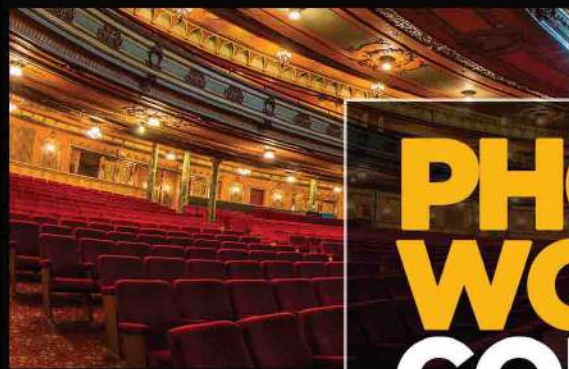


DAY 3 | SATURDAY, JUNE 2ND



PHOTOSHOP WORLD 2018 CONFERENCE WORKBOOK

MAY 31 - JUNE 2 | ORLANDO



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Photoshop Power Hour

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.

In this class, I'll be taking you through lots of techniques that take just a few steps to complete but can have a huge impact on your retouching results in Photoshop.

Now one of the techniques I'll be covering with you involves Content Aware.

Without a doubt, Content Aware has been one of the best additions to Photoshop in the past few years. Sure it has its limitations but that's the same for everything in Photoshop which is why it's always good to know lots of techniques for doing the same or similar thing because there's no single technique that works on every picture.

So on that note, in this tutorial, I'm going to show you how you can trick content aware into giving you the best possible results in situations where ordinarily it wouldn't be able.

In this example, let's just say that we need to remove this guy (Figure 1) from the group because he's since moved on and no longer works for the company.



1

notes

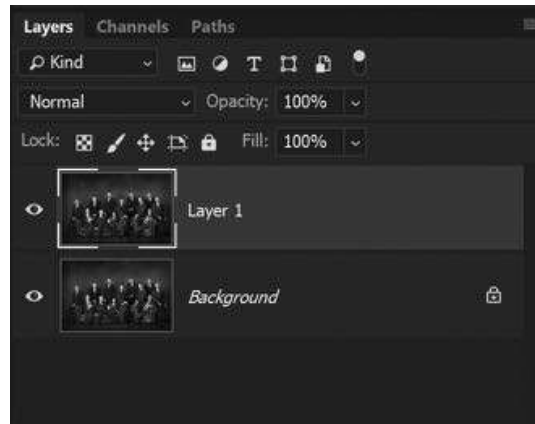
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notes

Step 1

Let's start by first of all by duplicating the Background Layer. Do this by clicking and dragging the layer onto the New Layer icon or simply pressing the CTRL (PC) or Command (Mac) key and the letter J on the key-board (Figure 2)



2

Step 2

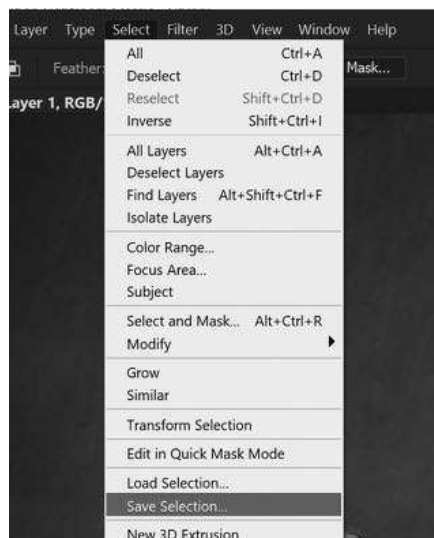
Now that we have created a duplicate of the original picture, make a selection of the male we want to remove from the group using a combination of the Quick Selection Tool and the Lasso Tool as in Figure 3



3

Step 3

Now at this point let's just try using Content Aware to see what result it would give us and then we can look at how to improve it. So with the selection active i.e., you can see the marching ants, let's save it for using later on too. Go to Select > Save Selection (Figure 4) and in the dialog box name the selection "male" and click OK.



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Now go to Edit > Fill > Content Aware and click OK

As you can see (Figure 5), Photoshop hasn't done that good a job as it's dragged in areas of the picture and used them to try and cover over the male. We can't blame it because Photoshop doesn't really know what it can and can't use, so this is where the trick comes into it.



5

Step 4:

Go back a few steps using File > Undo until you get to the stage where you can see the visible selection of the male as in Step 2.

Now, choose the Lasso Tool and with the Shift key held down to add to the selection as in Figure 6. This is what we are telling Photoshop it can use with Content Aware.



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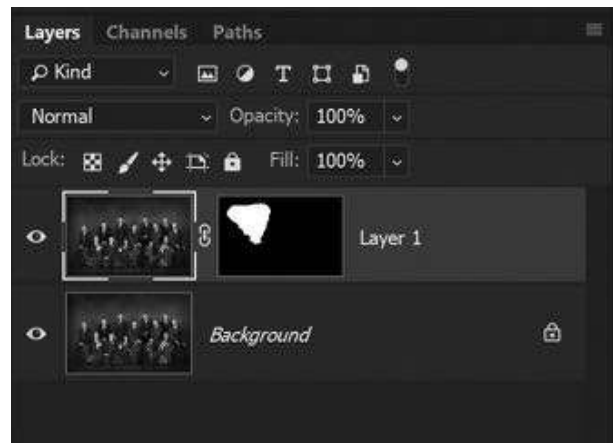
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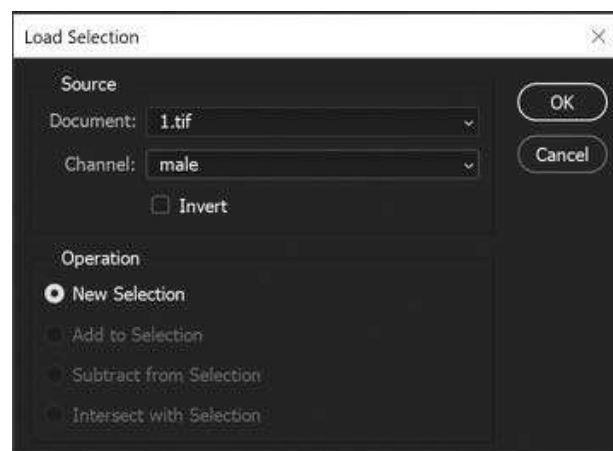
Step 5:

With the marching ants still visible, click to add a Layer Mask and then in the layers panel click onto the thumbnail of the group (Figure 7)



7

Now go to Select > Load Selection and from the Channel menu choose the one we named "male" and click OK (Figure 8)

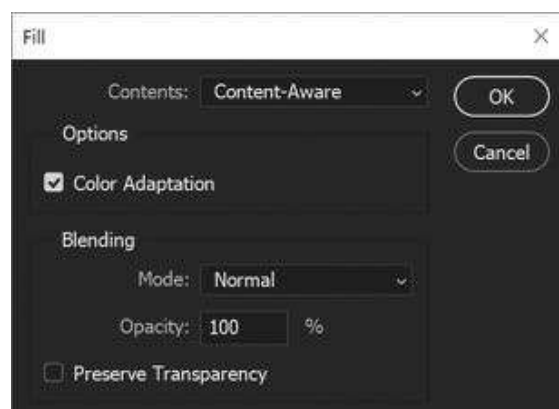


8

Step 6:

Now with the marching ants visible around the male we wish to remove from the group let's give Content Aware another go.

Go to Edit > Fill and from the contents drop-down menu choose Content Aware and click OK (Figure 9)



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Step 7:

Now you can see that Content Aware has given us a much-improved result (Figure 10) because by using the layer mask we have restricted what Photoshop could use of the picture to cover over the male i.e. the black areas of the mask are what Photoshop cannot use.



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Step 8:

All that's left to do now is tidy up the edges of the area where the male was removed from and we can do that very quickly using something like the Clone Stamp (Figure 11)



11

notes

Tricks and Fixes to Make Photoshop Fun

With RICK SAMMON



Rick Sammon

Photographer, Educator and Author

Rick Sammon, a Canon Explorer of Light, has published 36 paper books, including *Secrets of HDR Photography*, *Exploring the Light*, and *Digital Photography Secrets*. Rick also has three apps on the iTunes store: *Rick Sammon's 24/7 Photo Buffet* - an e-book that offers 24/7 access to Rick's best photo tips, tricks and techniques. *Rick Sammon's Social Media Marketing for Photographers*, a series of Quick Time movies that features Rick's tips on Social Media. *Rick Sammon's Life Lessons We Can Learn From Mother Nature*, a collection of Rick's favorite wildlife photographs accompanied by inspirational quotes. Mini-lessons on wildlife photography are also included, as well as quick Photoshop tips. Rick's book, *Flying Flowers* won the coveted Golden Light Award, and his book *Hide and See Under the Sea* won the Ben Franklin Award. Rick, who has photographed in almost 100 countries around the world, gives more than two-dozen photography workshops (including private workshops) and presentations around the world each year. Rick co-founded the Digital Photography Experience (www.dpexperience.com) with Juan Pons. DPE is on-line digital photography learning center that offers podcasts and articles - and more! Rick, who has been nominated for the Photoshop Hall of Fame, is considered one of today's top digital -imaging experts, cutting through lots of Photoshop "speak," making it fun, easy and rewarding to work and play in the digital darkroom. When asked about his photo specialty, Rick says, "My specialty is not specializing." See www.ricksammon.info and www.dpexperience.com for more information.



notes

Hey! I hope you can attend this class at PSW 2018! We'll have a lot of fun - which is why we all got into photography and Photoshop in the first place. Right?

Tricks and Fixes to Make Photoshop Fun

With RICK SAMMON

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In this article I will share with you a just a few of techniques I will demonstrate in the class. Here goes!

Steampunk Shoot – Adding Light Rays

The image that opens this article was actually rather easy to create – one I got down the lighting, which is the key to a good portrait. Here’s how I did it.



I set up a steampunk “studio” in my office.

The wall is 13-feet long, but you don’t need a wall that size to set up a studio. My steampunk background is only six-feet wide. The cloth background is attached to the wall with pushpins for easy setup and takedown.



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After opening my file in Photoshop, I applied a light ray filter in Alien Skin's Exposure plug-in. What's cool about this effect is that you can control the intensity and width between the light rays. So with a few clicks of your mouse or stylus, and a few slider adjustments, you have a cool shot.



My final image was in color, but shown here in black-and-white in this book.

Speaking of black-and-white, the effect is also available for black-and-white images, as illustrated here from one of my photographs from China. Here you see I added what are sometimes called "god rays" to my image.



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Here's a screen grab that shows just some of the creative options that are available in Exposure. In addition to adding the light rays, I increased the contrast of the image.



Here's my original China image. As you can see, the image is flat due to the flat lighting, created by the overcast sky.



Here's one of my favorite images from a workshop that I lead to remote China. Notice that it looks as though it is a 16x9 image, like the HD format.



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Here is the original dull and flat file. Another overcast day.



My first correction was to boost the contrast, saturation, and sharpness.



My final step was to go to Image Size and uncheck the Constrain Aspect Ratio lock. I simply increased the Width to stretch the image into a wider image. Increasing the Width even more would have created an image that looked like a panorama.



This Girl is on Fire – Use the Flame & Lens Flare Filter for a Hot Shot

Talk about hot shots and cool shots. In Photoshop, you can create both when using the Flame filter and Lens Flare filter. For added fun, you can add a drop shadow. Here's how!



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But first, here's a behind-the-scenes shot my wife Susan took of me during the photo shoot of my model, Minyoung. I took the shot in my den using my Canon EOS M5, a Westcott black background and two Canon Speedlites in

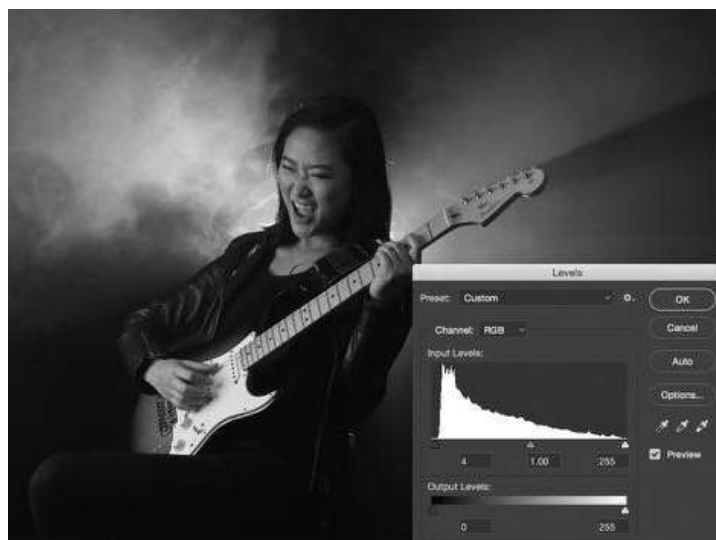


Westcott Apollo softboxes. I share this info and photo with you to illustrate that you don't need a ton of equipment and a pro studio to get a pro quality shot.

Here's my straight-out-of-the camera shot. One speedlite was placed to my left and the other was placed directly behind Minyoung. I used a smoke machine to add the smoke to the photograph.



As always, as a first step in my image processing, I check the Levels (Image > Adjustment > Levels). Levels shows that my blacks were not truly black, so I moved the triangle slider inside the "mountain" range.



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Now it was time to add the Flame effect. I wanted to create the effect that Minyoung was smokin' a guitar solo!

I selected the Pen tool from the Tool Bar and selected the Freeform Pen tool – and then drew a path over the top of the neck of the guitar – shown by the very small squares and line on the top of the neck (which may be hard to see in this illustration). You must make a Path first. If you don't, you will get the warning: You must select a path first to use this filter.



Next, I went to Filter > Render > Flame. In the Flame filter window, you have several options for creating a cool custom flame. My suggestion is to play around with these options to create an effect that you think looks best. My settings are shown in this screenshot.



Here's how my Flame filter looked when applied to my image.

Then I had the idea to create an image that looks as though it was

taken on a stage – with cool stage lighting.

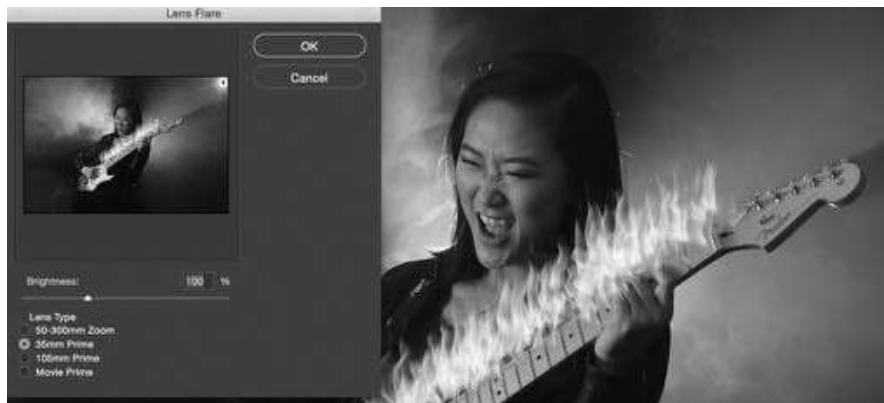
To create that effect, I used the Lens Flare filter: Filter > Lens Flare.



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In the Lens Flare filter window, you have several options for the type of flare caused by using different lenses. You can also control the placement of the filter and its brightness. My settings are shown in this screen grab. Here, too, I suggest



experimenting with different setting to create your own creative effect. Here's the result of applying the Lens Flare filter along with the flame filter.

Then I had the idea to make a CD cover. I selected the Type tool from the Tool bar and added some fun type. Once again, experiment with different fonts and the placement of your text. Different fonts and the placement of the text can have a big impact on an image. My font was Apple Chancery. Using the Move tool, I placed the text in the desired position.



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To make the image stand out on a web page, and on the page of this book and in my presentation here at PSW, I wanted to add a Drop Shadow. The first step is to duplicate the Layer: Layer > Duplicate Layer.

The next step is to create the canvas size: Image > Canvas Size. The exact size is not that important, because you can crop later. Just select a size that is an inch or two more on all sides (click on the center box if it not selected).



At this point you image shows up with a white around it – if have white as your background color. Now go to Layer > Layer Style and select Drop Shadow. In the Layer Style window, you have lots of options for creating different kinds of shadows. Here, yes my friends, once again, I suggest experimenting with the options for creating the your custom shadow. This screen grab shows my settings.

As final step, I wanted to add a black border to my image – to make it stand out on a white page. I first Selected All and then went to Edit > Stroke to select the size of my border and color. Yes: experiment.



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Here's the result of all that fun playing in Photoshop! More fun is ahead in the next example.



Eye to Eye with the Killing Machine - Convert for Smart Filters

If you have never used Convert to Smart Filters (Filter > Convert for Smart Filter) in Photoshop, you are missing out on a way-cool feature in Photoshop CC. Here's quick look at this cool feature, which I applied to one of my favorite wildlife photographs. I'll also include some background info, which helps to tell the story of the image.

Location: Maasai Mara, Kenya

Goal: Make a dramatic portrait of this leopard in which the focus is on the animal's eyes.



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Thought process: Photographically, shoot from a low eye-to-eye position so the viewer feels as though the big cat is looking right at him or her. In Photoshop, use Convert for Smart Filters and Unsharp Mask to sharpen only the animal's face.

Behind-the-scenes story

"We call him the 'killing machine' around the camp." That's what our guide, Simon Sitenei, told us when we spotted this leopard. "It seems as though he kills for fun," he said." Most big cats only hunt and kill when they need for food. The 'killing machine' kills more than he can eat, maybe three wildebeests a day – and hangs them in a tree. I have never seen anything like that is all my years of being a guide."



During the next 20 minutes or so I took 120 photographs of the "killing machine," getting down as low as possible in our safari vehicle for the best eye-to-eye contact. Then this magnificent animal walked off for perhaps another "kill."

My Favorite Shot

The un-cropped photograph on the right is my favorite original image because I like the big cat's direct eye contact. Wildlife photographers don't often get a shot like this. So yes, it's another dumb luck shot.



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I know the animal's legs are cropped off in my favorite shot, but when I saw the big cat looking directly at me, I lifted my camera and shot. Fast! I did not want to miss that close encounter with a wild animal.

Image Processing Technique

Convert for Smart Filters and Unsharp Mask (Filter > Convert for Smart Filters > Unsharp Mask) is the only sharpening technique I use – because it allows for selective and precise sharpening in Photoshop. My goal here was to only sharpen the animal's face, so he stood out more in the frame. What's more, sharpening the background would have increased the noise in the background, because noise shows up in dark areas (and out of focus area) more so than in light areas of an image.

Sure, you can sharpen in Lightroom (discussed at the end of this article), but it's not as precise.

Using Convert for Smart Filter allows you to apply a filter (even a plug-in, as illustrated by the ice image in this chapter) like an adjustment layer, as mentioned in the previous chapter.

Here's the Convert for Smart Filter technique I used to selectively sharpen my image:

- Opened my image in Photoshop;
- Went to Filter > Convert for Smart Filter.
- Selected Unsharp Mask.



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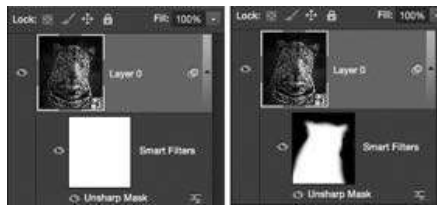
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When you are using this Convert for Smart filter technique, you will notice a small icon (circled in this screen grab), in the image area in the Layers palette. Make your sharpening adjustments (or other adjustments) and then click OK.

As a FYI, I leave my Radius and Threshold set at 2, and I usually don't sharpen more than 60%.

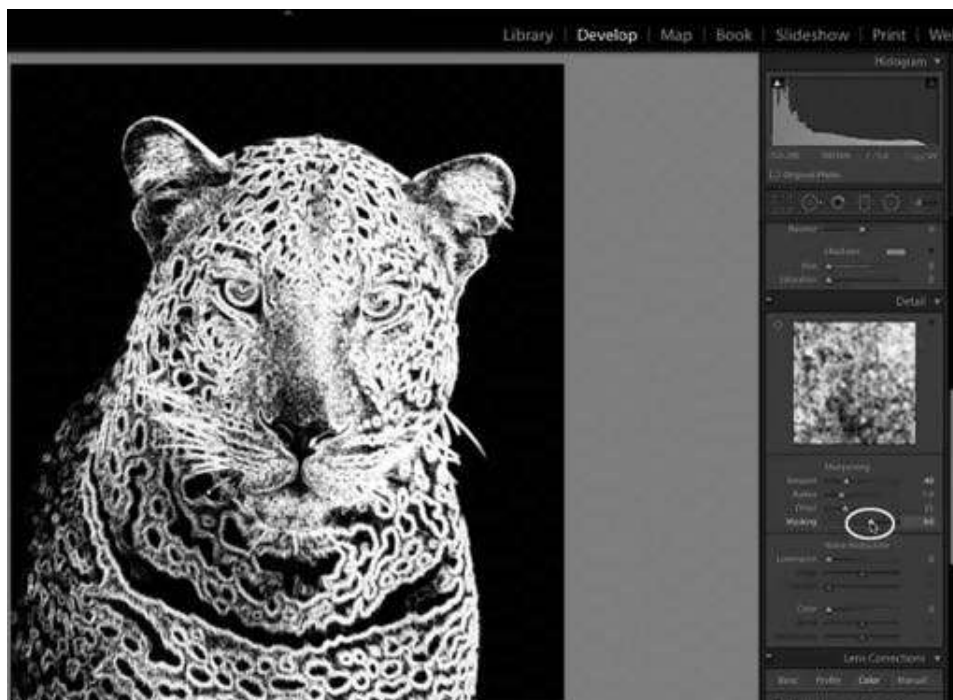
Now comes the selective sharpening technique – because at this point the entire image is sharpened. In the Tool Bar, set the Foreground Color to black – because black masks out (hides) areas of an image. Select a soft brush in the Tool Bar. Now, paint out (mask out) the areas of the image you do not want sharpened.



This before-and-after pair of screen grabs shows no masking (on the left) and the result of my masking (on the right).

If you make a mistake (and this is a big benefit to using this technique), you can hit the X key (turning the foreground color to white) on your keyboard and paint back (undo) the masked out effect, sharpening in this case.

To get back to the original masking out phase, hit the X key again. You can hit the X key as many times as you like to achieve the desired effect.



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Sharpening in Lightroom

When working in Lightroom, you can do somewhat of selective sharpening. While holding down the Option Key (Mac) and Alt Key (PC) while adjusting the Masking, you will see that Lightroom finds the edges of a subject and sharpens those edges – as illustrate in this Lightroom screen grab. In many cases, it works well. But for total control over every pixel, I recommend sharpening in Photoshop using the aforementioned techniques.

I hope you have enjoyed this article and will come this class, and my other classes here at PSW 2018 in Orlando. Again, I will be sharing other examples of how you can have fun in Photoshop during the class.

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

Complete Photographer's Guide to Photoshop!

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.

In this session, we're going to go through a number of techniques that I use on a regular basis to take my pictures from out of the camera to print ready.

Obviously, by the very nature of what Photoshop is, there are seemingly countless ways to do the same task so what I always tell people is that "there is no such thing as a right or wrong way of doing something; there are simply good and bad results."

So, let's dive in and go through some of my favourite and most commonly used techniques...

Skin Smoothing

I think it's fair to say that when it comes to retouching techniques there is a seemingly endless number of ways to smooth skin. From blurring techniques to third-party plugins, all of them will produce different results. However, when it comes to portrait retouching the goal should be to show smooth skin that retains a level of texture and ultimately looks realistic.

In this tutorial, I want to take you through a technique that I turn to again and again because it helps me achieve exactly that. It maintains texture and looks realistic, and I have total control over how much of the effect I wish to apply depending on the subject.

Step 1:

Open your image in Photoshop and create a duplicate layer by going to *Layer > New > Layer via Copy*, or by using the keyboard shortcut **Command + J** (Mac) or **CTRL + J** (PC). Rename the duplicate layer "smooth skin" (Figure 1). We do this so our original is safe but also, as you'll see later, so we can use it to control exactly how smooth we want the skin to be.



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Step 2:

With the smooth skin layer selected in the Layers panel change the Blend Mode to Vivid Light (Figure 2). This will create what looks like a very high-contrast version of our picture. Next, go to *Image > Adjustments > Invert* (Figure 3) or simply use the keyboard shortcut Command + I (Mac) or CTRL + I (PC).



2



3

Step 3:

Go to *Filter > Other > High Pass*. For a high-resolution picture a Radius of around 20 Pixels will be perfect (Figure 4). For a lower-resolution image you'll need to input a lower amount. Now we need to add a small amount of blur, so go to *Filter > Blur > Gaussian Blur* and for a high-resolution image a Radius of around 3 Pixels is all we need (Figure 5).



4



5

Step 4:

The actual smoothing has now been applied; however, at this stage, our picture doesn't look quite right and we've lost the highlights and blacks in the important areas (Figure 6). So the next step is to click on the fx icon at the bottom of the Layers panel and choose Blending Options from the popup menu (Figure 7).

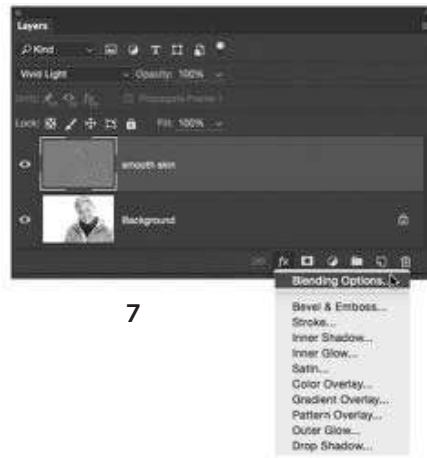


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Within the Blending Options is the Blend If sliders, which we can use to make the image look more normal while retaining the smoothness we have applied. First, we'll use the top Blend If slider labeled "This Layer." Hold down the Option key (Mac) or Alt key (PC) and click on the black marker at the far left to split the marker in half. Drag one half of the marker to the right until you get a reading of approximately 0/200 (Figure 8).



Step 5:

The previous step brought back some of the lighter parts of the image so now we need to bring back the darker areas, particularly the areas around the eyes, nose, and mouth.

Hold down the Option key (Mac) or Alt key (PC) and click on the white marker at the far right to split it in half. Drag it to the left until you get a reading of approximately 60/255 (Figure 9).



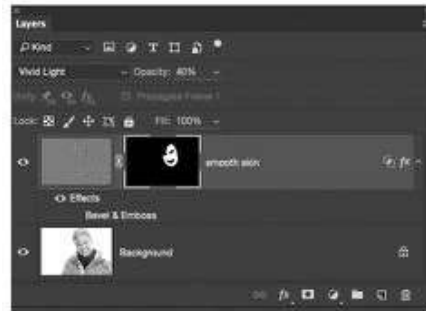
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Step 6:

At this stage, we've applied smoothing to our entire picture including our subject's hair, and teeth, and the background. The softening is actually a little too much, so we need to restrict where the effect is applied and reduce it to the desired amount. To do this, simply hold down the Option key (Mac) or Alt key (PC) and click on the Layer Mask icon at the bottom of the Layers panel. This hides the smoothing. With a soft white brush at 100% Opacity, paint the effect back in over the skin then lower the Opacity of the layer to around 40% (Figure 10).



10

Step 7:

We've now given our subject smooth skin and maintained a realistic amount of detail and texture. We could stop at this point and carry on retouching other areas; however, I find that adding in a touch more contrast at this stage finishes the smoothing effect quite nicely. I do this by creating a merged layer at the top of the layer stack. Go to *Select > All*, then *Edit > Copy Merged*, then *Edit > Paste*, and finally *Filter > Sharpen > Unsharp Mask*. An Amount of 10%, Radius of 10, and Threshold of 0 works just fine (Figure 11).



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Before



After

Compositing: Don't Get Stuck, Get Creating

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.

Compositing, or combining images together to make one final picture, is what I was doing a lot of when I first started out in this creative industry; so much fun to be had placing friends in different locations, swapping heads, and so on...

Solely creating composites isn't something I do quite as much now as when I started out; I do still make the occasional picture for myself, however, the skills I learned and still practice from the days when I was compositing come in handy more than I ever expected.

In this class, I'll be taking you through some techniques for creating both fully composited images and also techniques for use in traditional pictures, for example...

notes



Group Photograph

So, starting out with a rather boring picture let's go through some compositing techniques to turn this group photo into something much more exciting.

Compositing: Don't Get Stuck, Get Creating

With GLYN DEWIS

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Step 1:

With the Quick Selection Tool (**W**), click and drag across the back wall to select it. Hold down the Option key (Mac) or Alt key (PC) and drag over areas you want to remove the selection but make sure to include all the bits of the back wall in the gaps by the subjects' legs, arms, etc. (Figure 1).

Step 2:

Go to *Select > Inverse* so that the group of people is now selected and then click on Select and Mask at the top of the screen (Figure 2).



2

In the Properties, choose a view you prefer (I tend to choose On White; Figure 3) and then use the Refine Edge Brush Tool (Figure 4) to brush along the subjects' hair so that Photoshop can pick up any of the fine hairs missed by the Quick Selection Tool.



3



4

Compositing: Don't Get Stuck, Get Creating

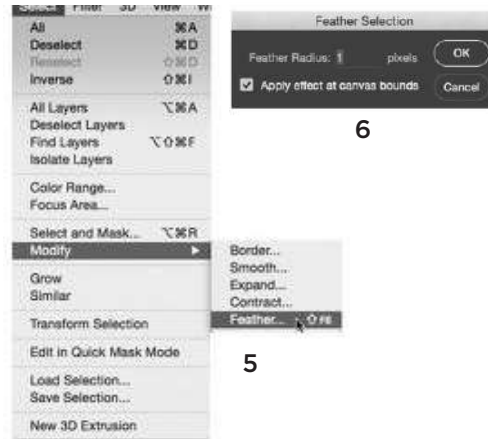
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In the Output options, choose Selection and then click OK to go back to Photoshop. Go to *Select > Modify > Feather* (Figure 5), add in a Feather Radius of 1 pixel (Figure 6), and click OK.

Step 3:

Making the selection has taken quite a bit of effort and we'll also need to use it in a bit, so we'll save it. Go to *Select > Save Selection* and in the Save Selection properties name the selection "Group Selection" and click OK.



5

Step 4:

With the selection active, go to *Select > Inverse* so that the back wall is selected again and then click to add a Levels adjustment layer. In the Levels adjustment properties click and drag the White Output Levels marker to the left until it reads 125 (Figure 7). Rename this Levels adjustment layer "Gray Wall."



7

This has turned the back wall gray (Figure 8), which is kind of what it would have looked like if we had been able to put up gray, seamless paper behind the subjects.



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Compositing: Don't Get Stuck, Get Creating

With GLYN DEWIS

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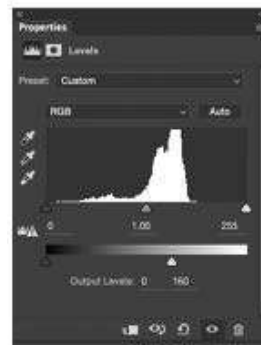
Step 5:

Now we need to darken the floor. Click on the “Clean Up” layer in the Layers panel and use the Quick Selection Tool (**W**) to drag out a selection of the floor area (Figure 9).



9

With the selection active, click to add a Levels adjustment layer. In the properties, click and drag the White Output Levels marker to 160 (Figure 10). Rename this Levels adjustment layer “Gray Floor.”



10



Before

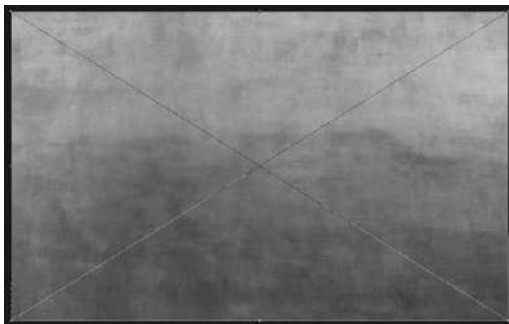
Compositing: Don't Get Stuck, Get Creating

With GLYN DEWIS

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After

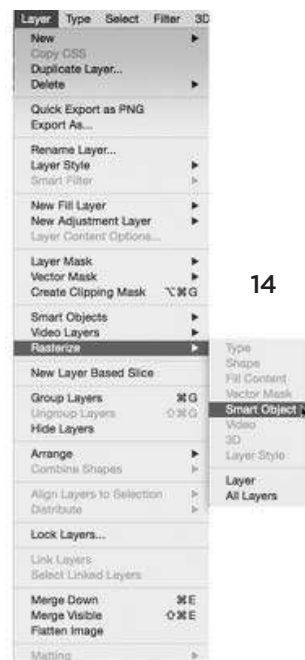


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Step 6:

Click on the “Gray Wall” layer in the Layers panel, then go to *File > Place Embedded* (*File > Place* in earlier versions of Photoshop), and add in the texture file, and click OK. This places the texture directly into our working document (Figure 13). Press Return (Mac) or Enter (PC) to set it into place and remove the transform handles.

Next, we need to remove the color from the texture but to do so we need to turn the texture layer into a regular layer. Go to *Layer > Rasterize > Smart Object* (Figure 14) and then to *Image > Adjustments > Desaturate* (Figure 15).

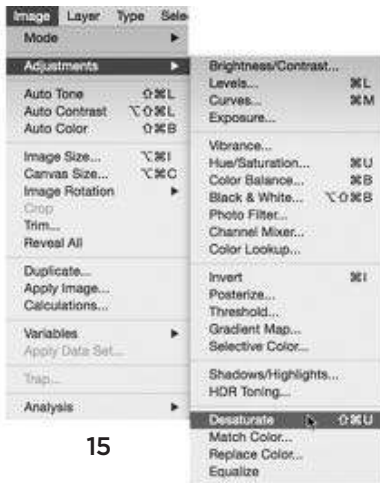


14

Compositing: Don't Get Stuck, Get Creating

With GLYN DEWIS

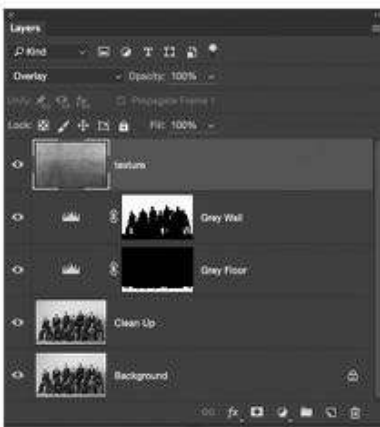
notes



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Step 7:

Now change the Blend Mode of the texture layer to Overlay (Figure 16). Then go to *Select > Load Selection*, and in the Load Selection properties, choose Group Selection (which we created earlier) from the Channel drop-down menu (Figure 17) and click OK.



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17

With the Group Selection active, hold down the Option key (Mac) or Alt key (PC) and click to add a Layer Mask. This automatically adds a black layer mask (Figure 18) that hides the texture effect on the people, furniture, and floor and leaves it visible on the back wall (Figure 19).



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Compositing: Don't Get Stuck, Get Creating

With GLYN DEWIS

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Step 8:

Next, we'll add in the wooden floor. Go to *File > Place Embedded* (*File > Place* in earlier versions of Photoshop), navigate to the *wooden_floor.jpg* file (downloaded from the book's website), and click OK. Hold down the Shift key and use the Move Tool (V) to drag the wooden floor down so that the top of it lines up with the bottom of the back wall (Figure 20).



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Press Return (Mac) or Enter (PC), then go to *Edit > Transform > Perspective*. Click on the bottom-left transform handle and drag out to the left to give the wooden floor the correct perspective (Figure 21).



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Go to *Edit > Transform > Scale*, click on the bottom-middle transform handle, and drag up toward the bottom of the picture (Figure 22). Press Return (Mac) or Enter (PC).



22

Step 9:

Change the Blend Mode of the wooden floor layer to Overlay and then click to add a Layer Mask. With a round, soft-edged brush (about 30%



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Hardness) and a black foreground color, paint to remove the floor from the subjects' shoes, clothing, and the furniture (Figure 23).

Compositing: Don't Get Stuck, Get Creating

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Step 10:

Click on the Gray Wall layer and double-click on the Levels adjustment thumbnail to open the properties. Drag the White Output Levels marker over to the left until it reads 100 (Figure 24) to darken the back wall.



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Compositing Techniques

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



As a working commercial photographer I am often in a situation where a client may require a certain feel or mood to an image that means it needs to have a 'look' that may involve the need to create a composite image so that I can fully control the background or environment. It's also common that the 'look' that we are seeking for the scene that the image will be shot in just does not exist in real life or the budget will not allow us to travel to wherever that might be. It is also very common as a transport photographer that what we often shoot can not be taken to location, this is perhaps purely down to time and logistics or may well be because of other reasons, either way the need to use composites in my work is often based around the 'need,' rather than the wish to do so. My own personal feelings are that when its possible to actually shoot the object in the desired scene then that is always my preference.

Compositing Techniques

With TIM WALLACE

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This class will look at some composites and take you behind the scenes of the elements that make up that, a deconstruction of a completed piece of work back to its origins with all the paths along the way. As this is very much a 'live' class looking through completed work it is not really possible to give you comprehensive notes on each one step by step and to some degree the main points being looked at here for me are to display the 'mindset' and approach to making a composite. It is very important that when you start to look at making these composites that you learn to plan out what you want to do before you even start shooting any frames. By doing this properly we can plan out exactly what we need to shoot, how we need to shoot that and where that will fit into our final piece of work correctly.

One really good example of that is my constant need as a transport photographer to have a firm grasp on both distance and perspective when I shoot so that my elements can blend together in the best way possible. This is something that I will talk through a little during the class and how I manage those factors.



There are, however, a few things that I feel are really important to get to grips with when looking at just about any composite so we will be concentrating on these in our class together.

- Perspective of the image elements
- Colour matching of subject to the background
- Contrast matching of the subject to the background
- Shadow creation
- Creating light effects such as sun warmth or light rays

Compositing Techniques

With TIM WALLACE

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We will be talking through these in class but let's have a look at one of these now in this workbook now so that you can get a taste of what I am talking about in class.

Colour matching your elements.

If we look at a basic setup for a composite being that we shoot a background and then shoot our subject separately seeking to blend those two items together we will note that often it is the case that the two elements have a slightly different colour balance to them, or indeed a slightly different colour cast. The cast may well be a by-product of the surrounding light or background of the main subject that we shot, regardless of the reason this is something that we can work on to improve with a very simple technique that can be seen below that I will take you through step by step. It is very simple but also very very effective.



In the image above we have a plane that is sat on a runway. When the plane was shot for the client it had to be shot in the UK away from the runway in a safe area with no disturbance so that I could shoot and light the plane in several different positions over the course of about four hours. The client wanted the final images to be with the plane seated on the runway, however, they wanted the runway to have the feel of being in the far east and clean of any clutter such as building and such like. This meant that I had to use different backgrounds to 'create' the scene that the plane images would finally be placed into these backgrounds that are used for this purpose are often referred to as 'backplates.'

Compositing Techniques

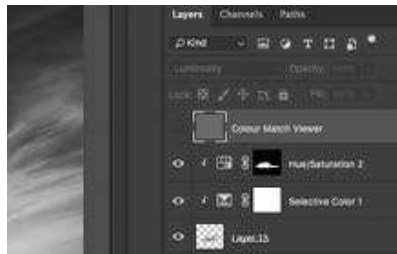
With TIM WALLACE

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You can see with the image above that the layers panel is showing a few little tweaks and adjustments as the elements are all brought together but the one that is important to note here for this run through on 'Colour Matching' is the very top layer that reads 'Colour Match Viewer'. This layer is the one that you will create that will help you see the actual difference in the colours of your elements and help you to blend those together so that they look like they were all shot in the same scene.

So lets start...

Firstly you will need to create a new layer and add that to the very top of your layer stack. This layer will be stand-alone and will not be connected to any other layer directly beneath it so that it takes on the values of all the layers beneath. Let me show what I mean by that.



So let's start by making the new layer.

MENU - LAYER > NEW LAYER

We will then give this layer a name, here I have called it Colour Match Viewer, that's colour with the British spelling :)

I have then selected the options to have the blending mode set to 'Soft Light' and ticked the option at the very bottom of that pop up window to 'Fill with Soft-neutral color (50% gray)'.

Once you have done this just click ok and that layer will appear at the top of your stack.

We now need to change the blending mode of that, but hey I hear you shout! Why not just set the right blending mode when we created it? Well the reason is simply that we are going to choose 'Luminosity' and under that option we wouldn't have been able to set the 50% gray fill and we need that.

So with your layer selected now go to blend modes and change that to 'Luminosity'. Woowow - it all got a bit funky on the image!

Now it's hard to see clearly in a black and white printed workbook while you sip on your skinny latte but what you are looking at below is a view that will indicate to you the colour tones and hues of all the elements in your image. We will be able to see this much clearer in class live when we do this.

Compositing Techniques

With TIM WALLACE

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So what do we do with this now?

Well now the magic happens, because what we can now do is start to make adjustments to our colour tones in our image elements individually and by using the layer filter to view through we will be able to see much more accurately which colour tones are out of whack with others and therefore make some local layer adjustments on them.

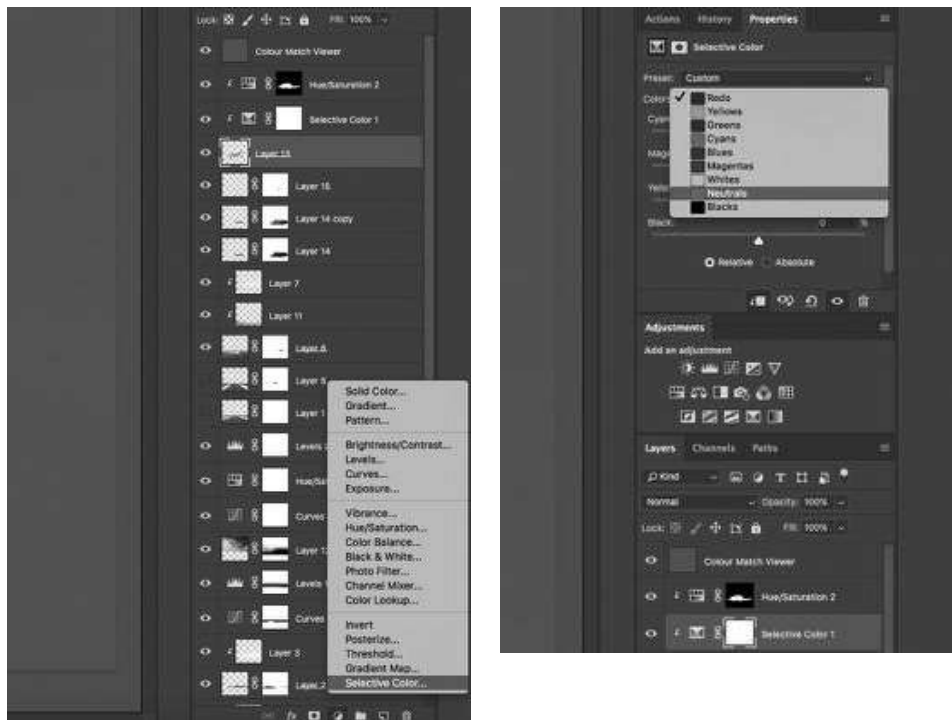
So we might look at the aircraft and note that its mid tones seem to have a lot more 'blue' in them than the surrounding background midtones, so we can start to make adjustments by selecting the aircraft layer as in the image below and then opting to do adjustment on that using 'selective color' as shown below. Be sure to opt for this adjustment from the little icons at the very bottom of your panel on the right hand side as shown here.

NOTE – You need to make sure that your selective color adjustment layer has that little down arrow showing on it to the left, this means that it is only going to affect the layer that its connected to directly underneath it. If it has not got this then start again by making sure that you click on the layer that you want to apply the adjustment to first 'and then' click on the adjustment icon at the bottom. You can also link unconnected layers with the arrow by having the adjustment layer directly placed above the layer that you want to impact on and then with your cursor between the two layers hold your 'ALT KEY' down for mac and click, you will then see the arrow appear connecting those together.

Compositing Techniques

With TIM WALLACE

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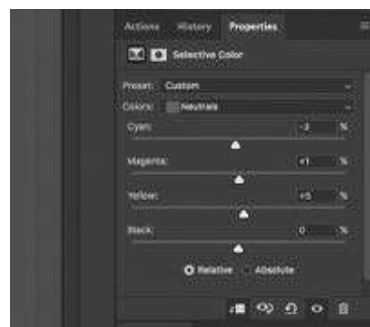


Once you have done this you will get the 'selective color' panel display as seen here below. This panel lets us adjust lots of the colour groups from red through to magenta but also shows us whites, blacks, and NEUTRALS, and it is here where we are going to start.

With our NEUTRALS active you can start to move the sliders for the colour groups below, Cyan, Magenta, Yellow and the last one showing is Black.

Now as we said earlier the aircraft had what appeared to be a bit more 'blue' than the background it was placed into, so let's start there and move the CYAN adjustments down a little. Please note that this is an example of how I do this and the theory behind how it works so these are all just example settings. When you do this my best advice is to make little adjustments and you will see the colour tones start to even out and blend through that layer filter we put into place at the top of the stack.

You can also click that on and off so that you can see the image normally in colour and see what effect that your changes are having. Start with the neutrals first and then the whites, you can opt to impact on individual colours like red or blue too if you wish and lastly there is the black option. We will be discussing and doing a demo of this live in the class.



Compositing Techniques

With TIM WALLACE

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International Commercial Advertising Photographer
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Twitter - @Ambient_life

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Luminar 2018: Filling the Void of Nik

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.

The art of photography in the digital age requires us to understand the marriage of pixels and light. We are still writing with light, the meaning of the word photograph but how we write with light has been rewritten! We are still faced with the question, "Which came first, the pixel or the chicken?" We need to understand what the digital darkroom can do to finish our story when we go click on the camera. We also need to understand what we were doing at the camera when we go into the digital darkroom and click again. And in this whole process, I feel it's essential we're right back out clicking at the camera and not at the computer to grow our photography. Phew ... that's a lot of clicking to grow as photographers!

For over a decade we counted on Nik to eliminate a bunch of those clicks. It provided us with a suite of plugins that we could conjure up at the camera to previsualize our final photograph, which would be completed in a heartbeat with a click at the computer. With Nik fading from our digital darkroom, Luminar 2018 has more than filled the void! And at the same time, Luminar 2018 has brought some new tools to the digital darkroom, permitting us to expand our photography, visual storytelling and more importantly, time back out shooting. Let's dive in to see how we can use the power of the computer, both camera and computer with Luminar 2018 to tell our stories.

My Starting Point

This is important because we don't all start at the same point. Mine is at the camera where care is taken for all aspects of the photo making process. This includes lens, exposure, ISO, Picture Control Setting (also known as a Tone Curve), everything that assures me of the quality that my clients and I require. This includes that the cropping is done all in camera! All of this information is carefully contained within the Raw file and its accompanying Instruction Set, which brings it all to life in post.

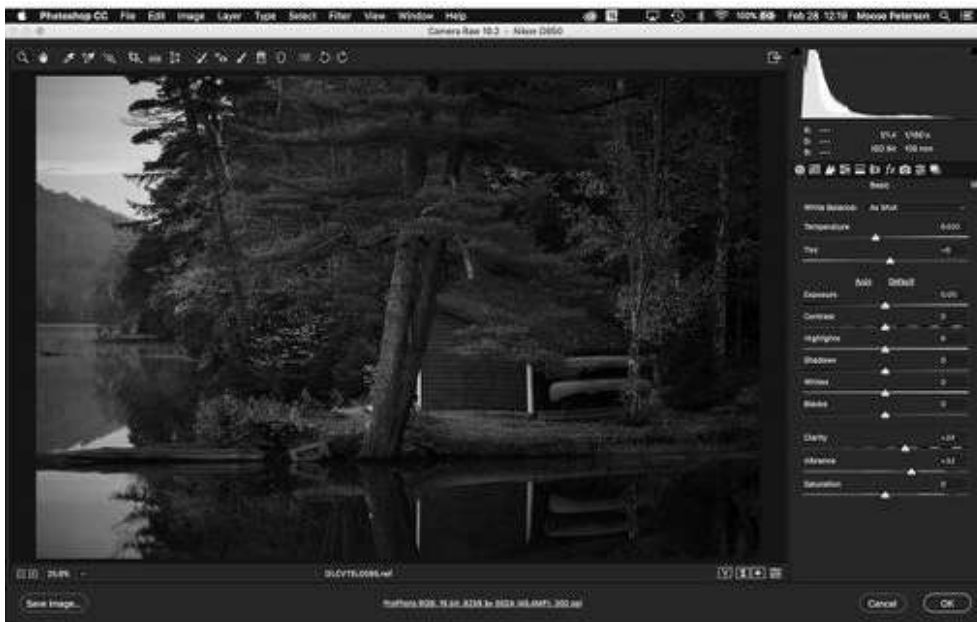
notes

Luminar 2018: Filling the Void of Nik

With MOOSE PETERSON

notes

My preferred method of processing my Raw files (Nefs) is in Adobe Camera Raw (ACR). There are hundreds of reasons for this, I'm going to explain many of them now. It starts with my main tenant when in the digital darkroom. I'm looking for three things in my processing, the same three that I've had since my first digital image: speed, quality, and flexibility. To see what I'm talking about, let's dive into ACR for a moment. When I took



this photo of the boathouse on Echo Lake, Maine, I knew exactly what I wanted to do with it in ACR. That permitted me to arrange the elements in the frame to use the available light and color to move your eye around in the frame. In ACR the first thing I did was click on my Standard Preset that I created for the Nikon D850 (YouTube Video <http://bit.ly/2HSExnH> has how to create your preset). This brought me back visually in ACR to what I captured at the camera. Then thinking about the subject, what I thought about the subject and the background

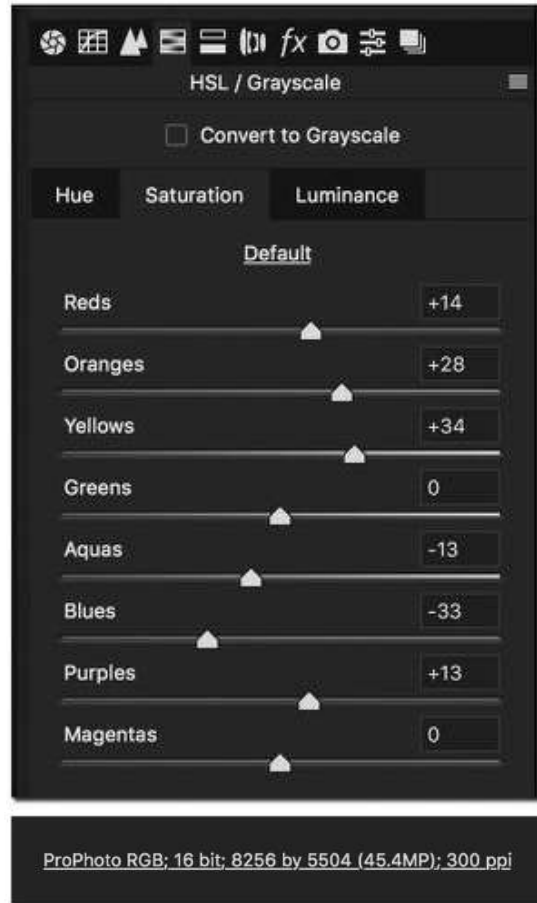
Luminar 2018: Filling the Void of Nik

With MOOSE PETERSON

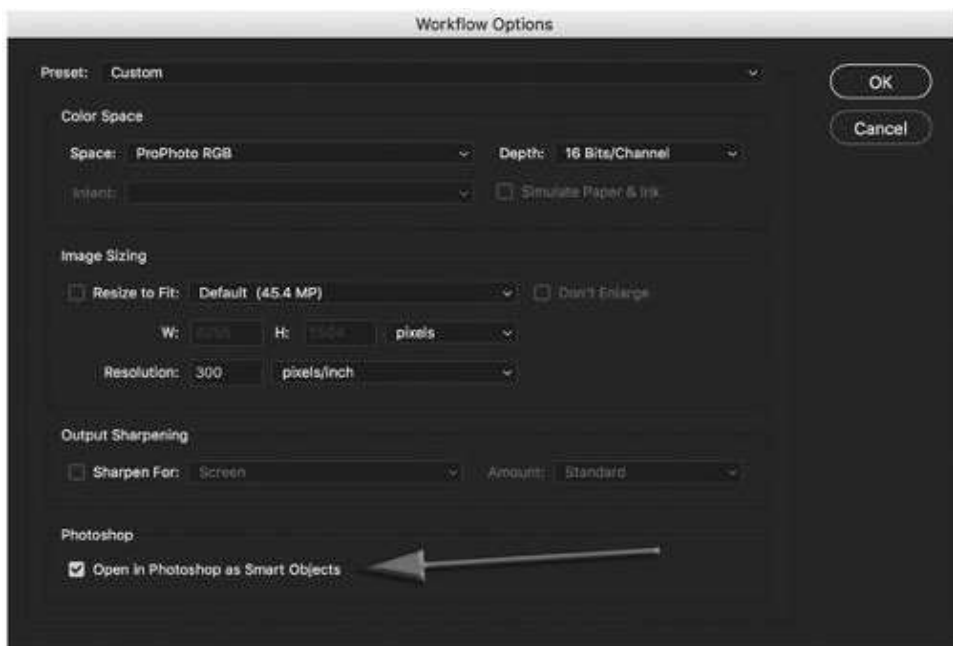
when I made the photograph, I make the only adjustments I need to in ACR. That's in the HSL/Grayscale > Saturation Tab.

As you can see, I made a number of modifications on individual color saturation. That's because of how I arranged the elements in the frame. What makes this all work for me is the flexibility that ACR provides when working with plugins like Luminar 2018. When finished in ACR, I click Open Object. But when the image then opens in Photoshop, ACR is a Smart Object in the layer. This is essential for so many reasons as you'll see. The way you get this Smart Object is by clicking on the HTML link looking text at the bottom of ACR dialog box.

This brings up the Workflow Options dialog and as you can see, this is how I have mine set.



notes



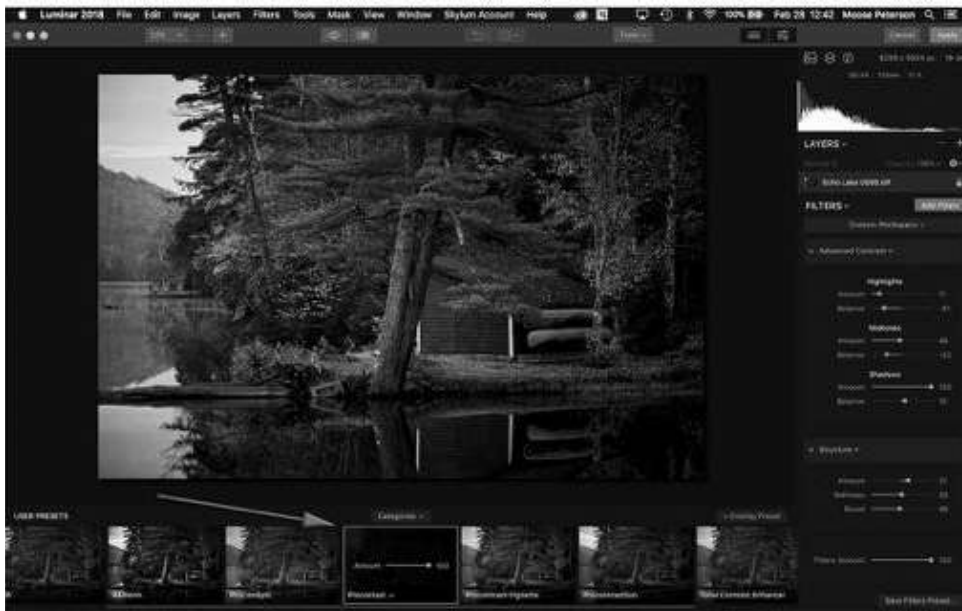
Luminar 2018: Filling the Void of Nik

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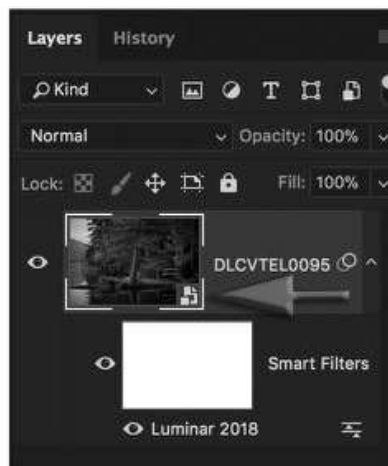
notes

The key is the very last item in the dialog box > Open in Photoshop as Smart Objects. This permits you with not only important flexibility but also the ability to teach yourself what YOU want or don't want in your photograph and fine tune the visual story almost any time in the finishing process.

What we're going to do in Luminar 2018 can be done in Photoshop without Luminar 2018, if you want to save yourself money. In about seven or eight layers and about 10-15 minutes of your time (depending on your Photoshop skills), you could mimic Luminar 2018 results. But here's the problem with that idea. The biggest is that what do you do the next time you want to finish a photograph in the same way? Can you perfectly replicate the results with all those layers (if you remember them all)? And if you could, you wanna spend that much time finishing each photo? You might be thinking of creating an Action. Ya, I've tried that approach too and none beat Luminar 2018. Let me show you.



With Luminar 2018 launched (Filter > Skylum > Luminar 2018) I simply went down to my Preset I created called Procontrast (patterned after the one I had made in Nik), clicked on it, clicked Apply and I was done! It was that bloody simple, but here's the best part. As you can see, because I opened the Raw from ACR as a Smart Object, the Luminar 2018 Preset is nested below that layer. This is important because if I want to make adjustments to the Raw file, Luminar 2018 Preset or both, I can simply double-click on them and do so.



Luminar 2018: Filling the Void of Nik

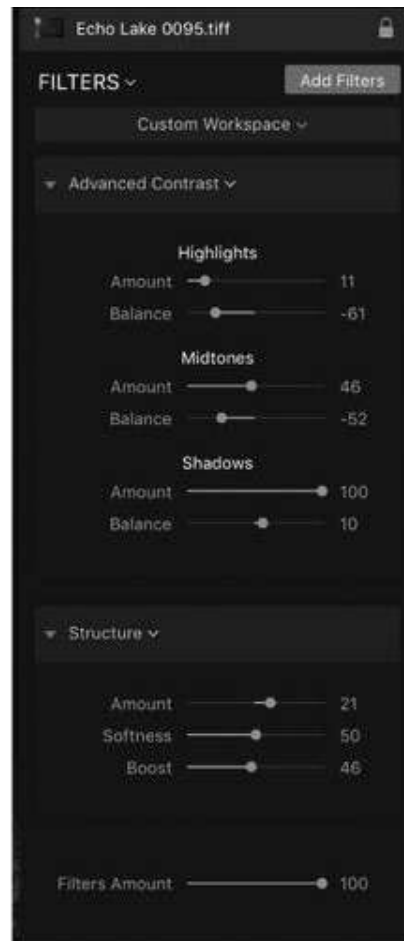
With MOOSE PETERSON

This gives us COMPLETE flexibility over the processing. Even better, permits us to learn from our own finishing for the next photograph!

And if you want to make your own Procontrast Preset, here are the numbers I use.

Now the most exciting thing about all of this is, we have just scratched the surface of Luminar 2018's potential. Let's take it to the next level.

Here's this very cool barn in The Palouse, WA with a breaking storm and its God Beams bringing it all to life. After the emergency stop to take the photo, with the basic camera settings as in the Echo Lake photo, I drove down the road with the image safely stored in the camera. In ACR I simply clicked on my Standard Preset and opened the file in Photoshop, again as a Smart Object. I then launched Luminar 2018 and clicked on the Procontrast Preset. The problem is, those standard numbers I use the



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Luminar 2018: Filling the Void of Nik

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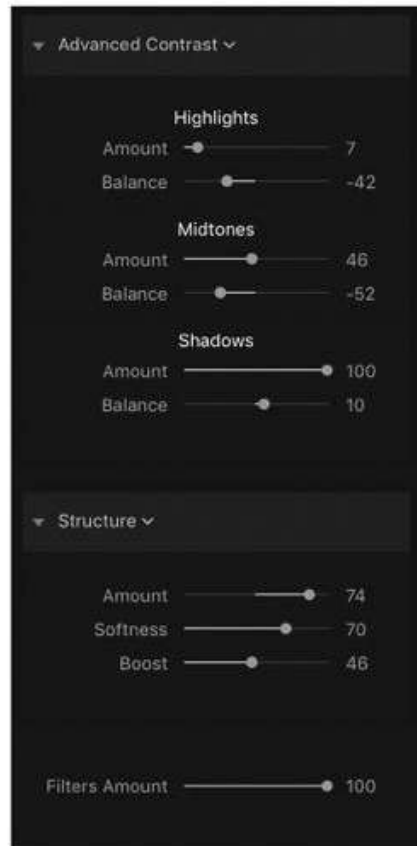
vast majority of the time needed to be tweaked for the story this time. But it's so simple. This is how the numbers changed (compare to the standard Procontrast numbers above).

Notice at the bottom of the Preset or on the Preset Thumbnail, there is an Amount Slider.



You cannot only adjust individual levels using the individual sliders, but also adjust the amount the entire Preset affects your photograph (Global effect). This provides extraordinary flexibility in your finishing! I cannot recommend highly enough your clicking on the Eye icon in the top toolbar of Luminar 2018 to preview your Preset effect. You click and hold it down to see and unclick to see the effect. This is how you not only see the overall effects of the Preset but also teach yourself your likes and dislikes, which is so important.

Now there are two other layers associated with this photograph. Don't think that just because you've used the Luminar 2018 plugin your finishing abilities are limited in Photoshop. You can continue to work on the image with complete flexibility. So, with this image, I first Sharpened for Content (check out my KelbyOne Aviation Finishing Class or Sharpness Class for info on this) and the other layer, I darkened the world around the



Luminar 2018: Filling the Void of Nik

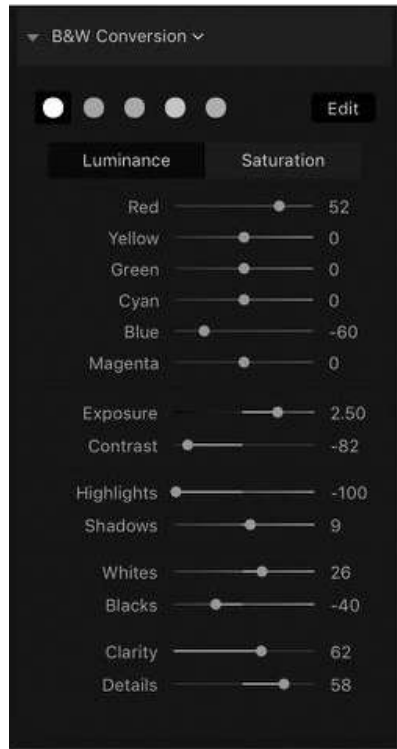
With MOOSE PETERSON

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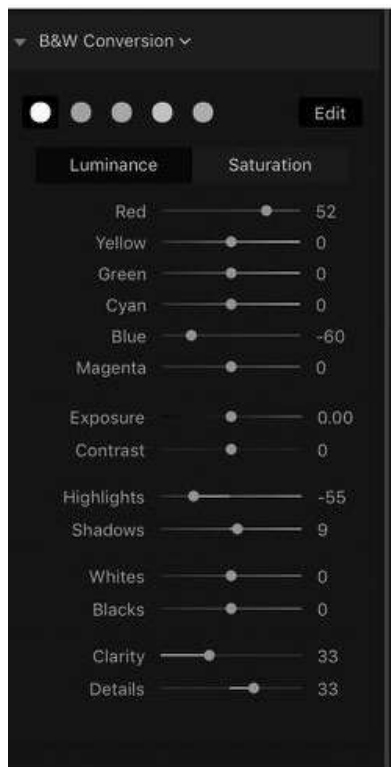
barn. The beauty is that if I want to modify either the Raw file or the Luminar 2018 finishing, I can, and these layers just go along for the ride doing their job. Perfection!

Do you like doing B&W? I love it! And if you've followed my B&W adventures, you know that over the past decade I've shared a dozen or more ways of finishing B&W in post. I shoot everything in color and do the B&W conversation in post. And by far, Luminar 2018 provides the cleanest way of obtaining the clean black and white and the shades of gray that a good B&W photograph requires. And the best part is, you guessed it, we can do it with Presets. I start as always in ACR and then in Photoshop as a Smart Object; I simply click on Luminar 2018 to finish.

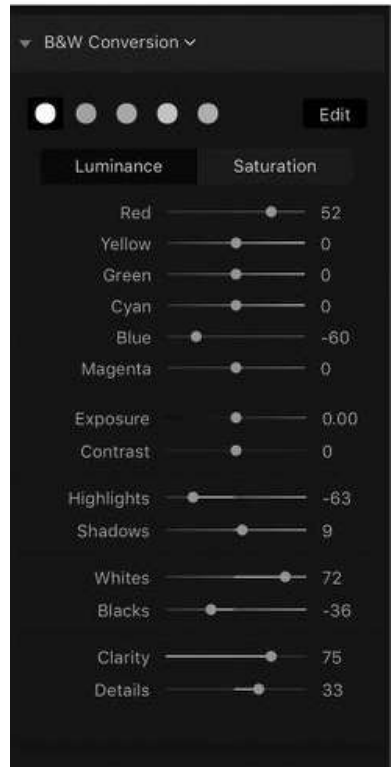
I have three B&W Presets in Luminar 2018. Here are their numbers:



B&W Old Time



B&W Standard



B&Wenh

Luminar 2018: Filling the Void of Nik

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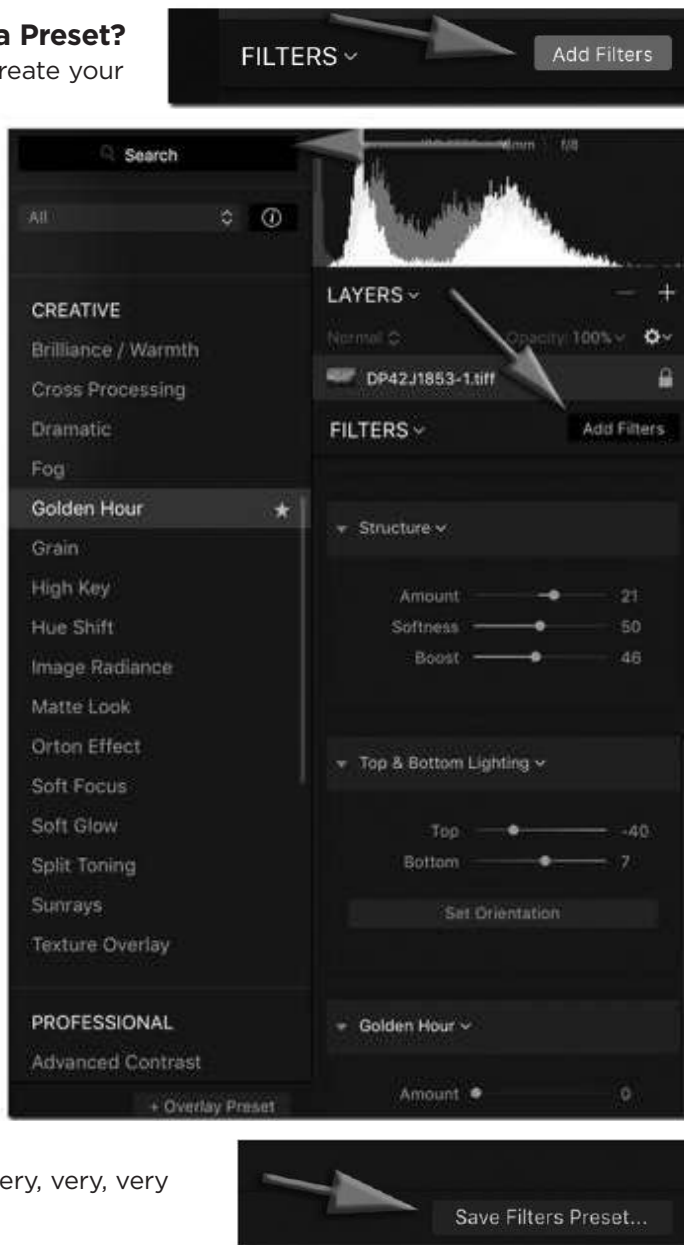
Now in the case of this C-46 known as “Miss Piggy” and her big owie, I went with the B&Wenh. I knew when I took the photograph which of my B&W Presets I was going to use to finish the photograph. You won’t in the beginning, so if you make these three Presets that I use, you can simply click on the Preset and see the differences in the image. I encourage you to do that but don’t just click and settle, look at the numbers that make the Preset and teach yourself not only the difference in the Presets but also how each slider affects different elements in the photograph. That’s how you teach yourself when you’re at the camera what you do and don’t want to do in the creation of your B&W photo.

How do you create a Preset?

Let’s say you want to create your own Preset, like from the recipes I have here or one of your own. Easy peasy! Start by launching Luminar 2018 (Filter > Skylum > Luminar 2018) and then picking your starting filter. In this example, I’m using Golden Hour, which is a very nice Preset on its own. You’ll find Golden Hour by clicking on Add Filter on the far right.

And then either type Golden Hour in the Search or scroll down in the dialog box that just appeared.

Input your numbers and when you like what you’ve created, you simply click on the Save Filters Preset you find in the very, very, very bottom right corner.



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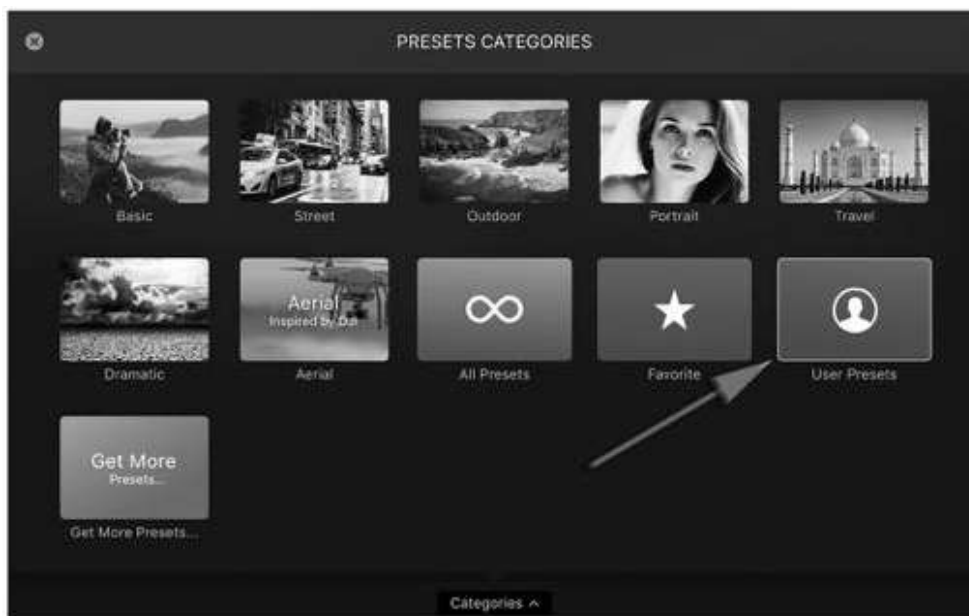
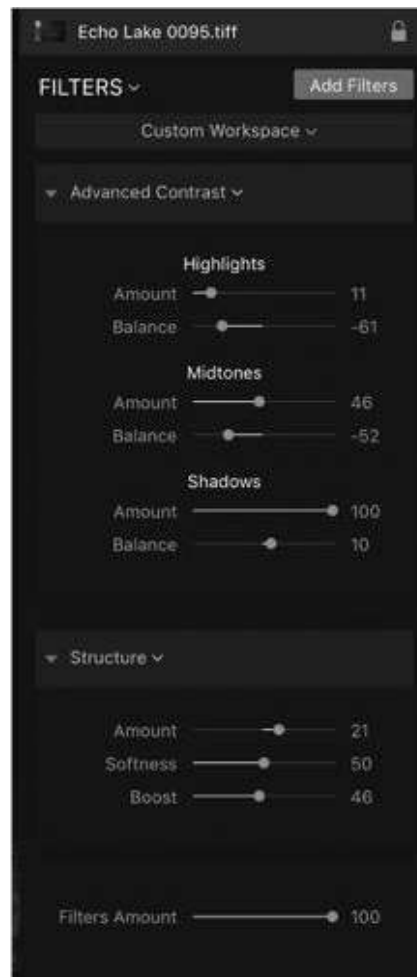
With MOOSE PETERSON

notes

What if you want to make the Procontrast I have here (which I apply to a vast majority of my images)?

It's a combination of the Luminar 2018 Advanced Contrast Filter and the Structure filter (click on the first filter, then Add Filter to add the next). With those two filters open, you simply input the numbers I've shared here and then click on the Save Filters Preset and you're good to go. And if you want to see JUST the Presets you've created, you can easily do that as well (which is what I've done).

Click on the Category tab you find above the Preset Thumbnails, which brings up a box where you click on User Presets and then all the Presets you've created appear.

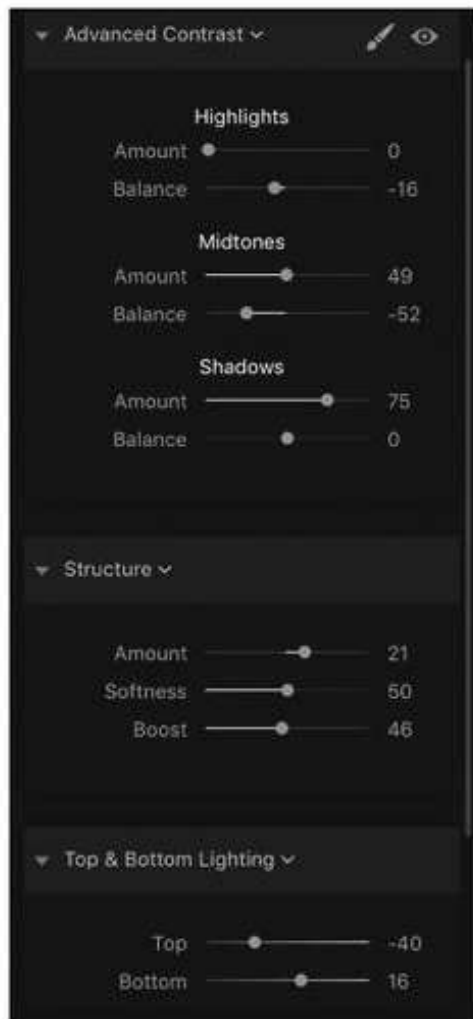


Luminar 2018: Filling the Void of Nik

With MOOSE PETERSON

notes

So here are the rest of me Presets, if you'd like to create them in your Luminar 2018:



ProConSplit



Procontrast-vignette

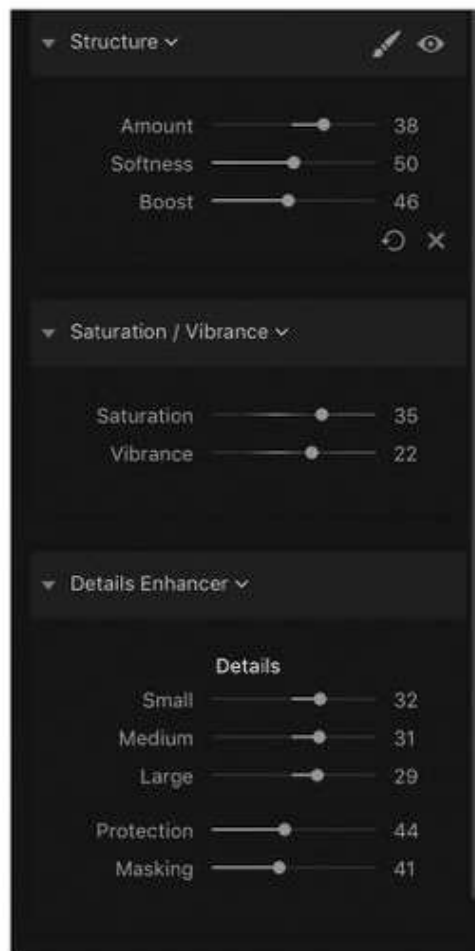
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ProcontrastSun



Tonal Contrast Enhancer

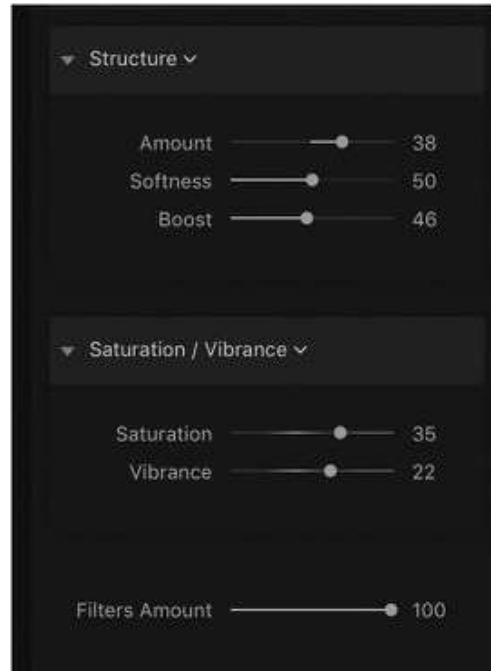
Luminar 2018: Filling the Void of Nik

With MOOSE PETERSON

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Let's use a really cool, new, unique and special Luminar 2018 filter! We start by understanding the basics and then building.

Luminar 2018 has an amazing suite of filters, there is no doubt! At the same time, there are so many I can't cover them all. So, I want to give you an idea of the potential of Luminar 2018 and your imagination with this one filter I think is really cool. As with all the rest of the images I've shared, this starts the same, with the camera. The Coquille Lighthouse is an inactive, romantic lighthouse in Oregon. In the late afternoon on a stormy day, the light can do magic. But here's the issue, if you want to see the lighthouse, the detail of the sky is often gone because we can't easily capture all the light. This is where Luminar 2018 comes in.



Tonal Contrast



Luminar 2018: Filling the Void of Nik

With MOOSE PETERSON

notes



Let's start this by understanding how the file was finished in ACR. You can see from the Basic Panel how the relationship of the Highlights and the Shadows are in opposite directions. That's to bring down the highlights and open up the Shadows. Then to make the sunbeams a little punchier, the Clarity was brought up. The end result is that you see in the photograph what I saw standing there. There was a radiance to the light and I wanted that to come through. And by itself, it's OK but the "glow" was missing. That's where Luminar 2018 steps in really simply.

In this case, I used my Procontrast-Vignette Preset. The key here is using the Place Center option of the Vignette. By placing the Center not in the center but off center, that glow was now present in the photography. That's the basics but let's build on it. What if you want sunbeams but don't have any? Luminar 2018 has that covered as well!

This "technique" must start at the point of capture! Not doing so and everyone will know in your final photograph that it's not real and that's the last thing you want. The key here is where you place the sun in your photograph. You need to know how bright it is, how it blows out pixels and then how you can use the very cool Luminar 2018 Sunrays Preset. Cutting to the chase, you need to understand light and how it falls in our photograph.

In this example on the Madison River in Yellowstone Nat'l Park, the sun was rising in the east. I shot a number of frames, but it was not until the sun was partially in the frame and it kissed the mountains on the left did I know I would be using the Sunray filter. The Sunray filter must ENHANCE the light that is present in the photo, not be the only light or override it. It all starts again in ACR.

Luminar 2018: Filling the Void of Nik

With MOOSE PETERSON

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You can see that like the lighthouse above, in finishing the Madison River sunrise, the Highlights and Shadows sliders have the same relationship. In fact, as far as ACR is concerned, the two images are finished alike. It's when we go into Photoshop and apply Luminar 2018 that there is a dramatic difference. Using my ProcontrastSun Preset, the Procontrast part of the Preset does its magic like always. It's the Sun Filter that brings in the big drama.



Luminar 2018: Filling the Void of Nik

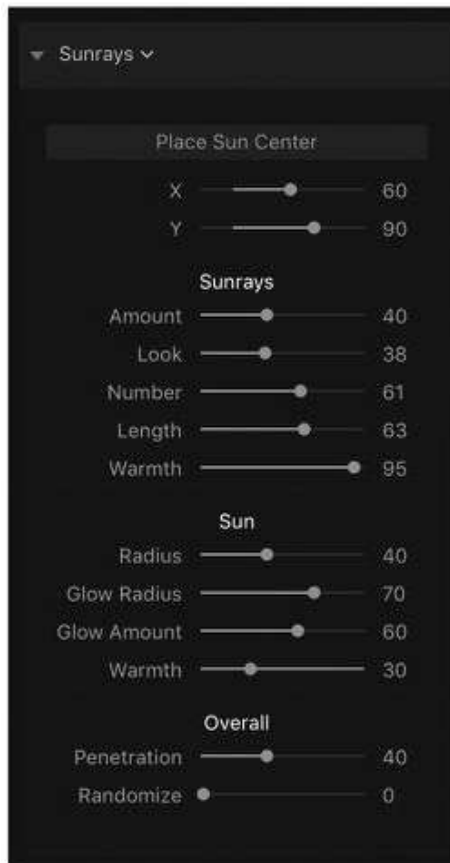
With MOOSE PETERSON

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These are the numbers for just the Sunray filter portion of the ProcontrastSun Preset used with this image. I can tell you that I've never used the same numbers for the Sunray filter twice! I have them here to help illustrate my points. I start with the Place Sun Center in the Sunray Filter. I place the Sun Center ON THE SUN in the photo! I then go down to the Radius > Sun and make the size of the Sunray Sun a tad smaller than the real sun in the photo. This is critical in bringing out detail while not telling anyone you're using a filter.

From there, I work the Sun > Glow Radius, Sun > Glow Amount and Sun > Warmth to be SLIGHTLY greater than reality. We want to meld it all together and the better job you do with this, the easier the rest of the Sunray filter is to meld.

It's at this point I go to Sunrays > Sunrays and work the sliders there to bring out the actual "God Beams" the filter is creating. Now the length and placement of shadows in the sunbeams are critical in "tricking" the eye into believing what it's seeing. If you have difficulties



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in melding them together, go back to the Sun panel in the filter and dial back the numbers. Keep in mind that some of the issues could be what you did in ACR, so going back into it might be required.

I want to leave you with this thought: this simple photo with the gorgeous light that was there, but it really wasn't.



This photo of this DC-3, a WWII vet was made on one of those magical afternoons in Florida where the humidity was so thick we swam rather than flew through it. But as the sun set, it set those particles to glowing. The finishing in ACR brought out that brightness even though the aircraft is backlit. But bringing out the romance, the splendor of the flight required Luminar 2018 and the Procontrast Preset I created. It was the marriage of subject, photographer, camera, light, post processing and the story to make it come to life in what appears to be a simple click.

This is what Luminar 2018 brings to our photography, the simple click. Luminar 2018 has a whole suite of options available to your photography to bring out the life you're speaking of in your photographs. You have the basic tools here to explore it and make it yours. Always remember that if you play with it and don't like what you've done, you simply close and don't save anything so you can then start all over again afresh. Stay true to the light when you go click in the camera and then when you go click in the digital darkroom and your photography will always be better!

Batch Portrait Retouching with Perfectly Clear V3 & Lightroom

With KRISTINA SHERK

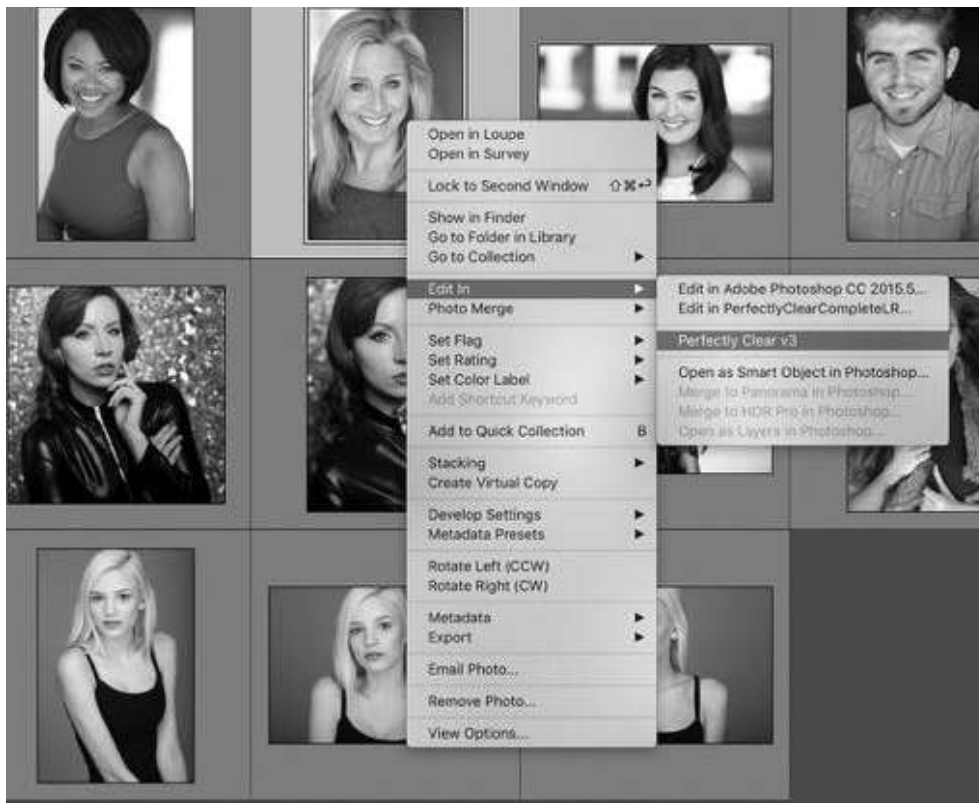


Kristina Sherk

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.

1. First, let’s learn how to edit a single image in the plugin Perfectly Clear
 - a. Select image, right click > edit in > Edit in Perfectly Clear v3



notes

- i. Edit a copy with Lightroom adjustments
- b. Preset tab on the left
 - i. Portrait retouching corrections
 - ii. Looks for a face in the images, applies preset if it finds one
 - iii. The software comes with tons of amazing presets for various uses or you can create your own

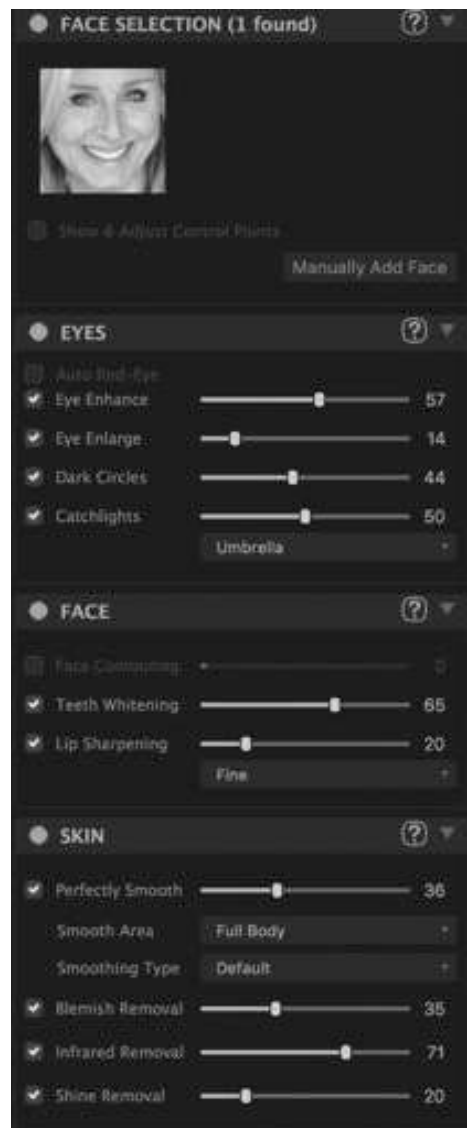
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- c. Adjustment tab on the right
 - i. Top slider bar for "Strength" lets you increase or decrease the effect of a specific preset
 - ii. Scroll down to the Face Selection box and focus on those options



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- iii. Portrait settings – eyes, face, and skin include 15 retouching settings that can be applied to the face, not even including the makeup options!
- iv. Space bar shows before/after
- v. View options – drag line across to show the history state for before/after
- vi. Realistic retouching

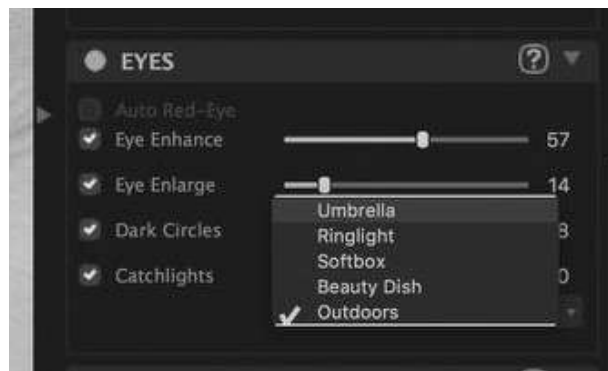
d. Portrait Settings – Eyes

- i. Auto red-eye speaks for itself
- ii. Eye enhance – the greatest feature! Sharpens exactly the right sections of the eyes to make them pop without going too far
- iii. Eye enlarge – less is more, good for clients with squinty eyes



- iv. Dark circles – does an amazing job of removing bags under eyes without losing any texture

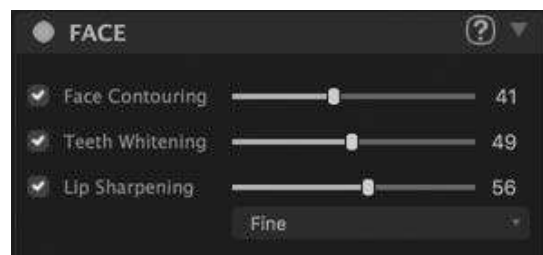
- 1. Doesn't go too far – makes sure clients look like themselves, just a well-rested version of themselves!



- v. Catchlights – also can add a little fill and dimension to eyes
 - 1. You can even choose what kind of catch light you would like to add!

e. Portrait Settings – Face

- i. Face contouring – brings in cheeks a little, very natural
 - 1. Also can be used to correct lens effects
- ii. Teeth whitening – be sure to keep it realistic! Nobody needs teeth that glow in the dark
- iii. Lip sharpening – an awesome feature that will sharpen just the lips, which counteracts any smoothing effect that hits them



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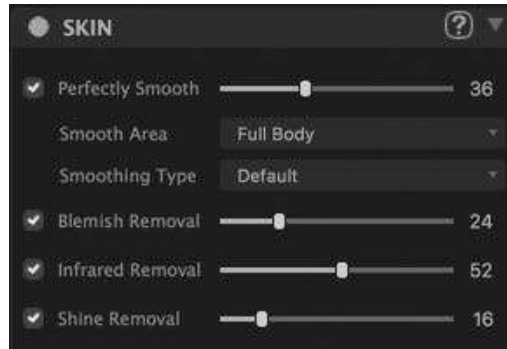
notes

f. Portrait Settings – Skin

- i. Can be adjusted by dragging the slider for each feature

ii. Perfectly smooth – skin smoothing

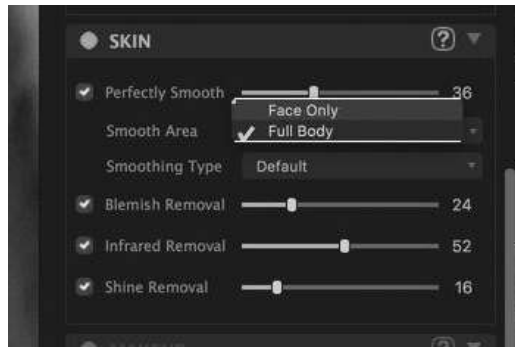
1. Now you can choose whether you want smoothing on just the face or on the whole body!
2. In addition to being able to drag the slider down, you can also change the skin smoothing options from subtle, default, or super smooth. I would stick with subtle or default! Remember, realistic is best.



- iii. Blemish removal – can be a little heavy-handed, bringing the slider down low keeps details in the creases of the skin crisp and clear

iv. Infrared removal – removes redness

1. Bring the slider down if you are noticing a color change in the lips



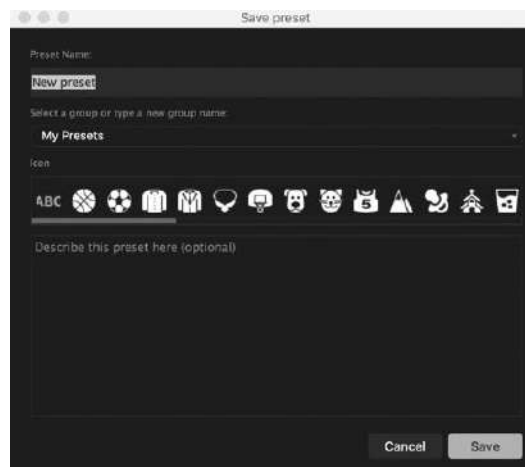
v. Shine removal – mattes the face to make sure there isn't too much shine on the highlight areas

1. Be careful – darkening light areas of skin too much makes the image look flat. Keeping most of the highlights keeps the image three dimensional

g. Creating presets

- i. After making adjustments, you can go down and click the plus sign in the bottom right of the window

- ii. The pop-up box allows you to name the preset, put it in a group, assign it an icon, and even write a few words that describe what it does, and just when to use it! So helpful!



Batch Portrait Retouching with Perfectly Clear V3 & Lightroom

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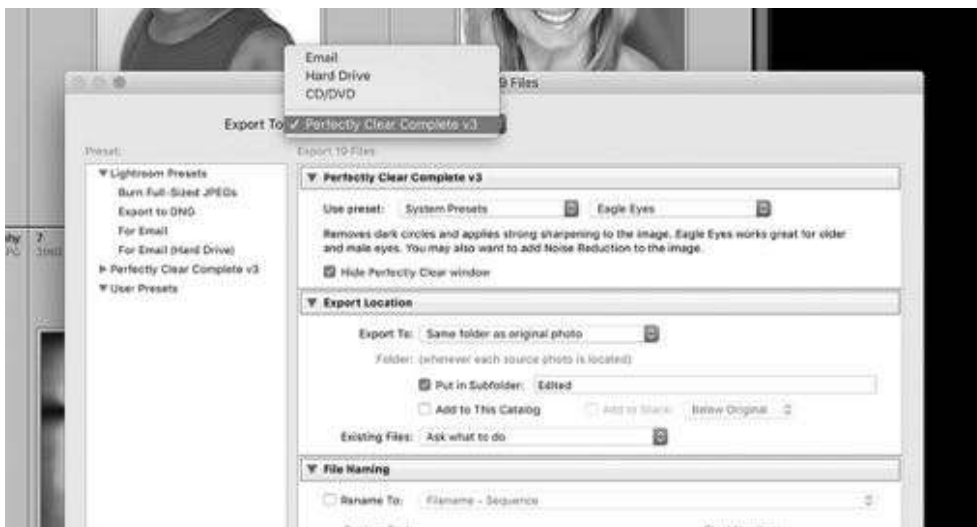
notes

2. Using the Plus into batch edit

- a. Open Lightroom and select the images you want to apply the preset on
 - i. You can apply the preset to a range of different people, skin tones, angles, etc.
 1. Look at the variety of images we are going to test this preset on!



- ii. Using the batch export option, Perfectly Clear can handle HUNDREDS of image at once!!! The ultimate time saver
- b. Once the images are selected, go to File > Export
 - i. In the export dialog box, the option at the very top says: Export To:
 1. Instead of "Hard Drive" which is the default option, click on the arrows and select "Perfectly Clear Complete v3"



- ii. The top box will have the options for Perfectly Clear Complete v3
 1. Where it says Use Preset: you can select any of the System Presets that are created by the wonderful people at perfectly clear or by clicking the arrow you can select your User Presets and use the one that you just created

Batch Portrait Retouching with Perfectly Clear V3 & Lightroom

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2. When you select a preset, they will show you a little note underneath describing what that preset does
3. Be sure to check the box that says “Hide perfectly clear window” or you’ll have to click save on each and every image, which will slow down the process
- iii. The rest of the export options are the same as your usual export process. It is helpful for the export location to change the Export to option to “Same folder as original photo” and check put in the subfolder titled “edited” so that way if you are working on several different clients, they don’t get mixed together
- iv. Click export and VOILA! Hundreds of images will be retouched with the exact specifications that you created
- v. Check out how the same preset was used for all of the images, which are so different – with great results!



Start to Finish Workflow with ON1 Photo Raw

With MATT KLOSKOWSKI



Matt Kloskowski

Landscape Photographer and Photoshop & Lightroom Educator

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

seminars around the world.

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

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Illustrator Tips and Tricks

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.

The idea of this class is to give you a bunch of tricks, tips and techniques to help you be more efficient, and to give you ways to experiment when you're creating artwork in Illustrator.

Two Views, One Document

It's tempting to zoom way in to look at your artwork – remember, Illustrator lets you zoom in to 6,400%. But at that magnification you can lose perspective and end up spending too much time working on details that the naked eye will never see. Here's one way to have the best of both worlds: a zoomed in view in one window and actual size in another. From the Window menu choose New Window, then Window>Arrange>Tile.

Zoom in on one window and keep the second view at Actual Size – any change you make in the zoomed in view will instantly show in the second window.



Hide and Show Panels

With any tool active other than the type tool, press Tab to hide all panels or press Shift Tab to keep the toolbox visible and hide every other panel. Both of these shortcuts are “toggle switches” so you repeat the same shortcut to show the panels.

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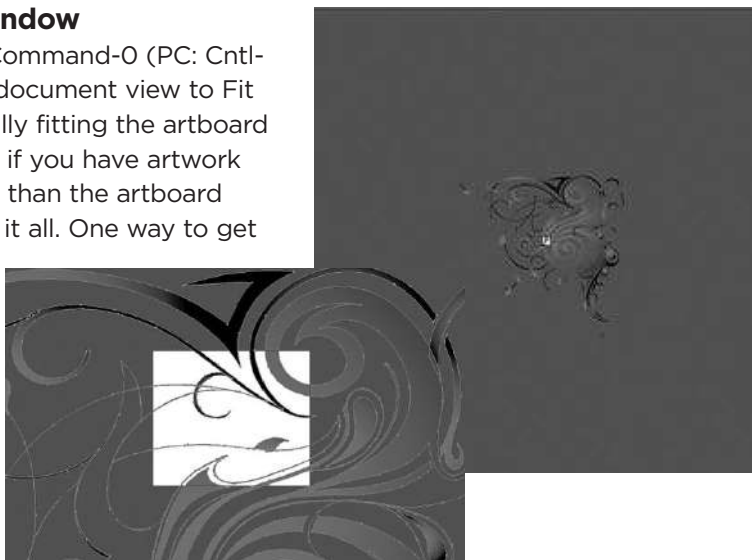
Save a View

In large documents you may spend a lot of time zooming in and out to specific areas of the document. Save yourself time by saving views: after zooming in on a specific area, go to the View menu and choose New View and name the view. From then on, go to the bottom of the View menu and choose the view you want to use.



Really Fit in Window

When you press Command-O (PC: Cntl-O) to change the document view to Fit in Window, it's really fitting the artboard to the window. So if you have artwork that's much larger than the artboard you still won't see it all. One way to get around this is to hold down Command (PC: Control) and double-click on the Zoom tool in the toolbox: this changes the view to 3.13%.

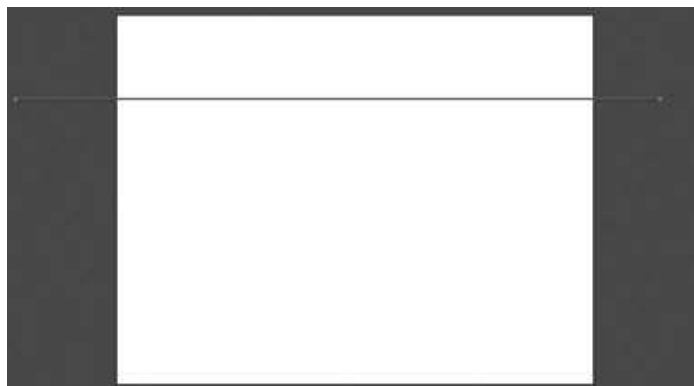


Center Guide Automatically

It's possible to create an Action to automatically and horizontally and/or vertically centered guides – if you know the trick. Since you can't record adding a guide to the page you have to use a different method:

STEP ONE: Use the Pen tool with the Shift key held down to draw a horizontal line that's wider than the page. Select the path.

STEP TWO: In the Action panel create a new action, give the action a name, and start recording.



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STEP THREE: From the flyout menu in the Actions panel choose Insert Select Path.

STEP FOUR: In the Align panel, make sure the “Align to” option is set to artboard and then click on the Vertical Align Center option.

STEP FIVE: From the View menu, choose Guides>Make Guide (or press Command-5 (PC: Cntl-5)). Just to be safe, go back to View>Guides and choose Lock Guides. Stop Recording.



Now you can use this action to add a centered guide. I would also record a separate action to add a horizontally centered guide and then record another action that plays both actions.

Make a Guide from any Shape

If you have a situation where it would be beneficial to have a geode other than horizontal or vertical, you can make a geode from any shape. Create the shape and with it selected, go to the View menu, and choose Guides>Make Guides (or press Command/Control-6).

Locate a Layer

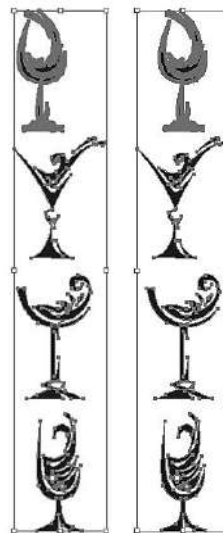
If you need to figure out what layer or sublayer and object is on, try this method. Use the Direct Selection tool to select the object, then go to the Layers panel flyout menu and choose Locate Object.

Select Color from Swatches

If you want to see if you used a specific color in your document – and if so, where – with nothing selected click on the swatch in the Swatches panel. Then from the Select menu choose Select>Same>Fill Color and every object filled with that color will be selected (regardless of which layer they’re on).

Align to a Specific Object

You can use the Align panel to align selected objects with each other, but if you want to line all the objects up with one specific object try this: Select all the objects and then click on the object you want to align to (all the objects will stay selected). Then go to the Align panel and click on the appropriate align button.



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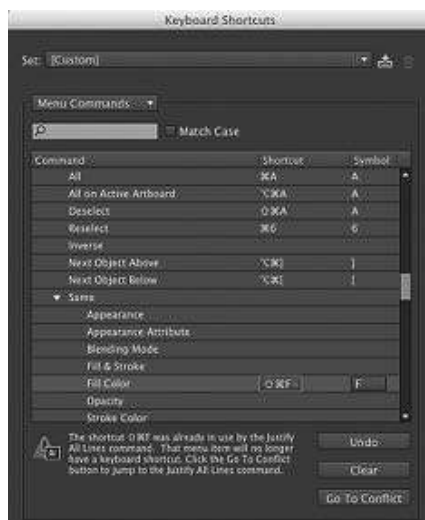
Measure by Math

If you need to change the size of an object to make it one-third the 2 and a half times the size, you can let Illustrator do the math for you. With the object selected go to the Transform panel and use “/” for divided by and “*” for multiplied by. So for example if you had an object that was 8.267 inches wide, after the number you’d type “/3” and press enter to end up with an object that was one-third of the original width.

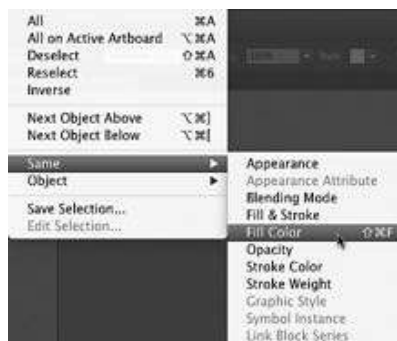


Edit Keyboard Shortcuts

If there’s a function you use that doesn’t have a keyboard shortcut, you can add your own shortcut. From the Edit menu choose Keyboard Shortcuts and choose Menus (rather than Tools). Find the command to which you want to add a shortcut and in the space beside the command, enter the shortcut you want to use.



Chances are the shortcut will already be in use by some other command so you’ll have to decide which command you want to use the shortcut. Once you click OK, the shortcut will appear beside the command.



Custom Document Profile

When you create a new document you can choose from a list of Profiles such as Print, Web, Devices, etc. These profiles set things like the document size and orientation, but can also include much more – and you can make your own custom profile. Create a new document in the size you want and then customize any of the following:

1. Swatches
2. Brushes
3. Symbols
4. Character Styles
5. Paragraph Styles
6. Graphic Styles
7. Page Size
8. Units
9. Orientation

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10. Language
11. Highlight options
12. View Settings
13. Transparency Flattener Settings
14. Preview vs. Pixel vs. Overprint preview
15. Page Tiling
16. Edges
17. Guides
18. Grid
19. Transparency Grid
20. Rulers
21. Smart Guides
22. Document Raster Settings (resolution, preserve spot)

Then save the document with a descriptive name and put it in this location:

Mac: {user}:Library: Application Support: Adobe: Adobe Illustrator CS6:{lang}:
New Document Profiles

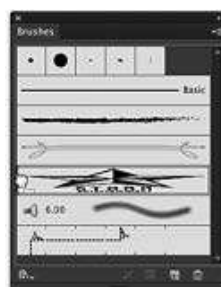
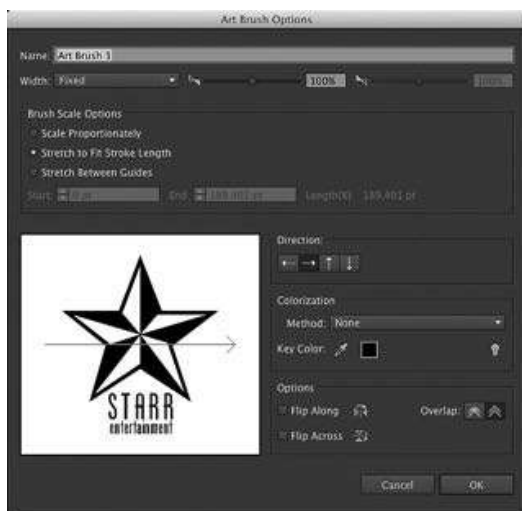
Win: {drive}\Documents and Settings\{user}\Application Data\Adobe\Adobe
Illustrator CS6 Settings\{lang}\New Document Profiles

From then on when you create a new document choose your custom profile from the Profile menu.



Your logo in every document

Here's an example of how you can take advantage of a custom profile: to make your logo accessible very easily. In a new document paste in your logo and if it has type, convert to outlines. Select the logo and drag it into the Brushes panel and in the resulting dialog choose Art Brush. In the next dialog only change one thing - change the direction to the right-arrow and click OK. Save this document (along with any other customization as outlines above) as a custom profile.



As long as you create a new document from this profile, to use your logo, just drag it from the Brushes panel onto the artboard.

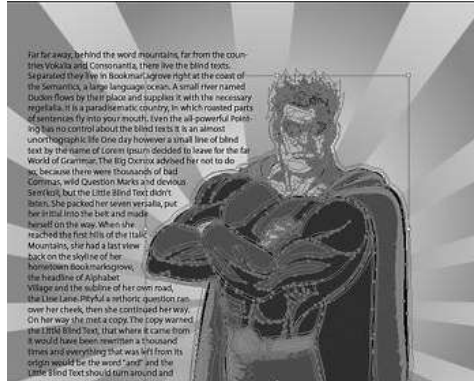
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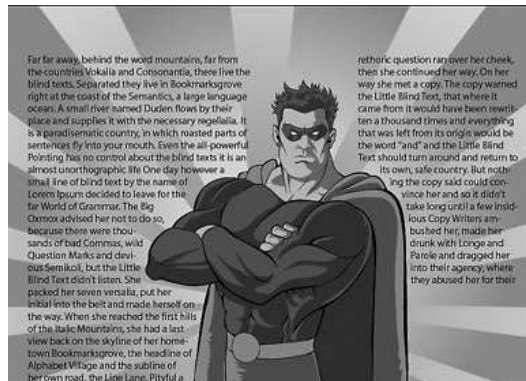
Text Wrap

Yes, you can wrap text around an object in Illustrator. Select the object(s) and from the Object menu choose Text Wrap>Make. Then make sure that the object is arranged in front of the text and the text wrap will apply. To change the offset amount, choose Text Wrap Options under Object>Text Wrap.



Text Wrap + Threaded Text

If your text wrap causes some of the text to no longer be visible in the text box, look for the small plus sign in the bottom right corner. With the Selection tool click on the plus sign to "load up" the rest of the text and then draw another text box the reflow the remainder of the text.



Rotate by Measure

Here's another example of letting Illustrator do the heavy lifting for you: you want to rotate and copy an object so you end up with 6 evenly spaced objects. Rather than try to figure out the correct angle of rotation, do this:

STEP ONE: Select your object and the with Rotate Tool hold down Option (PC: Alt) and click once where you want the rotation point to be.

STEP TWO: In the Rotate dialog, enter "360/X" with X being one less than the total number of objects you want. In this example I want 6 in total, so I enter 306/5. Then click the Copy button.

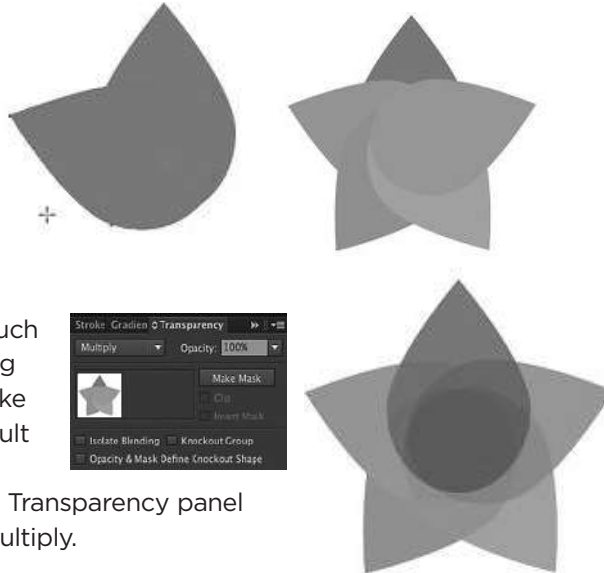
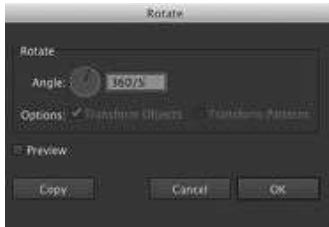
STEP THREE: Press Command-D (PC: Cntl-D) 4 times to make 4 more rotated copies (for a total of six).

Illustrator Tips and Tricks

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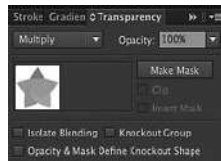
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The final result is show after changing each object to a different fill.

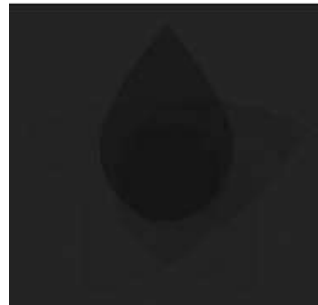


Isolate Blending

You can apply blend modes, such as Multiply, to create interesting looks but you may have to make one small tweak to get the result you want. Here I took all these overlapping objects and in the Transparency panel changed the blend mode to Multiply.

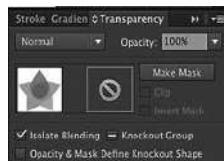


The problem is, the Multiply mode will continue to affect any objects below, so if I add another object below, the original objects look too dark. What I really want is for the Multiply mode to only be in effect for the original objects.



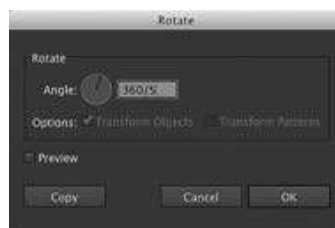
To do this, select the original overlapping objects and Group them (Object>Group or Command-G (PC: Cntl-G).

Then go back to the Transparency panel and check the Isolate Blending box. Now the grouped objects will have Multiply mode applied but the object behind will not be affected.



Rotate only the Pattern

If you have an object filled with a pattern it's possible to rotate only the pattern, not the object itself. To do this, choose the Rotate tool but before you start to click and drag, hold down

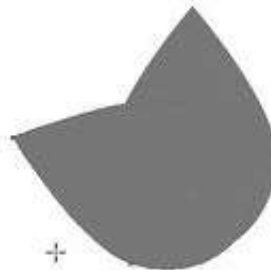
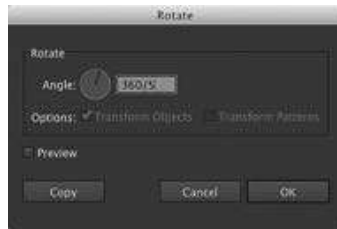


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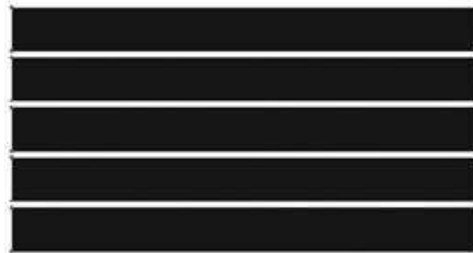
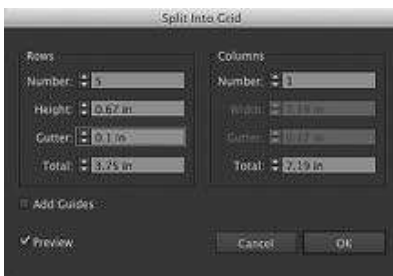
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the tilde key (~). Now as you drag to rotate, the pattern within the object will rotate but the object itself will not.



Split into Grid

Need a few rectangles all the same size and evenly spaced out? Here's a trick with a command called Split Into Grid: draw a rectangle and then from the Object menu choose Path>Split Into Grid. Turn on the Preview and enter the number of rows (objects) you want and if you want a gutter (space in between). Take advantage of the preview to try different options.



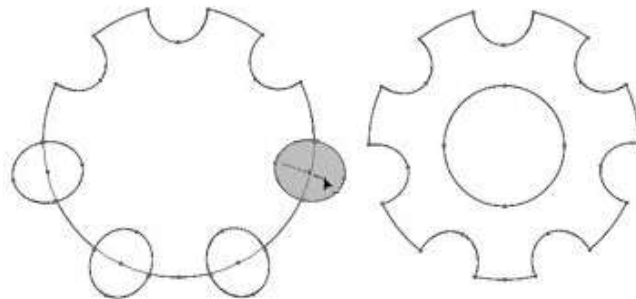
Shape Builder

The Pathfinder commands offer lots of options to let you create objects by combining multiple objects, but frankly sometimes it's hard to figure out which pathfinder command to use.

The Shape Builder tool is often a better choice as it's more visual as you "drag over" the parts to you want to add or delete. In this example I used the Rotate by Measure method to create a series of ovals around a circle. With everything selected I used the Shape Builder Tool to highlight and drag over the portions I didn't want - by holding down Option (PC: Alt) as I dragged. (Take advantage of the shaded preview to make it easier to see what to do.)

I used the same method to make a hole in the center.

And then added a 3D>Extrude and Bevel effect: from 0 to 3D gear in no time at all.



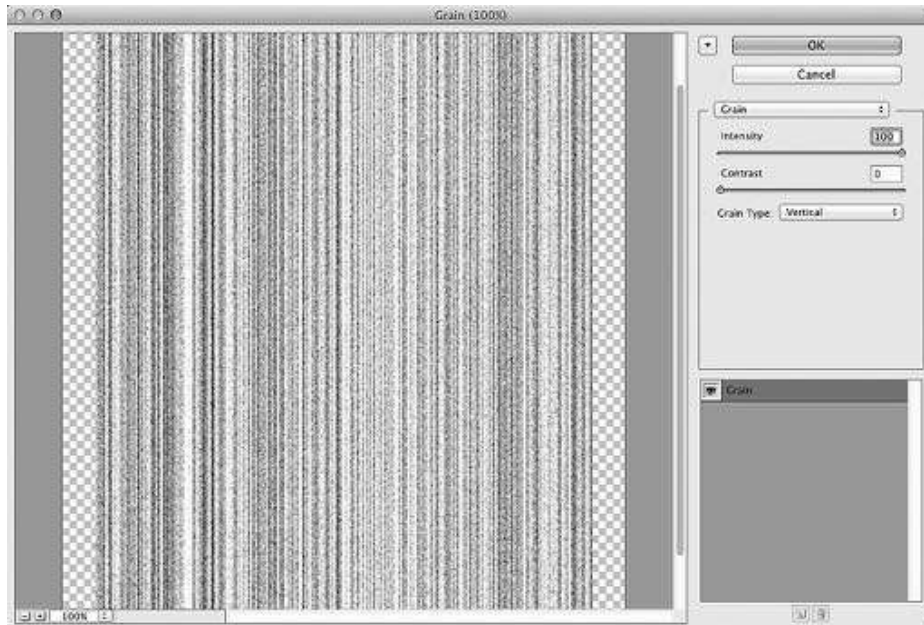
Illustrator Tips and Tricks

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Distressed Texture

Here's a simple way to add a "distressed" look to your artwork. Once you have your artwork created, add a rectangle on top that's slightly larger than your artwork. From the Effect menu choose Texture>Grain and change the settings to get a series of grainy vertical lines (of course you can try other settings for the Grain Type).



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Dave Clayton

Graphic Designer

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

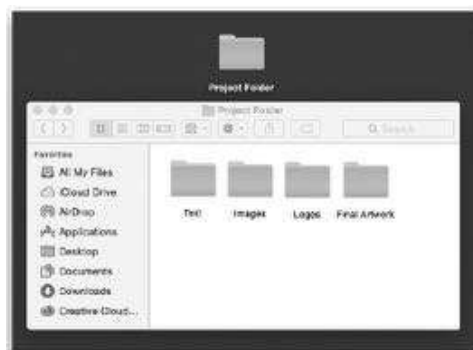
Presentation Mode

This is a simple tip but so useful when working on any project. When you've set up all of your grids, guides, and bleeds, and start working on your document, you'll find that all these lines can become distracting when trying to see how everything looks. Just make sure you aren't clicked in a text or image box, and press W to quickly switch between Normal and Preview modes. The extra little tip here is that you can use InDesign to create a presentation like Keynote or PowerPoint. Just create a multipage, landscape document; create your presentation; and then when you're in front of your client, class or club, you can just press Shift-W and the document will go into Presentation mode. In Presentation mode, not only do the grids, guides, etc. disappear, but also the entire InDesign interface. Then, to navigate from page to page, just press the Right or Left Arrows on your keyboard.



Keep Assets Local

As a rule, I always gather all my assets and put them in a folder on my desktop. Why? Because if your Internet goes down and you have everything saved offline, InDesign isn't going to like it, so always create your folders and folder structure on your desktop first. When you've finished your project, you can then save items into CC Libraries or into your Cloud storage.



Pagination

When designing a booklet, leaflet, or pamphlet for print, always remember to set out your pages in multiples of four. Think about it physically: Get a piece of A4 paper and fold it in half. You now have four pages. If you add another sheet it becomes eight pages and so on in multiples of four. This will make your local

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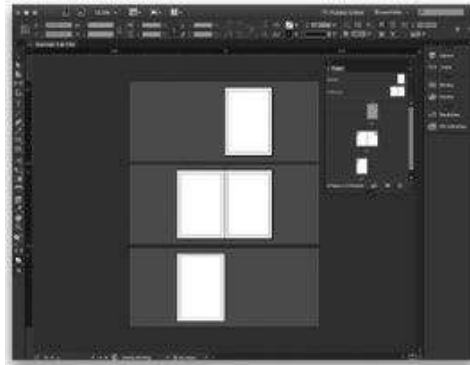
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printer very happy! For a digital-only PDF, it doesn't matter if it's not being printed into a booklet format. You can create as many or as few pages as you require. You'll be surprised how many people forget this!

Use High-Res Photos

When using photos for projects, always try and get the largest size available. If you're creating a post-card or small flyer but then your client asks for a 2-meter high pull-up banner, your small image won't cut the mustard. So always try and get the big 300-dpi image in your client folder.



Placing Images on a Grid

This is a great shortcut for laying images on a page in a grid-style layout. First, to make life easier for you, make sure all of your images are in the same folder, and for the best effect, choose all portrait or all landscape images. Have your page ready and go to File>Place, select all of the images you want to place, and click Open. You'll see the little image placeholder "gun," but if you then hold down Shift-Command (PC: Shift-Ctrl), you'll see the small icon change to a small grid. While holding these keys down, drag the cursor across the page and when you release the mouse button, your images will be laid out in an equally spaced grid.

Placing Multiple Images

Let's say you want to quickly lay out multiple images on a page in a pre-determined order, there's a tip for that too! Just go to File>Place, choose all of your images, click Open, and when the placeholder "gun" appears, press the Right Arrow key on your keyboard to scroll through the images; a small thumbnail preview will let you know which image is ready to be placed. Do this for each image you want to place.

Place Image in Text

Say you want to place an image in some text, you can do this, but the text will no longer be editable, so first make sure that you have your type correctly set and sized on the page. (For this example, we're using the word "CAMERA" in Antique Olive Nord



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from Typekit.) Then, click on the text frame with the Selection tool (V), and go to Type>Create Outlines, which converts the text into shapes. To place your image into the text, select the text frame once more, go up to File>Place, choose your image, and click Open. If you want to move the image inside the text, just double-click anywhere on the image to select it. You can then move the image with the Arrow keys on your keyboard or with your cursor. When you're satisfied with the result, just click outside the frame.

High-Quality Display of Images—Always

One thing that bugs the heck out of me is when I add an image to a document and the image appears low-res and fuzzy, even though I know the image is crisp and clear. To see the image as it should appear, click on it with the Selection tool (V) and go to Object>Display Performance>High Quality Display. So you don't have to do this for every image, just go to InDesign (PC: Edit)>Preferences>Display Performance, and where it says Options, click on the Default View drop-down menu, select High Quality, and click okay. This makes all your images appear exactly as you'd expect to see them. Today's computers are powerful enough to display high-quality images, so make your work look beautiful!

Visually Resizing Images

Here's a cheeky little image-resizing tip. When you place an image in your document and want to resize it, you'd normally hold Shift and click-and-drag a corner to resize it proportionally. If you do this, you'll see that the frame resizes proportionally but the image stays the same size, and then you'd have to choose a fitting option to fill the frame again. If you hold Shift and Command (PC: Ctrl) when resizing, however, the frame and image will resize proportionally. But there's more...when you do that last step, you'll notice that the frame resizes, and as you release the mouse button, the image snaps to the new size of the frame. If you'd like to see the image resize while dragging, after you've held down Shift-Command (PC: Shift-Ctrl) and clicked the corner you want to drag, just hold it there for an extra second, and you'll then see the small double arrow change from black to white. Now when you drag, the image resizes in full view!

Have a Bit of Fun with Boring Placeholder Text

If you're bored with the usual lorem ipsum text, you can actually change this in InDesign. Normally, to add placeholder text, you create a text frame, go to Type>Fill with Placeholder Text, and it will fill the frame with lorem ipsum. Now you can change that! First, choose your replacement text. I Googled "alternative lorem ipsum" and found a great page called <http://www.picksumipsum.co.uk>. I'm a big fan of Clint Eastwood, so I chose him from the selection of available actors. I entered nine paragraphs, and then copied all of the text. Next, you need to paste this into a text editor, format it to plain text, and—the important bit—save it as "placeholder.txt" in the root InDesign app folder. If you want to save multiple instances of different text, make sure it's always saved as placeholder.txt, create a folder for each, and label them with names

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like “Eastwood,” “Depp,” “Sam L Jackson,” etc. either in the InDesign app folder or in a place where you can search for them. You’ll just have to move the text file that you want to use in to the InDesign root folder before you apply it. The next time you add placeholder text? Well, go ahead: “Make my day!”

Shape Repetition

If your project requires multiple instances of a shape or image and you don’t want to copy-and-paste over and over, then you can use this simple trick. With your document open, go up to File>Place as you normally would to place an image or shape (or just draw your shape with the Shape tools) and decide where you want the first instance placed. Next, you can easily add multiple shapes that are equally spaced apart but it requires some finger work! Click the first shape with the Selection tool (V), hold down the Option (PC: Alt) key, drag the second shape to where you want the last image to sit (smart guides will light the way), and then release the Option (PC: Alt) key, but not the mouse key. Now, while still holding on that click, press the Right Arrow key the same number of times as the additional shapes you want, and you’ll see small dotted boxes appear at equally spaced intervals.

Creating Color Swatches from Images

Let’s say you’re working on a document that has no specific branding color; you just want to choose complementary colors based on the images you’ve used. Go over to the Tools panel, click-and-hold on the Eyedropper tool icon, and you’ll see a flyout menu that includes an eyedropper with a small set of boxes. This is called the Color Theme tool. Select this and click



on an image. It will create a small, five-color swatch panel based on the colors in that image. Don’t worry if you’re not totally happy with that selection; click on the small arrow next to the five-color swatch you’ve revealed. A drop-down menu appears giving you variations named Colorful, Bright, Dark, Deep, and Muted. Select the one you want, and you can add this swatch to your Swatches panel by clicking the small icon to the right that resembles the actual swatch panel with a plus symbol. You can also save this in your CC Libraries for use in Photoshop and Illustrator. Just open your CC Libraries panel by going to Window>CC Libraries. My advice for this swatch or project is to choose Create New Library from the CC Libraries panel flyout menu, give it a suitable name, and click create. Now from the five color swatch choice panel, click the small cloud with the arrow icon and it sends that swatch straight into that CC Library folder. Color me happy!

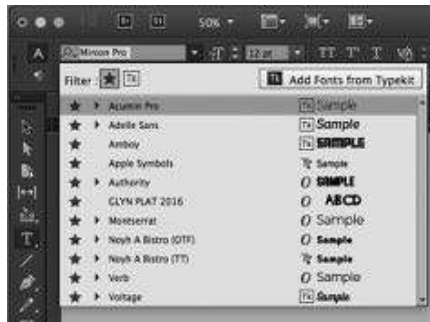
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Favorite Fonts

When selecting fonts from the drop-down list in the Control Bar, you can filter your preferred fonts by “favoriting” them: Just click the stars next to your favorite fonts in the list and then click the star icon next to Filter at the top of the list. If you want only your Typekit fonts to display in the list, click the small Tk icon.



The Magic Option (PC: Alt) Key The Option (PC: Alt) key is a magic key! Holding down this key when using or clicking on various tools will bring up (where available) an additional options dialog. Give it a go; you might find some useful options you didn't know existed like the ones in the tips below.

Highlight Text Using the Magic Option (PC: Alt) Key

Do you have some text that you'd like to highlight to make it stand out in a particular section? If you said yes, then InDesign has just the tool! First, switch to the Type tool (T) and click-and-drag your cursor over the word or words that you want to highlight. Up in the Control Bar, you'll find an icon for underlining text—it's a T with a line under it! (If you don't see it, click the A on the far left of the Control Bar to switch to the Character Formatting Controls.) Now the cool tip is that before you click on that Underline icon, hold the Option (PC: Alt) key, and an option dialog will appear with, you guessed it, more options. To create the highlight effect, we need to change a couple of settings, but first, tick the Preview box so you can see the changes as you make them. Tick on the Underline On checkbox, and then click on the Color drop-down menu to select your color (yellow in this example). Then, change the Weight of the underline. My text is 10 pt, so I'll make the thickness 12 pt. You'll see the yellow appear under the word(s) so we need to push the line up over the word. I changed this Offset to -2 pt and it looked about right. Click OK and you now have highlighted text.

Easily Edit Native Files with the Option (PC: Alt) Key

When working with native files from other Adobe apps in InDesign, you can quickly edit them in their respective applications. Just switch to the Direct Selection tool (A), hold the Option (PC: Alt) key, and double-click the placed graphic, such as a PSD or AI/ EPS graphic. This will open the file in its native app (Photoshop, Illustrator, etc.) where you can make adjustments. Just save and close the file. When you jump back to InDesign the file will automatically update to the new version. If you click-and-drag while holding the Option (PC: Alt) key, then you'll make a duplicate of the placed file instead, so there's another tip right there—how to duplicate any item in a file. You'll know you're creating a duplicate because the selection arrow will have a second white arrow directly behind the main cursor arrow.

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Make Multiple Objects the Same Size

This is a cool trick when you quickly want to make all the images or objects in a document the same size, especially when you resized one and forgot to resize the others at the same time. First, after you've set the height and width of the first object using the Selection tool (V), select the remaining objects, and choose Object>Transform Again>Transform Sequence Again Individually. All of the selected objects will resize to the same dimensions.

Hiding Objects

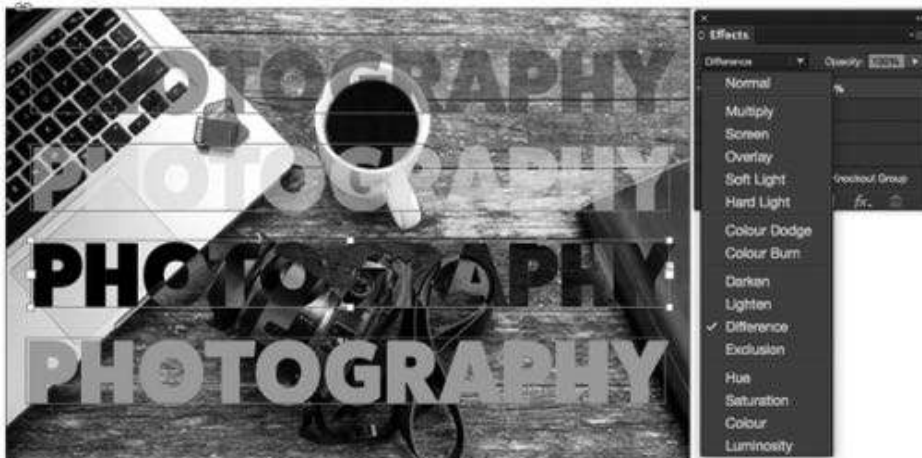
To hide a selected object or objects without having to jump into the Layers panel, just press Command-3 (PC: Ctrl-3). To make them appear again, press Command-Option-3 (PC: Ctrl-Alt-3).

Rounded Corner Effects

To create a rounded corner effect, click on a frame with the Selection tool (V) to select it, then click the yellow square that appears near the top right of the frame to activate Live Corners. Yellow diamonds will appear in each corner of the frame. Click-and-drag any of these yellow diamonds to increase/decrease the rounded corner effect. If you click and- hold for a second or two before you start dragging, you'll get a live preview of the corners changing. If you want a different corner style, just hold down Option (PC: Alt), then click any of the yellow diamonds to cycle through the styles. If you only want to change one corner at a time, hold down Shift-Option (PC: Shift-Alt) and click-and-drag the yellow diamond in the corner that you want to change (or click to cycle through the styles).

The Effects Panel—Just Like Photoshop!

There's a special panel in InDesign that you'll like if you use blend modes in Photoshop; it's called the Effects panel (Window>Effects). In the drop-down menu at the top left of the panel, you'll find most of the same blend modes that are available in Photoshop. This is especially useful if you'd like to blend



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text over a photo. Here we have an example with four versions of the word “Photography,” each with a different blend mode to show how it reacts with the image below: (from top to bottom) Multiply, Hard Light, Difference, and Normal. You can play around with different blend modes to get the best effect depending on the color of your text and the image you’ve used. You can also apply other effects (such as Drop Shadows, Inner and Outer Glows, and Bevel and Emboss) from the Effects panel either by clicking the flyout menu at the top right of the panel and going under the Effects option, or double-clicking on the object in the Effects panel to open the Effects dialog.

Color in InDesign: Quick Tips

To quickly swap the stroke and fill colors of an object without going to the Tools panel, just select the object or objects with the Selection tool (V), hold down Shift, then press X and the two colors will swap. If you want to quickly reset the stroke and fill to their defaults of no fill and a black stroke, just select the object and press D on the keyboard. If you create a shape and apply a color, and then create an additional shape and want to apply the same color, just hit the Comma key on your keyboard and it will make it the same. If you use the Type on a Path tool (Shift-T) to add type inside a shape, and you want to quickly jump between the two in the Swatches panel to change their colors, just press J on the keyboard and it will jump back and forth between the color of the text and the color of the shape.

Saving Time with Print Templates

One of the things I get asked a lot is what size documents are needed for business cards, letterheads, compliment slips, and flyers. You could Google these to find your answers but many online print companies supply free templates. MOO Inc, for example, offers InDesign, Illustrator, and Photoshop templates to help you create your artwork for all of their products. Just follow their instructions on how to use them. You can always ask your preferred online printer or local print company if they have templates of their own.

Guides in InDesign: Quick Tips

Command-Option-G (PC: Ctrl-Alt-G) selects all the guides on a page or spread. If you want to draw both a horizontal and vertical guide at the same time, just Command-drag (PC: Ctrl-drag) from where the rulers intersect at the top left of the document window. If the rulers aren’t visible, press Command-R (PC: Ctrl-R) to make them appear and the same shortcut to hide them again. If you’re dragging out a vertical guide but quickly want to change it to a horizontal guide (or vice versa), just press-and-hold the Option (PC: Alt) key and it switches between the two. If you want to delete all the guides, just Right-click in either ruler and choose Delete All Guides on Spread.

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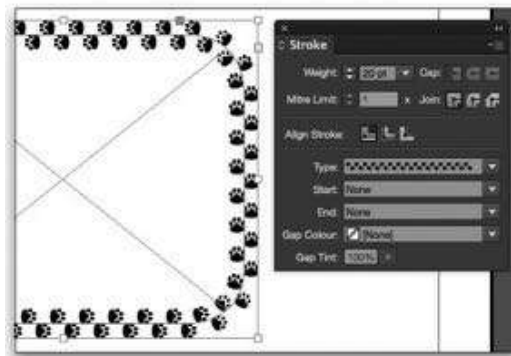
Creating Custom Grids

When setting up a new document, more often than not we use grids and guides to assist us with laying out objects on the page. It makes for a more structured and tidier layout. I prefer to set up my grid before placing any content. Let's take a look at how to do that. Create a new document (File>New>Document) with an A4 Page Size, 6 Columns, 5 mm Gutters, and a 3 mm Bleed all the way around. Click OK. Next, go to Layout>CreateGuides. In the dialog that appears, tick the Preview checkbox so you can see what you're creating. Depending on your project, choose how many rows and columns you think you need. Because we created 6 columns when we created the document, we'll set Columns to 6 and Rows to 5 in this example. Before you click okay, look at the two choices for Fit Guides To: Margins or Page. By checking Margins, the guides line up with the margins, but they don't line up if you check Page. Because this will be a document for print, I want to work within my margins and this is how my columns are set up. You can still place content to the edge of the page; just ensure you allow for the page bleed with images.

InDesign Easter Eggs

Do you want to create a rainbow stroke on an object? Who wouldn't? Pull up the Stroke panel (Window>Stroke) and select Stroke Styles from the flyout menu at the top right. From the Stroke Styles panel that appears, click the New button. Name the new style "Rainbow," select Stripe in the Type drop-down menu, and click OK. Now

click OK on the Stroke Styles dialog. The Rainbow stripe will now appear at the bottom of the Type drop-down menu in the Stroke panel or Control panel. You can do the same with "Rasta" for a red, yellow, and green stripe. This extra tip is for the Dash stroke option and one that Kaylee Greer is going to love. Just follow the same steps as above, but this



time select Dash as the Type and name it "Woof"—instant dog paw stroke! Try the same with "Feet" for footprints. One last little extra tip: If you want to quickly preview all the different types of strokes that you can apply to an object in your document, select the object, hover your cursor over the Type drop-down menu in either the Stroke panel or Control panel, and then use the scroll wheel on your mouse to quickly apply all of the different strokes.

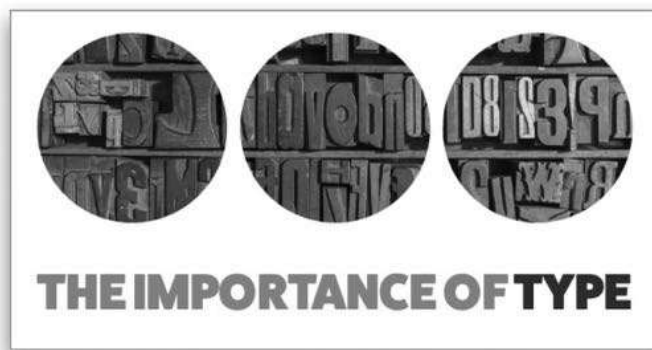
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Compound Paths (or Combining Shapes into One Shape): This is a Great Tip if Creating a Triptych-Style Layout in a Document

This tip is really useful when you want one image to fit into multiple shapes without needing multiple versions of the same image in each shape. Start by creating your first frame/shape, switch to the Direct Selection tool (A), hold the Option (PC: Alt) key, and click-and-drag to create a duplicate shape. Repeat once more to create a triptych-kind of layout. If you were to select all the shapes with the Direct Selection tool and try to File>Place an image, it would only place the image into whichever shape you click on. To enable the image to span all three, you first need to combine the shapes. With all the shapes selected, you can either go to Object>Paths>Make Compound Path or press Command-8 (PC: Ctrl-8) to convert the three shapes into one frame. Now when you place your image, it drops into the three shapes as one image. This means you can move the image around until satisfied with the placement. If you were to edit the image in Photoshop and return to the InDesign document, the image would update and remain in the three frames. But what if you wanted to move one of the shapes? Okay, a couple of steps will rectify this. Select all the shapes again and go to Object>Paths>Release Compound Path. This releases the shapes/frames and the image will only appear in the first shape. Now move the shapes into a different position, select them all, hit Command-8 (PC: Ctrl-8), and the image fills all the shapes again. Here's an extra cool design tip: Make two shapes and overlap them. Make a compound



path as before and place the image. This time, the overlap area is blank and the other areas are filled with the image. You can then place some text in the blank area but still be able to move the image around in the rest of the frames.

Making Multiple-Sized Documents in One File

One of the biggest problems of creating multiple-sized documents (e.g., letterheads, business cards, flyers, comp slips, etc.) is keeping track of all the files. If I'm working on something like this for a client, I use the multiple-page feature already in InDesign; the very same one you use for creating multiple-page documents. Using a feature in the Pages panel, we can add additional pages and resize them, maintaining all document settings (character styles, margins, bleeds, etc.). Start by creating the first page as normal (File> New> Document). Choose your settings in the New Document dialog, making sure you have Facing Pages unchecked, and click OK.

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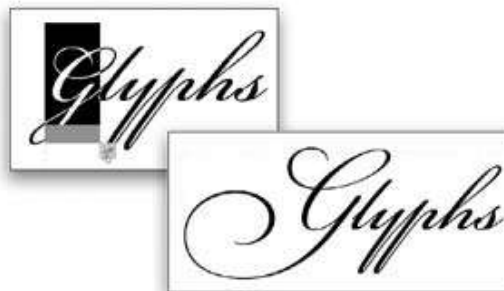
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Now open the Pages panel (Window>Pages) and click the Create New Page icon at the bottom. The new page appears, but before you do anything else, click the icon to the left of the Create New Page icon called Edit Page Size, and choose a size. By clicking Custom, you can create your own specific-sized pages, such as a square flyer, business card, or any size document you require. Do this action for each different-sized page you need to add to the document. Using this tip means you can't use the standard Master Page, which is sized for the first layout, but that's okay. Just click on each of the pages in the Pages panel and drag it up to the master section to create a master for that size. Then, Right-click on that page in the Pages panel, and select Apply Master to Pages. In the Apply Master dialog that appears, choose the master page that you want to use in the Apply Master drop-down menu, and click OK. You'll see a Master Page Size Conflict dialog pop up; just click Keep Current Page Size. This way, if you're creating multiples of each of the sizes in this document, the appropriate master style will apply to each layout. Now when you start placing other assets, such as images or text, which you have obviously saved in CC Libraries, you can use them across all the layouts with ease. That way, if you were to edit one asset, it would update across all the pages. Once finished, you can export as a PDF that your print company can use.

Glyph Options

One of the newer features in InDesign CC 2015 is the ability to see alternative character glyphs instantly onscreen instead of the old way where you had to open the Glyphs panel (Window>Type & Tables>Glyphs) to find the one you needed. Now you just type your text and highlight the character. If there are alternative glyphs available, there will be a blue line at the bottom of the highlighted letter. Hover your cursor over the highlighted letter and the glyph options will appear underneath. Just click the one you prefer and it automatically changes. Speaking of shortcuts, if only you could download a shortcuts cheat sheet from Adobe. Well, you can! Just click here.



https://helpx.adobe.com/content/dam/help/en/indesign/pdf/indesign_shortcuts.pdf

Sampling Colors

Let's say you've placed an image and added some text and you want to select a specific color from the image to apply to the text. First, highlight the text with the Type tool (or if you want to change the color of a shape instead, select it with the Selection tool [V]), and double-click the Fill icon (square with a T) near the bottom of the Tools panel to open the Color Picker. In the bottom right of the Color Picker, you'll see a little eyedropper icon. Just click-and-hold on that icon, drag it over the image and move the cursor around until you find the color

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you want. If you simply click OK in the Color Picker, it will change the color of the text, but if you click the Add RGB Swatch button in the Color Picker first, it will add that color to your Swatches panel for that document. Then, you could click on that swatch in the Swatches panel and click the Add Selected Swatch to My Current CC Library icon (cloud with arrow) at the bottom of the panel to use that color with other projects where you might need it again.

Printing Pages

Have you ever been working on a multipage document and wanted to print a page or two instead of the entire document? You could open the Print dialog and select Range, but then you have to figure out the page numbers for the pages you want to print. Instead of going to File>Print, first Shift-click all the pages that you want to print in the Pages panel (Window>Pages), go to Layout>Pages, and then look for one of the following options based on the number of pages you selected: Print Page (for a single page), Print Spread (for a spread), Print Pages (for more than two pages). The Print dialog will open with the printing Range set to the pages you selected in the Pages panel. This is perfect for quickly proofing specific pages, saving you ink and time!

Distribute Spacing

In the default Align panel (Window>Object & Layout>Align), you have two groups of options from which to choose: Align Objects and Distribute Objects. But there's a third "hidden" option that's way more useful than Distribute Objects. To find this option, go to the flyout menu at the top right of the Align panel and select Show Options. Now you'll have a new group of options called Distribute Spacing at the bottom of the panel. Imagine you have five rectangles of different widths and you want to change the spacing between them. If you select them all and click the Distribute Horizontal Centers icon in the Distribute Objects section, the result would look like this. If you select the same rectangles and select the now uncovered Distribute Horizontal Space icon in the Distribute Spacing section, you get this. Distribute Horizontal Centers is great for repeated shapes of the same width, but when it comes to shapes with various widths, Distribute Spacing is the better option. Not many people realize this option is there, but it's a great timesaver. And there's more! If you want a specific distance between a group of items, tick the Use Spacing option, set the distance you require, click the Distribute Horizontal Space or Distribute Vertical Space icons, and Bob's your uncle!

Moving Pages

When you're working on two documents that are very similar and share some of the same content, there may be times when you need to move content from one document to the other. Copying-and-pasting is one option, or you could duplicate or move an entire page or multiple pages. Start by selecting the page(s) that you want to move, and choose Move Pages from the flyout menu at the top right of the Pages panel (or go to Layout>Pages>Move Pages). In the Move Pages dialog, you can select which page(s) you want to move and

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where you want to move them. Since you already had pages selected in the Pages panel, those pages will appear in the Move Pages field. The default option is to move the page(s) to another place in the same document, but you can choose any document that's open from the Move To drop-down menu. Once selected, you can decide where in the new document you want the page(s) to appear, as well as if you want the page(s) to be deleted from the source document by ticking the Delete Pages After Moving option.

Change the Size of the Pasteboard

The InDesign pasteboard is always narrow on the top and bottom and wider on the sides, but you can change this if you want. Maybe you have a lot of assets you want on the pasteboard for the document while you work. To change these dimensions, go to InDesign (PC: Edit)>Preferences>Guides & Pasteboard and change the Pasteboard Options at the bottom of the Preferences dialog. Alter the Horizontal Margins or the Vertical Margins to a different size, wider or narrower, and you can see the change when you click OK. Like I mentioned, it's all down to personal preference but it's useful to know.

Color-Coding Master Pages

If you use master pages in InDesign (and you should), it can be difficult to see which master is being applied to each page. But you can make this easier by color-coding your master pages. Hidden away (there's a lot of good stuff hidden away in InDesign!) in the Pages panel flyout menu is the option to color-code a master page. Just go to Page Attributes>Color Label and pick your color. When a color is applied to a master page, it's automatically applied to all of the pages that use that master page, which makes it much easier to quickly see which master is applied to each page. This is useful when working on a large multi-page document such as a magazine or brochure where you have multiple page types.

The Power of the Checkbox!

This tip is super simple: There's a checkbox in InDesign that opens a load of additional options—and a lot of people miss it. When you go to File>Place, at the bottom of the Open window there's an option to Show Import Options. With this option turned on when you select a file and click open, a dialog will appear giving you additional options that will be based on what kind of file you chose. For example, if you place a PDF, Illustrator, or InDesign file, then you have the option to choose which pages you want to place. You can even turn on and off layers. The example below shows the import options for placing a PDF. Yep, you can actually place every single page of a multipage document. If you're placing a Word file, you can map the style sheets in Word to their equivalent in InDesign. My preferred option, however, is to Remove Styles and Formatting from Text and Tables, which then converts the Word file to a text file. I then have formatting control over my text. There are other options available for other file types. It's a nice little hidden feature, but it can make your life much easier when placing files.

Ten Tips and Tricks for InDesign

With DAVE CLAYTON

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Quick Measuring Tip

You can quickly switch from inches, millimeters, pixels, etc. without leaving the document page. Right-click anywhere on a ruler (to enable the rulers, press Command-R [PC: Ctrl-R]), select your measuring system of choice from the handy contextual menu, and you're good to go. The zero always defaults to the top-left corner where the rulers intersect. If you want your zero to start anywhere else in the document, just click into the small square where the rulers intersect and drag the zero to the new position.

Find Anything, Change Anything

The Find/Change feature (Command-F [PC: Ctrl-F]) in InDesign is immensely powerful. Most people only use a fraction of its capabilities. There are four types of searches: Text, GREP, Glyph, and Object. The Text options in the Find/Change dialog are the only thing most people will ever look at, but there's more to be had underneath those other tabs. The Text options are the most straightforward: find a certain word or phrase and replace it with another. But by using the options at the bottom of the screen, Find Format and Change Format, you can also search by how words are formatted and replace them with a different format. The GREP Find/Change options are much more complex. We won't touch on that now, as GREP is a very powerful and specific function in InDesign. The Glyph Find/Change options let you isolate a specific character. This is helpful for locating and altering, say, some bullet points. Now the Object tab is a case of "leave the best for last." You can find and change the formatting on shapes, lines, text boxes, and more; for example, find all boxes with a 1-pt stroke and replace them with a 3-pt stroke, or find all shapes with a Drop Shadow and remove them. There are some really powerful options and most people have no idea they're there! If you're working with large, multipage documents, the Find/Change options will save you a ton of time if your clients require some wholesale style changes.

Aligning Strokes

InDesign lets you determine where the stroke is located on a box or shape. That may sound odd but if you also use Photoshop and Illustrator, you'll know that you can decide where the stroke sits on an object. In the middle of the Stroke panel (Window>Stroke) are the Align Stroke options. By default, the stroke is centered on the path; for example, a 2-point stroke will have 1 point outside the box and 1 point inside the box. With thicker strokes, the placement of the stroke can really matter. At the top of the next column are three boxes that are the exact same size; the only difference is the alignment of the strokes. Because the strokes are set centered, inside, and outside, respectively, it gives the appearance of different-sized squares. It's helpful to use these settings when you're trying to get some precisely measured shapes. I pretty much use the inside alignment option all the time to keep my shapes the size at which I created them, but that's just a personal preference.

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Custom Strokes in InDesign

Want to build a custom stroke in InDesign? It's easy. Just go to the flyout menu at the top right of the Stroke panel (Window>Stroke) and choose Stroke Styles. A dialog will open with several options and a list of custom strokes. Click the New button to open the New Stroke Style editor. You can make dashed, dotted, or lined patterns; change the length and pattern of the stroke; and preview your designs at different weights. The custom strokes are saved on a document level, but you can save them and load them into other documents. To save a stroke, click on it in the Stroke Styles dialog, click the Save button, navigate to where you want to save it, and click OK. To Load a saved stroke, click the Load button in the Stroke Styles dialog, navigate to where you saved it, and click Open. If you want a custom stroke to be added to all new documents by default, simply create the stroke with no document open.

Calling Star Command

Stars and polygons are easy to build in InDesign. Most people, myself included, set the angles and number of sides by clicking once in the document with the Polygon tool (nested under the Rectangle tool [M] in the Toolbar). This brings up a dialog allowing you to choose the Number of Sides and the Star Inset percentage, plus the Width and Height if you know what you require. But what if you want to change the number of sides or the star inset while you're drawing the shapes? This is really simple and a great little shortcut. Start to draw the shape, press-and-hold the Spacebar, and then use the Arrow keys on your keyboard to adjust the shape without opening the dialog. The Right and Left Arrows change the angle of the star inset; the Up and Down Arrows change the number of sides. (Tip: Once you press one of the Arrow keys, you can release the Spacebar. The Arrow keys will continue to change the number of sides or inset. Just remember to keep your mouse button held down.) There's another super-awesome tip, though, that we've covered previously but we'll remind you of it here, as it's great when creating multiples of the same shape. Start to draw your star or polygon again. This time, however, don't hold the Spacebar as you did before. Simply press the Right or Left Arrow keys, and InDesign creates a horizontal line of identical shapes. If you use the Up and Down Arrows, it forms identical vertical lines. Or use both sets of Arrows and you can create a grid of shapes. This is perfect for creating the stars in the American flag for a design. This grid tip works on rectangles and circles too. (Tip: Once you have the number of shapes that you want, you can use the Spacebar trick above to change the number of sides or inset for all the shapes at the same time. Again, remember to keep your mouse button held down.)

Style Trick

Did you know that you can quickly style text with the Eyedropper tool? First, create a paragraph style (or even a character or object style) and style a paragraph with it. Next, make sure the Eyedropper tool is visible in the Toolbar by pressing the letter I. Switch to the Type tool, select some of the text to which you applied the paragraph style, and then click on the Eyedropper tool in

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the Toolbar to select it (make sure you click on the Eyedropper tool— if you press the letter I to try and switch to it, you'll change your highlighted text to "i"). With the Eyedropper active, click anywhere in the highlighted text to "fill" the Eyedropper. Click-and-drag to highlight any other text with the filled Eyedropper to apply that style. The Eyedropper will remain filled, so you can repeat this as many times as necessary.

Customizing an Underline

I don't usually underline text in InDesign, mostly because I don't like the default thickness or positioning of the line. But you can actually completely customize your underline styles quite easily. To change the appearance of an underline, select some text and click on the flyout menu (four lines) on the far right of the Control panel (that's the bar that goes all the way across at the top just below the menu bar). Choose Underline Options from the menu to open a dialog where you can easily change the appearance of the underline, including the thickness, positioning, color, stroke style, and more. Make sure Underline On is clicked on to activate all the options. In this instance, I chose Japanese Dots in the Type drop-down menu and set the color to pink to highlight the change.

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Layers, Layers, and More Layers

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>.

Whether you work in Photoshop, Illustrator, or InDesign you will definitely work in layers at some point. However, there are differences in the way the three applications work with layers. In this class, we'll not only explore those differences, but we'll cover some tips and tricks to increase your productivity with layers in all three apps.

Adobe Photoshop Layers

Using layers in Photoshop is one of the best ways to work non-destructively and to be able to re-edit your file. There are several types of layers in Photoshop. Let's work with the most common layers now:

Image Layers

When you open an image in Photoshop it shows as the Background in the Layers panel. However, this can be easily converted into a layer by clicking the lock icon to the right of it.

You can add additional image layers that are blank or containing other photos.

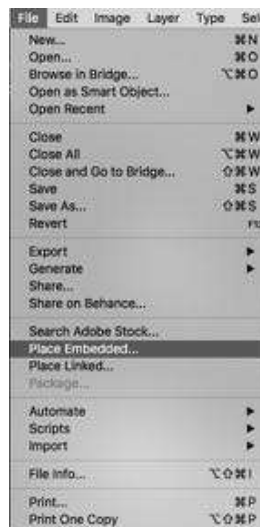
You can add a layer at any time by clicking the New Layer icon on the bottom of the Layers panel. You can also add a layer using another image.

Step one: Choose Place Embedded from the File menu

Step two: Pick an image that you would like to place on top of your existing image as a layer.

Step three: Click Place

Step four: This new layer will be in the layers panel and it will be named whatever your image was called. You will be in free transform mode. You can scale



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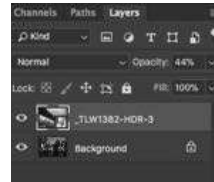
Layers, Layers, and More Layers

With TERRY WHITE

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the image and move it around to the spot you want it. Then either hit enter on the keyboard or click the commit button on the Control Panel.

Step five: With the layer in place you can now control its opacity from the layers panel.



Step six: If you want to hide part of a layer you can use a Layer Mask. Click the Layer Mask icon on the layers panel.

Step seven: When you paint with black you will hide portions of the layer. When you paint with white you will reveal parts of the layer.

Working with Type

As soon as you click the Type tool on your image you will see a cursor but it will also add a new text layer.

Step one: Click the Type tool on your image.

Step two: Type your word(s) and click the commit button.

Step three: You should now see a type layer named with whatever you just typed.

Adjustment Layers

Adjustment layers allow you to make non-destructive adjustments to the layers below them. There are a variety of adjustment layers to choose from.

Step one: Bring up your Adjustments panel



Step two: Click on the Black and White Adjustment. It will immediately make all the layers below it black and white. The Properties panel will appear so that you can make adjustments to how the black and white looks.

Step three: You can apply an Adjustment Layer to just the one layer below it by creating a Clipping Mask. Right-click on the Black and White Adjustment Layer and choose Create Clipping Mask.



Layer Styles

Non-destructive layer styles can be applied to layers at any time. Many of the Layer Styles can now be applied more than once to the same layer.

Step one: Click on one of your Layers in the Layers panel.

Layers, Layers, and More Layers

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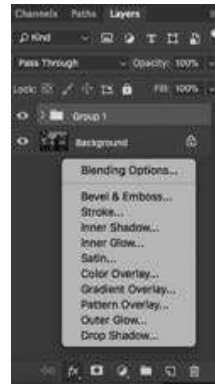
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Step two: Click the Layer Style button at the bottom of the layers panel

Step three: Choose the Layer Style that you want to apply. This will bring up the Layer Styles panel so that you can adjust the options for the Layer Style you chose.

Step four: Adjust your settings as you wish and click OK.

Step five: If you want to apply that same layer style again, click plus sign in the Layer Style dialog box.



Layer Groups

Once you get more than a few layers in Photoshop it may be time to create a Layer Group. Think of a Layer Group as a folder of layers. It allows you to group several layers together so that they are easier to manage and manipulate.

Step one: Select two or more layers

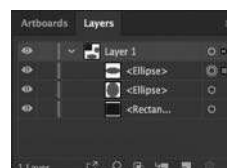
Step two: Click the Create New Group (folder icon) on the bottom of the Layers Panel

Step three: There will be a Group 1 in the Layers panel.

Step four: Now you can control the opacity of this entire group. You can also Free Transform this entire group or use Blending Modes.

Adobe Illustrator Layers

Working with Illustrator Layers is a bit different than with Photoshop. Layers in Illustrator are used more for the organization of your illustrations. Layers have sub-layers. Every document has at least one layer "Layer 1". Even if you don't create any additional layers, everything you draw on Layer 1 will be on a sub-layer of Layer 1.



Create a new layer in Illustrator

Step one: Click the new layer icon in the layers panel

Step two: Double click on the name of the layer and change it from Layer 2 to "Text"

Step three: Use the Type Tool and add text to your image. You should see the text that you added on Layer two.

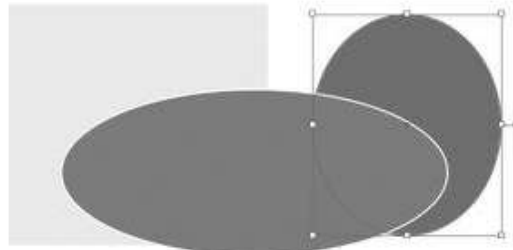
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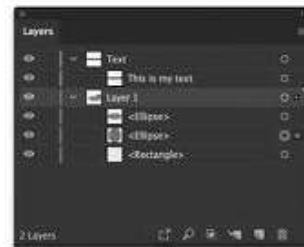
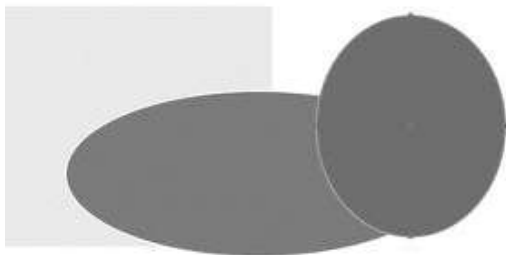
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This is my text

Step four: The little circles to the right of each object on a layer allow you to select that object when you click the circle.



This is my text



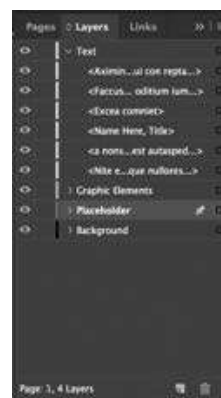
Step five: You can drag the little square to the right of the circle to move an object from one layer to another layer.

Adobe InDesign Layers

InDesign layers are primarily used for organization. InDesign layers are document wide. So if you make an “images layer” it doesn’t matter which page you’re on, the images layer is the images layer.

InDesign layers work pretty much the same as they do in Illustrator.

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DSLR Video Basics-Making the Jump

With JUSTIN WOJTCZAK



Justin Wojtczak

Wedding Photographer

Justin is one of the rising stars of the wedding photography world in Atlanta, Georgia. His photographic roots trace back to his family's connection to Kodak, and his love for the camera came to life while overlooking the hills of Peru. Justin's work has been named the "Best of Weddings" in *The Knot*, America's leading wedding brand award-winning website, three years running 2011-2013. Justin's fresh and creative approach to capturing special moments "that others miss" has earned praise and publication from *Style Me Pretty*, *Atlanta Weddings*, *Atlanta Bridal*, *Jezebel* and *The Knot*. As owner of 375 Photography, Justin is dedicated to capturing and creating an experience that the bride and groom will never forget. What truly sets Justin apart is his commitment —learning to see through the eyes of couples in order to find the images that not only commemorate the day, but bring memories and emotions bursting from each photo. Justin is dedicated to fusing creativity and life into everything he photographs.

As a photographer, you already have the knowledge and vision to take the leap into the video world. In this course, you will breakdown the basics you need to know to start creating videos to add to what you already do know.

notes

Focus:

- Don't trust auto focus. Manual focus takes practice but over time will result in tack sharp footage.
- Frame rate shutter speed:
The shutter speed should be double the frame rate.
- If you are shooting at 24 FPS the correct shutter speed would be 1/50th (rounded up from 1/48th). For 25 FPS the shutter speed should be 1/50th. For 30 FPS the correct shutter speed is 1/60th and so on.
- The slower the shutter speed, the more motion blur will be visible in moving subjects.
- The higher the shutter speed, the less motion blur will be visible in moving subjects

Lens choice:

- We love primes! This allows you to get the shallow depth of field that DSLRs are known for.
- **Tip:** you the magnify button when pulling focus to make sure subject is in focus.

ND filters:

- They help to block the sunlight going into the camera so you can keep your shutter speed low.
- Situational improvisation: There will be moments where you don't have time to throw on an ND Filter. Don't feel bad if you have to crank up your shutter speed to get the shot. Another tip is to carry a secondary camera with an ND filter on a versatile lens.

DSLR Video Basics-Making the Jump

With JUSTIN WOJTCZAK

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Supports:

- Tripod- a must for interviews and steady footage.
- Monopod- on the go for stable footage and easily manual focus.
- Slider- adding horizontal and vertical movements to draw the viewer into the video.
- Glide cam- makes your footage like your a gliding on air.
- Jib- adding horizontal and vertical movements to draw the viewer into the video.

Shotgun vs. Lapel Mic:

Shotgun:

Pros: Unidirectional pickup pattern, hidden from view, no shirt noise.

Cons: Requires a second crewmember or stand, limited in range.

Lapel:

Pros: Clips onto shirts, follows your subject, great for interviews.

Cons: Shirt noise, potential for distracting background noise, can be seen on camera.

Portable Digital Recorders:

- To save time and have more control over your audio settings, recording record using the Zoom h4n or the Tascam DR-70D.

Shoot in sequences:

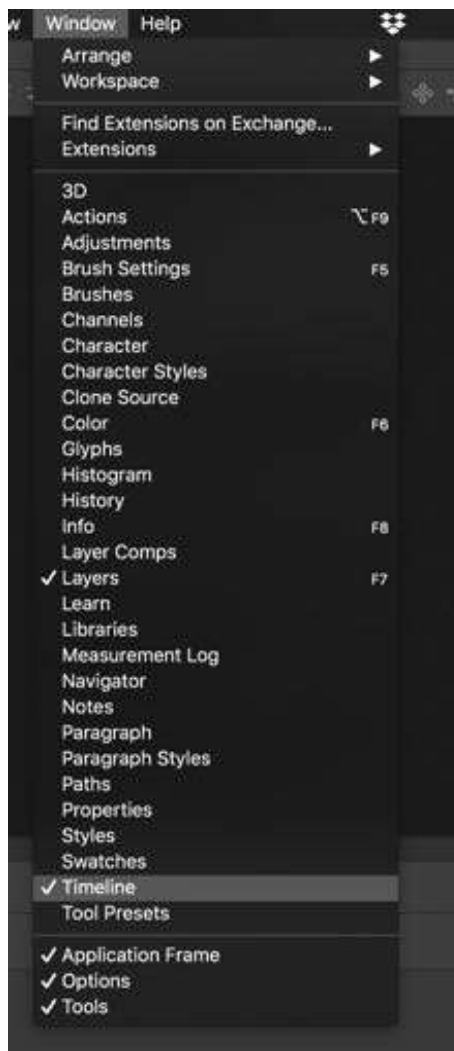
- DSLR can't handle long shoots (30 min then stop)
- **Tip:** Shoot short key moments to maintain viewer attention.

Practice:

- Just like photography, practicing shooting video and trying ideas out will make you better. It will also open your eyes as to what works and what doesn't. Watch other professionals that are better than you.

Video in PS:

1. Select window, timeline

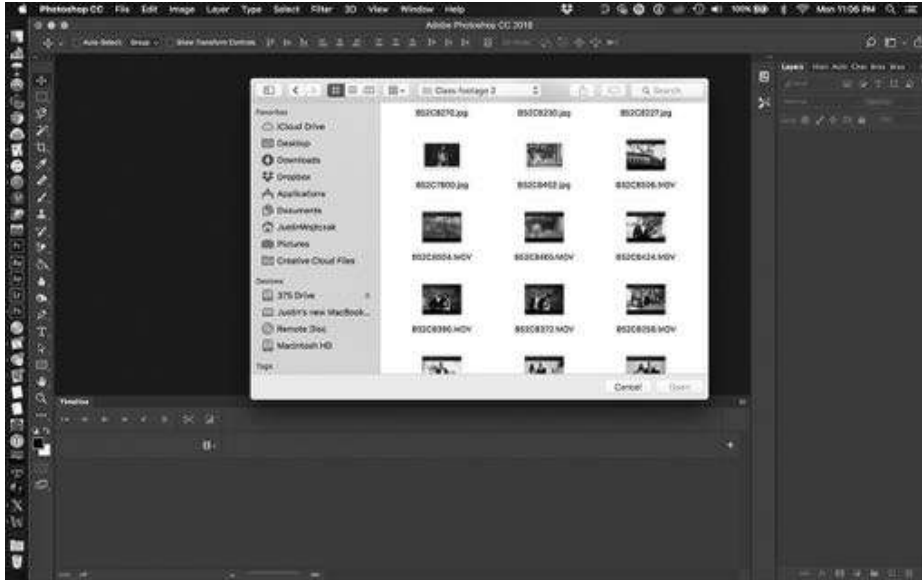


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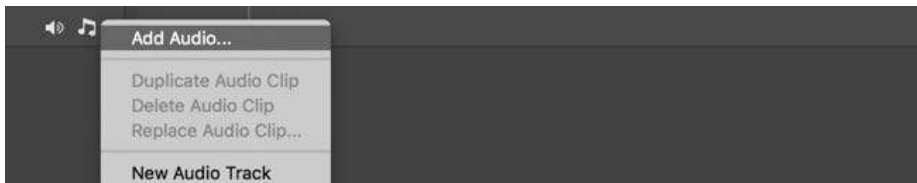
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2. Select the film strip icon and click add media.



3. Select the video footage you want to import into the timeline. Also, import your music before you begin to edit. Click the music note icon and add your music.



4. Select the clip that you want to edit at the beginning of the clip. Your arrow will become a bracket, you can drag the clip to the starting point of the clip.



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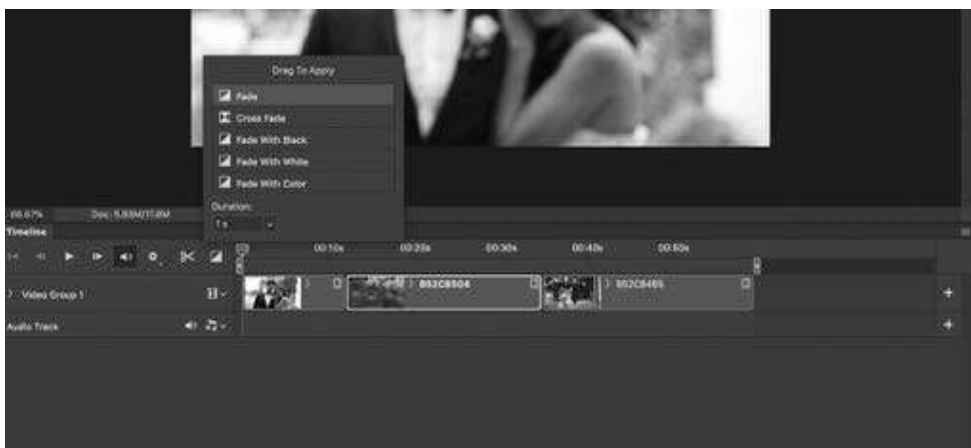
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5. Select the same clip at the end and drag the end to the endpoint that you want to stop the clip.



6. Click the transition box to select the type of transition you want to add. A simple fade it is always a good way to start a video. Click and drag the transition to where you want it to do.

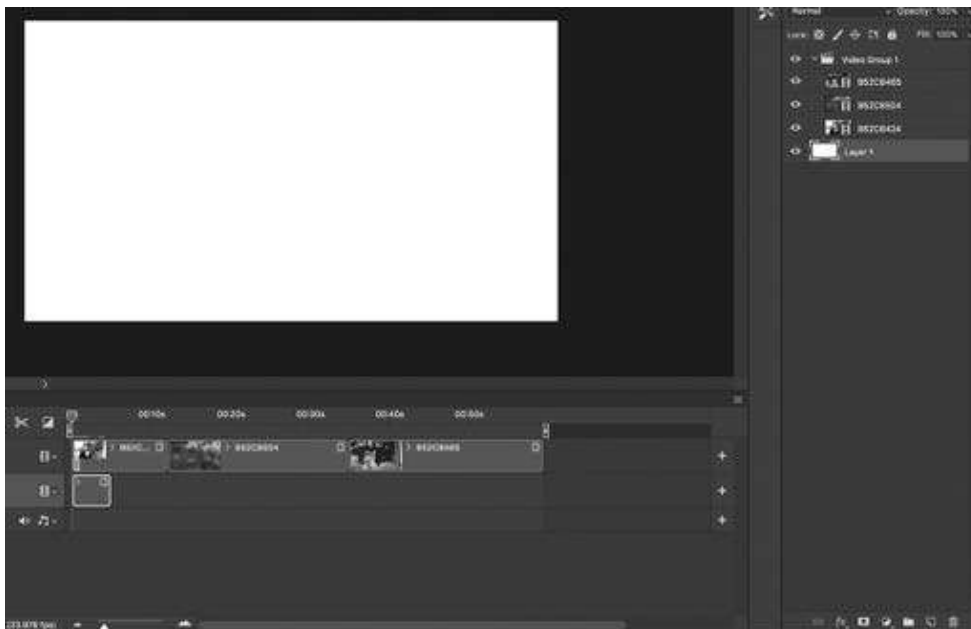


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With JUSTIN WOJTCZAK

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7. If you noticed you will see the checkerboard when putting the fade at the beginning. To fix this, add a layer, drag the new layer to the bottom of all the layers, and fill it with black or white.

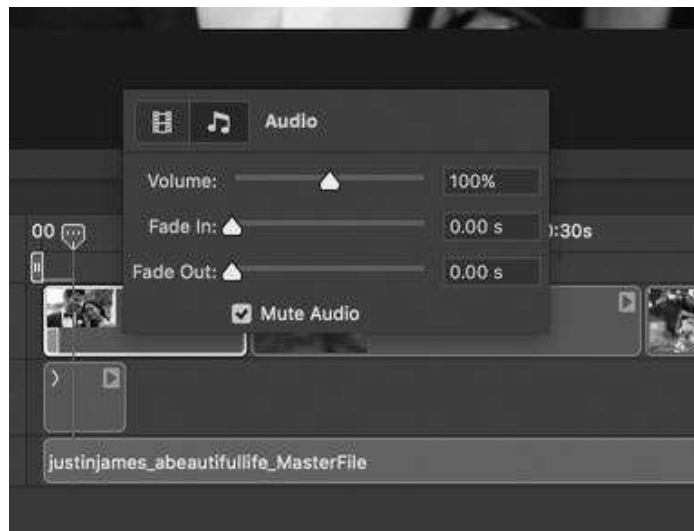


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8. To remove the audio from your clip, right click the clip, select the music note, and check the box mute audio. You will have to do this for each clip.



9. To add a title, create new layer and drag it to the top of all the layers, select the Type tool (T). Add a fade in and out to the title for a smooth transition.

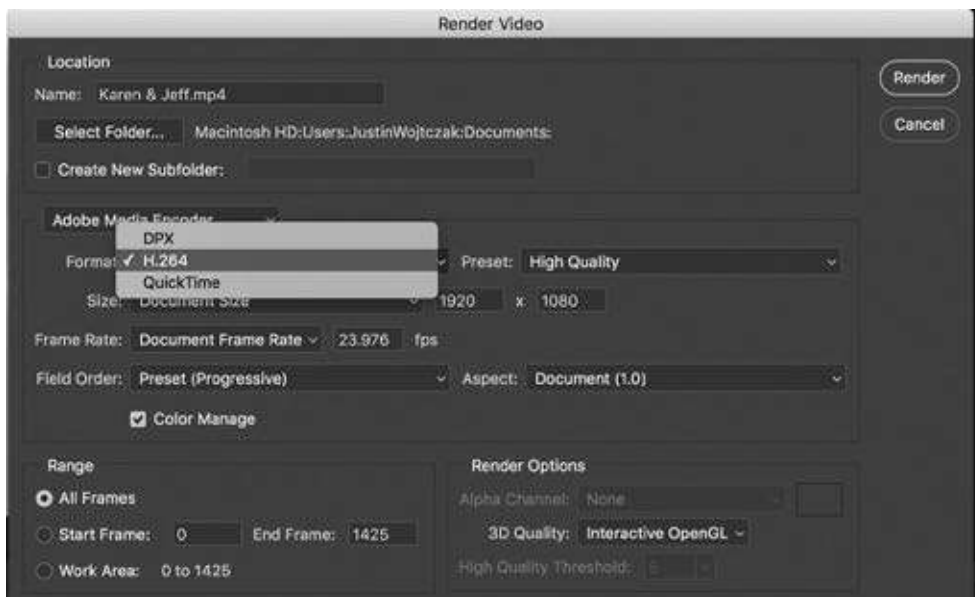
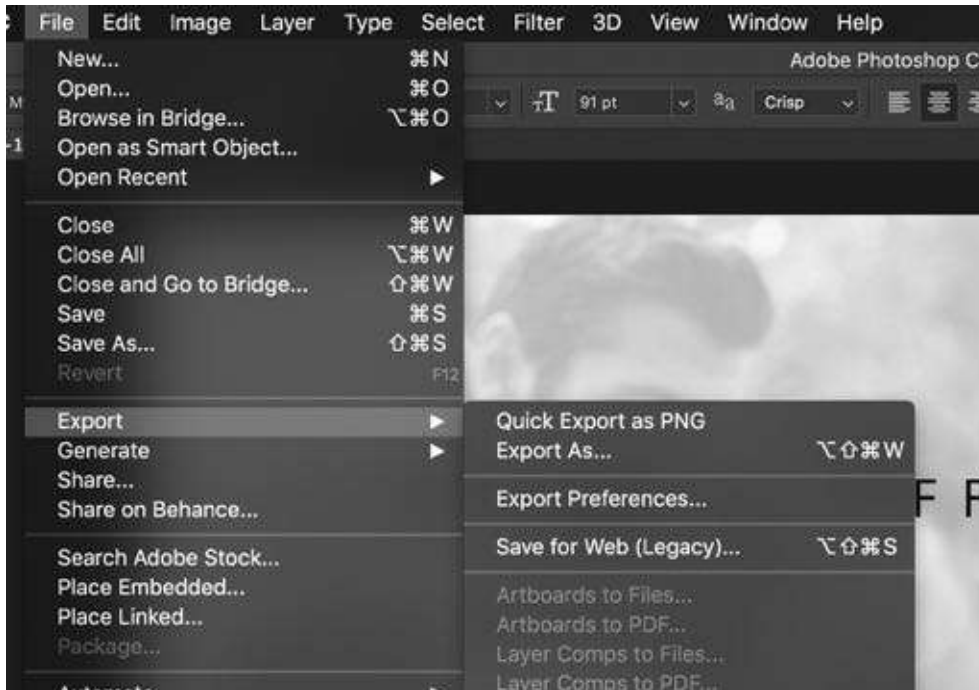


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With JUSTIN WOJTCZAK

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10. When you're ready to export the video, file, export, render video. Name your project and select your destination of the file. Then click format and be sure it is in h.264. Then hit render. It's this simple.



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DSLR Interview-Creating an Impactful Story

With JUSTIN WOJTCZAK



Justin Wojtczak

Wedding Photographer

Justin is one of the rising stars of the wedding photography world in Atlanta, Georgia. His photographic roots trace back to his family's connection to Kodak, and his love for the camera came to life while overlooking the hills of Peru. Justin's work has been named the "Best of Weddings" in *The Knot*, America's leading wedding brand award-winning website, three years running 2011-2013.

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Class Objective – Breakdown the best practices to help your client deliver their message.

Samples:

- MDE School: <https://vimeo.com/258289648>
- The Game is about the Environment: <https://vimeo.com/213618075>
- Waterfall Club: <https://vimeo.com/230161172>

Foundation to have:

Camera Setup:

- Discuss the look and feel with the client to find out what lens and setup to use. (Give examples of different types of interviews)
- 70-200mm is a staple interview lens
- Make sure the client looks good and their pose won't hinder them from delivering their message
- If using camera B, find an engaging angle where the client looks good

Audio:

■ Shotgun vs. Lapel Mic:

Shotgun:

Pros: Unidirectional pickup pattern, hidden from view, no shirt noise

Cons: Requires a second crewmember or stand. Limited in range.

■ Lav mic:

Pros: Clips onto shirts, follows your subject, great for interviews.

Cons: Shirt noise, potential for distracting background noise, can be seen on camera.

■ Portable Digital Recorders:

- To save time and have more control over your audio settings, recording record using the Zoom h4n or the Tascam DR-70D.

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Lighting

- Key lighting: Main light in lighting your subject
- Fill light: To balance the key light
- Hair light: to add separation from the subject to the background

Coaching

You are the director, shooter, audio guy, and editor when starting out. You will likely be dealing with non-actors that may have never been in front of the camera before. Here are some tips to help coaching your client and get the best product possible:

- Handle important feedback with support and encouragement such as eye contact, energy level, hand movement, key words
- Take time to go over the script with the client. In person and/or over the phone
- Break the script down into “chunks” so it’s more manageable
- If using B-roll, make a note in the script so the client knows when they can just read from the script.
- A B-roll camera can help with cuts on mess-ups.
- Make sure that there are no more people in the room than necessary. Too many people can make the client feel uncomfortable.
- Having all gear set up and ready before the client shows up makes you feel confident that everything is ready and the client will feel more comfortable when you are not scrambling around.
- Keeping the environment light and positive will make the shoot go well.
- Make sure the client sounds like themselves. Have them do multiple takes to make sure you feel good about it.
- If client is struggling, having them “shake it off” will help them get out of their funk.
- Remind client that the camera sees them differently. To create energy try an “Animated Outtake”.

Lightroom Classic: Beyond Image Management

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>.

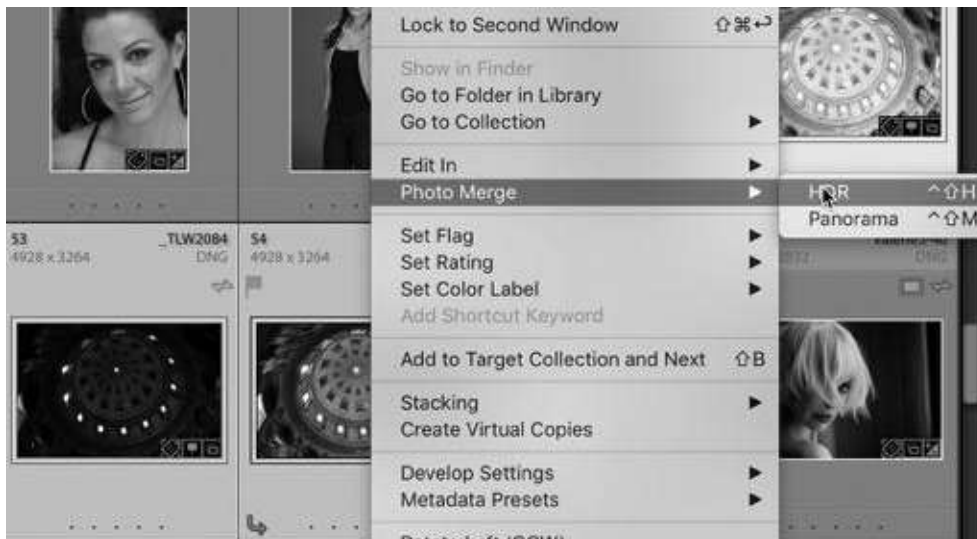
Adobe Lightroom CC can go beyond image management and basic non-destructive edits.

HDR (High Dynamic Range Images)

You can combine two or more of the same image captured at different exposure settings (bracketed) to create a single new HDR DNG image.

Step one: Select two or more images that were shot at different exposure settings.

Step two: Right click on the images and choose photo merge HDR or CTRL H from the keyboard



Step three: When the dialog box appears enable the Deghost option if there was something in your images that was moving (such as a flag waving).

Step four: Click Merge.

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Lightroom Classic: Beyond Image Management

With TERRY WHITE

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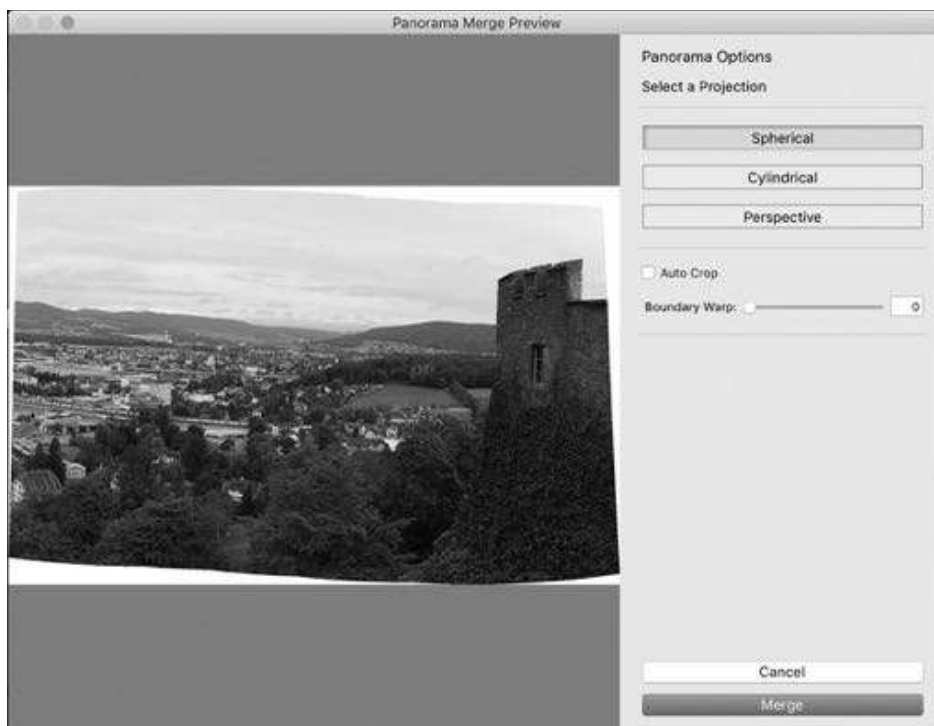
Step five: The resulting HDR image will be next to the original three. From there you can go in and make further adjustments in the Develop module.

Panoramas

You can also stitch two or more images together as a panorama. There will need to be some overlap between the images.

Step one: Select two or more images, right click on them, and choose Photo Merge Panorama or CTRL M from the keyboard.

Step two: When the panorama dialog box appears choose the projection method that looks best for your pano.



Step three: Choose auto crop

Step four: Try the Boundary warp slider to see if it works with your pano.

Step five: Click Merge

Bring your Videos into Lightroom

Lightroom can also handle the videos from your camera. You can import them right along with your photos and manage them in the Library module. You can organize them into collections as well as use them in slideshows. Videos captured with your mobile devices and synced up to Lr Mobile will also be on your desktop version of Lightroom.

Lightroom Classic: Beyond Image Management

With TERRY WHITE

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You can do some edits in Quick Develop in the Library module.

You can also trim your video to make a shorter version

Step one: Double click on a video to bring it up in Loupe view.

Step two: Click the gear icon on the bottom right to expose the trimming controls.



Step three: To trim the beginning of the video drag the handle in from the left. To trim the end of the video drag the handle from the right.

Step four: At this point, you can export your trimmed video from using the File Export command.

Step five: You can also capture a frame from the video to use as a still image by clicking the frame icon to the left of the gear icon.

History and Snapshots

All of the edits in the Lightroom develop module are non-destructive.

The History Panel shows every step/adjustment that you've made to any image. You can click back in time to reverse some of the edits. However, if you go back to any previous edits and make new edits then the edits that had previously existed will be replaced by the new edits.

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This is where Snapshots come in. If you want to be able to return to a specific way that an image looks take a snapshot of the image.

Step one: Make any edits you want

Step two: Click the (+) sign on the Snapshot panel to create a more permanent version of the photo in Lightroom.

Step three: Title the snapshot any way that you want.

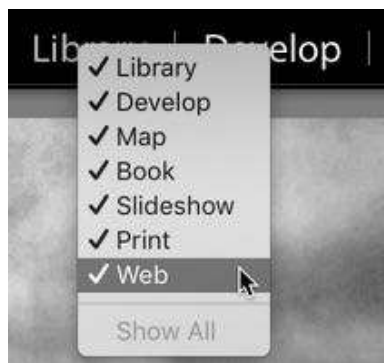
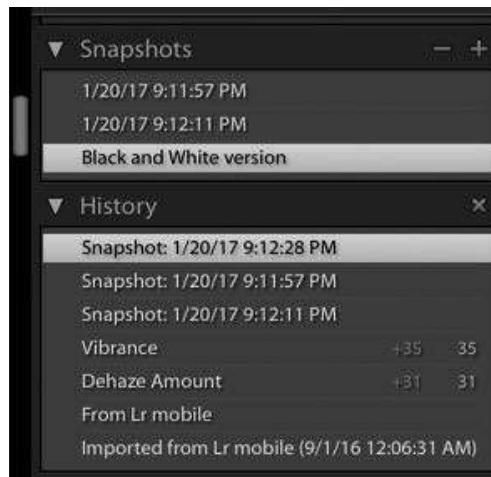
Now you can click on any of your snapshots to switch to any version of the photo you like.

Customizing Lightroom

If you're like most Lightroom users you're probably not using every feature or every module. You can streamline the Lightroom interface in a few ways.

Step one: Right click on any of the Module names. This will bring up a menu allowing you to turn off any modules that you don't use.

Step two: Choose any modules that you don't use to uncheck them and hide them from the interface.



Step three: You can also right click on the panels in the Develop Module to bring up a menu to disable any panels that you don't use.

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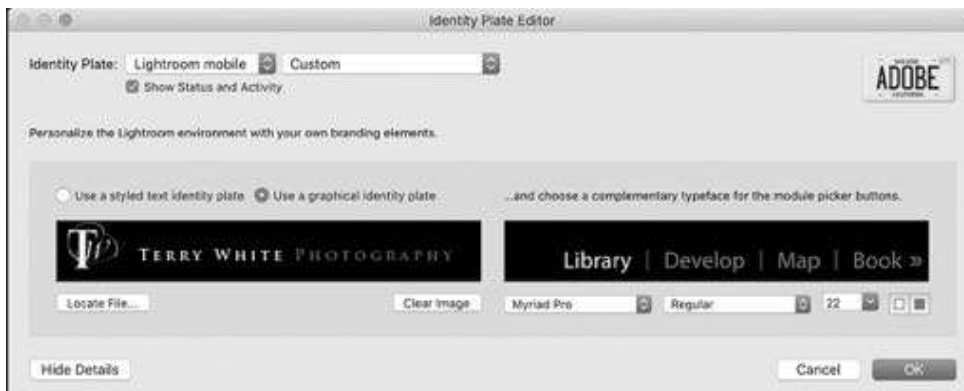
Step four: If you're tired of having to scroll up and down the long list of panels you can also enable Solo mode. When Solo mode is enabled any panel that you click on will automatically close any other panels. This way the list is always short because only one panel can be open at a time.

Setup a Custom Identity Plate

You can change the upper left corner of Lightroom to display any text or image you want such as your company logo.

Step one: Choose Identity Plate Setup from the Lightroom menu.

Step two: You can import a PNG file or use text to set up the Identity Plate the way you want.



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 Website Info: terrywhite.com

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Increase Your Photography Sales with Video

With JUSTIN WOJTCZAK



Justin Wojtczak

Wedding Photographer

Justin is one of the rising stars of the wedding photography world in Atlanta, Georgia. His photographic roots trace back to his family's connection to Kodak, and his love for the camera came to life while overlooking the hills of Peru. Justin's work has been named the "Best of Weddings" in *The Knot*, America's leading wedding brand award-winning website, three years running 2011-2013.

Justin's fresh and creative approach to capturing special moments "that others miss" has earned praise and publication from *Style Me Pretty*, *Atlanta Weddings*, *Atlanta Bridal*, *Jezebel* and *The Knot*. As owner of 375 Photography, Justin is dedicated to capturing and creating an experience that the bride and groom will never forget. What truly sets Justin apart is his commitment —learning to see through the eyes of couples in order to find the images that not only commemorate the day, but bring memories and emotions bursting from each photo. Justin is dedicated to fusing creativity and life into everything he photographs.

We started with weddings creating short videos that combine video and stills to tell the story of their day.

As we met people at weddings, the idea of creating videos carried over to creating content for businesses.

Creative Tools we use to create content for business:

Drone:

- Getting your license: <https://vimeo.com/261765623>

Time-lapse:

- Sample: CFA: <https://vimeo.com/248007999>

■ Tips:

- Slow shutter speed down to get more fluid motion.
- Shoot in Raw to have more control over the image in post.

1. You don't have to spend big bucks to get great shots.
2. Get glass that allows you be creative (Prime).
3. Any DSRL will do but start with what you have.
4. Recommendations - Canon 5D mkiv / Nikon D810.
5. Start with a Monopod and work your way up to Sliders and Drones.

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Making Awesome Prints in Lightroom Classic

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**.

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Supercharge Your Workflow Using Presets

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.

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