircraft are only at airshows because someone owns them, maintains them and flies them. Without that human involvement, aircraft cease to exist. This very obvious fact was totally lost on me in the beginning and when the light bulb flicked on, aviation photography took on a whole new life, importance, and success. So those hours when planes are statics and the light isn't exactly at its best is when we need to work even harder to make the photographs and hone our skills as visual storytellers. How do we go about that? We get to know those people!

The first suggestion I have has nothing to do with shutter speeds or f/stops. The best way I know to engage with those with the aircraft is by simply asking questions. Talking with the plane owners and pilots (often one in the same) about their aircraft is one of the best ways to get involved and access. This is an art all to itself and one I'm still getting better at. You start by understanding where the other party is coming from, an important part of communicating. Pilots are a unique group, they are smart, funny, intelligent and selective in whom they let into their world. It's hard to understand until you are welcomed into that world and have a hint of where they are coming from. It's a mutual respect you need to start, foster and nurture your entire career and it can begin at the airshow during these dead light hours.

How do you begin such a conversation with a total stranger? The way I did it was to head to the aircraft that I had the greatest photographic interest in. This interest wasn't in an aircraft that I wanted to do an air to air with necessarily but simply one that at that airshow was the visual standout. (Want to make an interesting photograph, stand in front of something interesting!) With the narrowing down of the aircraft, you watch for when it appears there is someone with that aircraft which might take some time. Use that time if you can to do some quick research. It might be as simple as reading the info poster with the

Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes

aircraft, reading a write up in the show guide (which you should buy for just such reasons) or get on your smart device and do a quick web search (search the N Number can work wonders). With this brief research you should have enough to walk up to the pilot, not interrupting him, and simply as, “What’s it like to fly this gorgeous plane because you make it look like so much fun?”

The question you ask whether this or another, it has to be not only sincere but the start of a bigger conversation. I’ve seen all sorts of approaches used and most aren’t successful because they end with a simple answer. This means you don’t ask a question that is answered for example, on the poster with the aircraft. You don’t ask a question you know the answer to showing off your knowledge. What is considered successful? A conversation wherein the perfect world, you are invited on the other side of the rope (if there is one) and provided a closer inspection of the aircraft. More importantly, you get closer to the pilot who is all on their own a very interesting story. And in getting to know that story and perhaps telling it, you begin to tell the story of the aircraft.

And before you start this whole process you have to be prepared for success. What preparation you ask? Photographically for example, how are your portrait skills? We’re doing all of this preparation prior to the airshow and during the hard-light hours of mid-morning (shooting with a friend and having them stand in as the pilot to get your basic settings set prior to meeting the pilot is smart shooting!). The first tool you need to pull out is the flash. The next tool is the wide angle lens so you can photograph the pilot WITH their plane. Do you have those tools and techniques in your camera bag? Do you have your business readily available to instantly put in their hands? That’s just part of the preparation you need to have before you ask that intro question.

Next and probably even more important, do you have the tools for the follow-up? In any relationship but especially with a new one, follow up is important for that relationship to grow. As a photographer, how can you do that and at the



Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes

same time grow that relationship? How can you do that while keeping that end goal of a possible air to air mission in sight? The first thing is you have business cards! I'm not talking about cards for your normal day job if you're not a fulltime photographer (being a fulltime photographer is not required), but ones you've made for your aviation work, which can be as simple as your name, phone number, and email address. You don't have to spend money on a logo or printing some photo on the card, just the basics for communication. Cause after you're done, you hand them that card and tell them you'll be in touch so you can send them prints. That's right, prints!



Then once this is all done, you make darn sure that you get at least one good, strong image of that plane the pilot is flying. Be it from the early morning sunrise pass or from the airshow, you get that photograph! With that, you now have two photographs to present the pilot, the portrait and the aircraft. That's two prints and not just two thumbnails attached to an email. That's two prints! And after the airshow, you follow through with your commitment, that handshake and you get those two prints (it could be more) in their hands! It sounds so simple, so obvious yet it's rarely done. Being the exception is how you move forward in aviation photography. Just keep reminding yourself, "If Moose can do this then so can I!"

Where to stand?

Yep, there is even a strategy where to stand at airshows! But there isn't just one strategy but many and the one you select will make or break your success. The thing is, how you measure success will dictate your strategy for where you stand. What should your strategy be? What if it's your first time to that airshow or any airshow? What about if it's your twentieth? There really is a lot to think about and there is really no perfect answer, no wrong answer just ones that are better than others. Here are some thoughts to help you with your strategy. Show Center is a location on the crowd line that all the performers use to determine the center point of their acts. As the name suggests, is in the middle

Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes

distance of the crowd line usually running parallel with the runway. The planes themselves normally fly five hundred feet or further out from the audience over a runway, this is not show center. Even if you've never been to an airshow, you can determine where show center is simply by finding the show announcer. They are on some type of raised platform, so they can easily see the air performers. Typically, you'll see a soundboard near them. This is show center and where many photographers like to stand. This is because when the performers fly their acts, the majority of their maneuvers focus on show center. When they dive back down, from this position you will see them in your viewfinder seeming flying right down the lens barrel. You can get this from other locales but show center this is almost a guaranteed shot.

To swing the pendulum to the other side, your strategy might be to stand where you have the best light. How do you determine that especially if you're new to that airshow? The majority of the airshow is flown parallel to the crowd line, so you can use your hand, "fly it" back and forth in the direction as the crowd line and look at the light on your hand. This provides you one possible strategy based on the light. Next, often airshows have the performers fly what's called a "photo pass." Another term for this is a Banana Pass. That's because the flight path taken during this pass is the basic shape of a banana. A majority of the time the direction of this pass is left to right, banking in from the left of the crowd line, following the crowd line down and then banking right at the end. This pass puts the aircraft in a bank, so you see it from the top rather than from the side (like you do when they just go up and down the flight line). With the right light and you're standing in the right place, the photograph looks like it was taken air to air. The right place is? Where the light is at its best!



Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes



Another strategy when it comes to finding a place to stand at an airshow is either on the crowd line or back in the crowd. I mentioned before how some get sunrise passes just to hold their spot on the crowd line. This is so there is nobody in front of them when they are shooting. There is no doubt that at times, this can be the only place to stand. When are those times? For me personally, it's when the combination of light and background make it worth being there. The one photograph you can get from the crowd line you can't get anywhere else is the launch and recovery of aircraft (take off and landing). If you want that shot, you have no option. If you have this spot, unless you have a chair or person to hold your spot, you're stuck there the whole show. On the other hand, if that launch and recovery shot isn't a priority, you can stand in the back and get all the shots of planes flying you desire. And standing in the back you have the ability to move around. One drawback, that's when that father puts their kid on their shoulders right in front of you!

Another strategy when it comes to where to stand is the all based on the plane the pilot is flying, who you just meet. Is it a warbird or a performer, a jet or prop, fast or slow flyer, fly at the beginning of the airshow or at the end? Any and all of these might impact your strategy where you stand. Remembering that end goal of having that great photo you can print and send to that pilot might totally determine your strategy for the airshow. Understand that at times the answer is really obvious and at other times, it is not. There will be times when you will not be in the right place at the right time. There will be other times when you can't be in a better place. All of these happen to all of us. One thing you can do to maximize your success is to attend BOTH days of an airshow changing your strategy each day.

Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes

Why would you want to spend two days at an airshow, let me count the ways! Your handholding and panning technique is so much better the second day! You've watched the show so now know what to expect the second day. The weather is never the same two days in a row. You know what images you missed on Saturday you can get them on Sunday. You know exactly where you want to stand as your strategy changes. The list of reasons why you should go both days just keeps on going. You have a sunrise pass and you can only really photograph thoroughly one static at sunrise simply because time runs out. You can get another the second day. How about on the first day you got a good photo of that plane the pilot was flying that you meet? Perhaps going by and showing him that image on your iPad or taking them a print the next day, that sound like a good reason to go the second day? Knowing you're coming back the second day can greatly influence your strategy where you're going to stand the first day.



The last thing I would encourage you to think about in picking that place to stand is your handholding and panning skills. Whether intentional or not, you are going to get bumped by the public who know nothing about photography and are just there to see the planes. They will stand up in front of you, crowd you on your sides, all are things that can and will throw off your panning. One other thing to consider is that more often than not, your panning will be a 360 operation and not simply right in front of you. There are TONS of photo opps that happen behind the audience as well as in front. You need to be able to turn in place to catch it all.

One more thing to throw into this strategy is all your gear. What are you doing to do with all of it while you're shooting the airshow? When I'm shooting the airshow, the majority of the time I'll shed the sling bag because it makes it

Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes

easier to pan with less wear on the old body. When one's attention is on the action, it's not going to be on that sling bag on the ground or in a chair. I do one of two things, leave the sling bag with Sharon or wrap its straps around something so it can't just walk away. We have never had any issues at an airshow but regrettably know others who have. Where you stand could possibly influence this issue.

Do you start with the big ones?

Years ago, we filmed a KelbyOne class on shooting airshows. It was filmed at the delightful Florida Int'l Airshow at Punta Gorda. I choose there to film a class for KelbyOne in part because while being a great airshow with killer photography, it's small community airshow. Another such airshow is the Cable Airshow in SoCal, the first airshow of the year for the last forty-two years. The number of aircraft might be less but they are more diverse and crowds are less and for the new aviation photographer this is perfect! When just starting out this is the perfect formula for building your confidence, files, and relationships. The beauty is, there are lots of smaller, community-oriented airshows around the world that you can "cut your teeth" on very easily.

The "Barbie III" is still the only example of a B-25H flying today. It's truly a rare warbird. In that KelbyOne class on shooting airshows, you saw me go up to the crew of the B-25H "Barbie III" and introduce myself. Back then, you've gotta understand, I was scared to death to do that! But there was a class to film so I had no option which looking back was a good thing for me. And working a smaller airshow, there were fewer people, fewer photographers providing me more opportunities to walk up and start a cold conversation with a stranger. You can watch it all unfold right there in the class. I photographed the aircraft, I photographed the pilot and crew and then we were permitted to go up into "Barbie III" and film inside. Our sincerity opened up the doors quickly to our cameras. But what you didn't see unfold on camera came the next day; Monday after the show was over.

The following morning, weather permitting, they would be ferrying the B-25H "Barbie III" back to its home airport. When the cameras went off on that Sunday, I talked with the pilot about the possibility of doing an air to air mission the following day when they ferried the B-25H home. He said that was doable, even had a photo platform I could use as long as the weather cooperated. We exchanged phone numbers and I crossed my fingers. At 03:00 the next morning a tremendous crash of thunder almost threw us out of our beds. One of those monster Florida thunderstorms was moving through the area. My first thought was there goes the flight (I've had many, many air to air missions postponed because of weather).

At 06:30 my phone rang. "There is a window in the weather and we're going to launch in forty-five minutes, can you be at the airport by then?" Thirty minutes later we were on the ramp shooting statics on a wet ramp with the storm still threatening. Minutes later I was in the air shooting photographs that

Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes

would become the centerpiece of an article on the B-25H “Barbie III” and their mission. And all of that came about because we were at a small airshow and walked up and talked to a pilot. I’ve lost count how many times the story as unfolded that way with a successful air mission under my belt, the next one is just around the corner. While there is no guarantee in this business I personally recommend you start at the smaller airshows and continue going to them long after you’ve established yourself at the big airshows. Just like in wildlife photography, it just takes one cooperative bird to make your day!

Is there a photographic strategy?

By now you can probably answer that question for yourself with confidence. The first answer should be of course as it’s up to your own goals! Airshows can be photographically very addicting though and at times, throwing you off your goal. I speak from personal experience. With that past experience, I want to provide you with a couple of strategies that might keep you working towards that end goal of an air to air photo mission. It’s important to understand that the strategy like your photography will grow with time. If you have none in the beginning that’s normal so don’t sweat it. There is a lot to think about in this whole process, which is why we go to lots of airshows.

Probably one of the most common strategies of photographers at an airshow is simple stock photography. Stock photography you could kind of think of as running a grocery store and needing to fill all of its shelves with a vast variety of products to fill every taste. You need the shelves lined with all those products, so you can cover all the changing trends in tastes. As the old saying goes, “You can’t sell from an empty cart.” When it comes to aviation photography and the many editorial markets, the more varieties of aircraft you have in your files the more clients you can help. Just having a huge inventory of aircraft photos in itself is not a business strategy nor an airshow shooting strategy. But it’s a strategy that might just help you move forward. Let me use myself as an example.

The first airshows I went to, my focus was just on warbirds. Warbirds, as I’ve mentioned, are generally thought as WWII and Korea era aircraft. There’s no doubt at airshows, they are a huge draw especially when they are in the air. They are an aircraft that to this day I focus in on as there are so many different ones as well as there are many different unique aircraft within a warbird type. The strategy in the beginning for me was just warbirds, statics, and in the air the first year and it laid a good foundation. It was obvious though that there were more aircraft that I was missing and needed in my files then just warbirds if we were to continue on.

This is when I started to delve more into Antiques, a period of aircraft from WWI to WWII. Most simply think of biplanes as antiques but there are much more than just those. This is how in part I got into fly-ins but more on that in a moment. This actually leaves a really big hole on my selves for buyers and that’s modern military aircraft. To this day, that’s still a big hole in the files and

Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes



the reason is pretty simple. While I love watching them fly, photographically unless there is killer light, they just don't excitement me photographically. At the same time, there are some really amazing photographers out there that just photograph modern military hardware and know the subject and have a heck of a lot more contacts than I do. With time being precious, I have few in my files.

Conversely, you might not like antiques or warbirds and just love modern military. If this is the case, then there is your product to line your shelves with for your customers. Airshows are a natural for you as you have access often to military aircraft you can't just drive up and see at an airport. With all the possible variants, you can keep quite busy and become quite successful with this genre of aircraft. In that same KelbyOne airshow class, you see me walk up and work with a F-22 pilot. So, the same strategy can work with modern military aircraft as all the rest. And with that, you have the basics for stock photography strategies at an airshow.

The one strategy I typically focus on at airshows is the editorial market. So, we are all on the same page, editorial generally means magazines. There are hundreds of magazines published worldwide on aviation every month. These magazines are photographically driven, they need our photographs to tell their story. You can be a part of this simply by working with the stock photography strategy I just talked about, something we are part of. But the editorial strategy means you're not just producing a photo or two but rather an entire text/photo package. That is, you're writing the whole article and illustrating it with your photographs. The editorial strategy all begins with the photographs because, without them, you have nothing to write about.

Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes

Don't let the thought of having to write an article (they are only 1500-1800 words) or produce an entire article from two days of shooting at an airshow scare you off! Like everything in photography, slow and easy wins the race. But by starting to think about this and actually working at making it a shooting strategy you've already taken the biggest leap. When you remember that as photographers, we are already visual storytellers so all you're doing is taking your photography to its next natural extension. How does this all work then?

It starts by having a subject at the airshow that interests you that you want to tell its story. It could be the airshow itself, a particular pilot or airplane or period of history or any combination thereof. The possibilities are truly endless once you give your mind over to the opportunities. With that, you come up with your own basic shot list you think you need to tell that story. You go to the airshow, you work on capturing those and many more images. And then afterward, you assemble the package and get it into the hands of an editor. You might be saying to yourself, "Moose is making this sound awfully simple." As long as you remember that it is all built with great photography, you're good to go. If you don't keep in mind that it's all about the photography, the odds of success go downhill fast. So, the editorial strategy might not be one you start off with right from the start but rather, work towards it with more time behind the camera.



One of the most common strategies for shooting at an airshow is the personal assignment. This can take on as many aspects as there are people attending an airshow. The one strategy that actually turns out to be a common subject in my viewfinder is the family outing. Taking photographs of mom or dad (there are just as many women in aviation photography as men!) taking pictures of their kids is a killer subject! I know a photographer that goes to the airshows looking to get that one new aircraft in their files as a static that they finish

Airshows: Get Beyond the Crowd Shot

With MOOSE PETERSON

notes

in Photoshop to look like a painting. Their personal assignment is to create a portfolio of these “paintings” that they love sharing with folks.

Probably the most common personal assignment is family history. A member of the family flew either commercially or in the military and airshows are simply a great way to connect with that past. Their photographic strategy is no more than the truest use of photography, to record memories. And that’s a beautiful thing!

Another strategy, which takes absolutely nothing to explain, is going to airshows for the sheer fun of it! Yeah, airshows are just an amazing amount of fun and we can’t ever get enough of that in our photography or lives. Going with no strategy, no design other than just to have fun is perfect and works for so many so don’t ignore this very obvious one.

Finally, what so many do is go with a strategy that combines all of these. For me personally, and for my whole family (because even today, this is a family affair), we combine a number of these strategies. Stock, editorial, family memories, and fun are combined into every airshow we attend. Now one of these strategies might be of higher priority than the others at a particular airshow, but there is always some endgame in mind at the start of the weekend. And that keeps us moving in a forward direction to capture the photographs we need to tell the story. The purpose of a strategy is avoiding making the comment after looking at all your photos saying, “I wish I had taken that one.” It does happen but with a little thought and planning, you can minimize it and just come back feeling rewarded for your efforts.

You might think that gaining that air-to-air as being the pinnacle of success of such an event, but actually, it’s not. Being able to turn the event into an article published might seem even better, but we’re still not there. Getting close to the pinnacle of such a fly-in is all of things along with establishing a relationship that extends past the fly-in! The vast majority of these pilots and plane owners have more than one aircraft and more than likely have a project back home they are working on. Project is the term that is used for an aircraft that is being restored. It’s making that connection that establishes the long-term relationship and many, many air-to-air photo missions and articles.

Aviation photography like all photography is in large part a process, a process of growth, longevity, and passion. One airshow or one fly-in let alone a dozen are still just a start. There is a story in aviation. A student with 400 hours of flying feels like he has tons of experience. He talks to another pilot who has 5000 hours and speaks of his tons of experience of 400 hours not knowing the pilot has 5000 hours. The 5,000 hour pilot then tells about when he talked to a pilot with 10,000 hours who said, “I have 10,000 hours and I’m just learning all I don’t know about flying.” The moral is, in aviation, we must continually work at our craft to get better but we’ll always be learning.

Sports Action High Speed Sync Flash

With DAVE BLACK



Dave Black

Photographer, Educator and Author

As a freelance photographer for over 30 years Dave's work has primarily centered on the sports industry for such publications as *Sports Illustrated*, *Time*, *Newsweek* and the award winning TV show *Sports Century* on ESPN. The list of event coverage includes the Masters, Kentucky Derby, National Football League, NASCAR and extensive work regarding the United States Olympic Committee, Olympic athletes and coverage of twelve Olympic Games. Known for his creative use of lighting and in particular with the artistic technique of Lightpainting, Dave's portfolio continues to broaden into the commercial and advertising industry, and with specialized lighting projects including work for the National Geographic and their book *Where Valor Rests, Arlington National Cemetery*. He is one of Nikon's "Legends Behind the Lens" photographers and is a prominent instructor at a variety of workshops each year. His monthly website tutorial articles "Workshop at the Ranch" attract more than 85,000 unique visitors monthly. In 2010 he released his highly acclaimed instructional book, *The Way I See It*. To see Dave's images, learn more about photography, or purchase his book visit his website www.daveblackphotography.com.

This class is for any photographer wanting to learn about using FLASH with High Speed Sync mode for photographing Sports Action.

Skateboarder Half Pipe ... Nikon D750(Group Area AF), ISO1000, 1/4000 at f14, Nikon 14-24mm lens, WB 6250K, 4 Nikon SB-910 Speedlights Manual Full Power mounted in the FourSquare Soft Box, Painters Pole used as a lightstand, RadioPopper system, Nikon SU-800 Commander, SanDisk 32G Extreme Pro Flash Card.



NOTE: Here is a link to my website **Behind the Scenes** video that follows me throughout the photo shoot using Nikon Speedlights in High Speed Sync (HSS) with **Half Pipe X-Games Champion Jono Schwan**:

<http://www.daveblackphotography.com/behind-the-scenes-video/>

notes

Sports Action High Speed Sync Flash

With DAVE BLACK

notes

NOTE: Nikon users need to set their camera to AUTO FP 1/250s in the Custom Settings Menu under Bracketing/Flash. Canon users can activate High Speed Sync (HSS) directly on your Speedlite. These procedures for each unit activates the High Speed Sync (HSS) feature which enables the Speedlights to perform at shutter flash sync speeds faster than 1/250 of a second so you can stop the action ...ex:1/500, 1/1000, 1/2000 and even 1/4000 shutter speed.

These HSS Flash Action images made with Nikon Speedlights, Profoto B1 strobe are all set in High Speed Sync mode and make use of a Triangle Lighting Configuration.

Half Pipe Skateboarder Nikon D750, ISO1000, 1/4000 at f14, Nikon 14-24mm lens, WB 6250K, 4 Nikon 910 Speedlights High Speed Sync Manual Full Power mounted in the FourSquare Soft Box, Painters Pole used as a lightstand, RadioPopper system, Nikon SU-800 Commander, SanDisk 32G Extreme Pro Flash Card



Here is the final picture using Speedlights and a Triangle Lighting Formula: Camera, Subject, 4 Speedlights Off-Camera mounted in a FourSquare Softbox. By purposely underexposing the image by -1.7 the background scene becomes dark. The use of Flash will make my subject "Pop" from the darkened background scene.

I will typically use 4 Speedlights at Manual Full Power output to illuminate my action subject and reveal them from a purposely -1.7 underexposed exposed scene during bright sunshine conditions. **Overcast skies might only require 2-3 Speedlights at Full power** but that also depends on how close the Speedlights are to the action subject.

Sports Action High Speed Sync Flash

With DAVE BLACK

notes



Soccer Scissor Kick ... Nikon D810 (Single Point AF), ISO800, 1/2500 at f14, Nikon 14-24mm lens (at 19mm) with Polarizer Filter, WB 6250K, 2 Profoto B1 Air strobes in High Speed Sync mode with clear glass Protection Plate and Telle-Zoom Reflector, Manfrotto Lightstands, SanDisk Extreme Pro 32G Flash Card.

Clouds in the skies provided an awesome backdrop for our athlete. **This set-up makes use of 2 B1 Air strobe units in High Speed Sync that are placed Off Camera to the left and right of the athlete just out of the frame.** By purposely underexposing the scene by -2.0 and using a Polarizer Filter I increased the drama in the sky.

Each B1 Air strobe is set at FULL Power and has a Tele-Zoom Reflector, while my camera is set to a fast action shutter speed of 1/2500.

I'm lying on the ground next to a gymnastics crash matt which allows a comfortable landing area for the athlete who made 15 Scissor Kicks. My low angle of view gives the impression of great height to our athlete and easily places him against the entire sky.

Sports Action High Speed Sync Flash

With DAVE BLACK

notes



Baseball Slide ... Nikon D750, ISO250, 1/4000 at f6.3, Nikon 80-400mm lens (at 230mm), WB 6250K, 2 Profoto Bi Air strobes in High Speed Sync mode with clear glass Protection Plate and Telle-Zoom Reflector, Manfrotto Lightstands, SanDisk Extreme Pro 32G Flash Card.

A similar **2 strobe lighting set-up** as Image #3 Soccer Scissor Kick, I placed **1 strobe camera left and slightly behind the player's right shoulder**. This slightly backlights the helmet and flying sand.

The second strobe is placed camera right and slightly in front of the athlete. This strobe illuminates the face **with Rembrandt Lighting** with a triangle of light visible under the athlete's right eye.

To learn more about shooting Sports Action with Speedlights and Strobe Lighting systems with High Speed Sync checkout my video classes on KelbyONE and my Instructional Blog page: Workshop at the Ranch www.daveblackphotography.com ... type: **High Speed Sync** in the SEARCH Box.

Adios. Dave

Portraiture as a Work of Art: A Live Shoot

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.

Part 1: Get to Know Your Subjects

- What do they value, what are their passions?
- Questionnaire on shoot goals, visual preference, inspiration, hobbies, and more
- Why did they hire you? Why are they doing this shoot?
- Make it an experience and collaboration

Part 2: Develop a Concept

- What is the purpose of your shoot?
- Concept makes more impact and emotional value
- Concept informs all creative decisions
 - ▼ Lighting, color palette, posing, props, hair/makeup, wardrobe, composition location, retouch

Part 3: Plan Ahead

- Make it an experience
- Plan hair, makeup, wardrobe
- Mood board: Collection of images that express the concept and creative direction of the shoot. It helps you visualize and the subject, hair, and make-up prepare.

Part 4: Look Expensive (but save \$\$\$)

- Looking expensive doesn't require something to BE expensive
- Purchase Cheap: Amazon.com, Chinese dress merchants, etsy.com
- DIY: Create using "found objects" or everyday items from craft shops, home decor stores, online crafts and more.
- Barter and Trade: Provide images to exchange for products and services
- Wardrobe
 - ▼ Vintage and consignment shops
 - ▼ amazon.com
 - ▼ Costume Rental (theater, opera, costume)
 - ▼ Fashion design students
 - ▼ DIY (tulle, scrap fabric)

notes

Portraiture as a Work of Art: A Live Shoot

With LINDSAY ADLER

notes

Part 5: Finishing Touches

- **Retouching:** Blemish removal, even out blotchiness, brighten eyes, liquefy, etc.
- **Color Grading:** Adjusting colors and tones to transform the mood of the image.

Portrait Lighting is EASY ... Trust Me!

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 and find videos on his YouTube channel at youtube.com/GlynDewis.

There was a time when I honestly thought that lighting was some kind of dark art; something I'd never be able to grasp, something that was for those advanced photography types.

I'm someone who has to break things down step by step and almost rewrite how it is done in my own language to make it, for me, much more simple to grasp and logical. This is what I want, no, I WILL show you in this session.

I never in a million years thought I'd be talking about Rembrandt Lighting let alone showing how YOU can do it but believe me when I say that there are just 3 very simple steps to follow that will not just show you how to create it but to do it without giving it much thought.

If I'm honest, when I first started out I tried to learn too much too soon and I very quickly became a Jack of all Trades and Master of None, so it wasn't until I made the decision to concentrate on a particular style of lighting that everything slotted into place.

This is where I want to get you! I want to not just tell you but show you that portrait lighting is EASY!



1

notes

Portrait Lighting is EASY ... Trust Me!

With GLYN DEWIS

notes

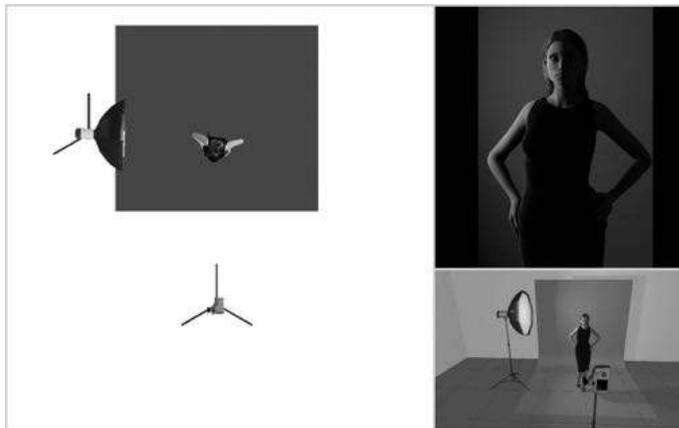
Split Lighting

We'll start off by showing Split Lighting where the light source is positioned facing the subject directly from the side (Figure 1).

Positioning the light in such a way would mean that one side of the subject's face is lit and the other in shadow which is great if you're going for that particular look. However, for our Rembrandt Style of lighting, we need to make some minor adjustments to the light...

Cross Lighting

In this 2nd example the only difference here is that I moved the light source closer towards the camera position; still side on but following a straight line away from the model and towards the camera.

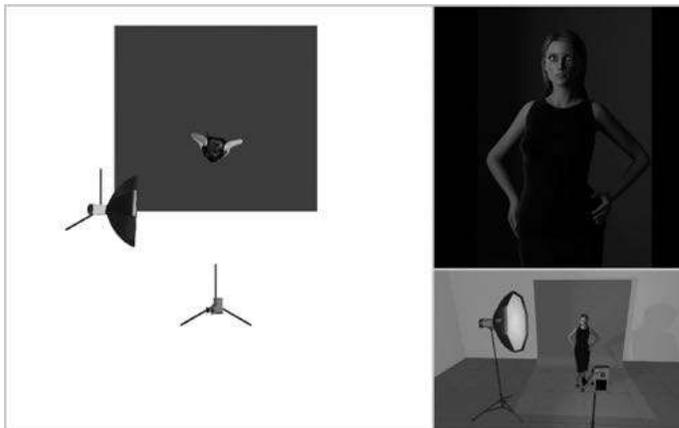


2

You can see here (Figure 2) that by moving it further

to the front of the model we are starting to get light illuminating the shadow side of the face. I explain how far forward to bring the light in the Photography Videos and you'll see that I go through a very simple technique that will have you positioning your lighting quickly and easily giving perfect results every time!

During the class, we'll look at how perfect the Rembrandt Lighting style by varying the angle/tilt of the light to achieve the triangular pattern of light on the shadow side of the face and again you'll see how to do this step by step in the class.



3

Portrait Lighting is EASY ... Trust Me!

With GLYN DEWIS

notes

Invisible Black Background

What is the invisible black background?

As the saying goes, a picture is worth a thousand words, so here are before and after pictures to show you what I mean.



Before



After

There's no question that having this technique in your photography tool bag can save you a lot of time, effort, and money. It also allows you to add a little extra creativity to your shoot and create photos that you may have thought were only possible in a studio or with a collapsible backdrop.

How do we achieve the invisible black background?

Basically, what we're looking to do is tell the camera to capture no light other than the light we introduce—in the form of a speedlight flash, for example. We don't want the camera to pick up any of the ambient light. By doing this we have an instant black backdrop.

This technique can be done with any camera that has a Manual mode and the ability to trigger off-camera flash—that means SLR, mirrorless, and some point-and-shoot cameras.

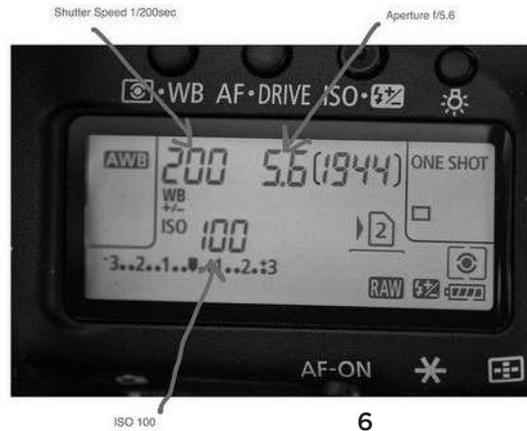
Portrait Lighting is EASY ... Trust Me!

With GLYN DEWIS

notes

There are only five steps to it.

1. Manual Mode – Put your camera into Manual mode. Yes, now you are in control of the shutter speed, aperture, and ISO. From this point on you're telling the camera what to do rather than allowing the camera to make the decisions and give you the picture it thinks you want.



2. ISO – Set your camera to its lowest possible ISO. The ISO dictates how sensitive your camera's sensor is to light. A low number like 200 means it's less sensitive to light, whereas a higher number like 1600 means it's more sensitive to light. The higher the ISO number, the more noise there will be in your photograph, particularly in the shadow areas. Now, seeing as how we're looking to make a black backdrop, we're not concerned with how sensitive the camera is to light so keep the ISO as low as possible. My Nikon D3 can go down to ISO 100, which means the camera won't be very sensitive to light at all and the final picture will be nice and clean with minimal noise.

3. Shutter Speed – Set your camera to its maximum flash sync speed. This is the maximum shutter speed at which your camera and flash can work together; any faster than this and your camera's shutter will open and close too quickly to allow all the light from your flash to fill the camera's sensor. Common maximum sync speeds are around 1/200s to 1/250s. Although we could quite easily make the scene completely black by using an incredibly high shutter speed like 1/8000s, the problem with this is that the shutter will open and close so quickly that none of the light from the flash will hit the sensor. So we must stick to the maximum sync speed that allows our cameras and flashes work together.

4. Aperture – The final setting on your camera is the aperture or the f-number. Knowing roughly what f-number to use will become second nature after you've done this a few times. The best thing to do is choose f/5.6 and go from there. Once you're at this stage, take a photo of your subject and see what results you get. The objective here is to see absolutely nothing on your camera display; you should see a completely black screen. If you see a bit of the environment then clearly some ambient light is creeping into the scene. All you have to do to fix this is close down your aperture a little. For example, if you're capturing some ambient light at f/8.0 (Figure 7), then try stopping down to f/11 or even f/16 (Figure 8) and see what that gives you.

Portrait Lighting is EASY ... Trust Me!

With GLYN DEWIS

notes



7



8

5. Flash - Now you've set the scene with your camera and you have a completely black screen. The final step is to bring in the flash. Where you prefer to position your flash and what modifier you use is entirely up to you, depending on the look you want to achieve. I find I get great results with a 60-inch reflective umbrella (Figure 9). This is a great piece of equipment that creates beautiful light and I can use a peg to close it down and control how much light I want and where I want it to fall (Figures 10 and 11).



9

Portrait Lighting is EASY ... Trust Me!

With GLYN DEWIS

notes



10



11

6. Again, after doing this a few times, experience will dictate what power level you use for the flash. Until that time, just pick a power level (1/4 power, for example) then take a shot and see what you get. If you want more light, increase the power of the flash in increments until you get what you want. If the light from the flash is too bright, simply lower the power level in increments.

As a rule, the shutter speed controls the amount of ambient light that gets through to the sensor and the aperture controls the flash power. But with this technique, once you've set the shutter speed and aperture to give you a black background, you really need to leave them alone and control the power of the flash manually.

Because this technique requires the use of off-camera flash, you need to have a way to trigger your flash. I use PocketWizards, which are the industry-standard radio triggers. They're reliable and work at ridiculous distances, but they do have a price tag to match. There are lots of alternative ways to trigger your flash, including using a simple sync cable to connect your camera to your flash (with obvious limitations) or using an infrared trigger. Nikon users can use their camera's built-in flash to trigger another flash using the Nikon Creative Lighting System. You can even get budget radio triggers off eBay that seem to work just fine.

In summary, there are five steps for creating an invisible black background:

1. Set your camera to Manual mode.
2. Select the lowest ISO (200 or lower, if possible).
3. Set the shutter speed to the maximum flash sync speed (around 1/250s or 1/200s).
4. Select an aperture (use f/5.6 as a starting point).
5. Bring in the flash.

Portrait Lighting is EASY ... Trust Me!

With GLYN DEWIS

That, quite simply, is all there is to it. I've deliberately not gone into too much technical detail to explain this because I want this to be a simple "how to" tutorial, but if you want to know all the technical ins and outs of this technique, I'll gladly pass on recommendations for books that will cover it.

A couple of things to note

1. If you're using this technique indoors, be aware that the light from the flash may bounce off of light-colored walls, which will light up the room and destroy your black backdrop. My advice when using this technique indoors would be to restrict where the light falls by using a modifier such as a Honl Photo Speed Grid or Lastolite Ezybox, or to close down your reflective umbrella.
2. If you're using speedlights outside on a bright afternoon, you will have to close down your aperture so much (to f/22, for example) that your speedlights won't be powerful enough to reach the sensor. The answer here is to find a covered or shady area in which to photograph, or better yet, to wait for the sun to ease off a little. This technique can be done in the middle of the afternoon on a bright sunny day, but that would call for much more powerful lighting, which would cost a lot more money.



12

notes

Portrait Lighting is EASY ... Trust Me!

With GLYN DEWIS

notes



13

I used the same technique to create this image, but I used two lights instead of one.



14

Lightpainting: “Fun in the Dark”

With DAVE BLACK



Dave Black

Photographer, Educator and Author

As a freelance photographer for over 30 years Dave’s work has primarily centered on the sports industry for such publications as *Sports Illustrated*, *Time*, *Newsweek* and the award winning TV show *Sports Century* on ESPN. The list of event coverage includes the Masters, Kentucky Derby, National Football League, NASCAR and extensive work regarding the United States Olympic Committee, Olympic athletes and coverage of twelve Olympic Games. Known for his creative use of lighting and in particular with the artistic technique of Lightpainting, Dave’s portfolio continues to broaden into the commercial and advertising industry, and with specialized lighting projects including work for the National Geographic and their book *Where Valor Rests, Arlington National Cemetery*. He is one of Nikon’s “Legends Behind the Lens” photographers and is a prominent instructor at a variety of workshops each year. His monthly website tutorial articles “Workshop at the Ranch” attract more than 85,000 unique visitors monthly. In 2010 he released his highly acclaimed instructional book, *The Way I See It*. To see Dave’s images, learn more about photography, or purchase his book visit his website www.daveblackphotography.com.

This class is for any photographer beginner to advanced who wants to learn the most creative photographic lighting technique ...come on, you can do this!

What’s in my bag for Lightpainting:

- **35mm DSLR camera** that is capable of changing lenses,
- **Short Zoom lenses** (example: I like to use: 24-70mm, 16-35mm),
- **Sturdy Tripod**, and a **Head Lamp**
- **LED flashlight** (150 Lumens or more!)

NOTE: For big landscapes, I have used a 2 million candle powered Brinkmann rechargeable spotlight for years but they are no longer in business...but any hand-held rechargeable spotlight of 1-2 million candles of power will do nicely... example: Today I use the Larson Electronics **RL-85 ... 5 million candle powered rechargeable spotlight. <https://www.larsonelectronics.com/p-1919-5-million-candlepower-handheld-rechargeable-spotlight-100w-halogen-spot-flood-57-lens.aspx>**

NOTE: Small pocket cameras or cameras that do not have Manual Exposure capability or cannot change lenses are not suitable for making Lightpaintings

The word *photography* in the Greek means “light writing.” Simply said, **Lightpainting is the revealing of the subject from the darkness with light.** In general, Lightpaintings make use of long exposure times like 3 seconds, 10 seconds, 30 seconds, 2 minutes, or more, while applying light to the subject.

Let’s begin with some basics and Lightpaint a small Still Life that can easily fit on your kitchen table.

I will need a dark environment for my little subject so close the door, draw the blinds and turn off the light after you compose the scene and focus on your subject (more about focus later in the article)

notes

Lightpainting: “Fun in the Dark”

With DAVE BLACK

notes

I will use a **Manual Exposure** of which I have a **basic starting exposure** which I begin many of my Lightpaintings with **ISO500, 30 seconds at f8**. This **basic starting exposure** certainly does not work for every Lightpainting but it is a good starting point for many of them.

During the 30 seconds exposure time I will use a small mobile light source (**150 Lumen LED penlight**) to illuminate the subject in the scene revealing it from the dark with Lightpainting.

For my Still Life and LIVE model Lightpaintings. A small LED flashlight with 150 Lumens will do nicely. I use a small **Stylus** LED penlight (**AAAA batteries**) made by Streamlight: http://www.amazon.com/Streamlight-65018-Stylus-4-Inch-Penlight/dp/B00008BFS5/ref=sr_1_5?ie=UTF8&qid=1431293035&sr=8-5&keywords=stream+light+stylus+pro

First: I arrange my subject and compose the scene.

Then: **I secure the camera on a sturdy tripod.**

And: With the studio lights turned “on” I **Auto Focus** on the subject.

And then: I **turn “off” the autofocus.**

This is so the autofocus does not activate or “search” in the dark when I turn off the lights, open the shutter, and begin to Lightpaint.

I use the Auto Focus (AF) back button on my Nikon camera. By simply releasing my thumb from the AF button on the back of the camera it stops activation of the Auto Focus operation. **Or you can also simply turn OFF the AF switch on the barrel of the lens or on the camera body.**

I will use a **Manual WB of 10,000 Kelvin** when Lightpainting with any LED flashlight. This WB setting helps add a warm color tone to the overall picture. And I will also activate the **Long Exposure Noise Reduction** mode in the camera found in the Photo Shooting Menu if the exposure time exceeds 30 seconds ... this prevents any noise speckles from appearing due to the long exposure time that generates heat inside the camera.

With my usual **Manual exposure: ISO500, 30 seconds at f8.0**

I’m now ready to turn OFF the room lights and make my first “TEST SHOT” without adding any Lightpainting to the subject ...I just want to see if there is any unwanted ambient light creeping in from a window or the door.

With my TEST shot complete, a dark or “Blank” image appears on the LCD screen. Now I’m now I’m ready to add some Lightpainting during my second shot.

Lightpainting: “Fun in the Dark”

With DAVE BLACK

notes



Yellow Tail Fly ... Nikon D3s, ISO500, 30 seconds exposure at f8, Nikon 24-70mm lens, WB 10,000K, Manfrotto Tripod and 410 Geared Head, Stylus LED penlight, SanDisk 32G Flash Card.

“If I want a picture to look interesting I only light part of it” ...I like to apply the light from off camera angles to create a dramatic lighting effect. My Stylus penlight is only 10 inches away from most of my Still Life subjects. The light is applied to the scene from a variety of angles.

The closer the light source is to the subject, the brighter the subject becomes. Also said, the longer time I spend illuminating my subject the brighter the subject becomes. **Too much light or too much time spent applying light can over-expose portions of the image...and vice versa.**

I try to keep the light source (Stylus) moving while applying the light, usually in a swirling or brushing motion. This helps soften the transitional edges between light and shadow, which is key in creating a painterly quality to the picture. You are in effect “painting with light.”

My basic Manual Exposure setting of ISO 500, 30 seconds at f8 is a good basic starting exposure, but it can vary depending on the intensity of your own flashlight and the distance from flashlight to subject, and also how large is your subject. **Don’t give up, I sometimes make 10-15-20 Lightpaintings before I get 1 that I really like.**

Lightpainting: “Fun in the Dark”

With DAVE BLACK

notes

**Ballerina Thinking ...
 Nikon D850, ISO500,
 30 seconds at f5.6,
 Nikon 16-35mm
 lens at 35mm, WB
 10,000K, Manfrotto
 Tripod with 410 Gear
 Head, Stylus pen-
 light, SanDisk 32GB
 Extreme Pro Flash
 Card.**



Lightpainting people is a lot of fun and can produce a very lovely portrait ...as long as the model remains perfectly still during the long exposure time of 30 seconds. **My advice is to find a very patient subject to Lightpaint.**

I used ISO500 and my Stylus penlight for this Lightpainting of a Ballerina. I **Lightpaint the models face with the Stylus from about 2**

feet away and only for 2 seconds. Any longer time painting or any closer to the subject with the flashlight and the model will probably blink, thus causing blurring of eyes.

After I Lightpainted her face for 2 seconds, shoulders and torso for 3 seconds, Toto costume for 2 seconds, leg and Ballet Toe Shoes for about 3 seconds (10 seconds total) ... Then I **manually unfocused the lens about half way to infinity ... I call this “Soft Focus”** ... and then I continued Lightpainting the background out of focus for about 5 seconds. I also used 2 colored LED flashlights in the background, Red and Blue to create a pink-violet color.

NOTE: It took about 15 accumulated seconds of time to walk around the Ballerina applying the light from different angles, and walk to the camera to unfocus the lens and then return to the ballerina. Factor in about 5 seconds to “think” about where to apply the light ... all time added up totaled 30 seconds.

Lightpainting: “Fun in the Dark”

With DAVE BLACK

Tufa Galaxy ... Nikon D750, ISO6400, 20 seconds at f5.0, Nikon 16-35mm f4.0 lens, WB 4000K, Manfrotto Tripod with 410 Gear Head, 2 million candle rechargeable spotlight (GOOGLE search 2 million candle powered spotlight work), SanDisk 32GB Extreme Pro Flash Card.

NOTE: For big landscapes, I have used a 2 million candle powered Brinkmann rechargeable spotlight for years but they are no longer available...but any handheld rechargeable spotlight of 2 million candles of power will do nicely.

Today I use the **Larson Electronics RL-85 ... 5 million candle powered rechargeable spotlight.**

<https://www.larsonelectronics.com/p-1919-5-million-candlepower-handheld-rechargeable-spotlight-100w-halogen-spot-flood-57-lens.aspx>

Tufa Galaxy breaks the routine of basic Lightpainting with its unusual exposure settings of ISO6400, 20 seconds at f5. The extremely high ISO and wide aperture enable the Milky Way to be seen over Mono Lake.

While the exposure time of 20 seconds at f5.0 captures the Milky Way motionless, I add Lightpainting with my 2 million candle spotlight on them from my OFF Camera location to the left.

My WB of 4000K keeps the sky a dark “deep space” blue while the warm colored light from my 2 million candle powered spotlight added a warm tone to the Tufa and grass.

Lightpainting is fun and creative...Thanks for joining me at PSW 2018



notes

notes

Advanced Photoshop Tips & Tricks

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), and website (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. The password is: **PSWDDOR2018193418**.

Examples include:

- New Brush Preset Management in Photoshop CC
- Radial Paint Symmetry in Photoshop CC
- Four Ways to Select Layers in Photoshop CC
- Custom Keyboard Shortcuts for Photoshop CC
- Five Reasons to use Smart Objects in Photoshop CC
- Ten Helpful Shortcuts for Working with Layer Masks in Photoshop CC
- Four Quick Ways to Use Photoshop's Fill Command
- The Key to Using Smart Guides in Photoshop CC
- Five Reasons to Use Smart Filters in Photoshop
- Three Ways to Quickly Zoom into Photoshop CC
- Five Tips for Working with Brushes
- Six Easy Ways to Select Colors in Photoshop
- 10 Tips for Working with the Layers Panel
- Eight Reasons to Use Layer Groups
- Three Tips for Photoshop's Crop Tool

notes

notes

Color Grading for Mood and Impact

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.

Part I

notes

What is Color Grading?

Color grading alters or enhances the colors and tonalities in a scene to create mood and impact. There is no "right or wrong" way to color grade. The color and toning choices reflect the desired emotions or concept of the image.

Color Correcting vs. Color Grading

Color correction is typically aimed at removing a color cast or color temperature shift in an image to more accurately represent true colors in a photograph. Color grading moves away from "correct" color and instead uses colors to establish mood.

Learn from the Movies

Typically cinematographers (or in the movies) they capture visuals that are lower in contrast, less saturation, and flat. The color, contrast, and tones are adjusted after the fact to allow more flexibility. Often the orange/teal combination is used to create tension and energy.

Common Approaches

- Complementary Colors (one color in highlights, opposite in shadows)
- Analogous Colors (side-by-side on the color wheel)
- Temperature shifts (warm up, cool down).

Color Grading Plugins

- OnOne Photo Raw
- MacFun Luminar
- AlienSkin Exposure

Color Grading for Mood and Impact

With LINDSAY ADLER

notes

Part 2

Favorite Lightroom Tools

- White Balance
- Split Toning
- Local adjustments
- HSL (hue, saturation, luminance)
- Presets

Part 3

Favorite Photoshop Tools:

Selective Color (adjustment layer)

- Shift colors in shadows, midtones, highlights

Hue/Saturation (adjustment layer)

- Transform a specific color range
- Use the rainbow “color range” to more narrowly/broadly target colors, then shift hue

Gradient maps (adjustment layer)

- Apply “color casts” to specific tones in a photograph

LUTS: Color Look Up Tables (adjustment layer)

- Formulas/Presets that apply a color and tone transformation
- Create your own or import presets

Blending Modes

- Diverse applicability but often to add selective contrast
- Favorite: black and white adjustment layer on soft light

Blend If

- Right click on adjustment layer > blending options
- Selectively remove effect off of highlights or shadow areas (better blending or target specific tonalities in the photograph)

Luminance Masks (apply image to remove/apply to skin)

- On a particular adjustment layer, you can apply effect more/less to skin or surrounding areas
- Image > Apply Image > Red Channel
- Invert Mask if necessary to apply to opposite areas in photograph

The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK



Kristina Sherk

Photo Retoucher, Author

For the past 10 years, Kristina Sherk has been a high-end photo retoucher based out of Washington, D.C. and is called the “picture whisperer” by some. She specializes in realistic retouching. She’s a contributing educational author for publications like *Shutter Magazine*, *Photoshop User Magazine* and *Lightroom Magazine*. She is also the author behind *Photoshop Cafe’s Fashion Retouching* DVD. Her more reputable corporate clients include National Public Radio, Time Inc., XM Satellite Radio, Cotton Inc. and most recently, Hasselblad.

How Skin Reacts to Light: The act of retouching skin is to fix impurities on a client’s face that may distract the viewer from their features (i.e. eyes, nose, mouth)

- a. What is ideal lighting for skin?
 - Soft (less imperfections show)
 - Butterfly lighting
- b. What causes skin to photograph poorly?
 - Harsh lighting
 - Contrasty situations
- c. Photoshop can help you mitigate imperfect lighting to create the illusion of skin with less distracting elements.

notes



Harsh Overhead Lighting



Diffused Overhead Lighting



Under/Villainous Lighting

Blemishes:

Batch Blemish Removal

- Create Folder “Blemishes”
 - Create New Empty Layer; name “Blemishes”
 - Patch Tool
1. Inside the healing brush fly out menu
 2. Set to content aware
 3. Structure = 7, Color = 0
 4. Check sample all layers



The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK

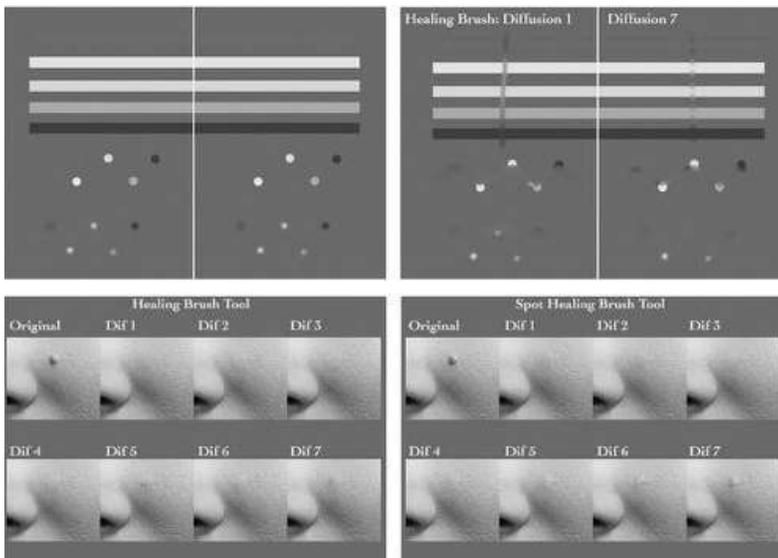
notes

5. Circle a blemish, hold down shift key and continue to select more blemishes
6. Hover mouse over one selection; click and drag until you find a direction that looks good for most of the points



Healing Brush tool

- New Photoshop CC 2015 Healing Brush added Live Preview as you worked, but it made the final healed area look very blurry. 2015.1 added diffusion slider.
- When we use a tool to remove a blemish, we want it to erase the blemish but ALSO blend in the new skin color and texture with the surrounding areas so it looks like there was nothing there in the first place. When retouching skin, a low diffusion (1-3) works better than a high diffusion (4-7). Some examples are below:



The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK

notes

- This tool is smart but needs help from you
- Give this tool information that helps it make the right decision. If you're healing a stray hair that is perpendicular to the hair line, make sure you sample an area that shows this tool what you want the 'fix' to look like
- Aligned check box will lock the proximity between your sample area and your area that needs fixing. Uncheck this box to fix multiple skin spots with the same reference area.
- Sample: Current and Below: Do your blemish healing on an empty layer. It keeps the file size down. By sampling current layer and below, it allows you to heal blemishes on an empty layer



Spot Healing Brush Tool

- Type: Content-Aware
- When using this tool on hair, extend healing section 1/4 inch past the ending point, you think. Extend past general hairline. This helps the algorithm make a better guess at what you want; it also helps avoid bleed.
- To heal on an empty layer, make sure Sample All Layers is checked



Clone stamp tool

- Generally use at 20-30% opacity or 100% opacity with a very small brush size, depending on how in focus the image is
- Keyboard number keys quickly change tool opacity: 2 = 20% opacity, 7 = 70% opacity
- Shift + Keyboard number keys quickly change tool flow: Shift + 2 = 20% flow, Shift + 7 = 70% flow
- Consider lighting variations when cloning, so it keeps with the shape of the face/image
- Good to diminish the look of fine lines/wrinkles that you don't want to completely erase
- Fade your most recent stroke: (Shift+Command/Control+F) allows you to fade the last brush stroke



Frequency Separation

Create two merge visible layers: Shift+Option+Command+E

(Shift+Alt+Control+E) TWICE

- Name the top layer Texture
- Name the bottom layer Tone
- Turn off visibility of Texture Layer

Select Tone layer and Gaussian Blur (Filter-Blur-Gaussian Blur)

- Your objective is to just slightly blur to get rid of texture. Don't go overboard.

The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK

notes

Select Texture Layer and choose Image - Apply Image

- For the Layer Section, choose Tone Layer
- For the Blending Selection, choose Subtract
- Scale: 2
- Offset: 128
- Press OK

In Layers Pallet, change Texture layer's blend mode to Linear Light

Put Tone and Texture Layers in their own Layer Group.

- Name the folder Frequency Separation
- Make sure Texture lays above tone in the layer hierarchy.
- Test: Turn visibility of Frequency Separation Group on and off and you will see no difference.

Fix Tone Problems: In Frequency Separation Group, create blank layer in between Tone and Texture.

- Name Layer: Fix Color Here
- Use Healing Brush (set to sample "Current and Below") to fix color problems.
- You can also use regular brush tool or Clone Stamp to fix color problems.

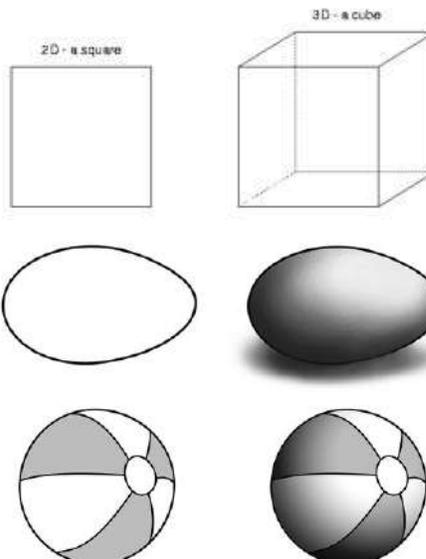
Fix Texture Problems:

- Duplicate Texture Layer
- Change it's layer blend mode back to Normal
- Rename the layer "Fix Texture Here"
- Choose Layer - "Create Clipping Mask" from the top menu
- Use healing brush to fix texture problems on this layer.
- REMEMBER: When using Healing Brush - Sample must be set to *Current Layer Only*.

Dodging and Burning

This is the act of creating the appearance of a 3-dimensional shape on a 2-dimensional plane.

It's also the act of simply creating 3-dimension where there is none.



The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK

notes

This is instrumental in creating a smooth canvas where the client's features can take center stage. Helps to even out the skin tone, giving the illusion of less ridges and valleys in the subjects' skin.



It's similar to makeup artists using makeup to contour.

Picking Dodge and Burn Colors

Selecting Colors:

- Black and white goes too far on skin tones; black gets too saturated and white loses too much color
- Select highlight and shadow colors from the skin as a starting point
- Modify the sampled highlight and shadow colors

1. Areas that are burned too much can turn red, so add yellow hue to the burn color and decrease saturation
2. Areas that are dodged too much can turn yellow, so add red hue to the dodge color and increase saturation

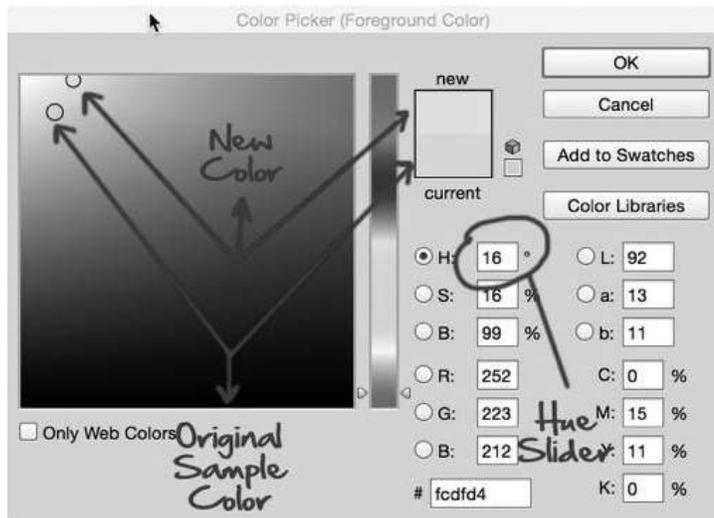


The Art of Magazine-Quality Skin Retouching

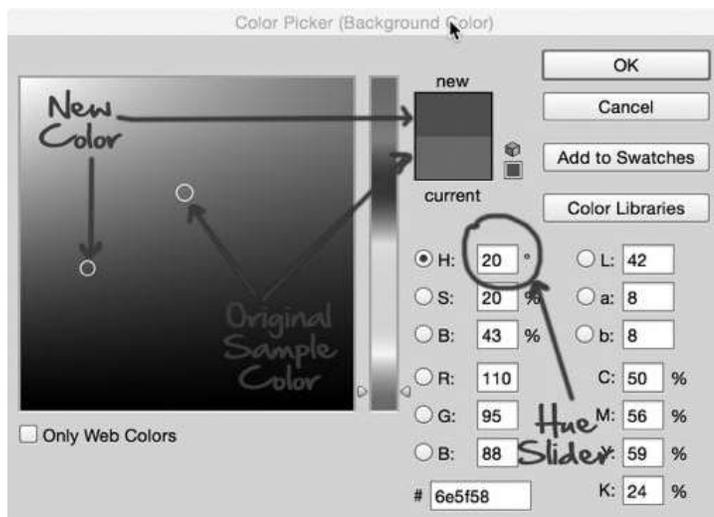
With KRISTINA SHERK

notes

- Select highlight color for dodging
 1. Brush tool
 2. Click on the foreground color swatch box
 3. Color picker > select lightest highlight on face
 4. Drag the color slightly North and slightly East
 5. Hue degree box - use down arrow key to nudge the color a little less yellow and more red
 6. Decrease hue value by 3 - 5



- Select shadow color for burning
 1. Click the background color box
 2. Color picker > select darkest color on skin
 3. Click and drag South a little bit and drag it halfway West
 4. Hue degree slider - use up arrow key to make the color a little less red and more yellow
 5. Increase hue value by 5 - 7



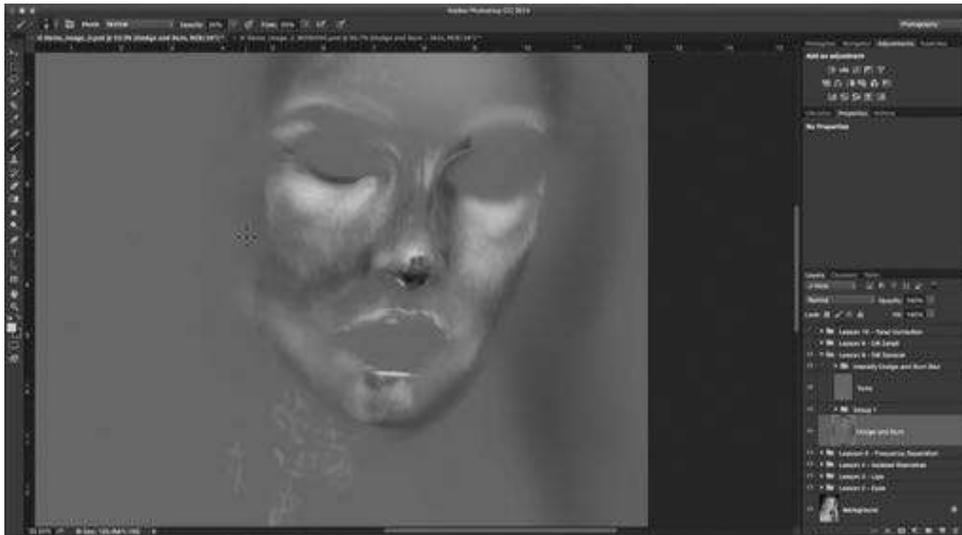
The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK

notes

Dodge and Burn Skin - Practical

- Create Group “Dodge and Burn”
- Shift+Command/Control+N for new layer dialogue box
- Name “Dodge and Burn Skin”
- Change blend mode from normal to soft light
- Check box to fill with 50% grey
- Brush tool (B key)
 1. 10% Opacity (1 key), 10% Flow (Shift+1 key)
 2. Err on the side of caution by starting with a lower opacity and flow and building up if needed
 - a) You should NOT be able to see each brush stroke you make
 3. Folds/Wrinkles are just a highlight next to a shadow
 4. X key switches between foreground and background color
 - a) Brighten areas that you want to highlight; darken areas that you want to diminish
 - b) If you change the blend mode of the layer from soft light back to normal, you can view the dodging and burning work that you did



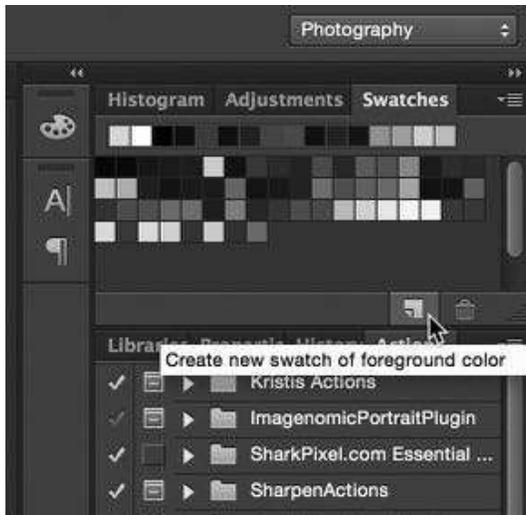
Dodging and Burning Features - Practical

- Dodge and burn can also be used for detail areas like eye whites and lips
- Make the eyes and lips more three-dimensional
- Select the last dodge and burn layer
- Command/Control J to Duplicate layer
- Edit > Fill with 50% grey
- Move into new folder, named Dodge and Burn Detail
- Save the foreground and background colors (skin highlight and shadow colors) for later use
 1. Swatches dialogue box, Add to swatches
 2. Name swatches D&B - dodge and D&B - burn

The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK

notes



- D key - switch back to default foreground and background colors; black and white
- Paint with white on anything you want to pull forward towards the camera; paint black on anything you want to push back
- If you change the blend mode of the layer from soft light back to normal, you can view the dodging and burning work that you did



The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK

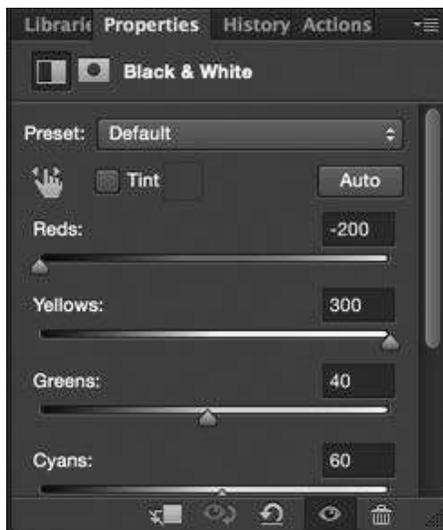
notes

Visual Aids

These are layers that help exaggerate tonal and color differences in the skin so they're easier for your eye to see.

- Tonal Differences Visual Aid Layer:
 1. Desaturating image will help you focus on the tonality differences without getting distracted by the colors
 2. Create New Layer "Dodge and Burn Visual Aid"
 3. Fill with 50% grey
 4. Change layer blend mode to Color
 5. Lock this layer so you don't do any retouching on this layer by accident

- Color Differences Visual Aid Layer:
 1. Creating contrast between the red and yellow skin tones will show you where you may need to fix skin color problems.
 2. Create Black and White adjustment layer
 3. Make sure the Preset is set to Default



4. Pull red slider all the way down to -200 and take yellow slider all the way up to 300
5. Creates contrast between red and yellow values in the skin tone
6. Change blend mode to Luminosity

notes

Making Realistic Composites in Photoshop

With JESÚS RAMIREZ



Jesús Ramirez

Digital Expert, Speaker, and Educator

Jesús Ramirez 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.

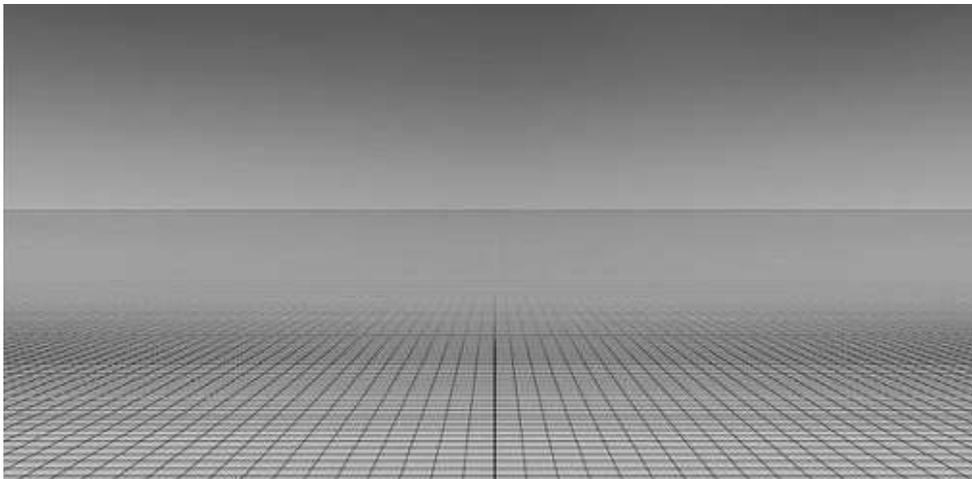
In this workbook, I wanted to provide you with some of the often disregarded compositing principals in Photoshop. There are of course many more, but these are the ones that most people never think about.

Perspective

In compositing, you can get everything right, lighting, color, shadows, and extractions, but if the perspective is off, your viewer will immediately know that something is off with your composite. They may not know what it is, but they will have the feeling that something is not quite right.

Perspective is perhaps the most critical principle that you must learn and implement when creating composites in Photoshop.

Let's start discussing how perspective works with composites by simplifying everything. This image plane contains a ground plane, represented by the grid, and a sky which is above the grid.



Every composite that you work on in Photoshop will consist of these two elements. A ground plane and a sky. The most important thing to note these elements is where they meet.

The meeting point is known as the Horizon Line, and it becomes extremely important in compositing as it will be your point of reference for all the images and objects that you bring in.

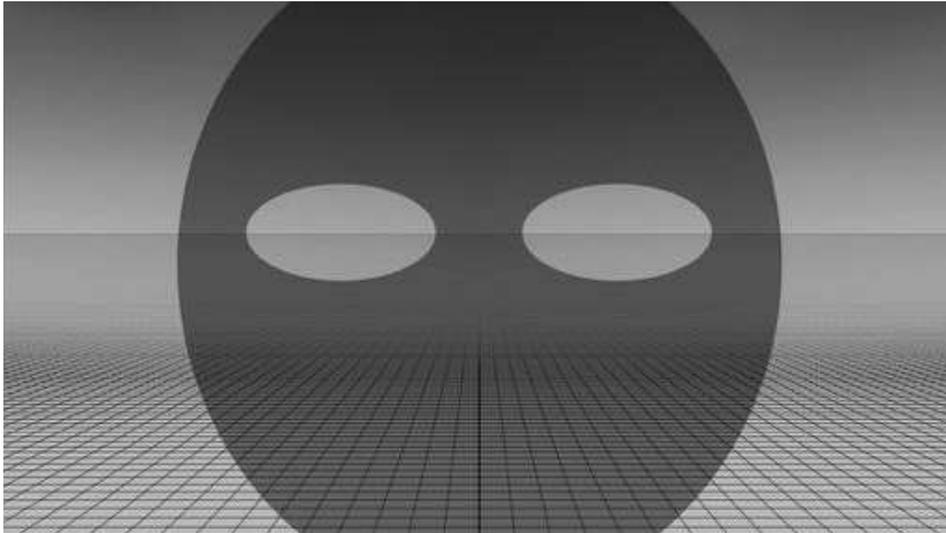
notes

Making Realistic Composites in Photoshop

With JESÚS RAMIREZ

notes

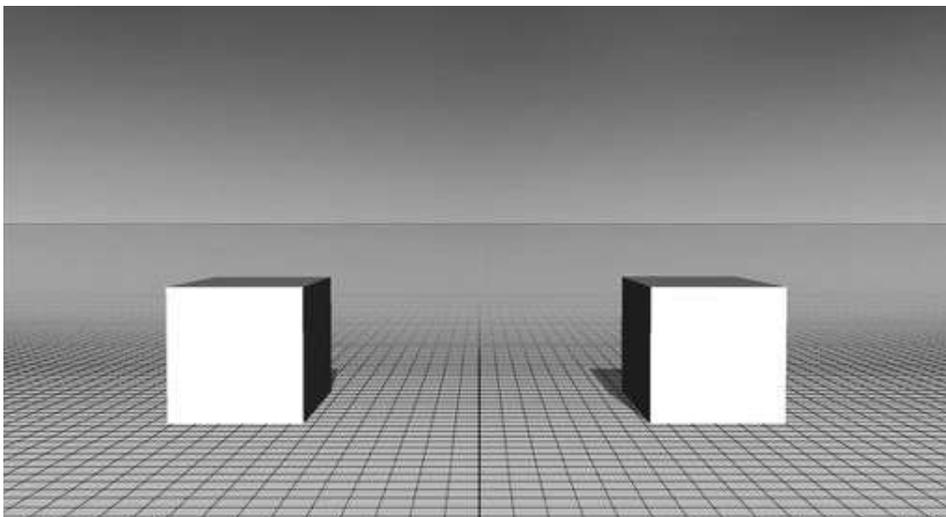
You may have heard that the horizon line is the eye level, and that is true. If you were standing on this ground plane and you were looking off into the distance, the horizon line would be at your eye-level.



However, in a photograph, the horizon line is in line with the camera's lens when the photo was shot. The eye level of the camera.

This is extremely important because to make sure that your composites look real, the perspective of all your elements need to match, they need to have the same eye-level. In other words, the horizon lines of the different elements need to match, or at the very least be near each other.

The graphic below shows a ground plane with two cubes. The cubes in the scene really do look as if they are sitting on the ground because the perspective matches.



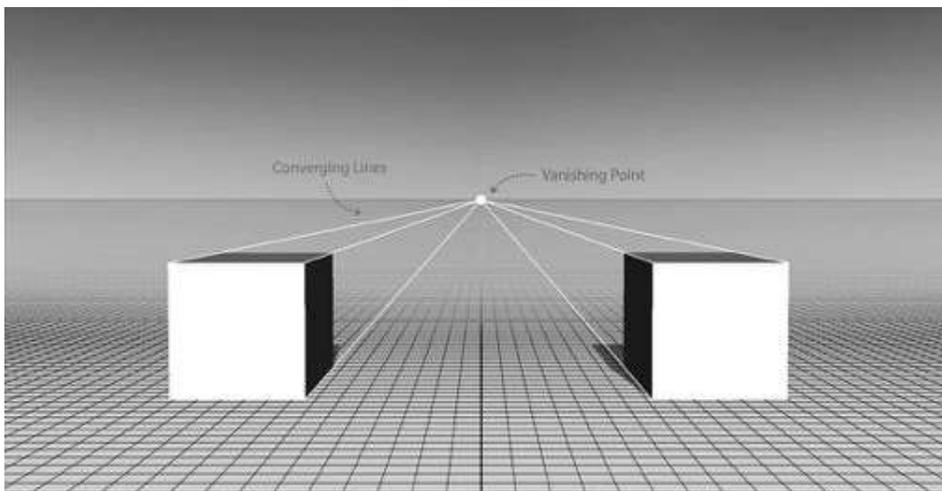
Making Realistic Composites in Photoshop

With JESÚS RAMIREZ

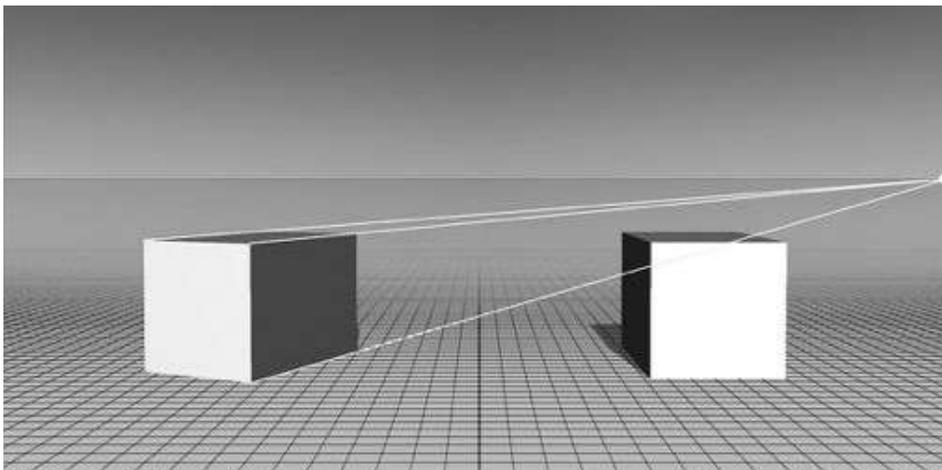
notes

One way of finding the perspective of an image is to follow the receding converging parallel lines until they meet in the background.

In this graphic, the edges of the cubes create parallel lines that recede into the background. When you follow the converging edges of the cubes until they meet, you will see that they meet at a single point. This point of convergence is known as the Vanishing Point, and it lays on the horizon line. Where the ground plane meets the sky. That is the critical piece of information that you need when you are compositing.



If you rotate either of these cubes, you would, of course, get a different vanishing point, but that vanishing point will always end up on the horizon line, and it will be in perspective.



When you are compositing, you will bring in elements, and you need to make sure that the parallel converging lines end up on the horizon line, or close to it. Sometimes, the perspective of your elements will be so different that they will not work in your composite.

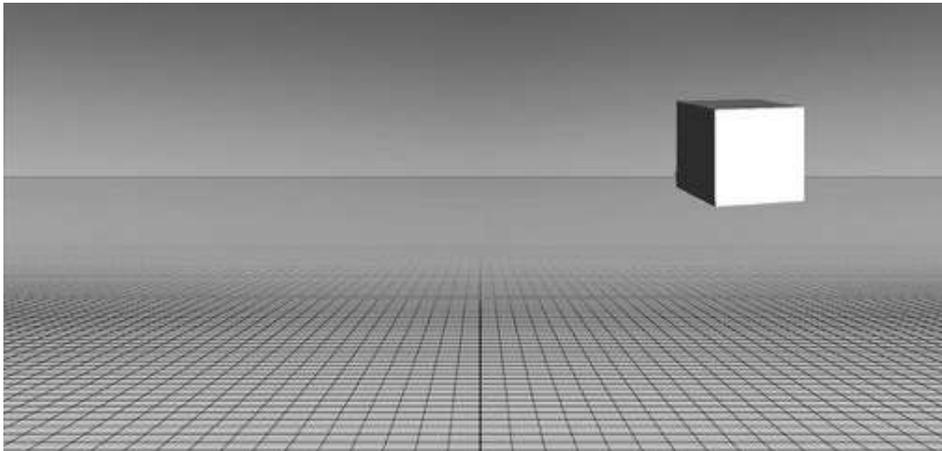
Making Realistic Composites in Photoshop

With JESÚS RAMIREZ

notes

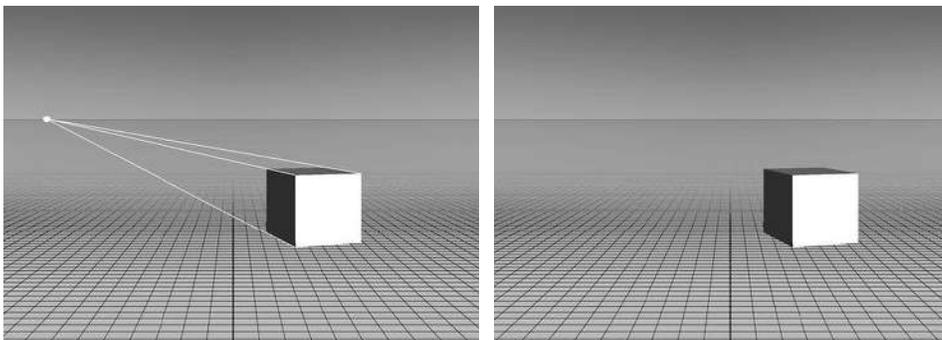
In this example, we will use this cube to represent a different element from a different photo that you want to incorporate into the scene.

Where can you place this cube within this scene? If you randomly select a spot, you will notice that it doesn't match the scene. The cube will seem out of place because the perspective is off.



To make this cube match this scene, you must follow the converging lines to find the horizon line and match its horizon line to the background image's horizon line.

To make the horizon lines match, move the cubes down so that its vanishing point sits on the horizon line.



Once the horizon lines match, you can move the cube from left to right without affecting the perspective.

In most cases you will not need a perfect match, if you are in a close enough range, you will be able to fool the eye. But the wider the mismatch of the horizon lines is, the less realistic the composite will look.

So far, we've seen images with a one-point perspective, but there is also Two-Point Perspective and Three-Point Perspective.

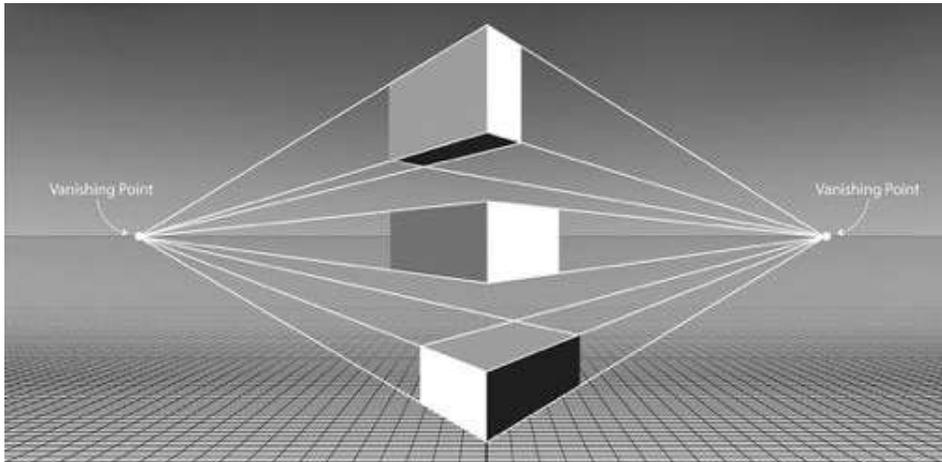
Making Realistic Composites in Photoshop

With JESÚS RAMIREZ

notes

Two-Point Perspective

Two-Point perspective is very similar to One-Point perspective. The difference is that when you follow the converging lines, you end up in two different vanishing points, both on the horizon line.

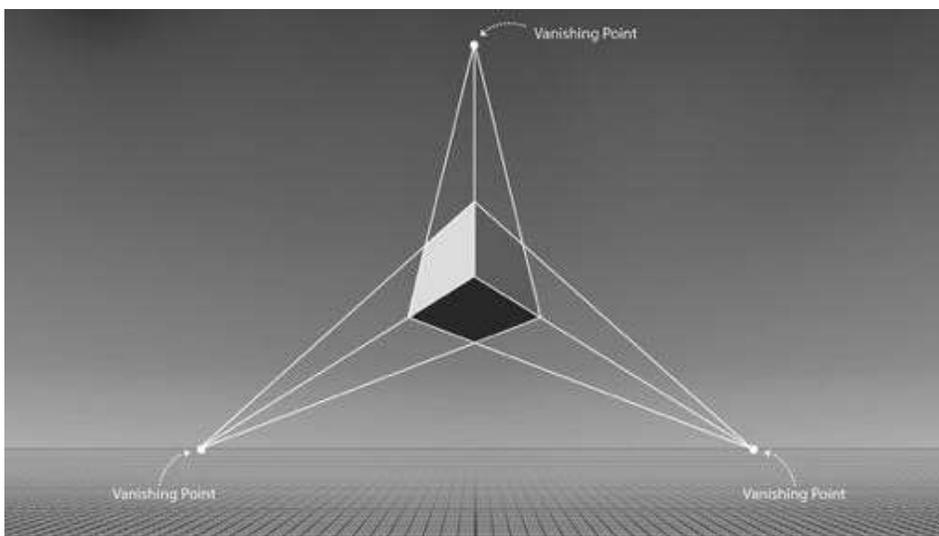


You can find this kind of perspective on many kinds of photos including photos of buildings, where you stand right at the corner of the street, and you can see both sides of the building.

Three-Point Perspective

Three-Point perspective is very similar to Two-Point perspective. The difference is that there is a third Vanishing Point above or below the horizon line. This vanishing point does not sit on the horizon line.

In this example, the third vanishing point sits above the horizon line, but there are two points sitting on the horizon line which helps you determine the perspective.



Making Realistic Composites in Photoshop

With JESÚS RAMIREZ

An example of this type of perspective in a photo would be when you either look up at a tall building from the street or looking down at a building from a helicopter.

Just like with one-point perspective, the important thing is to find out where the horizon line is to make sure that all the elements in your composites match.

Compositing Using Perspective

In the composite below, there is a problem with perspective. Even though the mask, shadows, color, and almost everything else works, you still get the feeling that something is off because of the perspective.



You can see the background's horizon line on the top part of the image. Where the ground plane (water) meets the sky.

This is what the model's original photo looks like.



notes

Making Realistic Composites in Photoshop

With JESÚS RAMIREZ

notes

Notice that the horizon line, where the ground plane meets the sky, is much lower. The horizon line is right above his knees. The discrepancy of perspective is what makes the composite not work.

To fix this issue, you either need to move the background down or move the model up so that both horizon lines match or are at least near to each other.



Atmospheric Perspective

To create a believable composite, you must learn to create depth by receding objects into the background. The best way to create depth is by using atmospheric perspective.

Much like perspective, and horizon lines, Atmospheric perspective is something that beginners often disregard and makes their composites look flat and have a cut-and-paste feel.

Making Realistic Composites in Photoshop

With JESÚS RAMIREZ

notes

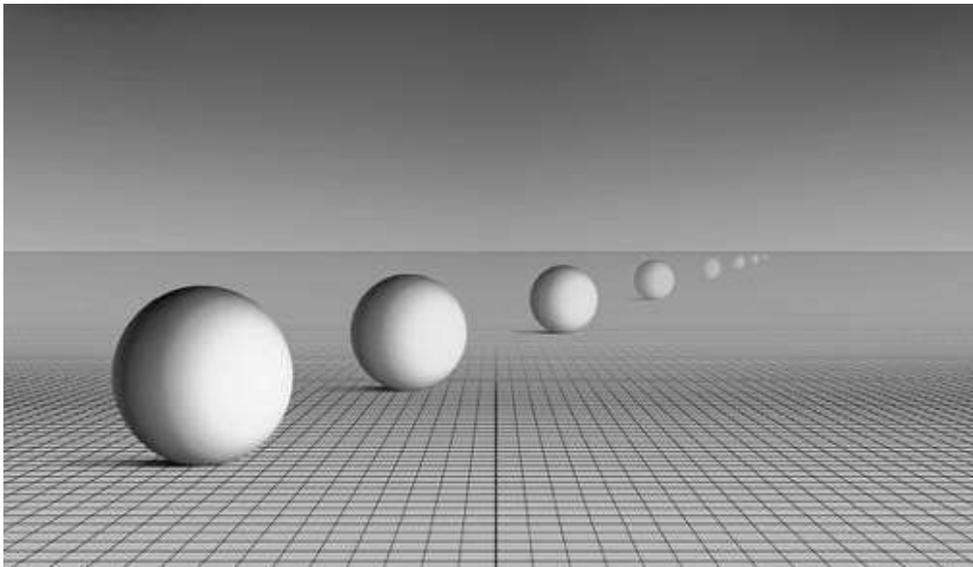
How does atmospheric perspective work?

Atmospheric perspective or aerial perspective, as it's sometimes called, is the decrease in tonal range of an object as it recedes into the background.

In other words, the further away that something is from the viewer, the less contrast it will have between its darkest and lightest point. The Density in the air causes atmospheric perspective. Air contains water particles, mist, smog, and many other things.

As the distance between you - the viewer - and the object increases, the density of the layer of air also increases and the object starts losing detail, saturation, and contrast.

Look at the sphere closest to us. Notice the contrast between the darkest and brightest point and the wide range of tonal values. As the spheres recede into the background, the contrast and tonal range decreases.



Another way to think about it is by thinking of values. Objects near each other in the Z axis have similar tonal values or similar contrast.

When you are compositing, you should try to match the values of surrounding objects to display your object's depth within the image.

For example, if you wanted to composite this tree onto this photo, you would need to match the atmospheric perspective to recede the tree to the appropriate depth of the scene.

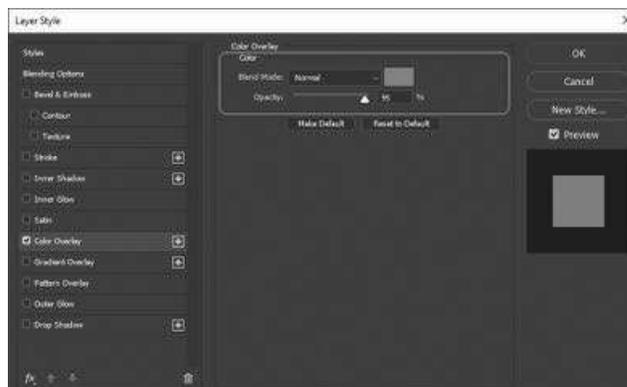
Making Realistic Composites in Photoshop

With JESÚS RAMIREZ

notes



One way of doing so is by using a Layer Style. Right-Click on the layer and select “Blending Options” then click on Color Overlay. Double-click on the Color Swatch to bring up the Color Picker and select a blue-gray that is similar to where the tree is sitting on the cliff. Then reduce the Opacity until the tree matches the surface that it is sitting on.



Once the tonal values match, the composite will seem much more realistic.



Making Realistic Composites in Photoshop

With JESÚS RAMIREZ

notes

Shadows

Shadows are not simply a black shape over an image. They also have perspective, and they are not pure black. Look at the photo that you are working with and look at the shadows found in it. They are never black!

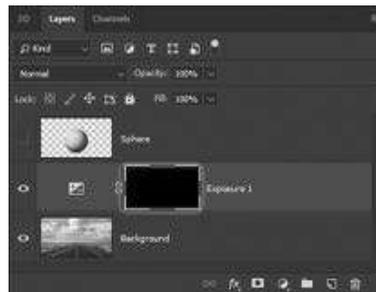
There are many ways to create shadows in Photoshop. One of my favorite techniques is to use an Exposure Adjustment Layer because it allows you to easily adjust the darkness of the shadow and it uses the colors found in the image.

Start by creating an Exposure Adjustment Layer and reduce the Exposure to make the entire image darker.

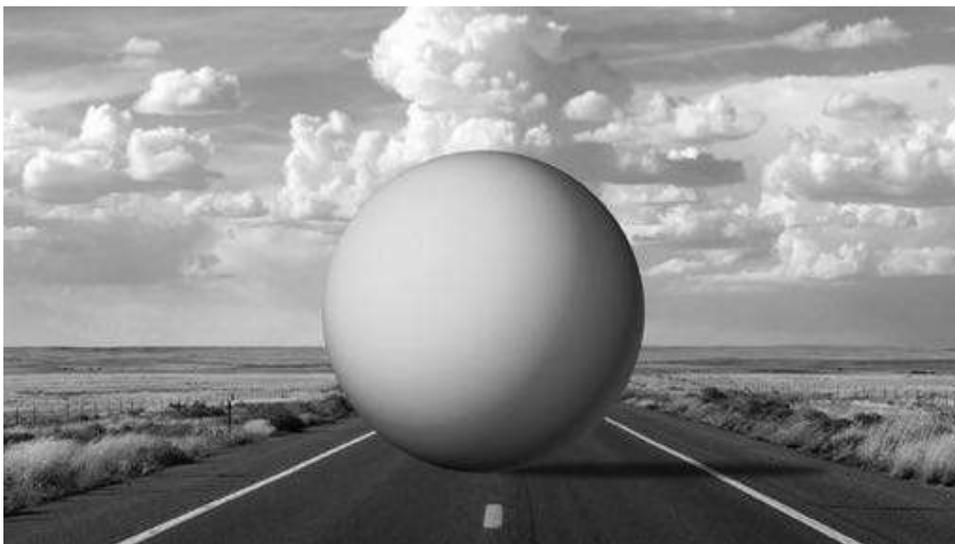


Then click on the Layer Mask and press Ctrl I (Mac: Command I) to invert. This will make the Layer Mask black and hide the effects from the Exposure Adjustment Layer.

Then, with the Layer Mask selected, you can paint with white to reveal the darkening effect which will create your shadow.



If you need to adjust the darkness of the shadow, then adjust the Exposure slider. Remember to look at the direction and darkness of the other shadows of the scene and use them as a reference for the shadow that you create.



Making Realistic Composites in Photoshop

With JESÚS RAMIREZ

notes

Reflections

Reflection can be difficult in Photoshop. You cannot flip a duplicate of your object vertically and expect a good reflection. You need to make sure that the reflection also has the same perspective as the rest of the composite.



The first step is to flip your object vertically. But that is not the final step! You need to break it apart into different pieces and adjust them individually.

Think of your car (object) as a cube. Each face will make a new layer.

You can use the Lasso Tool (L) to select each face and cut it into a new layer by pressing Ctrl Shift J (Mac: Command Shift J).

Once you have all the pieces in individual layers, you can distort them individually so that they follow the perspective of the scene. Distorting one single layer could be very difficult, but if you separate the pieces you can make much more realistic distortions.



Making Realistic Composites in Photoshop

With JESÚS RAMIREZ

notes

After you are done, you can place all the pieces of the reflection into a group by pressing Ctrl G (Mac: Command G) and reduce the opacity to make it more realistic.



Saturation

Just as with contrast and luminosity, having two elements in a composite that have vastly different saturation levels can lead to an unrealistic composite. For a visual representation of how much saturation there is in an image, you can create a Saturation Map, then use the Hue/Saturation Adjustment layer to control the saturation of your elements.

Start by creating a Selective Color adjustment layer (Layer > New Adjustment Layer > Selective Color) and name it “Saturation Map.”

In the Properties panel, click on Absolute. From the “Colors” drop-down select “Reds.” Drag the Cyan, Magenta, and Yellow sliders to the far left, which will result in a value of -100% for each. Go back to the “Colors” drop-down, and repeat this process for the Yellows, Greens, Cyans, Blues, and Magentas.



Then select “Whites” from the “Colors” dropdown and move the Black slider to the far right, which will result in a value of +100%. Repeat this step with both the Neutrals and Blacks.



Making Realistic Composites in Photoshop

With JESÚS RAMIREZ

Once you've created the Saturation Map, you will see a black and white image. Anything that is white is highly saturated, while anything that is black contains no saturation. The different levels of gray represent various levels of saturation.



In this composite, the model is much brighter than the background, indicating that she has far more saturation. For a more realistic composite, you need the saturation levels of both the foreground and background to be similar.

Use Hue/Saturation Adjustment Layer to solve this issue. Set the Blending Mode to "Saturation" and clip the Hue/Saturation Adjustment Layer to the model layer by pressing Ctrl Alt G (Mac: Command Option G).

Then adjust the Saturation and notice how the brightness of the model will change. Try to make the entire image match in darkness and brightness.

After you are done, disable the Saturation Map by clicking on the Eye icon, and you will see that the model is looking more like she is part of the background and not a separate element.

notes

notes

The Power of Using Photoshop, Illustrator, and InDesign Together

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. In 2009 Dave was inducted into the Photoshop Hall of Fame.

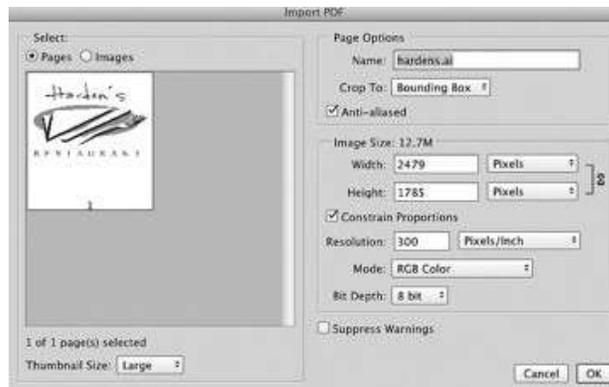
In this class we'll be exploring various ways of moving files between "the big three" - Illustrator, Photoshop, and InDesign - with a particular focus on non-destructive methods. Before we go too far it's important to note that one of the advantages of working with these apps is that you can use the native formats of .ai and .psd and that's what's going to allow us to work non-destructively.

Illustrator to Photoshop

When you move Illustrator artwork into Photoshop you have several options: copy and paste, Place, and Open. As you might expect, each method has its advantages and disadvantages.

Open in Photoshop

When you use File>Open and click on an Illustrator file (.ai) it is treated as a PDF file, resulting in a dialog box where you choose the size, resolution, color mode etc.



The key things to remember about using the Open command are:

1. The Vector artwork is rasterized, meaning it can no longer be made larger without loss of quality.
2. Once the file has been opened in Photoshop there is no longer any relationship with Illustrator or the original file.

I suppose that this last issue can be both good and bad - at least you can't overwrite the original file by mistake, but personally I prefer the option to preserve the Vector nature of the file and the ability to edit it in Illustrator. The other two options offer that possibility.



notes

The Power of Using Photoshop, Illustrator, and InDesign Together

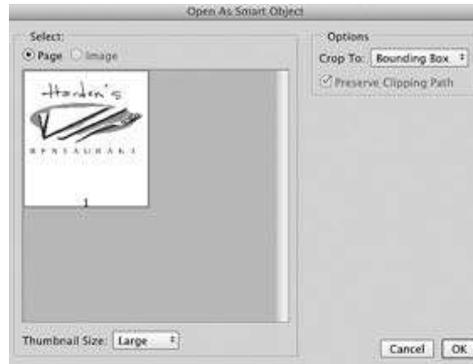
With DAVE CROSS

notes

Place in Photoshop

Using File>Place in Photoshop will result in a Vector Smart Object. That means that a two-way editing street is created between Photoshop and Illustrator: edit the file in Illustrator and it will update in Photoshop. However this method does come with one big potential “gotcha” we’ll talk about in a moment.

When you use the Place command a dialog box opens that really is just to confirm that it is the correct artwork (since there are no options to choose).



Then you resize the artwork, hit Enter, and a new layer is created. That layer is a Vector Smart Object that displays the name of the file you placed. That is very important to note, since it means that you are linking to the original artwork. One of the advantages of using Vector Smart Objects is that you can double click on the thumbnail to return to Illustrator to edit the file: make changes, save it, and the changes are reflected in Photoshop.



HOWEVER, in the case of a placed Vector Smart Object, when you save the changes you are saving over the original file. As you can see here, when you edit the file in Illustrator it is the original file.

As long as you understand that, you may choose to Place, but you have to consider the implications of saving your original file – that may be used in other documents.

If you want all the linked graphics to change, this works well, but if you don't....



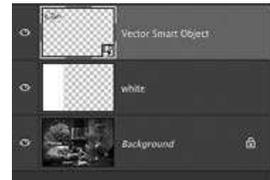
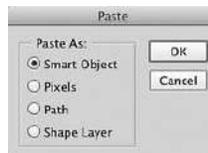
The Power of Using Photoshop, Illustrator, and InDesign Together

With DAVE CROSS

notes

Copy and Paste

The biggest difference between this method and placing is that you are adding a copy of the artwork, not the original file. You still have the ability to double click on the thumbnail to return to Illustrator to edit the file, but the original Illustrator file is unaffected. The process is pretty simple: select and copy the artwork in Illustrator, switch to Photoshop, and paste. You'll be presented with a dialog offering several options: in this case (and most cases) choose Smart Object.



After sizing and pressing enter, the layer is created, but in this case is named Vector Smart Object. When you edit that file in Illustrator the file name indicates that you are editing a copy. As before, make changes in Illustrator, save, and when you return to Photoshop the Vector Smart Object layer will update.

Keep in mind that you can perform most layer functions such as Opacity, Blend Modes, Blend if sliders, etc., and still preserve the Illustrator editing ability.

TIP: Although you can transform a Vector Smart Object, it cannot be warped. As odd as it sounds, convert the Vector Smart Object to a (Photoshop) Smart Object and then you can warp it.



The Power of Using Photoshop, Illustrator, and InDesign Together

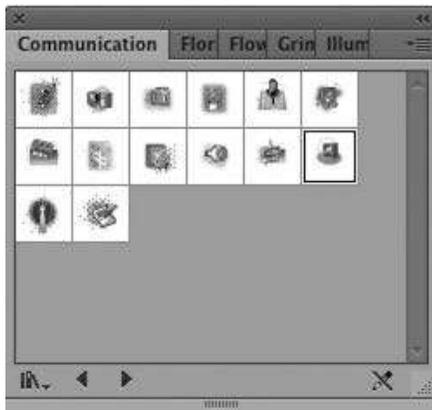
With DAVE CROSS

notes

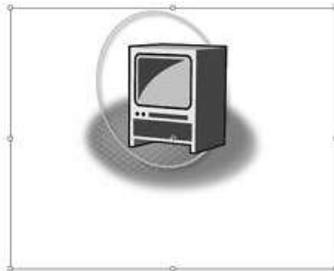
Examples:

Use symbols in Photoshop

This is probably the simplest example since it requires very little knowledge of Illustrator: just find an existing symbol and copy and paste it into Photoshop. In

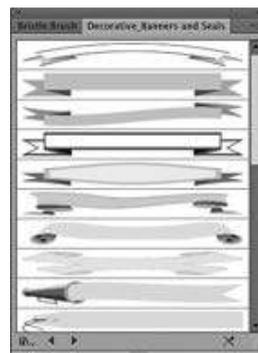


Illustrator go to Window>Symbols, choose one of the libraries, and drag the symbol into the artboard. Copy and paste into Photoshop to create a Vector Smart Object.



To edit the artwork, double-click on the thumbnail to return to Illustrator.

With symbols you'll probably have to go to Object>Expand to be able to work with the "pieces" of the artwork. Once you've made any changes, save the file, and it will update in Photoshop. There are lots of options in the Symbol Libraries.



The Power of Using Photoshop, Illustrator, and InDesign Together

With DAVE CROSS

notes

Make a custom shape

One of the reasons to copy and paste from Illustrator is to create a Custom Shape that becomes “built-in” to Photoshop. This only works with Illustrator artwork that is one color and where any type is converted to outlines.



This time when you paste in Photoshop, choose Path. Then from the Edit menu choose Define Custom Shapes and name the shape.



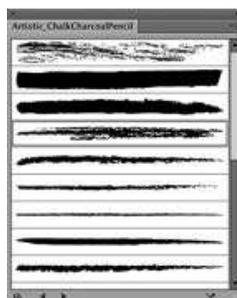
From then on you can add the logo by choosing it from the Custom Shape picker and drag it as large as you want.



And because it's Vector, you can resize without returning to Illustrator.

Mask edge examples

Another simple way to “borrow” from Illustrator is with the Brush libraries. From Window>Brush Libraries choose one of the libraries such as Artistic>Artistic ChalkCharcoalPencil.



Drag one of the brushes onto the artboard and then copy and paste into Photoshop. In this example I pasted four different brushes that I scaled to use as edges on a masked photo – some of the edges I combined several brushes in Illustrator to create a more unusual shape. Once I had the four Vector Smart

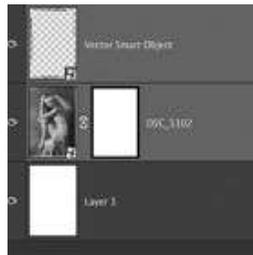
The Power of Using Photoshop, Illustrator, and InDesign Together

With DAVE CROSS

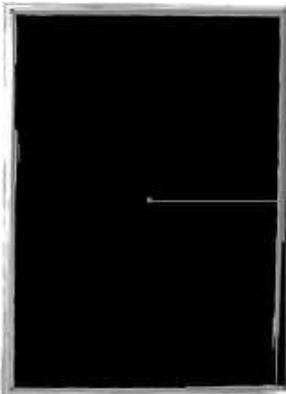
notes



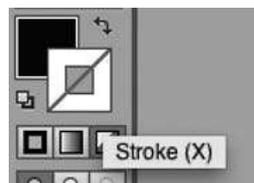
Object layers I combined them into one Smart Object so that it would be easier to treat the four layers as one layer. To edit any of the four edges



I just have to double-click on the Smart Object to access a separate document that contains the four Vector Smart Objects - which I then double-click to edit in Illustrator.



Here's a slight variation to make a cool edge for your photo, starting with a basic rectangle in Illustrator.



Draw a rectangle and click on the Stroke indicator. Then click on a brush from the Brush Libraries that will add an unusual edge. In this case I used a watercolor brush.



Copy and paste that into Photoshop to create a layer. Select that layer and copy it. Hold down Option (PC: Alt) and click on the Layer Mask to view the contents, then paste onto the mask. Hide (or delete) the Vector Smart Object to see the result.



The Power of Using Photoshop, Illustrator, and InDesign Together

With DAVE CROSS

notes

Define a brush

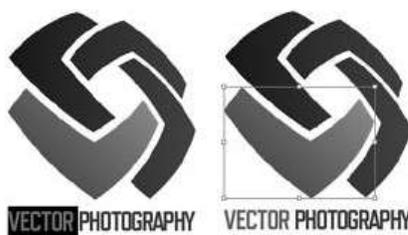
Another use for the Illustrator brush Libraries is to use as a brush in Photoshop. In Illustrator drag a brush onto the artboard from a library. Copy and paste into a Photoshop document as a Smart Object. Then from the Edit menu choose Define Brush. Now you can use this brush in Photoshop with any tool that uses a Brush shape: Brush, Clone, Mixer Brush, etc.) Use it to create interesting borders, to paint a cool mask with the Mixer Brush, etc.

Photoshop to Illustrator

Since you can open and place native Photoshop documents (.psd) into Illustrator, this means you can include transparency when you use the file in Illustrator. Another common practice is to “borrow” custom shapes from Photoshop to use as building blocks in Illustrator artwork.

Open In Illustrator

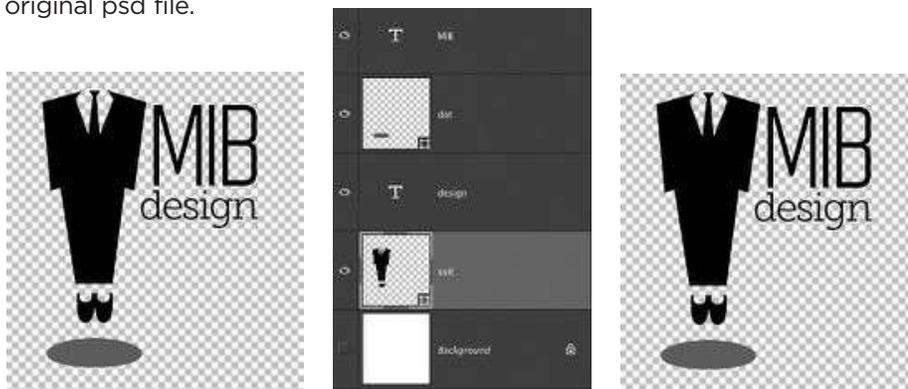
When you open a psd file in Illustrator a dialog box opens that offers a few options. As we’ll see later, if your psd file includes Layer Comps you can choose which comp you want to use. Otherwise you can Convert Layers to Objects - note that will make



the text editable “where possible.” In this example the text can be edited but the shapes are not editable vector objects.

If the layers in the psd file are shape layers then when you open the file in Illustrator and choose the option to Convert Layers to Objects, the shapes will be editable vector objects. Saving the file will result in an Illustrator (.ai) file with no connection to the original Photoshop document.

Or you can choose to Flatten Layers to a Single Image - often a good choice where there’s no need to edit anything and you want to preserve the look of the original psd file.



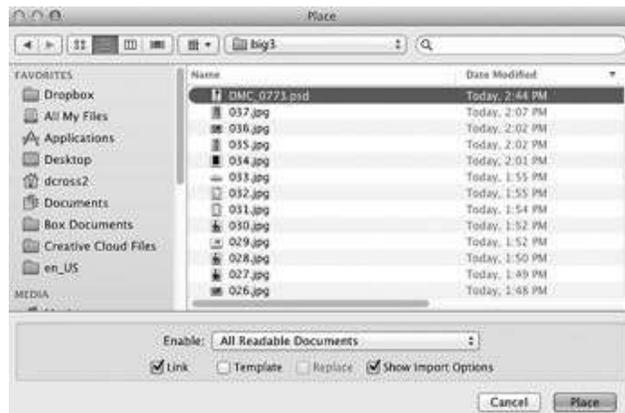
The Power of Using Photoshop, Illustrator, and InDesign Together

With DAVE CROSS

notes

Place in Illustrator

As I mentioned earlier, if you create transparency in Photoshop it will be carried over into Illustrator. First create a Layer Mask in Photoshop and save the document. Then in Illustrator use File>Place, making sure that both Link and Show Import Options are checked. If the psd file contains Layer Comps the Photoshop Import Options dialog lets you choose which comp to use (as we'll see shortly). In this example the dialog does not appear so we can add it into our document.



To make the placed photo only appear within the postcard use a Clipping Mask: copy the postcard shape, move it above the placed photo, and from the Object menu choose Clipping Mask>Make.

The Power of Using Photoshop, Illustrator, and InDesign Together

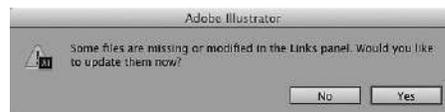
With DAVE CROSS

notes

To edit the original psd file, you can either use the Links panel or with any tool active hold down Command and Option (PC: Control and Alt) and double-click on the placed graphic. That will open the file in Photoshop where you can make a change such as lowering the opacity of the layer.



Save the file and when you return to Illustrator you'll probably see a dialog indicating that a file has been modified: click yes to update the file.

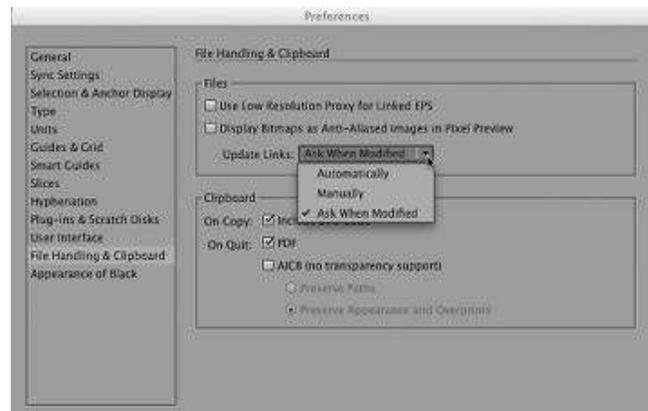


Note: To avoid this dialog you can choose to change the preference for this function: go to the Illustrator Preferences>File Handling & Clipboard and change the Update Link setting to Automatically.



After clicking yes, the placed Photoshop document is updated.

This is a great way to combine photographic elements from Photoshop with the graphics capabilities of Illustrator.



As mentioned, if your Photoshop document includes Layer Comps, when you use the Place command or File>Open, the Photoshop Import Options dialog appears. Here you can choose which Layer Comp you'd like to use when the file is placed – this way you can change the appearance “on the fly” as you are placing the document.

Note: In order you switch to a different Layer Comp you have to re-link the placed file so that the Photoshop Import Options dialog reappears.

What about Copy and Paste?

Although you can Copy from Photoshop to Illustrator, this creates an embedded object that is very difficult to edit – it certainly does not have any of the advantages of Placing. As such, it's not recommended.

The Power of Using Photoshop, Illustrator, and InDesign Together

With DAVE CROSS

notes

Photoshop shapes

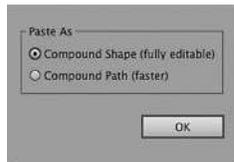
Ironically, Illustrator doesn't come with any basic shapes that you can use in your artwork (although technically you could use some of the symbols) but Photoshop does.

In Photoshop, choose the Custom Shape tool and then take a look in the Custom Shape Picker.

Choose a shape and make sure that in the far left of the Options bar you have Path selected. Hold down Shift and drag out the shape to make a path.



Copy the path, switch to Illustrator and paste into a document. In the dialog choose Compound Shape.



Now you have a fully editable path that you can use in any way you want.

By the way, this also works with any Path you have created in Photoshop - with one slight variation: after creating a path, go to File>Export>Paths to Illustrator. In the dialog make sure that the correct path is chosen and click OK.



Note: when you open the exported path in Illustrator it will have no Fill or Stroke.

Live Image Trace

Although it's a little more unusual, here's an interesting concept: place a photo from Photoshop to Image Trace in Illustrator...with the option of updating the photo to get different trace results. Huh? Place the Photo into Illustrator and in the Options Bar use the pull down menu beside Image trace to choose a preset.



The Power of Using Photoshop, Illustrator, and InDesign Together

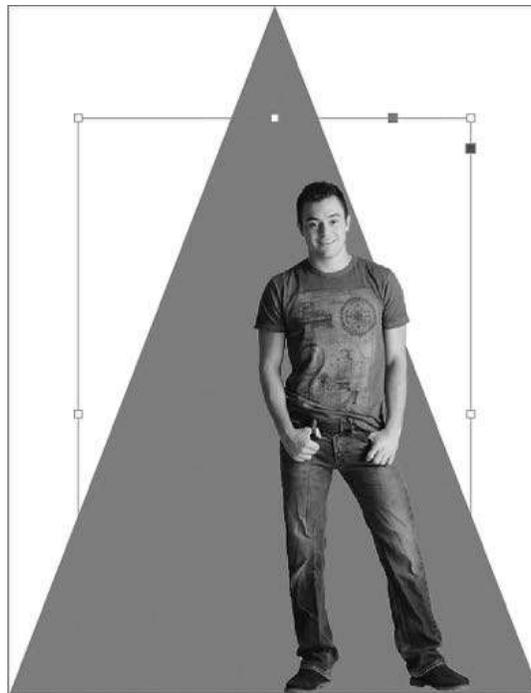
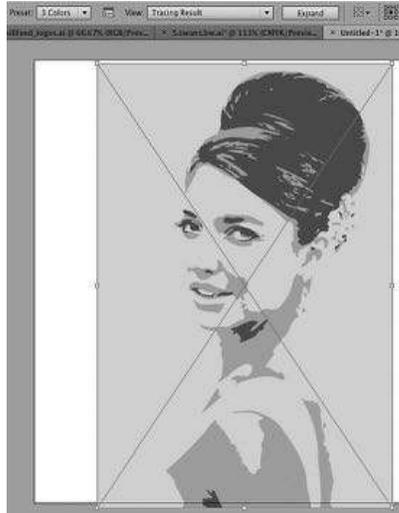
With DAVE CROSS

If the results are not exactly what you had in mind, hold down Command and Option (PC: Control and Alt) and double-click on the placed graphic to edit it in Photoshop. Make a change, save it, and when you return to Illustrator the Image Trace will be redone using the altered image.

Photoshop to InDesign

For the purpose of this class we're not going to talk about bringing Illustrator graphics into InDesign except say that you can, and as editable .ai files. When you place an .ai file into InDesign you create a similar kind of two-way editing street we talked about with Illustrator and Photoshop.

There are also some similarities when you take Photoshop files into InDesign. Although Copy and Paste will work, there is no link – or direct editing path – between Photoshop and InDesign. Therefore the best choice is to use the Place command. Similar to Illustrator, InDesign supports transparency, so if your .psd file includes transparency, it will work in your InDesign document.



notes

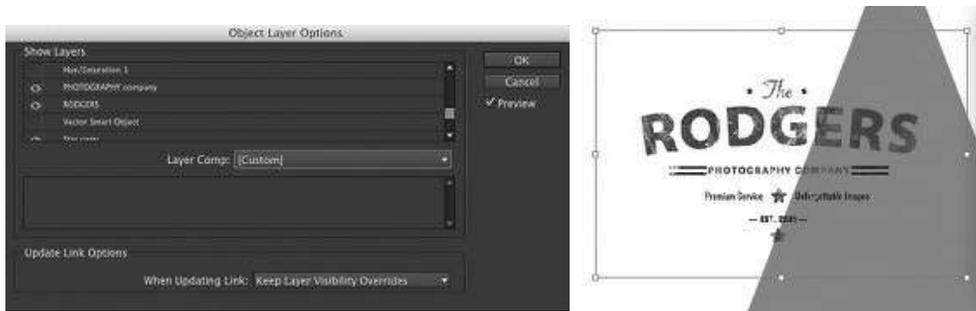
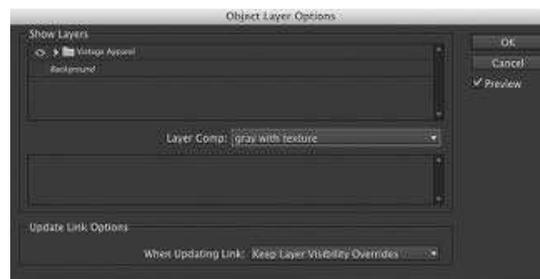
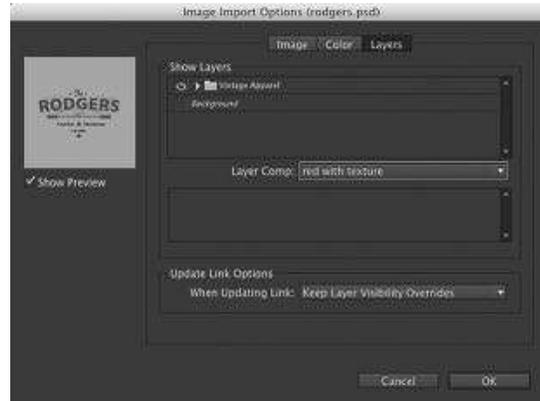
The Power of Using Photoshop, Illustrator, and InDesign Together

With DAVE CROSS

notes

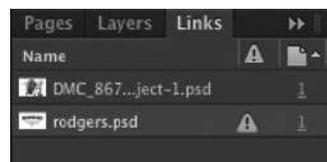
To edit the placed file back in Photoshop, you can either use the Links panel, or with any tool active hold down Command and Option (PC: Control and Alt) and double-click on the placed graphic. That will open the file in Photoshop where you can make any editing changes you want. Then save the file and it will update in InDesign.

If your Photoshop document includes Layer Comps, make sure that in the Place dialog Show Import Options is checked. That way you'll see the Image Import Options dialog, in which you can choose which Layer Comp to display when the image is placed. Once the image has been placed you can change - with a live preview - to any other Layer Comp in the Photoshop document. Go to the Object menu and choose Object Layer Options. In the dialog (with Preview checked) choose any Layer Comp to see the results on the page. And this also works with layers: just show or hide layers and see instant results.



This is a wonderful way to be able to experiment without having to return to Photoshop to make a change.

Note: Any time you use the Place command you are creating a link that uses the name of the file and its current locations, so if you move, rename, or delete the placed file, the link will be broken and you'll have to re-establish it. It's also worth noting that InDesign (and Photoshop as of the CC 2014 release) has a Package command that will bundle together the document and any linked objects. The Links panel will indicate any out-of-date links.



The Power of Using Photoshop, Illustrator, and InDesign Together

With DAVE CROSS

notes

Camera Raw Smart Objects

Adobe Camera Raw has a great option that creates a two-way editing street between ACR and Photoshop – and in effect between ACR and Illustrator or InDesign. First you have to open a Raw file to open ACR, and then click on the Workflow Options “link” at the bottom of the window. In the Workflow Options dialog, check Open in Photoshop as Smart Objects.

This creates a two-way editing street between ACR and Photoshop: adjust in ACR, open in Photoshop, double-click on the thumbnail to edit in ACR again. As always, the thumbnail in Photoshop indicates that the layer is a Smart Object – in this case a Camera Raw Smart Object.

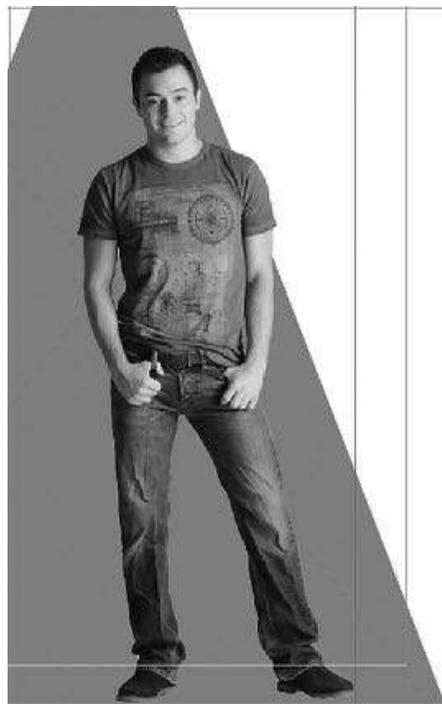
Adobe RGB (1998); 16 bit; 1876 by 2832 (5.3MP); 300_ppi

Photoshop

Open in Photoshop as Smart Objects



Where this gets even more interesting is when you Place the psd file containing an ACR Smart Object into Illustrator or InDesign. Doing this means that – through one extra click – you are accessing ACR from within Illustrator or InDesign. In this example the psd file includes a Camera Raw Smart Object with a Layer Mask. The psd is placed into InDesign with the Layer Mask creating a transparent background.



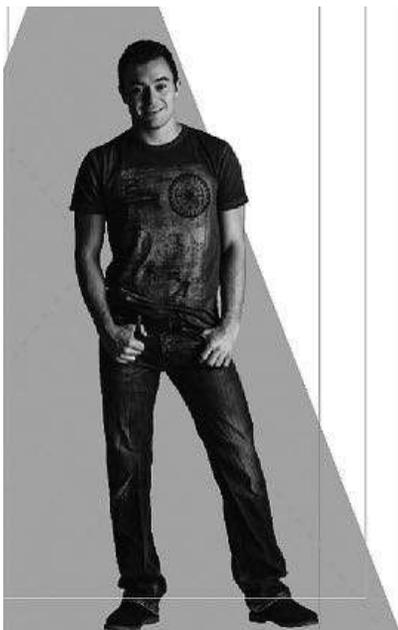
The Power of Using Photoshop, Illustrator, and InDesign Together

With DAVE CROSS

notes

If after positioning and resizing the placed file you decide that you want to edit the ACR settings, hold down Command and Option (PC: Control and Alt) and double-click on the placed photo to edit it in Photoshop. Then double-click on the Smart Object thumbnail to edit in ACR. Click OK to return to Photoshop and then save the document so that it will update in InDesign.

It's easier than it sounds! And the exact same process works when you place into Illustrator.



Libraries

One of the best new features added to Creative Cloud is shared libraries. This offers a really interesting (and easy) way to share elements between Photoshop, Illustrator and InDesign. In any of the applications you can drag into the Library different elements and then access them in the other applications. For example, in Illustrator, select and drag a logo into the Library panel, jump to Photoshop and drag the logo into a Photoshop document. And from then on, Illustrator does not have to be open for you to access the logo.

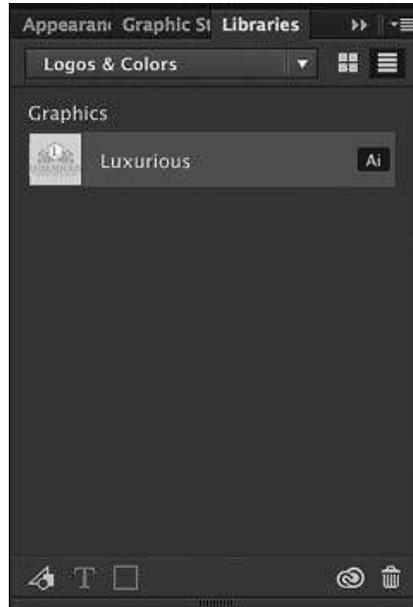
The Power of Using Photoshop, Illustrator, and InDesign Together

With DAVE CROSS

notes

To add a graphic element to the Library in Illustrator, select the graphic(s) and then either click the first button at the bottom of the Libraries panel (The “Add Graphic” button), or drag the selected graphics into the Library. Then you can rename the graphic if you wish.

As long as you are signed in to your Creative Cloud account, within moments you will see and be able to use the logo in Photoshop and InDesign.



With graphic assets you can simply drag from the Library panel into a document.

Libraries can also include assets that are specific to an application, such as Layer Styles and Brushes in Photoshop, as well as assets used by all apps including Colors, Color Themes, and Text Styles.

Assets can also be added to a Library using the free adobe Capture CC mobile app.

notes

How to Create The Hottest 2018 Design Looks

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.

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

notes

notes

Create and Update Your Portfolio with Adobe CC

With TERRY WHITE



Terry White

Worldwide Design and Photography Evangelist - Adobe Systems Inc.

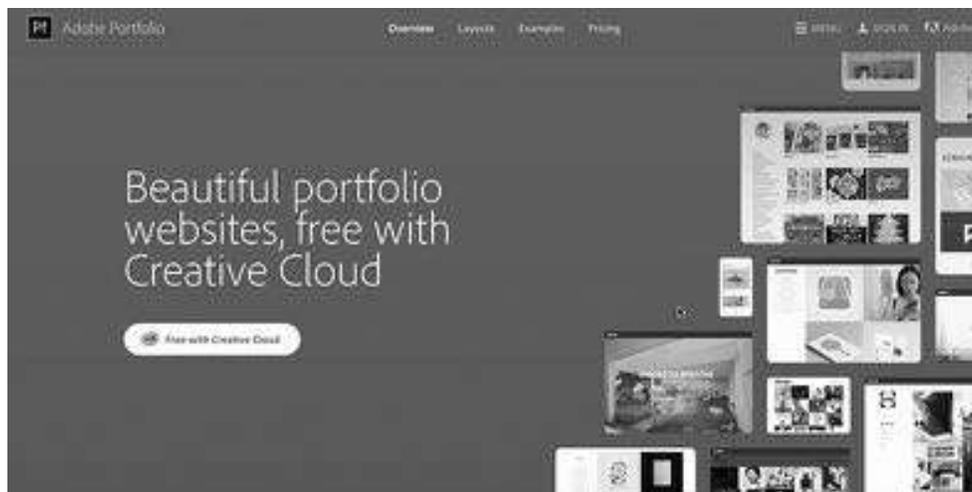
Terry has been with Adobe for over a decade. He has extensive knowledge of Adobe's Creative Professional product line. In his current position, he leads the charge in showing customers Adobe's Creative Solutions around the globe. Terry has been active in the industry for over 25 years and is the founder and past president of MacGroup-Detroit - Michigan's largest Macintosh users group and columnist for Photoshop User magazine. He is also the author of "Secrets of Adobe Bridge", "InDesign CS2 Personal Seminar" and co-author of "The iPhone Book" and "InDesign CS/CS2 Killer Tips." Terry is a key presenter at major industry shows around the world. Check out his extensive video tutorial collection on YouTube - terrywhite.tv; His blog at terrywhite.com; Follow him on Twitter @TerryLWhite and Instagram @TerryLeeWhite; Like him on Facebook: <http://facebook.com/terrywhitefans>.

Having an up to date online portfolio can mean the difference between getting work or not.

Creating an online portfolio is usually not the problem. Keeping it updated is. It's a simple fact that the easier something is to do the more likely you are to do it or keep doing it. If you're a Creative Cloud member then you have three ways of having an online portfolio as part of your membership. You can use the newly improved Adobe Portfolio. This is an awesome web-based tool to build and maintain your portfolio. You can use Adobe Muse CC to build a complete website from scratch. This, of course, can be customized to your heart's content. You can have as many gallery pages as you want. Lastly, you can publish web galleries via Adobe Lightroom or use Lightroom Mobile to create web galleries of your images.

Adobe Portfolio

Step one: Go to myportfolio.com



notes

Create and Update Your Portfolio with Adobe CC

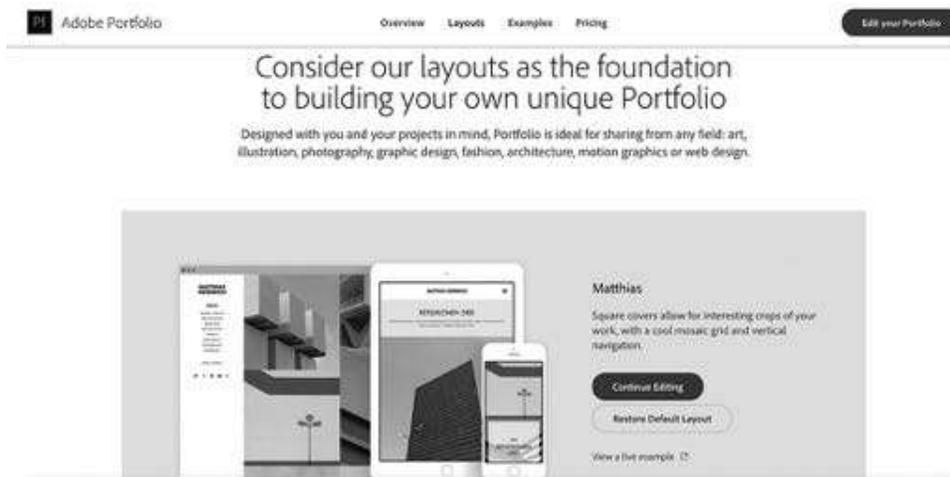
With TERRY WHITE

notes

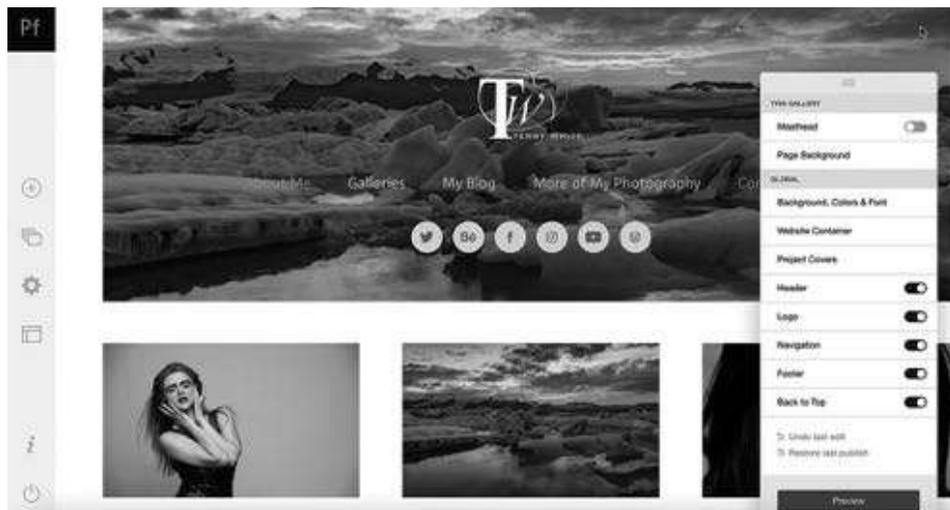
Step two: Sign in with your Adobe ID if you're not already signed in.

Step three: Click the Get Started button near the bottom left.

Step four: Choose a layout to start with.



Step five: Customize the Masthead with a background image and logo if appropriate.

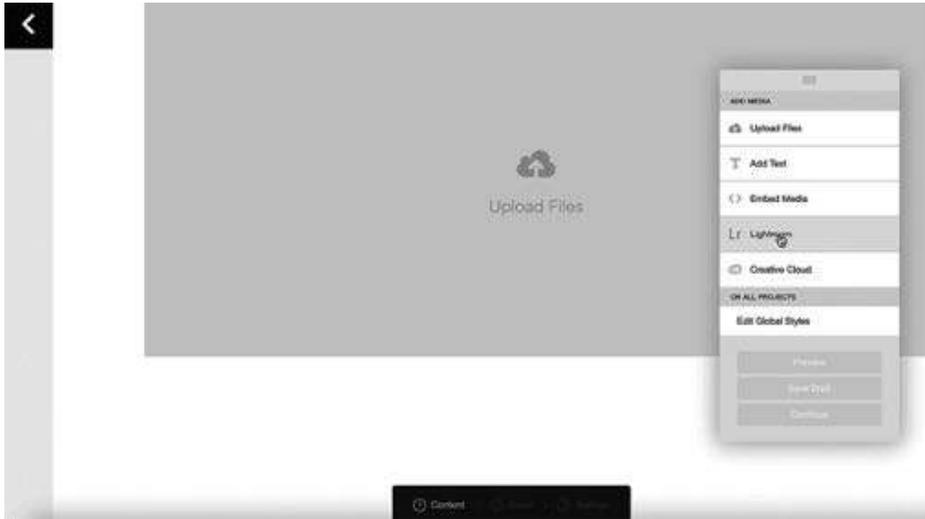


Create and Update Your Portfolio with Adobe CC

With TERRY WHITE

notes

Step six: Add your first project/gallery from your Lightroom mobile images.

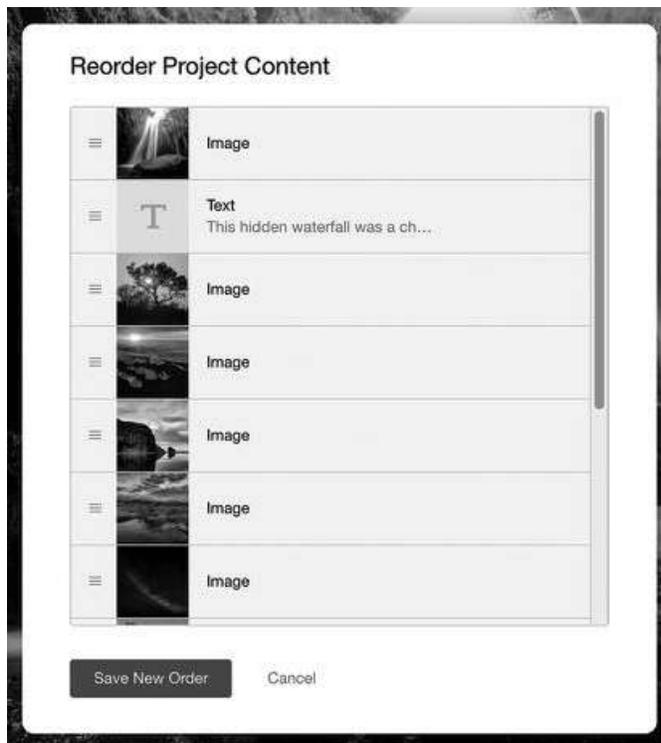


Step seven: Rearrange the images in the order you want.

Step eight: Continue to tweak the other areas of the page to your heart's content.

Step nine: Preview and Publish the page.

At any time you can now replace images or add new images or project whenever you like.



Create and Update Your Portfolio with Adobe CC

With TERRY WHITE

notes

NEW Lightroom Integration and it's what I've been waiting for!

If you use Lightroom CC or sync your photos via Lightroom Classic CC to Lightroom Mobile then you will be able to EASILY add those albums/collections to your Adobe Portfolio.

Step one: Once you've got your portfolio layout established click the manage content (folders icon) on the left side.

Step two: Click the big plus sign to add a new Lightroom gallery.

Step three: Once the window opens you can choose any one of your albums/collections.

Step four: Give it a few seconds and the new gallery from Lightroom will appear.

Step five: Whenever you update this album/collection in Lightroom you can come back to myportfolio.com and update it here. Just click on the Manage Content icon again.

Step six: Click the gear to the right of the Lightroom gallery you wish to update and then click Reset from Lightroom.

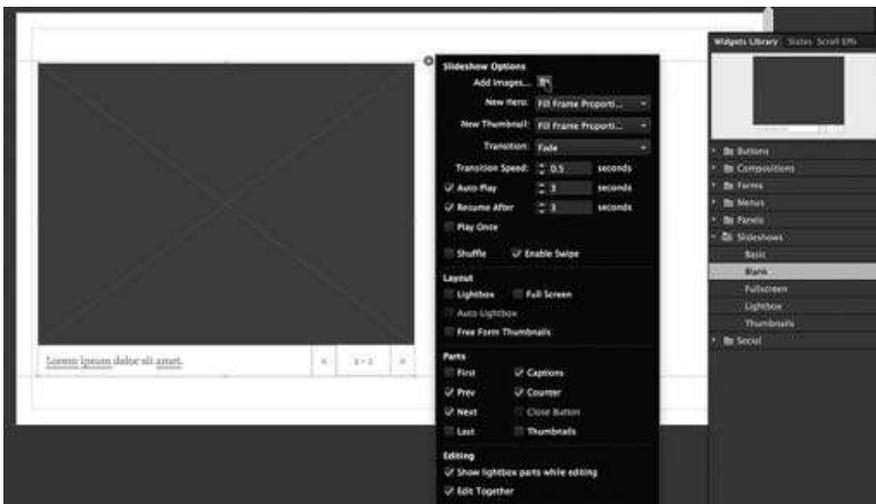
Step seven: Close the manage content window.

Step eight: Click the Update Live Site button on the right.



Adobe Muse CC

While we don't have the time in this class to do a complete Muse lesson, I will cover the options for photo slideshows.



Create and Update Your Portfolio with Adobe CC

With TERRY WHITE

notes

Step one: Create or open an existing Muse website.

Step two: Create a new photo galleries page for the site.

Step three: Drag a blank slideshow from the widgets panel on to your page.

Step four: Add images to your slideshow.

Step five: Set the options for your slideshow.

Adobe Lightroom CC

You can use your Lightroom collections as images portfolios on the web via Lightroom mobile or the plug-ins from The Turning Gate (theturninggate.net).

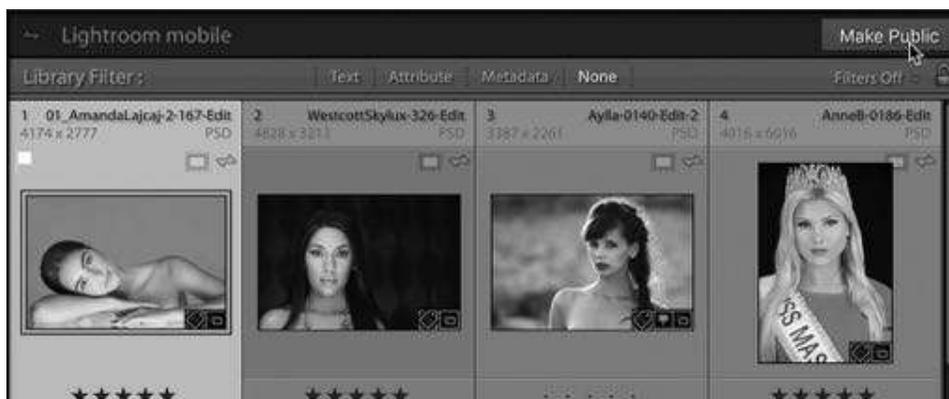
Step one: Put your photos in a collection representing one of your portfolio categories (i.e. Landscapes Portfolio).

Step two: Arrange them in the order you want them in.

Step three: Start Lightroom Mobile syncing if you haven't already been using it.

Step four: Enable the sync checkbox in front of the collection you created in step one.

Step five: Make the collection Public (in the upper right corner of the Collection). This will generate a custom URL to this specific gallery on the web. You can either share it as is or add it to another website such as the one you've created in Muse.



Copyright: Terry White
 Website Info: terrywhite.com

notes

Plan, Shoot, and Publish a Fashion Editorial

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.

Part 1: Plan

Concept:

- What is this shoot about?

Questions to Answer:

- What magazines are you aiming to publish in?
- What are key visual or stylistic characteristics of your goal publications?
- What season are you shooting for?
- What are the upcoming themes and deadlines?

Creative Team

- The people on a photo shoot that help bring the concept to life. This includes hair, makeup, wardrobe, manicurist, prop stylist, or anyone else involved in the process.
- Where to find them:
 - ▼ Instagram and social media
 - ▼ modelmayhem.com
 - ▼ Publication research
 - ▼ Creative Agencies
 - ▼ Schools, academies, local salons, local boutiques, cosmetic counters

Mood Boards

- A mood board is a collection of images based upon a theme that helps you visually explain the direction of a shoot. Typically it conveys the overall mood of the shoot as well as direction for hair, makeup, wardrobe, and any other pertinent information to communicate your concept.
- Also known as a vision board, inspiration board, concept board
- Images on the board typically are not your own but instead gathered from online resources including Pinterest, Instagram, etc.
- A mood board is typically presented to a creative team to help them prepare for a shoot. It may also be presented to a publication to communicate the plan for your shoot, and ideally receive a commission.

notes

Plan, Shoot, and Publish a Fashion Editorial

With LINDSAY ADLER

notes

Models

- ModelMayhem
- Social media
- Agencies
 - ▼ New faces in need of photographs, exposure, experience
 - ▼ “Development models” or “new faces”
 - ▼ “Package” of girls

Terms to Know

- **Pull Letter:** A magazine provides a pull letter to help you (and your wardrobe stylist) get better clothing and creative team. The publication affirms that you are shooting for them and to lend you the clothes you need to complete the shoot.
- **Commission vs. Submission:** Submission you are shooting and then submitting (with hopes of being published). Being commissioned means a magazine has already expressed interest in your shoot concept and plans on publishing you in their magazine.
- **Tears/ tear sheet:** The pages of your work in a publication (whether digital or physical). Editorials are typically shot in exchange for a “tear sheet” (aka being featured in the magazine).
- **Editorial:** Usually 5-6 different looks on a theme. Up to 12 looks depending on the publication. Should either be a change in hair/makeup or in wardrobe depending on if it’s a beauty shoot or fashion editorial.

Part 2: Shoot

Other shoot considerations

- Permits, Insurance
- Gear rental
- Food/Catering

Call Sheet

- List of creative team and contact info
- Call times: when each person should show up
- Wrap time: expected end of shoot
- Schedule of day: plan at least 2 hours more than you think you need!
- Addresses/location

Tethering

- Lightroom or CaptureOne
- TetherTools Tether Cable (or other solution)

Plan, Shoot, and Publish a Fashion Editorial

With LINDSAY ADLER

notes

Barter and Trade:

- Work in exchange for photographs
- Approx 2 retouched “high res” images per look to compensate team
- Portfolio building (not commercial)

Part 3: Publish

Who to Reach out to:

- Photo Editor
- Editor in Chief
- Assistant Editors

What to Send:

- Low res jpgs (retouched)
- PDF or jpg layout of favorite shots
- Creative team credits, credits of designers/makeup
- Link to high res (potentially)

When to Send it:

- Send just before 9am (their time zone), or not over a weekend
- In advance of deadlines
- Right of First Publication: Don't publish elsewhere or online until magazine has come out

Research of publications:

- <http://bit.ly/lapublished>
- Instagram
- ISSUU

notes

Dude Nobody Sees My Work

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



Having a great collection of work behind you is always a good feeling but it has no value to you whatsoever if that work is never seen by the right people. As professional photographers our business is 'photography,' taking pictures for clients and gaining the opportunity to do that by getting those all important commissions in from the 'people' who make those choices and decisions.

Dude Nobody Sees My Work

With TIM WALLACE

Before we look at anything else there are a few things that we need to consider that are really 101% crucial to having the right mindset behind how we approach this.

The first thing to consider is just who are those 'people' that we are trying to get our work in front of, where are they from, what are they looking for, and why.

Let's consider a few important points here;

Humans do Business with Humans

You need to make a connection before you attempt to do business, it's not enough to just send endless emails...

You might be typically aiming to get your work under the nose of an Art Director and that's great but have you considered what his world is like and what drives him to make those decisions on which photographer he chooses for a shoot and why?

So, we offer our work for less, WRONG - why?

Offering the same work you see in the market now for less is just bad business unless you are working in a 'volume market' that does not really care about quality, and indeed if this is the case do you really want to be in that market where your work will seldom be appreciated and you will be in a constant battle with others pricing you out of the market easily and starting a price war.

Be your Clients own Customer - Research

If you can demonstrate that you do actually understand your client's needs then you become an 'ASSET' not a cost. This is a complex statement to explain but it's something that we will be discussing in our class together.



Getting your work out there

In our class, we are going to talk about the all important subject of approaching clients and agencies with our work, looking at how we might do that, why, and also thinking again about why having the right mindset and understanding

notes

Dude Nobody Sees My Work

With TIM WALLACE

notes

our client's needs matters so much. We will also be looking at the all important subject of 'Research' and why this is really key to getting a foot hold with the right people.

Not doing your research means that you are trying to hit a target with a blind-fold on and just spending all your efforts firing off shots in the vain hope that one will hit. This is very time consuming and not a way to successfully build a business base of good strong clients.

RESEARCH RESEARCH RESEARCH

Understand their business and offer value, its not a job opportunity, you are building a relationship for the future with your client regardless of that being direct, or through an agency, or second party.



Dude Nobody Sees My Work

With TIM WALLACE

notes

The Portfolio

The important thing to understand here is that as a Commercial photographer you are using the images in your portfolio to gain shoots, you are not actually selling the images in the portfolio. So what does this really mean?

“There are two people in every photograph, you and the person looking at it.”
I can not tell you what to choose for your own that needs to come from you, BUT I can tell you what to consider when doing that:

- Displays your style of work
- Your Quality of Output
- Your CONSISTENCY
- Your ability to shoot differing situations
- Your lighting ability

You put yourself into the work that you ‘create’ and the ‘you’ part comes from:

- your personality
- your style
- your influences
- your technical approach to shooting

BUT...

It’s not about you, it’s about the assets you create that can match the client’s needs. It’s about you gaining commissions to ‘create’ new work for your client, it’s about creating new ‘assets’ for your client.



Dude Nobody Sees My Work

With TIM WALLACE

It is very important to understand what your client is looking for and why because you are aiming to be hired by them to do that work.

Imagine if you hired an architect to design your house and he just ignored what you asked him to create and did other stuff because he liked it better his way.

What do they 'want' and what do they 'need'?

RESEARCH and UNDERSTAND YOUR MARKET!

In this class we will look at the purpose of the portfolio and what really counts and why, we will also be looking at the different ways that you may or may not choose to present that portfolio. We will look at if it really matters if it is in print or just digital and why one of these is very very important to some potential clients operating at some of the market levels that you may be working in.

Tim Wallace (The Real Batman)

International Commercial Advertising Photographer

www.ambientlife.co.uk

Twitter - @Ambient_life

notes

notes

The Joyful Photographer: Run a Successful Child Photography Business

With TRACY SWEENEY



Tracy Sweeney

Photographer, Educator, and Author

Tracy Sweeney, owner/photographer of Elan Studio in Bristol, Rhode Island, is an international award-winning child, family, and commercial photographer whose work has been featured in *Click Magazine*, *Digital SLR Photography Magazine*, *Professional Photographer*, *Rangefinder*, *The UK Daily News*, *Buy Buy Baby*, *Babies R' Us*, and *Target Stores*. Tracy loves capturing simple, candid moments, the indelible beauty of new beginnings and life. She is also an educator and published author with a Masters Degree in Education and Doctoral work in Curriculum, Instruction, and Technology. Tracy lives and works by the sea with her husband and five children. Join Tracy, as she demonstrates how to establish connectivity and effortlessly evoke natural emotion in family photography.



notes

I bring my education experience as a classroom teacher and education professor for many years to all my child sessions. I direct children in a way that is natural and fun, with the goal of capturing uninhibited interactions to create joyful portraits.

The Un-posing Approach

I begin by talking to the child, often even before talking with the parents. I get down to the child's eye level and start by issuing genuine warmth and friendliness. The initial greeting is a way to establish connectivity and ensure the child that the session will be fun and possibly exploratory, depending on the location.

The Joyful Photographer: Run a Successful Child Photography Business

With TRACY SWEENEY

notes



When I begin photographing, I often do not let the children know that is what I am doing. I ask the children if they want to go for a walk, or if they would like to help me hold something, or if they would like to “hunt” for seashells, or special rocks, leaves, etc. anything to get little ones not to think about having to perform, but rather enjoying our time. Even the most hesitant of children, even the really really shy ones, typically will want to discover/find/look/play if encouraged.

Tip: Ask the child questions about his/her day. If they are school aged, it is always a nice segue to discuss their teacher, classroom, favorite activities, etc. to open dialogue. Keep it simple.

Incorporate elements from the natural setting. Have children hold something: starfish, leaf, flower, etc.

Fast Movers

For me, photographing children means planning and encouraging ways for children to engage. Create a storytelling moment. Young children love to skip,



The Joyful Photographer: Run a Successful Child Photography Business

With TRACY SWEENEY

notes

run, hop, jump, roll, and dance. Playful movement incites natural emotion that is capture worthy. Ask the child you are photographing to jump as high as she can, twirl as fast as she can, leap as far as she can, all the while shooting away, engaging in the conversation, encouraging the movement, applauding the effort. Remember, the experience needs to be playful and fun, not forced. A child at play has the most natural expressions.

Photographing fast moving children creates interest but also presents photography challenges. I shoot wide open, even when photographing children in motion. I boost my shutter to 1/500s or even faster depending on my natural light, keeping my ISO as low as I can.



When Working with Siblings

1. MOVEMENT

Create activity. Have siblings run, skip, jump, twist, twirl, hop, play

2. CONNECTIVITY

Within their movement, keep siblings connected (holding hands, hugging, telling secrets, playing with objects)



The Joyful Photographer: Run a Successful Child Photography Business

With TRACY SWEENEY

notes



Capture Joy and Enchantment

NARRATIVE

Craft the story. Consider the setting. Create purpose within that space.

EMOTION

Evoke genuine emotion. Be silly/playful. Sing songs. Tell jokes. Make noises. Procure an anticipated response.



The Joyful Photographer: Run a Successful Child Photography Business

With TRACY SWEENEY

notes

The Power of Print

To ensure sustainability and profitability embrace the power of print/product.



3 Essential Keys to Sell More Product

1. Show enthusiasm for your product

- Discuss how you use the product.
- Emphasize the product perks.
- Make it relatable to the client.
- Specify the value of the product to the customer.
- Ex: proof box in child's room with hospital band, badges, flower, cards, etc.

2. Express Product Feature as Benefit

The power of longevity and evolving value. The product is something that can be enjoyed by many people (ex. wall art, coffee table book, greeting card). The product is something that can be used over time.

3. Anticipate Client Needs

What motivates them? What needs do they have? Know what they intend to do with their images to establish appropriate expectations and shoot with that purpose in mind. How will the product help meet the needs?

Convert Motivations

If you want to sell more, you have to genuinely believe in the power of print. Invest time and money to make sure your final product is packaged well. Post/share on social media. Let future clients "see" for themselves. Build anticipation, excitement, and enthusiasm all at once.

The Joyful Photographer: Run a Successful Child Photography Business

With TRACY SWEENEY

notes

The products that excite you will excite your clients too.

Examples

PRODUCT SALES: Wall Art (Canvases, Print Wraps, Metals, Acrylics, Framed Prints, Standouts), Proof Boxes, Albums/Books, Cards, USBs (Digital Images)

Creative Practice: The Tortoise & The Hare

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), and website (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. The password is: **PSWDDOR2018193418**.

notes

notes

Lightroom Mobile: Landscape & Travel Photographers

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**.

notes

notes

Everyday Portrait Retouching in Lightroom

With KRISTINA SHERK



Kristina Sherk

Photo Retoucher, Author

For the past 10 years, Kristina Sherk has been a high-end photo retoucher based out of Washington, D.C. and is called the “picture whisperer” by some. She specializes in realistic retouching. She’s a contributing educational author for publications like *Shutter Magazine*, *Photoshop User Magazine* and *Lightroom Magazine*. She is also the author behind Photoshop Cafe’s *Fashion Retouching* DVD. Her more reputable corporate clients include National Public Radio, Time Inc., XM Satellite Radio, Cotton Inc. and most recently, Hasselblad.

Getting Started

1. Lightroom drop down menu > Catalog settings
 - a. Metadata tab
 - i. Uncheck automatically write changes into XMP
 1. Takes up too much processing power and slows down brush speed
 2. Just remember to select all images and manually save meta-data (cmd/ctrl + S) changes before exiting Lightroom

notes



- b. File Handling tab
 - i. Camera Raw Cache Settings
 1. Default = 10GB
 2. Increase that maximum size to somewhere between 30-50 GB
 3. Helps Lightroom run faster, purge cache

Everyday Portrait Retouching in Lightroom

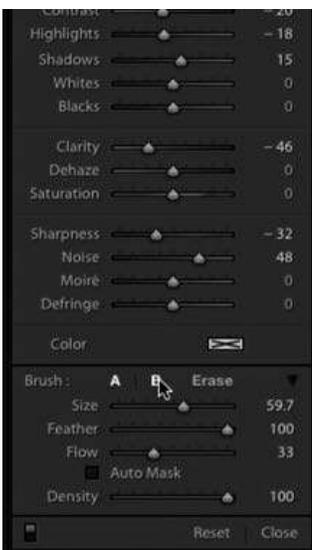
With KRISTINA SHERK

notes



2. History

- a. Anytime you make an adjustment to an image, it logs it as a history state so you can move backwards
- b. That really slows down Lightroom though
- c. If you notice the program being sluggish, click “clear all” on one image
 - i. This does not “flatten” the image, it just forgets the steps while keeping the editing non destructive



Tools

1. Spot healing brush = “Q”
 - a. Shift + T toggles between clone/heal
2. Adjustment brush = “K”
 - a. Two brush options
 - i. Keep brush A large, 100% feather, low flow
 - ii. Brush B small, .01 radius, 0 feather, 90% flow
 - iii. Switch between brushes with “/”
 - iv. With mask selected, holding down option/alt allows you to erase the effect in certain areas

Everyday Portrait Retouching in Lightroom

With KRISTINA SHERK

notes

- b. Clicking on the pin point will allow you to edit them
- c. "H" = hides pinpoints
- d. "O" = show and hides mask overlay



- e. Bracket keys make brush sizes bigger and smaller
 - f. Shift + bracket keys make the feather larger and smaller
 - g. Number keys change the flow (1=10%, 2=20%, etc.)
 - h. The "lightswitch" at the bottom of the adjustment brush panel toggles on and off the effect of that particular adjustment brush
3. "/" = Preview before and after of the overall image

Blemishes

- 1. Clone/Healing brush tool
 - a. "Q"
 - b. Cloning takes the texture and color from the area you sample

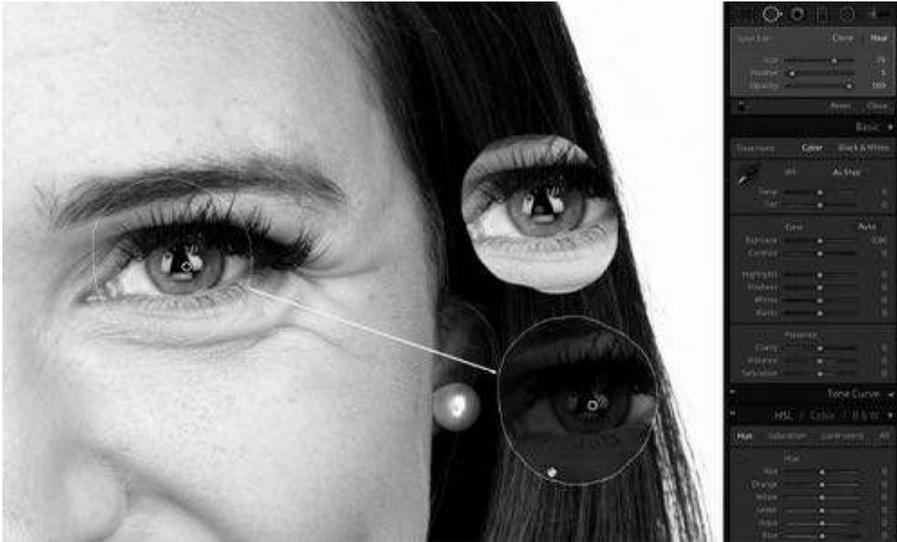


Everyday Portrait Retouching in Lightroom

With KRISTINA SHERK

notes

- c. Healing takes the texture from the sample and the color from where the spot is being applied



- d. Use the healing brush to get rid of blemishes
- e. If you don't like the area it first pulls information from, use the backslash key on your keyboard and Lightroom will look for other areas to sample from. You can also click the sample point and drag/drop to the best area to sample texture from
- f. Return/Enter key accepts the change

2. Under eye area

- a. Use healing brush tool
- b. Draw a line over the whole under eye, drag the sample point down to right underneath that line
- c. Drag down opacity to make it look more realistic and natural
- d. Backslash key = before and after, H key hides the access points



Creating and Saving Localized Adjustment Brushes

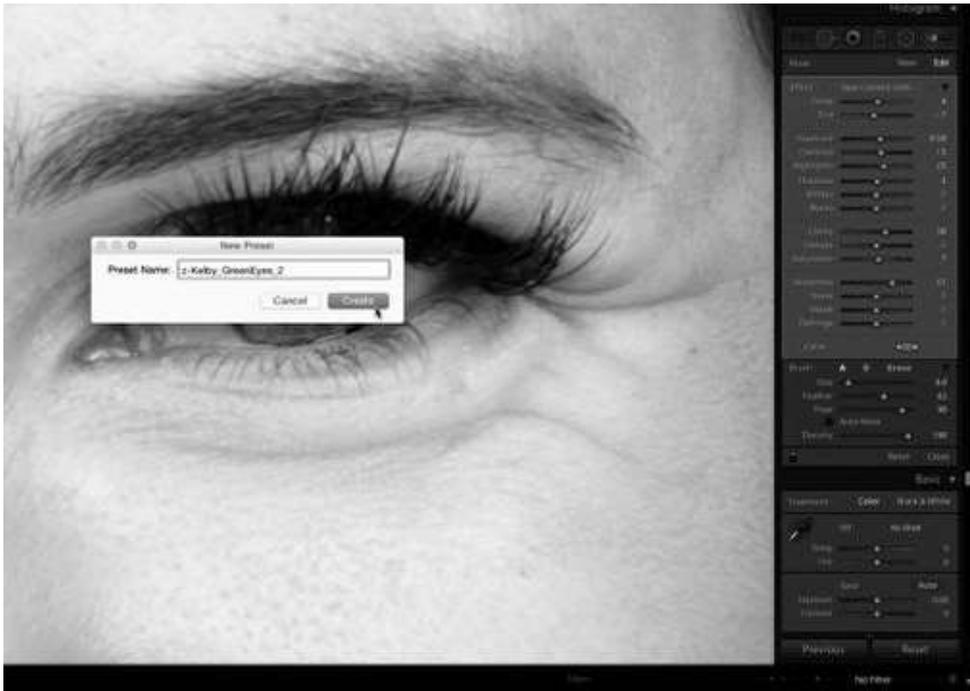
- 1. Adjustment Brush = K key
- 2. If you do something in Lightroom more than 5 times, you should create an adjustment brush or preset that does it for you
 - a. Like actions in Photoshop

Everyday Portrait Retouching in Lightroom

With KRISTINA SHERK

notes

- Once you have the settings for the brush you want to create, click the Effect drop down menu and select "Save Current Settings As New Preset"



- When you make a change to the original brush, you can update the preset from the bottom of the drop down menu

Eyes

- Enhance Iris
 - Increase exposure, increase contrast, increase highlights, bring shadows up, add sharpness, increase saturation, increase clarity, increase temperature, decrease tint
 - Paint brush around iris

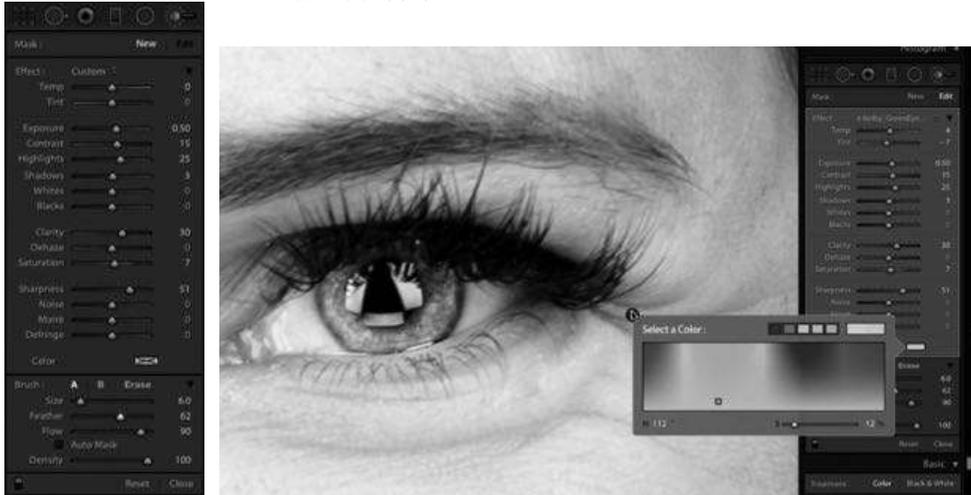


Everyday Portrait Retouching in Lightroom

With KRISTINA SHERK

notes

- c. Brush settings:
- d. Add color:



2. Eye whites

- a. Decrease temperature and tint, increase exposure, increase shadows, decrease clarity to soften veins, decrease saturation, decrease sharpness, increase noise reduction
- b. Brush settings:
- c. 30% opacity
- d. Paint in with 30% opacity mostly around the iris, avoid brightening corners too much because that can look fake
- e. Always hit return before you start a new adjustment



3. Brows

- a. Brush Settings:
- b. Using a small brush with .1 pixel radius brush, no feather, high flow and paint zig-zags to mimic the look of eyebrow hairs
- c. Click the disclosure arrow up and bring down the amount of effect applied. Disclosure arrow is the small black downward facing arrow in upper right corner.



Everyday Portrait Retouching in Lightroom

With KRISTINA SHERK

notes



- d. If using a mouse, use a larger brush with more feather and low flow with broad strokes to overall shape the eyebrows

Skin

1. Skin Smoothing

- a. The way you need to smooth skin is different based on the color of skin
- b. Skin High Light - brush settings:
- c. Keep overlay visible while painting in this effect so you can avoid areas where you don't want the effect showing



- d. Avoid areas near high contrast - near hair, eyebrows; telltale sign of too much retouching when creases are super smooth
- e. If you see a spinning beach ball (computer slowing down) clear the history
 - i. Localized adjustment brushes are nondestructive, so if you clear the history it will not flatten the image but it will give more processing power
- f. Option/Alt key = Erase
- g. If your adjustment makes the skin look too smooth..
 - i. Select the pinpoint and right click to duplicate the mask, then reset the adjustment brush
 - ii. Drag the new pinpoint slightly to the side so you can tell them apart
 - iii. Double click effect button to reset the adjustments
 - iv. Decrease the noise reduction slider to bring back detail and increase the sharpness

Everyday Portrait Retouching in Lightroom

With KRISTINA SHERK

notes

Dodge and Burn

1. Light shaping – great for natural light shots to even out lighting
2. Brightening/dodging areas enhances and brings them closer to camera, darkening/burning pushes areas diminishes and farther away from the camera
3. Dodge (Lighten) and Burn (Darken) presets are already in Lightroom
 - a. Edit dodge preset – increase exposure to 55
 - i. Paint in with low flow
 - ii. Small brush for detail areas, large brush for overall highlighting
 - b. Burning – use preset
 - i. Broad strokes to darken certain areas and shape face
 - ii. Add a little light orange color with 20% saturation to keep color consistent between highlight and shadow areas



Mouth/Teeth

1. Lips
 - a. Easily add color with these steps
 - b. Decrease saturation and add red color (75% saturation) to mimic lipstick
 - c. Brush settings:
 - d. Avoid highlight areas because they would naturally be light, just paint the color around the lip color areas
 - e. Use exposure slider to lighten/darken the lip color
 - f. These steps can be repeated to add color anywhere – eyes, lips, cheeks



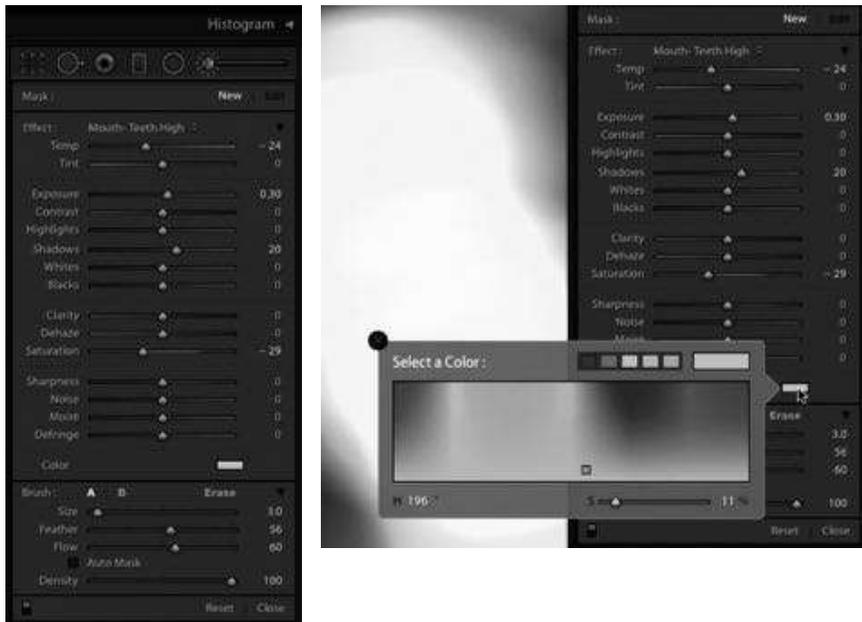
2. Teeth
 - a. Decrease temperature, increase exposure, bring up shadows, decrease saturation, add color overlay
 - b. Brush Settings:
 - c. In this instance, we want to choose the complimentary color to yellow which is blue (11% saturation)

Everyday Portrait Retouching in Lightroom

With KRISTINA SHERK

notes

- d. Brush Settings:
- e. Only time auto-mask is beneficial
 - i. Keep the plus sign on the teeth, don't let it extend onto the gums or they will be included in the mask



- f. Brush Settings:
- g. Click to access the pinpoint, close the disclosure arrow, and decrease the effect of the teeth whitening to make it nice and natural



Men

1. Men especially need to be protected from over smooth skin
2. Use low skin smoothing to protect more of the detail
 - a. Avoid chin and lower jaw if there is a 5 o'clock shadow or any facial hair in general
 - b. Like before, right click and duplicate mask and drag pin a little to the side
 - c. With the second mask still activated, double click effect to reset that tool
 - d. Add a lot of sharpening and decrease noise reduction

Everyday Portrait Retouching in Lightroom

With KRISTINA SHERK

notes



e. Brush Settings:

f. Goal = skin smoothing while protecting the detail of the skin

3. To deal with the 5 o'clock shadow:

a. New adjustment brush - double click on effect to reset all sliders

b. Decrease de-haze slider

- i. Bringing it down will make it hazier
- ii. Will soften the stubble



Everyday Portrait Retouching in Lightroom

With KRISTINA SHERK

notes

Synching Adjustments Over Multiple Images

1. Once you make the desired adjustments on an image, you can sync the adjustment by going to the library module, selecting the images you want to copy the settings to, and selecting "Sync Settings" in the quick develop tab. Make sure the localized adjustment boxes + process version are checked
2. If the face is in a slightly different position in an image, you can click the adjustment pinpoints and drag them into the correct position on the face



notes

Cityscape Master Class

With SERGE RAMELLI



Serge Ramelli

Landscape and Urban Photographer

Serge Ramelli is a landscape and urban photographer with a passion for creating beautiful photos and inspiring others to do the same. He has published multiple coffee table books, over 15 technical books on photography, has pieces being sold in over 85 galleries around the world, and hosts a Lightroom YouTube channel with over 400,000 subscribers.

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

notes

notes

Lightroom and the Cloud: The Lightroom CC Workflow

With ROB SYLVAN



Rob Sylvan

Photographer, Lightroom Educator and Author

I am very fortunate to have been able to carve out a career combining my love of teaching with my enjoyment of photography, which allows me to work from home and get to spend a lot of quality time with my family. As a result I wear the hats of a photographer, an educator, and author depending on the combination of projects I am working on at any given time. I'm also learning how to become a beekeeper, which is absolutely fascinating, gets me outside, and is a hobby that doesn't require electricity or Internet.

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

notes

notes

Black & White & Yesterday

With SERGE RAMELLI



Serge Ramelli

Landscape and Urban Photographer

Serge Ramelli is a landscape and urban photographer with a passion for creating beautiful photos and inspiring others to do the same. He has published multiple coffee table books, over 15 technical books on photography, has pieces being sold in over 85 galleries around the world, and hosts a Lightroom YouTube channel with over 400,000 subscribers.

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

notes

notes

Unlocking the Power of Lightroom Web

With ROB SYLVAN



Rob Sylvan

Photographer, Lightroom Educator and Author

I am very fortunate to have been able to carve out a career combining my love of teaching with my enjoyment of photography, which allows me to work from home and get to spend a lot of quality time with my family. As a result I wear the hats of a photographer, an educator, and author depending on the combination of projects I am working on at any given time. I'm also learning how to become a beekeeper, which is absolutely fascinating, gets me outside, and is a hobby that doesn't require electricity or Internet.

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

notes

notes
