LIGHTROOM

MAGAZINE

TETHERING FOR BETTER BLACK & WHITE

DEVELOPING THE SHOT
Learn to prepare images for fine-art prints and use soft proofing to get the best prints possible. p10

PHOTO BY MICHAEL CORSENTINO

UNDER THE LOUPE
Mastering collections will help you organize and access your photos in your Lightroom catalog. p22

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MAGAZINE

ISSUE 28

MAGAZINE

▼ Contributing Writers

MICHAEL CORSENTINO
is an award-winning wedding and portrait photographer, Photoshop and Lightroom expert,author, columnist for *Shutter Magazine* and *Resource Magazine*, and speaker and international workshop leader. Learn more at www.michaelcorsentino.com.

SEÁN DUGGAN
is the co-author of *Photoshop Masking & Compositing*, *Real World Digital Photography*, and *The Creative Digital Darkroom*. He leads workshops on digital photography, Photoshop, and Lightroom. Learn more at SeanDuggan.com.

MARTIN EVENING
is a photographer with a background in commercial studio photography. He's also an experienced technical reviewer, who has over the last two decades authored 25 books on Photoshop and Lightroom.

SEAN McCORMACK
is the author of *The Indispensable Guide to Lightroom CC*. Based in Galway, Ireland, he shoots subjects from musicians, models, and actors to landscapes and architecture. Learn more at http://lightroom-blog.com.

SERGE RAMELLI
is cityscape and landscape photographer who hosts a weekly show where he shares his best photography tricks and postprocessing techniques. He specializes in HDR, black-and-white, long-exposure photography of some of the nicest cities in the world.

ROB SYLVAN
is the Lightroom Help Desk Specialist for KelbyOne, on staff at the Digital Photo Workshops, and author of *Taming Your Photo Library with Adobe Lightroom* and *Lightroom 5: Streamlining Your Digital Photography Process*. You can learn more at www.lightroomers.com.

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Michael Corsentino

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A Note from Scott
learning lightroom to the max

If you're reading this magazine, that means you're into Lightroom, and that's big because we're just about 60 days away from the biggest Lightroom education event in the entire world. It happens at the **Photoshop World 2017 Conference** (sponsored by Adobe), coming April 20–22 at the Orange County Convention Center in Orlando, where we'll have three days of world-class training in a dedicated Lightroom track. Best of all, this is your conference—the official conference for KelbyOne members, and the entire event is produced by KelbyOne.

I'll be teaching in the Lightroom track, and I'll be joined by some of the most famous Lightroom instructors on the planet, including Matt Kloskowski, Adobe's own Terry White, our own Lightroom Help Desk guru Rob Sylvan, and Serge Ramelli, among others. It's a chance for you to get totally immersed in learning Lightroom, and there are classes on just about every Lightroom topic you can imagine. Plus, you'll have the opportunity to meet the KelbyOne instructors face to face, and not just from the Lightroom track, but everybody from Joe McNally to Jay Maisel to Jeremy Cowart and many more who will all be there (and you should be, too).

This is the only Photoshop World Conference for 2017 (there's no Vegas conference this time around), so you don't want to miss out. If you sign up right now, you can save $100 using the early-bird registration discount, and since you're a KelbyOne member, you already save $100 off what the public pays, so you're saving $200 right off the top.

Orlando is an awesome host city for Photoshop World (the convention center is only 15 minutes or so from Walt Disney World), and you'll learn a lot, laugh a bunch, and come back faster and better at Lightroom than you ever imagined. You'll leapfrog your skills big time, and have a great time doing it. There will also be lots of networking events and chances to meet new people and make new connections.

I hope you can join us. Go to **photoshopworld.com** for all the details, class schedules, and to reserve your ticket. It's going to be (wait for it, wait for it) epic!

One last thing—this past week I recorded a new online class on my *Seven Point System for Lightroom,* and I go into greater detail than I was able to on my live tour. I'll let you know when the class is released (probably within the next three or four weeks), but I'm really excited about how it came out, and I can't wait to share it with you.

Thanks for being a KelbyOne member and letting us share some of our favorite Lightroom techniques with you here in the mag. It's such a great time to be a Lightroom user! :)

All my best,

Scott Kelby
KelbyOne President & CEO
Editor & Publisher, *Lightroom Magazine*

Benefit Spotlight

new live, interactive, members-only webcasts

▶ Here at KelbyOne, we're constantly striving to add value to your membership. One such benefit that we recently introduced are live, interactive, Members-Only Webcasts. For example, on Wednesday, February 15, Scott Kelby and Stella Kramer hosted a Members-Only Webcast where they critiqued website portfolios submitted by KelbyOne members, as well as answered questions from members watching the live stream. Stella is a Pulitzer Prize-winning photo editor and creative consultant who has worked with *The New York Times*, *Newsweek*, *People*, *Sports Illustrated*, and *Entertainment Weekly*. Who better to help our members create amazing portfolios?

But don't worry if you missed Scott and Stella's live webcast because we archive *all* of our Members-Only Webcasts on the KelbyOne member site so you can watch them any time you like. In fact, we've done 17 of them so far with many other amazing guests such as Terry White, Bryan O'Neil Hughes, and Josh Haftel of Adobe.

So keep an eye on our **KelbyOne Webcasts page** and on our **Facebook** page to find out when the next webcast will air. And don't forget, these are for members' eyes only! ◼

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TRENDING **KELBYONE REACHES 150,000 FOLLOWERS**

Need some quick tips for your photography? Head over to the **KelbyOne YouTube channel** and watch as professionals such as Scott Kelby, Peter Hurley, Matt Kloskowski, and others show you how to become a better photographer and photo editor.
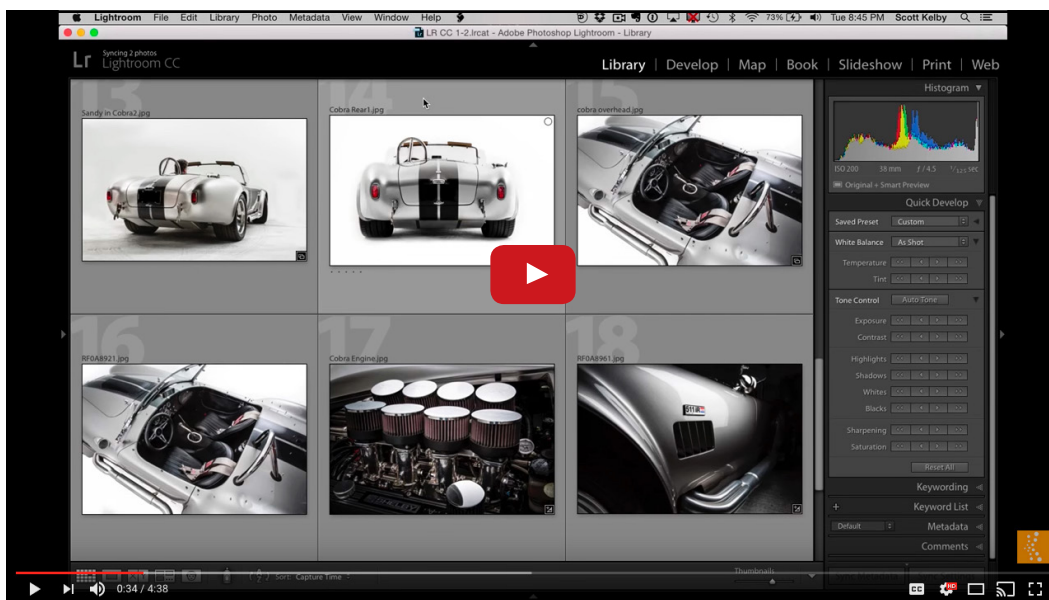
Lightroom By The Numbers (Really Handy Shortcuts Using Numbers)

How to Do The Tilt Shift "Tiny Town" Effect in Lightroom
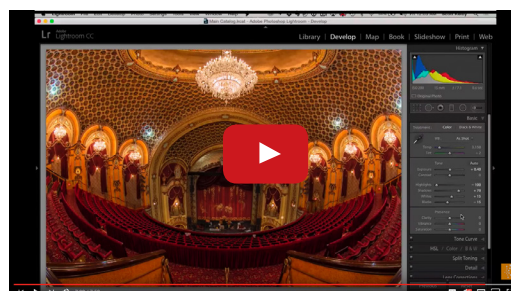
How to Finally Fall in Love with HDR (a Lightroom tutorial)

Lightroom Tips | Photoshop Tutorials | Photography Tips
"Photo Tip Friday" Quick Tips | Online Class Trailers | Full Episodes of *The Grid*

Developing
the Shot

kinsol trestle

BY MARTIN EVENING

The Kinsol Trestle crosses the Koksilah River in Vancouver Island, British Columbia. It was built as a logging line to transport timber, although it was also used as a passenger line for a short while. After being discontinued in the late '70s, it fell into disrepair until work started a few years ago to restore the trestle to its former glory. Tony, a photographer I had met in Victoria, kindly arranged for us to both go on a photography day trip there. Ignoring a sign that read "Danger: The Dog Has a Gun and Refuses to Take His Medication," we took a short hike along a marked trail road to reach the start of the trestle bridge. It's a huge and magnificent structure that looks like something straight out of an old Western movie. One can easily imagine Casey Jones riding the Cannonball Express over the tracks!

I photographed the trestle from a number of different angles to try and capture the size and scale of the bridge. But it was while walking through a forest path down to the valley below that I found a viewpoint where the trestle's structure was just visible between the trees. It helped too that the footpath created a break in the trees. This allowed me to position the camera far enough back, about 20 meters from the closest trees, to obtain a flatter perspective view. I used a standard focal length lens with the lens aperture set to f/14. This provided plenty of depth of field to keep both the trees and the trestle structure sharp.

Here are the steps showing how I prepared a RAW image to create a fine-art print output, followed by a brief explanation about the soft-proofing process. I find soft proofing is particularly helpful when making prints. Doing so can help you make appropriate Develop adjustments by working with a simulated preview that takes into account the reduced dynamic range of the print output. For example, when making matte prints, I find it helps to boost the clarity and tweak the Tone Curve contrast to achieve a printed result that appears to match the contrast of the original.

step one: I began by cropping the image in Lightroom. I selected the Crop Overlay tool (R) in the toolbox and dragged the side cropping handles inward to remove some of the trees on the left and the footpath on the right.

step two: In the Basic panel, I adjusted the Tone sliders to reduce the contrast, dragged the Exposure slider slightly to the right, and applied a negative Contrast setting. I then dragged the Highlights slider to the left to reveal more detail in the trestle structure and moved the Shadows slider to the right to bring out more detail in the tree trunks. Then, I pressed-and-held the Shift key and double-clicked on both the Whites and Blacks sliders to auto-set the whites and blacks clipping points.
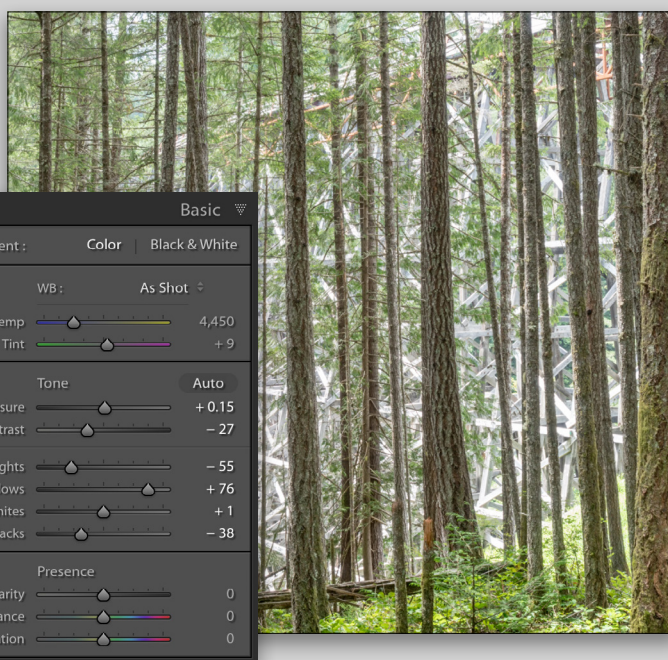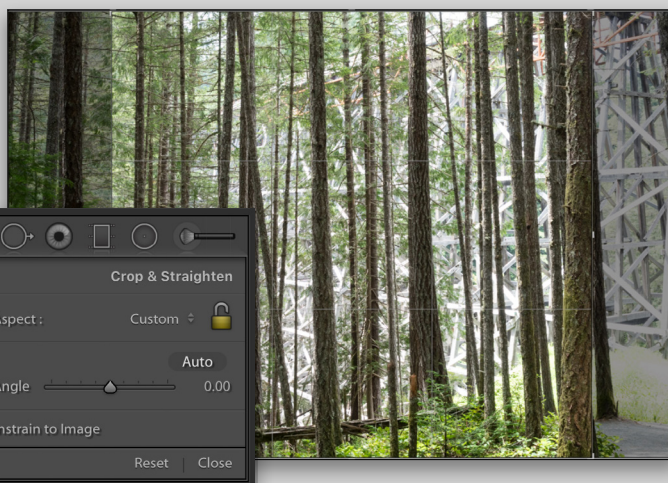
step three: The As Shot white balance calculated by the camera (using the Auto White Balance setting) matched how I remembered the original scene. But I wanted to really bring out the green foliage colors, so I chose to apply a custom white balance setting, making the Temp setting warmer (by dragging it to the right) and the Tint setting greener (by dragging it to the left).
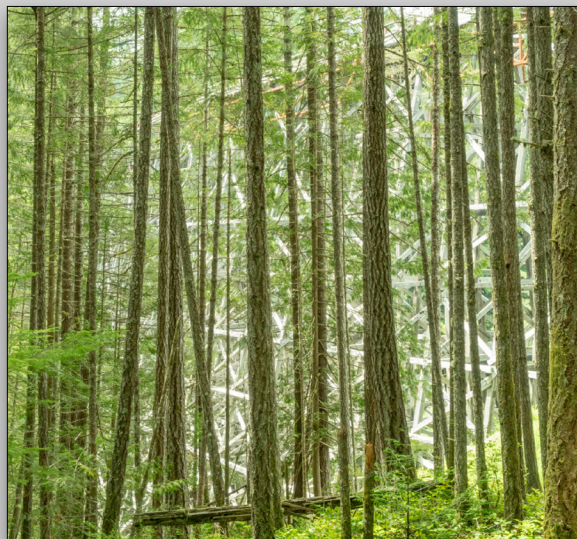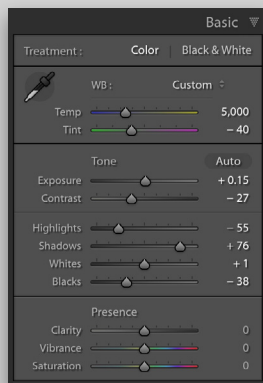
step four: Next, I selected the Radial Filter tool in the toolbox (Shift-M) and added a few Radial Filter adjustments to the edges of the photograph. You can see two of the adjustments active here on the left, in which I increased the Clarity and Saturation. The idea was to add more color saturation and midtone contrast to balance the contrast of the other areas of the image.
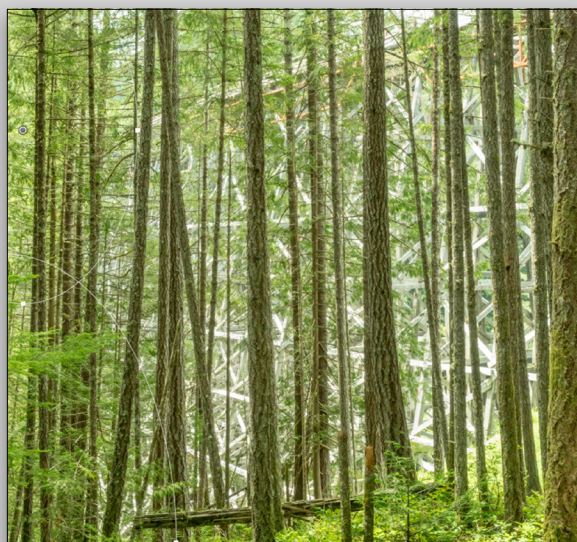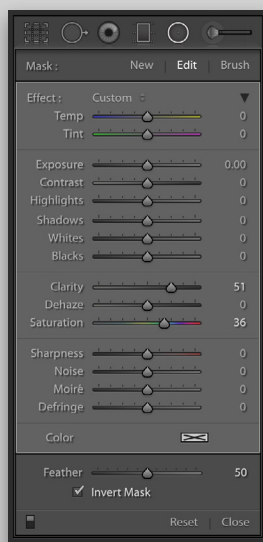
step five: With the Radial Filter still selected, I zoomed in on the top-right corner and added a small adjustment on top of the trestle where a section of orange painted steel was visible between the trees. I desaturated the color slightly and added a −100 Tint adjustment to color this section green (shown here is the Radial Filter adjustment with the red color overlay active; press O to turn it on). The result of this adjustment can be seen more clearly in the following step.

☑ ✓ Soft Proofing ▾
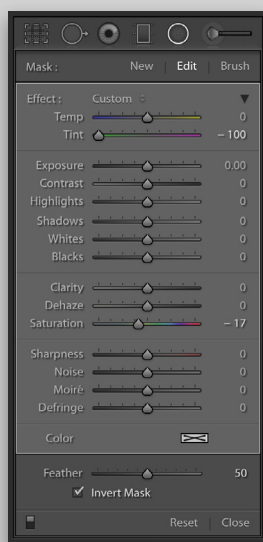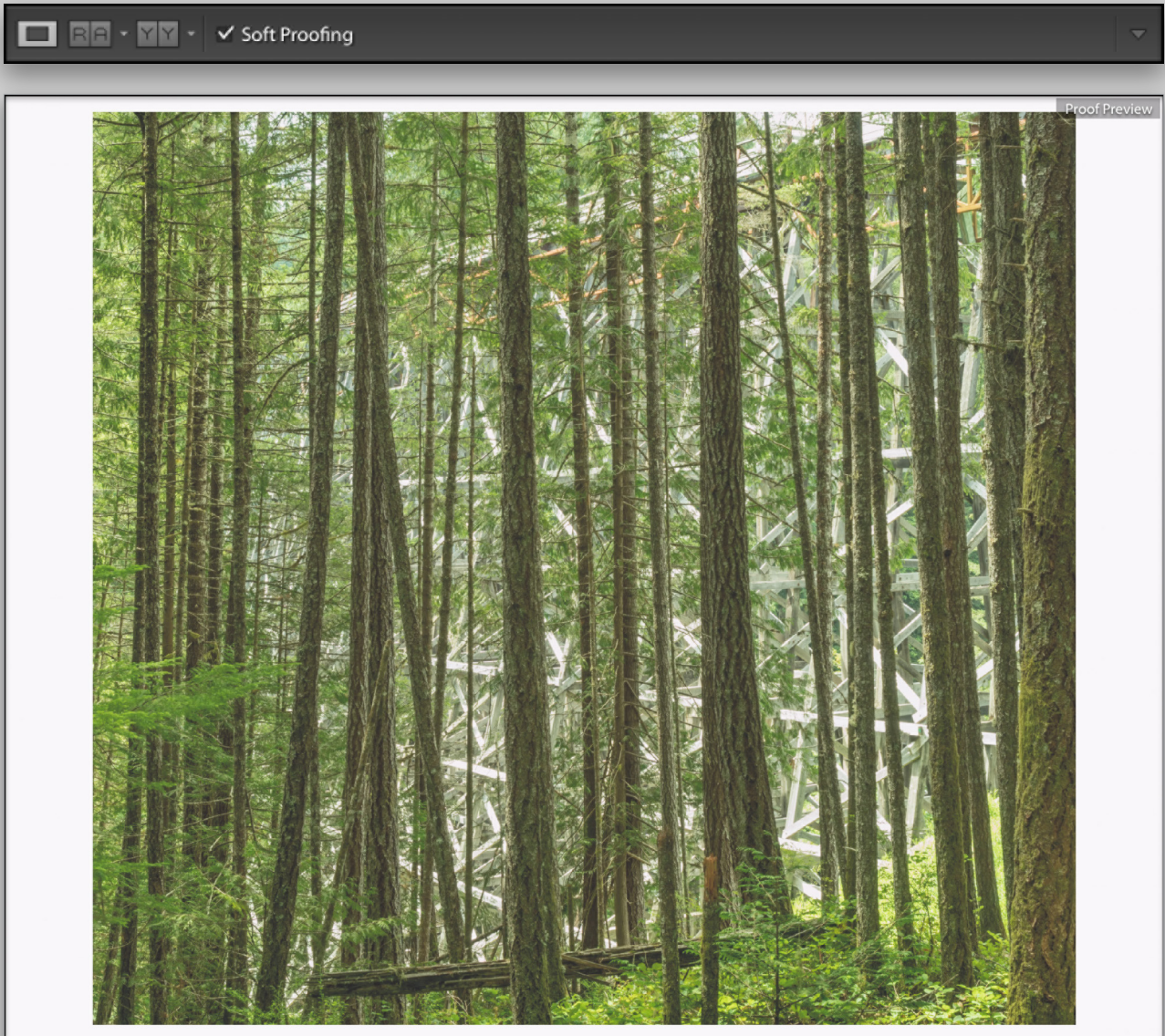
Proof Preview

step six: I now wanted to preview how the photograph would look when printed on matte art paper. To do this, I turned on the Soft Proofing checkbox (S) in the Develop module's toolbar (press T to show it, if it's hidden) to enable the Proof Preview. This switched the Histogram panel to the Soft Proofing panel, where I was able to select the profile of the paper I was going to print with from the Profile pop-up menu, along with setting the Intent to Relative. With the Simulate Paper & Ink checkbox turned on, this displayed the photograph against a white background that matched the white point of the paper.

Soft Proofing ▼

ISO 100   41 mm   ƒ / 14   ¼ sec

☐ Original + Smart Preview

Proof Settings :

Profile :   HFA_CanPro1000_MK_PhotoR... ⌄
Intent :   Perceptual | Relative

✓ Simulate Paper & Ink
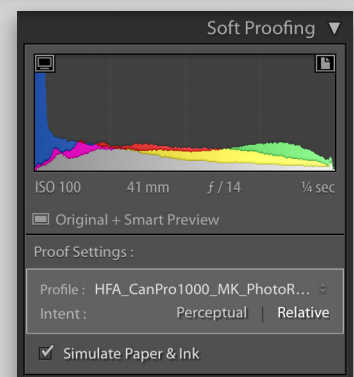
step seven: Using the Soft Proof preview as my guide, I made a few tone and color adjustments to refine the image. (*Note:* Click Create Proof Copy in the dialog that appears before you make your first adjustment to create a virtual copy for your soft proof.) In the Basic panel, I decreased the Exposure, added +50 Clarity to add more mid-tone contrast, and added a little more Vibrance to boost the colors slightly. Then, in the Tone Curve panel, I applied the tone curve shape shown here to add a kick to the shadow tones and lighten the midtones to high-light tone areas.
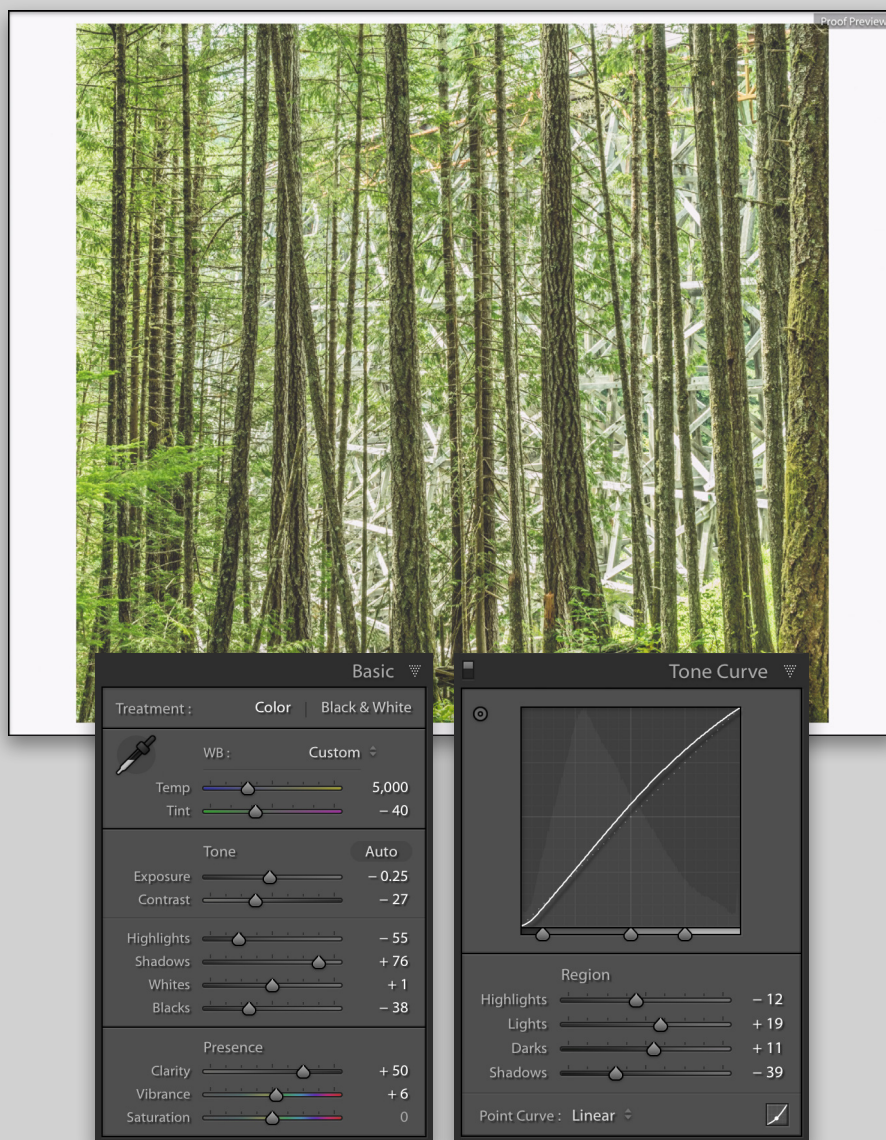
step eight: Now I was ready to go to the Print module and make a print. The preview here shows the Soft Proof version without the Soft Proof preview active, which is why the image looks different; but that doesn't matter so much. What matters is that the settings in the Print Job panel match those set in the Develop module, so it was important that the printer profile and rendering Intent both matched what had been set before. I was then ready to click Print.
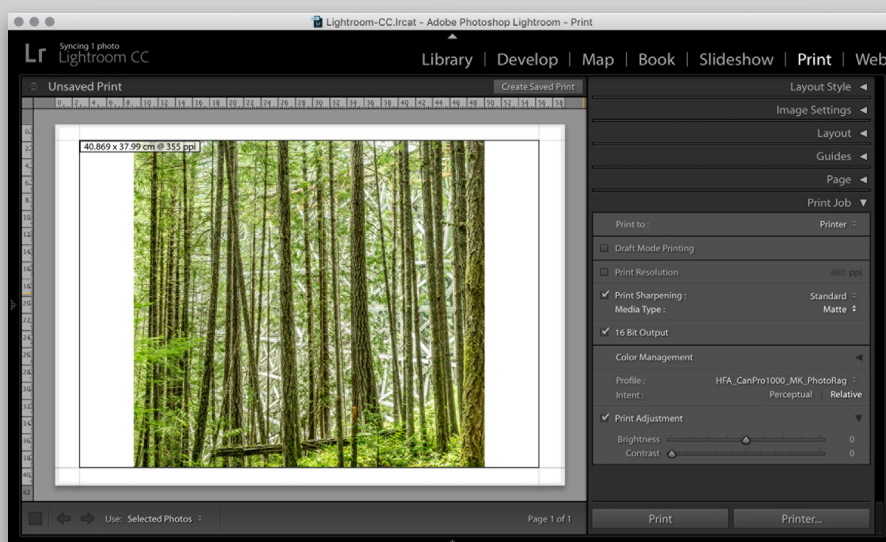
soft proofing

The soft-proofing feature in Lightroom lets you pre-visualize how a print will look so you can apply the necessary tone and color tweaks to achieve a printed result that more closely matches expectations. This not only saves you time and materials, it can also help you see your photos in a completely new light. First, enabling soft proofing in the Develop module previews the photo against a white background. This is critical for making the correct decisions about the print brightness. All too often, Lightroom's dark user interface can lead you to creating photos that print too darkly. A dark background is deceptive if the final outcome is a photo on a white background. Most printed photos are set against white, and most Web photos appear against white, too. For example, how often have you exported a photo from Lightroom to go on Facebook and found later that the pictures look darker than you remembered? That's because you judged the tone balance with the photo seen against a gray surround.

As soon as you make the first adjustment, Lightroom prompts you to create a new soft proofing virtual copy. Usually it's best to create a new proof version so you have a separate virtual copy image from which to print. The Soft Proof preview lets you select the ICC profile for the media you're going to print to and choose between a Perceptual or Relative rendering intent. You don't have to understand too much about what these options mean; just switch between one and the other and decide for yourself which looks best. The profile is used to simulate the color gamut and tone range of the intended print output. The flattened contrast preview indicates the likely tone range and darkness of the black point. You can compensate for this by increasing the tone contrast, but a better approach is to increase the Clarity, which boosts the midtone contrast without altering the global contrast. The color preview can help you decide whether it's necessary to increase the Vibrance, or whether to adjust individual colors using the HSL panel controls. All in all, the soft-proofing process can help you become a more knowledgeable and better printer. ■

Discuss this Issue

ALL IMAGES BY MARTIN EVENING

Lightroom Laboratory

five simple steps to amazing black-and-white photos!

BY SERGE RAMELLI

I love black-and-white photography. Ansel Adams is my mentor, and I studied a lot of his techniques, but I have to say that it's not always easy to get the perfect stop-in-time moment, where everything seems to fit together and create an emotion. I've made a lot of mistakes, but learned a lot from them. I am pretty happy with my black-and-white technique in Lightroom so let me share it with you today in five easy steps!
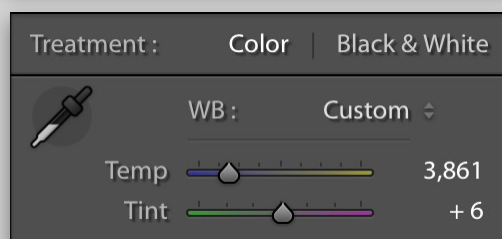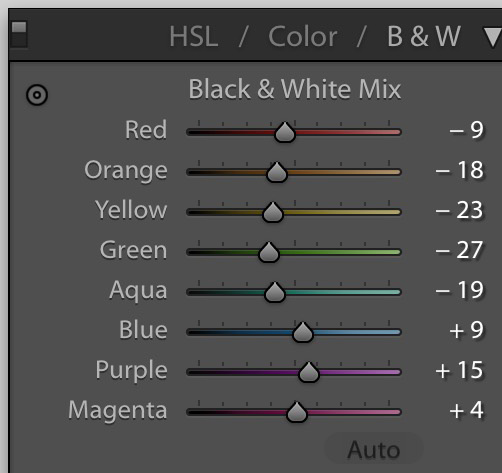
step one: use the b&w targeted adjustment tool and white balance for a great sky

In the Develop module, go to the HSL/Color/B&W panel and click on B&W in the header. This will convert your image to black and white. In the top left of the panel, you'll see a little round icon; this is the Targeted Adjustment tool (TAT).

Once you've clicked on the TAT, click-and-drag on the sky. If you drag up, the sky is going to get brighter, and if you drag down, it will make it darker.

Basically, it detects the colors in the sky and changes their saturation based on the direction you drag; you can see the Black & White Mix sliders moving as you drag. But, don't go over 50 or 60 because it will create weird halos in your photo. Also, you can go up to the Basic panel and adjust the Temp and Tint white balance sliders to add texture to your sky until you find something that you like.

step two: use the graduated filter to close up your photo

Before I start with the Graduated Filter, I'm going to do my usual workflow to have a nice start. In the Basic panel, I set the Highlights to –48, the Shadows to +60, the Whites to +44, and the Blacks to –28.

Now on to the Graduated Filter (M)! I usually add a minimum of three filters. The first one you can add near the top of your photo and lower the Exposure to add some drama to the sky (here, I lowered it to –0.97). When using the Graduated Filter, start where you want the effect to be 100% visible and drag to where you want the effect to fade away to 0%.

Then, click on New at the top of the panel area, and add another filter at the very top of your photo and lower the Exposure to make it even darker. This closes up the photo and guides the eyes of the viewer to the inside of it (here, I lowered the Exposure to –0.77).

And, last but not least, add a third Graduated Filter at the bottom of the photo and lower the Exposure, again (to –0.77, here) to really create this effect of closing up the photo. Press M to exit the Graduated Filter.

step three: make the center of your photo brighter

For this, I get the Radial Filter (Shift-M), boost the exposure (to +1.77, here), invert the mask by turning on the Invert Mask checkbox at the bottom of the panel area, and increase the Feather amount to 100. Then, I simply place this Radial Filter in the center of the image to draw the viewer's eyes inside the photo.

step four: densify your exposure and add contrast

Back in the Basic panel, if you lower your Exposure (here, I set it to –0.30) and add some Contrast (+39, here), it will add a lot of drama. You can also play with the Shadows if it looks too dark (I boosted them to +100).

step five: use brushes to re-light your photo

This is the fun part—you get to take a brush and paint some light over your photo. Get the Adjustment Brush (K), and at the bottom of the panel, set your Flow and Density to around 70 or 80, the Feather to 100, and then boost the Exposure (here, I increased it to 1.16).

Now just paint over the part of your photo that you want to enhance, like the bench in this photo. The idea is not to go crazy with this, and not to make it look too obvious. So, make sure to not have big spots of light because it then defeats the purpose. I also brightened the bushes to the left and right of the bench a little.
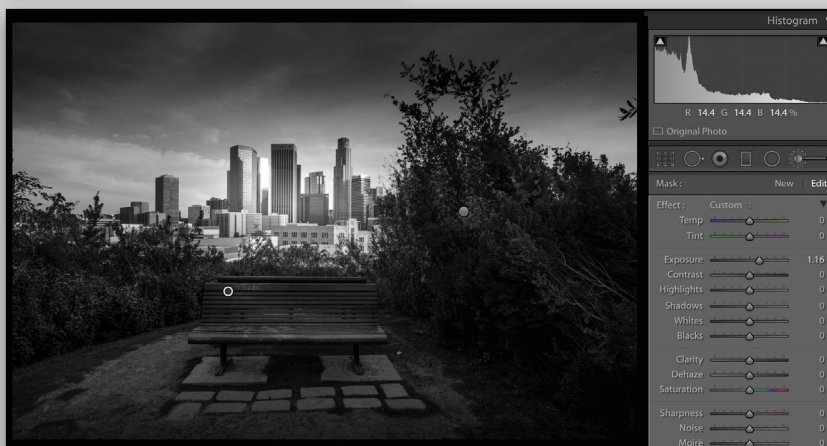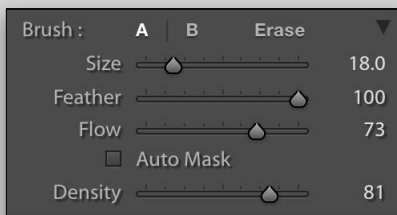
It might seem like a lot of retouching, but when you study the old masters of photography, they used the same techniques on their film—they would add +3 of exposure, 4% of dark, and so on to create this dodge-and-burn effect! But it's way easier to do it today in Lightroom! ■
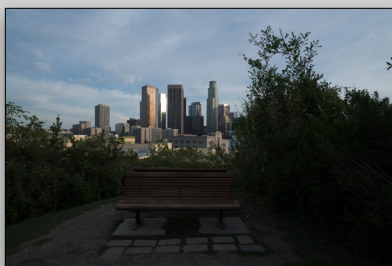
Original color image

Initial B&W conversion

Final

Discuss this Issue

Things to Learn in Photoshop® Elements 15:

Scott Kelby's newest Elements book is designed for photographers, so it doesn't waste your time talking about what a pixel is, how to frame a shot or set your exposure. It's all Elements, step by step, cover to cover, and you're gonna love it!

Organizing ☑
Correcting ☑
Editing ☑
Sharpening ☑
Retouching ☑
Printing ☑

LIKE A PRO!

kelbyone | fuel for creativity

Under the Loupe

mastering collections

BY ROB SYLVAN

Collections are a powerful tool for leveraging the capabilities of the catalog to organize and access your photos throughout Lightroom.

I've written a lot about the Lightroom catalog in recent issues with the intention of helping you stay in control of your library and avoid common mistakes. In this issue, I want to help you get the most out of a powerful feature, called collections, that only exists because of that catalog.

A key piece of data stored in the catalog is the location of each imported photo on your system, stored as a path, from the volume name (PC: drive letter) to the individual file-name and all the folders in between. This allows Lightroom to reference where each photo is stored, and when needed for working in the Develop module or exporting copies, the program can access the photo in question and do the job at hand. Because Lightroom only *references* each photo, it can leverage that data to easily group photos together in a variety of ways using these things called collections.

Some people find it easier to think of collections like musi-cal playlists in a music app, where you can create a playlist and add as many songs to it as you wish, and you know that the music app is only referring to each song file without regard to where that song file is stored on your computer. Likewise, you can have an infinite number of playlists, and you can even add the same song to every playlist, and at no time does the music app duplicate the actual song file on your computer or move it to a different location. Collections behave exactly the same way. This makes collections an incredibly powerful tool for organizing and accessing your photos beyond the physical storage aspect of folders.

catalog panel

Before we get to the aptly named Collections panel, I want to point out that Lightroom comes pre-loaded with a few useful collections in the Catalog panel. Even if you have a completely empty catalog, like this one, you'll find the All Photographs, All Synced Photographs, Quick Collection, and Previous Import collections ready to go. As photos are

imported into the catalog, you'll see the number next to All Photographs increase accordingly, and clicking on that col-lection will give you access to all imported photos at once. If you're using Lightroom CC and syncing with Lightroom Mobile, the All Synced Photographs collection gives you a running tally of the number of photos synced, and provides similar easy access to them.

The Quick Collection is for when you need to temporarily gather a group of photos together and hold them while you work, which can be useful for pulling together some pho-tos to be printed, exported, or some other purpose. You can add a photo to the Quick Collection by dragging and drop-ping it onto Quick Collection, and you can remove a photo by selecting it and pressing the Delete (PC: Backspace) key. By default, the Quick Collection is also set as the Target Collection, denoted by the small + (plus sign) next to it in the Catalog panel. As the Target Collection, you can also add photos to it by selecting them and pressing the B key, or by clicking the small, gray circle button that appears in the upper-right corner of a thumbnail. Conversely, you can

remove photos from the Target Collection by pressing the B key or clicking that button while viewing the collection. You can designate another collection as the Target Collection by Right-clicking on it in the Collections panel and choosing Set as Target Collection.
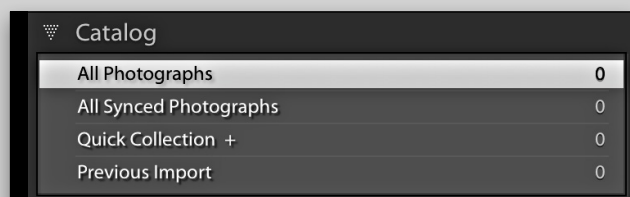
The Previous Import collection (it'll say "Current" during an active import) will always show the last batch of photos to go through the import process (or the current active import). By default, when you start an import, the current view will switch to this collection and you'll see the new photos appear in the catalog. If you don't wish to switch to viewing this collection during an import, you can go under the Lightroom (PC: Edit) menu to Preferences>General, and turn off the Select the Current/Previous Import Collection During Import checkbox, and you'll remain viewing whichever folder or collection you were in before the import started.

Other collections may also appear in the Catalog panel over time as you work. These can be created when you do things such as export a catalog or use the Find Missing Photos command (found under the Library menu). If you discover one of these collections, such as this Previous Export as Catalog collection, and you want to remove it, just Right-click on it to access the pop-up menu for removal.
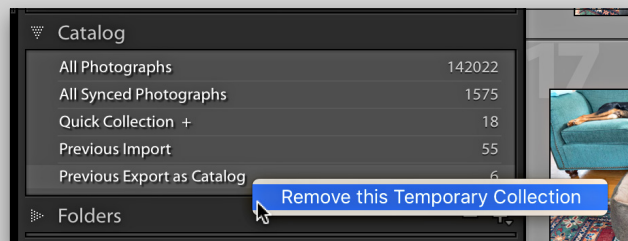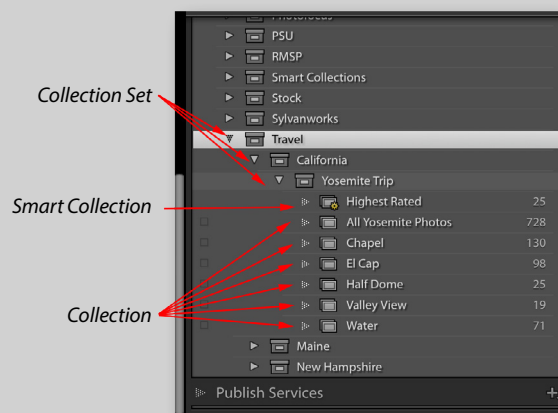

collections panel

While those pre-built collections are all very useful in their own way, there's another level of user-driven collections that you can leverage to fit your organizational needs.
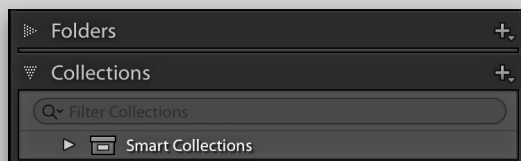
This is where the Collections panel comes into play. There are three types of collection tools found here:

- **Collection sets:** used for providing organizational structure

- **Collections:** used for manually gathering up photos in various groupings

- **Smart collections:** a type of saved search that automatically finds photos matching specific criteria.

Collection sets can only contain collections, smart collections, or other collection sets, which is why they're good for creating structure within the Collections panel. For example, you might have a collection set called Travel, and then within that collection set you could create a collection set for each location where you've traveled and then, within each location's collection set, you'd create collections and/or smart collections to gather up the relevant photos for each location. Because Lightroom is always referencing the photos,

you can continue to add photos to existing collections without worrying about where those photos are stored on your system. This also gives you the ability to add photos to as many collections as you need, with no worries about duplicating photos on your drive. So, I can have photos in my All Yosemite Photos collection (and keep adding more each time I visit), as well as those same photos in each respective collection based on a location within the park. In the future, if I need to find photos from Yosemite, I can just go to this collection set and find them without having to remember which folder those photos happen to be stored in on my system. I can then use the Library Filter bar to refine the view of any given collection to show photos by date, rating, flag, camera, lens, and so on. This is truly leveraging the power of that catalog (database) for my needs.

There are a few different ways to create these collection tools, with the most obvious being the + (plus sign) in
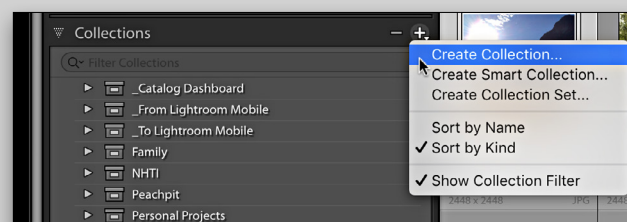
the right side of the Collections panel's header. From this menu, you can choose which tool you need and then you'll be presented with the dialog for completing the process. Each tool has different options, so let's look at each one in turn. I'll create a collection set for my trip to Montana, then a collection to hold all of the photos from the trip, and finally a smart collection to automatically gather up my highest-rated photos from that collection. This process can be applied to any combination of collection sets, collections, and smart collections.

step one: Click the + (plus sign) at the right side of the Collections panel's header and choose Create Collection Set.

step two: Give the collection set a name and choose if you want it to be placed inside an existing collection set.
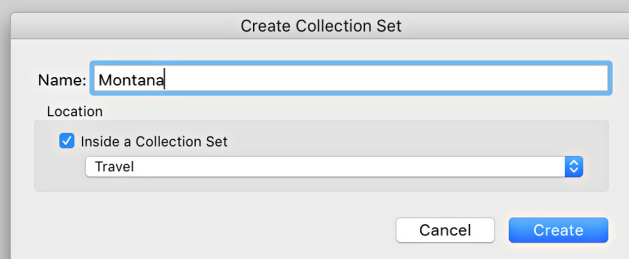
In my case, I want it to go into my Travel collection set, so that's selected from the pop-up menu. Click Create to add it to the Collections panel.

Now that I have my parent collection set, I can begin to add collections and smart collections to organize my photos. First, I'll add a collection for all photos from the trip to Glacier National Park.

step one: An alternative to the + (plus sign) in the right side of the panel is to Right-click on the parent collection set and choose Create Collection from the pop-up menu that appears.
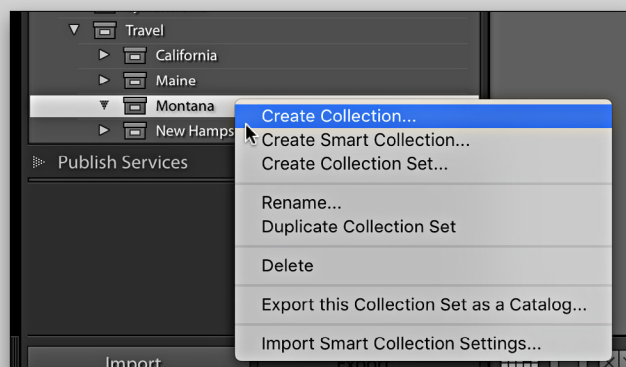
step two: When the Create Collection dialog appears, the Location will already be configured for inside the Montana collection set. I can now give this collection a name and click Create to add it to the panel.
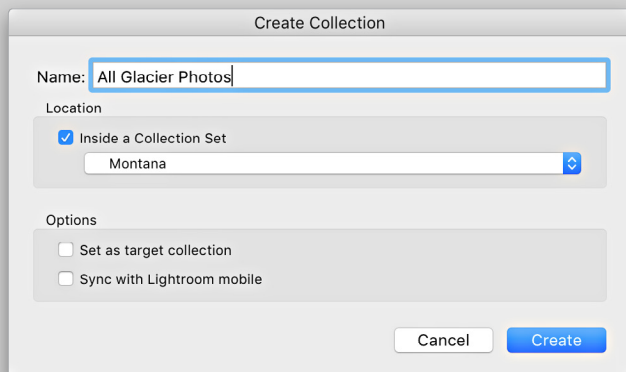
Now I'm ready to add photos to that collection, and you do this by simply dragging-and-dropping the photos from Grid view to the collection. As an alternative, if you want to create a collection from an entire folder of photos, you can drag-and-drop the folder from the Folders panel to the Collections panel. Either option gives the same result, but when you drag the folder down, the resulting collection will have the same name as the folder. To rename a collection, just Right-click on it and choose Rename from the pop-up menu that appears.

I now have a collection set and my first collection, so I can create a smart collection with a few simple rules to automatically find all of the photos I give a high star rating.

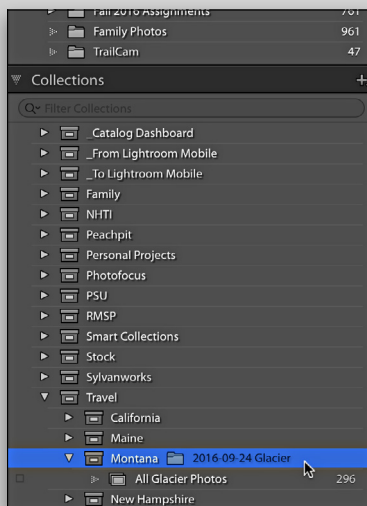**step one:** Right-click on the Montana collection set and choose Create Smart Collection from the pop-up menu.

step two: In the resulting Create Smart Collection dialog, give the smart collection a name and note that it's already configured to be created inside the parent collection set.

step three: Define your first rule. For this smart collection, I want a rule based on the star rating. By default, the Rating criteria came up as my first rule, so I just define the criteria and the number of stars. I chose greater than or equal to 4 stars.
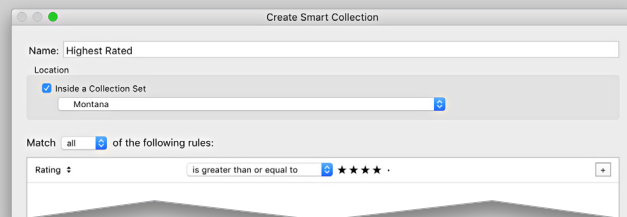
step four: You can add additional rules, as needed. For example, I also want a rule that defines the source of the photos being searched or else the default behavior is to apply the rules to all photos in the catalog. So, click on the + (plus sign) box at the end of the first rule to add a second. Then click this rule's first pop-up menu to choose from the available options. Under Source, I chose Collection, and then entered the name of the collection I had just created. Click Create to put it into action.
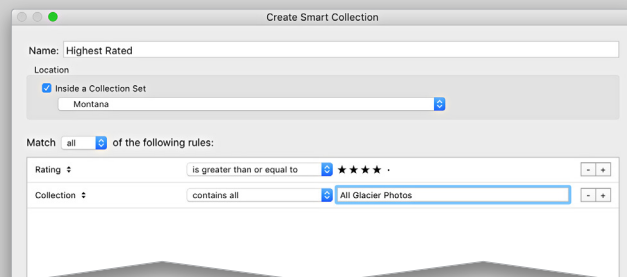
With my greater than or equal to 4 stars and All Glacier Photos collection as the source, as I apply a 4- or 5-star rating to any photos in that collection, they'll be gathered automatically into my new smart collection. To learn how to harness the full power of smart collections, check out *Mastering Smart Collections in Lightroom CC* on **KelbyOne.com.**

This is a basic example of how each type of collection tool can be used, but one that I use frequently. In closing, I want to point out that aside from the benefits I've shown so far, the Collections panel appears in all other modules, while the Folders panel is only found in the Library module, which makes using collections a very handy way to access your photos no matter where you're working in Lightroom at the time. Collections are also the mechanism by which photos can be synced from Lightroom desktop to your mobile devices, which extends that accessibility even further. ■

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The day before our conference kicks off, we hold in-depth workshops. These workshops provide a deep dive into the topics you want to learn most with small class sizes, live shoots and hands-on training. *Separate registration & fee required.*

Photo Safari | Moose Peterson

Location Lighting Shootout | Erik Valind

Photograph Like a Thief: From Concept to Print & Everything Between | Glyn Dewis

Posing to Flatter Anyone | Lindsay Adler

Live Shoot: Lighting a Car for Maximum Effect | TIm Wallace

Seamless Multi-Platform Workflow A Live Shoot | Bryan O'Neil Hughes

Food Glorious Food: A Lesson in Food Photography | Joe Glyda

Sit! Stay! Snap! On-Location Dog Photography Shoot | Kaylee Greer

Jaw Dropping Images on a Low Budget | Frank Doorhof

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First Time Attendee Orientation Larry Becker

color coded

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DAY 1 (04.20.17) SCHEDULE

12:00pm - 1:00pm

Getting The Most Out Of The Creative Cloud Photography Plan (LR + PS + Mobile) | Creative Cloud	Bryan O'Neil Hughes
Lightpainting Step by Step Lighting	Dave Black
Organizing Your Images with Lightroom Lightroom	Terry White
See Like an Artist: How to Shoot Extraordinary Photos in Ordinary Situations | Photography	Jeremy Cowart
Master the Art of Magazine-Quality Skin Retouching: The Fundamentals | Photoshop A	Kristina Sherk
The Art of Winning Inspiration	Joel Grimes
Portfolio Business	Tim Wallace

4:00pm - 5:00pm

Intro to Illustrator | Creative Cloud	Dave Cross
Getting Started with Strobes Lighting	Erik Valind
Getting Creative with Lightroom Preset Lightroom	Matt Kloskowski
The Wildest Subject of All: How To Get the Shot in Wildlife Photography | Photography	Moose Peterson
Photoshop CC: Extending Your Creativity Photoshop A	Julieanne Kost
A Town Hall Meeting – Hour One Inspiration	Joe McNally
How to Land a $100,000 Ad Campaign Business	Joel Grimes

5:15pm - 6:15pm

Getting Started with InDesign Creative Cloud	Dave Clayton
Creative Studio Lighting to Blow Your Mind Lighting	Lindsay Adler
Lightroom Tips & Tricks | Lightroom	Scott Kelby
The Way to Perfect Exposures Photography	Kevin Ames
Landscape and Light | Photoshop A	Matt Kloskowski
A Town Hall Meeting – Hour Two Inspiration	Joe McNally
How to Contribute to Adobe Stock and Make Money from Your Photography | Business	Terry White

DAY 2 (04.21.17) SCHEDULE

8:00am - 9:00am	Three Ways to Create & Update Your Portfolio with Adobe CC	Creative Cloud	Terry White
	Tack Sharp! Sharpening in Lightroom Lightroom	Daniel Gregory
	A Photographer's Guide to Posing: Techniques to Flatter Everyone	Photography	Lindsay Adler
	Compositing: Don't Get Stuck, Get Creating! Photoshop A	Glyn Dewis
	Master the Art of Magazine-Quality Skin Retouching: Advanced Techniques	Photoshop B	Kristina Sherk
	Creating A Life's Masterpiece: What Does It Actually Take?	Inspiration	Jeremy Cowart
	Sharing Your Photos with the World Adobe Mobile Apps	Scott Valentine

9:15am - 10:15am	Improv Photoshop & Illustrator Hour Creative Cloud	Corey Barker
	Cityscape Master Class Lightroom	Serge Ramelli
	The Secrets to Creating the Best Dog Photos Ever	Photography	Kaylee Greer
	Master Class: Selections and Cutouts Photoshop A	Glyn Dewis
	Evolution of an Image: Transform In-Camera Images to Images with Impact	Photoshop B	Rick Sammon
	A Year in the Life of a Photographer Inspiration	Joe McNally
	A Modern Photo Workflow Adobe Mobile Apps	Bryan O'Neil Hughes

10:30am - 11:30am	The Power of Using Photoshop, Illustrator and InDesign Together	Creative Cloud	Dave Cross
	Creating Unique Styles & Looks in Lightroom & Lightroom for Mobile	Lightroom	Rob Sylvan
	Creating Magic with Less (Live Shoot)	Photography	Frank Doorhof
	Let's Edit	Photoshop A	Matt Kloskowski
	Retro Down & Dirty Tricks Photoshop B	Corey Barker
	Creativity Class Inspiration	Joe Glyda
	Making the Best Images with Your Phone Adobe Mobile Apps	Scott Valentine

DAY 2 (04.21.17) SCHEDULE

3:00pm – 4:00pm

Location Lighting with Speedlites Lighting		Dave Black
Black & White Today & Yesterday Lightroom		Serge Ramelli
Light, Gesture & Color Part 1 Photography		Jay Maisel
DSLR Video Basics Video		Justin Wojtczak
Selections & Masks Demystified Photoshop B		Dave Cross
A Primer on Mobile Apps Adobe Mobile Apps		Bryan O'Neil Hughes

4:15pm – 5:15pm

Conquering Crappy Lighting Lighting		Lindsay Adler
Everyday Portrait Retouching in Lightroom Lightroom		Kristina Sherk
Light, Gesture & Color Part 2 Photography		Jay Maisel
Snapshot Videos – Small Videos that Create Large Opportunities	Video		Justin Wojtczak
Photoshop Lighting Effects for Photographers Photoshop B		Glyn Dewis
Unlocking the Power of Lightroom for Mobile Adobe Mobile Apps		Matt Kloskowski

5:30pm – 6:30pm

Master the Light Lighting		Joel Grimes
The Lightroom Ecosystem: Working in Lightroom Across All Devices	Lightroom		Rob Sylvan
Portrait Photography: Choosing the Right Lens and Light for Anyone	Photography		Erik Valind
DSLR Interviews: Setting Up and Coaching Your Subject to Tell the Most Impactful Story	Video		Justin Wojtczak
Essentials of Designing with Type Photoshop B		Scott Kelby
Creating Photo Collages On the Go Adobe Mobile Apps		Scott Valentine

DAY 3 (04.22.17) SCHEDULE

9:15am - 10:15am

Illustrator Tips & Tricks Creative Cloud		Dave Cross
Live Car Shoot Lighting		Tim Wallace
Creating Beautiful Books in Lightroom Lightroom		Scott Kelby
Think Before You Press the Shutter Photography		Dave Black
Fine-Art Printing From Photoshop Photoshop A		Daniel Gregory
Quick Tricks & Fixes to Make Photoshop More Fun Photoshop B		Rick Sammon
Social Media Best Practices for Photographers Business		Lindsay Adler

10:30am - 11:30am

Ten Tips & Tricks for InDesign Creative Cloud		Dave Clayton
Taming Natural Light, No Strobes Required Lighting		Erik Valind
All The Other Stuff: HDR, Panos, Video, History, Snapchat and Customizing	Lightroom		Terry White
Light on the Land: Bring Your Landscape Photography to Life	Photography		Moose Peterson
Creating 3D Composites in Photoshop Photoshop A		Corey Barker
Fixing Common Image Problems in Photoshop & Lightroom	Photoshop B		Dave Cross
Silencing the Critics Business		Joel Grimes

1:00pm - 2:00pm

Intro to Adobe Muse CC Creative Cloud		Terry White
21st Century Speedlites Lighting		Joel Grimes
Working with Photoshop Lightroom		Serge Ramelli
Travel Photography Essentials Photography		Rick Sammon
Photoshop Power Hour Photoshop A		Glyn Dewis
Modern Photo Restoration Photoshop B		Bryan O'Neil Hughes
Let There be Light: Licensing, Copyright and Usage Business		Tim Wallace

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Maximum Workflow

portraitpro body

BY SEAN McCORMACK

Anthropics are a busy bunch. Along with PortraitPro, which we looked at when it was in version 12, and **LandscapePro**, which we looked at recently, they've also launched **PortraitPro Body**. PortraitPro Body is designed to reshape bodies, but it's not just about making people thin; it can create curves in thinner people, as well. It has quite a wide variety of tools that can change everything from curves to skeletal shape. More importantly, it does this in a way that looks natural. It even has a section for the face, so it's quite a comprehensive shaping tool. Another thing that's unusual is that when you start the program, it provides you with a quick run-through to get you started. With the wealth of plug-ins out there, this is a nice touch.

getting started

Installation is straightforward. Run the installer and select what host programs you want included. Make sure those programs aren't running when you're installing, or you'll have to rerun the installer. For Lightroom, you need to create an Additional External Editor preset. The whole process is covered in a **support document** on the PortraitPro Body website. I also recommend that you go to the Preset pop-up menu, in the Additional External Editor section of the Preferences dialog, and choose Save Current Settings as New Preset, so that you can use other external editors and not have to redo the process each time you change them. I used the full app version in my preset.

Go under the Photo menu, under Edit In, and select your PortraitPro Body preset to open your file. Lightroom will ask if you want to create a copy of the file to send to the plug-in.
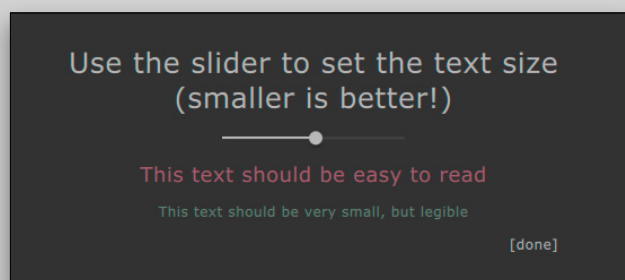
On first run, you'll be asked to select a font size for ease of reading the menus (I suggest running the standalone version of the plug-in first to see this).

Also in the standalone version, after you set the font size, there's the tutorial that introduces aspects of the program. Once the tutorial finishes, it pops you back to the home page.
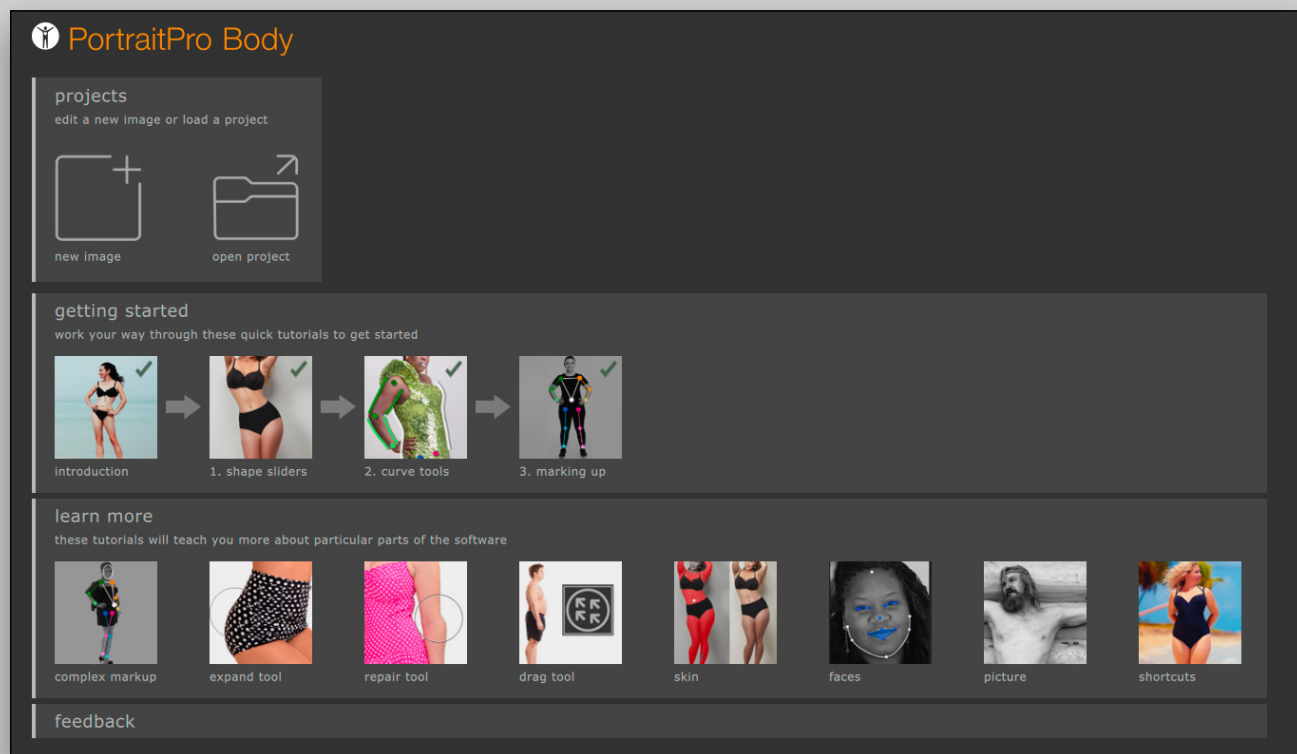
layout

The layout of PortraitPro Body is quite basic. There's a main image preview area, where you mark up the body and preview your changes. On the right is a panel area, which contains panels that walk you through the process. There are slight differences in the panel settings depending on whether you choose Male or Female during the markup phase.

When you first open an image in PortraitPro Body, the left side of the window will have instructions that will walk you through the mark-up stage (which we'll discuss in a moment). Once you're done with the mark up, the instructions on the left side of the window change to a toolbar as shown in the image above. It includes a tab you can click to show or hide the original image in a side-by-side view, and above the preview, there's another tab you can click-and-hold to show the original image. At the top of the toolbar is the Home button, which will return you to the home page and recent files. Below that is Save Project, which saves your settings. Next is Export Final Image, which saves the image to disk. There's also a Share on Facebook button, followed by Undo and Redo buttons. The tiny lock icon button, at the bottom of the toolbar, lets you hide the toolbar, but have it pop out if you hover your cursor over the left side of the window.

navigator

The Navigator panel, on the top right, lets you zoom in and out of the image to ease with working and viewing images. The little landscape, full-length, and face icons are zoom levels based on markup positions. You can also click-and-drag the red rectangle around in the Navigator preview to place the view. The slider below the preview image allows you to set the zoom level.

mark up

The first step is to mark up the body. Begin by clicking on the nose to mark where the face is (there are instructions on the left), and you'll then be presented with a Male or Female choice to make (above right).

Next, you'll click a series of specified points (bottom left) to mark the joints: right shoulder joint, right elbow, right wrist, followed by the left side, then the belly button, and finally the leg joints. If it's a 3/4 shot, you can click on the checkboxes for the legs in the Mark Up panel to let the app know they're not in the photo. You can also press the H key as you're marking up to let the app know these joints are hidden.

With the joints done, it's time to mark the current outline of the body (bottom right). By moving the dots along the lines, and moving within the rectangle, you
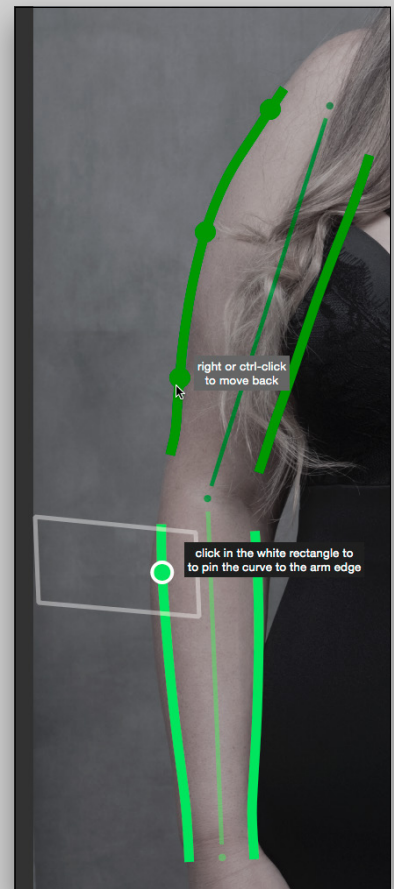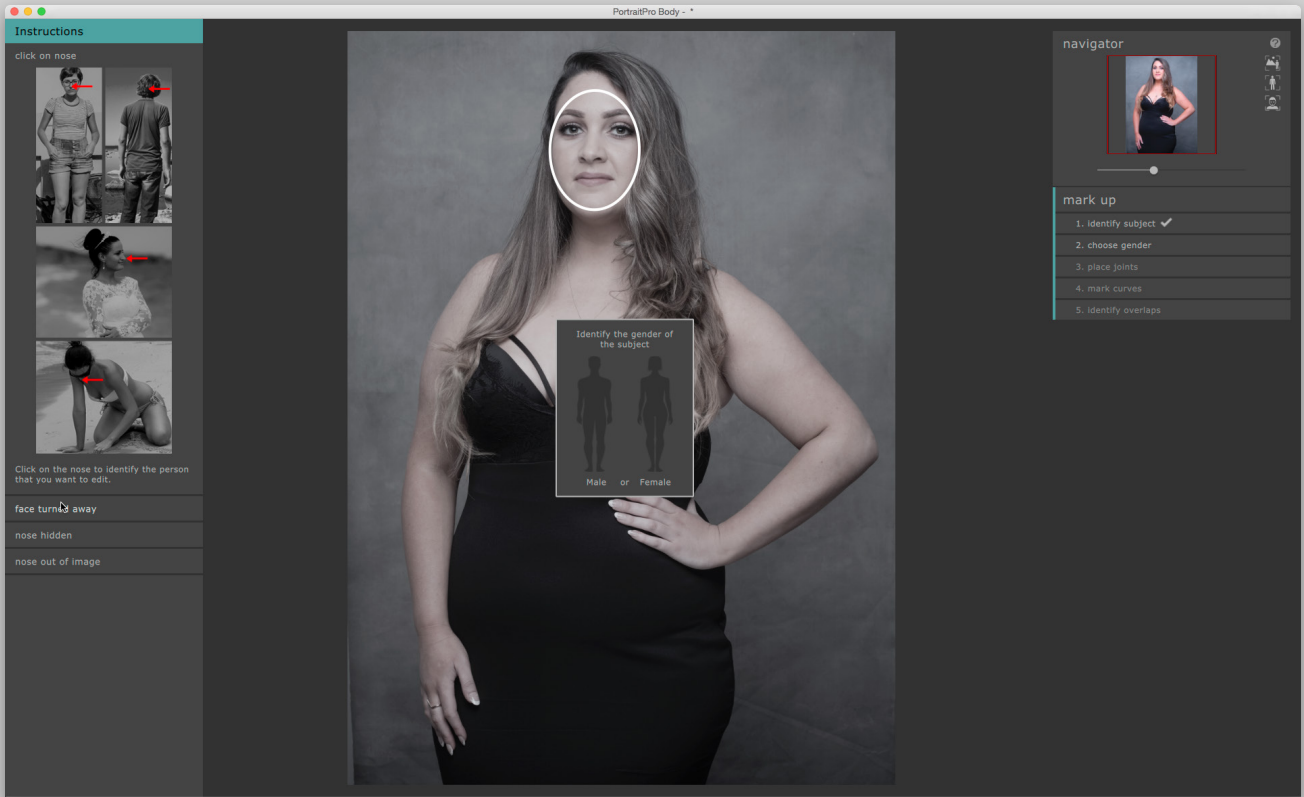
place consecutive pins to mark the arms, the torso, and the legs. Using this information, Portrait-Pro Body can change the shape of the body.

Once the curves of the body have been selected, the overlapping areas are automatically highlighted. Click either image in the preview area to select the correct option. If you think there are other issues to fix, click on an option in section 5 of the Mark Up panel to modify the markup. When you're done with your markup, click the Finish Markup and Edit Body button.

shape sliders

This is where the magic happens. The first sliders that appear, in the Shape Sliders panel, control the overall shape of the body. Slim will thin or widen the body; Curvy pulls the waist in (or out), creating an hourglass shape—this works on all body shapes; Lift brings the torso up closer to the face or down farther away from it; and Tall lengthens/shortens the whole body.

Once you've set these, you can then tweak individual parts of the body in the next set of options: Torso controls the chest, waist, and hips; Arms and Legs are obviously for the arms and legs; and Skeleton allows you to adjust sections of the body. A prime example of these options are the Face Position or Hips Angle sliders. You can literally make someone look like they're bopping along to music by moving these back and forth.
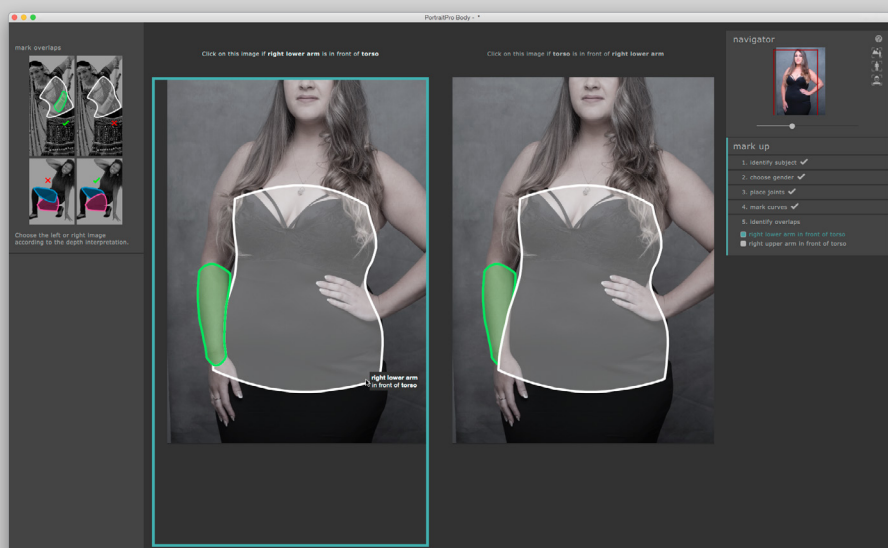
shape tools

The tools in the Shape Tools panel are quite similar in function to Photoshop's Liquify tools; some are restricted to your markup areas, but others, like the Warp tool, let you work anywhere. In this case, I used this tool (the third one from the left) to fix under the arm where the dress has caused a bulge. I also fixed the bottom left of the photo where the edge of the background was showing.
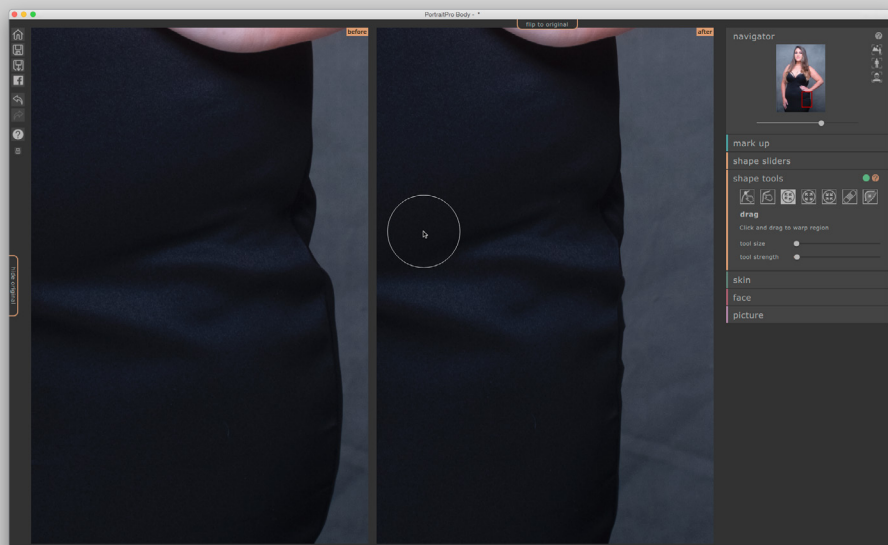
The Repair tool (the second one from the right; the Band-Aid) can reshape areas where there's been a tear due to overlap or issues arising from the markup. Here, I reshaped the dress under the arm where it was jagged from such an issue.
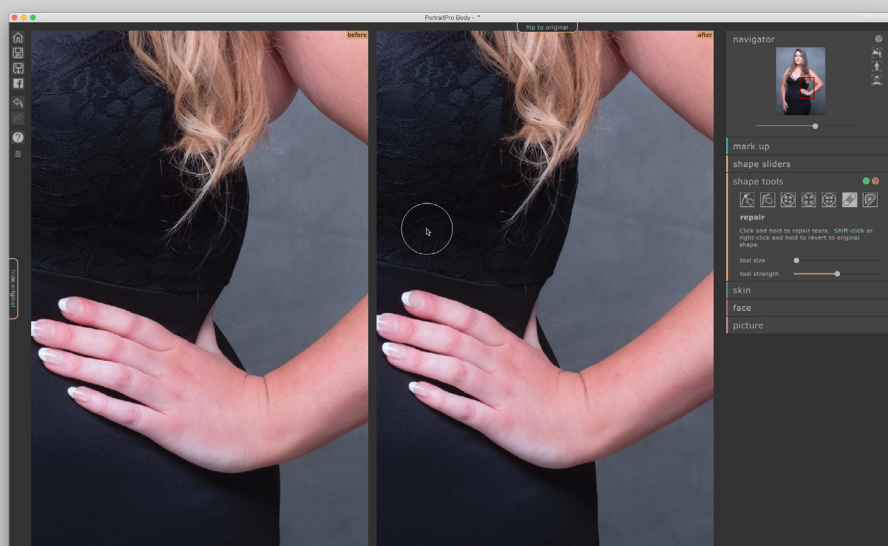
The first two tools are Reshape Body Curves, which moves the curves, and Reshape Body Curves Locally, which lets you move part of a curve. To the right of the Warp tool are the Expand Region and Contract Region tools, and the last tool is Correct Bulges and Pinches. To really tidy up an area, you need to use a mix of these tools, but it's easy to do.
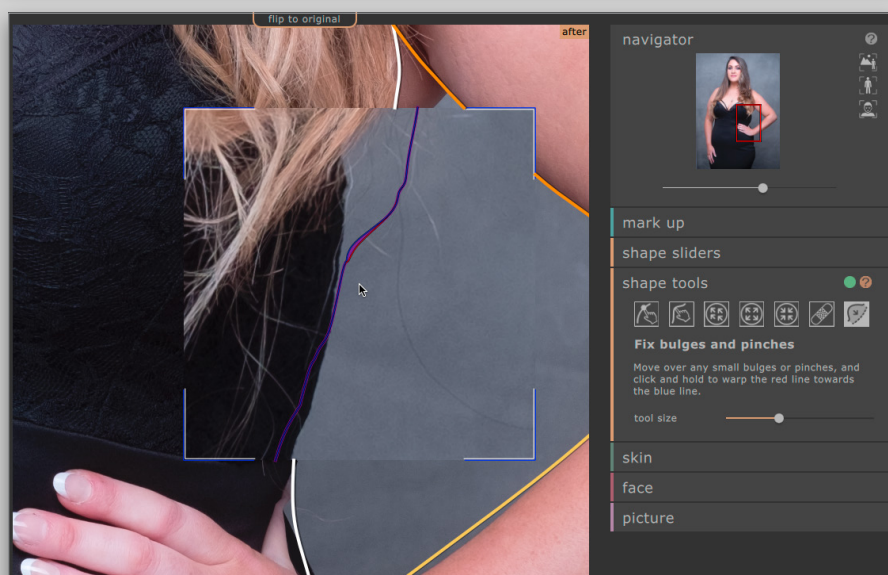
skin

Below the Shape Tools panel is the Skin panel. The Select Skin Area slider creates a larger or smaller skin selection, but for accuracy, use the Mark Skin and Remove Skin tools to paint on or off the skin. The Smooth Skin slider does a general fix on skin, but by using the Smooth Skin and Remove Blemishes tools, you can go in and work locally on an area of skin. You can also do a tummy tuck in this panel or even swap a belly button! The last tools here are Restore, which paints back an area of skin, and Brighten Skin and Darken Skin.
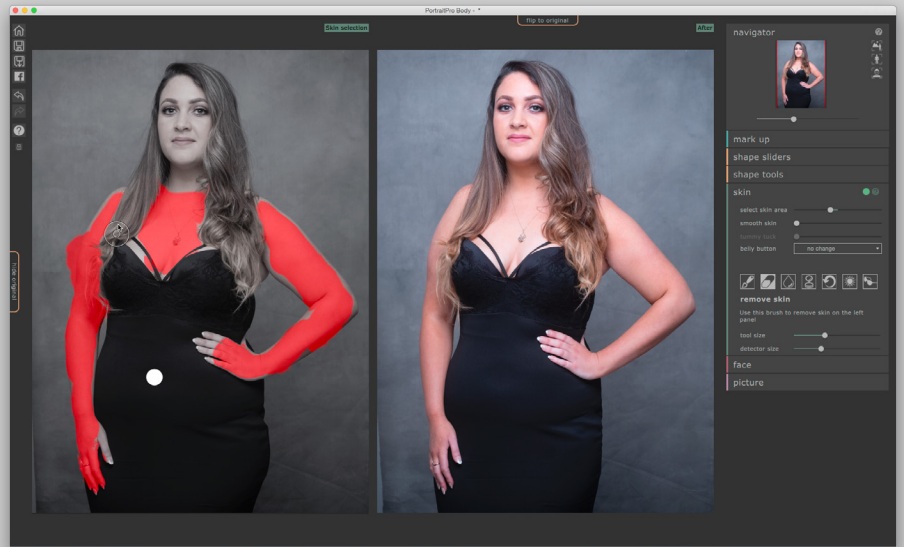
face

When you click on the Face panel, you first get prompted with the option to adjust the markup on the face area. Once done, you can now work on the face.

Shape (with Forehead and Jaw sliders) makes the facer rounder; Widen Eyes opens up/closes the eyes evenly; Smile is good for a soft smile, but can look awkward at more extreme settings; Smooth Skin works for a soft retouch, and also moves the Around Eyes slider (this can be tweaked after); Lighting Contrast lets you lighten or darken the face; while Modeling Light acts like an automatic Dodge and Burn tool to give shape to the face. Finally, Smokey Eyes darkens around the eyes, to emulate the makeup look of the same name.
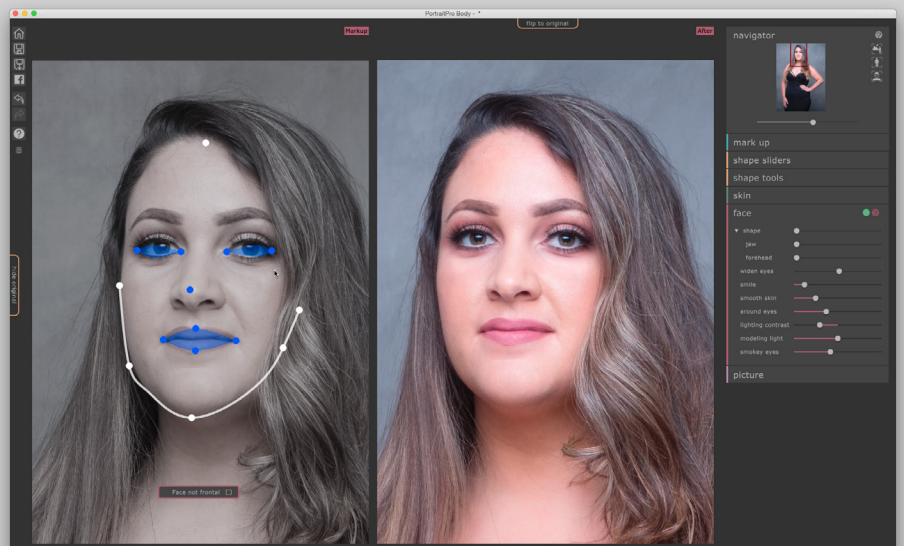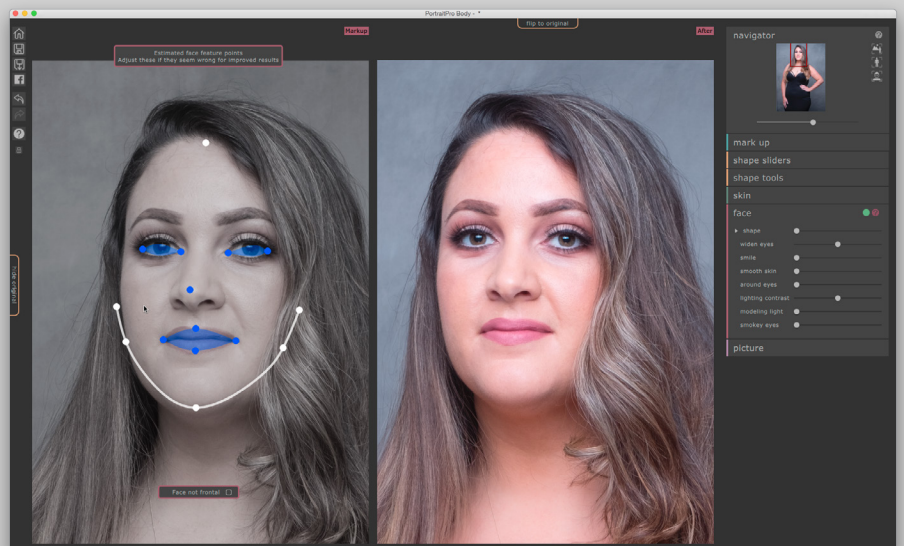
picture

This final panel is an overall-tuning panel, allowing you to make over-all adjustments to the image. But, there's nothing here that isn't in Lightroom, and doing it in Light-room means it's nondestructive, so changes can be made, if needed, in the future.
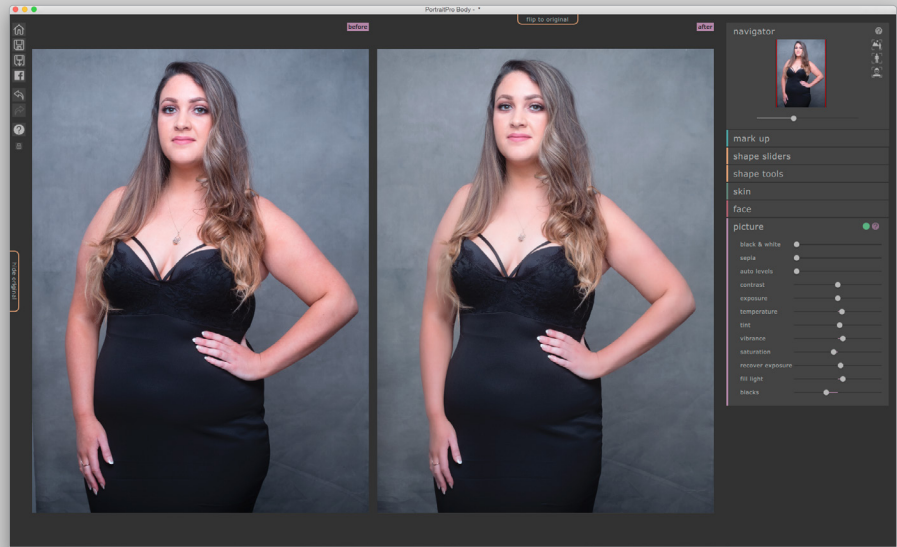
saving

Click on the Export Final Image button in the toolbar to save the image back to Light-room. In the version I was using, it doesn't display the original name, but if the Save window is set to Date Modified sort, it's the top image in the window. Save as the file edit format (TIFF, in this case) to overwrite the file created at the time of edit.

what about the guys?

I did mention there was a difference with the Male markup, so I volunteered myself for the male image. The markup process is identical. The main difference is in the Shape Sliders panel. Instead of the Curvy slider, you have a Built slider, which broadens the shoulders.

final thoughts

Anthropics has done a good job of making the process of reshaping bodies as simple as possible and included a wide range of tools to make further fixes, so the final images look as natural as possible. ∎

Discuss this Issue

ALL IMAGES BY SEAN McCORMACK

Photography Secrets

tethered shooting black-and-white portraits and fashion

BY MICHAEL CORSENTINO

When the digital photography revolution started, I resisted for a very long time, confident that I'd never leave film for zeros and ones. After 20 years of gelatin silver wet darkroom work perfecting black-and-white printing, I was sure digital could never possibly measure up. It's a funny thing because now my analog days are a distant memory, and I can't imagine ever living without digital. I wistfully romanticize my darkroom days; the glow of my amber safe light, the smell of the chemicals, the thrill of watching prints magically appear in a tray of developer, but the truth is I'd never go back. Digital just has too many advantages, from resolving power, to ISO and processing flexibility, to immediacy and workflow.

One of my many favorite things about shooting digital is the instant feedback it provides and the ways that has forever changed the way I work. Gone are the days waiting around in labs for film to be processed to confirm I got the shot. Now I get to see exactly what I've captured—the good, the bad and the ugly—in real time. In fact, this has become such an important cornerstone of my workflow that I shoot almost entirely tethered. Although, even the term "tethered" is now something of an anachronism as tethered shooting can now also be accomplished wirelessly. When I say "tethered," what I'm referring to is proofing images as you shoot on a screen significantly larger than what's available on a camera body. Whether I'm using a wired connection to a larger monitor or laptop, or a wireless connection to an iPad, it's all "tethered shooting" in one form or another.

In addition to the improved exposure, composition, and lighting feedback you get when shooting tethered, you can also apply different visual effects to your images as they're being shot with today's leading RAW converters. Lightroom and Capture One Pro both permit Develop presets and Styles, respectively, to be applied either before, during, or after images are captured. This makes it easy to nail down the black-and-white conversion or color grading style of your images as you work, while your clients and subjects are with you on set. Doing this in real time, rather than after the fact when there's typically a lot of back and forth, not only saves time for everyone involved but also allows you to check the effect your chosen preset or style is having on the lighting, overall mood of the image, contrast, highlights, shadows, hair, makeup, props, and wardrobe.

It's easy to see that the benefits of shooting tethered far outweigh the effort. Typically, all you need is a USB to USB mini cable compatible with your camera. **Tether Tools** cables have proven to be very reliable over the years. For those unfamiliar with tethered shooting, Lightroom makes the process very straightforward—simply go under the File menu, under Tethered Capture, and choose Start Tethered Capture.

edit to taste

Applying a Develop preset for your Lightroom tethered-shooting session is also very simple. Once you've entered your tethered capture settings, select a preset via the Develop Settings pop-up menu found in the floating Tethered Capture window. This window can be hidden or revealed by pressing Command-T (PC: Ctrl-T). Presets can either be purchased and used as is, customized as needed and renamed for future use, or created from scratch. The same is true for Capture One Pro 10, which also comes with many fantastic built-in Styles from which to choose.

It's completely subjective and based on personal taste but, essentially, when I'm choosing a black-and-white conversion preset or style, or creating one from scratch, I'm generally trying to re-create the characteristics I loved most about traditional black-and-white gelatin silver prints. I'm looking for heightened contrast, deep blacks that don't sacrifice shadow detail, crisp whites that maintain information in the highlights, and an overall silvery quality that typified black-and-white prints at their best. I do this by leveraging the powerful controls available in both Lightroom and Capture One Pro. That means tweaking the individual color sliders that make up the black-and-white conversion, looking at how these changes affect the tonal range of the conversion, dialing in the right contrast, and using the Shadows, Highlights, Whites, and Blacks sliders until everything is just right.

it all starts with lighting

In my opinion, you have considerably more latitude with contrast when you're working with black and white than you do shooting in color. This is because you're dealing solely with tones. As much as I use postprocessing and black-and-white conversions to achieve the looks I'm after, it all starts with lighting. Choosing the right lighting tools and techniques to achieve stellar black-and-white captures is an essential part of the equation.

The good news is you don't have to use exactly the same equipment I use to achieve the looks you're seeing in this article. As matter of fact, there's no shortage of strobes and lighting modifiers that will perfectly fit the bill. What's more important are the properties and characteristics of the light modifiers employed. No matter what lights and modifiers you're using, the same considerations apply.

Factors such as interior finish (silver or white), size, and the depth of the modifier used will each play a key role in the amount of contrast, and how quickly the light that's produced falls off. If you're like me and you prefer a punchier, silvery black-and-white appearance, than you'd be well served by choosing a modifier that has a silver interior. This serves several purposes: In addition to delivering more contrast or specularity than a similarly sized and shaped white interior

modifier, it also creates a cooler-toned, crisper light, and increases the efficiency of the strobe's output. Because of this, in many cases, you can get away with a lower-powered strobe for the key light and still achieve excellent results. In many cases, I've been able to get away with a 500-watt second strobe and done just fine.

Size is also a key factor when you're selecting a modifier intended to create contrast. In this case, smaller sources are preferable. Distance is another important consideration—the further away the light and modifier combination is placed, the harder and more contrasty the light produced will be. The tried-and-true lighting maxims apply here—the smaller the source and the further away it is, the harder the light; the larger the source and closer it is, the softer the light.

The depth of the modifier you're selecting is important, as well. A couple of my favorite modifiers for black-and-white fashion and portrait work are the **Mola Sollo beauty dish** and **Elinchrom's Deep Octa** (large or small). Both are deep, almost conically shaped modifiers that increase contrast, have dramatic fall-off, and create lovely, crispy light that's perfect for black-and-white images.

So for the looks in this article, you'll want modifiers on the smaller size, with silver interiors, ideally deeper than not, and moderate-to-long distances between your light and subject.

directional vs. flat lighting

No lighting article worth its salt would be complete without a discussion of directional light vs. flat light. This subject could easily occupy an entire article by itself, and perhaps I'll write one, but for now, suffice it to say, I'm a fan of directional lighting. The more direction you give to your lights, in relationship to your subject, the more shadows and contrast you introduce to the lighting. Directional lighting also creates a more volumetric and dimensional appearance than flat lighting. If you've been lighting everything from the same direction as your camera position, you're potentially doing yourself a disservice in the drama department. Try moving your key light 45° to the left or right of your subject. You'll see a dramatic difference that I'm betting you'll love as much as I do.

As mentioned above with directional lighting, you'll have more shadows on the side of the face opposite the key light. These can easily be modulated using a large reflector or a piece of foam core. The same guidelines apply here with respect to surface reflectivity. Use white for softer, lower-contrast fill light, or silver for a punchier, more specular look. Controlling the amount of fill light introduced is simply a matter of increasing or decreasing the distance between the reflector and the key light being used.

Please note, I've confined my discussion to the studio, as those are the examples featured here; however, the same guidelines apply when shooting on location.

lighting scenario one

On the next page are two very different qualities of light created using essentially the same two lights and modifiers. By repositioning the lights, as per the diagrams below each image, and adding or subtracting grids, you can create a variety of complimentary effects without having to switch tools.

Both of the images were created using two **Elinchrom Rotalux 14x35" strip boxes**. The second image was created using an additional **30° Lighttools ez[Pop] Soft Egg Crate grid** on each strip box to narrow the beam of light.
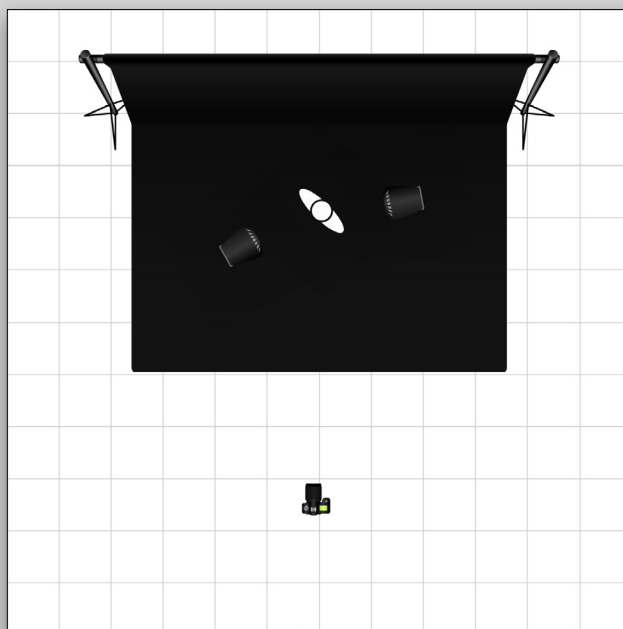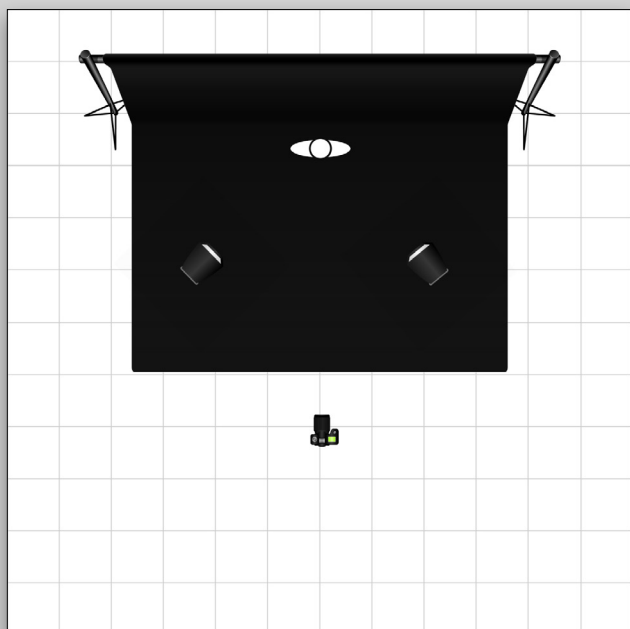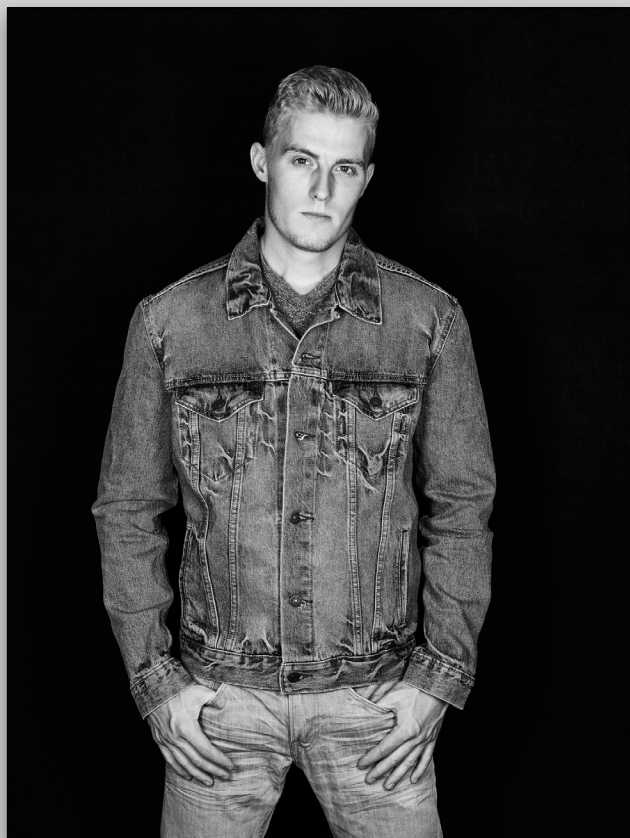
Using two Elinchrom Rotalux 14x35" strip boxes, positioned on either side of the camera, produces a flat, yet dramatic specular effect resembling ring flash (top-left image).

Here, two Elinchrom Rotalux 14x35" strip boxes, each fitted with a 30° Lighttools ez[Pop] Soft Egg Crate grid and arranged in a cross light pattern, produce a very focused and dramatic lighting effect (top-right image).

lighting scenario two

Creating dramatic portrait and full-length black-and-white fashion images is easy with this tried-and-true lighting setup. Here, a **Mola Sollo beauty dish** (see bottom-right image on next page) and an **Elinchrom Rotalux 14x35" strip box** (the same strip box we used in scenario one on the previous page) are used stacked above and below each other and positioned approximately 45° to the left of the camera. This arrangement creates specular light, with dramatic shadows for the face and softer illumination of the figure and clothes. An optional white V-flat (reflector) can be added camera right to open up the shadowed side of the model.

From portrait to full-figure, this setup produces great results. Note the silvery, specular quality of light, catchlights, and background illumination. All accomplished with the key light and fill light below as shown in the lighting diagram to the right.

With only one key light, and a fill light below it, I'm able to illuminate the model *and* the background.

Stacking this Mola Sollo beauty dish and Elinchrom Rotalux 14x35" strip box produces top to bottom illumination for the model's figure. By combining a silver beauty dish, with a softbox below, I'm creating a punchy main light with a softer fill light under it.

The interior silver finish, conical shape, and smaller size of the Mola Sollo beauty dish are all contributing factors when it comes to creating light with contrast and sparkle. Note the Opal Glass Diffuser in the center of the beauty dish; this helps soften the center core of light produced.
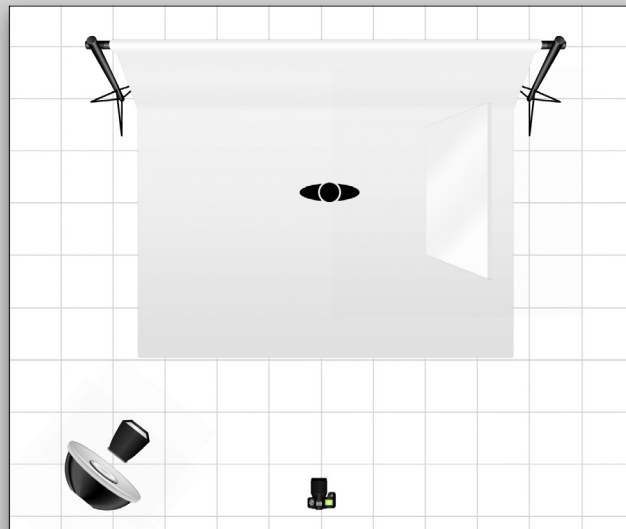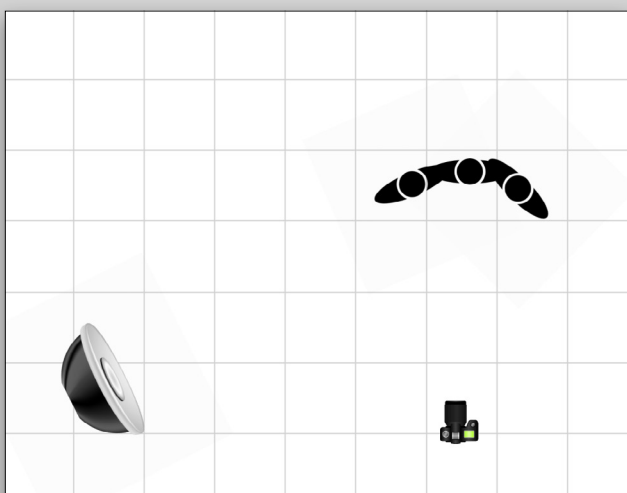
lighting scenario three

Lighting doesn't have to be complicated to yield polished results. With the right tools and techniques, you can do a lot with a little. The fashion group shot above was produced using one light: a **Profoto 2400ws ProHead Strobe** powered by a 7a generator, and one modifier, the Mola Sollo beauty dish. Here, distance is key. I've positioned the key light far enough away from the models to provide coverage for the group. This also increases contrast and the "hardness" of the light.

Here, you see what's possible with just one light, the right modifier, and a little knowhow. Note the specular quality of the light and the white background. This was produced without the need for a separate lighting zone dedicated for the background. The silver interior of the Mola Sollo makes it a very efficient source that's able to deliver a lot of directional light. By placing the models relatively close to the background, and using this modifier, I'm able to light them both at the same time. ■

ALL IMAGES EXCEPT PRODUCT SHOTS BY MICHAEL CORSENTINO   053

SCOTT KELBY

Questions &Answers

Q: *I'm a bit of a histogram freak. Is there some way to know precisely which part of the histogram is affected by the sliders in the Basic panel?*

A: There is: If you go up to the Histogram panel and hover your cursor over different parts of the graph, not only will it tell you (directly below the graph) the name of the slider that controls that region, it will even highlight the slider for you. Better yet, if you click-and-drag your cursor on any part of the histogram itself, it will move the sliders that represents that part of the graph.
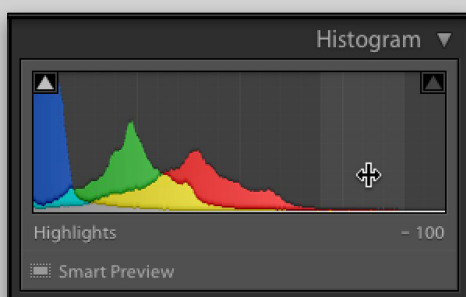
Q: *Is there a way to stop the White Balance Selector eyedropper from snapping back to the Basic panel when I click it in the image? If I'm experimenting with different white balances, I wind up clicking once, going back to the basic panel to get the tool again, clicking a second time, and then starting the whole "dance" over again. There's got to be a better way!*

A: I feel the same way you do about that feature. Luckily, you can turn it off by pressing the letter T on your keyboard to toggle on the toolbar (if it's not already visible) along the bottom of the preview area (where your photo is), and then, with the White Balance Selector tool (W) active, turn off the checkbox for Auto Dismiss in the toolbar. Now, the eyedropper will stay active until you click it back in its home base.

Q: *I just bought a new camera, and I can't get it to tether to Lightroom. Is there a list somewhere of which cameras Lightroom supports for tethering?*

A: Adobe publishes the list of supported cameras for tethering **here**. But if you're using Lightroom 6 and you bought a new camera, it's very likely that your camera

isn't supported, and I don't believe Adobe will be adding this support to Lightroom 6, only to Lightroom CC, which they continually update.

One thing you might try is free tethering software (such as **Sofortbild for Mac**, or Canon's free **EOS Utility** if you're a Canon shooter), and have that software put your tethered images into a folder. Then, set up Lightroom to "watch" that folder (with a watched folder, anything you put into it gets imported into Lightroom automatically). You do this by going under the File menu, under Auto Import, and choosing Auto Import Settings. When the window appears, choose which folder you want it to watch, configure the other settings, and click OK. Then, go under that same Auto Import menu and choose Enable Auto Import.

Q: *I find the sliders in the Develop module a little too broad—when I want to make a small move in one direction or the other, even with a small movement of the slider, it moves more than I want it to. Is there a way (maybe a keyboard shortcut) that gives me finer control over the sliders so I don't have to manually type in the number I want?*

A: This might sound weird, but what you need are longer sliders, so you have finer control (smaller adjustments) when you drag the sliders. To do that, click the divider edge on the left side of the panels and drag it to the left. This expands the size of the panel and sliders, and that gives you finer control.
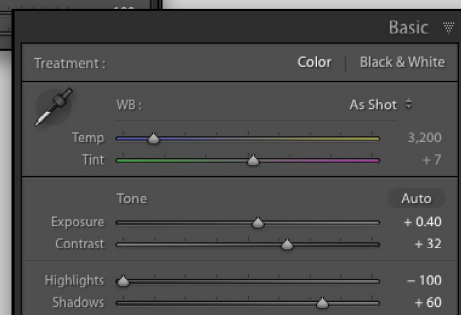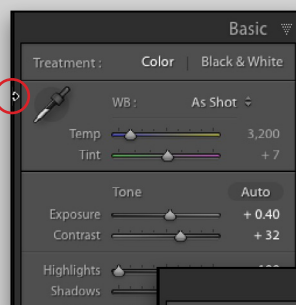
Q: *I'd heard that you can make basic adjustments to video clips in Lightroom, but I imported a clip and when I took it over to the Develop module for tweaking (I just wanted to add more contrast), I got a warning that said, "Video is not supported in Develop." Does my video need to be in a different format?*

A: Nope. You're just in the wrong place to edit video. Develop doesn't support video, but here's the weird thing—the Quick Develop panel in the Library module actually works on video (weird, I know).

Q: *I've heard that RAW images edited with Capture One Pro look better than RAW images edited in Lightroom. Do they really have better technology for processing RAW images?*

A: Nope. They just have different default settings. Lightroom's settings are very "flat" and they try not to influence what's captured by your camera. Capture One "juices" their default RAW settings so their images look sharper by applying clarity and contrast, so they're applying edits to the RAW image to make it look like it does. It's not some magic math—they just cranked up some sliders that Lightroom has set to zero to give you a more accurate interpretation of the RAW image.

Martin Evening (well-known Lightroom guru and respected author), did a really **eye-opening article** about all this in the September 2016 issue of *Photoshop User* magazine (as a member, you have access to that back issue on the KelbyOne site), and he not only breaks it all down, but also shows you how to configure Lightroom to get the same look for your RAW images (if you decide you like the juiced look, and if you do, there's nothing wrong with that whatsoever). I just think it's important that people know what's happening "under the hood," and while you'll sometimes read a comment like, "Capture One is better for editing RAW images," now you'll know why they're saying that (and it's probably because they haven't read Martin's article).

Q: *Do you know if and when Adobe will add lens correction profiles to Lightroom Mobile?*

A: Do I have good news for you—they already added it last July. Now, finding where to turn it on is another thing. It's much easier in the latest version for iPhone, because it's right there at the bottom of the editing window. You'll see an icon for Optics. Click on it and there's a switch to Enable Lens Profile (if it finds one for your make and model, of course).

On the iPad, it's in an entirely different place and works in a different way. It applies the lens correction profile on import, but you have to turn it on by clicking on the LR icon up in the top-left corner of the home

screen to bring out the left side panel. Then, go down and click on Import. Use the toggle switch to turn on Enable Corrections, which will be applied during import. Again, this only works if you have a supported camera and a matching lens profile, but that's pretty much the same way it works in Lightroom desktop, so no big surprise there.
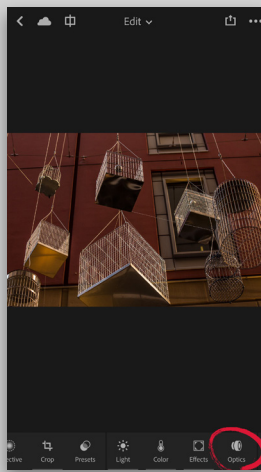
Q: *Sometimes when I'm shooting, I'll get a clipping warning on my camera, but when I open that same image in Lightroom and look at the histogram, there's no clipping whatsoever. Is Lightroom doing something to the image to stop the clipping?*

A: Lightroom isn't applying any changes to your file. What's happening is this: Even though you're shooting in RAW on your camera, your camera still shows you the JPEG preview, which will clip the highlights before the actual RAW file because the RAW file has a larger bit-depth and range. So, the clipping you're seeing on your camera is only the clipping on the JPEG preview. When you open the RAW image in Lightroom, with its expanded range, the clipping is gone. ■

Tips & Tricks

SEÁN DUGGAN

The Metadata panel in Lightroom CC, and metadata in general, offers a lot of interesting and useful functionality. In this article, we'll take a look at this often-overlooked panel, and some of the ways you can take advantage of the metadata in your files.

what is metadata?

Metadata is simply information about your photos. Some of this is recorded as EXIF data by your camera and embedded in the file when the shot is saved to your memory card. This can include such things as the date and time the image was made, exposure and lens details, camera serial number, and even GPS data if your camera has that feature, or if it's a shot from your phone. Other metadata can be added after the fact. The most common types of user-added metadata in Lightroom are probably keywords and copyright notices (embedded in the file, not added as a visible watermark), but there are many other possibilities.

The time that you take adding additional metadata to your images can pay off by making them easier to find, ensuring that your copyright and contact info is added to images upon import, or hooking into other functionality in Lightroom that can access the metadata.

applying metadata in the import dialog

The best place to apply some user-added metadata is in the Import window right when you import photos into your Light-room catalog. In the Apply During Import panel, you can apply your copyright info, or other information you've saved as a meta-data preset, as well as keywords. Keep in mind that the keywords that can be applied to an entire group of images
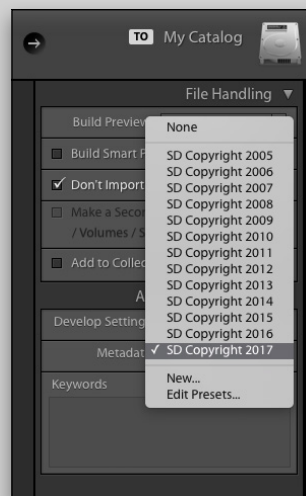
at the import stage will most likely be limited to basic terms for the location or event. And, if the pictures you're importing cover many different days and subjects, you may not be able to apply any keywords that work for all the photos.

filtering the view of the metadata panel

Once photos are imported, the Metadata panel is one of the places where you can view and interact with your images' metadata. You'll find it in the right side Panel area of the Library module. The Default view is a combination
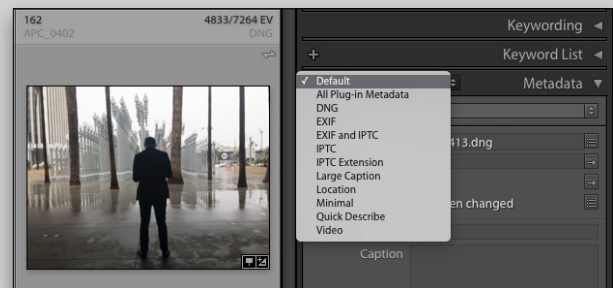
of Lightroom-specific metadata, such as the copy name (if any), folder location, star rating, EXIF data that's embedded by the camera, and some of the more commonly used fields of the IPTC metadata, such as title, caption, and copyright notice. In the left side of this panel header is a pop-up menu where you can choose to show only a specific subset of metadata. Depending on the nature of the photo work you do, or how the images will be used, some of these choices may be more relevant than others.

applying a metadata preset in the metadata panel

At the top of the Metadata panel is a Preset pop-up menu for applying a saved preset. When you're in Grid view, and have several images selected, you can easily apply the saved metadata preset to all of the selected images. This is an efficient way to batch apply a copyright notice and contact information to a group of images—if you forgot to do it when importing the photos into Lightroom.

renaming a file

Renaming a file can be accomplished via the menu command, Library>Rename Photo, but you can also do this right from the Metadata panel. You can rename a single file or modify an existing one just by typing in a new name
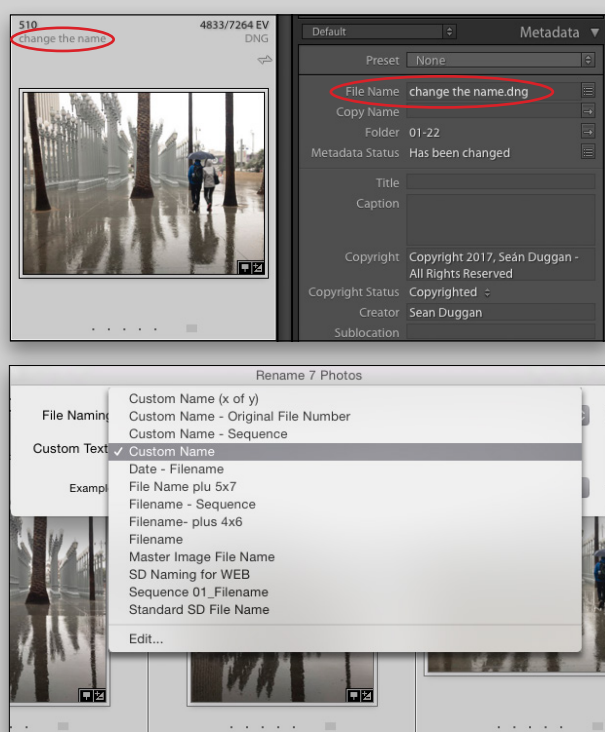
in the File Name field. For renaming multiple files at once, or to access the file-naming presets, click on the small icon to the right of the File Name field. This brings up the Rename Photo dialog, where you can choose a filename that Lightroom provides or create your own.

## using metadata in the slideshow module

Some of the default slide show templates include metadata such as EXIF data, as well as caption and rating. You can also create your own template that can access other metadata fields and display that information on a slide. When the Text Overlays checkbox is turned on in the Overlays panel, click the ABC icon in the toolbar under the

Preview area to show the Text Overlays options. The first option will be for Custom Text, but if you click on Custom Text, you'll get a pop-up menu with a range of choices based on either EXIF or user-added metadata.

searching by metadata

Metadata can be used in searches when filtering your image collection to show only images that meet a certain criteria. In the Filter Bar (press the \ [Backslash] key, if it's hidden), click on Metadata, then click the column headers to choose a new metadata search option. For example, with photos taken with a camera phone, where location services are turned on, or if you have other digital cameras with GPS functionality, you can easily search your images based on location that's included in the camera-generated EXIF data
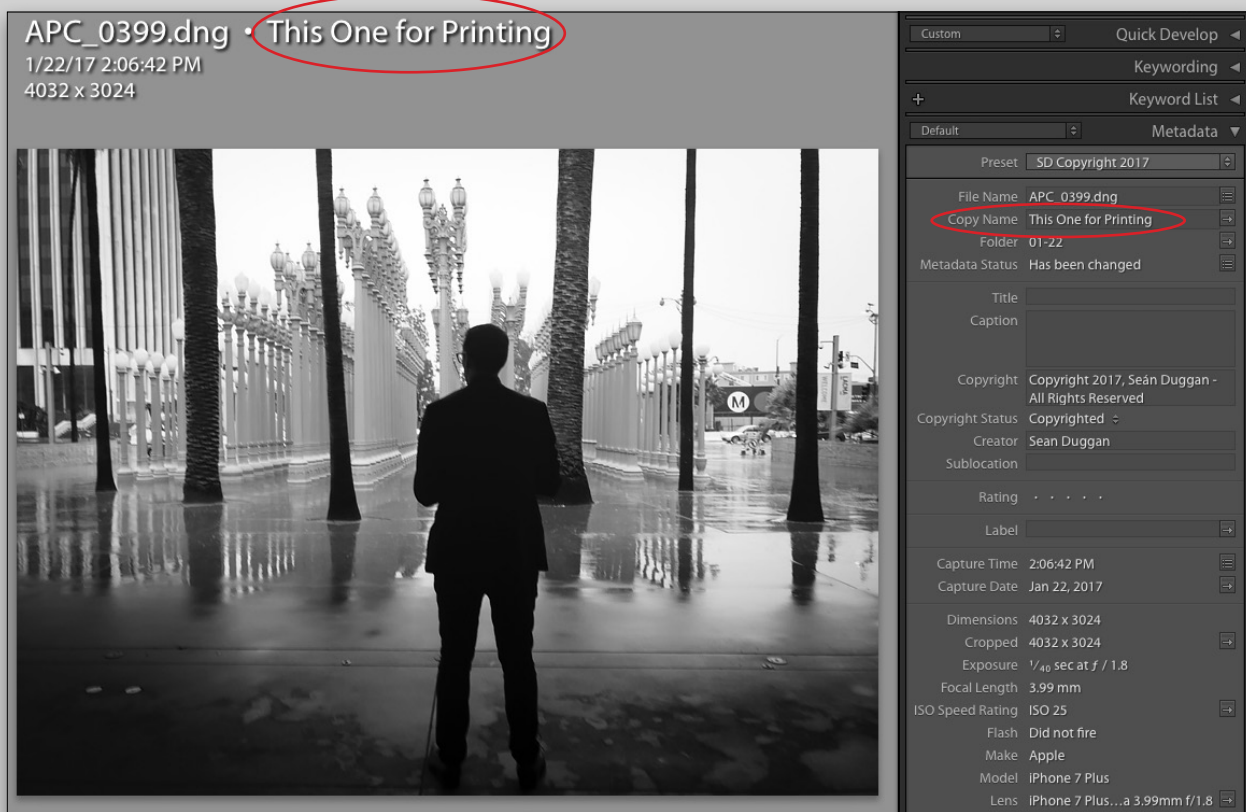
specifying a new copy name

When you make a virtual copy of a file (Photo>Create Virtual Copy), Lightroom names it by default, with a sequential number (Copy 1, Copy 2, etc.). Typically, you see the copy name above the image when viewing the file in Loupe view or in the Develop module (you can toggle through the different Info Overlay views by tapping the I key on your keyboard). You can modify the copy name to something more meaningful in its field near the top of the Metadata panel. For instance, if I have a few versions of a file where I'm using different develop treatments, I might use the copy name field to leave notes for myself, or to specify which version I'm using to make prints from. This option is available in the Default, All Plug-In Metadata, EXIF and IPTC, Location, and Quick Describe metadata sets.

using metadata in the book module

You can access some metadata fields in the Book module and have that information used as text to accompany a photo. In the top of the Text panel, turn on the Photo Text checkbox, and then click on the pop-up menu to the right to specify what text will accompany a photo. Of particular use in a book project are the Caption and Title choices,

which correspond to those fields in the Metadata panel. At the bottom of this menu is the option to Edit, where you can create and save your own metadata combination so it shows up in Text Overlays and Photo Info pop-up menus in other Lightroom modules .
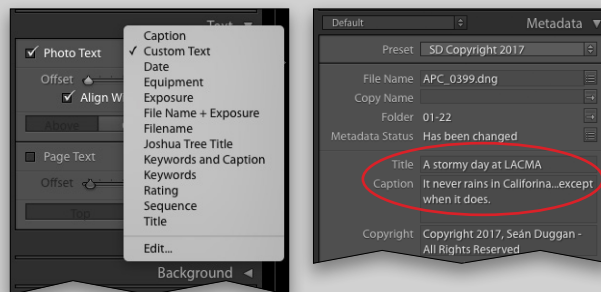
using metadata in the print & web modules
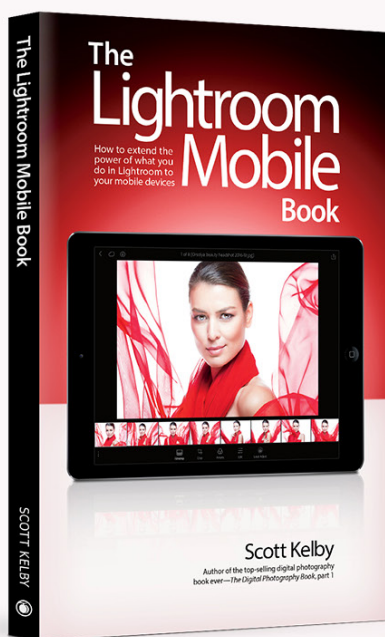
In the Print module's Page panel, turn on the Photo Info checkbox, and to the right, you can click to see a pop-up menu containing a range of metadata choices. In the Web module, you can access metadata fields in the Image Info panel—Labels options include Title and Caption, and both can be set to access several metadata options. ■

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1 of 8 (Orsolya beauty headshot 2016-1lr.jpg)

Filmstrip   Crop   Presets   Edit   Local Adjust

Extend the Power of What You Do
in Lightroom on Your Mobile Device

The Lightroom Mobile Book

How to extend the power of what you do in Lightroom to your mobile devices

Scott Kelby

Author of the top-selling digital photography book ever—*The Digital Photography Book, part 1*

The best-selling Lightroom book author of all time is back to show you, step by step, how to unlock the power of Lightroom Mobile, and extend the power and reach of what you do in Lightroom on your desktop. Scott Kelby gets straight to the point to show you how to get up and running fast, how to make the most out of Lightroom Mobile's amazing capabilities, and even how to use it to do things that Lightroom for the desktop can't do. You'll learn all about organization, editing, and sharing— the entire process. And, you'll be up and editing like a boss in no time.

Scott's been working with Lightroom Mobile and teaching people how to use it from the very beginning, so he knows first-hand which parts of the process users struggle with and where they get confused, and he knows exactly how to get you past those stumbling blocks and really enjoying the newfound freedom editing on a mobile device can bring. Get your copy today from your favorite bookseller.

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RICK SAMMON REVEALS HIS SECRETS FOR CAPTUR-ING BIRDS IN FLIGHT