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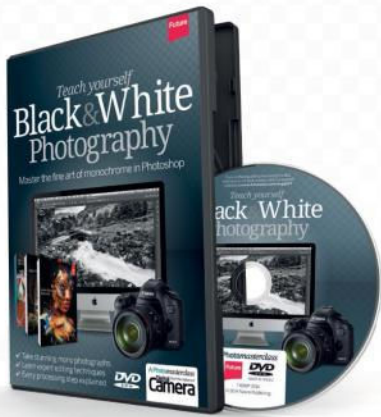
10 EXPERT
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PORTRAITS & MORE

Teach yourself

Black & White Photography

Master the art of monochrome

- » Shooting advice
- » Editing techniques
- » Fine art projects
- » Portraits
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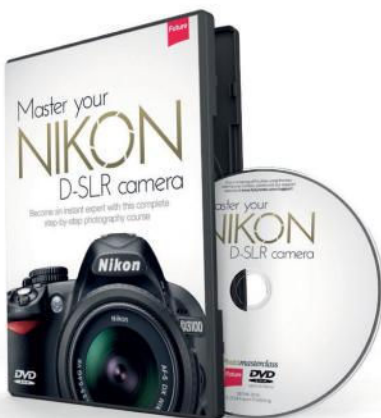


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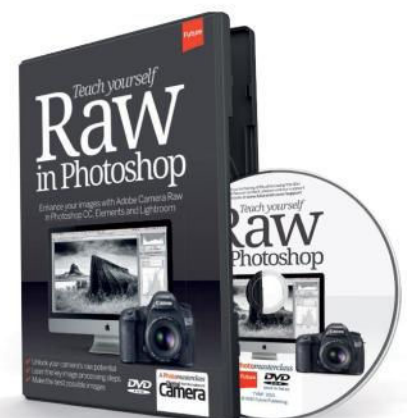
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Teach yourself Black & White Photography

Whether it's the inspirational wild landscapes of Ansel Adams, beautiful portraits or gritty street scenes, monochrome photography is as popular as ever.

In *Teach Yourself Black & White Photography*, we explore the simplicity and timeless class of monochromatic imaging – and show you exactly how it's all done. Whether you're a semi-pro photographer looking for inspiration or a total beginner unsure which DSLR settings to use, our essential 224-page guide we will help you learn new skills and shoot better black and white pictures.

We reveal how to look at subjects and scenes with the eyes of a black-and-white photographer, ready to capture the contrast in an architectural shot, or draw out a person's personality in a portrait. We also show you how to plan a fine-art nude photoshoot, and the effect that perfect light can have on a still life. As well as shooting advice, we share our top tips for converting landscapes, urban scenes and other colour photos into mono and enhance them using Photoshop, Elements and Lightroom – from basic methods to more advanced image editing techniques. So whatever you're drawn to, we have plenty of projects and ideas for you to sink your teeth into.

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Emma-Lily Pendleton, Editor



WHEN YOU SEE THIS GRAPHIC, THERE'S A FREE VIDEO ONLINE



Teach yourself Black & White Photography

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Teach yourself **Black & White Photography**

THE FUNDAMENTALS OF MONO PHOTOGRAPHY



The fundamentals of mono photography

The basics of great monochrome photography are easy to grasp. Our experts unravel the key concepts in four stages

08 Learn the art of black and white in a weekend
The skills needed to create classic monochrome images used to take years to master. We reveal how to get results in just one weekend

20 The beauty of black and white
Harness the stark beauty of black-and-white photography with this detailed primer on portraiture in monochrome

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Bright sunny days are perfect for shooting black and white. In fact, monochrome works all year round

44 Shoot black and white fine-art nudes
Keen to try fine-art nude photography but not sure where to start? Here's a fuss-free guide to the basics





LEARN THE ART OF
BLACK & WHITE
IN A WEEKEND!



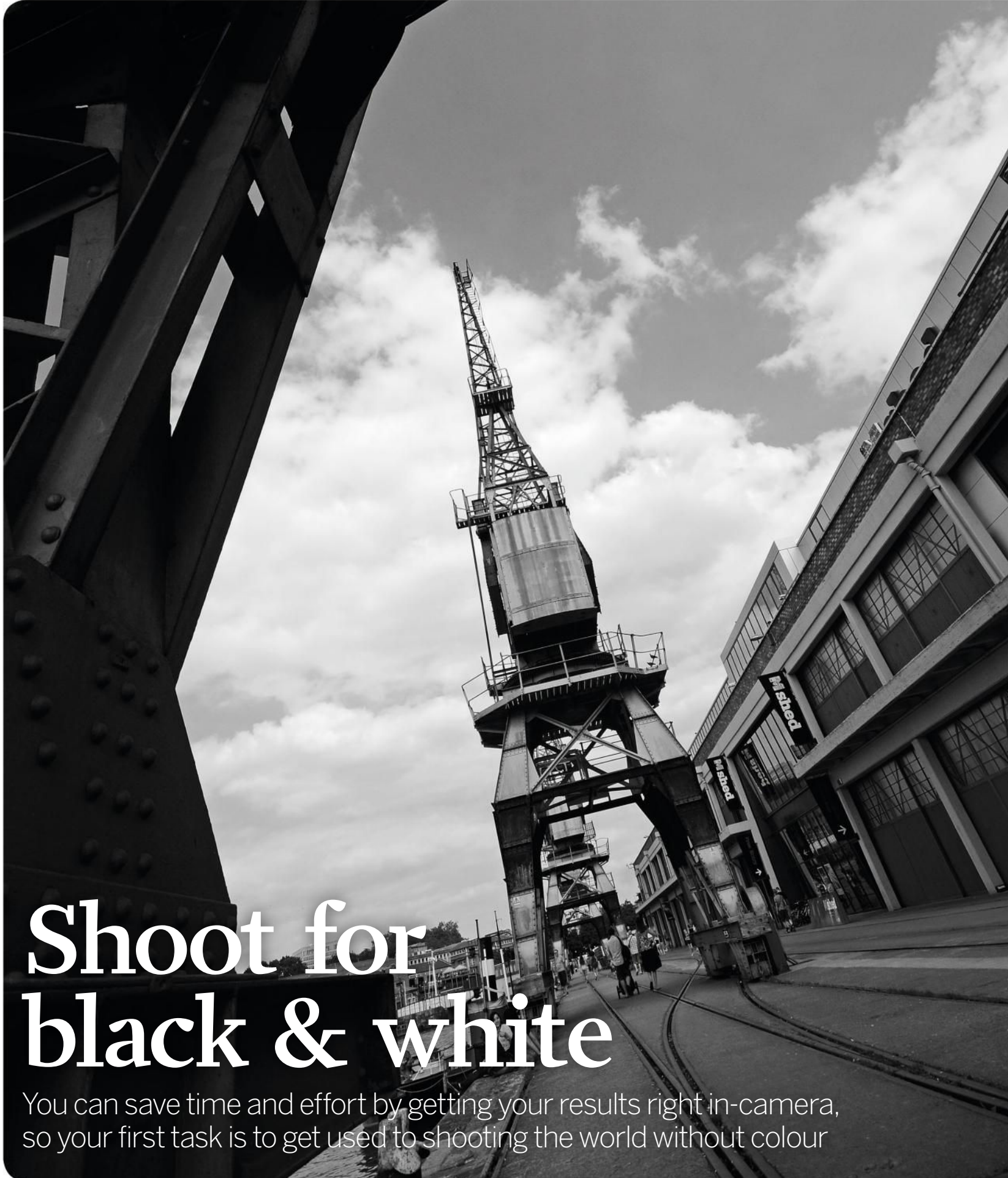
The shooting and darkroom skills needed to create classic monochrome images used to take years to master. We reveal how to get great results in just one weekend

Since the earliest days of photography, producing stunning black-and-white images has required a combination of shooting and darkroom skills. For the best results, you need to master being able to visualise the world in black and white, and also know how to manipulate an image for maximum impact.

Despite the many changes in how we shoot and manipulate images having moved on from film, many of the basic skills are still the same. The real difference is the time it takes; the shooting and developing process that once took days can now be mastered in a few hours.

So we've come up with a set of tasks, from simple shooting to controlling contrast and tones, that will take between 30 minutes and a couple of hours. Follow these tasks, and you'll become a monochrome master in just 48 hours! ■





Shoot for black & white

You can save time and effort by getting your results right in-camera, so your first task is to get used to shooting the world without colour

We are so used to seeing the world in colour that it can be difficult to get to grips with how everything will look when converted to black and white. So, if you are struggling to see in monochrome, try setting your camera's picture mode to black and white, then simply get out and take some photos. Using this picture mode will give you the ability to instantly review your images in black and white to see if they work or not, and how the different colours convert into monochrome tones. For even quicker feedback you can also see the scene in black and white by switching to Live View mode. If you don't like what you see, you can just find a different subject and try again. You'll still be able to use the colours during processing if you shoot in the raw format.

What to look for

Your local town or city is a great place to start experimenting with black-and-white images, as there will be plenty of subjects – from the varying shapes and patterns of the buildings, to graphic details and wider street scenes.

The aim is really just to get yourself used to finding scenes and



Macro subjects are often full of texture and detail



Modern buildings are perfect for graphic black-and-white shots

“When looking for a subject, keep an eye out for tones and contrast, rather than colours”

SUPER TIP

Shooting raw files means that picture modes like black and white aren't permanently applied to the image. If you use your camera manufacturer's own software, you can select whether to apply the picture mode, or revert back to the colour image

subjects that work in black and white, rather than colour.

While there aren't any rules about what to shoot, there are certain elements and subjects that work perfectly. Just keep an eye out for tones and contrast, rather than colours. Stuck for ideas? Here are some of the things to look out for when shooting in black and white.

1 Graphic shapes and contrast

Simple and graphic shapes are always very effective subjects for black-and-white images. You should look out for high-contrast subjects, which contain strong blacks and bright highlights that will provide maximum impact.

2 Detail and texture

Both of these elements can produce subtle images that maintain the viewer's interest. Soft, diffuse light in shady or cloudy conditions allow you to capture the maximum amount of detail in the subject, while harsh, high-contrast light will reveal more texture.

3 Simple and strong composition

As there are no colours to help add impact, black-and-white images are often more successful if you use simple compositional elements such as leading lines or foreground objects in your images. Also, look out for scenes with a strong focal point, but remember that its impact will rely on contrast, rather than colour.

TRY IN-CAMERA FILTERS

Your camera's built-in filter effects hark back to the settings used in traditional black-and-white film photography, where coloured lens filters were used to change how colours appeared in an image. But the names and effects can be confusing to those new to black-and-white photography. Each filter lightens the colour specified by its name, and also darkens the opposite colours. So, for example, a red filter lightens any red areas, but darkens the blues. Here's a quick guide to the filter options – what they do and when to use them...



YELLOW

Lightens yellow and slightly darkens blues.

Use it for Lightening skin tones or adding contrast to white clouds against a blue sky.



ORANGE

Lightens orange and darkens blues a little more than yellow.

Use it for Adding more contrast to blue skies than with the yellow filter setting.



RED

Lightens reds and darkens strong blues to almost black.

Use it for Adding maximum contrast to skies in your landscape and outdoor shots.



GREEN

Lightens greens and darkens yellow and orange.

Use it for Darkening skin tones in portraits and lightening foliage and grass in landscapes.



WHAT CAN GO WRONG?

Without any adjustments, images taken in the black-and-white picture mode can look a little flat, or lack highlights or detail. So don't expect to produce black-and-white masterpieces immediately. Remember that even in the days of film, most of the classic black-and-white images relied on the skills of the printer to bring out detail and controlled contrast.





Take control of the conversion

Once you've got to grips with the basics of what to look for when shooting in black and white, it's time to take more control over your images

USE PRESETS IN PHOTOSHOP ELEMENTS



Although the preset options are designed for specific subjects, such as portraits and landscapes, it's often worth trying them on any type of image before you start adjusting the colour sliders, as they will give a good starting point for your conversion.



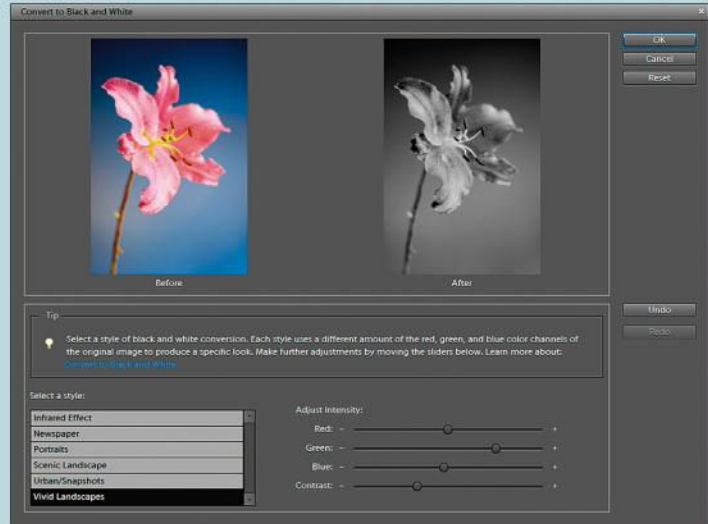
PORTRAIT

This preset converts the image so that the reds are slightly darker than the greens and blues.



SCENIC LANDSCAPE

With this preset the conversion sliders are set so that the blues are darker and reds are lighter.



CUSTOM SETTINGS

While the preset values give a good starting point for your conversions, you can also drag the individual sliders to fine-tune the results for your subject. For our flower shot, we wanted to darken the petals a bit, so we dragged the Red slider left until the majority of the petals were a mid-grey or darker. The rest of the image was too dark though, so we dragged the Green slider up until the overall image contained a full range of tones, from black to white.

The biggest problem with in-camera black and white is that contrasting colours can end up with a similar tonal value in your images.

There are a number of ways to change the way that individual colours are converted into black and white, including in-camera filter effects (see page 11), but the best way to learn is by using the black-and-white adjustment tools in either Elements, Photoshop CS or CC.

These adjustment tools enable you to use sliders to control how individual colours are converted into black-and-white tones. Darkening or lightening the tones of these colours can transform your final result compared to a more basic conversion. To use these tools you'll need to use a colour original, so you should either turn off the black-and-white picture mode on your camera, or simply shoot in raw mode and then process the raw file without using the black-and-white JPEG.

Shooting for success

This conversion technique relies on contrasting colours in your original image, so we chose to shoot a simple pink flower against a blue background. The basic setup was positioned on a

“The adjustments allow you to use sliders to control how individual colours are converted”

SUPER TIP

The conversion tools can only target individual colours rather than selected areas of the image. So you should try to produce an image that contains a full range of tones from black to white, without losing any highlight or shadow detail

table close to a window, but not in direct sunlight. This diffuse lighting was deliberately chosen to provide a soft light without there being too many shadows on the flower or the background.

With your image open in Elements, you simply need to go to Enhance>Convert to Black and White. This will open up a new window that contains a whole range of preset styles to choose from, along with the manual controls for adjusting the red, green and blue intensity, and a contrast control. See the box above for more information.

WHAT CAN GO WRONG?

Darkening colours by dragging the colour sliders too far left can create haloes or dark lines around details in the image, especially where there's a contrasting colour. The solution is to drag the slider back until the lines disappear.

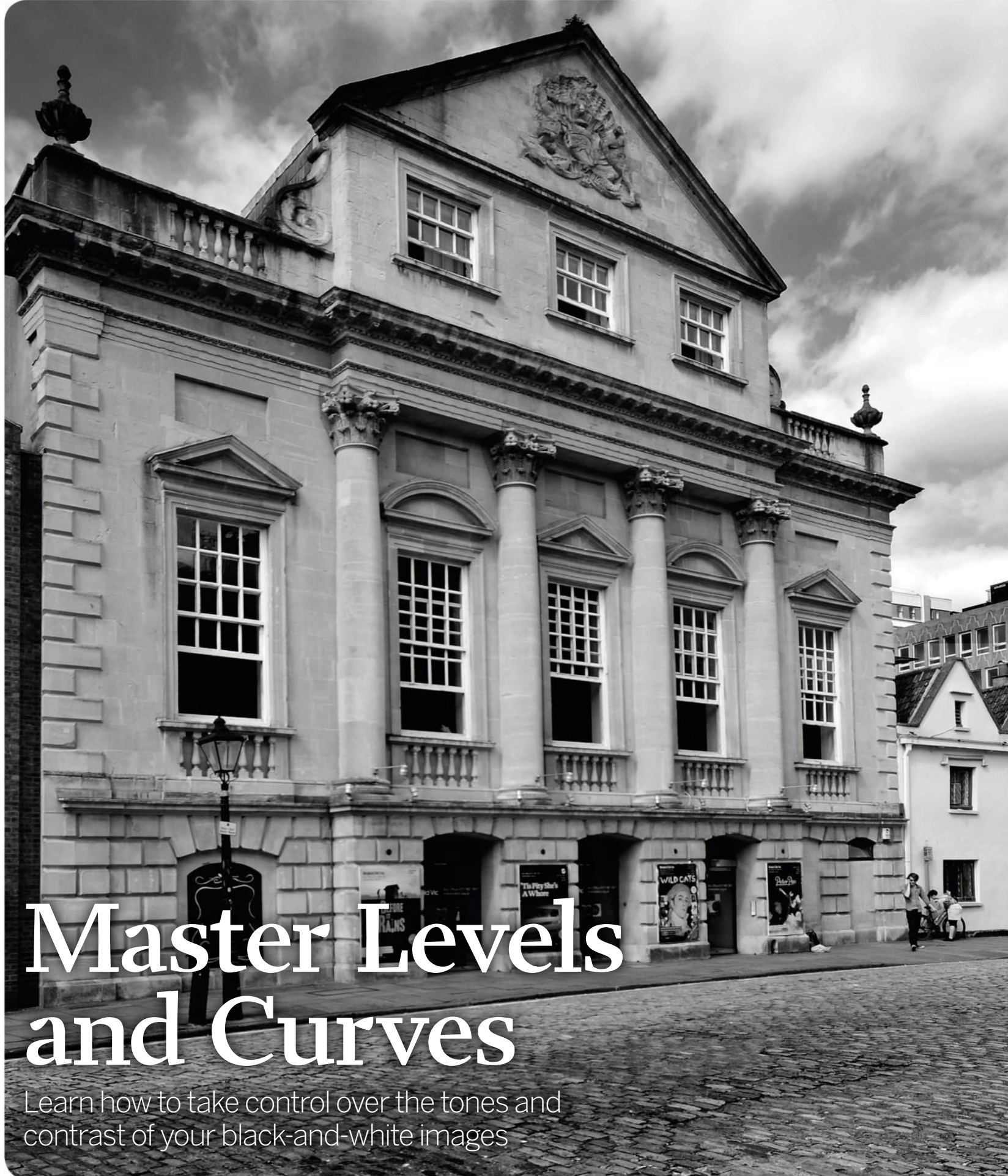
CONVERTING IN PHOTOSHOP CS AND CC

The Black and White adjustment in Photoshop CS and CC offers control over a greater range of colours than the Elements version, along with a range of preset options through a drop-down menu. This means that you can more accurately target individual colours such as yellow, cyan and magenta in your images. Changes can also be applied on an adjustment layer, rather than to the image itself.



Above The extra colour sliders in CS and CC give you more control





Master Levels and Curves

Learn how to take control over the tones and contrast of your black-and-white images

While the individual colour adjustments will give you control over the final tones of your black-and-white photos, they aren't the only way that you can control them in your final image. Once you have converted your images, you can also use either Levels or Curves adjustment layers to fine-tune the contrast and tones in your black-and-white shots. Curves adjustment layers aren't available in Elements, so you'll have to use Levels.

Using Curves

This adjustment enables you to make more subtle changes to your images than with Levels, because you can lighten or darken specific parts of the histogram, rather than the three fixed points available in Levels. You can click any point along the diagonal line in the adjustment window, and drag it down to darken these tones, or up to lighten them. You can also click a point along this line to lock it in position.

Because the range of adjustments using Curves is almost unlimited, it can be difficult to use at first. You'll find it's much easier to start off by using the preset adjustments available in the drop-down menu within the adjustment window. These presets offer a range of options for the most common adjustments used, such as 'S-curves' to increase the contrast, and lightening or darkening the image.

One of the most common adjustments you'll need to make to

USING THE LEVELS SLIDERS



HIGHLIGHTS

These are controlled by the white triangle on the right-hand side of the histogram. The most common adjustment is to drag this to the left until it just meets the end of the graph. Drag it further left and you will lose detail in the highlights.



SHADOWS

These are controlled by the black triangle on the left-hand side of the histogram. Dragging this to the right darkens the shadows, but it's a good idea to drag it slightly inside the end of the histogram to make your images look punchier.



MIDTONES

Along with the highlights and shadows controls, Levels also enables you to darken or lighten the midtones using the grey triangle in the middle of the histogram. To darken the midtones, drag to the right. Drag to the left to lighten them.

“One of the most common adjustments you'll need to make is to increase the contrast”

your black-and-white images is to increase the contrast. While the preset options are useful, they often don't give the exact effect that you need for your images. In these situations, you can still use one of the preset options as a starting point, then simply drag the curve to suit your own shot.

SUPER TIP

Elements 9 or later has a limited curves control, known as Color Curves. Go to Enhance>Adjust Color>Adjust Color Curves. Instead of adjusting any point, it only has sliders for Highlights, Midtone Brightness, Midtone Contrast and Shadows

To increase the contrast in an image, select the Medium Contrast option from the drop-down menu. This will apply a subtle S-curve. To darken the shadows, click and drag the point towards the bottom left of the curve further down. To lighten the highlights, you simply click and drag the point towards the top of the curve higher.

Selective adjustments

Localised changes in tone, density and contrast have been used almost since the birth of photography to add impact to black-and-white shots. But unlike the days of the master printer producing prints individually, you can now apply, refine, and undo selective adjustments to your images quickly and easily.

The easiest way to do this on large areas of an image, such as the sky, is to use a layer mask on a Levels or Curves adjustment layer. You simply make your adjustment to suit the area, ignoring any effect on the rest of the image. Then, click the layer mask in the Layers panel, choose a black soft-edged brush set to around 25% opacity, and paint on the part of the layer mask that corresponds to the area that you want to leave unaffected by the adjustment.

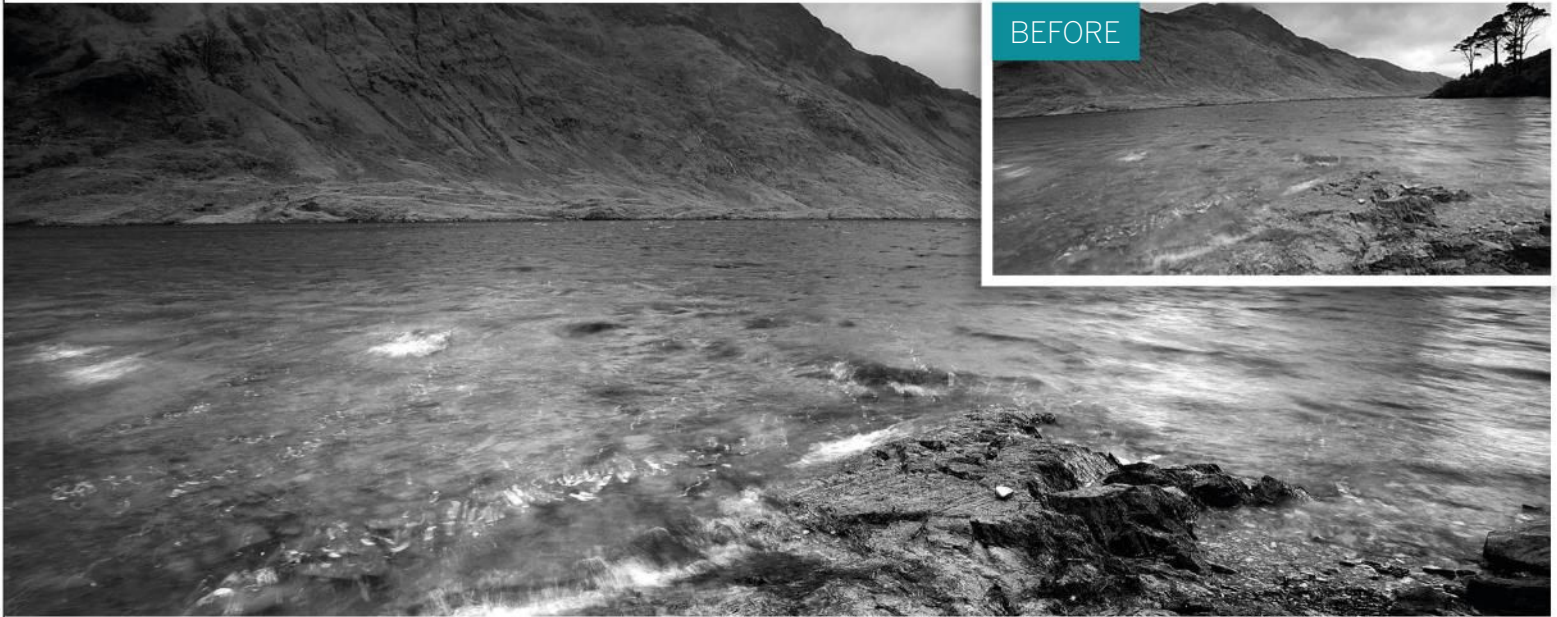


Simply darkening the shadows has added impact to this landscape

WHAT CAN GO WRONG?

While the Curves adjustment gives you more control than Levels, it's also easy to take adjustments too far. If you drag any section of the curve so that the line gets close to horizontal, these tones will look flat and unnatural in your image.





Discover how to dodge and burn

Darkening and lightening different areas of an image is a classic darkroom technique. Here's how to do this in Photoshop CS, CC and Elements

The Dodge and Burn tools refer to two traditional darkroom printing techniques, in which areas of a photo print were given more exposure to darken the areas (burning), or less exposure to lighten the areas (dodging). The effect is similar to using selective Levels or Curves adjustments, but you simply paint the effect onto your image rather than use layer masks.

It's good practice to create a duplicate of your Background layer, and do your dodging and burning on this new layer. This enables you to easily assess any adjustments you've made by switching between the layers, and also get back to your original image if your first attempts go wrong.

The most common mistake when using these tools is applying too much of the effect in one adjustment, so the darkening or lightening is obvious and uneven in the final image. To avoid this, set the Exposure to a low amount, between 3% and 5%, and slowly build up the effect. The other way to ensure the effect is subtle is to use a large, soft-edged brush when using the Dodge and Burn tools.

The Dodge tool

The Dodge tool is used to lighten areas of your image. You can choose whether you lighten the highlights, midtones or shadows. Lightening the highlights will increase the contrast between these and the shadows. Lightening the shadows reduces the contrast.

The Burn tool

This has the opposite effect to the Dodge tool. Again, you can choose whether the tool affects the highlights, midtones or shadows. Darkening the shadows will increase the contrast in these areas, and darkening the highlights will reduce the contrast.

HOW TO DODGE AND BURN



1 Choose the tool
Once you have created a duplicate Background layer you will need to select the Dodge or Burn tool from the Tools panel.



2 Adjust the highlights
Choose Highlights and you can darken the highlights to reduce contrast, or lighten them to increase it.



3 Adjust the shadows
Choose Shadows and you can darken areas of shadow to add more contrast, or lighten them for less.



BEFORE

Toning techniques

Black and white doesn't have to mean no colour. Here's how to tone an image

Adding a little colour to black-and-white images goes back to the days of the traditional darkroom. It was often used to make chemical prints more resistant to fading, but also as a way of making black-and-white images appear more striking. In the digital darkroom, the decision whether to tone your images is purely a question of taste.

Add a single colour

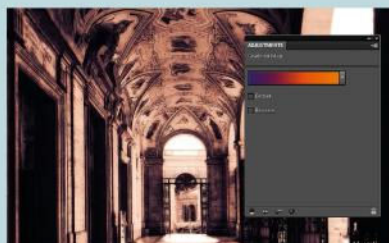
There are many ways to add a single tone, or to colour your black-and-white images, in Photoshop. One of the simplest ways is to create a Hue/Saturation adjustment layer. Tick the Colorize box and then adjust the Hue slider to select the colour of the tone. Move the Saturation slider to change the colour's intensity.

TRY SPLIT-TONING



1 Create a Gradient Map

Go to Create New Adjustment Layer and choose Gradient Map. Click the gradient in the adjustment window. In the Gradient Editor window, select the Violet, Orange option from the available presets and click OK.



2 Adjust the intensity

The image looks psychedelic at this point, so you need to tone it down. Choose the Overlay Blend mode from the drop-down menu at the top of the Layers panel. Then you can reduce the opacity – try 50% to start with.



Classic ideas to try

Now you've mastered the basic shooting and editing skills, it's time to get out with your camera and produce some classic black-and-white images

You can learn a lot about the skills needed for getting great black-and-white images in Photoshop, but you can't beat getting out and shooting images with a specific style or treatment in mind.

For this reason, we've chosen three styles that will test both your shooting and conversion skills to

help you take your black-and-white photography to the next level.

Once you have chosen a style or subject to shoot, don't think you don't need to pay attention to the exposure and colour, just because you are going to adjust the image later on. While it's possible to lighten or darken areas, you need to start with as much tonal

SUPER TIP

When shooting images in colour to convert to black and white, you should still try to set the correct white balance. This will make it easier to assess the exposure, and more importantly, how successfully the image will convert into a range of black-and-white tones

information as possible. So if you are shooting a landscape, you may need to use an ND grad to keep detail in the sky, or in a portrait make sure that there's detail in the bright areas of the skin. A little time spent checking these details when shooting will save you time and effort when you convert your photo and make adjustments. ■



HIGH-KEY PORTRAIT

SHOOTING

You'll need to shoot against a light-coloured background if you want to create a successful high-key portrait. Either find a white wall or backdrop, or alternatively, you could try shooting against a clear sky.

CONVERSION

When you convert your image, make sure you use settings that will keep it looking bright and fresh. If you shot against the sky, try lightening the blues when you convert the image to make the background bright.

WHAT CAN GO WRONG?

You can get good black-and-white shots in dull conditions, but it's a lot easier to get good results in perfect light. So if your images suffer from bland, washed-out skies, try waiting until the light conditions are better.

“You can't beat getting out and shooting images with a specific style or treatment in mind”



CLASSIC STILL LIFE

SHOOTING

Most still lifes rely on detail and texture for maximum impact. Once you've found a suitable subject, think about how the light will affect the image.

CONVERSION

Convert your still-life shot so it has the maximum range of tones. Use the colour sliders to make sure there aren't any blown highlights.

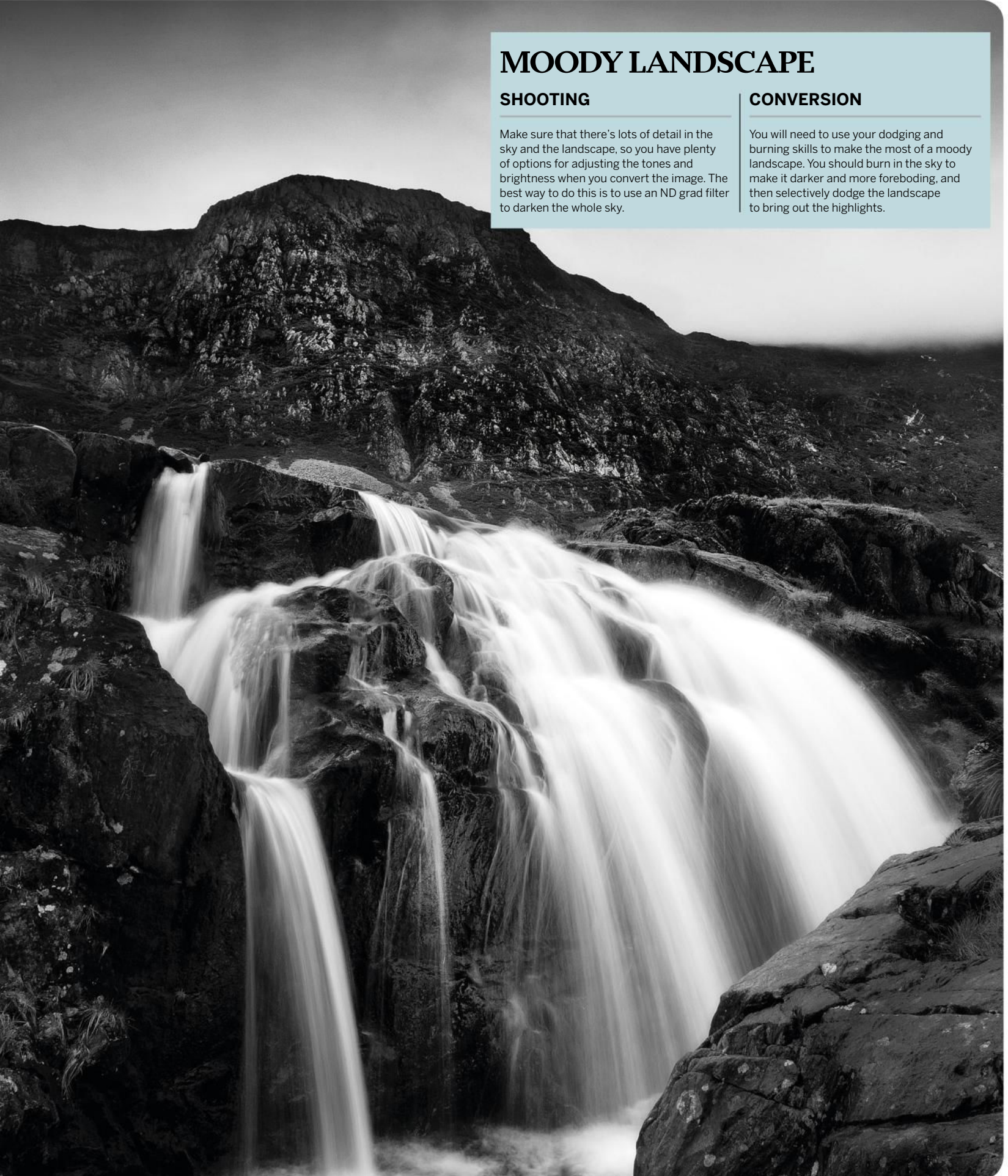
MOODY LANDSCAPE

SHOOTING

Make sure that there's lots of detail in the sky and the landscape, so you have plenty of options for adjusting the tones and brightness when you convert the image. The best way to do this is to use an ND grad filter to darken the whole sky.

CONVERSION

You will need to use your dodging and burning skills to make the most of a moody landscape. You should burn in the sky to make it darker and more foreboding, and then selectively dodge the landscape to bring out the highlights.





THE BEAUTY OF... Black & White

Harness the stark beauty of black-and-white photography with this detailed primer on portraiture in monochrome...

When you think about it, black-and-white photography is a curious thing. People don't watch black-and-white TV sets any more, and apart from the occasional contemporary monochrome film, colour rules in the cinema. So why does black-and-white still work so well in photographs?

Many of the great photographers — Ansel Adams, Richard Avedon, Diane Arbus to name just a few — worked with black and white (and even if some dabbled in colour, it's their black-and-white photos we remember most fondly). In fact, most of the finest photographs ever taken are in monochrome. So when we remove colour in our own photos, it creates a visual connection to a long history

of inspirational photography. Black and white not only gives images a timeless, classic feel; it can also lend elegance and gravitas to the subject.

But the enduring appeal of black and white goes way beyond mere affection for the past. Stripping out colour has the magical effect of drawing attention to shape and form — and in no other genre of photography is this more effective than portraiture.

In this feature we'll explore the beauty of black and white through its association with portraits. We'll show you how to create stunning black-and-white portraits using natural light and flash, and then explain the best methods for converting your digital images to punchy, beautiful monochrome prints.



Black and white basics

Get started with black and white by learning how to dismiss colour and see the world in shades of grey

Many photographers prefer black and white because the absence of colour simplifies the scene, drawing attention to the essentials of shape, composition and light. So when shooting for black and white, it helps if we train our eyes to dismiss colour and look for variation in light and tone instead. Seeing the world in black and white means looking at the play of light and shade across a scene: how people and objects are illuminated, whether the way they are lit contrasts with their surroundings and makes them stand out, or whether they blend in instead.

Shades of grey

Every colour is transformed into a shade of grey, so think about how those colours will contrast or blend in with one another. For example, in colour a single lemon might look

great against a bowl full of oranges, but when all the colours are removed, it won't stand out nearly as much. For subjects to stand out in black and white, they need to contrast with their surroundings. So how do we create contrast in our monochrome portraits? It's simple, really: we look for highlights and shadows.

Below Look for contrast between the subject and the background



BEFORE



Break a portrait down and you have two main elements – a subject and a background. We usually want to make the subject stand out against the background. In a colour photo, a person would stand out against a blue wall or a bank of flowers, but with black and white, it depends on how the subject and background are illuminated. If, for example, your subject is in the shade of a tree and the bank of flowers in the background are in the sun, the difference in light will mean that when we expose for the person in the foreground, the background will go much brighter.

Similarly, if the subject is in the sun and the background flowers are in shadow, then the subject will be separated from the darker background. So don't just think about how the subject is lit: consider the distribution of light across the scene, the ratio of light between the subject and the

SET UP YOUR CAMERA FOR BLACK AND WHITE



1 Shoot in raw

Raw files preserve all colour information within the digital negative, so nothing is set in stone. You'll be able to fine-tune the monochrome conversion later, or keep the colour if you prefer. Adjusting white balance after the shoot and fine-tuning exposure is also much easier with raw files.



2 Switch to Monochrome

Many digital cameras have a Monochrome setting; it's under Picture Control for Nikon SLRs, and Picture Styles for Canons. It gives you a monochrome LCD preview, while all the colour data is preserved in the raw file. It's good for checking the effects of mono on a shoot, and it works with Live View.



3 Fine-tune the settings

Within the Monochrome setting, there are several options that let you fine-tune the conversion process. Alongside options to adjust contrast and brightness, you'll find controls like coloured filters. These work in the same way as lens-mounted filters, changing the brightness of a scene's colours.



Processing this shot in black and white helps make the baby's eyes more prominent



“Portraiture is about the connection between the photographer and the subject, and what each one wants to show or hide”

background, and how directional light creates highlights and shadows.

Keep the eyes sharp

Whether shooting portraits for colour or black and white, there are a few basic principles to keep in mind. The most important feature is the person's eyes, so make sure they are sharp. Use compositional guides like the rule of thirds and frames within frames when positioning people, and make sure the lighting suits, and if necessary, flattens the subject. Technical knowledge is important, but with portraits, it only gets you so far.

Portraiture is also about the connection between the subject and the photographer, and what each of them wants to show or hide. The most successful portraits reveal something about a person that goes beyond their outward appearance. This is one of the reasons why portraiture and black and white go hand in hand. Monochrome gives images an honesty that colour can't match.

Removing colour takes away one of the key visual dimensions that

viewers use to interpret a scene, so not all portraits will necessarily look better in black and white. But sometimes colour can be an unnecessary distraction. Portraits can often be dominated by three colours – the person's skin colour, the hair colour, and the background colour.

We know what skin tones look like, so we don't necessarily need to see them in colour. And most hair colours – blond, brown, black – are just as recognisable in shades of grey. So unless the background or the clothes are particularly vibrant, colour can often be superfluous. Its absence allows the viewer to focus more clearly on other equally important things like expression, personality and posture.

Sometimes you'll take a picture and know instantly that it'll work better in black and white. But often it's a case of experimentation. As you get used to thinking of the world in shades of grey, you'll find it gets easier to capture the scenes, subjects and compositions that are made for majestic monochromes.

Setting the picture style to mono on your camera is a big help, too.

PORTRAIT FUNDAMENTALS: WORKING WITH MODELS

If you want to go one step beyond taking portraits of friends and relatives, consider booking a model. Agencies offer a professional service, with rates starting at around £200 for half a day. A slightly less expensive option is to contact models directly through websites such as Model Mayhem (www.modelmayhem.com) and Purple Port (<http://purpleport.com>). Rates are decided between photographer and model, and are generally less than agencies. If a model likes your portfolio, they might even be willing to work TFP (Time For Prints), so there's no cost involved other than expenses, which it's only fair to pay. Whichever option you go for, make sure you get the model to sign a model release form.



Develop your portraiture skills by hiring a model for the morning



Make the most of natural light

Learn how to take fantastic portraits anywhere at any time of day by making use of natural light

You don't necessarily need lots of expensive studio lights to take high-quality portraits. Natural light can be just as effective – and it's free too. The only extra gear you might need is a reflector to bounce light into shadows, but even then, a piece of white card works just as well.

However, shooting portraits in natural light isn't simply a case of walking outside and taking a shot. It takes skill and experience to recognise the subtleties and differences in the sun's rays, and how they translate into good and bad light for portraits.

Fortunately, our subject is moveable, so there's no need to wait patiently

for the perfect illumination like a landscape photographer has to. In any place at any time of day there are likely to be several excellent spots of light in your immediate vicinity. But how do you find them?

Hard and soft light

It helps if you think about natural light in two ways – hard and soft. All natural light comes from one light source, the sun. But the quality of the light changes depending on the weather and your surroundings.

On a clear sunny day, the light is very hard. In general, this isn't kind on faces. Shadows from the nose fall across the cheek, eye sockets are

Above A slightly cloudy sky helps to soften outdoor light



plunged into darkness, skin texture is exaggerated, and the subject will probably be squinting. All in all, this is not a good look. When it's cloudy, the light is very different. The clouds act like a giant diffuser for the sunlight, transforming it into gentle, flattering light that's much kinder on faces. The clouds make the light source much larger, so it's softer and there's less contrast.

If there isn't any cloud cover, you're better off moving the subject into the shade of a tree or building, or positioning a reflector above their head to block the sunlight. There are plenty of good spots for natural light to be found indoors as well. Windows

SHOOT PORTRAITS WITH WINDOW LIGHT

SIDE-LIGHTING

Position your subject side-on to a window, and his face will be bathed in soft, directional light that falls gently away into shadow. North-facing windows are ideal. Use aperture priority, choose a wide aperture such as f/4 and set the ISO to around 400. Ask the subject to angle his face towards the window. If you want to lift the shadows, hold up a reflector or white card to bounce the light back.



SIDE-LIGHTING SETUP

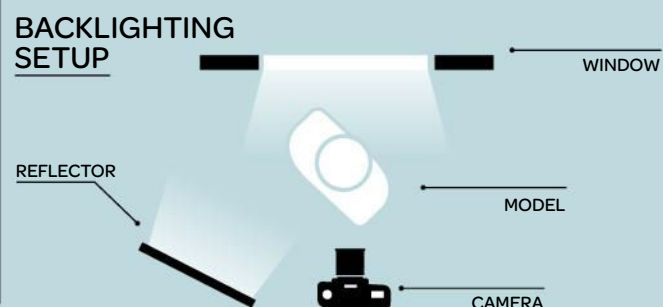


BACKLIGHTING

You can get many different looks from a window light. Try placing the subject in front of the window so they're lit from behind. Use a reflector to bounce some light back at the face. Expose for the face and the background outside will be over-exposed, creating a simple high-key effect. Alternatively, ask them to turn their head side-on and expose for the background instead to create a striking silhouette.



BACKLIGHTING SETUP





and doorways are ideal, providing soft, directional illumination.

Which direction?

Once you've found soft light, the next step is to think about the direction of the light. For great black-and-white portraits, we want to give depth to our subjects, so look for soft, directional light. Study the model's face to see where the highlights and shadows are, and if necessary, use a reflector to bounce extra light into the shadows. With some light sources, such as window light, the direction is obvious, but under a tree or next to a building, you might find that it's more subtle. The sun could be bouncing off a nearby white wall or reflecting off a street. Once you've determined the direction, you need to angle the subject's face towards it. Then for extra impact, look for a background that's different in tone.



A directional light such as a window helps to define your model's features

EXPOSE FOR DIFFERENT SKIN TONES



1 Dark brown skin

When your camera's meter is presented with a frame dominated by dark tones, it will try to record it as midtone grey. Consequently, dark skin can turn out over-exposed. So make use of your camera's exposure compensation feature to dial in one or one and a half stops of under-exposure.



2 Light brown skin

A camera's meter exposes for a scene as if the average of all the tones is neutral grey. So imagine a person's skin tone as a shade of grey, and decide whether it's lighter or darker than neutral. Light brown skin is generally close in tone to neutral grey, so no exposure compensation is necessary.



3 Pale brown skin

Just as if you're taking a picture outside in snow, with pale skin, you may need to over-expose the image to get a well-exposed face. Some photographers like to dial in a half stop or so of over-exposure as standard when shooting light-skinned subjects such as this new-born baby.





A basic studio lighting setup helps you to define your light sources with greater precision

Studio techniques to try at home

Give your portraiture a professional edge by getting to grips with a simple home studio photography kit – read on as we illuminate the subject...

Getting a home studio kit will set you back a modest outlay, but it's a worthwhile investment if you want to take your portraits to the next level. The difference off-camera flash can make to the quality of your portraits is huge. By positioning the flash heads and controlling the light they emit, you can create polished, professional portraits from the comfort of your own living room.

Starter kits come with two lights and a few different fittings that attach to the front. Most kits have softboxes

or umbrellas, both of which enable you to soften and diffuse the light from the bare flash bulb in much the same way as clouds soften sunlight.

The spread of light from an umbrella will usually be wider than with a softbox, so umbrellas are good for lighting large areas, while softboxes are better if you need to control what's illuminated, and what is in shadow. Alongside softboxes and umbrellas, you'll have circular reflectors that attach to the front of the flash and produce a beam of light that has a spread of about 90 degrees.

Use a key light

It can be easy to over-complicate things if you're just getting started with studio lighting, so begin by using a single light. This is your key light. Changing the angle, height and position of the key light can create dramatically different effects.

“It's easy to over-complicate things if you're just getting started with studio lighting”

LIGHTING ADVICE: SETTINGS FOR FLASH



Exposing for flash might seem complicated at first, but there's a simple formula that will get you started. Select manual mode and set the ISO to 100, aperture to f/11 and shutter speed to 1/200 sec. Take a test shot. If it's too bright, either close the aperture or lower the flash power. And if it's too dark, do the opposite. Changing the strength of the flash can be achieved either by adjusting the output settings on the head, or by moving it closer or further away.

Once you get to grips with exposing for flash, you'll see the control it offers. Consider that with natural light there's only ever one 'correct exposure'. But with a home studio kit, you have more options. Want to use a lower ISO? Just increase the power. Want a shallow depth of field? Lower the power and open your aperture.

Straight on, the light is flat and fills out the shadows in the face. Up high, it creates shadows under the chin and accentuates cheekbones. From one side, the other side of the face will be in shadow. From behind, it creates a rim of light around the edge of the subject. When you're comfortable with one light, bring your second flash into play. With portraiture, there are two main options with the second light. First, you can use it to supplement the light on the subject, perhaps by firing it at a lower power to fill in the shadows, or by hitting the subject from behind to create an edge light. The second choice is to turn the light to illuminate the background rather than the subject. This allows you to control the contrast between the subject and the background.

Flattering light

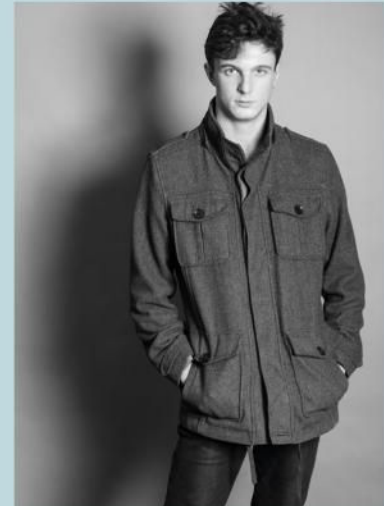
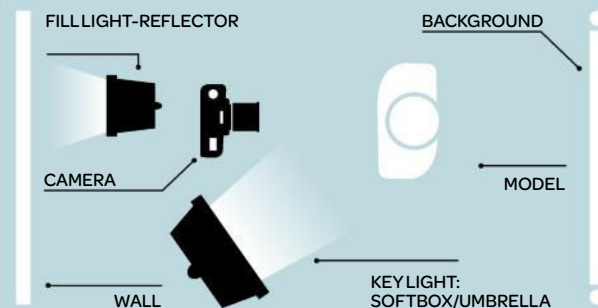
The larger a light is, the softer and more flattering the effect will be on your subject. This might sound odd, but the closer the light source is to the subject, the softer the light will be, because its size increases in relation to the subject.

Another great way to make your flash more flattering is to 'feather the light'. This means that rather than angling the light directly at the subject, you angle it across the front of the subject instead. Using this technique gives the light more of a wraparound quality, and evens out the distribution of the light across the person you are photographing.

CREATE DIFFERENT LOOKS BY REPOSITIONING THE LIGHTS

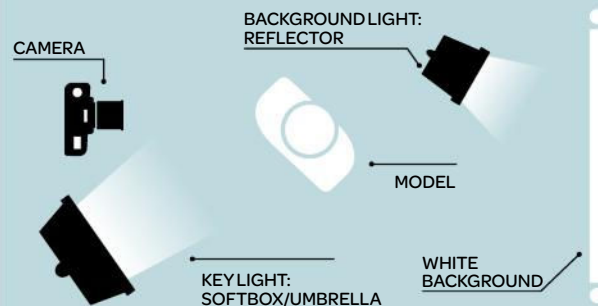
KEY AND FILL LIGHTING

Set your key light at an angle of around 45 degrees to the subject for depth with highlights and shadows across the face. The second light's job is to fill in the shadows and it needs to come from the same angle as the camera. If there's a wall behind, attach a standard reflector and bounce the fill light off the wall.



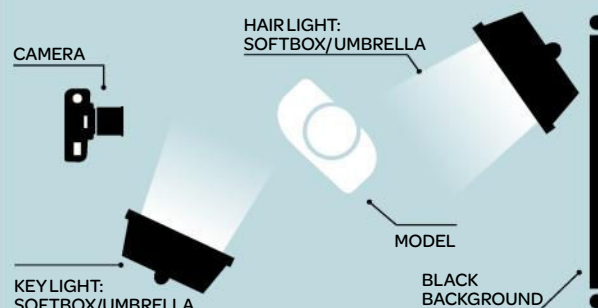
HIGH-KEY LIGHTING

High-key lighting creates a clean look with a correctly exposed subject and over-exposed background. Your backdrop should be light-toned. Fit the key light with an umbrella or softbox and angle it onto the subject at half power, then turn the second light on the background. It needs to be full power to over-expose the background.



LOW-KEY LIGHTING

Low-key lighting creates images that are dominated by dark tones, so it's perfect for creating moody black-and-white portraits. Use a dense background material such as velvet, and ensure the lights on the subject don't spill onto the background. Pick out your subject with a single light, or put your second light behind the subject.





Here, a carefully lit backdrop reinforces the strong directional light applied to the face

Get creative with black and white

Switch off the colour and unleash your creativity by emphasising shape, form, texture and pattern

One of the great things about black-and-white photography is that it frees you from convention. The absence of colour almost encourages you to break the rules, which could be why there are so many daring monochrome portraits out there. When looking for creative ideas for your black-and-white portraits, it can help to think about the four factors that monochrome accentuates: form, texture, pattern and shape.

Form simply refers to the depth of an object. Directional light is ideal

for this: it's what makes subjects look three-dimensional. There are lots of ways to emphasise form. Try lighting a face from one side and the background from the other side to balance the play of light and shade.

Emphasise textures

Rendering a scene in grey gives it more of an illustrative quality, so texture stands out. To emphasise texture, you could leave out the face and instead crop in on other parts of the body. Hands can reveal as much about a person as the eyes, and make for great

Above right Hands are full of texture, and shooting in black and white brings it out

textured subjects. Patterns are also perfect for a punchy black-and-white treatment. There are interesting patterns everywhere. You could even create your own by lighting a face or body through a gobo. This can be anything that creates interesting shadow patterns over your subject. A simple blind is ideal, creating strong graphic lines that transform a portrait into a piece of abstract art.

Turning off the colour also draws attention to shape – and what shape is more celebrated than the human body? Look for interesting poses and try using reflections to create symmetry. Strong shapes work best against a simple backdrop, so make sure you keep the background clean and unadorned, and then experiment with the pose and with tilting camera angles.

Right The pattern cast across the model's face generates a strong, semi-abstract look

“Black-and-white photography frees you from convention. The absence of colour almost encourages you to break the rules”



This shot contrasts soft human shapes against geometric lines on the diagonal





TOP SOFTWARE FOR BLACK AND WHITE

You'll need help from the digital darkroom, so try one of these tools...



LIGHTROOM (WWW.ADOBE.COM)

Lightroom offers a complete set of tools for digital photographers. There's a selection of black-and-white presets, but the real fun is in making your own. Once you hit the right combination, it's easy to apply the same treatment to other images.



SILVER EFEX PRO (WWW.GOOGLE.COM/ NIKCOLLECTION)

Silver Efex Pro is Google's free plug-in that works with Photoshop, Lightroom or Aperture. Its speedy black-and-white conversions are perfect for those who don't want to spend ages building effects.



VSCO (HTTP://VSCO.CO)

VSCO offers a selection of packs of Lightroom and Photoshop presets designed to mimic the look of different types of film. There is a huge variety of film stocks, and each one has several variations based on different film speeds.

Go further in software

Discover the best digital darkroom tools and techniques for converting your images to mono

Today's tools for creating monochrome images offer far more control than their traditional darkroom predecessors. Within seconds you can create silky grey tones that rival the best black-and-white film.

There are three main stages for a successful conversion. First, before we remove colour it's best to make quick adjustments to exposure and detail, just as you would with a colour image.

We may call it 'black and white', but technically, we don't really want any of the tones in our image to be pure black or pure white, as this means they'll

Opposite Applying different filters brings out different qualities in your mono image

Below Aim to achieve a wide tonal range in your mono image conversion

be lacking in detail. What we actually want is a rich variety of grey tones, with punchy highlights and depth to the shadows.

Remove the colour

If you're using Photoshop, there are several different methods. The best tools, like the HSL/Grayscale Panel in Camera Raw and Lightroom, or the Black and White adjustment layer in Photoshop, let you change the brightness of individual colour ranges. You'll also find presets that mimic traditional black-and-white lens-mounted filters. For example, a yellow filter will lighten the skin, while a blue filter will have the opposite effect.

The third step is to increase contrast. Plenty of potentially great images fall down at this last hurdle and end up looking limp and lifeless. So if the image needs it, don't forget to give your portraits extra punch by boosting contrast. ■



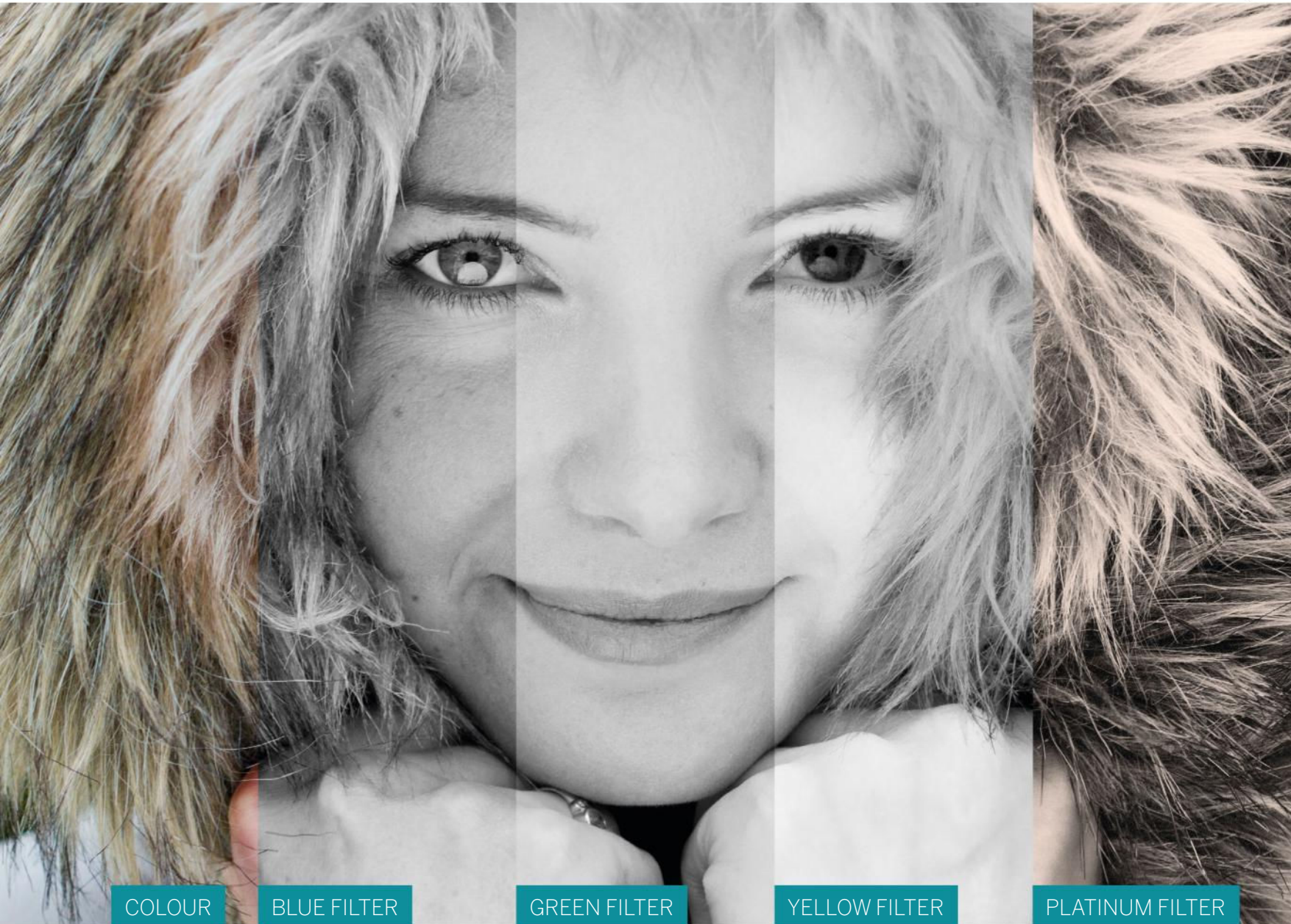
CHECKLIST: DOS & DON'TS FOR BLACK AND WHITE

DO:

- Experiment with presets and colour filters
- Add punch by boosting contrast
- Fine-tune the colour brightness when converting
- Try Photoshop's Photographic Toning Gradient Maps
- Dodge and burn to reveal or hide areas

DON'T:

- Use Desaturate to remove the colour
- Clip the highlights or shadows to pure black or white
- Taint images with spot colour
- Over-sharpen details



COLOUR

BLUE FILTER

GREEN FILTER

YELLOW FILTER

PLATINUM FILTER

Recreate film stocks in Lightroom



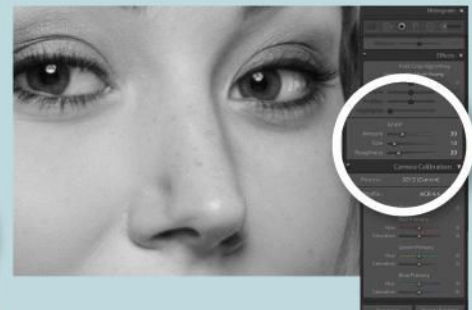
1 Change the colours

Here we'll emulate the look of one of the great film stocks for studio portraiture – Ilford fp4 Plus 125. It created silky bright skin tones, which can also be achieved in Lightroom. Go to the HSL panel, click B&W, then increase the Red and Orange sliders until the skin looks brighter.



2 Boost the contrast

Use Lightroom's Tone Curve to adjust contrast. The diagonal line lets you control the brightness of the tonal range, from shadows on the left to highlights on the right. Drag the top of the line upwards, and the lower part downwards to make an S-shape. The more pronounced the S, the greater the contrast.



3 Add fine grain

Film grain gives old black-and-white images a texture that's hard to emulate. The Grain settings in Lightroom's Effects panel make a good attempt. As we're replicating a slow film here, the grain would be almost invisible. For faster film stock, increase the Grain Amount, Size and Roughness sliders.

GET THE FILES HERE: http://bit.ly/PMZ39_MONO



GET SUPERB SUMMER **BLACK & WHITE**

Bright sunny days are perfect for shooting black and white. In fact, monochrome works all year round...

Shooting great black-and-white images isn't just about converting your images in Photoshop or Elements, it starts before you press the shutter release. Choosing the right subjects and lighting conditions is the first step, and bright sunny days can be perfect for mono shots. Next, it's essential to set up your camera correctly for the best results and get a better idea of how the final image will look before you shoot.

Summer is an ideal time for getting out and shooting black and white. However, we can't promise that you can do everything to get stunning mono images in-camera, so we'll look at some basic software techniques that you can use to improve your shots.

Follow our advice, given over the 12 pages of this feature, and you'll get better results and save yourself time by using the right settings and shooting techniques.





Your first steps

Viewing the world in mono isn't natural. Here's how to set up your camera to understand how removing colour will affect your images

Shooting black and white when it's bright and sunny may seem counter-intuitive, but there are plenty of reasons it's a great option. Bright sunshine creates strong shadows, which produce really striking black-and-white images. Similarly, fluffy white clouds against a blue sky can look stunning in mono. However, the high-contrast light produced by intense, direct sunshine does mean

that you have to pay attention to your exposure. In general, you should try to keep detail in the highlights, in the same way that you would when shooting colour images.

Shades of grey

One of the trickiest aspects of shooting in black and white is understanding how the colours in the subject will translate into different shades of grey in your final image.

Selecting the monochrome Picture Style or Picture Control will give you the ability to see exactly how your shot will look.

Once you've selected the monochrome Picture Style, you can preview how the image will look by using Live View, rather than an optical viewfinder. You can also review your images in black and white to give you instant feedback for those that will work in mono, and those that won't.

HOW TO... SHOOT IN JPEG AND RAW

Just like any Picture Style, the monochrome effect will only be permanently applied to JPEG images, not raw files. But if you open a raw file in your camera manufacturer's own raw conversion software, the image will appear in black and white, as the software will recognise that you selected it in-camera. Using this software, you will then have the option of whether or not to apply the monochrome effect.

Mono conversion

If you open the raw file in different raw processing software such as Lightroom, Photoshop or Elements, the software doesn't recognise the Picture Style information.

This means the image will appear in colour and you'll have to convert it manually.

In the raw interface in Elements there aren't any black-and-white conversion options, so open the image into the main edit window and convert it into black and white.

In Photoshop and Lightroom you can apply a black-and-white conversion in the Adobe Camera Raw adjustment tools. Shooting in both JPEG and raw formats gives you the best of both worlds, as the JPEG files will be black and white, while the raw files will give you the option of producing either colour or black-and-white variants.



Raw conversion

Converting this image from a raw file, using the individual colour control sliders in Lightroom to increase the contrast between the blue sky and the white clouds produced a more punchy result than the in-camera black-and-white settings.



In-camera JPEG

The high-contrast lighting and graphic lines of this building meant that the JPEG image using the in-camera monochrome Picture Style setting produced a good black-and-white shot straight out of the camera. So there was no need to process the raw file to get the final result.



STEP BY STEP: USE PICTURE STYLES

Shooting in monochrome mode is a great way to get a feel for how scenes will look in black and white



1 Set the picture style

You can set the monochrome Picture Style or Picture Control in the camera settings menu of most cameras. For your first steps in black and white, leave it on the default settings, without any filters or toning applied to the image.



2 Switch to Live View

Using Live View or an electronic viewfinder, instead of the optical viewfinder, will enable you to preview the scene in black and white. This makes it much easier to get a feel for how the tones and colours in the scene will translate into monochrome.



3 Take a test shot

Even though Live View can give you a good idea of how the image will look, you will find that taking a test shot and reviewing it on the rear LCD will often make it easier to really assess the success or failure of the image in black and white.



What works in black and white

Choosing the right subjects, lighting and shooting techniques will help you get great black-and-white shots in-camera



The key to successful black-and-white images is a combination of finding the right subjects, the right lighting and also some simple camera techniques. Let's start with how to spot subjects and scenes that will work well in mono.

The first step is recognising the best lighting conditions. One of the essential elements in adding impact to your images is the contrast between light and shade. Bright sunlight is perfect for creating dark shadows, which create strong lines and graphic elements for your mono shots. To make the most of the shadows, try shooting with the sun just behind the subject so that the shadows are in the foreground of your image. You don't have to stop there, though, as you can

also use these shadows as a subject in themselves. Shooting just the shadow, rather than the subject that has created it, can produce abstract and surreal black-and-white images.

Textures and tones

As well as strong, graphic elements, the more subtle appearance of textures and tones can also help to add depth and interest to monochrome images. Strong side lighting on a bright, sunny day will help to bring out texture in the subject, while a softer, more diffuse light such as shooting when it's cloudy is best for capturing subtle tones.

Because you can't use colours to help the composition, black-and-white images can appear much flatter and less interesting than the scene in

Above Strong side lighting helps to bring out the texture and creates dark shadows for maximum impact

front of you. Using the monochrome Picture Control will help you to get a good idea of how the scene will look in black and white, but remember that you can also add impact to your images by increasing the contrast. You can do this both in-camera using the contrast adjustments in the Picture Style settings, or later on in your processing software. But even the most skilful image processing isn't a substitute for good camera technique, composition and the right lighting conditions for successful shots.

“Shooting just the shadow, rather than the subject that has created it, can produce abstract images”

SUPER TIP **USING THE** **HISTOGRAM DISPLAY**

When using the monochrome picture styles, the histogram displayed on the camera is generated from the black-and-white JPEG image. So, while it's still useful for assessing the overall exposure, when you open the raw file it will display the colour histogram



Above Try shooting just the shadows created by the subject, rather than the object that created them, to produce simple, graphic black-and-white images

Top right Look for subjects with contrasting textures such as the wall, foliage and clouds in this shot to create a real sense of depth and interest to your black and white shots

Right In black-and-white images it's often the darkest elements that draw your attention. Here the dark figure of the fisherman on top of the sea wall is a much stronger focal point than the white lighthouse



LEARN WHAT WORKS IN BLACK AND WHITE



SUNRISE/SUNSET

You will lose much of the impact when the colours and tones are crucial to the mood of a scene, such as sunrise or sunset.



COLOUR **CONTRAST**

Scenes that rely on strong colour contrasts such as the red poppy in this shot don't work well in mono.





Add drama to your shots in-camera

Rather than relying on Photoshop, it's often easier to use a few simple techniques to add contrast and drama when you actually take your shots

Using a polarising filter has darkened the blue sky in this scene, boosting the contrast and impact

Back in the days of film, you could control the way that different colours were translated into black and white by using coloured filters in front of the lens. But these traditional filters don't work with digital cameras. Instead, you can alter the contrast of your black-and-white images by using the filter effects that are available in your camera's monochrome Picture Style/Picture Controls menu.

Filter effects

These filter effects give the same results as the traditional filters, so they lighten areas that are the same colour as the 'filter' and darken areas of the opposite colour. For example, using a red filter effect will produce a black-and-white image where the blue areas are dark, and yellow and red areas much lighter than a normal black and white image.

You'll find all of these filter effects within the detailed menu in the monochrome Picture Style or Picture Control settings.



Above and right Using the in-camera filter effects enables you to alter how different colours are recorded in black and white. The red filter will darken blues, which is perfect for adding contrast to the sky, while the blue filter will darken reds and yellow tones



“Alter the contrast of your black-and-white images by using the filter effects that are available”

USE 'REAL' FILTERS FOR BLACK AND WHITE

There are two main types of physical filter that you should still use to get the best results. The first is a polariser, which can help you to add contrast to skies and cut out reflections in non-metallic objects such as water. These two effects will help you to get much more punchy, high-contrast mono images in-camera.

The other time-saver for shooting landscapes is a neutral density grad filter. This filter, which is half dark and half clear, is perfect for reducing the contrast between the sky and the foreground.

ND GRAD FILTER

Just like shooting colour images, a graduated neutral density filter will allow you to avoid over-exposing the sky, or under-exposing the foreground, in your black-and-white shots. This can save you loads of time processing and editing your shots to darken the sky or lighten the foreground.



SUPER TIP! PRESET MODES

Learn how to create your own preset black-and-white modes to achieve the effects that you want



You can create custom or user-defined picture styles on many cameras. You normally have to access the Save/Edit controls through the shooting menu, then select the monochrome Picture Style and the filter effect you want. Some models give you the option to give this user setting a name, such as 'mono red filter' so you can easily find it among the other styles.

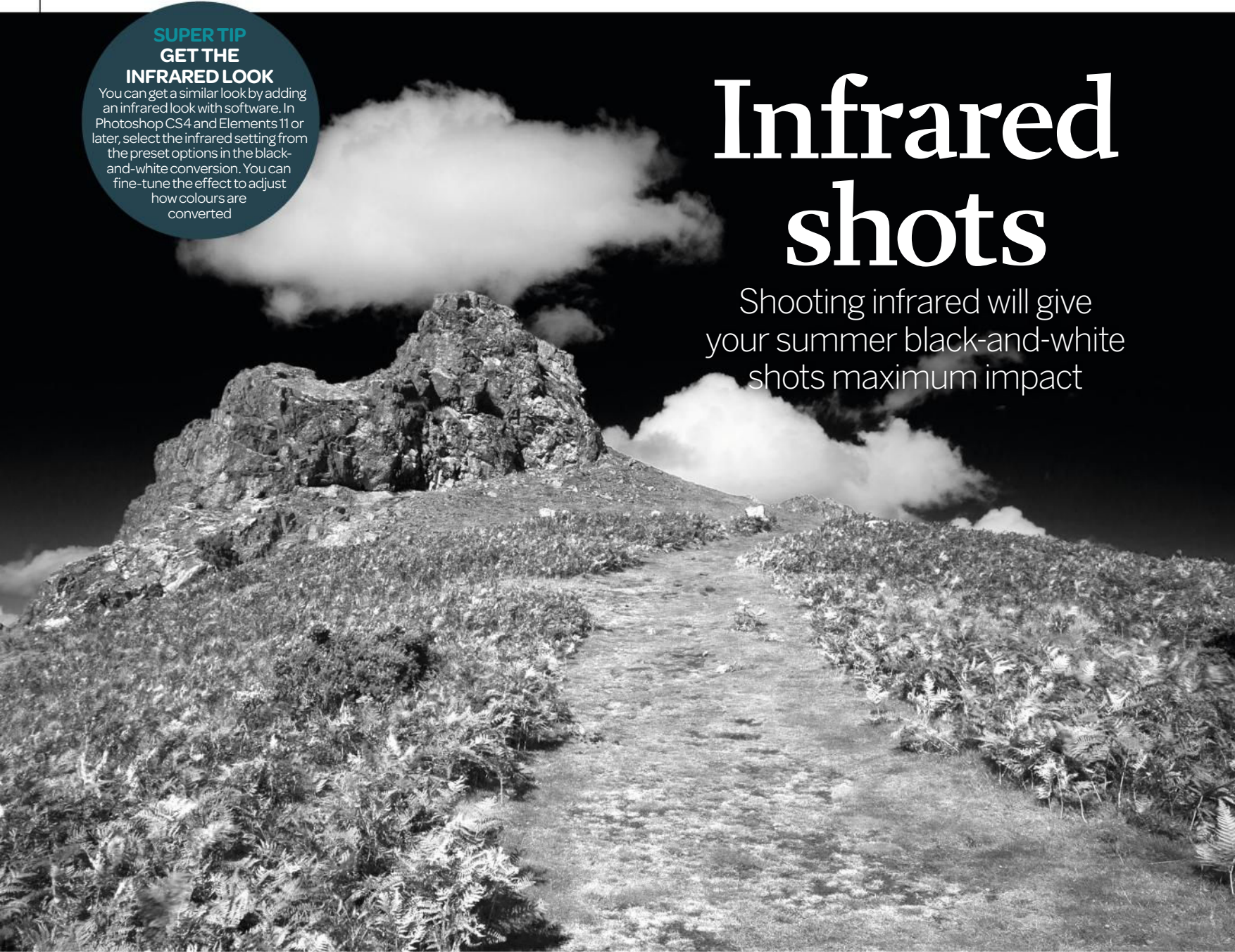


**SUPER TIP
GET THE
INFRARED LOOK**

You can get a similar look by adding an infrared look with software. In Photoshop CS4 and Elements 11 or later, select the infrared setting from the preset options in the black-and-white conversion. You can fine-tune the effect to adjust how colours are converted

Infrared shots

Shooting infrared will give your summer black-and-white shots maximum impact



The inky black skies and high-contrast look of monochrome infrared is a surefire way to give your images impact, but you need the right conditions, and a special filter to get the best results in-camera. An infrared filter blocks out most of the visible light from entering the lens, but allows infrared light through, so it's almost impossible to see through the camera to focus, and your camera's meter will struggle to measure the infrared 'light' accurately. This means you'll need to use a tripod and compose your shot before you fit the filter to the lens. You should then set the focus and exposure manually. Using an infrared filter will produce some

odd-looking results if you shoot in colour. The image will be completely red, with no other colours, so it's much easier to predict the end result and see the effects by shooting in a monochrome Picture Style.

Infrared filters

There are several types of infrared filter, both square and round screw-in designs. However, on a standard digital camera they all have a similar effect. Hoya produces the R72 in a range of sizes that screws into the filter thread of your lens. Cokin offers the Infrared 007 filter for its three different systems – the A, P and Z-Pro. Check your lens before you buy a filter to ensure you get the appropriate size.

Above Blue skies and bright, sunny days are perfect for shooting infrared black and white

The key to shooting infrared black and white is to do it in the right weather conditions, because this will influence how much infrared 'light' there will be for you to shoot. Infrared 'light' is essentially heat, so there is much more infrared light around on a warm, sunny day than when it's overcast and cold. This means that summer is the ideal time to try infrared, especially when the sky is blue, and trees and plants have plenty of foliage.

“There is more infrared light around on a warm, sunny day than when it's overcast and cold”



Left Shooting with an infrared filter attached to your camera will mean using very long shutter speeds. You'll need to use a tripod to hold the camera steady, and it will also blur movement such as the clouds and branches in this scene

Below and bottom An infrared filter can help you to produce punchy, high-contrast images even when there are light and hazy clouds in the sky



USE CONVERTED CAMERAS

While you can shoot infrared with your normal camera and a filter, you'll need to use a tripod to deal with the very long exposures and blacking out of the viewfinder when you put the filter in place on the lens.

There are several companies that will convert DSLRs so that they can capture infrared images without these drawbacks. This involves removing the low-pass filter that's normally fixed in front of the sensor, and replacing this with an infrared

filter. Because you don't need to use a filter over the lens, you can operate the camera more easily. The camera will no longer be able to shoot normal images though. Conversion costs vary according to the camera and the size of the sensor, but it starts at about £250 for an APS-C sized sensor and £300 for a full-frame model. Check out www.protechrepairs.co.uk and www.advancedcameraservices.co.uk for more information.



Above Converting an SLR to shoot infrared is a great way to breathe new life into your old camera if you've upgraded to a more recent model

STEP BY STEP: INFRARED FILTERS

How to frame your shot, fit the filter and adjust your settings to get the perfect infrared image



1 Frame your shot

With the infrared filter over the lens it is extremely difficult to see through the viewfinder. This means that you need to put your camera on a tripod and then frame your shot before fitting the filter in place.



2 Fit the filter

Once you've fixed the camera in position, you can fit the infrared filter. If you are using one of the square filter systems, slot the filter in place without moving the camera. For a screw-in filter, you need to attach the filter carefully.



3 Camera settings

Set the camera to manual focus, and also manual exposure mode. With the ISO set to 200, set an exposure of 10 secs at f/16. If you're shooting in bright sunlight, take a test shot and alter the shutter speed as necessary.



Software techniques

Here's how to add impact to your shots by adjusting the contrast and tones

Although you can save time and effort when converting your images by using the right shooting techniques, you'll still need to use some adjustments to get the most from your black-and-white images. The key skills that will transform the impact of your shots are selectively darkening and lightening areas of the image.

In the traditional darkroom these are known as dodging and burning, and Photoshop and Elements have Dodge and Burn tools to replicate these techniques. The Dodge tool allows you to lighten tones, while the Burn tool darkens them. You can choose whether it affects the shadows, midtones or highlights, giving you the option of increasing or decreasing the contrast in these areas.

To increase the contrast, you can use the Dodge tool to lighten the

highlights and the Burn tool to darken the shadows. To reduce the contrast, you use the Dodge tool to lighten the shadows and the Burn tool to darken the highlights.

Dodge and Burn tools

You need to build up any adjustments gradually to make them as seamless as possible. Before you start using either the Dodge or Burn tools, you should make sure that the Exposure amount is set to a low amount such as 2% or 3%. Then choose a soft-edged brush of a suitable size for the area that you want to work on and brush over this area of the image.

It's also worth duplicating the Background layer and applying the effects to this duplicate, so that you can always return to the original, and also check how the adjustments compare to your starting image. ■



“You need to build up any adjustments gradually to make them as seamless as possible”

INCREASE OR REDUCE CONTRAST



USE THE DODGE TOOL ON THE HIGHLIGHTS

The Dodge tool will lighten the tones. To increase the contrast, you need to set the Range to Highlights. However, when using this control you need to take great care to avoid losing any of the highlight detail.



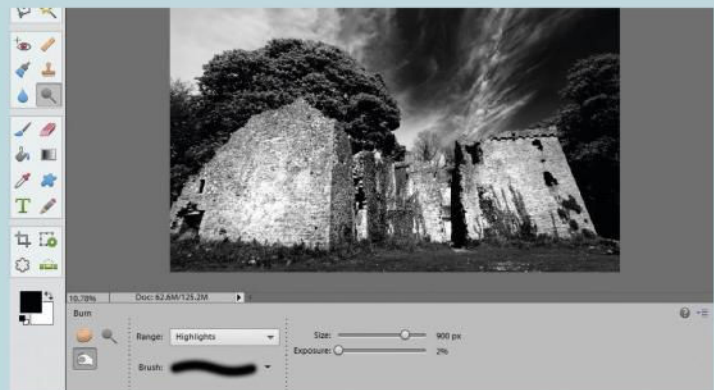
USE THE BURN TOOL ON THE SHADOWS

You need to set the Range of Burn tool to Shadows, and then very carefully use the brush to increase the contrast. You do this by darkening the shadows in the required areas of the image.



USE THE DODGE TOOL ON THE SHADOWS

If you want to use the Dodge tool to reduce contrast, you need to set the Range to Shadows. It's essential that you watch out for increased noise if you try to lighten the shadows a great deal.



USE THE BURN TOOL ON THE HIGHLIGHTS

You may wish to darken the brighter areas of the image, and to do this you need to set the Range of the Burn tool to Highlights as this will reduce the contrast between the brightest and darkest tones.

RAW FILES

Adobe Camera Raw has featured an Adjustment Brush since 2012, which you can use to selectively lighten or darken areas of a raw image, rather than using the Dodge and Burn tools in the main Photoshop interface. However, these brushes aren't available in Elements.

In the Adjustment Brush dialog, you can alter the effect of the brush to achieve different effects. The simplest way is to use the Exposure slider to either lighten or darken areas of the image. You can also control the contrast by using the Highlights and Shadows sliders. It's best to slowly build up these adjustments, so set the Feather control to a large amount such as 60, and the Flow and Density to a lower amount such as 20.



INCREASE THE CONTRAST

Similar to using the Dodge and Burn tools. You can increase the contrast of areas by pulling the highlight slider to the right to lighten them, and the shadows slider to the left to darken them.

REDUCE THE CONTRAST

To reduce the contrast, you can lighten the shadows by dragging the Shadows slider to the right and darken the highlights by dragging the Highlights slider to the left.

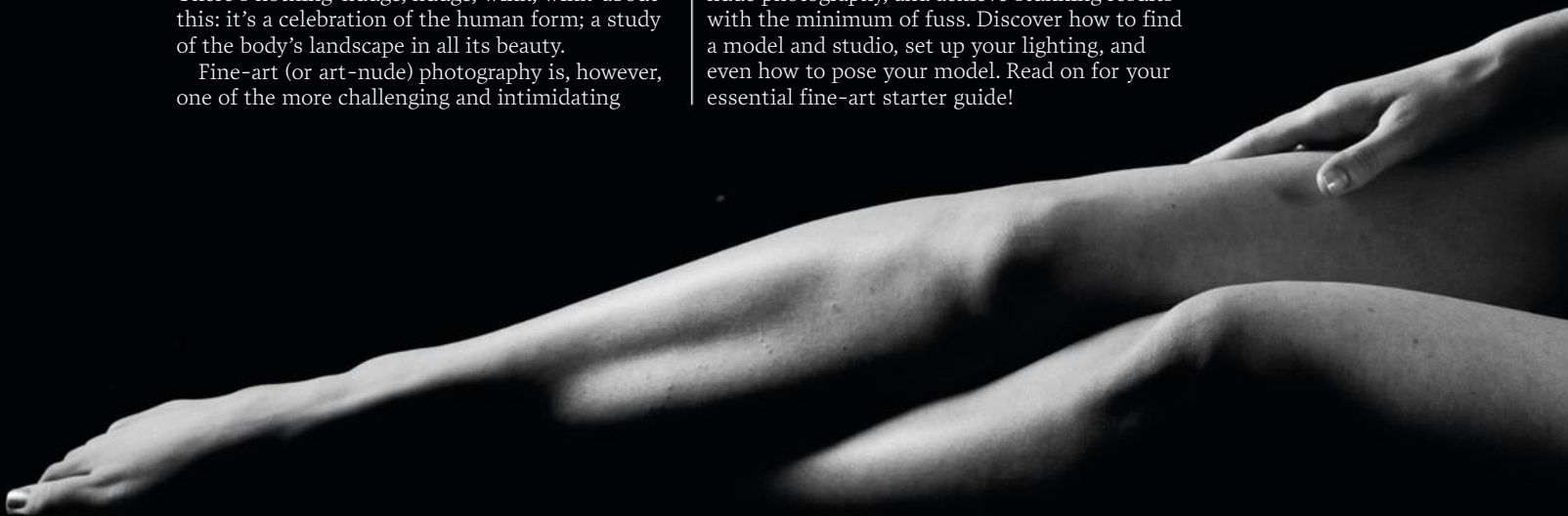
SHOOT BLACK & WHITE FINE-ART NUDES

Keen to try fine-art nude photography but not sure where to start? Here's a fuss-free guide to the basics

The nude form has been a popular subject since the very beginnings of photography, and even before the invention of the camera the nude played a significant role in all the visual arts. There's nothing 'nudge, nudge, wink, wink' about this: it's a celebration of the human form; a study of the body's landscape in all its beauty.

Fine-art (or art-nude) photography is, however, one of the more challenging and intimidating

genres for the amateur to explore. It can be hard to find willing subjects and a place to shoot. Simply not knowing where to start can put most people off, and so in this feature we'll show you everything you need to know to get started in art-nude photography, and achieve stunning results with the minimum of fuss. Discover how to find a model and studio, set up your lighting, and even how to pose your model. Read on for your essential fine-art starter guide!





Getting started

To begin at the beginning – how do you find somebody to photograph?

Finding a willing model to pose for your art-nude photography is perhaps one of the biggest challenges you'll have. If you're lucky you'll have a partner who's willing to assume the role, but if not, the best place to find local models is online, at sites like www.modelmayhem.com, www.onemodelplace.com and www.purestorm.com. These sites are a meeting point for models and photographers. You'll usually be able to find a local model who's willing to work in exchange for prints or a disc of the images.

If you do decide to go down this route, it's good to be absolutely clear on what's expected from both parties, especially if there's no financial exchange. Experienced models will most likely charge for their time, but if you want to boost your portfolio, working with an experienced model

Right Try starting out with more subtle and implied nude poses; there's no need to start off with full-frontal. This pose created a gentle introduction to the day's shoot, and helped to put the model at ease

Below It's crucial to discuss your ideas for poses with the model, so they have a clear idea of what you hope to get from the shoot



could be a worthwhile investment. And it's not simply a case of finding someone who's happy to be photographed nude; it's also important to find the right type of figure for an art nude – so look at the model's portfolio before you start. There's a marked difference between an art-nude model and a glamour model. We used Ella Rose for our shoot. Her classic looks made her the perfect subject for the genre, and she was keen to collaborate with us to get the sophisticated shots we wanted.

Where to shoot

You don't need a big fancy studio to create successful art-nude shots, but you do need to have enough space to set up a couple of lights and a backdrop, and to be able to get far enough back so that you can shoot a full-length image without using a super wide-angle zoom; your average-sized living room should just about do it. We rented Paul's Studio in Reading

(www.pauls-studio.co.uk), who were on hand all day. There are plenty of studios dotted around the UK that offer similar services, and many also offer courses, day events and will also arrange the model hire for you. Rates and terms vary, but you can expect to pay around £50 per hour for a studio and a model; and there's no reason you can't share this cost with a friend if you're on a budget.

Create the right ambience

Once you've found your space you'll need to create a good environment to work in to increase your chances of success. Your model won't be wearing any clothes, so ensure the space is warm and comfortable. This situation has the potential to be awkward to start with, so break the ice with a cuppa, and discuss ideas for the shoot before starting. Music is great for creating an ambience – it's a good idea to choose

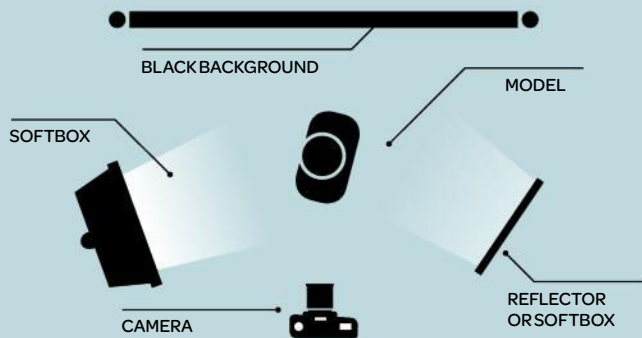
MODEL POSING GUIDE

You can't expect your model to make creative decisions for you. Use this guide as a starting point, trying other poses and variations as the session goes on



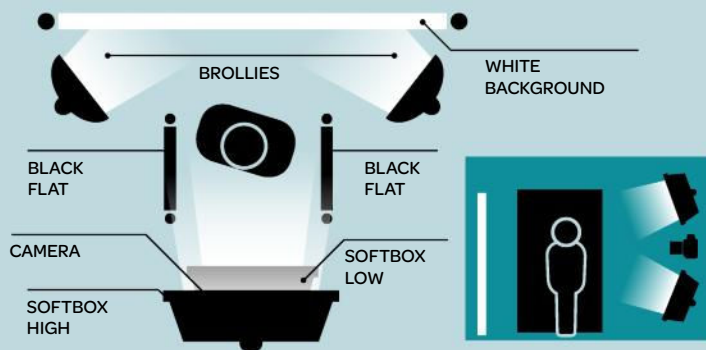
MODEL LIGHTING GUIDE

Now you've worked out some poses, here are a few lighting styles to try out



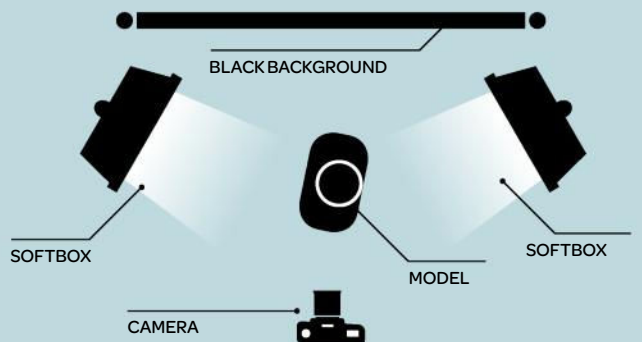
BASIC

This basic setup is a good start for a fine-art nude shoot. Place two studio lights at a 45-degree angle to the model, at a distance of about four to six feet. Set one light as the main light by positioning it a little higher (about six feet high) and increase the intensity of the flash using the dial. Locate the other light a little lower than the main light, and reduce the intensity of the flash. If you only have one studio light a simple reflector makes a good alternative to the second light.



HIGH KEY

To create a soft, even light, position one light with a softbox attached in front of the model on the floor pointing upwards. Position a second softbox above the first – at about seven feet high – pointing slightly downwards. Use a further two lights with umbrellas to light the background so it's a clean white. To separate the model from the background, position two large black 'flats' each side of the model (two large pieces of black card will do). This will create a lovely black rim around her.



LOW KEY

Art-nude lighting is all about showing off the lines, curves and shapes of your subject. To create more depth and a sculptured feeling, set the position of the softboxes so they're slightly behind the model, pointing back towards the camera. Experiment with the intensity of each light using the dials on the flash heads. You might need to use a lens hood to avoid any unwanted flare ruining your shot. Just using one light can also work very well with this technique, especially for more abstract images.

ESSENTIAL STUDIO KIT

There are plenty of starter kits to ease you into studio lighting, such as the excellent Pro Line Apollo 300 (www.prolinestudio.co.uk). They usually contain these items...



FLASH LIGHTS

Studio flash lights have dials on the back that control the flash output, and a constant modelling light so you can see the effect of the light while you're posing your model.



UMBRELLA

An umbrella is standard issue with most studio kits. They usually come in white, silver or gold and are used to reflect light onto the subject. They're easily attached to the flash.



SOFTBOX

A softbox fits onto a flash unit, and diffuses light onto the subject. These come in different shapes and sizes, and produce a softer, more even lighting effect than you get with an umbrella.



LIGHT STANDS

Light stands are vital for positioning flash units. The flash units attach to the top of the stands, making them top-heavy, so secure them with a counterweight to increase their stability.



BACKGROUNDS

Art-nude shoots are best shot in monochrome, so keep your backgrounds simple and stick to black, white or grey paper rolls. Black velvet is even better for rich black backgrounds.



Above Implying nudity, rather than showing everything, is an effective way to add impact

sounds that complement the style of photography you're hoping to achieve.

Luminous lighting

Studio lighting can seem daunting to the uninitiated, but it needn't be, especially these days when it's easy to immediately review shots on your DSLR's LCD. The lighting guide on the facing page is an excellent starting point, providing three setups to get you going. If you're new to studio lighting, start with the more basic setup – you'll be surprised at how creative you can be with just one light and a reflector. Once you're confident, you can move onto the more complex high-key and low-key setups.

If you don't have studio lights of your own, there are suppliers who hire them out, such as www.theflashcentre.com. You can get a two-head Elinchrom studio light kit for as little as £14 (plus insurance and VAT) for a weekend. However, you don't have to use studio lighting. Daylight from a window – north-facing, ideally – can create beautiful effects. Even using your regular flashgun off-camera can be an effective alternative.

Keep it simple

By far the best approach is to know your limitations, and keep the lighting as simple as possible.



The last thing you want is to ruin the momentum of a shoot while you're fiddling with the lights. If you can try your lighting ideas out on a (clothed) helper before the model arrives, and have your first lighting set up in place, you'll be off to a confident start. Don't be too ambitious; even if you're a little anxious you want to appear that you're in control, and keeping things simple is the best way to ensure this.

Camera settings

When you're working in the controlled environment of a studio, your lighting is fixed, so there's no point using the full or semi-automatic DSLR modes

Above How the model is standing affects their whole posture, so pay attention to the feet, even if they aren't in the shot

such as aperture priority. It's best to switch to manual (M on the top dial), so the ambient light doesn't mess with your exposures. For most of these photos, we used an aperture of f/8 at 1/200 sec, because lenses tend to perform best around this aperture. Obviously, the exposure is created primarily by the aperture and the intensity of the flash, but you also want to ensure the shutter speed is fast enough to hand-hold your camera – usually around 1/100 sec with a standard zoom lens. You also need to ensure you don't go faster than the sync speed – this is the fastest speed you can use flash with.



The shoot

The studio's lit, the model's ready – now it's time to get creative...

If you're renting a studio and paying a model by the hour, you don't want to waste time working out what to do next; apart from stifling the creative process, it will make you look unprofessional. So have a plan – it doesn't matter if you deviate from it, but have it in place before you start. Devise a workflow that flows; for example, if you plan to do three setups against a black background and two against a white, you only need to change the background once.

There's nothing worse than having to spend hours in the digital darkroom removing unwanted marks. Perhaps the worst offenders are the marks imprinted on skin from elasticated underwear. These can take a while to disappear, so it's best if your model arrives without wearing anything with tight elastic – an experienced model should be aware of this. Make sure there's a private area for your model to change, and also that there's a dressing gown so they feel comfortable between shots.

Composition tips

As with all types of photography, composition is the most important element for a successful art-



nude image. The general rules of composition, such as the rule of thirds, can be applied to an art-nude shoot. It's all about creating a sense of visual harmony in the frame. Look at the shapes that are being made by the light and the body. However, don't be afraid to deviate

Above It's all about capturing the curves and shapes of the body, so pose your model to bring these out

from some of these rules too – it's possible to create good images that don't necessarily adhere to the rules. The most important thing is to look through the camera's viewfinder, scan the edges of the frame and really look at the shapes being created. Even the slightest change of angle can make a huge difference to a composition, so don't be afraid to take plenty of photos and move around a little, varying the composition and angle of view in each one – memory cards are relatively cheap these days.

Previsualise!

Black and white is often used for art-nude photography because the colour information can easily detract from the beauty in the lines, shapes, and textures of the subject. To help you visualise how your end images will look, switch the LCD on your DSLR to monochrome. This will enable you to see the images in black and white, which in turn will make it easier to see how the final images will look. It also makes it much easier to see what's happening with your lighting.

As long as you shoot in raw, your original file will be unaffected by the mono setting, because the image on the LCD is essentially a JPEG of your



Left Don't be afraid to change your shooting angle to get more creative compositions



Above The symmetrical composition of this image might appear counterintuitive, but it works well; don't be afraid to experiment

Above right A 60mm macro lens was perfect for this tightly cropped composition



raw file. This means that when you download your photos you'll see the original colour versions, so should you have a change of heart you'll still be able to produce colour images. You may also be able to use this colour information when processing the files.

Abstracts and details

The art nude is a celebration of the shape and form of the human figure. Look for architectural shapes made by limbs and body curves, or focus in on specific parts of the body so you're creating a near abstraction. Use one hard light to create strong shadows for more distinct abstract shapes in the curves and folds of the body. We used a 60mm macro lens on our full-frame

DSLR, which enabled us to get in nice and close to focus on details. Don't be afraid to make radical crops in-camera, such as totally cropping out the model's head. Abstract photography is about shape, form and texture, so it doesn't matter if you can't tell instantly what the subject is.

Try high-key

There's more to creating a good high-key photo than simply over-exposing your shots. You need to artfully hang on to details in the highlight areas, while pushing the tones as far as possible to the lighter end of the scale. Your histogram is the ideal tool to help you achieve this effect, because you can see the tones on the graph. Ideally, you'll need to expose as far to the right as you can without clipping. Your DSLR's highlight-alert feature is perfect for giving you immediate feedback on clipped highlights, so turn it on.

To create the high-key lighting effect, we used two large softboxes to light our model from above and below, and a bright white backdrop lit with two additional lights.

The risk of high-key lighting is that the light tones of the model's skin will blend with the light tones of the

background. To separate the model from the background, use black 'flats' (large pieces of something black – black card will do). Position these as close to the model as you can without getting them in the shot. The black will reflect on to the model, creating a wonderful dark rim. In addition to separating the model from the background, this will also create a sculptural effect with body shapes.

Contrapposto posing

Our posing guide on page 47 has some great suggestions for getting started with key poses, but to get the best out of these, it's good to understand a bit more about the theory of posing your model. A good place to start is with the concept of 'contrapposto' posing. This term, borrowed from the art world, refers to the way the human body looks when the subject is standing with most of their weight on one foot, so that their shoulders and arms appear to 'twist' from the hips and legs. Contrapposto crops up all the time; check out the pages of today's fashion magazines, or Michelangelo's celebrated sculpture of David. Understanding the concept of contrapposto is key to creating pleasing poses; even if your image is

DITCH THE TRIPOD

In many photographic genres, a tripod is essential. However, in certain shooting situations it can be an unwieldy accessory that restricts your freedom to move. As you'll be using fast shutter speeds (1/200 sec) with studio lights it's unlikely that you'll accidentally create any camera shake by hand-holding your DSLR, so ditch the tripod and free yourself to experiment with different compositions. Move around the model, and the chances are you'll quickly start producing more interesting shots.



High-key lighting and direct eye contact break with the conventions of fine-art nude photography, but they can work well if used creatively





Above Zoom in – the creases made by our model's crossed legs make for an interesting composition here

going to be composed from the waist up, it's still vitally important to pay attention to how your model's feet are positioned. It can also be helpful to have your model wear heels, because these will also force the upper body into a more curvaceous posture.

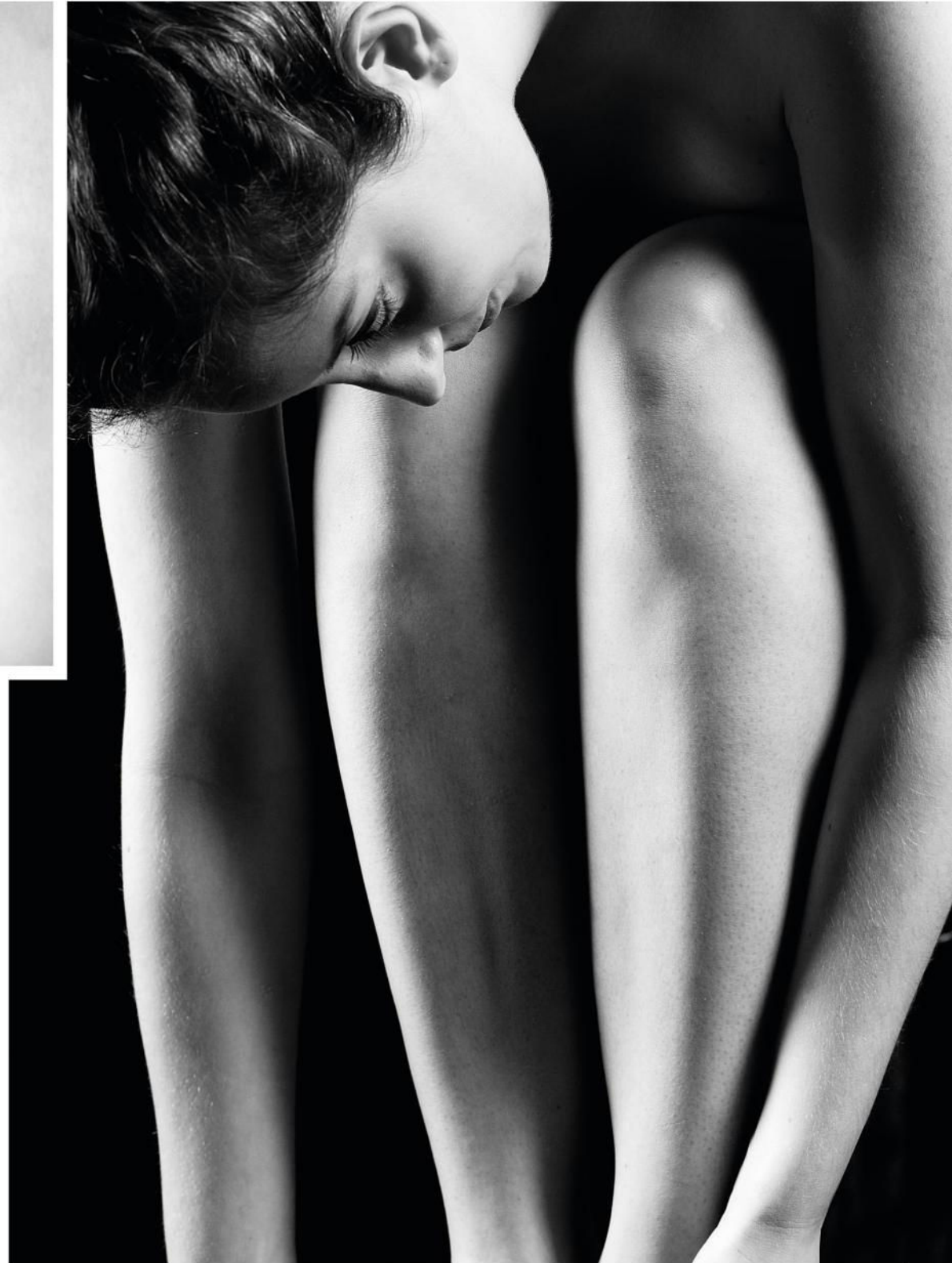
Conventions suggest that direct eye contact with the model should be avoided in poses for an art-nude shoot; a direct gaze is more often associated with racier glamour shots. However, rules are there to be broken, and sometimes the direct gaze can work well.

Be inspired

Don't shy away from looking at the masters of art-nude photography. Seminal figures in the history of photography include the likes of Edward Weston, Bill Brandt and Man Ray. Some more contemporary photographers, such as John Swannell and Robert Mapplethorpe, can also be inspirational. Don't limit yourself to photography either. The nude has featured in art throughout history, and a trip to an art gallery can spark off loads of ideas for both posing and lighting models.

Lovely low-key

Dark and moody low-key lighting is synonymous with art-nude photography. The human form looks wonderful set against a mysterious



and rich dark background, while strong side lighting can add to the effect, with beautiful shadows accentuating the curves and shapes of the body. For strong shadows, set the lights slightly behind the model, pointing back towards the camera; it seems counterintuitive, but the results can be spectacular. Check the LCD, and adjust the lights to suit the pose. You'll notice instantly that the effect is more sculptural. As the lights are pointing in the direction of the camera, there's a

Above The strong vertical lines made by the legs and arms in this shot create a powerful composition

WHAT LENSES?

For this shoot, we used three lenses on a full-frame Nikon D700 – the Nikon AF-S 24-120mm f/4G ED VR, the Nikon AF-S 85mm f/1.4 G and the Nikon 60mm f/2.8 macro lens. The wide end of the 24-120 zoom was perfect for full body shots, while the macro was great for close-ups; but our favourite was the 85mm f/1.4; its superb optical quality makes it perfect for half-body shots.





Above The delicate high-key tones enhance the tranquillity of this pose; it's important to make sure your lighting and posing work together

risk of lens flare, so attach a lens hood to help prevent this.

To create a rich black background, a large piece of black velvet is ideal, because velvet absorbs light unlike other materials. If you don't have access to a large velvet cloth, a roll of black background paper will work too – just check that it's not reflecting any light and showing up as a washed-out black in your images.

Make the most of the power of suggestion

The art of nude photography is subtle, and often requires the photographer to suggest nudity rather than explicitly reveal it. It's this that in part differentiates art nudes from glamour photography. The implied nude is mysterious and suggestive; turning the model's head so she's looking away, or into the distance, is a great way to create a sense of mystery, and you can even crop the head from the frame altogether, as in the low-key photo on the right. Use the model's limbs to hide parts of the body too.

The legal side

Finally, it's really important that you're clear about what you intend to use the images for, to avoid any misunderstanding. It's good practice to get your model to fill in and sign



a model release form. It's also a good idea to ask them to bring proof of ID so you can verify their age. While the copyright of the images remains with you as the photographer, be clear about what the model can use them for too. If you're working in exchange for services, it's only reasonable to expect them to want to use the shots in their portfolios, and this usually means online galleries too. This is perfectly fair, but make sure you get a picture credit, and if possible a link back to your site; it's all about working together with your model to achieve the best results for you both. ■

As you're shooting, keep talking to the model to keep her engaged

Here, low-key lighting and a symmetrical pose work to create a really striking shot

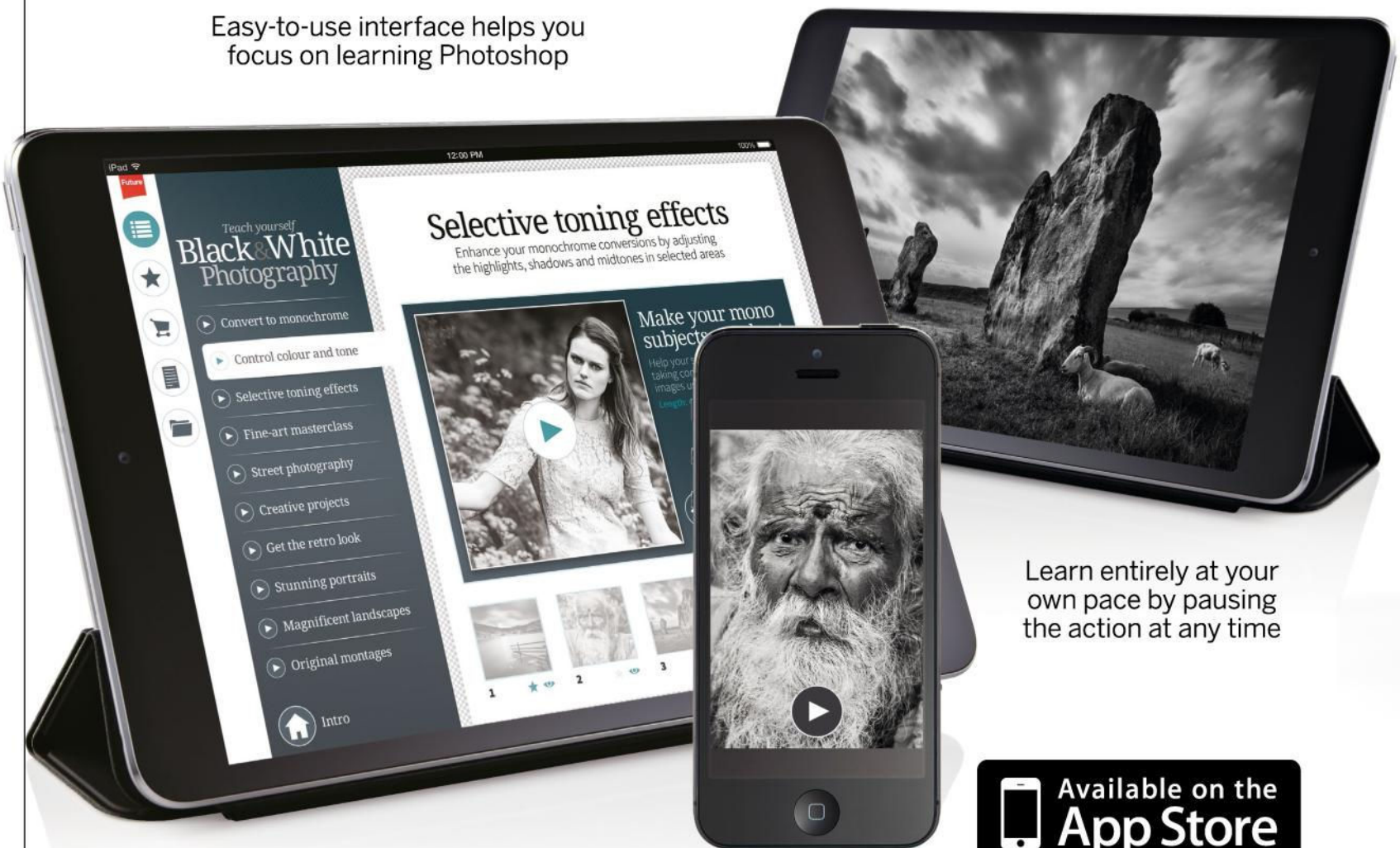


Teach yourself

Black & White Photography

Teach yourself Black & White Photography is also available as a 50-part video course. Choose either the DVD edition or the interactive iPad app and discover another great way to learn

Easy-to-use interface helps you focus on learning Photoshop



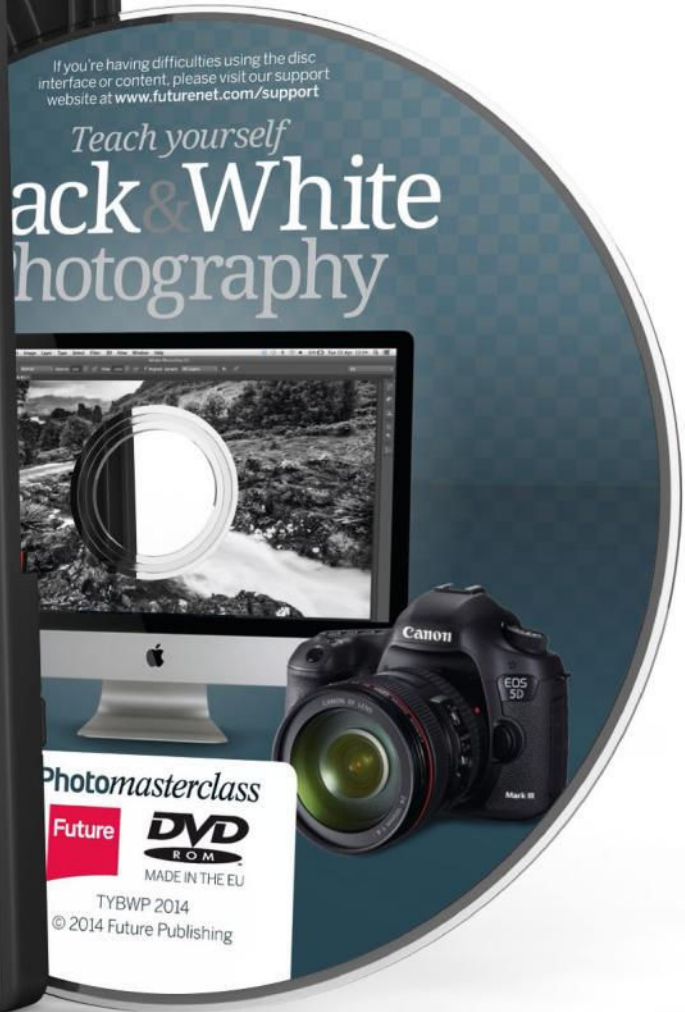
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Teach yourself **Black & White Photography**

SHOOT STUNNING BLACK & WHITE PHOTOS



Shoot stunning mono photos

Learn how to set up your camera for monochrome, and be inspired by these creative photography projects

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Mono or colour?

Monochrome can give portraits an impact that isn't possible with colour, but when, why and how should you convert your portraits to black and white?

1

BEFORE

2





1 PATTERNS

Monochrome is perfect for emphasising patterns. The patterns of dappled light through out-of-focus trees looks fantastic when given the black-and-white treatment.

2 COLOUR VERSION

Although we're used to seeing the world in colour, it can sometimes be an unnecessary distraction. Monochrome is a great simplifier, so if a scene is dominated by one colour, or if the background is distractingly colourful, consider converting it to mono.

3 SHADES OF GREY

It sounds obvious, but a black-and-white image is made up of shades of grey, so try to view the world in this way – brown hair, for example, is a dark grey tone. Think about the brightness of parts of a scene and forget the colour. If you're finding this difficult, try setting the monochrome picture style, found within your SLR's menu.

4 EXPRESSION

Stripping out the colour helps to draw the eye into the face because there are no distracting colours to take attention away from it. So expression and character are amplified in black-and-white portraits.

5 CONTRAST

Think about the difference in light and tone between the subject and the background, and look for contrast between the two. Here parts of the background are in deep shade, while the model stands in the brighter foreground. Against a mostly darker background, the subject stands out.

6 TEXTURE

A monochrome conversion emphasises texture. Here the texture of flowers in the model's dress goes almost unnoticed when the image is in colour. But convert to mono and that delicate floral texture becomes an important part of the portrait.



Make punchy mono portraits

Discover how to create punchy black-and-white portraits in Adobe Camera Raw or Lightroom

There are lots of ways to convert your images to monochrome, but the most effective offer more than just a one-click solution. The best methods give us tonal control over colours. This might sound strange. After all, we're getting rid of the colour aren't we? But we can still use the colour information to fine-tune the black-and-white conversion. With our image here, for example, we can lift the orange

colours to lighten the skin and drop the greens slightly to darken the out-of-focus trees. This allows us to increase the contrast between the subject and the background, which helps to make her stand out.

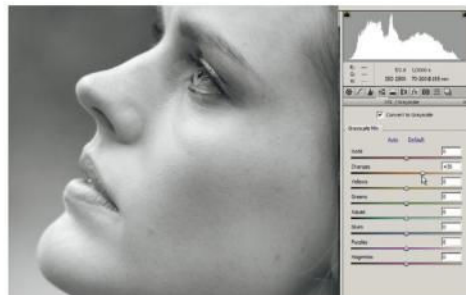
Photoshop's Camera Raw plugin and Lightroom's Develop Module both offer tools within the powerful HSL/Grayscale panel that make it easy to control colour brightness when converting to black and white. What's

more, they have one of the most powerful tonal tools – Curves. When we initially convert to mono, the image will often look a little flat, but we can use curves to add punch to our black-and-white images. Monochrome images will also often benefit from selective adjustments to dodge, burn or add local contrast to certain parts of the image. This is easily done with Camera Raw's array of selective adjustment tools. ■



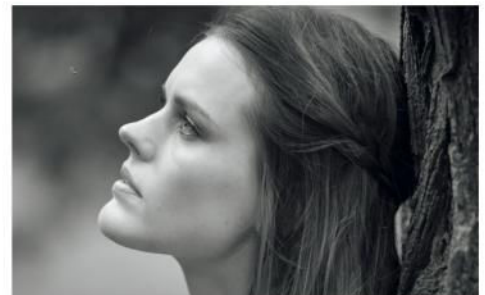
1 Open in Camera Raw

Navigate to the `bw_before.dng` file in Adobe Bridge, then right-click it and choose Open in Camera Raw. Click the HSL/Grayscale Panel (the fourth icon from the left on the right side of the interface) then check Convert to Grayscale.



2 Lift the skin

We can use the eight sliders to control the brightness of colour ranges in the image. Experiment with each slider to see the effect they have. Lifting oranges usually looks good on beauty images like this as it gives the skin a clean, bright look. Set Oranges +32.



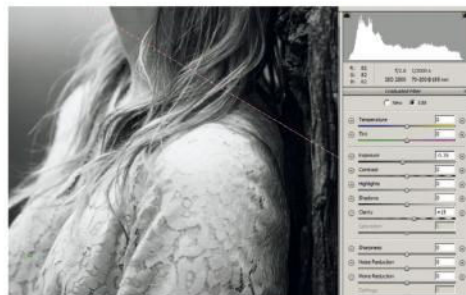
3 Darken the trees

As well as adjusting the sliders, we can also change the brightness of colours by dragging up or down over parts of the image. Grab the Targeted Adjustment tool, then drag down over the trees in the background to darken the greens.



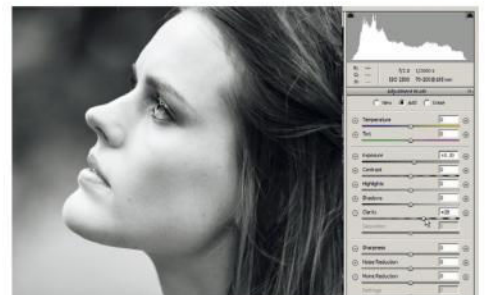
4 Increase the contrast

Go to the Tone Curve panel and click the Point tab. Drag the top right part of the diagonal curve line upwards to lighten the image, then click the lower left of the line and drag down to make an S-shape curve that adds contrast to the image.



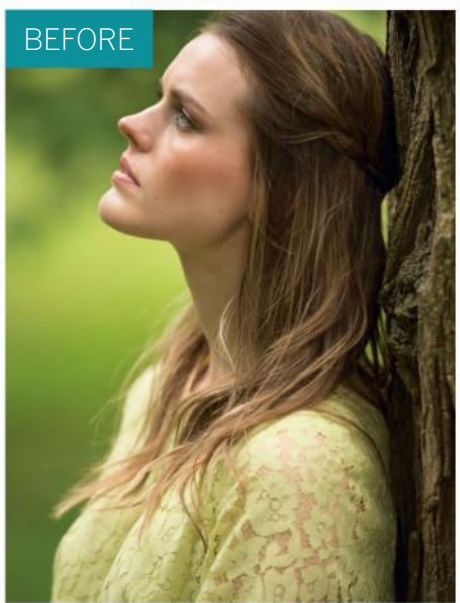
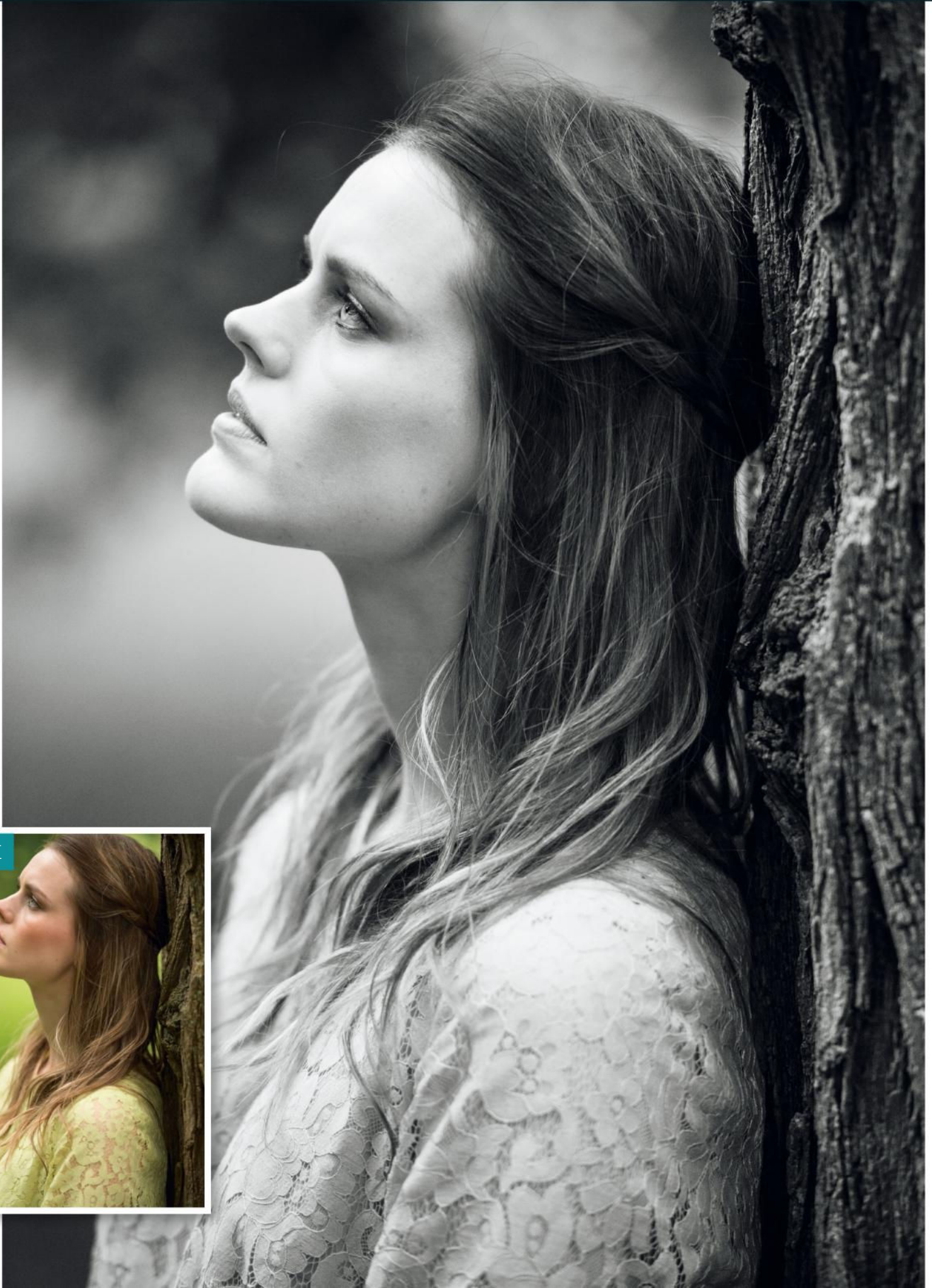
5 Darken the corner

Grab the Graduated Filter tool and drag from the left corner towards the centre of the image. In the settings on the right, set Exposure -0.35 to burn in the corner and Clarity +15 to increase the midtone contrast and enhance the texture.



6 Boost areas selectively

Grab the Adjustment Brush and paint along the tree on the right. Set Exposure +0.25, Shadows +25, Clarity +25 to lift the texture in the tree. Click New, paint over the iris and eye whites, then set Exposure +0.30, Contrast +70, Clarity +28.





Take to the streets

Get out and about in the city to capture street activity in stunning monochrome

If there's one genre that seems made for the black-and-white treatment, it's street photography. Black and white helps to emphasise character, so it's the perfect medium to present characters from the streets. It's also a good simplifier. The absence of colour de-emphasises the distracting clutter of the street, and allows the viewer to concentrate on the most essential elements of the image.

Interest in street photography is sky high at the moment. Exhibitions are popping up everywhere, and there's a new generation of cameras designed with discretion and speed in mind. It's an intoxicating and rewarding genre of photography. And it's an opportunity

to create atmospheric portraits that say something not just about a person, but also about the time and place.

Before you take to the streets, however, a little location planning is essential. The two main considerations are: is it safe? And is it legal to shoot there? Under UK law, with just a few exceptions you're within your rights to photograph street scenes as long as you stick to publicly owned streets and places (although you should note that the rules can change if you have a tripod). On private land, you can be asked to move on unless you get permission from the owner beforehand. Be aware that many places that you might think are publicly owned, such as parks and shopping centres, could in fact be private land.

As for taking pictures of people in public, again with a few exceptions, this is perfectly legal. But bear in mind that if you persist in taking photos of someone who doesn't want their picture taken, it can be seen as harassment. The best approach is to exercise common sense, and do your research. Websites like www.photographersrights.org.uk offer useful guidance. Know your legal rights and if necessary, be prepared to argue your case against ill-informed jobsworths. If you get into a confrontation, a friendly manner goes a long way. Explain why you're there and what you're doing, and if you have them, hand out business cards or direct people to your website. Think about what to bring, and what to leave behind. You need



If you've got an SLR with an articulated LCD screen, shoot from the hip for incognito street portraits



Graffiti and street art can be very evocative, providing grittiness and a splash of detail to your portraits

Know your rights: for the most part, you're allowed to photograph people on public streets and in publicly-owned places



to be able to work fast and react to what's going on around you, so you don't necessarily want to be carrying around a bagful of lenses. Only bring the essentials. Travelling light will not only allow you to react faster, it'll also make you less conspicuous. We went for a single 24-105mm Sigma lens for our shoot in Bristol here.

Consider the type of street portrait you want to shoot. Artistically, there are two main approaches: candid where the subject is seemingly unaware of the camera, and posed shots where the portrait is obviously set up. It boils down to personal choice and what you want to convey.



SELECTING A KIT TO SUIT YOUR STYLE IS VITAL



SHOULDER BAG OR BACKPACK?

When working in a crowd we need to have all our gear close to hand. A shoulder bag is more suitable than a backpack for this kind of assignment. Alternatively, ditch the bag altogether. Sling your camera over your shoulder and just keep a couple of cards and a spare battery in your pocket.



SLR OR RANGEFINDER?

SLRs have their advantages, but they can be bulky and obtrusive. A sleek rangefinder like those in the Leica M-Series (or the more reasonably-priced Fuji X-series) is built for discreet street photography, and brings with it a different way of shooting that seems to suit the genre.



PRIMES OR ZOOM?

Zooms are more versatile, but if you want a challenge, why not restrict yourself to a single focal length? Many renowned street photographers prefer to use just one prime lens like a 50mm or 24mm. This way, all their images have a consistent look and a similar connection to the subject.





The art of posed street portraits

Lose your inhibitions and approach complete strangers on the streets for vibrant portraits

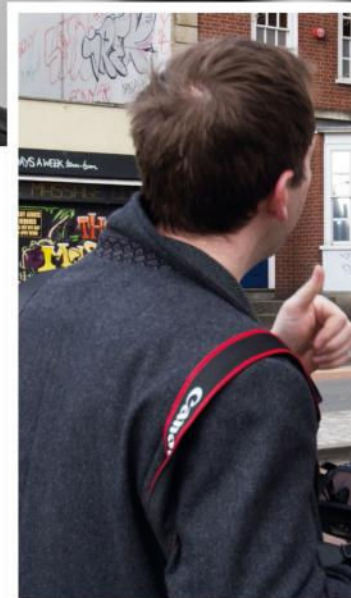
The posed approach to street portraits can seem a little daunting to begin with, but a simple “Excuse me, can I take your picture,” usually does the trick. Some people might ignore you, others politely decline, some will ask why you want to do it, while most will be in bemused agreement. Of the 30 or so people we asked during our morning shoot in Bristol, well over half were willing. In some cases, interesting characters will be used to being asked for their picture. The tattooed man here may look a bit intimidating, but when we asked, he

simply gave a wry smile and a nod, almost like a celebrity who gets this kind of thing all the time. If you’re feeling a little nervous about asking people, buskers can be a good place to start. They’re usually fine with photos, especially if you give them a few coins. And they’re used to having their picture taken, so will be natural in front of the camera. It can be easier to start out taking street portraits in tourist spots or at an event where lots of other people have cameras.

Photographing strangers can seem like a slightly oddball thing to do, so explaining why

you’re taking the pictures will help, whether it’s for your website, an art project, a flickr group or whatever. This not only makes the pictures seem more important, it also flatters the subject by suggesting they’re interesting enough to be a part of the project.

The best posed street photos come about when you get a perfect combination of a great character, interesting background and amazing light. This doesn’t come around very often, but one way to improve your chances is to find a good location, then visit it at the times of day when the light is best (usually morning





Leading lines and bold shapes in the background such as in this shot in an alley can add extra impact to your street portraits



A good approach is to look for interesting backgrounds and then wait for interesting passersby to walk into the shot



Buskers and other street entertainers will usually be happy to have their photo taken for a few coins in the guitar case



Reflections of your main subject in the windows of shops and cars can make really effective 'double exposure' portraits

and evening). All you need to do then is wait for interesting characters to pass by. While passersby are often happy to stop for you, they won't want to hang around too long. You'll probably have time for half a dozen shots at the very most. Far from being a disadvantage, this can actually aid the creative process. You only have a few seconds to find something interesting about the person, so you're forced into keeping it simple. And with portraits, simple is usually best. ■

THREE CAMERA TIPS FOR STREET PHOTOS



TRY PRE-FOCUSING

Sometimes the shot will be gone before you've even had a chance to focus on the subject, so in certain situations manual focusing can actually be faster than Autofocus. With practice, you can learn to guess where the focus ring should be set even before you bring the camera up to your eye.



SHOOT IN RAW

If we're grabbing shots on the fly, there's a chance that our exposure won't be perfect. Shooting in raw gives us a bit of a safety net, as raws record greater tonal information than JPEGs. So if it comes to it, we can rescue a poorly exposed shot later.



USE LIVE VIEW

If you want to remain inconspicuous, try using Live View to compose your shots. This way you can keep the camera at waist level. Even better if the camera has an articulated LCD screen like this.



Shoot urban abstract angles

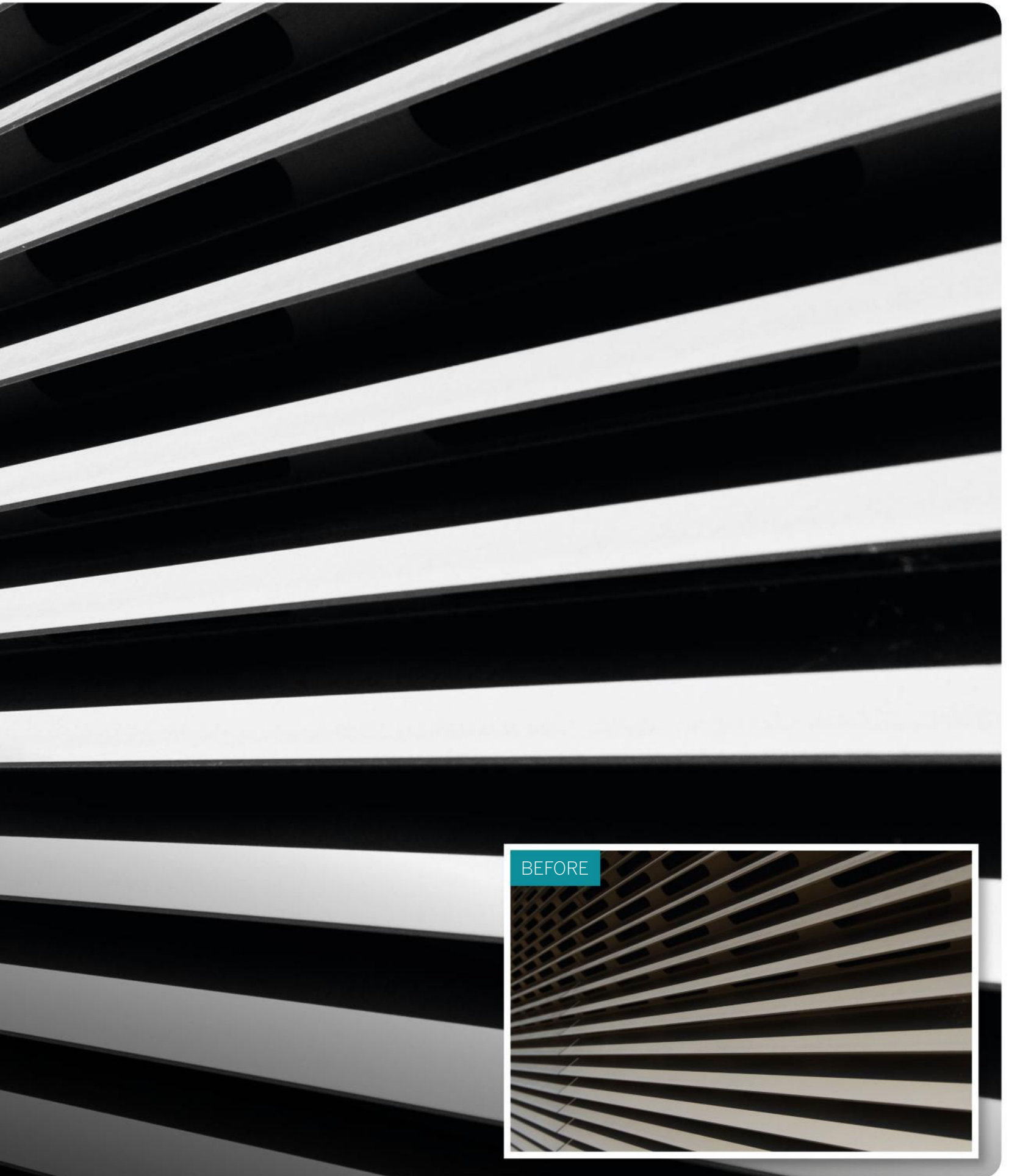
Lose the colour and look for leading lines in architecture to achieve a fine-art effect

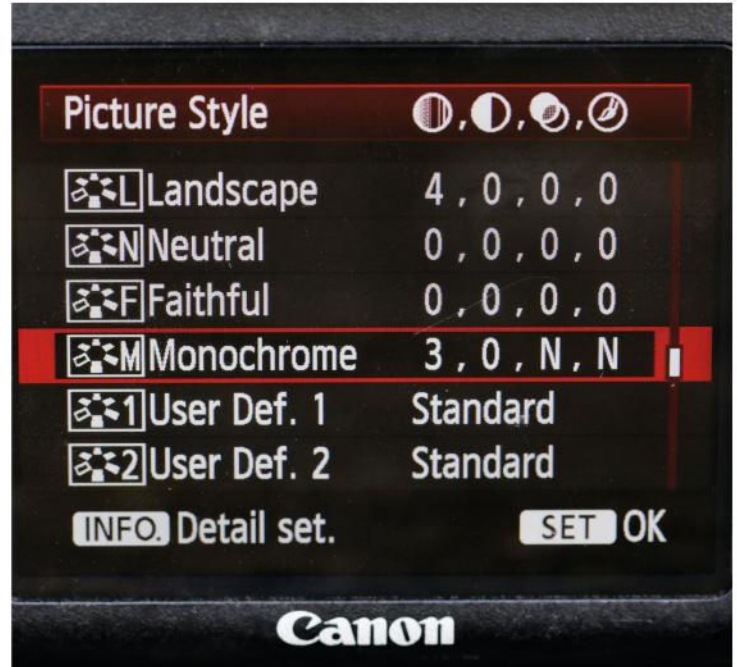
By isolating and removing the context of your subject you can create an intense abstract result. When you start to look at the form and structure of a building, it gets more interesting the closer you come in. Modern architecture is particularly effective for this type of photo shoot, and it helps to look for repetitive patterns in the building.

On our photo shoot we used a wide-angle 16-35mm lens. This enabled us to get in close and capture a creative view. The wide angle, however, did cause a problem with lens distortion, because the straight lines at the edges of the frame

bend slightly. We can easily fix this flaw at the editing stage, however, using the Lens Correction filter in Photoshop.

Although we opted for a wide-angle lens for this shoot, there's no correct focal length for a shoot like this. If you shoot using a long telephoto lens, you'll need to stand well back from your subject and zoom in. You also may want to consider shooting from an alternative angle. Try shooting straight on, above or below your subject, but always make sure you use the existing lines in the architecture to lead the eye through the image. That way you'll be sure to capture a winner.





1 Choose the right subject

Start by finding a good subject to shoot. Repetitive patterns and textures work best for this type of image. You want to try to remove any references to where your image has been taken, so avoid any boring distracting features such as lamp posts and bollards. Air vents and grates on the sides of buildings work particularly well. Walk right around a building to explore it thoroughly before you get your camera out.

2 Set your camera to monochrome

Most SLRs are capable of shooting using a monochrome effect in-camera. If you shoot in raw (we recommend you do this) then you'll still need to convert your image to black and white at the editing stage. The reason you would want to add the monochrome picture style in-camera is that it's good to preview how the black-and-white effect may work in a given scene. Colour can be distracting and take away from the end result.

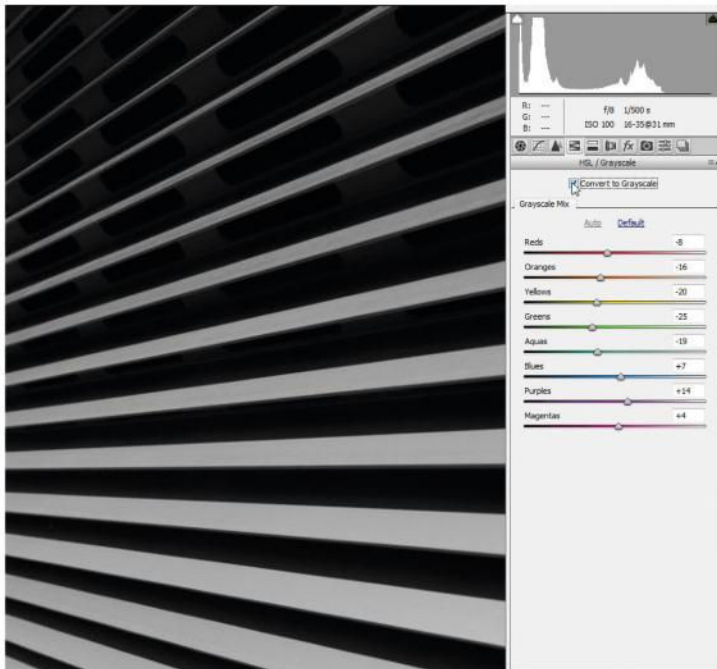


3 Set the exposure

It helps the overall effect to keep as much of the image as sharp as possible. For this reason you should put your camera into aperture priority mode. Set the aperture between $f/8$ and $f/16$ to keep the subject in the frame sharp from front to back. Set the ISO low at 100 to avoid noise. If your shutter speed setting is reading too slow (that is, below $1/80$ sec) then you'll need to use a tripod for additional support.

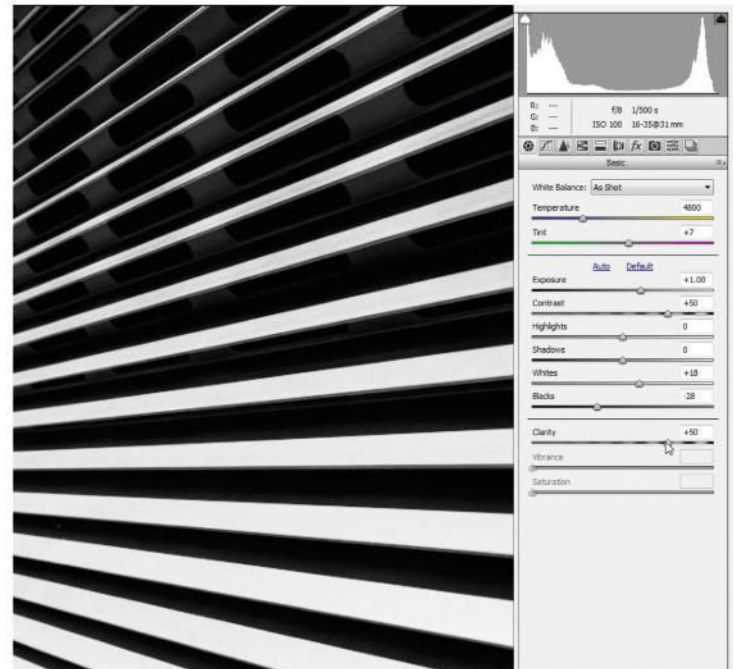
4 Compose the image

The idea with this type of photography is to remove any context from your image, thereby abstracting the subject. When framing up, come in nice and close and think about how the lines in the architecture are working in the composition. The aim is to draw the viewer's eye through the picture from corner to corner. Try shooting from a few angles to get different results. Don't be afraid to try something silly!



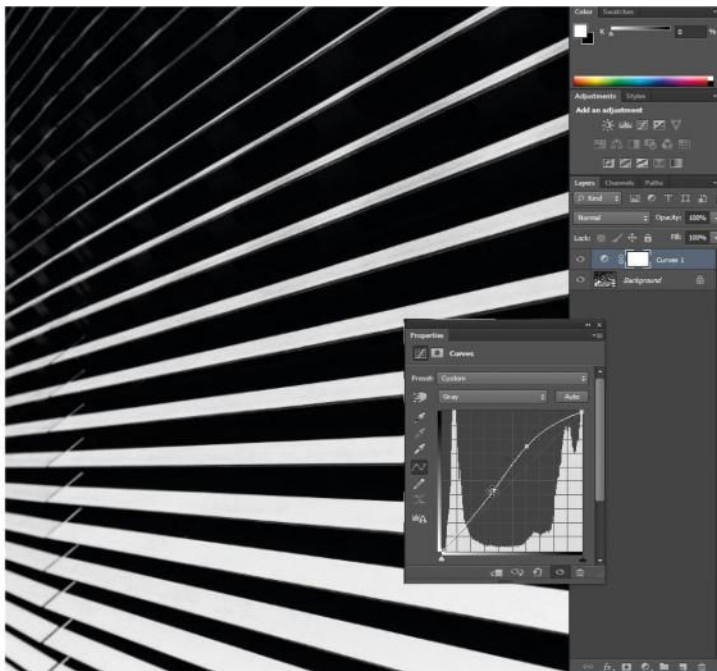
5 Open in Camera Raw

Once you've shot your abstract image, it's time to process it. Open your raw file in Adobe Camera Raw. Navigate to the HSL/Grayscale tab. Tick the Convert to Grayscale option and you can then tweak the colour channels individually to boost the contrast and tones selectively. Our image is mostly grey, so there won't be much we can do at this stage, but we set the yellow channel to +38 to see more of the detail in the shadows, and the Orange channel to +20.



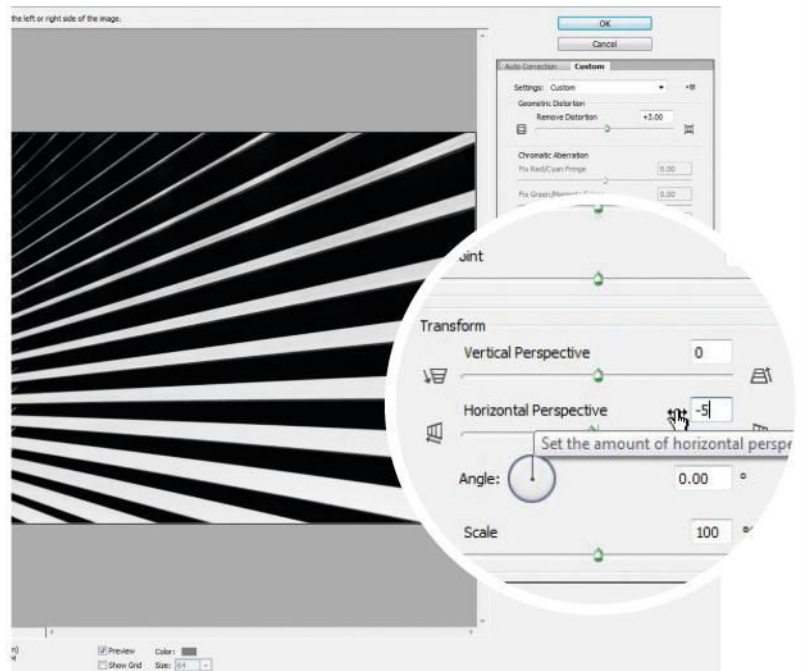
6 Tweak the settings

Under the Basic tab you can make some further adjustments. We tweaked the Exposure setting to +1.00 and boosted the Contrast to +50. We also pushed the White (+18) and Black (-28) sliders to enhance the contrast. Finally, if you want to increase the midtone contrast in the image you need to push up the Clarity slider. We set ours to 50. Once you're happy, click Open Image to bring the image into the main editor.



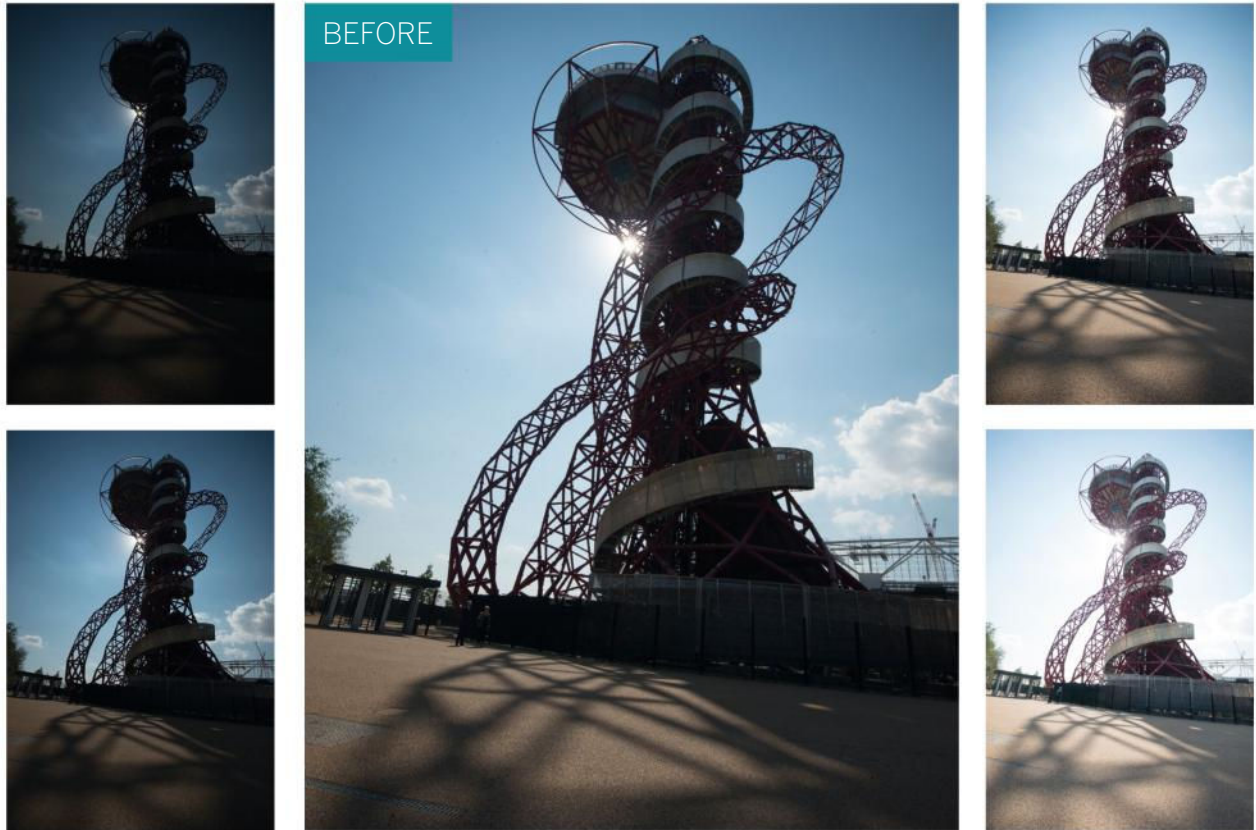
7 Boost the contrast

Next we're going to add a Curves adjustment layer to boost the overall contrast and tone of the image. In the layers panel click the Adjustment layers pop-out menu and select Curves from the list. To boost the highlights in the image you want to push the top half of the line up, and to darken the shadows pull the bottom part of the line down. You should end up with a line that has a slight S-shape.



8 Correct the distortion

Finally, we need to correct the distortion created by the wide angle of the lens we used. To do this, first merge all the layers together by pressing Cmd/Ctrl+Alt+Shift+E. Next go to Filter>Lens correction. Under the Custom tab we can then adjust the Remove Distortion setting to +3.00 and the Horizontal Perspective slider to -5. The settings you'll need to use for your own pictures will differ, of course. Press OK to apply.



Create stunning black and white HDR images

Discover how to shoot and process high dynamic range images to create mono photos with punch

Those photographers who dislike high dynamic range (HDR) imaging complain of gaudy colours, haloed edges and overcooked tones. But by using HDR for black-and-white photography, you don't need to worry about unnatural colours, so you can concentrate on processing your images to take advantage of the increased dynamic range. HDR is a very useful tool for the monochrome photographer. The ability to tease out detail, enhance texture and control the play of light and shade are all things that can lead to more punchy

black-and-white images. If you're new to HDR and wondering how it works, it's very easy. You simply take several frames of the same scene while varying exposure to record extra detail in the highlights and shadows. It's particularly useful for high-contrast scenes like the iconic ArcelorMittal Orbit sculpture here, captured in London's Olympic Park. We'll show you how to shoot your own HDR over the next few pages, then go on to process the image using Photoshop's Merge to HDR Pro command before tone mapping it in Camera Raw.



Shoot for an HDR

Set up your equipment to capture the multiple frames required for high dynamic range imaging

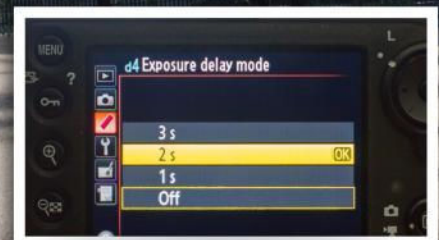
1 Use a tripod

HDR images require two or more frames in alignment with one another, so use a tripod. As well as helping to keep the camera position consistent between exposures, a tripod is also essential if a longer shutter speed is required, which is often the case when shooting the over-exposed frames in your HDR sequence.



2 Bracket the exposures

The easiest way to set your camera up to record a range of frames at different exposures is to use bracketing. On some SLRs (including the Nikon D800 pictured here), the bracketing button is found on the top left dial, allowing you to set up to nine bracketed exposures, each one stop apart. On others (including most Canons) you can set up bracketing through the menus. Your SLR might only be able to set three frames, but if you want more, start by using exposure compensation to under-expose by -1 stop and fire off three bracketed frames, then over-expose by two stops and fire off three more to record six frames from -2 to +3 EV. When you're done shooting, make sure you turn bracketing off.



3 Avoid mirror bounce

Mirror bounce can cause shake during long exposures. So if your exposure requires a long shutter speed (anything below 1/100 sec) then set mirror lockup. On Canon SLRs this is done through the Custom Functions Mirror Lockup Menu. Enable this, then set the timer to two seconds (or use a cable release). On Nikon SLRs use Exposure Delay Mode, found in the custom settings.



4 The best way to vary exposure

To capture under- and over-exposed frames we could either change the aperture or shutter speed, but which is best? Shifting aperture will affect the depth of field in the scene, so to keep the frames consistent, adjusting the shutter speed is better. To do this, use aperture priority and bracket the shots, or use manual mode and manually change the shutter speed between the frames.

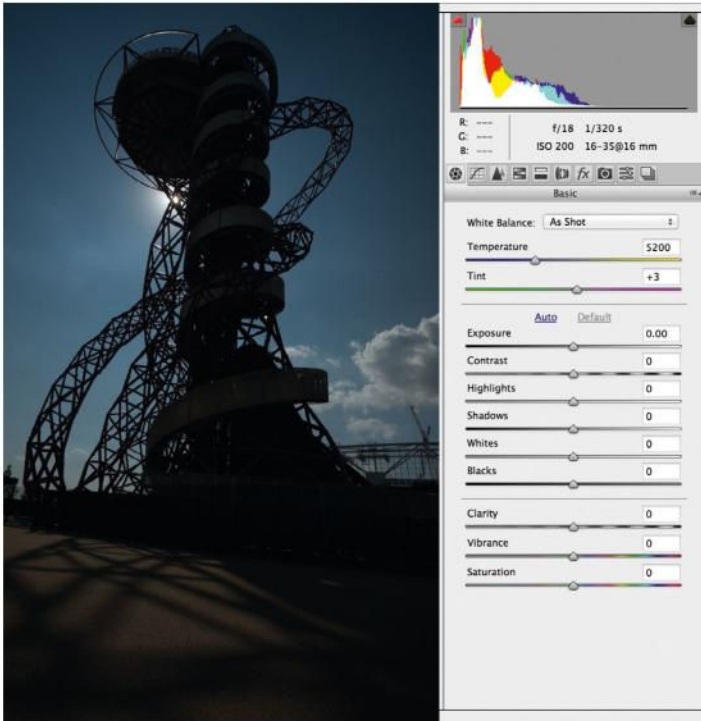
5 Handheld HDR

If you don't have a tripod to hand, it is possible to hold your camera for HDR, as long as you do everything possible to keep the camera still. Set up bracketing and use a fast drive mode like continuous shooting, then brace yourself and hold the shutter button down to fire off the frames in quick succession. You might need to increase the ISO to ensure the shutter speed doesn't drop below the handholding limit, which as a rule of thumb is $1/(\text{focal length})$ seconds.



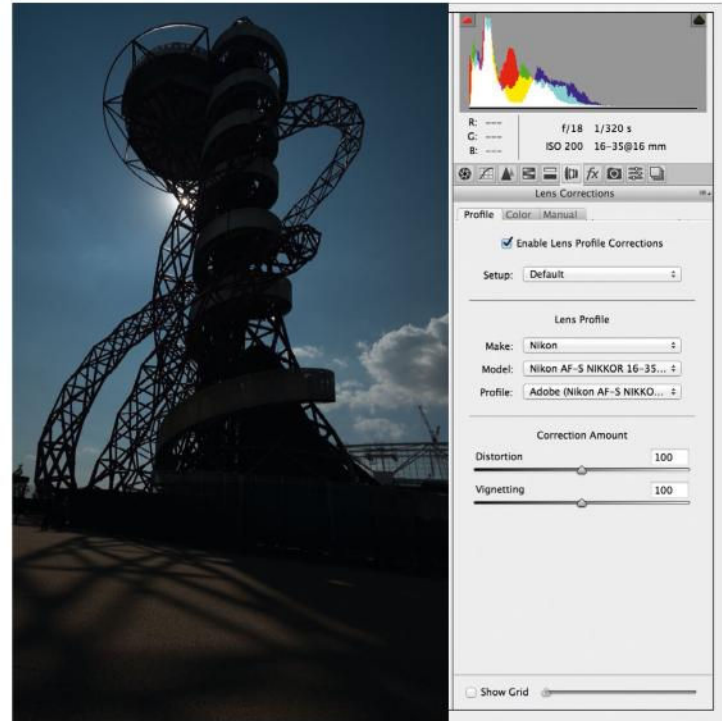
Teach yourself Black & White Photography

SHOOT STUNNING BLACK & WHITE PHOTOS



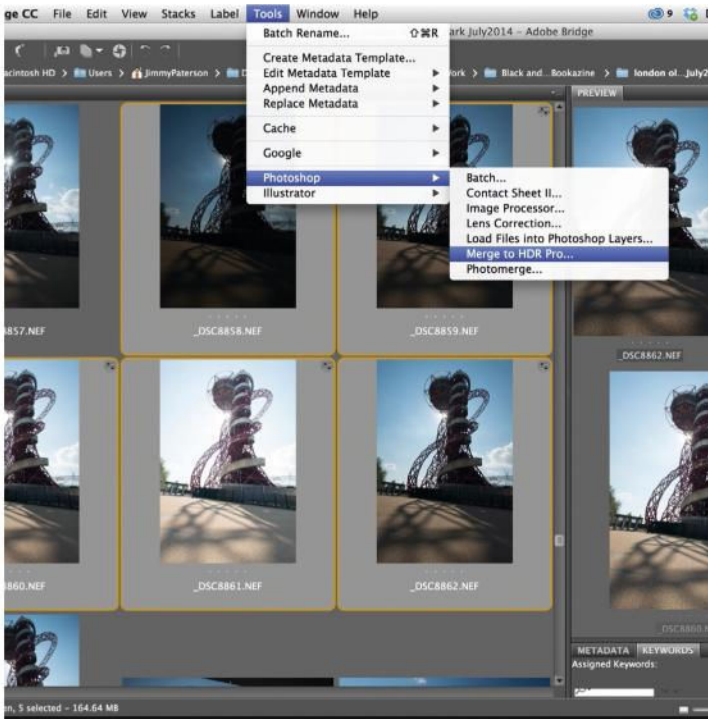
1 Open in Camera Raw

Navigate to the five starting images in Adobe Bridge, then Shift-click the first and last to select all five. Right click them and choose Open in Camera Raw. Click the Select All button at the top left of the interface. This means any changes you make in Camera Raw will be applied to all the images at once.



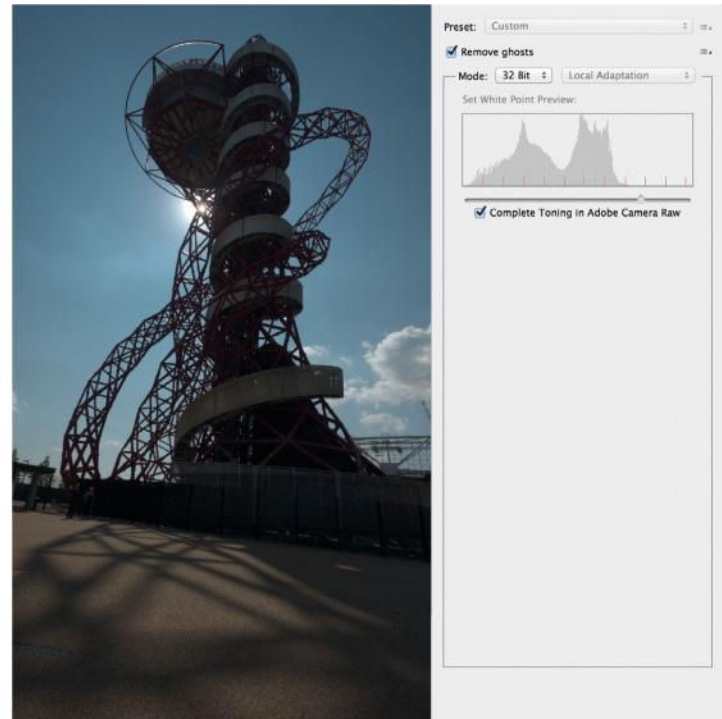
2 Fix any lens problems

Click the Lens Correction panel on the right of the interface. Go to the Profile tab and check Enable Lens Profile Corrections, then go to the Color tab and check Remove Chromatic Aberration. Click Done to close all the images with the lens corrections in place and go back to Bridge.



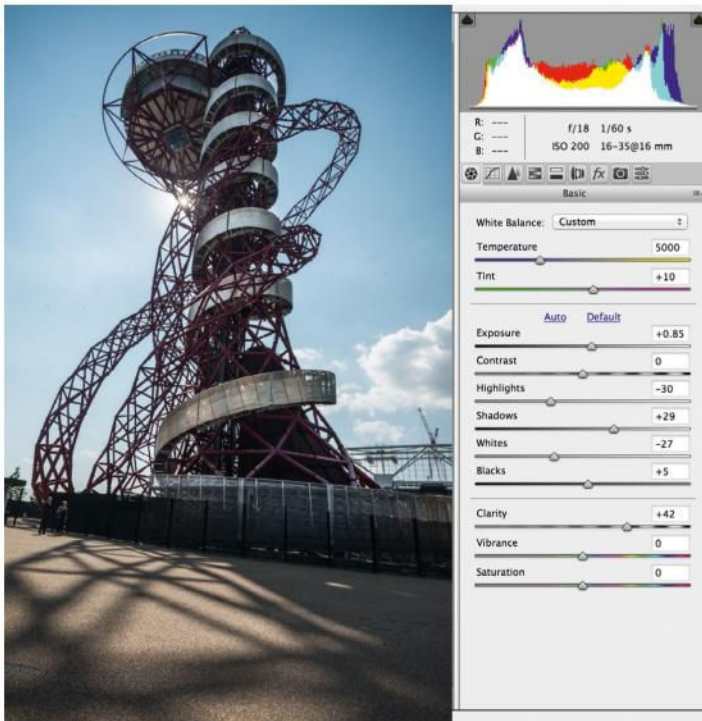
3 Merge the images

Make sure the five images are still selected in Bridge, then go to Tools>Photoshop>Merge to HDR Pro. After a few moments to load the images, they'll appear as an HDR image within the Merge to HDR Pro command. At the top right of the interface, choose Mode: 32-Bit.



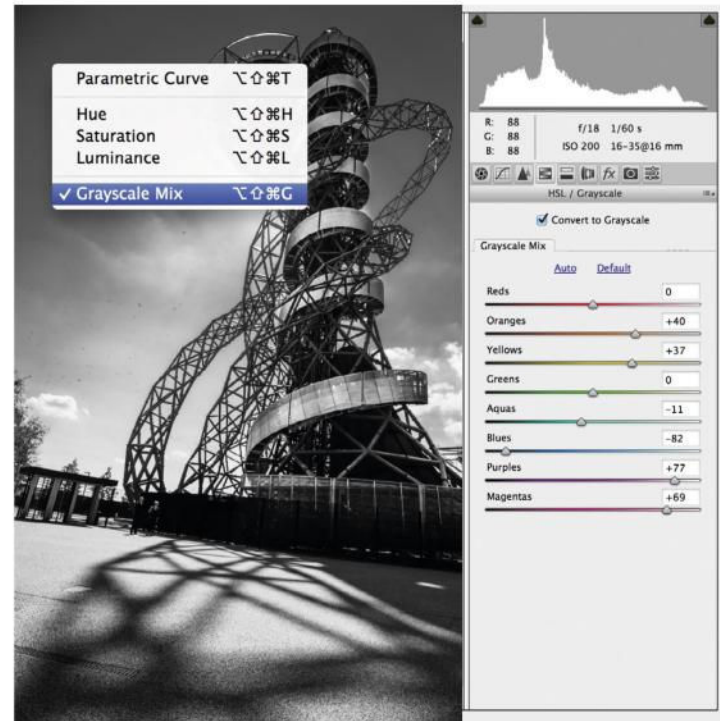
4 Remove the ghosts

There's a little movement in the clouds between the frames so check Remove Ghosts to fix this. Next check Complete Toning in Camera Raw, then click the Tone in ACR button (Photoshop CC only). For earlier versions, first save it as a 32-bit file, then right click it in Bridge and choose Open in Camera Raw.



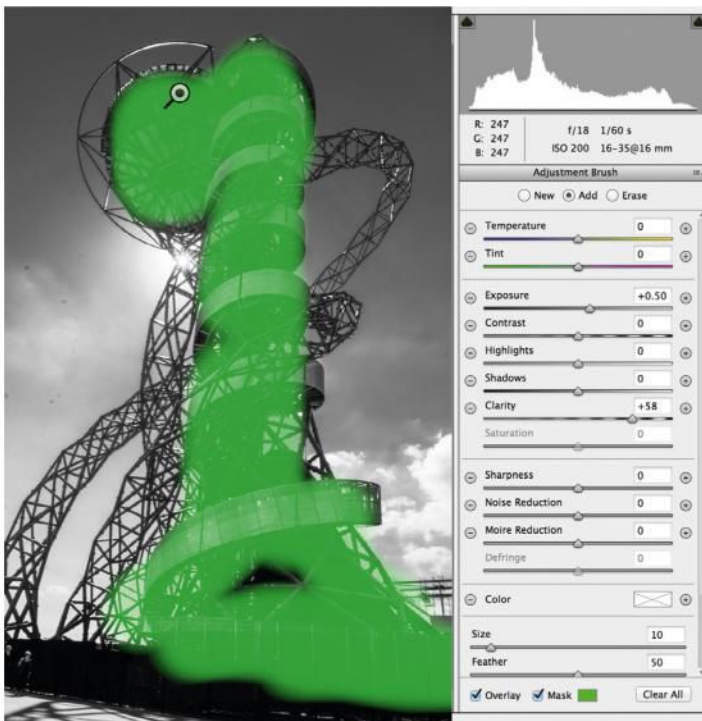
5 Increase the contrast

From here it's simply a case of using Camera Raw to process the image as you see fit. Head to the Basic Panel first. Here we've set Exposure +0.85, Highlights -30, Shadows +29, Whites -27, Blacks +5, and Clarity +42. Next go to the Tone Curve Points tab and set two points to make a shallow S-shape, increasing the contrast.



6 Convert to monochrome

Grab the Targeted Adjustment tool then right click and choose Grayscale Mix. Drag down over the sky to darken the blues and drag upwards to lighten the yellows and oranges in the foreground. Here we've got Oranges +40, Yellows +37, Aquas -11, Blues -82, Purples +77, and Magentas +69.



7 Make selective adjustments

Grab the Adjustment Brush, then click the Exposure + icon to set +0.50. Paint over the sculpture, using Y to toggle the mask view and] and [to resize the brush. Increase Clarity to +58. Click New and add another mask to lift the shadows over the couple at the bottom left. Make any other selective adjustments you like.



8 Change the bit depth

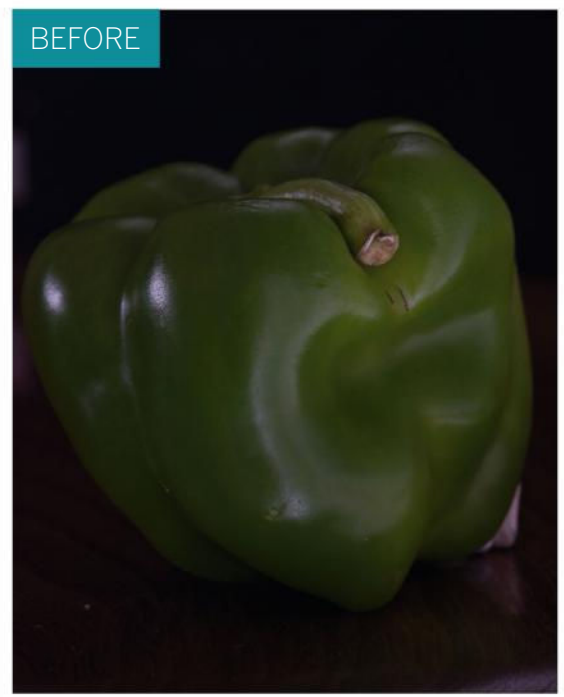
Use the Spot Removal tool to remove sensor marks and when you're happy, click OK. Note the Camera Raw filter is a Smart Filter, so you can double click the layer to edit the settings. To save the image as a TIFF, first go to Image>Mode>16-Bit. Click Merge, set Method: Exposure and Gamma, then click OK.

Shoot stunning still life subjects

Learn how to capture a beautiful black-and-white still life with nothing but window light and a tripod

With its emphasis on form, black and white is the perfect medium for still life photography. Removing colour focuses attention on composition and shape. Which is ideal for still life, where every decision on composition is within your creative control, from the positioning and angle of the subject, to where the shadows fall, and the look of the background. In essence, a still life photograph can be of any inanimate object or grouping of objects. Some of the greatest examples of the genre are successful because they transform seemingly mundane objects into something surprising beautiful. In the 1930s photographer Edward Weston turned a simple green pepper into a study of shape and form with a series of iconic still life images. We've taken inspiration from Weston by shooting our own gnarled green pepper. And if you want further inspiration then of course there's a whole history of still life in art before photography.

Over the next few pages we'll show you how to create still life images like the pepper here. We used a simple setup that will work for all kinds of subjects: natural light from a window, and a dark background to emphasise the shape and play of light. Once captured, we'll show you how to convert your still life images to moody mono, manipulate the tones to suit the subject, then add some gentle retro toning in Photoshop.







1 Set up a makeshift studio

You can create a simple indoor studio for your still life shots with the minimum of equipment. All you need is a space large enough to set up a tripod and a table, preferably with the option to use natural light from a large window or some ordinary lamps to light the subject.



2 Add the background

If you want a dark background, place dark materials that absorb the light. A couple of dark book covers worked well here. It's important that your light source doesn't spill onto the background, so angle the dark material away from the light slightly, and shade the source from hitting it if necessary.



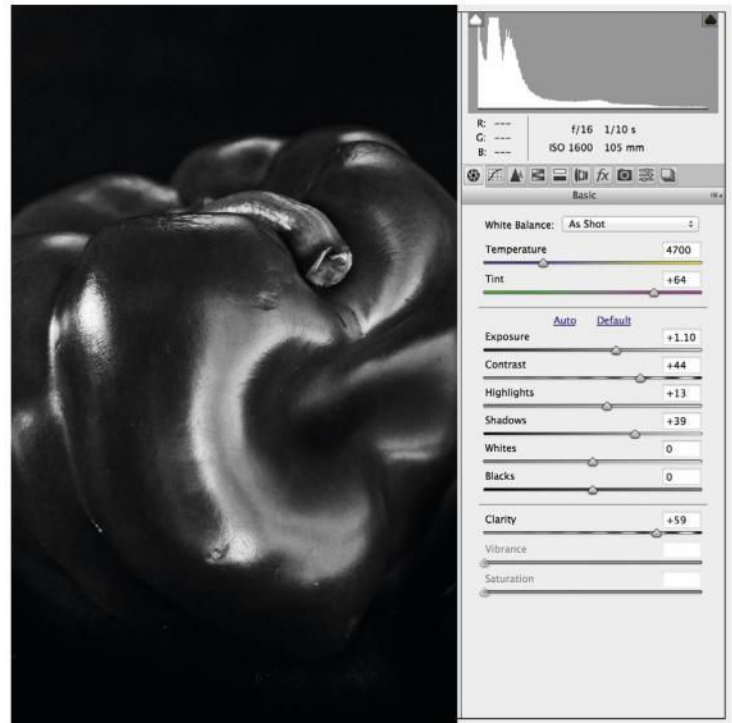
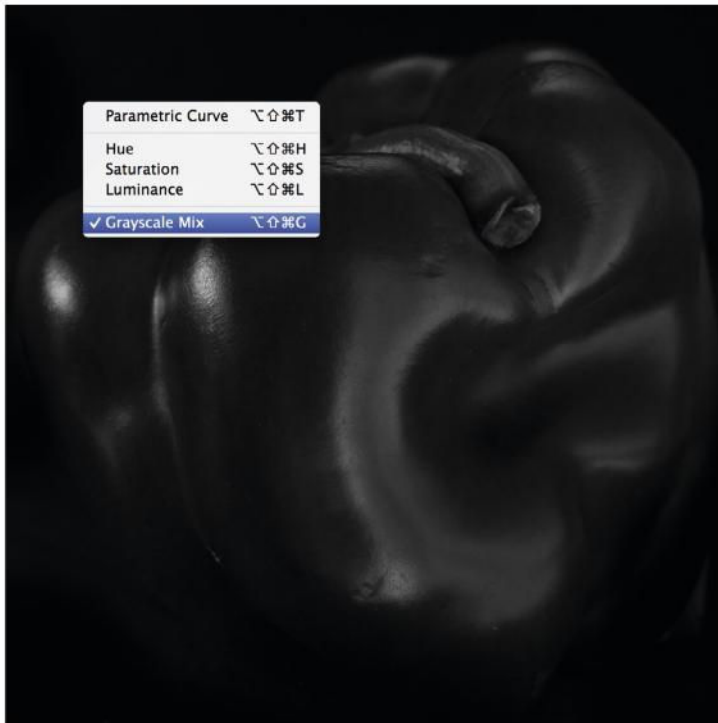
3 Manipulate the window light

Soft, directional window light is ideal for still lifes. Here the pepper is lit by a window on the right, but we could light it from the left, behind, or straight on simply by moving the camera. Curtains can be useful for controlling the spread of window light. We used the curtains to restrict the window light to a thinner strip.



4 Steady the camera

With a static subject and the camera on a tripod we're free to use Live View to perfect composition and choose any shutter speed we need. We set 1/10 sec at f/16 for a wide depth of field. If you need to set a long shutter speed, use a cable release or self timer, and lock up the mirror to minimise shake when triggering the shutter.

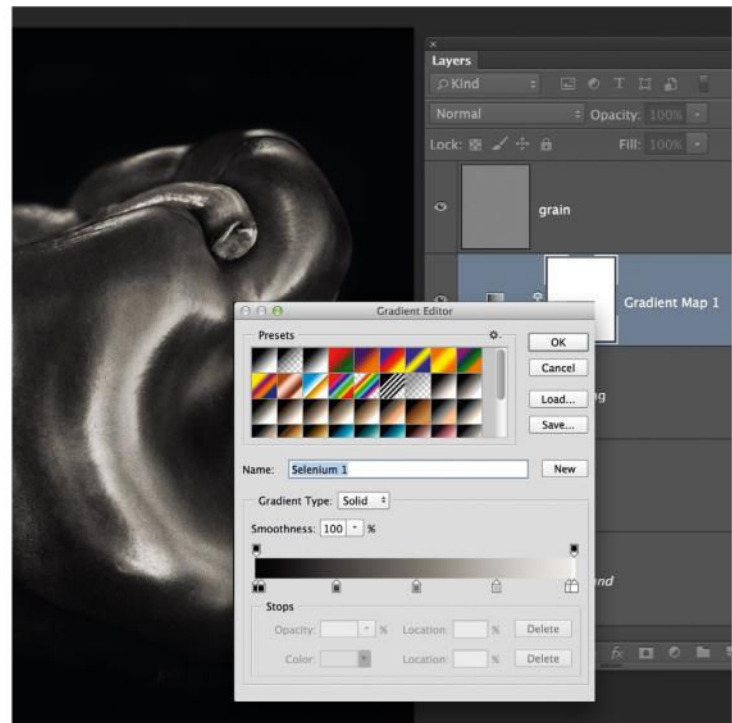
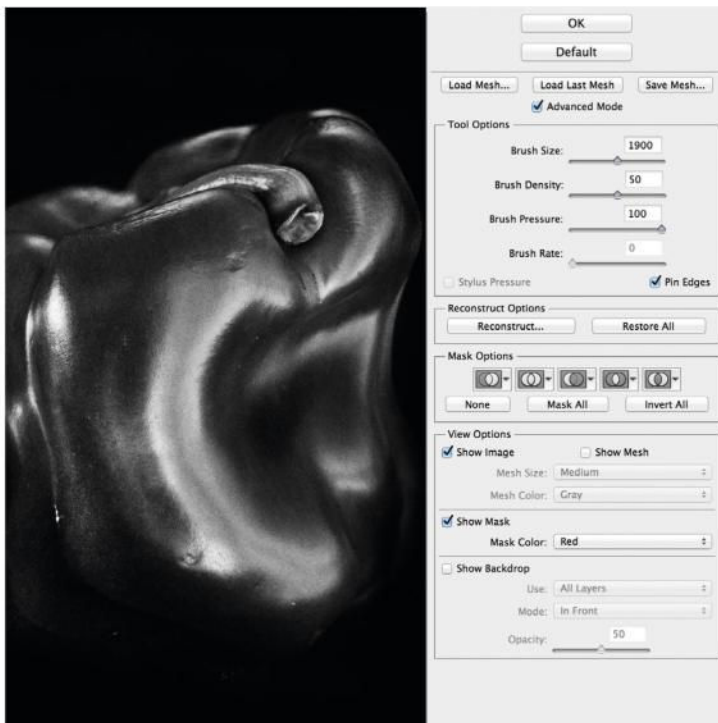


5 Convert to monochrome

Navigate to the still life image in Adobe Bridge, then right click and choose Open in Camera Raw. Grab the Targeted Adjustment tool from the toolbar. Right click the image and choose Grayscale Mix, then drag up and down over parts of the image to change the brightness of different colours.

6 Tweak the tones

Go to the Basic panel and use the sliders to enhance contrast and exposure. Here we've set Exposure +1.10, Contrast +44, Highlights +13, Shadows +39, Clarity +59. Make any other tonal changes you think are necessary, then click Open Image to bring it into Photoshop. Press Cmd/Ctrl+J to copy the background layer.



7 Retouch the pepper

Go to Filter>Liquify and use the Forward Warp tool to reshape the pepper, making it longer and more flowing, then use the Burn tool to darken the corners and the Dodge tool to lighten the pepper's curves. Create a new layer, then grab the Spot Healing Brush tool and check Sample All Layers. Paint to retouch marks and blemishes.

8 Add colour and grain

Click the Create adjustment layer icon and choose Gradient Map. Click the Gradient preview, then click the fly-out menu and choose Photographic Toning. Select the Selenium preset. Finally, Alt-click the New Layer icon, set Mode: Overlay, check Fill, then go to Filter>Noise. Set 10px to add some grain.

Shoot dramatic light and shade

Shoot high-contrast monochromes in the harsh midday sunlight to capture strong, creative shadows

When you remove the colour from a scene, the structure and form of the subject becomes intensified. You can use this to your advantage when shooting shadows. In the middle of the day when the sun is high, it can be tricky to capture a correctly exposed scene. The highlights are bright and the shadows are dark, and often you can't see any detail in them. Usually, this would be a problem, but in this instance this is what we're after. We're looking to create a surreal image from harsh light

contrasting against dark areas. We found a stairwell on the side of an industrial building for our photo shoot. It helps if the stairs have gaps because this creates the interesting shadows. In most cities you'll be sure to find something appropriate if you head out to the industrial parks.

You'll more than likely not be able to access the building from a close distance, so you'll need to zoom in on your subject. Finally, just make sure it's a sunny day before you head out the door, because no sun means no shadows!



1 Pick a good time

You want to head out the door midday in clear and sunny conditions to get the best results. The later on in the day it becomes, the longer the shadows will be. When the light is too low, the shadows become too soft, so it's best to shoot between 10am and 4pm, although in the winter you'll have a very limited time slot due to the poor light.

2 Use a long lens

Next you need to find the right subject. Stairwells on the side of buildings make a good subject. On our shoot we used a 70-200mm lens, which enabled us to get right in close. If you shoot too wide you'll lose the effect. The idea is to capture a tight composition that uses the lines of the staircase to lead the eye through the scene.

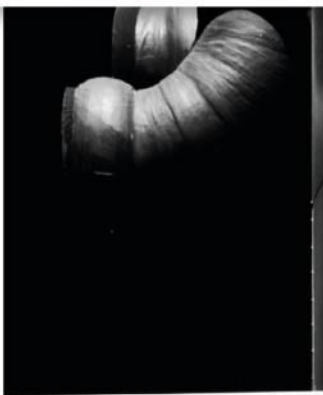


3 Set up your camera

You want to keep your aperture setting down so you retain sharpness throughout the frame. Set it around f/8, and keep the ISO low at 100 to retain maximum image quality. When exposing the image, make sure you expose for the highlights in the scene. If your shutter speed setting is too slow, use a tripod for additional support.

4 Edit the image in Photoshop

Open the raw file and go to the HSL/Grayscale option. In our example the bright red of the staircase meant we needed to tweak the red channel. Make sure you don't lose any details in the highlights – you still want them to appear bright. Tweak the Shadows and Highlights, and Black and White sliders in the Basic panel to achieve this. ■



Backlight for beautiful results

Light your object from behind to create a magical halo effect

Backlighting looks extremely effective when shot in the monochrome medium. By lighting your subject from behind, you capture a silhouetted object with a halo outline. Once you remove the colour from the image, the silhouette and halo effect is enhanced even further.

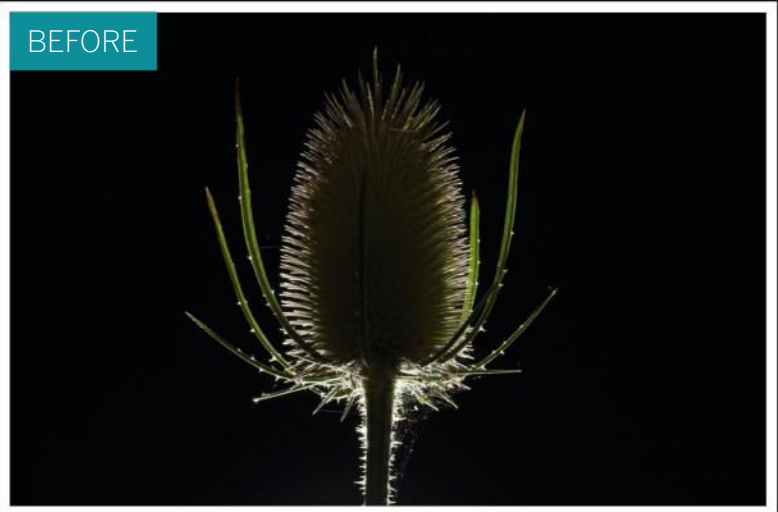
For this tutorial we used an external flashgun and picked a wild flower from a hedge. We also had a reflector to hand to bounce some light back into the top part of the subject. You may also need to do this depending on the size of your subject. We also placed our flashgun onto a pile of books to bring the light closer to the flower.

There are many different techniques you can use when backlighting a subject. In our example we've kept it simple, but if you want to add in an extra touch, you can also try spraying some water onto the subject. If you use a fine-mist spray bottle, the small droplets will ping out against the dark background. If you try this technique, just make sure you keep wiping your flashlight with a towel because after a few sprays it may get a little damp!





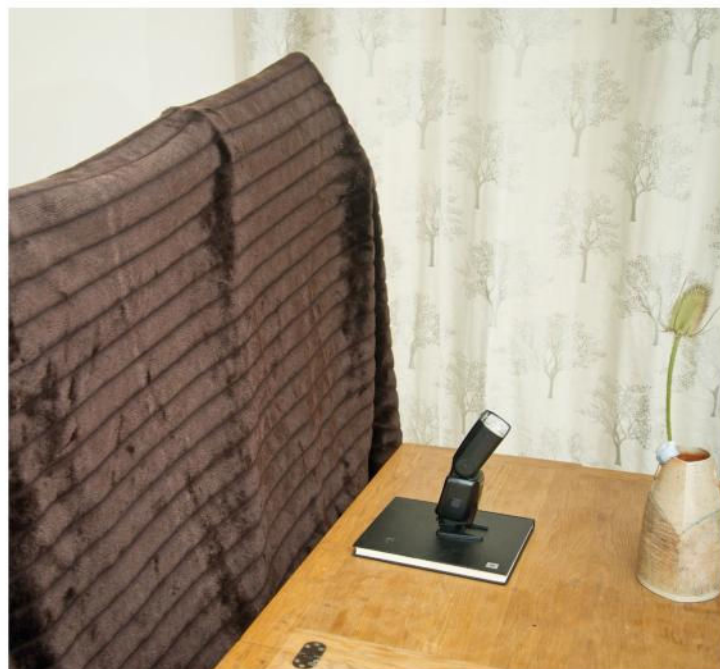
BEFORE





1 Pick the right subject

You want to pick an object that will silhouette while describing an interesting outline. Flowers are good for this technique, but you want to avoid the usual pretty full-faced type. Seed heads or weed-like species work best, and anything with spikes or hairs that are going to catch the light are preferable. Put it in a vase so it stands upright, and place it on a flat surface. We secured our flower in place using some Blu Tack and a vase.



2 Set up the background

Set up a dark background behind your subject. We used a thick brown blanket. As long as the background is dark in appearance, it doesn't matter if it's not black because we can easily fix this in processing later. It's best to use a thick material like velvet that will absorb the light rather than a shiny surface that will reflect the light. If necessary, angle the background to eliminate any stray light reflections.



3 Set up the camera

Next set the mode dial on your camera to manual so you are in complete control of the exposure. Set the shutter speed to 1/250 sec because this synchronises with the flash light. Also, set the ISO low to 100 for optimum noise-free results. Now we can balance the aperture setting with the flash. In this example we set the aperture to f/16 to keep the subject completely sharp from back to front.



4 Set up the flash camera settings

We want the background to be under-exposed. And we're going to use the camera's built-in pop-up flash to trigger the external flashgun. Under the Built-in flash setting, set the flash to the wireless function so that the external flashgun and the camera are communicating. Set the pop-up flash to fire so it doesn't have any impact on the final result. We're only using it to fire the external flash, not to light the subject from the front.



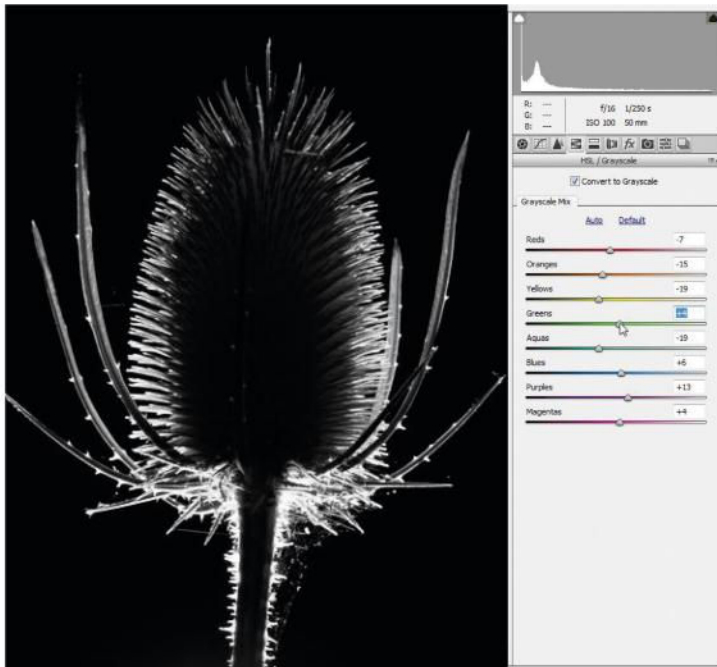
5 Set up the flashgun

Set the flash unit to the Slave setting and put it into manual mode. We can also control the intensity of the flash through the built-in flash feature on the camera. We set ours to fire at 1/16th of its full power. The setting you need will vary depending on the power of your flashgun, and its distance to the subject. Angle the flash head up and place it behind your subject, like in the picture above. Finally, we're ready to start shooting!



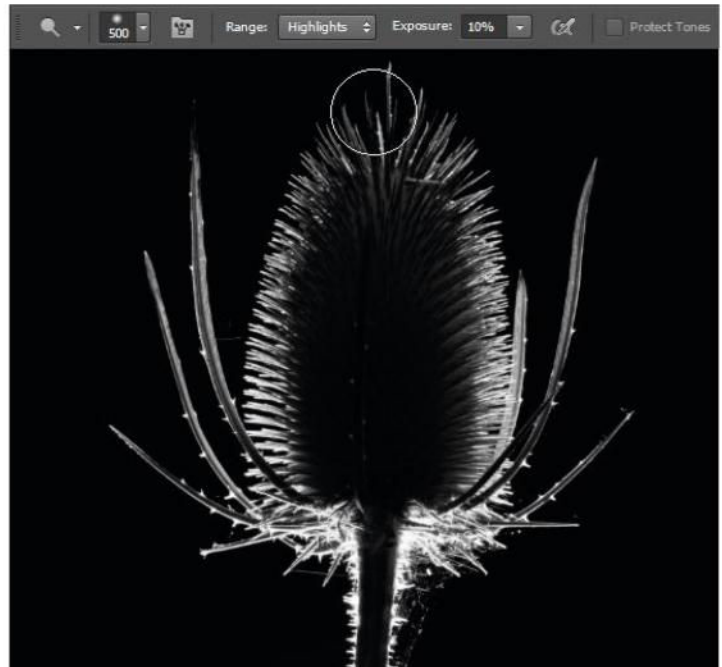
6 Fire away!

We had to use a reflector to bounce the light back into the top part of the flower. Without the reflector, we found the top part of the subject was under-exposed. If you struggle to hold the reflector and take the shot at the same time, get an assistant to help you, or mount your camera on a tripod. When you take the shot, make sure the main focus point is sharp on the centre of the flower. Check the exposure using your camera's histogram.



7 Convert to black and white

Open the image in Adobe Camera Raw by double clicking its thumbnail in Bridge. In Camera Raw, convert the image to black and white using the Convert to Grayscale setting. Our flower has some green parts, so we can use the green channel to boost the outline. In the Basic panel we want to enhance the Blacks and boost the Contrast. Once you're happy, click Open Image to bring it into the main image editor.



8 Dodge the top of the flower

Although we used the reflector to enhance the light at the top of the subject, we're going to do a bit of dodging and burning to help enhance the end result. Duplicate the background layer, select the Dodge tool and set the Range to Highlights and the Exposure at 10%. Run a small brush around the top of the flower, building up the effect slowly. Now go to the Burn tool and set the Range to Shadows. Paint in the centre to darken the silhouette. ■

Shoot and edit a monochrome baby compilation

Learn how to photograph newborn babies and produce a stylish image compilation in Photoshop

Newborn babies are photographed by parents, relatives and family friends with a frequency usually reserved for A-list celebrities. But if you want your baby photos to look more refined than the average smartphone snap, a little more care and attention is required. Over the next few pages we'll show you how to approach a baby shoot and come away with a beautiful set of images. We'll then go on to explain how to present them in an eye-catching compilation.

Knowing how to make a compilation – either for printing or for the web – is a hugely useful skill. Successful compilations are all about balance. For colour images, it's a case of pairing colours that don't clash, whereas in black and white, a balance of light and dark is important. For example, if a couple of images are dominated

by dark tones, placing them opposite one another will balance the overall look. The same balance works for composition. If, for example, a person is looking to the side, then it's best to have them looking inwards, and ideally, you would find another shot to go opposite. For a grid of images like this, compositional triangles can work well. Notice how there's a triangle of darker toned images (bottom left, top middle, bottom right), and one of lighter images (top left, bottom middle, top right).

We'll show you how to make a compilation in Photoshop Elements with simple layer skills and clipping masks to crop the images. It's a smart way to work, as we're free to tweak the crop of each frame at any time, which is handy when we want to try out different image combinations and fine-tune the overall balance.



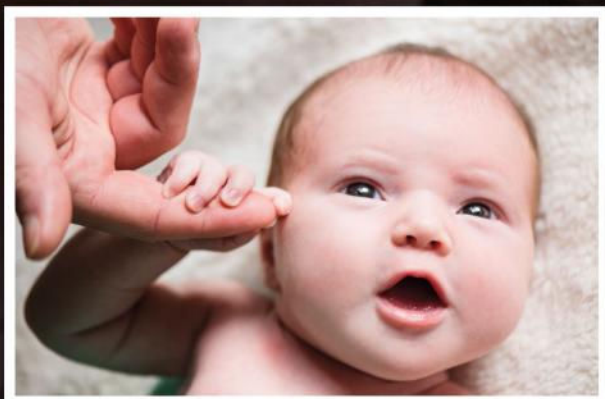
1 Blankets and backdrops

Blankets are very useful for newborn baby photos. You can either get the baby to lie on them, or instead prop them up for a makeshift background. Use simple light or dark blankets and avoid patterns. Furry textures work very well – babies like the feel of them on their skin, and textures become more important when converting to mono.



2 Window light

To light our portraits here, we used simple window light, coming from a large bay door to the right. Where possible, get the faces turned towards the window light. When shooting the baby on its back, position it so that the window light is coming from an angle above the head. Light coming from above is more natural, even if the subject is lying down.



3 Include the parent's hands

Hands help to show the closeness of the subjects, and with newborns they give a sense of scale to the baby. For a shot like this, set up a dark background, angled slightly away from the window to put it in shade. Ask the parent to wear a dark top so that their clothes melt into the background.



Set up a baby photo shoot

Discover how to set up a makeshift studio for photographing newborn babies

4 Use a wide aperture

A wide aperture will achieve two things. It will allow you to shoot in natural window light, and throw everything but the point of focus into blur. Set aperture priority mode and choose the lowest possible f-stop (this is where fixed focal length lenses with very wide apertures such as f/1.8 show their worth). Use a high ISO such as 800 to ensure a fast enough shutter speed, or set Auto ISO and set the shutter speed minimum at 1/100 sec.



5 Shoot opposites

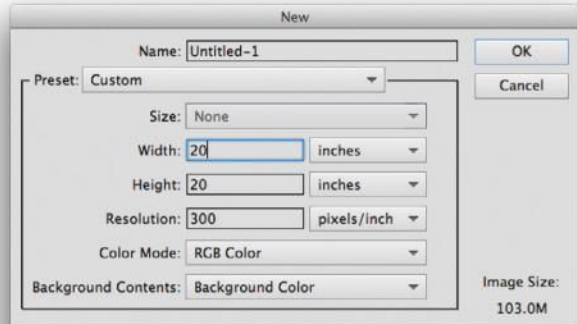
Symmetry works well in compilations, so plan ahead during the shoot. If, for example, you take a shot of the baby looking over Mum's right shoulder, get another one of the baby looking over Dad's left shoulder. When the two shots are presented together, they'll create a pleasing symmetry to the compilation.



6 Capture the details

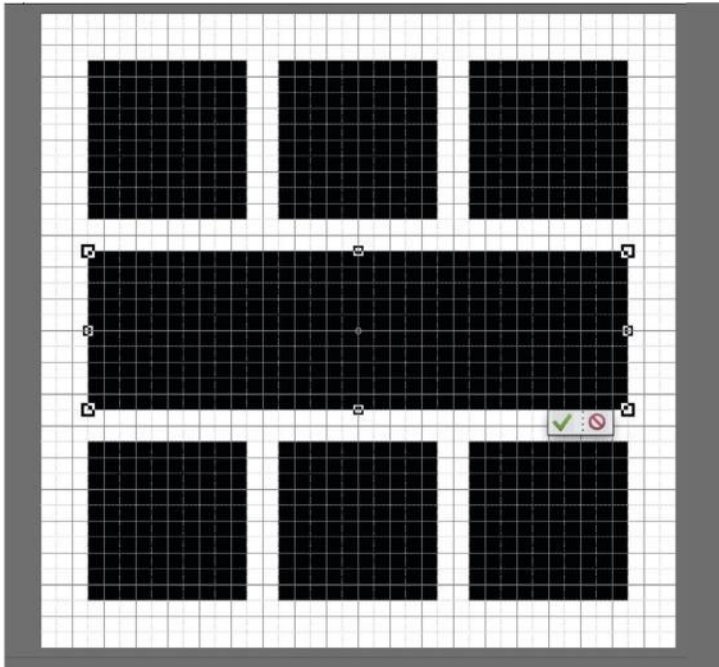
When photographing newborns, you're quite limited in the range of poses you can try out. For extra variety, capture the little toes, fingers and any other details that spring to mind. If you have a macro lens, try getting in very close to shoot eyelashes, lips or hair. Shots like this work very well in compilations when paired with more straightforward portraits.





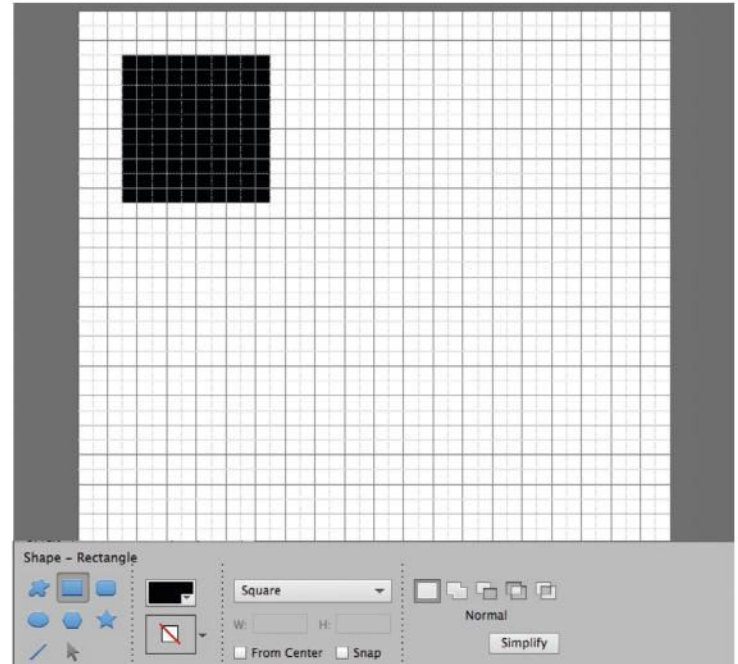
1 Work out the size you need

Begin by working out a size for the overall compilation. Here we want a 3x3 grid of five-inch squares (with the middle row as a single panoramic), one inch borders in between each image and a 1.5-inch border around the edges. Yours may differ depending on the style you want. This adds up to an overall size of 20x20 inches. Open Elements and go to File>New>Blank Document. Set Width and Height to 20 inches and click OK.



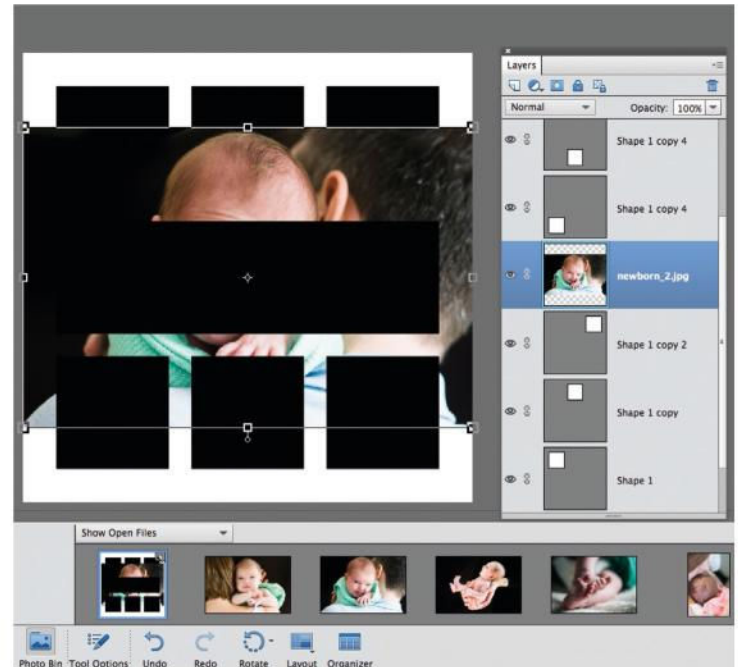
3 Finish the layout

Grab the Move tool from the Tools panel and check Auto Select Layer and Show Bounding Box in the tool options. Hold down Alt and drag the square to make a quick copy. Position it to the side with one inch in between, then continue Alt-dragging to make more squares. For the middle panoramic frame, position a square on one side, then drag the bounding box out to make it rectangular, lining it up with the squares.



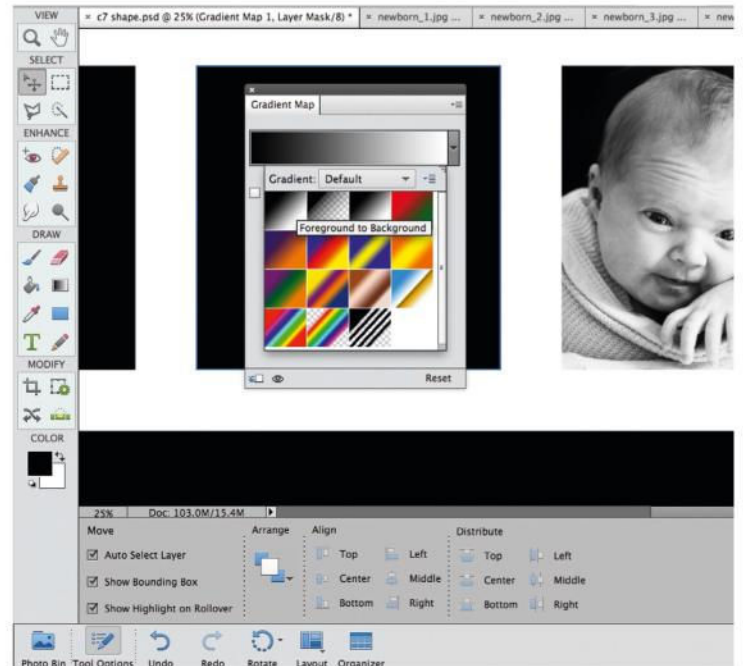
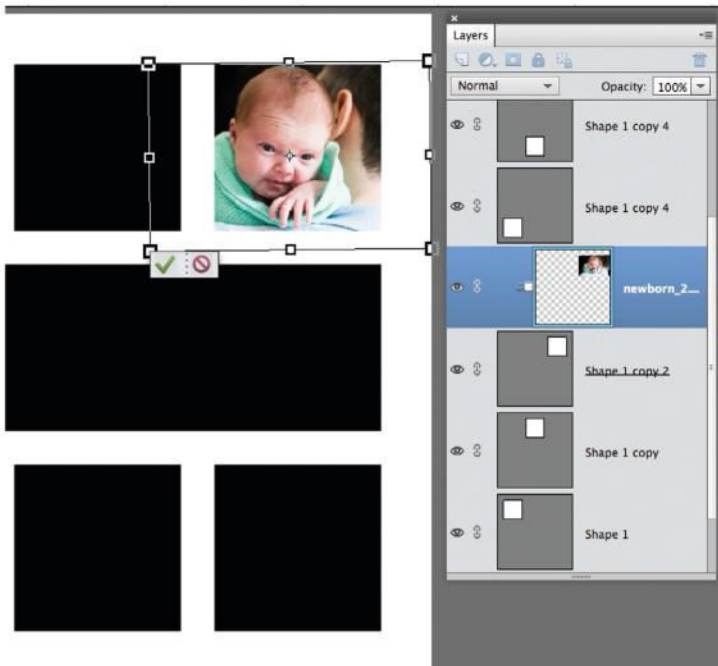
2 Add a square

Go to Elements Editor>Preferences (Windows: Edit>Preferences), select Guides and Grid, then set Gridline every 1 inch with 2 subdivisions. Next grab the Custom Shape tool from the Tools panel and choose the Square shape in the tool options. Hit D to set the foreground swatch colour to black, then drag out a 5x5-inch square in the top corner of the document. This is the first image frame, which we'll duplicate to populate the rest of the document.



4 Add an image

Now that the layout is sorted, hide the grid with View>Grid so that you have a clearer view of the document. Grab the Move tool from the Tools panel. Open all the images you intend to use in Elements. Go to the Photo Bin and choose Show Open Files, then double click the layout. Click the first square you want to fill with an image, then drag an image into the document window from the Photo Bin.



5 Clip to the square

Go to the Layers panel. Hold down Alt and click the line between the newly added image and the square layer below. This clips the image to the shape of the square, which means that we can move the image around within the frame to get the crop we want. Effectively, we've turned the shape into a window to the underlying image, which can be independently manipulated. Click the bounding box to resize and rotate the layer until you're happy.

6 Convert to monochrome

You may prefer to convert the images to monochrome individually, to dodge and burn them and so on, but for speed we're going to use simple Gradient Maps. Highlight the top layer and click the Create adjustment layer icon in the Layers panel. Choose Gradient Map. Set Gradient: Default, then press D, then X to reset the swatch colours to the default black and white. Choose the top left Foreground to Background gradient preset.



7 Fill the remaining boxes

Add more images in the same way as before by clipping images to each square. You may need to move some of them around once they are in the document. Simply drag them with the Move tool. Once done, we can add a border around each image. Cmd/Ctrl-click one of the square layers, then Cmd/Ctrl+Shift-click the others to load a selection. Make a new layer at the top of the stack, then go to Edit > Stroke (Outline) Selection. Set colour black and 8px.



8 Invert the background

If you want to prepare each image for printing separately, Cmd/Ctrl-click the relevant image square, then go to Image > Crop. Save the file separately, then undo (using Cmd/Ctrl+Z) and repeat for the others. Alternatively, present them together, perhaps with a black background: highlight the background layer and hit Cmd/Ctrl+I, then repeat on the top outline layer. You may need to resize the document for display on the web or in an email. ■

Add drama to skies with a polariser

A polarising filter adds drama to your black-and-white landscapes. Here's how to use one on your lens...

Polarising filters are normally thought of as a colour-boosting or glare-reducing aid. Attach a polariser to your lens and skies can look more intensely blue, haziness is reduced, and reflective surfaces display greater detail. But it's not just colour photography where polarisers show their worth; the same intensified colour and increase in contrast can benefit your black-and-white photography too.

Polarisers work by restricting certain types of light from entering the lens, such as the kind you see in a clear blue sky. The polariser absorbs these light waves, making blue

skies darker and more saturated, and increasing the contrast with white clouds. The same is true with reflections. When sunlight bounces off a surface, the light waves vibrate in a certain way. The polariser is able to block these reflected waves of light from entering the camera.

So whether you want to add drama to skies, make shiny foliage look more green, penetrate reflections in windows or water, tone down sweaty skin, cut through haze in cityscapes, or reduce glare in product shots; a polariser is a must. Read on to find out how to make the most of your polarising filter for black-and-white photography...



1 Angle of the sunlight

The polarising effect on skies is most intense when the camera is directed at a 90-degree angle to the sun. So try to shoot with the sun directly to your left or right rather than in front or behind you. Be aware that some parts of the sky may be more affected than others.



2 Rotate the polariser

There are two types of polarising filters – circular and linear. Circular polarisers are best for autofocus SLRs. Linear types are only useful if you have a manual focus camera, because of the effect they have on focusing. Rotate the ring until you see the polarising effect working.



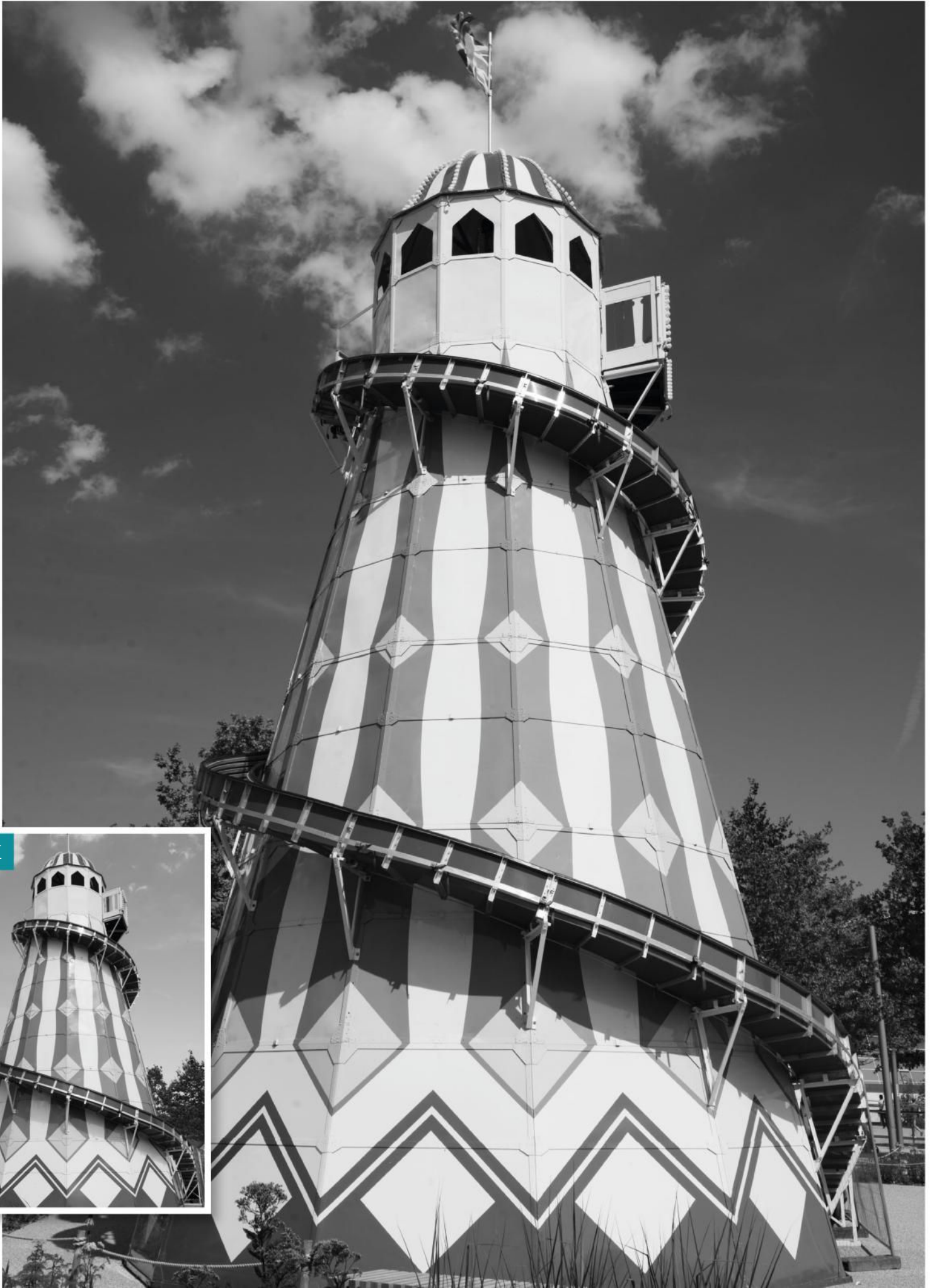
3 Try red filters

If you want to make blue skies look more dramatic, consider pairing the polariser with a red filter. Red filters restrict blues in a scene, so they appear darker. If you don't have a red lens-mounted filter, try using the Red or Orange in your SLR's monochrome filter options.



4 Change the exposure

As well as the effect on colour and reflections, polarisers also restrict light by about one and a half stops. So they can double up as a neutral density filter at times when you want to use a slow shutter speed to blur movement, or a wider aperture to restrict depth of field. ■



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Create and print a fine-art portrait

Learn how to create a stylish piece of home art, from shooting to editing and producing a high-quality print

For this tutorial we're going to take you through the entire process of creating a fine-art monochrome portrait, from the shoot to producing a high-quality print. We'll be printing our image on fine-art matte paper, using the Canon PIXMA PRO-10, which is an A3+ photo printer. While we'll be editing the image in Elements, the shoot and printing stages make use of the free software that comes with your Canon SLR and printer. If you have a different make of camera or printer you can still follow this tutorial, but you'll need to refer to your camera and printer's manual to obtain the correct settings.

For our model shoot we're going to use a simple home setup and a studio flash light. If you

don't have one of these, you can use a flashgun, or even natural light and a reflector – if you're using a reflector you may need to increase the ISO or open the aperture more than we suggest in our tutorial to get a good exposure. If you're using flash or studio lights you'll need to set your shutter speed to 1/60 sec to sync with the lights, and balance the aperture setting with the strength of your flash.

The Canon PIXMA PRO-10 sits in the middle of Canon's professional printer range, and costs around £500. We're also going to use the Canon Print Studio Pro software that's bundled with Canon printers. The software is a plugin that runs under Photoshop Elements, CC or CS, or Canon DPP.





2 EOS Utility

We're using Canon's EOS Utility to shoot tethered to a computer. Set your camera up on a tripod and connect the camera and computer using a USB cable. Set your camera to manual mode, then open EOS Utility (or equivalent for your camera) and select the Camera Settings/Remote Shooting option. You can now control your camera settings via the shooting panel. Set the shutter speed to 1/60 sec and the ISO to 100, and balance the flash and aperture to get an even exposure. We've also set the picture style to monochrome, so we have a better idea of how it will look when edited.



1 Model and styling

We're going to shoot a vintage style sepia-toned monochrome portrait, so we've accessorised our model with vintage clothes, props and styled their hair and make up; you could go for a similar style, or a Hollywood starlet look (in which case straight mono will look better than sepia), or stick with a straightforward portrait. We're using a plain white wall for our backdrop.



3 Lighting setup

We used a single studio flash light for our shoot, which we positioned to the side of the model to create a soft shadow on one side of her face. We connected the flash to our camera using the supplied cable, set the flash to a low power and set our aperture to f/11 to ensure the model was sharp. If you don't have a studio flash light you can use a flashgun, or just natural light and a reflector. You'll need to fire off a few test shots to determine the optimum flash and aperture settings – the beauty of shooting tethered to a computer is that you can see the results on a large screen instantly.



Set up a pro home studio

Shoot tethered to a computer, and use a top-quality printer, inks and paper for great results

5 Framing

Adding a frame can greatly enhance your printed image, as well as keeping it protected – we found some stylish but inexpensive frames that suited our retro theme in a High Street shop. We mounted our print onto the backing card first, using an aerosol adhesive so our image remains flat in the frame – if you're doing this make sure you use an adhesive designed for use with photos, such as Photo Mount. Think about whether you want to include a mount around the image, and also if you want to include glass. Glass protects the print, but it also reduces the intensity of the image's colours, and creates reflections.

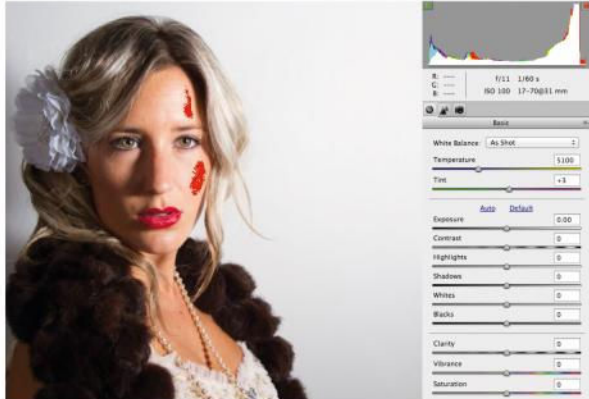
4 Paper and ink

For the best results, stick to your printer manufacturer's proprietary papers and inks. Manufacturers create ICC profile settings for their consumables, and although third-party inks are cheaper, you're likely to find that your colours won't be accurate. Professional printers aren't cheap to run, so be prepared to pay to get top quality. The Canon PIXMA PRO-10 uses a 10-ink LUCIA pigment-based ink system, while a standard A4 home printer will typically use four separate ink cartridges.

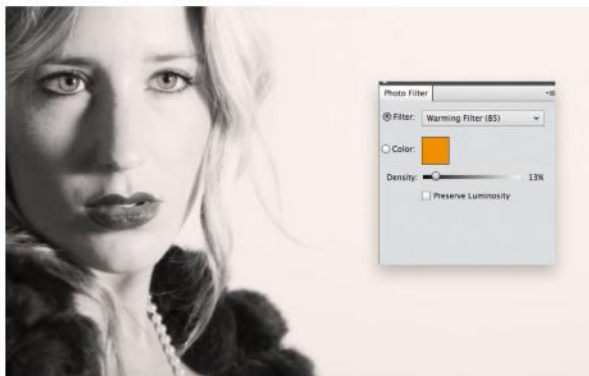


PRINT PROFILES

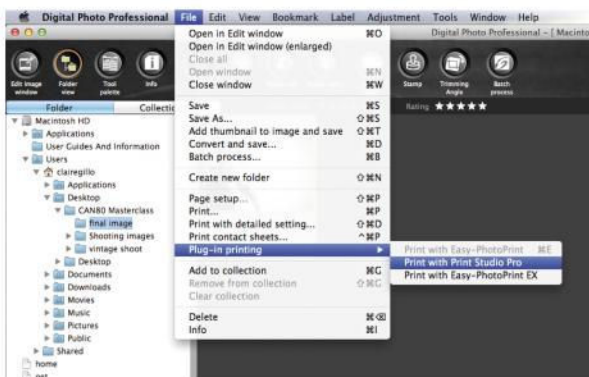
Because your monitor displays colours using the RGB (Red, Green, Blue) model, while your printer outputs in CMYK (Cyan, Magenta, Yellow, Black) it may not be possible for your printer to reproduce some colours that you see on screen – see the tip on the facing page for more on this. Also, each printer, paper and ink combination will produce different results, so in addition to calibrating your screen and printer, you should download a paper profile from the manufacturer's website.

**1 Adjust in Camera Raw**

Open the starting image in ACR. Click and hold on the Crop tool, select the 2 to 3 ratio option and crop in on the image to remove some of the space at the edges. Reduce Saturation to -100 to make the image mono, then set Exposure to +0.80, Contrast to +40, Highlights to +18 to recover the over-exposed highlights on the face.

**3 Restore detail**

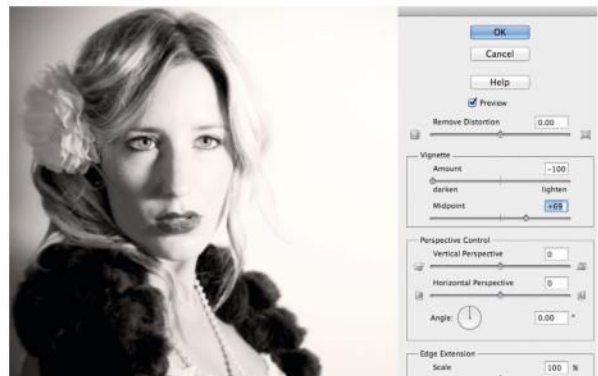
Blur it with a Radius of 5 pixels. Add a mask to the blurred layer, and take the Brush tool, and use a black brush at 800 pixels and 50% Opacity to remove the blur from the model's face. To add a sepia tint to the image, add a Photo Filter adjustment layer. Leave Filter set to the default Warming Filter (85), and reduce the Density to 13% for a more subtle effect.

**5 Open Print Studio Pro**

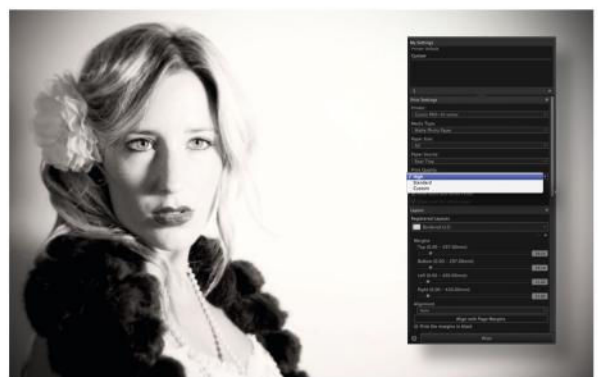
Download the latest version of Canon DPP for free from Canon's website at www.canon.co.uk. Open Canon DPP, navigate to your image and select File>Print with Plug in>Print with Print Studio Pro. If you can't see this option in the menu, you'll need to install the plugin on your computer.

**2 Blur the image**

Set Shadows to -11, and Blacks to +30. Set Clarity to -10 to soften the detail. Click Open to open it up in Elements, and press Cmd/Ctrl+J to duplicate the Background layer. Use the Spot Healing Brush to remove any blemishes, then press Cmd/Ctrl+Alt+Shift+E to create a merged layer. Go to Filter>Blur>Gaussian Blur.

**4 Add a vignette**

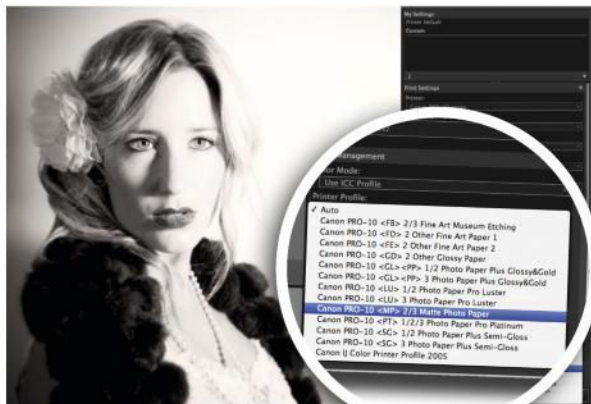
Add a Levels adjustment layer, and to lighten the image and boost the contrast set the Shadows slider to 20, Midtones to 1.36 and Highlights to 242. Create another merged layer, and go to Filter>Correct Camera Distortion. Set Vignette Amount to -100 and Midpoint to +69 to darken the edges of the frame. Save the image as a JPEG.

**6 Select your paper**

When you've launched Print Studio Pro, work down the list of settings. First, select your printer, and then go to Media Type – this is the paper you're printing on, so we selected the Matt Photo Paper option. Set the Paper Size (ours is A3), and make sure Print Quality is set to High.

RESOLUTION

For a high-quality print, the resolution of your image needs to be at least 240dpi (dots per inch), and ideally 300 dpi. To check an image's resolution in Elements go to Image>Resize>Image size. Most JPEGs are automatically sized at 72dpi in Elements. To change an image's resolution in the Image size dialog, make sure Resample Image is unchecked and type 300 in the Resolution box – the image's physical dimensions will be changed accordingly.



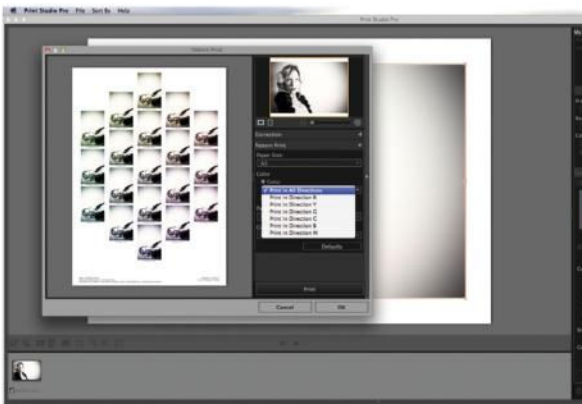
7 Match the paper type

If you want to adjust the size of the image or the layout, you can do so under the Layout menu. Next go to the Color Management settings, and make sure the Printer Profile matches your paper type. The other settings can stay as they are for now. Scroll down to the bottom of the Color Management tab.



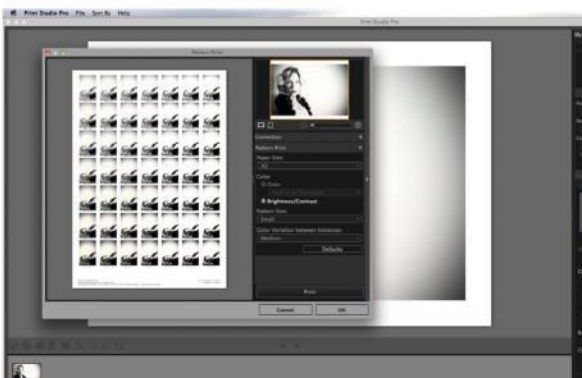
9 Colour management

Check the test sheet in bright daylight to decide which image thumbnail looks the best. Each image has a code below: this shows you how much Cyan, Magenta and Yellow you need to specify in the Color Management box to get that result. We've circled our selection, and we need to add 10 Cyan, 5 Magenta and 5 yellow.



8 Print a test sheet

Select the Pattern Print option. This will open a new dialog. Here we can create a test sheet that shows us what settings we need to adjust to get the best results. Make sure Color is selected for the first option, and that Print in All Directions is selected. Change the Pattern Size to Medium. Click Print to print the test sheet.



10 Brightness and contrast

Once you've added the required colours, click the Pattern Print option. This time in the dialog select the Brightness/Contrast option, and keep the Pattern size small. Print another sheet, and again select your preferred image. The codes under these images show how much Brightness and Contrast you need to apply. For our image we added 10 to the Contrast. ■

TEST STRIPS

It's a good idea to set aside a few sheets of each type of paper you use as test pieces. You can then select a small strip of typical detail from an image and print it as a test strip, fitting several strips onto each sheet. This will take away some of the guess work, and will save you time and money.

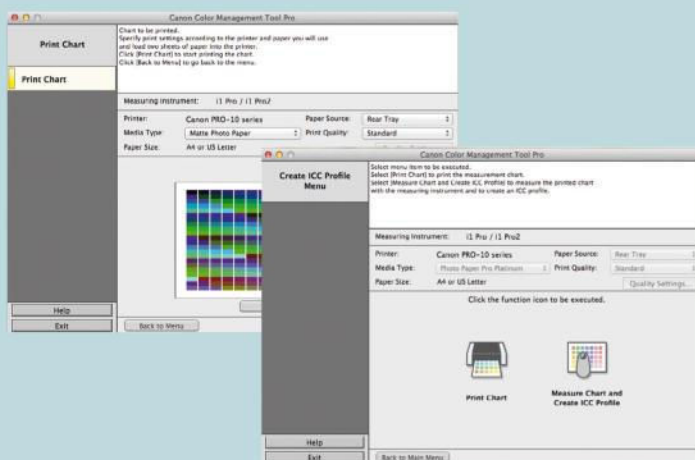
RENDERING INTENT

Any colours that a printer is unable to reproduce as they appear on screen are known as 'out-of-gamut' colours, and the Rendering Intent setting in print software dictates how the printer deals with these colours. The basic options are Relative Colorimetric Intent and Perceptual Intent. Relative Colorimetric replaces out-of-gamut colours with the closest colour the printer can reproduce; the benefit of this option is that all colours that can be reproduced accurately will be, but it can result in 'banding' where there should be smooth transitions of colour. Perceptual Intent eliminates the banding issue, but the entire gamut range of the image will be compressed, which can result in images that have reduced overall colour saturation.

CALIBRATE YOUR SCREEN AND PRINTER

To ensure that the colours produced by your printer match the colours you see on your screen you need to calibrate both devices. However, you need to bear in mind that your printer and display use different colour models. A computer screen displays colours using the RGB model while a printer produces colours using the CMYK process, so even if your devices are properly calibrated, you'll always need to produce a couple of test prints.

To calibrate your screen you can use Canon's free Color Management tool, which comes on the CD with your printer. You'll also need an instrument to read the colours produced by your printer. There are several on the market, and popular and affordable options include ColorMunki (www.colormunki.com) and the Spyder range from Datacolor (<http://spyder.datacolor.com>).





Make a split toned twilight cityscape

Capture the drama of an urban scene lighting up as night falls, then convert it to mono and apply a split-toning effect for a stylish result

Cityscapes make fantastic photographic subjects, and they're especially captivating at night, when buildings, bridges and other structures are illuminated, bringing the scene to life. The best time to shoot is during twilight, after the sun has set but before dark, because there's still enough ambient light to capture detail but you'll also have the added interest of the street lights and light trails. And while the inky blue sky and colourful lights make for a great colour image, black and white can work just as well, giving your city scene a moody mono feel.

For our shoot we photographed Bristol's iconic Clifton Suspension Bridge, which spans the spectacular Avon Gorge and is lit up at night to

create a dramatic and magical scene. Our vantage point gave us a great view of the nearby houses, the busy road below, and most importantly, the river. The reflection gives our shot another dynamic element, and helps to balance the composition. You'll need a tripod to support your camera, because we'll be shooting long exposures as the light drops. This will smooth the water in the shot, and will turn the lights from the moving traffic into attractive trails.

In the second part of the project we'll show you how to combine two exposures in Photoshop Elements to capture the full tonal range of the scene, and convert the image to black and white. We'll also show you how to split-tone your image to give it that extra wow factor!

**WATCH
VIDEO**
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Shoot the city lights show

Get set up to capture a magical and moody scene as day turns to night

1 Pick a location

Choose a city location with a landmark that will make an interesting focal point. We used the Clifton Suspension Bridge as the centrepiece of our shot – not only is the bridge itself lit up, there are plenty of twinkling lights from nearby buildings and street lamps, and we can also capture light trails from the traffic and the reflection in the river. If you're photographing a body of water that's tidal, check the tide times – you want to shoot at high tide to capture a good reflection.



2 Set a narrow aperture

Set your camera to manual to give you full control over the exposure. Set a narrow aperture of $f/16$. This will ensure front-to-back sharpness, and will also stop down the light to enable a slow shutter speed for a long exposure that will smooth out the water and capture light trails from moving vehicles. The narrow aperture will also create a starburst effect in the street lights for added interest.





3 Switch to mono

We'll convert our shots to black and white, so select the monochrome picture style/picture control so that you can see your images in mono in Live View and Playback mode, to give you an idea of how they'll look when converted. Select the Raw+JPEG quality setting, so that you can produce colour versions of the image if you want, or use the colour information when converting to mono, and use the mono JPEGs to help you pick your best shots when reviewing images on your computer.



4 Compose the image

It can be difficult to compose shots in low light, so get in position before the sun sets to give yourself plenty of time to try out various compositions – use Live View mode to help you compose the photo. Once you're happy with your composition, all you need to do is wait for the light to fade. Take plenty of shots at intervals, so that you can choose the images that have the best mix of natural and artificial light.



5 Focus in Live View

Use Live View mode to focus your image. It's easier to compose using Live View when the camera's on a tripod, and it also helps to minimise camera vibrations, because the mirror will be locked up during the exposure. Switch your lens to manual focusing, scroll the Live View image to an area of detail that you want to be in sharp focus – in our case, the bridge – then zoom in and adjust the focus ring to get the selected area sharp.

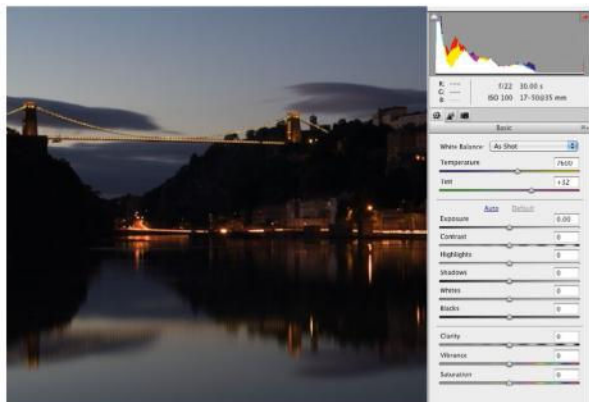
6 Start shooting

To ensure that you don't jog the camera at the start of the exposure, use a remote release to fire the shutter, or, if you don't have one, set a 2-sec self-timer (in the AF/Drive settings on Canon bodies or the Custom Setting menu on Nikons). Once you've taken a shot, switch to Playback mode and zoom in to check that it's sharp.



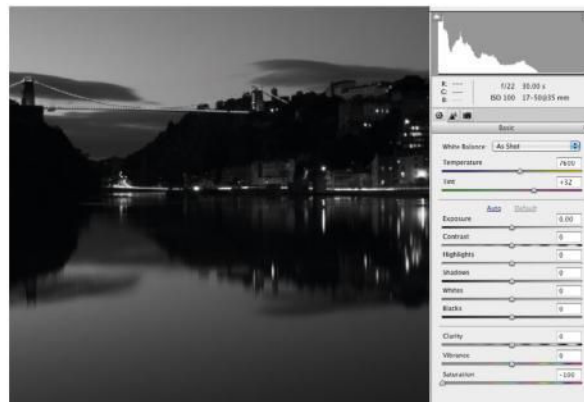
PICTURE PRESETS

Your DSLR includes several picture presets that are designed to optimise the colour, contrast and sharpness of different subjects, such as landscapes and portraits. You can use these picture styles/picture controls when shooting in program, aperture priority, shutter priority, and manual. You can also customise the sharpness, contrast, saturation and colour tone settings for your chosen style.



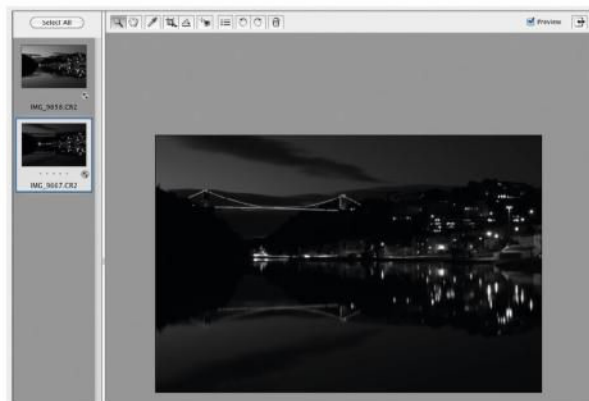
1 Open the raw files

Open the night_start files in Photoshop Elements. They are DNG files so they will automatically open in Camera Raw. We're combining two images so we need to process them both. You may be able to get the results you want with just one exposure, but if you're combining images it's best to process them at the same time.



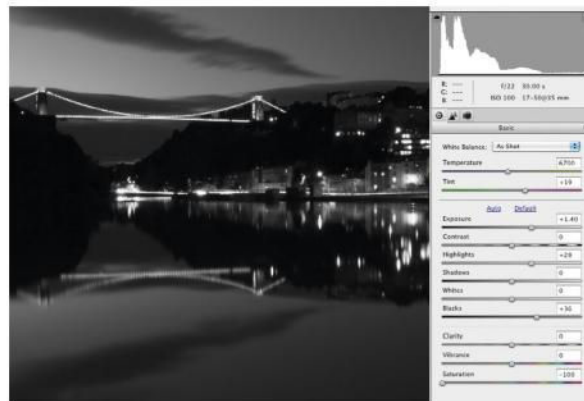
2 Remove the colour

Click Select All so that you can apply the same adjustments to both images simultaneously. The image has plenty of contrast, and doesn't contain a great deal of colour, so we can convert to monochrome simply by dragging the Saturation slider all the way left to -100.



3 Evaluate the exposures

Select each image and determine which areas you want to include in the composite image. Night_start_1.dng was shot early in the twilight hour, and therefore much more of the shadow and midtone detail is visible. Night_start_2.dng was shot later, and so has a darker and moodier night sky.



4 Adjust the tones

Select night_start_1.dng, and set Exposure to +1.40 and Highlights to +16 to lighten the image, and Shadows to +32 and Blacks to +30 to bring out the detail in the shadows and darker midtones. Select night_start_2.dng, set Exposure to +1.40 and Highlights to +28 to brighten the sky, and set Blacks to +36.

BULB MODE

The longest selectable shutter speed on your camera is 30 seconds, which will usually be adequate for low-light shots. However, when the twilight hour is over, the sky will quickly turn from inky blue to black, and even 30 seconds may not be long enough to produce a good exposure. This is where Bulb mode comes in handy. When this is selected you can open the shutter (using a remote release) for as long as is required to expose the scene.



5 Reduce the noise

As we've lightened shadow areas some noise has become apparent. Click Select All again, click the second tab along to display the Detail panel, and set Luminance Detail to 25 – we've converted to mono so we don't have to worry about colour noise. Click Open Images to open both images in Photoshop.



6 Stack the layers

Click the night_start_2.dng tab and select the Move tool. Click the image, drag the cursor up to the night_start_1.dng tab to display that image, then drag down onto the image, hold down Shift to align the images, and release the mouse button. Hold down Alt and click the Add layer mask icon.



7 Mask the layer

Take the Brush tool, and set the foreground colour to white and the Opacity to 100%. Click the mask, and paint over the water and sky to reveal those areas on the darker top layer. Reduce the Opacity to 50%, and carefully paint over the edges of the landscape and its reflection, to blend these areas with the sky.



9 Fine-tune the tones

Add a Brightness/Contrast layer and set Brightness to 9 and Contrast to 10. Click the top layer, and press Cmd/Ctrl+Alt+Shift+E to create a merged layer. Go to Enhance>Adjust Lighting>Shadows/Highlights, and set Lighten Shadows to 6%, Darken Highlights to 6% and Midtone Contrast to +50.



8 Crop the image

Take the Crop tool, and select Use Photo Ratio from the Crop Preset menu. Crop in to the left-hand side and bottom of the frame to remove some of the areas where there's no detail, and create a more balanced composition. Add a Levels adjustment layer and set the Shadows slider to 9 and Highlights to 194.



10 Create a split-toned image

To tone the image, go to Enhance>Adjust Color>Color Variations. Click the Shadows button and click Increase Blue twice to add blue to the shadows, then select Highlights and click Increase Red once to add a hint of red to the highlights. Click OK and you're done.

DESATURATE

Normally, desaturating an image as we do in step two isn't the best way to convert a colour image to mono, because it tends to produce images with muddy greys and not much contrast. It's usually better to use Convert to Black and White, which enables you to lighten or darken colour channel information to lighten or darken the corresponding greyscale tones and create contrast. However, because our twilight images have lots of contrast to start with, and don't have much colour that we can work with, desaturating the images produces a perfectly good mono conversion.

DAY TO NIGHT

By arriving early and getting set up and ready to shoot before the sun goes down, you'll get the opportunity to capture the light changing as day turns into night. Here we've got four shots taken over a period of almost three hours, which captures the dramatic change in both the light and the colours of the scene. We think these images work just as well in colour as in monochrome. Just remember to boost the colour saturation to make the most of the brighter light.



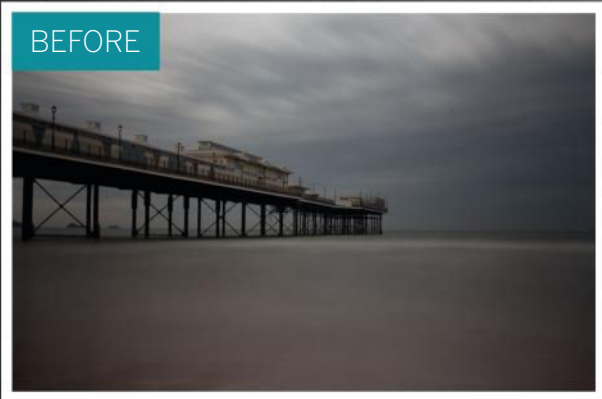
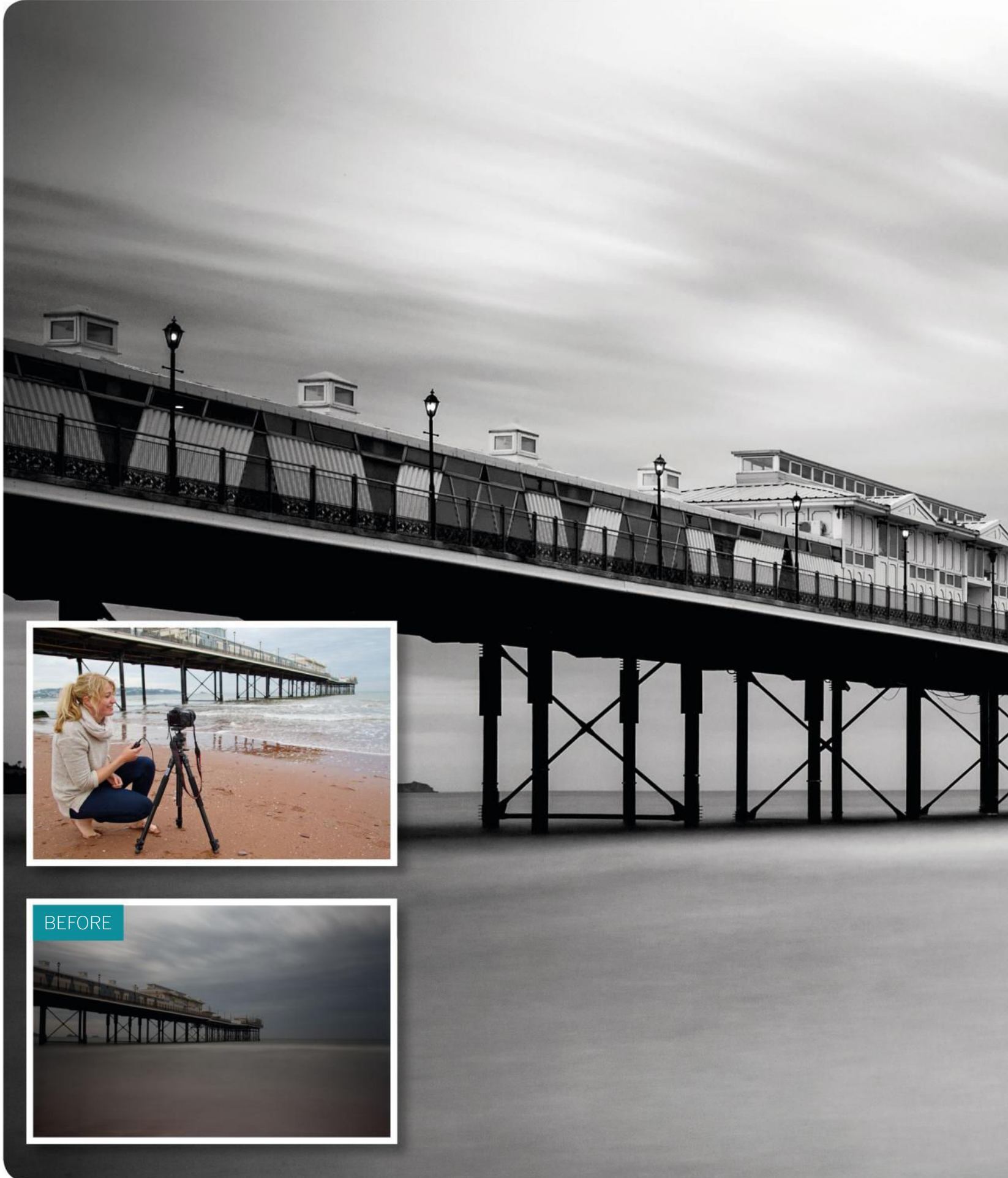
NOISE REDUCTION

Image noise is made up of luminance (greyscale) noise, which makes an image look grainy, and chroma (colour) noise, which appears as random specks of colour. We're working on a monochrome image here, so we need to pay attention to the luminance noise. The Luminance slider controls the amount of noise reduction, and Luminance Detail enables you to reduce the noise without adding blur.

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Shoot moody mono seascapes

Capture a long exposure and convert to mono to create a dreamy seascape with silky-smooth water and moody skies

When you're photographing the sea or other bodies of water, you can get wonderful results by using a slow shutter speed to blur the movement of the water for a soft, dreamy effect. Team this with streaks of blurred cloud in a moody, overcast sky, convert to mono — and you've got yourself a masterpiece!

We'll show you how to create just such an effect. For our shoot we headed to Paignton in Devon to photograph the town's Victorian

pier. To blur the water we used a neutral density (ND) filter to stop down the light, because although we were shooting at the end of the day we wanted to use a shutter speed of between 30 seconds and two minutes.

We'll show you how to set up your camera to capture a long exposure, how to convert your shot to monochrome, and how to enhance it to create an image with bags of atmosphere. Lots of other subjects will suit this effect, such as a jetty on a lake or rocks in the tide.



SHOOT STUNNING BLACK & WHITE PHOTOS

ND FILTERS

For our shoot we used the Light Craft Workshop 77mm Fader ND Filter Mk II. This is a variable filter, which means we can adjust the strength to get the shutter speed we want. Note that if you use variable filters at their maximum density setting you'll see a dark cross on the screen in Live View mode, and this will be visible in your images; when this appears you need to knock it back slightly until it disappears.

**1 Compose the shot**

Find a suitable location – a pier is ideal – and set up your camera on a tripod. You want to use the pier as a leading line through your frame, so compose the shot with this in mind. Get as close as you can to the water's edge (without getting too wet), and compose the shot from a low angle.

**2 Attach the filter**

Attach a neutral density filter to stop down the light, so that you can shoot using a slow shutter speed to blur the water, and if it's a cloudy day, the sky. To obtain an exposure longer than 30 seconds, set your SLR to Bulb mode so that you can open and close the shutter manually.

**3 Set up your camera**

Set the aperture to f/22 to stop down the light, and the ISO to 100 for noise-free shots. You want a shutter speed of between 30 seconds and two minutes. The shutter speed you obtain will depend on the lighting, and the density of your filter. You can calculate the approximate shutter speed based on the filter density.

**4 Set the monochrome style**

Set the picture style to monochrome. Even though we'll be shooting in the raw format, and the mono finish won't be applied to the image when we process it in Photoshop (it would be applied if you used Canon DPP), it's a good idea to do this, because it gives you an idea of what your scene looks like in monochrome.

STEADY ON

When you're shooting long exposures you need to make sure your tripod is rock-steady for the duration of the exposure – a good tip is to hang your camera bag, or another heavy object, from the centre column. If you have to place your tripod in sea water, be sure to wash it with fresh water afterwards, because salt water and sand will quickly ruin it. If you have a spare, older tripod it's best to use this for shooting close to water.

**5 Focus the shot**

To focus the shot turn on Live View, and switch your lens to the manual setting. Zoom in on the rear screen, and adjust the focus so that your main subject is perfectly sharp. Use a remote release to open and close the shutter.

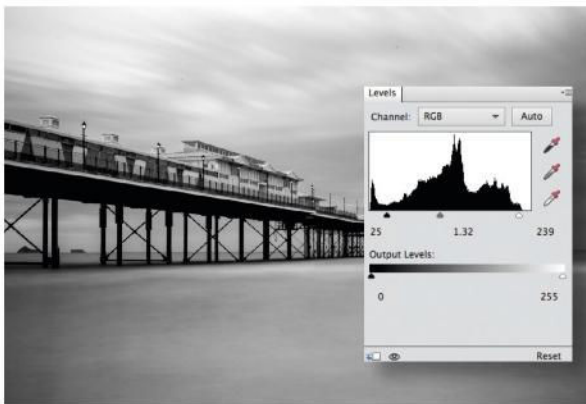
**6 Set the exposure**

It may take you a few attempts to get the timing right. We got the best results with exposures of around one minute. Some cameras have a timer on the top panel, and most smartphones have a stopwatch or timer. Use the histogram to check the exposure of your shots.



7 Open in Camera Raw

Open seascape_start.dng in Adobe Camera Raw. Take the Crop tool, and crop away some of the empty space at the bottom and right of the image. Next select the Straighten tool, draw a line along the horizon and hit Enter to level it. To lighten the image set Exposure to +0.80, Highlights to +40 and Shadows to +25.



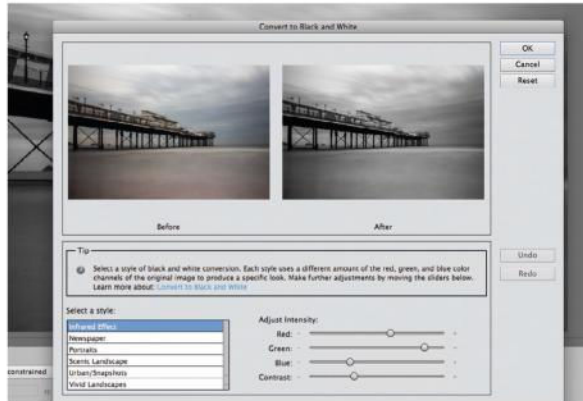
9 Boost the contrast

The Infrared preset produces plenty of contrast in the sky. Press OK to apply the effect. Next add a Levels adjustment layer. To create more contrast, set the Shadows slider to 25 and the Highlights slider to 240, then move the Midtones slider left, to around 1.32, to lighten the image overall.



11 Darken the sky

Select the Gradient tool and choose Foreground to Transparent, then click Linear Gradient and check Transparency. Hold down Shift and draw a gradient to the horizon. Set the blending mode to Overlay and opacity 80%. Press Cmd/Ctrl+Alt+Shift+E.



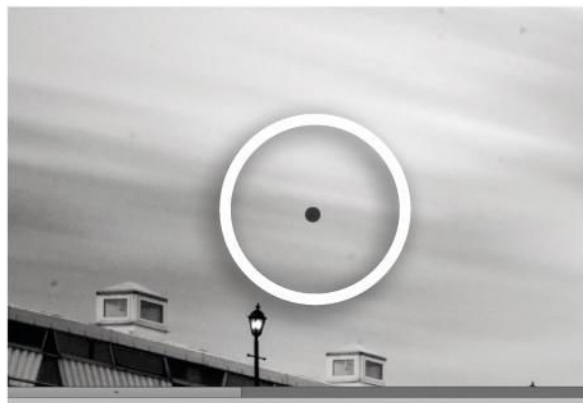
8 Convert to monochrome

Set Contrast +30 to increase the contrast, and Clarity to +40 to increase the local contrast and bring out detail. Click Open Image to open the shot in Photoshop. Press Cmd/Ctrl+J to duplicate the Background layer, then go to Enhance>Convert to Black and White. Choose Infrared Effect from the list of presets.



10 Add a tint

Next we'll add a subtle toning effect. Add a Photo Filter adjustment layer, select Warming Filter (85) from the Filter menu and reduce Density to 15. Set the layer's blending mode to Overlay, and opacity to 20% to blend the effect into the image. Add a new layer and set the foreground colour to black.



12 Remove blemishes

Use the Spot Healing Brush tool to remove the raindrop marks. To darken the corners, go to Filter>Correct Camera Distortion, set Vignette Amount to -35 and Midpoint to +60, and click OK. To finish, use the Burn tool to darken the top-left corner. ■

LIVE VIEW

When you're shooting landscapes it's best to use Live View mode to compose your shots for several reasons. First, the mirror will be locked up, so you don't need to worry about enabling Mirror Lockup to minimise camera vibrations. Second, if you've attached a filter you can see how the scene will be exposed, as long as Exposure Simulation is enabled in the menu. Third, you can set your lens to manual, then zoom right in on your main subject, and adjust the focus precisely for sharp shots.

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BEFORE





Make a slow shutter speed street scene

Slow your shutter speed to blur movement, and strip away the colour to produce a timeless and atmospheric image

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The black-and-white medium lends itself well to urban and 'street' photography. When you strip the colour from a scene you're left with an image in which shapes, textures and the contrast between light and shade become the focus of the viewer's attention, and with the right subject matter you can produce striking images. This scene, which contains a wealth of interesting outlines and detail, but not much in the way of colour, is a good example.

In this tutorial we'll show you how to shoot and edit a monochrome street scene. There's a twist, however: we're using a slow shutter

speed to turn passersby into ghostly blurs while the subject remains still. The result is that she appears to be frozen in time as the world whirls around her, and the impression of solitude and timelessness is enhanced by the black-and-white treatment.

We'll use a neutral density filter to stop down the light, so that we can keep the shutter open for the required time without over-exposing our images. We'll be combining four shots to create our final image, using layers and masks in Photoshop to reveal the most interesting detail – faint outlines of figures and wispy motion trails – from each frame.



Setting the street scene

Choose a suitable location, frame your subject, and set up your camera to capture long exposures that will blur movement

1 Find the right spot

Choose a location where there are lots of people walking past. We set up our shoot in the centre of Bath, using one of the entrances to the city's famous Roman Baths as the backdrop; old buildings, with their intricate details and textured surfaces, convert particularly well to mono.

2 Use a tripod and compose

You'll be using a slow shutter speed so you'll need to use a tripod to support your camera. Set your tripod up so you're positioned out of the way of the flow of people. It helps to use a versatile lens, such as a 24-70mm, so that you can try out different compositions.



3 Set the scene

You'll need to get your model to stand very still in order for the effect to work. We composed our shots with our model standing in the left-hand side of the frame, looking into the scene. This meant we had plenty of space to capture the blurred forms of passersby, and for the eye to wander through the image. It helps if your model's clothes match the mood of the scene – we used a traditional-looking handbag, long boots and a beret-style hat to accessorise the subject.



4 Set a shutter speed and focus

Set your SLR to manual mode, and set a shutter speed of between 2.5 secs and 1/2 sec, depending on how fast the people around you are moving and the ambient lighting. Use autofocus to lock the focal point onto your static subject, then switch the lens to manual to lock the focus – you don't want the camera attempting to re-focus on moving people when you fire the shutter. Set the ISO to 100 ensure that your long exposures are noise-free.



5 Filter the light

Unless the light is very poor, a slow shutter speed will result in over-exposed images, so you'll need to use an ND (neutral density) filter to stop down the light. For added versatility, we used a variable ND filter to enable us to fine-tune the exposure, and settled on an aperture of f/16 and a shutter speed of 0.6 secs. You'll need to fire off a few test frames, and adjust the settings to get the desired results.



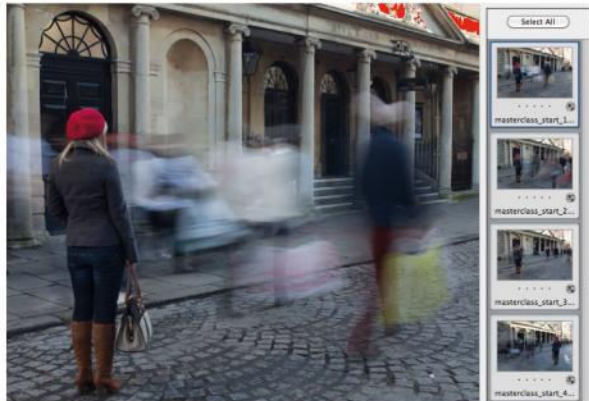
6 Time your shot

Once you're set up, it's just a case of waiting for the optimum moment to fire the shutter. Make sure your model stays completely still, and continuously fire the shutter when there are lots of people passing. Many people will politely stop to avoid walking into your shot, but in this case you want them to keep moving – using a remote release will make it less obvious that you're taking photographs at that moment.



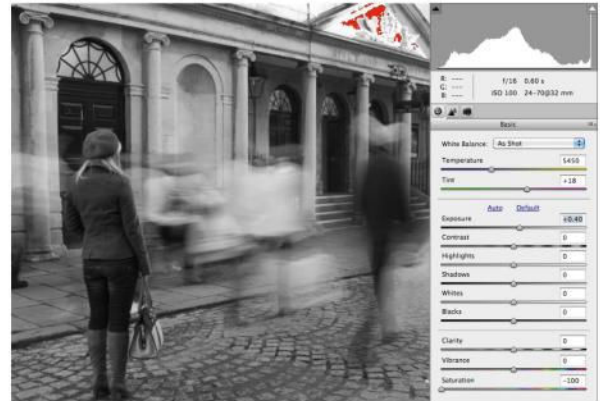
CLARITY SLIDER

The Clarity slider in ACR enables you to give an image added punch by increasing the local contrast between areas of midtone detail. It's particularly effective for our set of images, because there's lots of detail in the cobbled street and the facade of the building. If you apply a regular contrast boost with the Contrast slider, then undo this (double click the Contrast slider to reset it) and increase the Clarity setting, you'll clearly see the difference between the two.



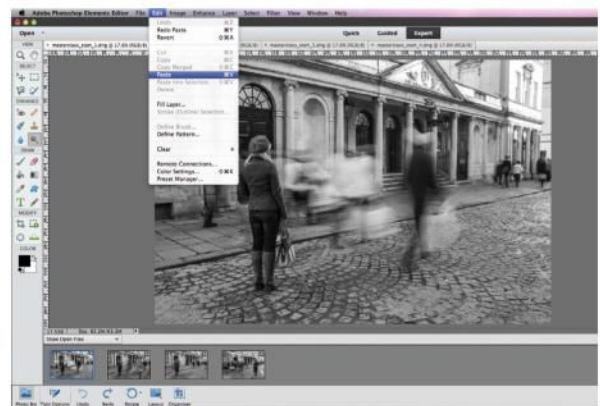
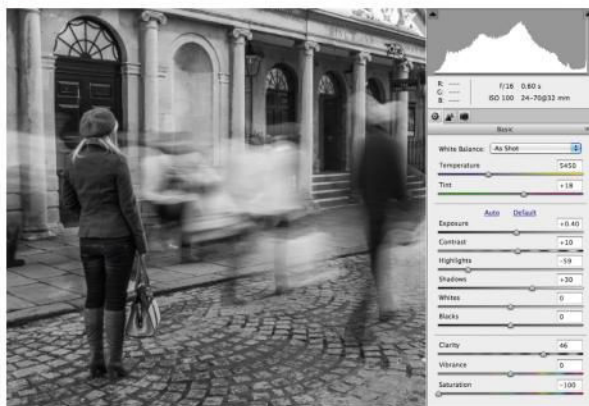
1 Open the starting images

Open the four starting images. They are DNG files (Adobe's standardised raw format) so they'll open in Camera Raw when you double click them in Bridge. Click Select All to highlight all the images. Any edits will now be applied to all the images, so there won't be discrepancies when we blend them.



2 Batch process them

To make all the images black and white, reduce Saturation to -100 (we'll fine-tune the mono effect later – we just want to apply a basic conversion at this stage to help us decide which elements to include from each exposure). Set Exposure to +0.40 to lighten the images a little, and increase Contrast to +10.

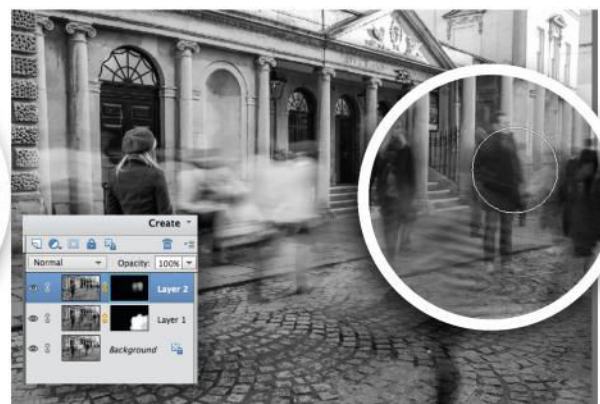
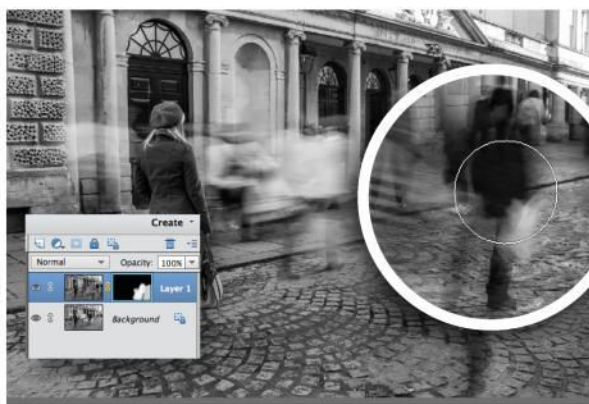


3 Recover details

To pull back some highlight detail, set the Highlights slider to -60, and to bring out detail in the shadows, set the Shadows slider to +30. To increase the contrast in areas of midtone detail, set Clarity to around +45. Click Open Images to open the four images in the main Photoshop editor.

4 Combine the first two images

We're now going to start combining the images. Target move_start_2.dng, and go to Select>All (or press Cmd/Ctrl+A), then go to Edit>Copy (Cmd/Ctrl+C). Target move_start_1.dng, and go to Edit>Paste (Cmd/Ctrl+V) to paste in the move_start_2 image as a new layer. Add a layer mask to the top layer.



OPACITY

If you want to change the opacity of the Brush tool while you're editing a layer mask or painting, you can use keyboard shortcuts rather than continually adjusting the Opacity slider. Press 1 to set the opacity to 10%, 2 for 20% and so on; pressing 0 will restore the opacity to 100%.

5 Mask the top layer

Press Cmd/Ctrl+I to invert the mask and hide the layer. We can now use a white brush to reveal parts of this layer. Select the Brush tool, set the colour to white, the size to 700 pixels, and the opacity to 80%. Paint over the right-hand side to partially reveal some of the figures.

6 Add the next image

Add move_start_3.dng to the start_1 file as another new layer. As before, add a mask to the layer and invert it. Paint over the central part of the frame, this time with the brush opacity set to 20%, to reveal just a hint of the blurred figures on this layer.



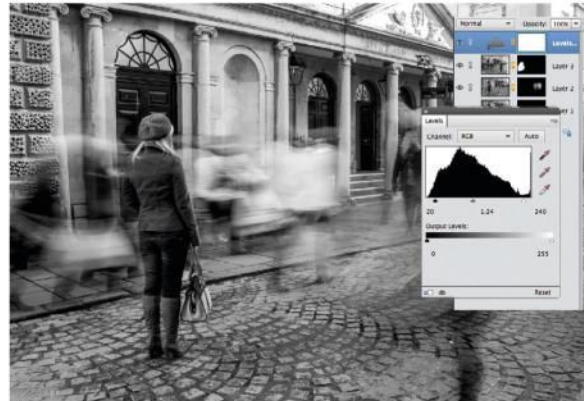
7 Add the final image

Copy and paste move_start_4.dng, and add a layer mask and invert it, as before. This time set the Brush tool's opacity to 100%, and reveal the figures walking into the left-hand side of the scene, behind the subject. You'll need to use the Move tool to line up this layer with the one below.



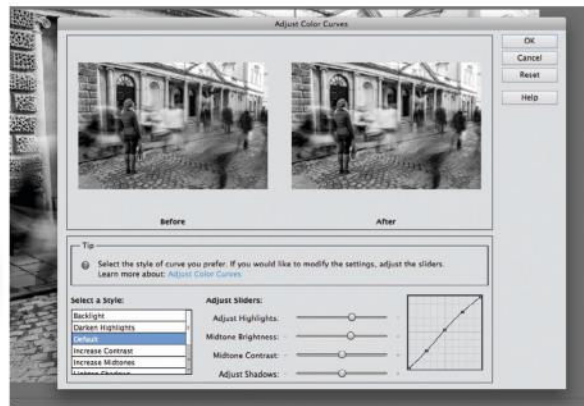
9 Dodge and burn

This merges the visible parts of all the layers into a new layer at the top of the stack. Select the Dodge tool, set Range to Midtones and Exposure to 10%, and paint over the stationary subject to lighten her. Next, select the Burn tool, set Range to Midtones and Exposure to 10%, and brush over the surrounding figures.



8 Adjust the levels

When you've finished editing the layer masks, add a Levels adjustment layer. To boost the contrast and lighten the midtones, move the Shadows slider in to 20, the Midtones slider left to 1.24 and the Highlights slider in to 240. Click the top layer, and press Cmd/Ctrl+Alt+Shift+E.



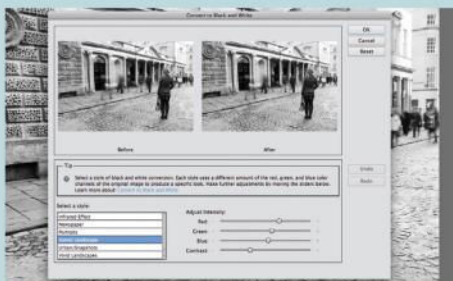
10 Adjust Color Curves

To finish off, go to Enhance>Adjust Color >Adjust Color Curves. Move the Adjust Highlights and Midtone Brightness right a little to brighten those tones. The shadows are very dark, so this has the effect of boosting the overall contrast. Save out the image as a PSD. ■

VARIABLE ND FILTER

A variable neutral density filter can be adjusted to control the amount of light reaching the sensor. Most variable NDs enable you to stop down the light by between two and eight stops. Due to their construction, however, some variable NDs cause vignetting, and this can prove more problematic if you're using a wide-angle lens; it's also more likely to be an issue if you're using a camera with a full-frame sensor, rather than a crop-factor sensor. You can counter vignetting by adjusting the focal length of your lens and/or reducing the filter density.

ADD SPOT COLOUR



1. CONVERT TO MONO

Make any necessary adjustments in ACR, but don't desaturate the image. Then, in Elements, duplicate the Background layer and go to Enhance>Convert to Black and White to create the desired mono effect.



2. REVEAL SOME COLOUR

Next, add a layer mask to the mono layer, and select the Brush tool. Use a black brush at 100% opacity to pick out particular details or areas in colour – in this example it's the subject's red hat.



3. TWEAK THE CONTRAST

When you're happy with the colour-pop effect, you can adjust the overall exposure and contrast. Avoid making key details very dark or very light, because you want the viewer's eye to be drawn to the colour.



Create a dramatic photo sequence

Capture the action unfolding in a burst of shots, then combine them in Photoshop to create a dynamic composite image



Creating a photo sequence is a great way of conveying a sense of movement and speed in a static shot, and they're particularly effective for capturing sporting action. The technique involves shooting a series of images in quick succession to capture a piece of action, and then combining the images using layers and masks in Elements. We're photographing a judo throw, and the technique also works well for sports such as gymnastics, bike or motorcycle stunt riding, snowboarding, and even track events such as hurdles or the long jump – anything involving dramatic bursts of action.

In this project we'll show you how to capture a sequence of images using the high-speed continuous drive mode on your camera. This will ensure that you capture all the action. You don't necessarily need to include all the frames in your sequence, but it's best to have plenty of choice. You'll need a sturdy tripod to support your camera, to ensure that the framing of the scene remains constant throughout the shoot. Make sure you've got a wide enough lens to get everything in, and choose a throw or jump that will cross the path in front of your camera so you don't have to move – this will make it much easier to blend the images.



SHOOT STUNNING BLACK & WHITE PHOTOS

NOISE

Noise is the digital equivalent of the grain found in film photographs. While you'll often want to reduce noise in digital images, you can use it creatively to add atmosphere to a mono shot. It's also useful for tying together the various components of a composite image, as here, and for disguising retouched areas. While Photoshop Elements includes a Film Grain filter, the Add Noise filter is actually better for simulating grain. Uniform Distribution produces a more even and subtle effect, while Gaussian creates more pronounced, high-contrast grain. If you're working on a mono image, make sure you check Monochromatic, otherwise it will create coloured noise.



1 Props and location

We contacted a local judo club, and asked permission to set up a shoot with two of their top fighters, but you can adapt this technique for any sport – you could even just photograph a skateboarder or stunt biker in a local park. We used a wide-angle lens to give us a wide enough frame to capture a throw from start to finish.



2 Get set up

You need to get close to the action but without being in the way. Show your subjects where the edges of the frame are, so they know what area to work within – you can mark out an area with tape or chalk if necessary. To capture a sequence of images that you can easily stitch together, set your camera on a tripod.



3 Set up the camera

Set your camera to manual exposure mode, and set a narrow aperture of about f/8 to retain a broad depth of field so that you can capture all the action in sharp focus. You'll need a fast shutter speed, ideally around 1/1000 sec – you may need to increase the ISO, but try to keep it below 800 to keep noise to a minimum, although this can be fixed in Photoshop.



4 Set up the lighting

We're not using flash, because it won't keep up with the burst shooting, so if you're shooting indoors you'll need to rely on a continuous light source. We used LED lights, but if you don't have any you'll have to make the most of the natural light. If there's not enough light, you may need to compensate by opening up the aperture or increasing your ISO further.

BACKDROP

To save you retouching the backdrop in all your images, you can create a background image to drop each of the action layers onto, as we've done. Simply take a shot of the scene without your subjects in the frame, then tidy it up with the Spot Healing Brush, then adjust the brightness and contrast and convert to monochrome if required.



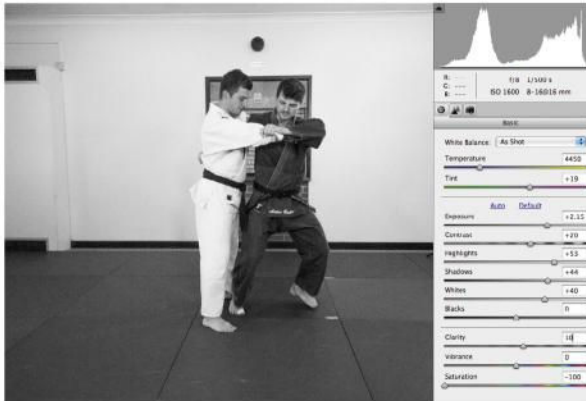
5 Set the drive mode

Next select the burst mode on your camera by pressing the AF Drive mode button or via the Quick Control menu. Select the high-speed continuous mode (some cameras have two burst modes, low speed and high speed). Connect a remote shutter release, so that you can fire off a burst of shots without having to touch the camera.



6 Start shooting

Take a shot without your subjects in the frame, so that you have a clean background. Next, direct your subjects to stand in position, use autofocus to focus on them, and then lock the focus by switching your lens to manual focus. When you're ready, start shooting – direct your subjects if they fall out of the edges of the frame, and capture several different sequences.



7 Batch edit in Camera Raw

Open the six judo_start.dng images in ACR. Click Select All, and set Saturation to -100 to remove the colour. To bring out detail and increase the contrast set Exposure to +2.15, Contrast to +20, Highlights to +53, Shadows to +44, Whites to +40 and Clarity to +10. Click Open Images to open the images in Elements.

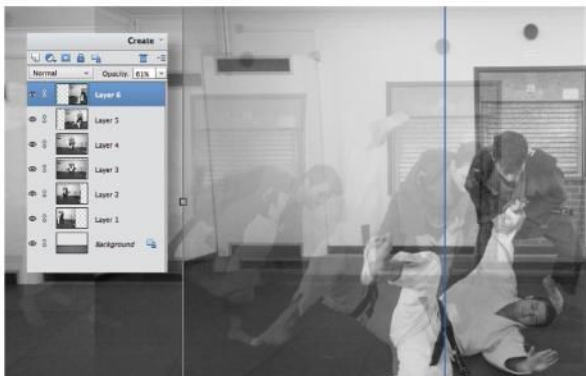


8 Add the action shots

Open the background, clone out distracting objects and convert it to mono. Open background_start.jpg. Now add the other images to the background image as layers by dragging them onto the image with the Move tool. Arrange the images from 6 at the top of the stack to 1 directly above the Background layer.

QUICK SELECTION TOOL

The Quick Selection tool enables you to easily select subjects that contrast with the background: simply paint over the area you want to select to create a 'marching ants' selection that snaps to contrasting edges. If you select areas that you don't want to include, hold down Alt and paint over these areas to deselect them. When working on small or detailed areas, zoom in and use a smaller brush for precision.



9 Position the layers

Hide all the layers apart from Layer 1, and position Layer 1 on the left of the frame. Reveal Layer 2, reduce its opacity to 60% so you can see the layer below, and position it just to the right of Layer 1. Position layers 3 and 4 in the middle of the frame, making sure the foot on the ground is aligned. Reduce the opacity as before, then position layers 5 and 6 on the right.



10 Select the subjects

To isolate the subjects on each layer from the background, target each layer in turn, restore the opacity to 100% and hide the other layers. Select the fighters with the Quick Selection tool, then click Refine Edge. Set Feather to 2 and Smooth to 7, and choose Layer Mask from the Output To menu. Tidy up each mask using black and white brushes.



11 Refine the opacity

To enhance the motion effect we're going to set the layers to different opacities. Set Layer 1 to 100%, Layer 2 to 62%, Layer 3 to 50%, Layer 4 to 61%, Layer 5 to 61% and Layer 6 to 100%. On Layer 5 we masked out everything except for the legs of the fighter being thrown, then duplicated the legs twice, repositioned the layers and reduced their opacity.



12 Finishing touches

Add a Levels adjustment layer. Set Shadows to 15, Midtones to 1.18 and Highlights to 239. Click the top layer and press Cmd/Ctrl+Alt+Shift+E to create a merged layer at the top of the stack. Go to Filter>Noise>Add Noise, set Amount to 4% and check the Uniform and Monochromatic options. Select the Burn tool and brush over the mat to help blend the figures in.

INVERSION

Sometimes it's easier to select the area you don't want to edit than the one you do – for example, it's much easier to select a plain white background behind a person with a click of the Magic Wand tool than to select the person. In such cases you can select the background, then go to Select>Inverse, or press Cmd/Ctrl+Shift+I, to invert the selection, to deselect the background and select the subject instead.

GET THE FILES HERE: http://bit.ly/PMZ39_MONO



Shoot abstract architecture

Get a different perspective by capturing eye-catching and artistic images of spectacular modern buildings

In this tutorial we're going to show you how to capture striking abstract architectural shots by photographing modern buildings from unusual angles and picking out interesting patterns and features.

For our shoot we went to the ATRiuM building at the University of South Wales in Cardiff. The building is not only impressive from the outside, it has a spectacular spiral staircase inside. If you can't gain access to the interior of a building, you can still get lots of great shots from the outside by looking for interesting perspectives or zooming in on features to take them

out of context. Modern sculptures and even street furniture can also work well, so have a good look around your local area for potential subjects.

We used a Sigma 10-20mm wide-angle lens to enable us to get as much of the scene as possible into the frame. You're likely to have encountered distortion problems when photographing buildings with a wide-angle lens, but because we're going for an abstract look, lens distortions won't necessarily be an issue – in fact they can help to enhance the abstract feel of an image. If you don't have a wide-angle lens, you can always use your standard zoom lens.



Laying the foundations

Choose your location, set up your camera and check out all the angles...



1 Pick a location

We selected the ATRiuM building in Cardiff for this shoot, which is part of the Cardiff School of Creative and Cultural Industries at the University of South Wales. Interesting or unusual buildings make the best subjects, but even simple glass and steel office blocks can make striking shots. If you're shooting indoors you'll need to seek permission; if you're outdoors, then as long as you're not on private property and not causing an obstruction, you're allowed to photograph most buildings.



2 Use a remote

Set your camera up on a tripod. We used a remote control to take the shots so there was no risk of the camera moving during an exposure. Simply plug the remote into the side of your DSLR, and press the button to take the shot. If you don't have a remote, you can use your camera's self-timer option.



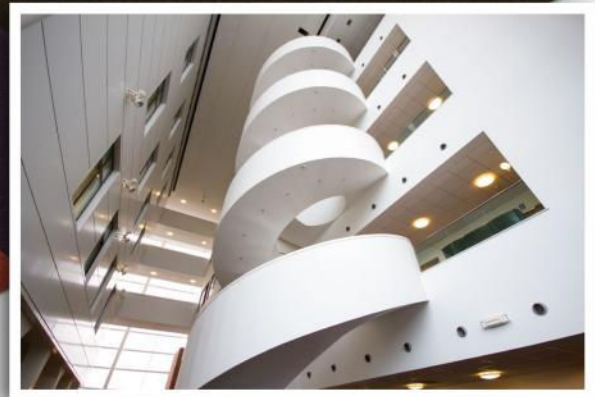
3 Set up your camera

Set your camera to aperture-priority mode, and set the aperture to f/11. Your camera will select a suitable shutter speed to produce a good exposure, and because you're using a tripod, you don't have to worry about slow shutter speeds. Select One-Shot AF. You're shooting at a wide angle and using a narrow aperture, so you can use the central focus point to focus on infinity. Your image will still be sharp from front to back. Fire off a test shot and check the exposure on the LCD, using the Highlight Alert warning and the histogram. Dial in exposure compensation if needed.



4 Cover all the angles

Try a variety of compositions. Come in close to the building if you're outside, and get shots from further back. Tilt the camera so you're looking directly up, or down if you're at a high vantage point, as well as from side to side. Look for unusual angles and leading lines that will take the viewer's eye through the scene. Try to keep objects such as power sockets, cables, bins and so on out of the frame to enhance the abstract feel (you can always clone such details out at the editing stage if you can't avoid including them).



5 Use Live View mode

To make it easier to compose shots from awkward angles, use Live View. On most new SLRs you can switch to Live View by pressing a small button just to the right of the viewfinder on the back of the camera. Using Live View also means the mirror is locked up out of the way, which helps to minimise the risk of camera shake during the exposure if you need to use a long shutter speed. If your camera has an articulated screen, this can also be useful.



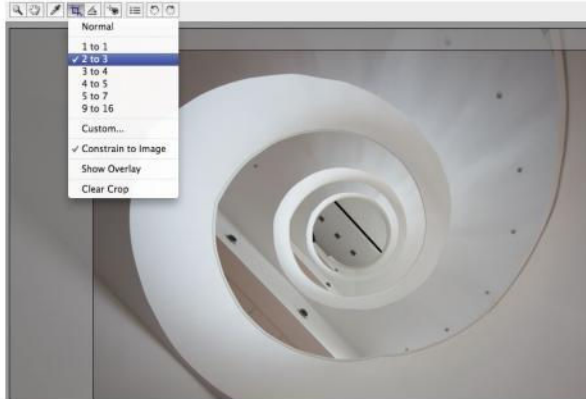
6 Subjects that work

Potential subjects include glass buildings photographed from the outside, modern sculptures, car parks, bridges and so on – basically any interesting, relatively modern man-made structure will work with a little imagination. If you're inside a building, spiral staircases make good abstract subjects, as do lift shafts or atriums. Look for unusual shapes, patterns and repeating features (ventilation louvres, tiles, windows), and come in close to isolate these.



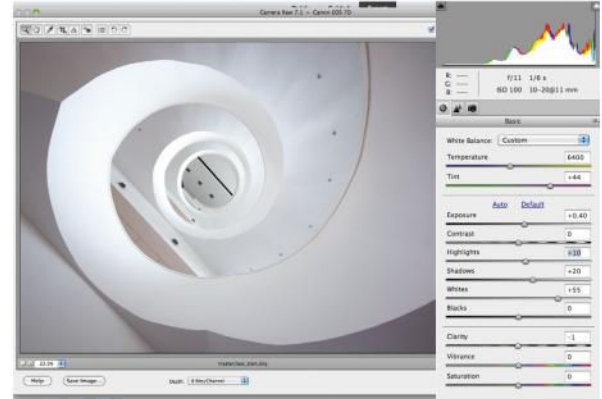
TILT AND SHIFT

Many professional architectural photographers use tilt and shift lenses. These lenses enable you to shoot buildings from closer up without introducing perspective distortion, or 'converging verticals', and other problems. This is because you can shift the focal plane of the lens up and down and from side to side so that it becomes parallel with the lines of the building.



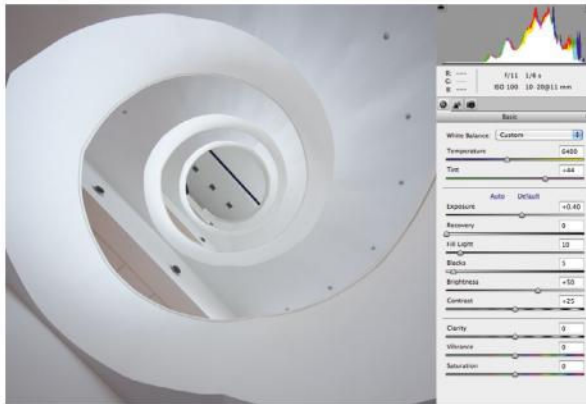
1 Open and crop the image

Go to File>Open and select spiral_start.dng. It's a raw file so it will open in Adobe Camera Raw. Click and hold on the Crop tool icon, and select the 2 to 3 ratio option, then drag out a crop box so the spiral sits a little further to the left in the frame.



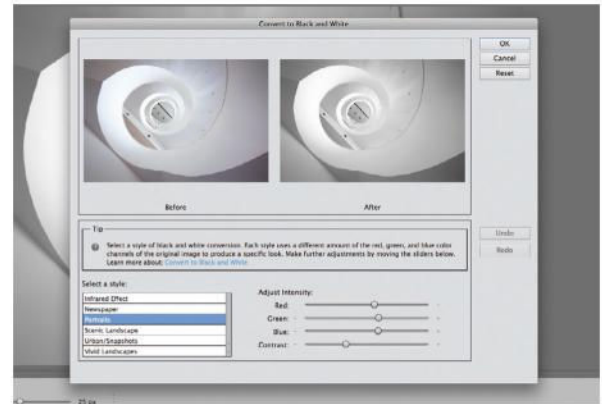
2 Tweak the raw file

To fine-tune the brightness and contrast of the image, set Exposure to +0.40, Highlights to +10, Shadows to +20 and Whites to +55. To cool down the image, set the Temperature slider to 6400. Click Open Image to open the shot in Elements.



3 Alternative raw settings

If you're using an older version of Photoshop Elements you won't have the Highlights, Whites or Shadows sliders in ACR. If this is the case, set Fill Light to 10, Exposure to +0.40 and Color temperature to 6400, then click Open Image.

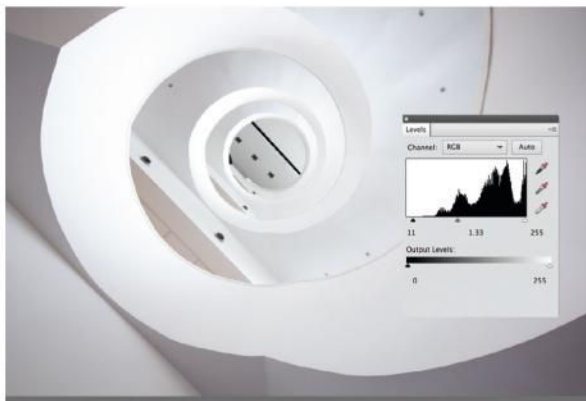


4 Convert to black and white

Duplicate the Background layer, then target the duplicate layer and go to Enhance>Convert to Black and White. Select the Portrait style preset from the menu, and click OK to apply the effect. Add a Levels adjustment layer.

DISTORTION

If your images exhibit lens distortions that detract from the shot, rather than enhancing the abstract look, you can correct them in Elements. Go to Filter>Correct Camera Distortion, and use the sliders to remove perspective distortion, barrelling and other flaws, using the grid to ensure that straight lines are truly straight.



5 Reduce the contrast

Set the Shadows slider to 11 and the Midtones slider to 1.33. This effect mutes the contrast in the centre of the spiral, so select the Brush tool and choose a black brush around 700 pixels in size. Click the mask, and paint over the central area to hide the effect.



6 Reduce the noise

Target the top layer and press Cmd/Ctrl+Alt+Shift+E to create a merged layer at the top of the stack. Go to Filter>Noise>Reduce Noise, and set Strength to 8, Preserve Details to 20% and Reduce Color Noise to 90%. Press OK to apply the filter.



7 Check for distractions

Zoom in on the centre of the spiral and you'll see part of a black bag on the right, and a short black line on the left, both of which spoil the clean lines of the image. To remove these, create a new layer, select the Clone Stamp tool, and set the brush size to 10 pixels.



8 Clone them away

Alt-click to sample pixels adjacent to the bag, then click and drag to clone the sampled pixels over it – you'll need to take care to sample suitable areas, and align the cloned pixels with surrounding detail. Repeat for the black line. ■

EXPOSURE BRACKETING

If there's a big difference in contrast between the brightest and darkest parts of a scene you're shooting, you may need to capture three or more bracketed exposures to capture the full tonal range, and then blend the correctly exposed parts of each image in Elements, using layers and masks. If you do this, keep the aperture and ISO settings the same for all the shots, and only alter the shutter speed.

NIGHT AND DAY

You'll get different effects depending on what time of day you photograph a building. In the daylight you can produce cooler-toned shots, which you can edit to enhance the sheen of glass and steel. If you shoot at night you'll get a very different look. Street lights will cast a warm glow, and if you shoot around half an hour after sunset the sky will retain an attractive blue tint.

If you shoot when it's darker, the lack of colour can make for shots that work well when converted to mono. And if you're shooting inside, the lighting will also have an impact on the results, whether it's natural light from a wall of windows, or coloured artificial lighting.

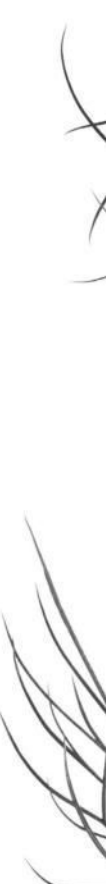


OFF CENTRE

To get a pleasing composition when you're shooting abstract architecture, use the rule of thirds – as we've done by placing the centre of the spiral pattern off-centre – and use the lines of the building to lead the eye around the scene. Spend some time working up the composition before you move on to another location.


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BEFORE



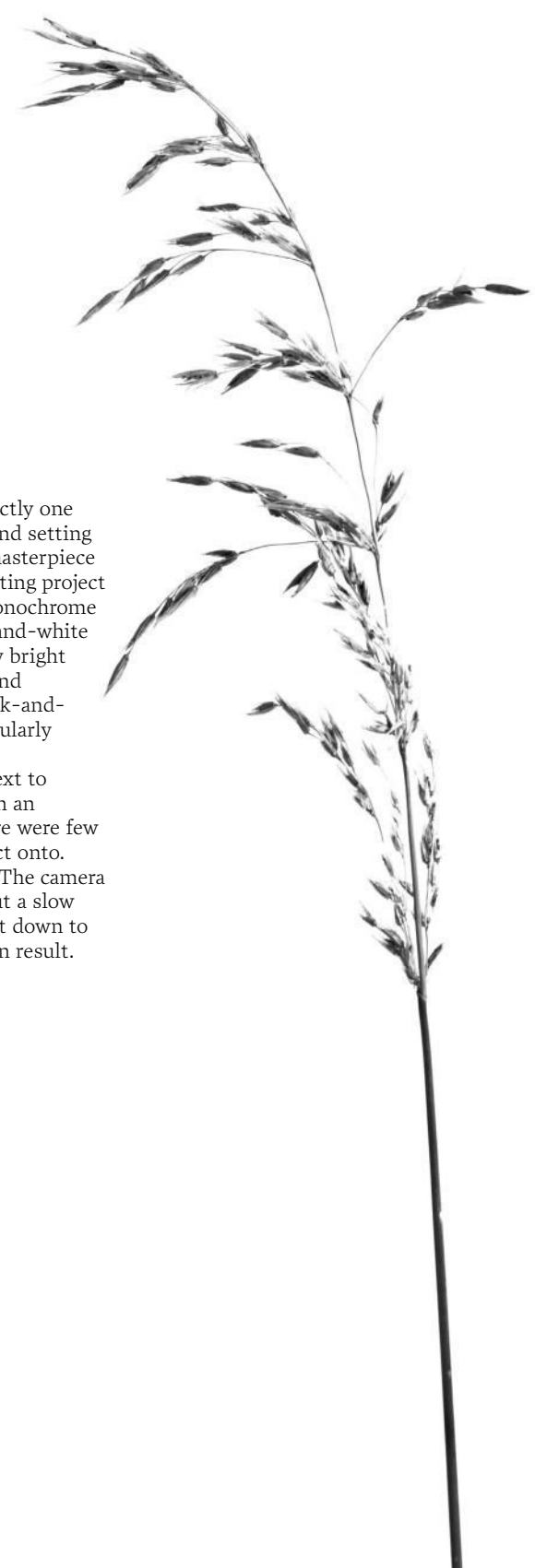
Create a fine-art trio

Use the magic of three to produce an artful masterpiece of flowers and grasses



There are times where less is more, and this is exactly one of those occasions! By eliminating distractions and setting up a simple shoot you can end up with an arty masterpiece to hang up on your wall. In this shooting and editing project we'll show you how to capture a beautiful and simplistic monochrome image. But when it comes to shooting flowers in the black-and-white medium then you'll want to stay clear of your normal pretty bright and perfectly formed type, and start to look at the grasses and weeds! It's about structure and shape when it comes to black-and-white flowers, and weeds and hedgerow species make particularly interesting subjects to photograph.

It's best to set up your shoot in a clean, bright room or next to a large natural light source. You could even do it outdoors on an overcast day. We opted to use our bright kitchen where there were few distractions and we had a large, white table to set our subject onto. We also used a 50mm lens, and a diffuser as a background. The camera was mounted onto a tripod so we didn't need to worry about a slow shutter speed setting and we could also reduce the ISO right down to 100 to avoid any noise issues. The aim is to get a crisp, clean result.





1 Find a subject

Head outdoors and find a hedge or grassy bank. Take a pair of scissors with you because some of the weeds and flowers can be tricky to cut away. Watch out for brambles and stinging nettles too! Try to get a variety of weeds and grasses. Look for structures that have interesting shapes and avoid anything that's round. To get a better idea of how it will photograph, hold it against the sky and see how it appears when silhouetted.



2 Set up the background

When you have a good collection of specimens, head back indoors as quickly as you can. It doesn't take long for particular plants to wilt and curl up, so speed is of the essence. Set up a white background in a light room. We used the diffuser part from our reflector and wedged it in place between a shelf and the table. Avoid a backdrop with any creases because it will create more work for you at the editing stage.



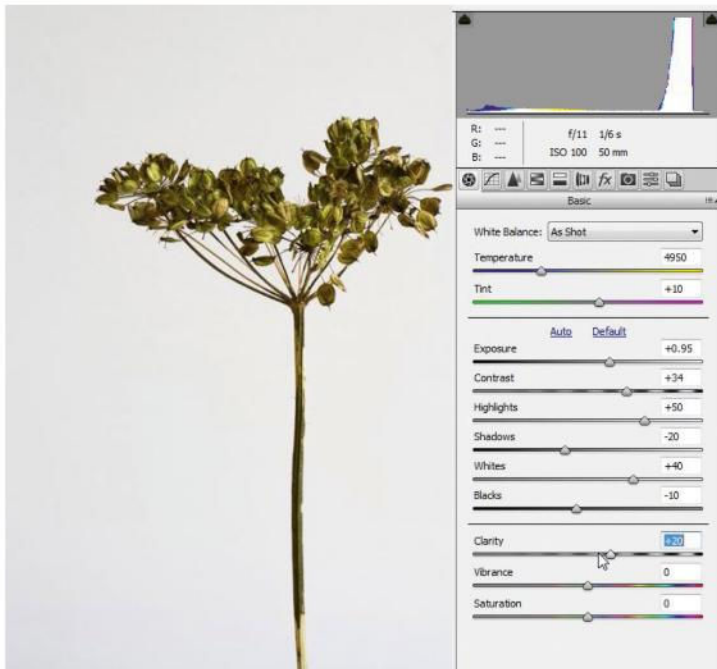
3 Secure one of the plants

Next, secure your subject into place. We used a take-away cup to make sure our weeds and grasses were elevated, and framed it against the middle of the background. We also used a ball of Blu Tack to secure the plant upright. Set your camera on a tripod and engage the Live View feature. When framing up, leave plenty of surrounding white space around the subject, and shoot in a portrait orientation to make the most of your camera's resolution.



4 Set up the camera

Put your camera into the aperture-priority shooting mode and set the aperture to $f/11$ to ensure all of the flower remains sharp. Set the ISO to 100 and using the exposure compensation feature, over-expose the image by a third of a stop (+0.33) to keep the background white. Make sure the main focus point sits on the middle of the flower, and then use a remote shutter release or your camera's self timer to capture the image.



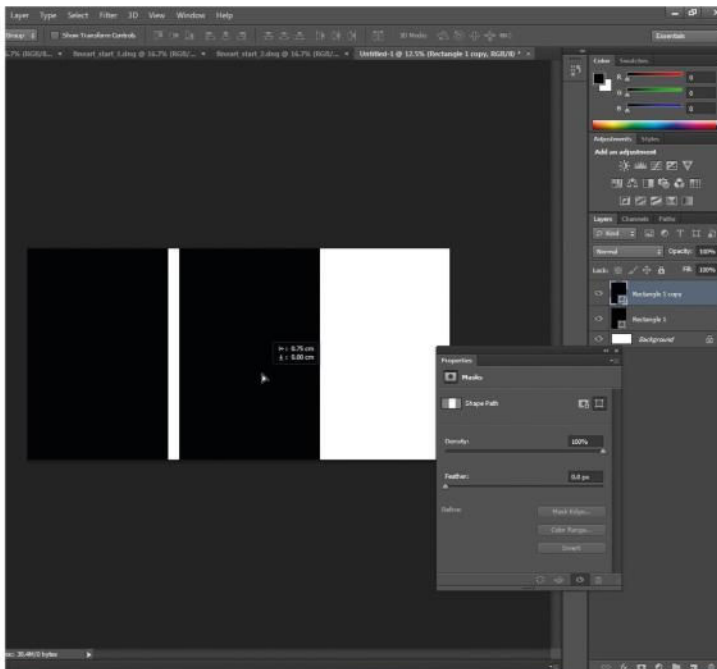
5 Process in Camera Raw

Do the same for all the other plants you've collected, without altering the focal length or subject positions. Import all of the images into Camera Raw. Press Select All to do a batch process. In the Basic panel, set the Exposure to +0.95 to lighten the image. Then to boost the Contrast push the slider up to +34. We can now tweak the Shadows, Highlights, Blacks and Whites. In our example we set the Shadows at -20, Highlights +34, Whites +40, and Blacks -10.



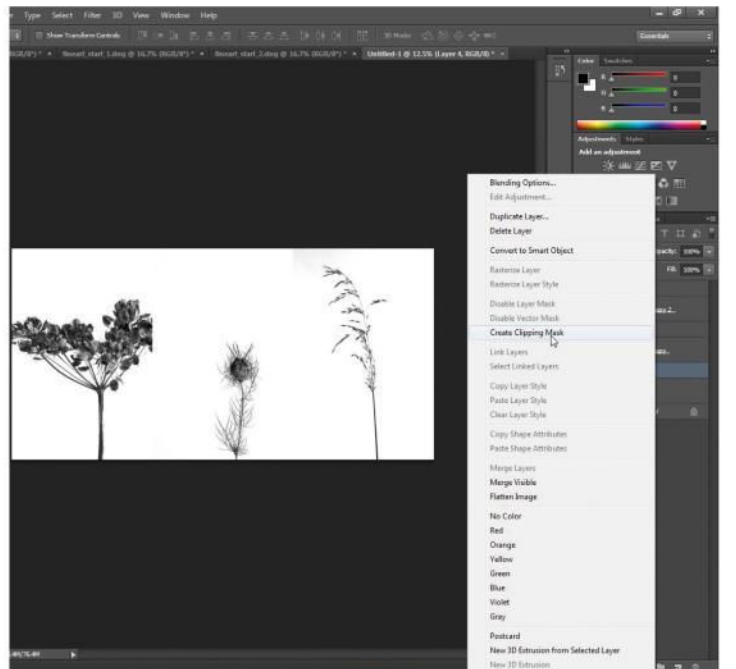
6 Adjust using Curves

Boost the midtone contrast by setting the Clarity slider to +20. Click Open Images. Starting on the first image, add a Curves adjustment layer and go to the White pipette. Click anywhere on the background to lighten it to white. Next, add a Black and White adjustment layer. Use the colour channels to fine-tune the end result. Once you're happy, go to Layer>Flatten image. Repeat for the other two images, or more, if you've shot your own.



7 Open a new document

Next go to File>New and under Preset create a Custom size document. To include three images in the same dimension we've worked out that our image needs to be 5184 pixels in width and 2592 pixels in height. Make sure the resolution is set to 300 pixels per inch. Click OK to open. Now go to the Custom shape tool and on the top toolbar, key in the dimension box 1728 pixels in width and 2592 in height. Drag the custom shape to the left-hand corner.



8 Position the images

Grab the Move tool, hold down Alt and drag another rectangle, placing it right next to the first. Repeat again until you have three in place. Go to your edited images and drag them to the new document. In the Layers panel decide where you want each image to go and stack them above the desired shape layer. Right click the image layer and select Create Clipping Mask. You can now press Cmd/Ctrl+T and adjust the size so it sits in the frame.

Teach yourself **Black & White Photography**

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Build a paper sculpture

Use ordinary printer paper to create a minimalist monochrome still-life sculpture

The great thing about abstract macro photography is it enables you to engage with the viewer on a surreal level. Part of the fun of the image is the mystery behind it, and how you can turn something everyday into something special. The minimalistic effect is easy to produce. We used a 105mm macro lens, a remote shutter release, a tripod and some plain white A4 paper to create our paper sculpture. We didn't do any fancy origami, but if you do have the skills to do this, you can create some wonderful results.

To preview the monochrome finish we're going to use the monochrome picture style/control setting in-camera, and engage the Live View feature. Although we're going to shoot in raw, it's useful to be able to see the monochrome effect in-camera. We also don't need to worry about the white balance, so we can use a variety of light sources.

We're going to use Photoshop Elements to convert our final image to black and white. There are a number of ways we can do this, but for this tutorial we're going to use a Gradient Map adjustment layer for speed.





1 Create the paper sculpture

Clear a flat work surface on a desktop and make sure you have a plain background behind your setup. Something like a white wall works well. Take a sheet of A4 paper and fold it in half to create a curve, but don't crease it down the middle. Place a weight where the two sides of the paper meet. We used a mug. Repeat three more times and place each curved sheet on top of one another until you have your sculpture ready.



2 Secure your camera

Next set your camera on a tripod. Put your camera into the aperture-priority exposure mode and set the aperture between $f/8$ and $f/11$. To ensure you're shooting at the optimum image quality, set your ISO to 100. Finally, in the main menu alter your picture style/picture control setting to the monochrome finish. This makes it much easier to gauge whether the shots you're taking will work well when you process them in Camera Raw later.



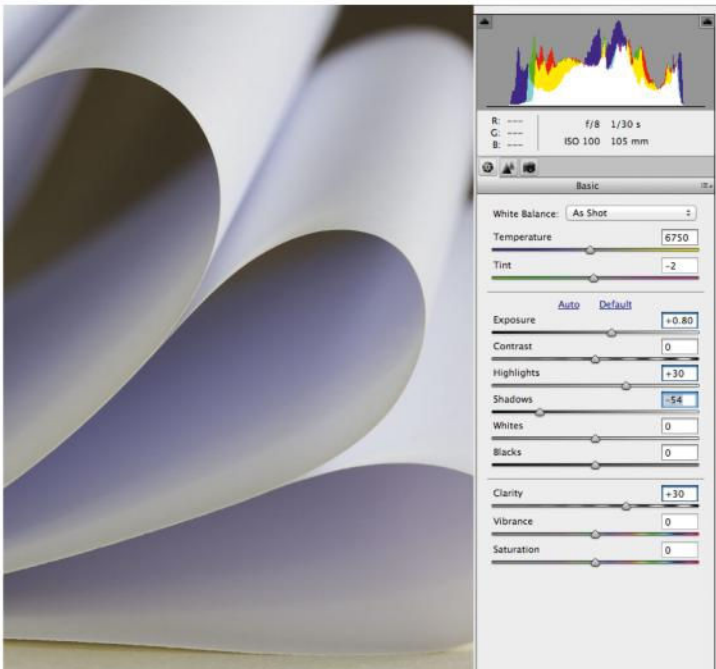
3 Use Live View

Now engage the Live View setting so you can compose your image and see how the monochrome effect is working. Frame up your shot so you crop out the mug or weight on the left-hand side of the scene, and shoot looking straight down the paper tubes. Use the manual focus setting and zoom in on the back screen to ensure the closest edge of the paper tube is pin-sharp. Now you can arrange the lighting.



4 Create some shadows

Before you take the image, you need to light your paper from a sideways direction. This will create shadows to give your image a more 3D appearance. We used an ordinary table lamp as our light source, but you could also use a torch or an LED light or a flash if you have one. You don't need to worry about the white balance or any nasty colour casts ruining the end result because you're shooting in black and white.



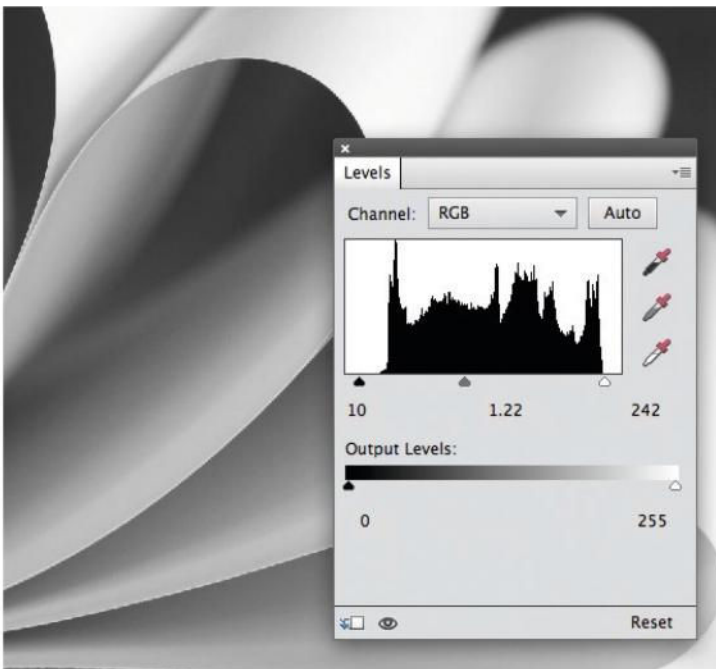
5 Tweak in Camera Raw

In Photoshop Elements go to File>Open and select the starting image. In Camera Raw we made a few adjustment tweaks in the Basic panel. We set the Exposure to +0.80 to lighten the image, the Highlights to +30 to lift the lighter parts, and the Shadows to -54 to darken the shadows. We also set the Clarity to +30 to boost the midtone contrast. To tidy up the composition we used the 2:3 ratio crop and removed a little of the empty space on the right-hand side.



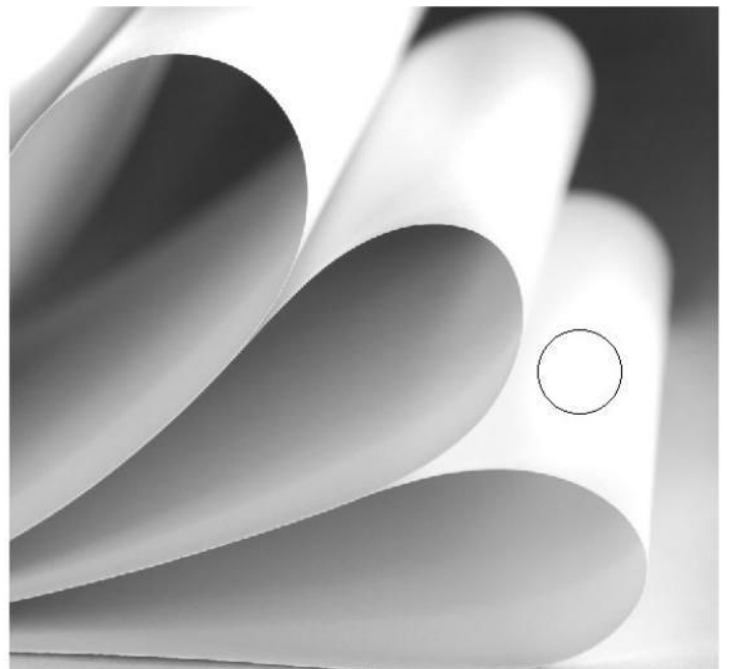
6 Apply a Gradient Map

Open the image in the main editor. Next, we're going to convert the image in a quick and simple way. Go to the Layers menu and choose New Adjustment Layer>Gradient Map. In the pop-out box, hit the drop-down menu icon, and under the default menu select the first preset option from the list. This will convert the image to black and white. There are other, more controlled ways to achieve a monochrome conversion detailed elsewhere in this book.



7 Adjust the levels

Next, to boost the tones and contrast in the image, add a Levels adjustment layer using the same menu as in the previous step. You can control the Shadows, Midtones and Highlights using the sliders. In our example we set the Shadows to 10 to darken the image, the Midtones to 1.22, and the Highlights to 242. If you want your image to have more contrast, pull the Shadow slider in further. Your lighting setup will largely define the settings you need to use.



8 Dodge and burn

Once you're content with how your image is looking, press Cmd/Ctrl+Alt+Shift+E to create a merged layer on top of all the other layers. You can now use the Dodge and Burn tools to finish the image off. First, using the Dodge tool, set the range to Highlights and the Exposure to 10%, then brush over the highlights in the image. Then using the Burn tool, set the Range to Shadows and brush over the shadows. ■



Make a surreal portrait

Discover how to shoot and combine a series of frames to create a seamless mid-air self-portrait inspired by Salvador Dali

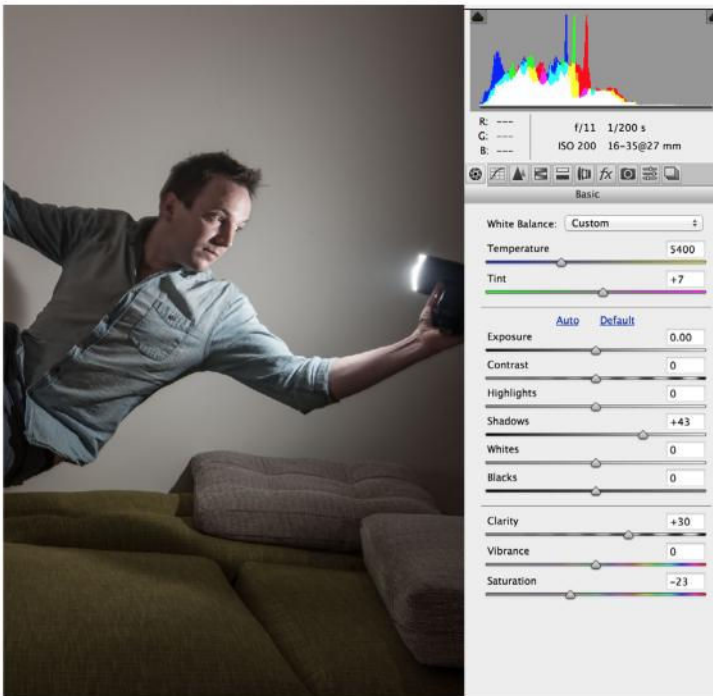
WATCH VIDEO
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For this tutorial we set out to shoot a mid-air self-portrait inspired by an image of Salvador Dali, taken by one of the greatest portrait photographers, Phillippe Halsman. Halsman captured Dali mid-air among flying cats, canvas, chairs and a plume of water. 28 attempts were needed before the combination of flying objects looked right, with everything having to be cleared and reset after each attempt. Here, rather than doing it all at once, we'll show you how to capture several levitating objects separately, then combine the frames in Photoshop using simple masking and selection skills. Read on to find out how it's done...



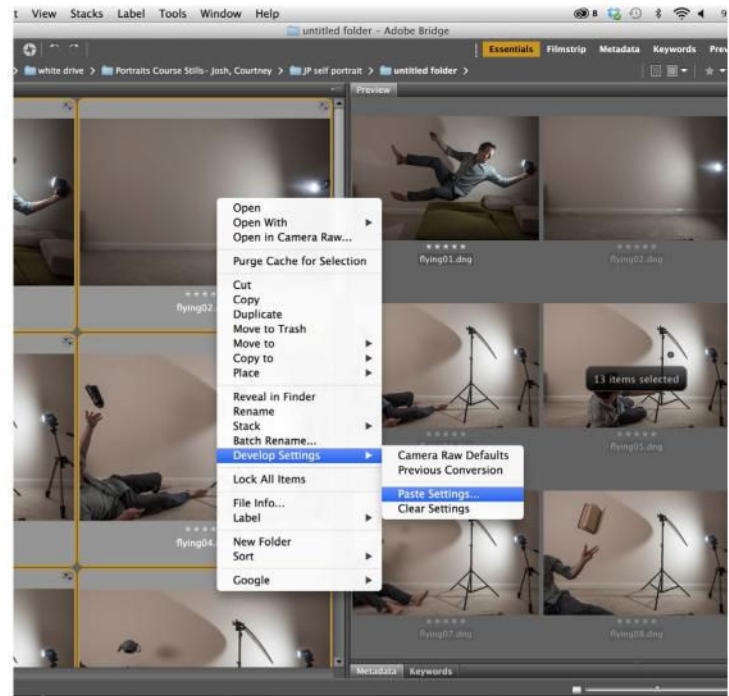
1 Shoot the images

To shoot images for this effect, use a tripod and keep the focal length, focus point and exposure consistent. We used a remote trigger to fire the shutter. For lighting, we set the Speedlight to act as a slave, then synced the camera to a studio flash. After shooting the portrait, we captured other objects in mid-air (carefully thrown or dropped), flagging the light to match the mid-air shot.



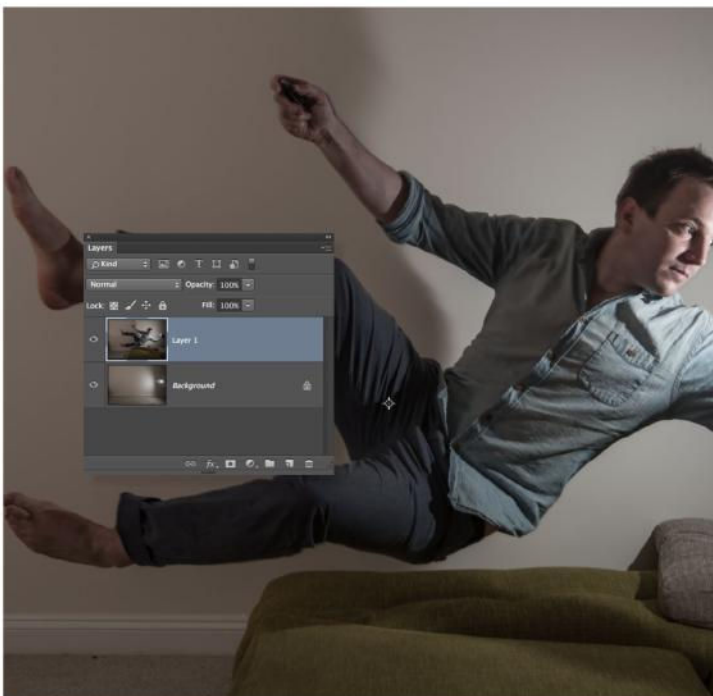
2 Adjust in Camera Raw

Once you've captured all the objects, you're ready to combine them in Photoshop. Begin by opening Adobe Bridge, then navigate to the flying object files. Double-click the falling person image to open it in Camera Raw. Set Temperature 5400, Tint +7, Shadows +43, Clarity +30, and Saturation -23. Click Done to save your settings.



3 Paste the settings

Back in Bridge, right-click the same image and choose Develop Settings>Copy Settings. Next, hold down Cmd/Ctrl and click to select all the other files that you'll use for the composite. Right-click over them and choose Develop Settings>Paste Settings. This gives all the images the same adjustments you made to the first image.



4 Copy the layer

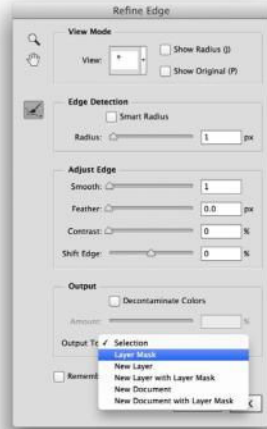
Highlight the flying01 and 02 images in Adobe Bridge, then hold down Shift and double-click them to open them directly into Photoshop. Grab the Move tool, check Auto Select Layer and Show Transform Controls. Hold down Shift and drag the falling person up to the tab of the other image, then down in order to copy it over and into position.



5 Mask the cushions

Click the Add layer mask icon at the bottom of the Layers panel, then grab the Brush tool and set the active colour to black using the swatch in the Tools panel. Using a soft-edged brush, paint over the sofa cushions scattered on the floor in the bottom-left corner of the image to hide them, revealing the empty background scene on the layer below.



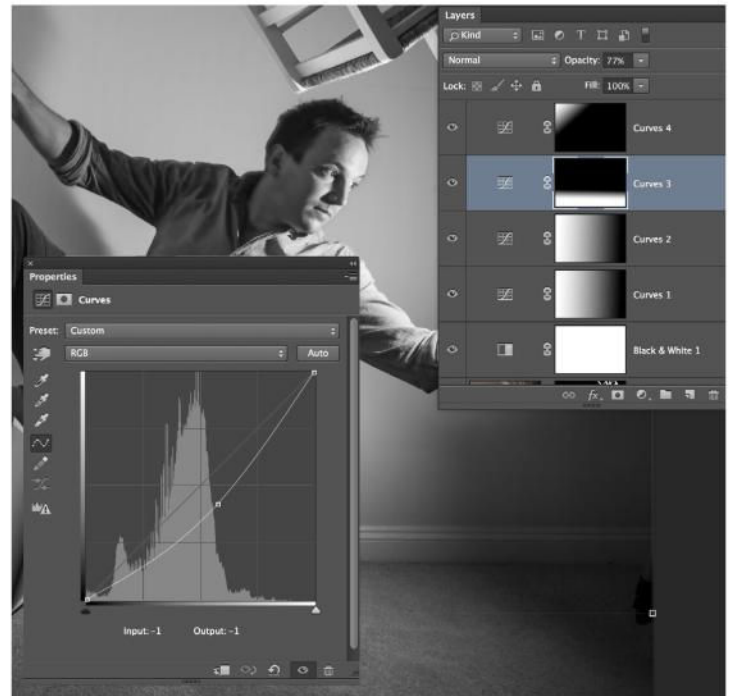
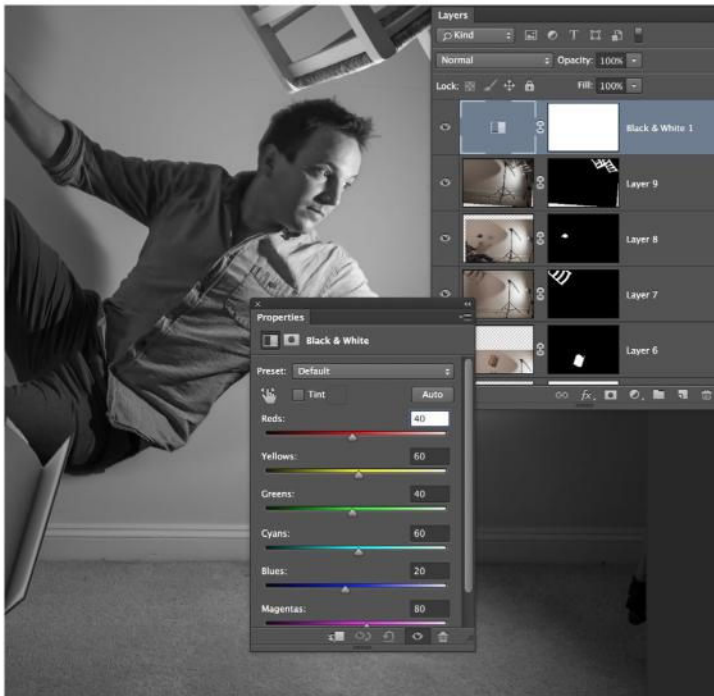


6 Refine the edges

Open one of the mid-air objects into Photoshop, then grab the Quick Selection tool from the Tools panel. Paint over the object to select it (hold down Alt to subtract from the selection if it goes wrong). Click Refine Edge and set Radius 1px, Smooth 1px, and use the other sliders to improve the selection. Choose Output to: Layer Mask.

7 Add objects

Grab the Move tool and use it to drag the object into the main image. Position it wherever you like. If you need to rotate or resize it, hit Cmd/Ctrl+T, then use the bounding box (hold Shift while resizing to constrain the proportions). Be mindful, however, of the way the light hits the objects, and try to keep it consistent.



8 Convert to monochrome

Add more objects in the same way. Once you're happy with the arrangement of the objects, highlight the top layer, then click the Create adjustment layer icon and choose Black and White. Adjust the colour sliders to fine-tune the brightness of the individual colours to get the look you're after, or click Auto for Photoshop to do it for you.

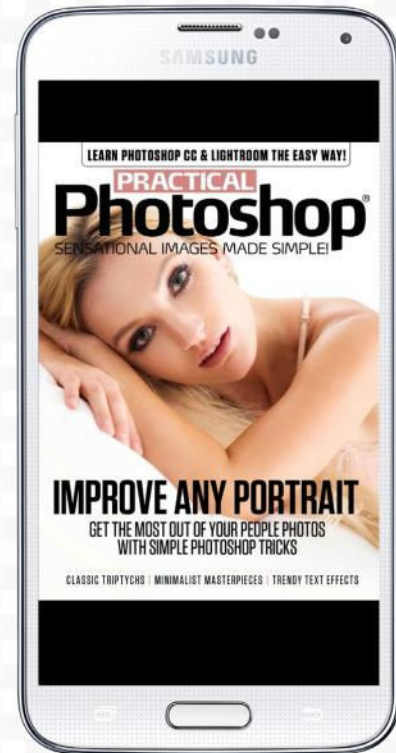
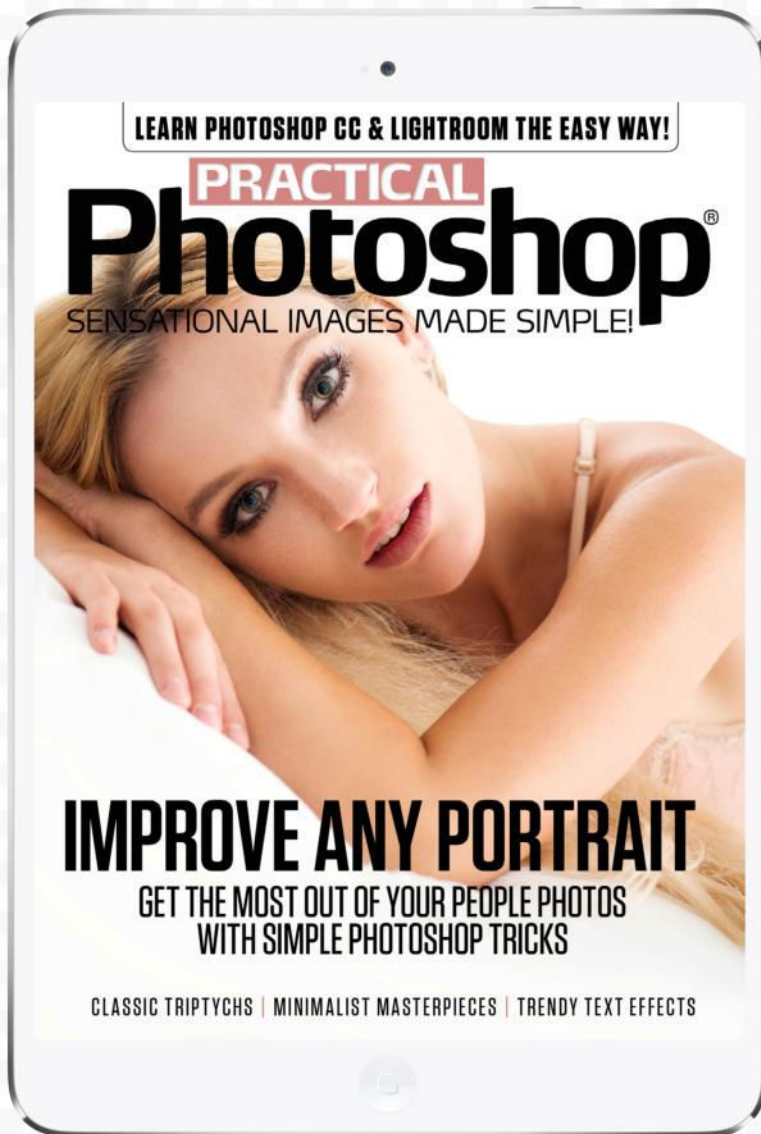
9 Darken the image

Click the Create adjustment layer icon and choose Curves. Drag down the curve line to darken the image, then grab the Gradient tool. Press D to reset the colours, then choose the Foreground to Background gradient preset. Drag up from the bottom to darken it. Use separate Curves layers to darken the top-left corner and lighten the left-hand side. ■

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Create stunning mono landscapes

Learn how to convert your colour landscape shots to black and white, then dodge and burn for greater impact

When you want to add drama to a landscape shot, nothing beats a punchy black-and-white treatment, and here we'll show you how to convert to mono using Elements' Convert to Black and White command. But converting to mono is only half the job – to enhance the image you need to improve the contrast, both across the image as a whole, and locally, to bring out detail in particular areas. In the darkroom photographers would do this by dodging (lightening) parts of a print and burning (darkening) other areas, and we can do the same thing with a masked Levels adjustment and the Dodge and Burn tools.

Our scene was captured from the back of a moving train, and even though a fast shutter speed of 1/1000 sec was used to counteract the motion, the image could benefit from a little sharpening. But we don't really need to sharpen the background hills and sky, so rather than apply sharpening across the image, we'll use the High Pass filter and a mask to selectively sharpen the focal points of the scene – the church and foreground.



1 Darken the sky

Open the starting image. Click the Create adjustment layer icon and choose Levels. Drag the midtones slider to the right to darken the shot. Take the Gradient tool, click the leftmost icon in the Options bar to open the Gradient Picker and choose the Black, White preset. Hold down Shift and drag from the middle of the shot upwards, to darken the sky.



2 Convert to monochrome

Press Cmd/Ctrl+Shift+Alt+E to create a merged copy layer, rename it 'mono', then go to Enhance>Convert to Black and White. Choose a preset from the list as a starting point – we've used Vivid Landscapes – then use the Red, Green and Blue sliders to lighten or darken the corresponding greyscale tones. Click OK.



3 Dodge and burn

Hold down Alt and click the Create new layer icon. Name the layer 'dodge burn', set Mode to Overlay and check Fill with Overlay-neutral color. Click OK. Take the Burn tool and paint over the corners and sky to darken them, then switch to the Dodge tool and paint over some of the fine details in the foreground to lighten them.



4 High Pass sharpening

Press Cmd/Ctrl+Shift+Alt+E to create a merged layer, then go to Filter>Other>High Pass. Set Radius to 10px and click OK. Change this layer's blending mode to Overlay, then hold Alt and click the Add layer mask icon to add a full mask. Paint over the foreground with a soft white brush to reveal the sharpening. ■

Layers in Elements

Try our advanced black-and-white conversion technique using adjustment layers in Photoshop Elements

Unlike Photoshop where you can convert your image to black and white using an adjustment layer or the Grayscale tab in Adobe Camera Raw, Photoshop Elements doesn't have options for black and white adjustment layers. The basic way to convert your image to black and white in Elements is to go to Enhance > Convert to Black and White. This is a good feature but you are limited in what you can do. For starters the feature only works by applying the effect to a layer (not

an adjustment layer), and in the pop-out box there are only three colour channels (red, green, and blue) to adjust.

In this tutorial we've come up with a clever workaround technique using a Gradient Map and Hue/Saturation adjustment layers. The biggest benefit of using an adjustment layer is that you can individually tweak the colours in the image, giving you far more control over the final outcome. Adjustment layers are also a useful non-destructive editing technique that you can return to later on, and keep adjusting.



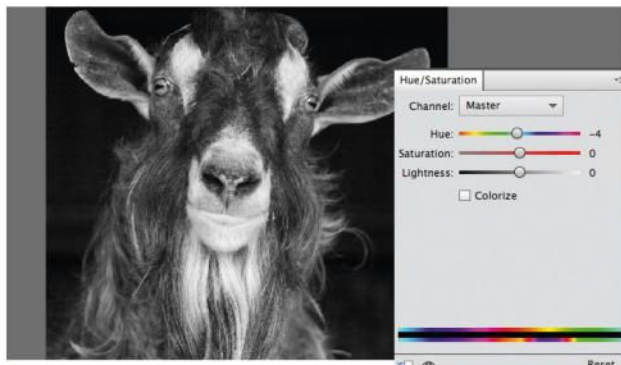
1 Tweak in Camera Raw

Open the starting image in Camera Raw to boost the tones and contrast. In our example we set the Exposure to +2.05 to bring out the detail, the Contrast to +27, the Shadows to -38, Whites to +25, Blacks to +33 and the Clarity to +25 to boost the midtone contrast. Finally, use the Crop tool to tidy up the composition.



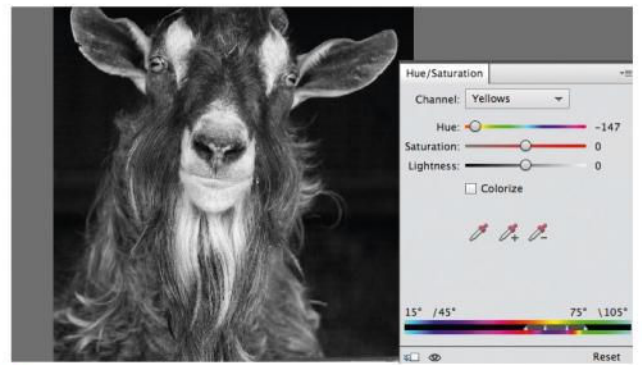
2 Add a gradient

In Elements' main editor, add a Gradient Map adjustment layer. In the pop-out box click the arrow to give you the menu options and pick the first preset from the list. You'll notice your image changes immediately to black and white. Now click back onto the Background layer in the Layers panel, ready for the next step.



3 Add a Hue/Saturation layer

Next add a Hue/Saturation adjustment layer. We can use the drop-down menu to adjust the colours individually, like you would when converting to mono in Photoshop CS and CC. Start by altering the Master setting. As you'll notice when you push the Hue slider up and down, it brings out different colours in the image.



4 Tweak the channels

Click the drop-down menu. From the list we can now tweak the Red, Yellow, Green, Cyan, Blue and Magenta channels individually. In our image the most prominent colours are Red and Yellow, so these are the two we will be using. Adjust the Hue slider in the Red channel to +36, and -147 in the Yellow channel. ■



BEFORE

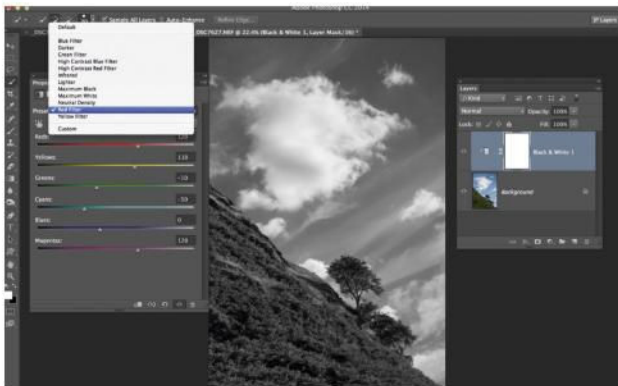


Add some punch!

Take control of your monochrome conversions with Photoshop's Black and White command

One of the most effective ways to convert your image to monochrome is with a Black and White command. As you'd expect, the command removes colour to give you a monochrome result. But it's the way the colour is removed that's so clever. The settings offer six colour sliders that let you control the brightness of different colour ranges during the conversion. So you could, for example, darken the blues for a dramatic sky or increase the oranges to give skin tones a lift. As well as offering these six colour sliders, there's also a useful hand icon that allows

you to make on-image adjustments to colour brightness. The Black and White command can be applied directly to an image layer, but using it as an adjustment layer gives you more options. Adjustment layers work by affecting all the layers below them in the layer stack. So they remain separate from the original image and totally editable. You're free to make changes to the settings at any time simply by double-clicking the layer thumbnail, which opens the relevant settings in the Properties panel. In this tutorial we'll show you how to use it...



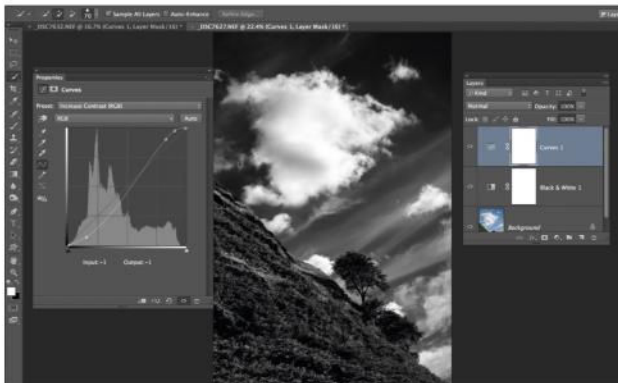
1 Add the layer

Open the starting image in Photoshop. Go to the Layers panel and click the Create adjustment layer icon at the bottom. Choose Black and White. Experiment with the sliders in the Properties panel and click through the presets at the top to see how they affect the conversion.



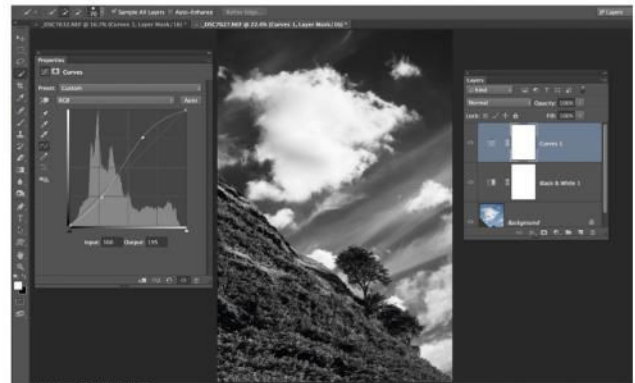
2 Make on-image changes

Click the hand icon at the top left of the Properties panel, then drag up over the grass to lighten the yellows and greens. Next drag down over the sky to darken the blues. Be careful not to push it too far unless you want an infrared look to the foliage.



3 Increase the contrast

Black-and-white conversions often fall down because they look flat and lifeless. Usually, all that's needed is a boost in contrast to create brighter highlights and deeper shadows. Click the Create adjustment layer icon again and choose Curves, then select the Increase Contrast preset from the drop-down menu.



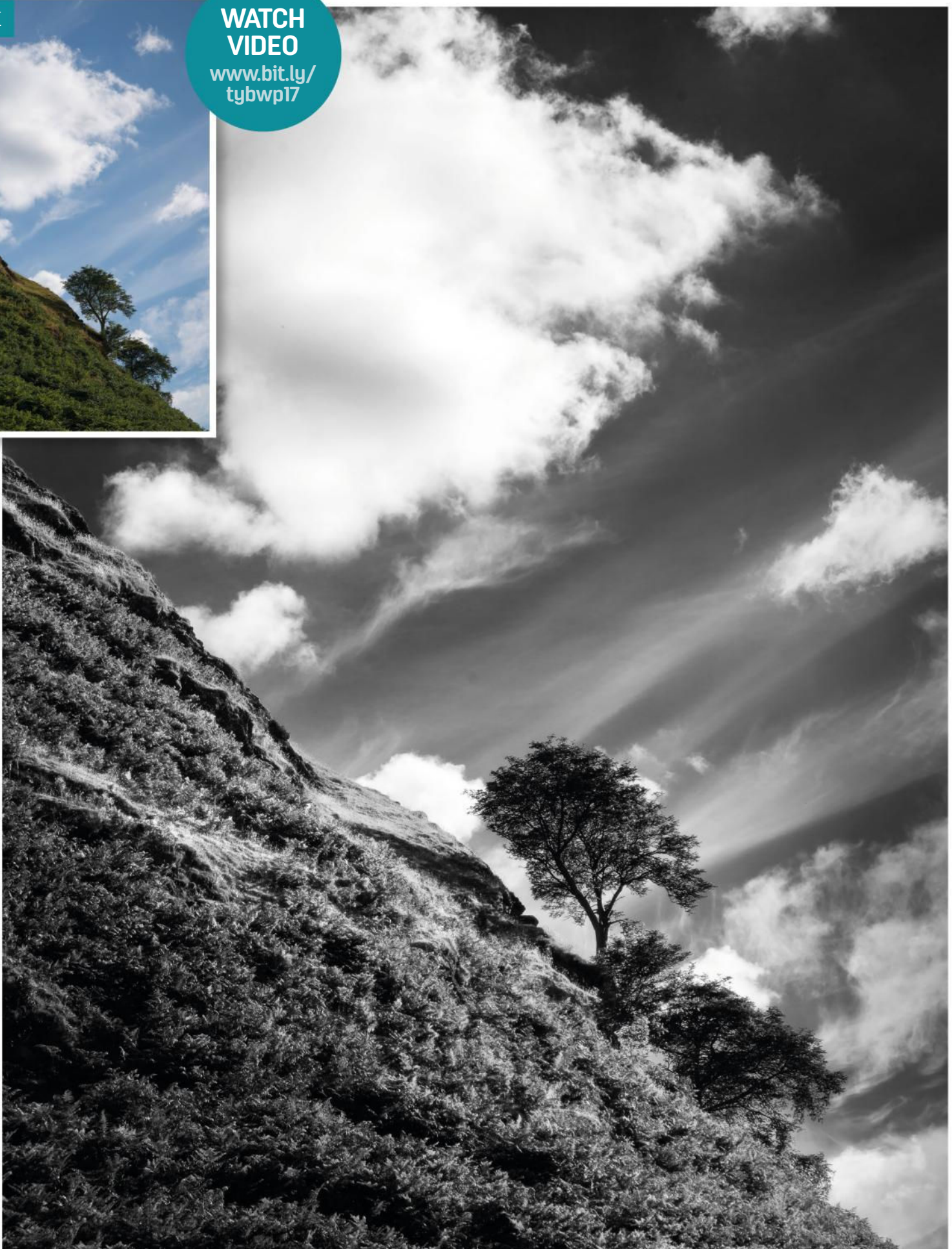
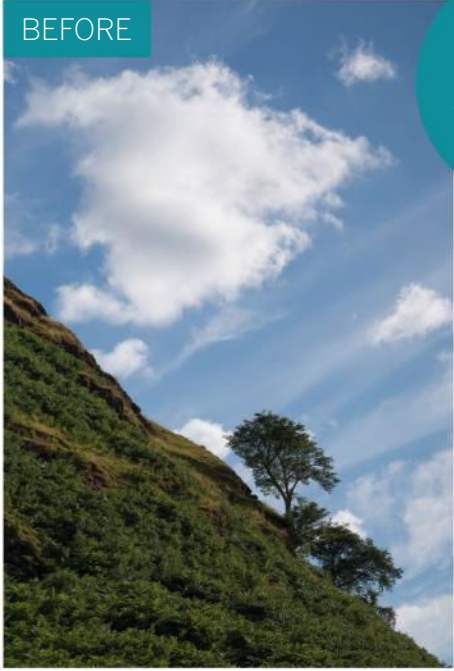
4 Tweak the curve

Dragging the curve line above its original diagonal position lightens the tonal range at that point, and below darkens. Move the points to experiment with a deeper or shallower S-shaped curve line. The more pronounced the S, the greater the contrast. And try making the S curve top-heavy or bottom-heavy to change the balance of tones. ■

BEFORE

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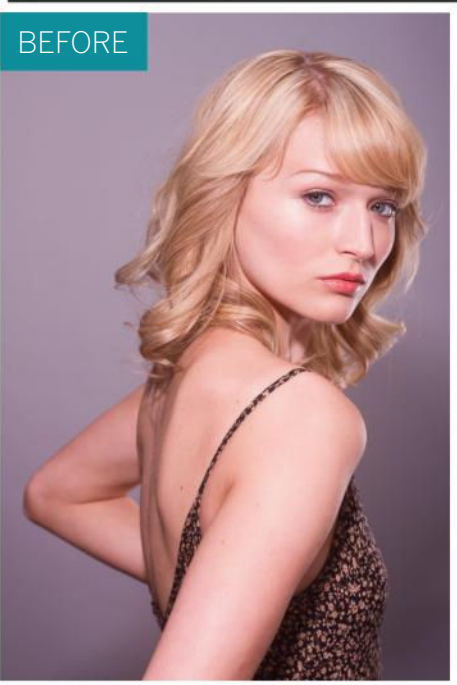
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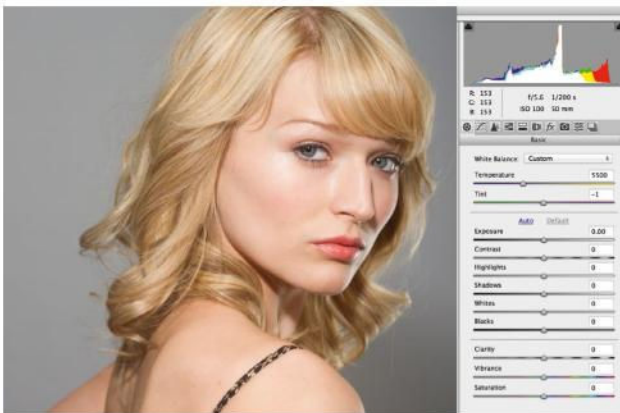


Convert raw files

Discover the best way to remove colour in Adobe Camera Raw and make a time-saving preset for the mono effect

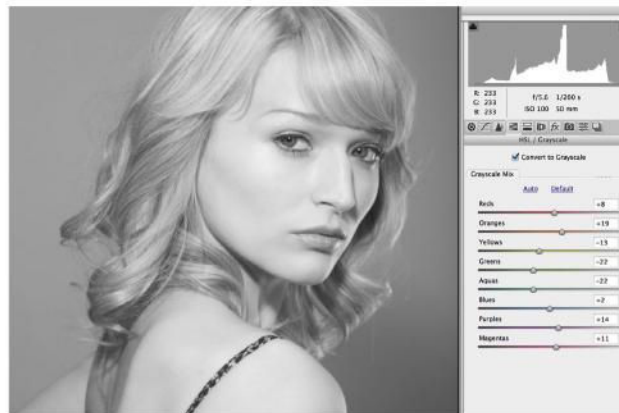
These days we find we spend as much time in Photoshop's Camera Raw plugin as we do in the main program. With a near-identical set of controls to Lightroom's Develop module, Camera Raw is the ideal place for photographers to begin editing their images, and you'll often find no need to even open Photoshop. As well as basic controls over things like exposure, colour and sharpening, you can also apply more advanced edits, including the ability to make controlled

black-and-white conversions. What's more, making changes to your image in Camera Raw is a smart way to work, especially (but not exclusively) if you shoot raw. You can work directly on your raw files, because any changes are applied as extra 'sidecar' data that just affects the way the raw file is displayed, rather than altering pixels. Once you're happy with the look of the image, you're then free to save it in a usable file format. In this tutorial we'll show you how to convert your images to monochrome with Camera Raw.



1 Correct the colour

Open Bridge and navigate to the starting image. Right click it and choose Open in Camera Raw. Before we convert to mono it's important to correct the white balance, because this affects the balance of tones. Grab the White Balance tool and click a neutral point, in this case the grey background.



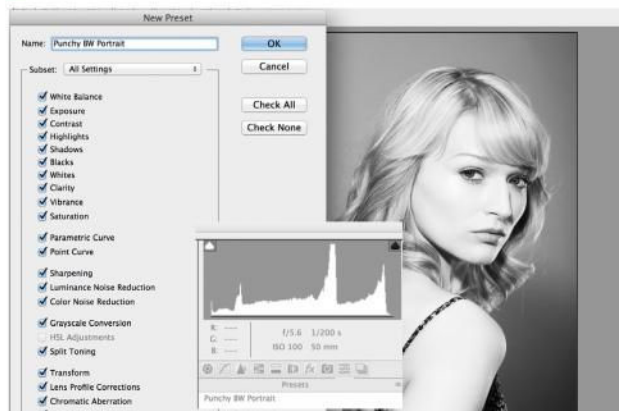
2 Convert to monochrome

Go to the fourth panel on the right – HSL Grayscale – and check Convert to Grayscale. Either use the colour sliders to experiment with different colour brightnesses, or grab the Targeted Adjustment tool from the toolbar and drag up or down over parts of the image.



3 Boost the contrast

Beauty portraits like this one often benefit from lighter skin, so drag upwards over the skin to lift the oranges slightly. Next, go to the Basic panel and set Blacks -32, Whites +22. Then go to the Tone Curve panel and plot an S-shaped curve line to increase the contrast.



4 Make a preset

Go to the Presets panel on the right and click the New Preset icon at the bottom. Give the preset a name and click OK. Click Done to go back to Bridge. Now you can right click any image (or several selected images) and choose the Preset to quickly apply the same effect directly within Bridge.

Black and white effects in Lightroom

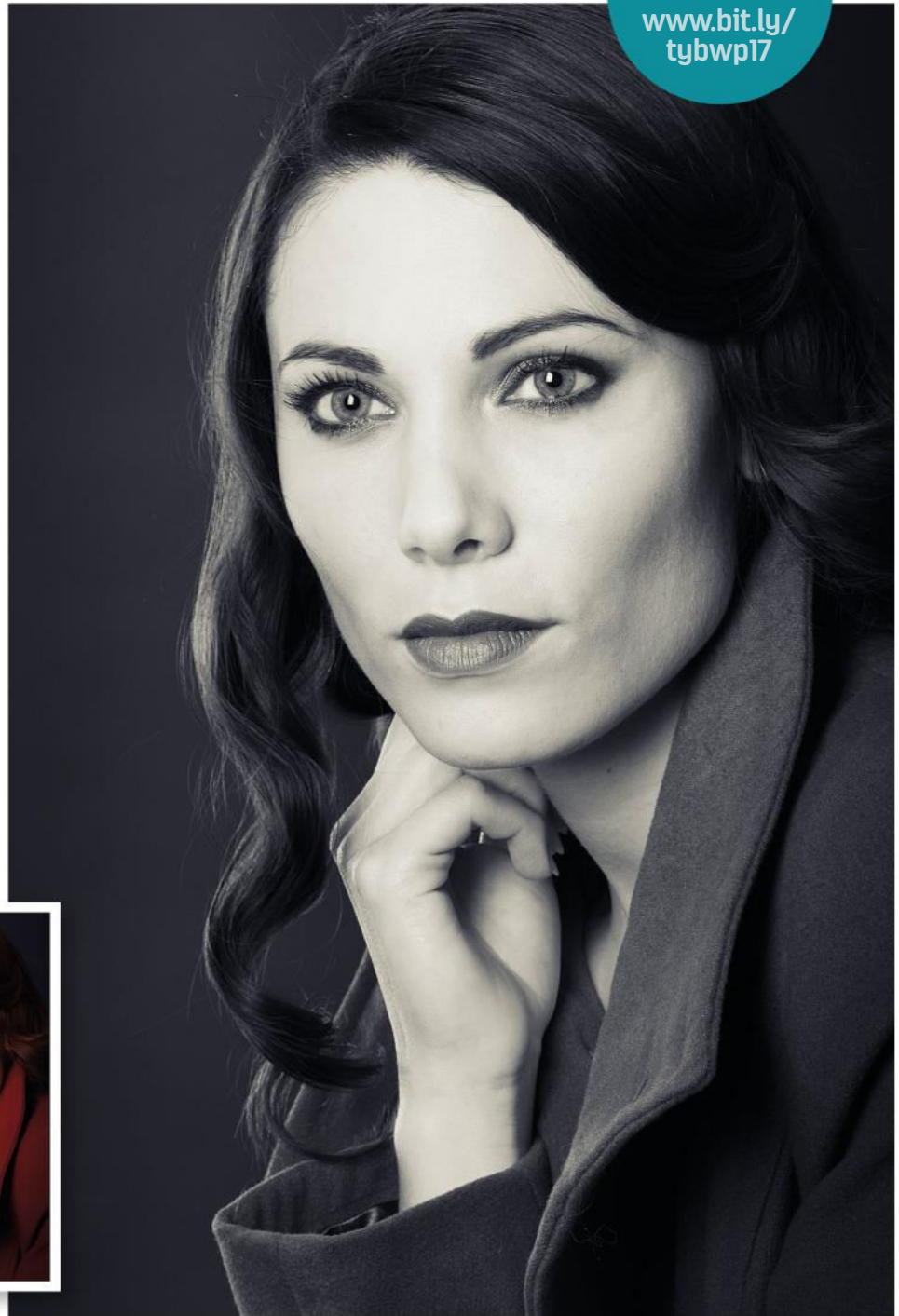
Learn how you can create and apply a variety of beautiful black-and-white treatments in Lightroom

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Like most Photoshop techniques, when it comes to creating black-and-white images, there are several ways to skin a cat. Every

photographer has his own favourite method of doing this, and as Photoshop has evolved, so the choices and methods for black-and-white conversion have grown. Over the years these have ranged from the rudimentary (like greyscale or desaturate) to the more advanced (Channel Mixer, Gradient Maps) to the long-winded (Lab Color). In recent times, two commands have emerged as the most effective: Photoshop's Black and White adjustment layer, and the HSL/Grayscale panel (available in both Camera Raw and Lightroom). Like the best of the earlier techniques, these two commands share a common theme: they allow you to control the brightness of individual colours during the conversion, in much the same way as lens-mounted colour filters affect black-and-white film. So you can – for example – darken down the blues for a dramatic sky, or lighten oranges and yellows to give skin a high-fashion look.

In this tutorial you'll learn how to convert to monochrome in Lightroom, make presets, then add different toning effects. Once you hit upon the right mix – or recipe – for your black-and-white conversion, it's worth saving the settings so that they can be applied to other images in the future. This is where Lightroom shows its worth, because the interface and tools are laid out in a way that makes applying and saving your own presets quick and easy to execute. So you can make presets for different types of black-and-white treatments, then try them on any image you like. And of course, because everything in Lightroom is completely non-destructive, you're free to try out and modify your black-and-white effects at any stage.





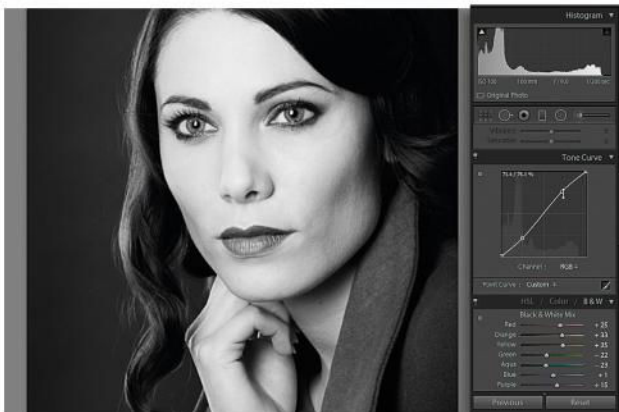
1 Import the image

Open Lightroom, go to the Library Module and click Import. Navigate to the starting image using the Source panel on the right, then click Import. Go to the Develop Module and begin improving the image in the Basic panel. Set Exposure +0.44, Contrast +11.



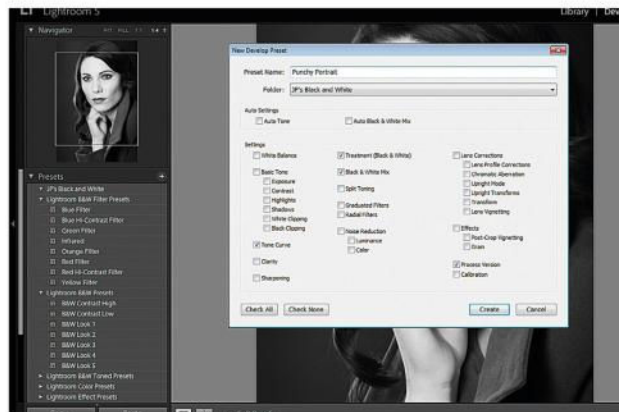
2 Convert to monochrome

Scroll down the panels on the right until you get to the HSL/Color/B&W panel. Click B&W to remove the colour. Use the sliders to fine-tune the brightness of the different colour ranges. To give the skin a soft feel, increase the Reds to +25, Oranges to +33, and Yellows to +35.



3 Boost the contrast

Monochrome conversions often benefit from a boost in contrast, so go to the Tone Curve panel. Select Point Curve, then click and drag up on the top right of the curve line. Drag down on the bottom half of the line to make an S-shaped curve, boosting the contrast.



4 Make a preset

Go to the Preset panel, right click and choose New Folder. Give it a name and click OK. Click the plus sign next to Presets. Call the preset Punchy Portrait and choose the new folder. Click Check None, check Tone Curve and Black and White Mix, then click OK.



5 Add a warm tone

Click the Channel options below the Tone Curve and choose Blue. Drag down the bottom left of the curve line, adding some points to pin the top of the line back to its original position. Go to the Red channel and drag the bottom up, then pin back the rest of the line.



6 Add blue and yellow

Create a preset, call it Warm Tone and check Tone Curve in the preset options. Go back to Curves. Right click the Red and Blue lines and choose Flatten Curve. Make an inverted S-curve on the Blue line for blue shadows and yellow highlights. Make a preset. ■

Save time with Lightroom presets

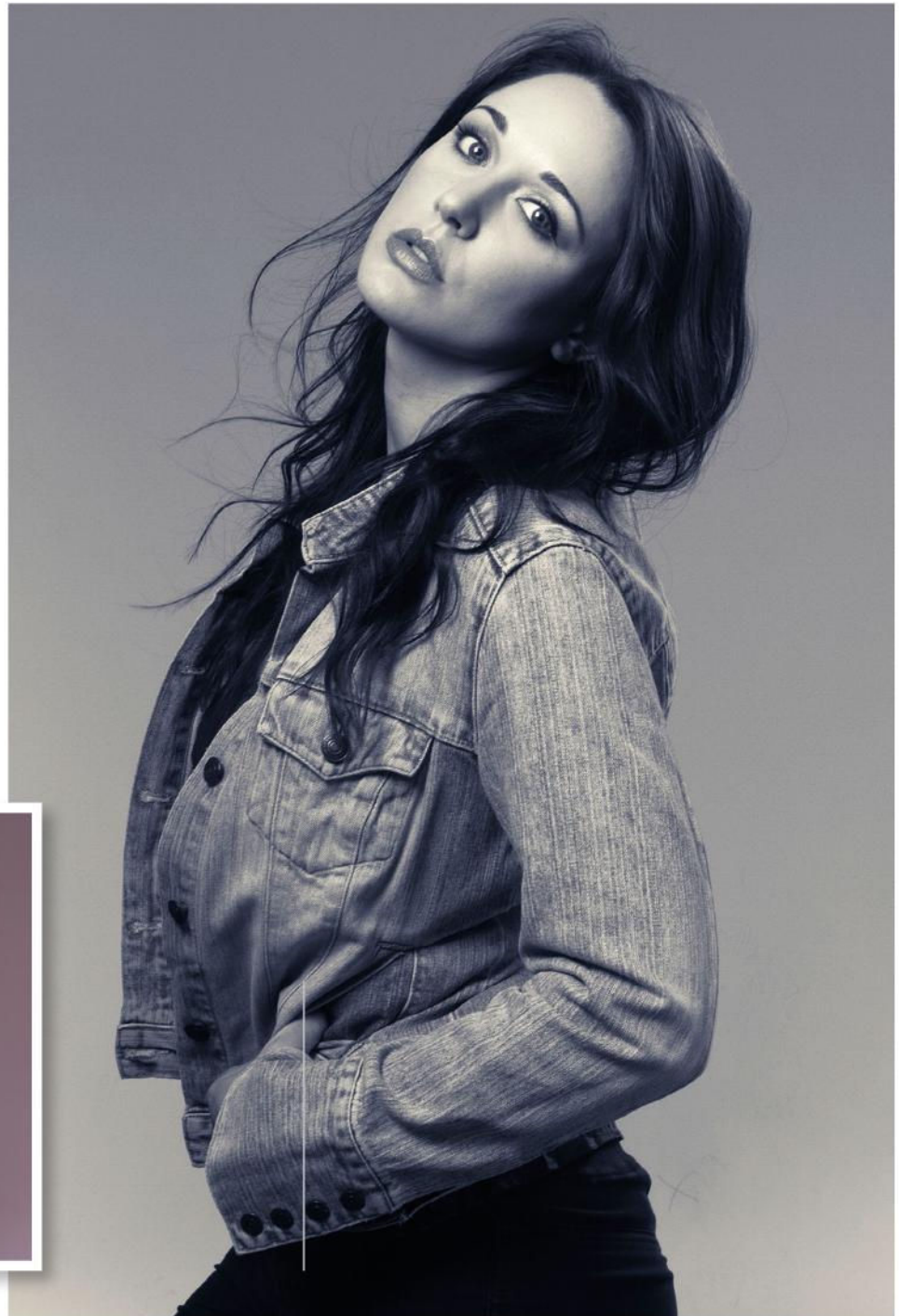
Discover how to work more efficiently by using presets in Lightroom, and how to create punchy special effects

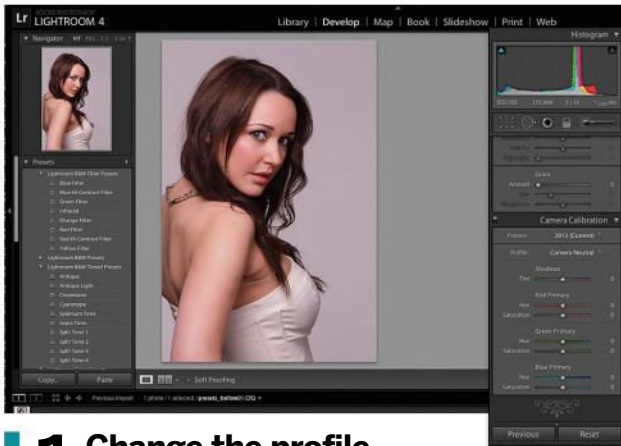
Do you find yourself making the same edits and applying the same settings over and over to your photographs? If so, the chances are you can cut down your screen time dramatically by making use of Lightroom presets. Presets are simply saved settings from one image that can then be used on any other image. They are great time-savers, and the way Lightroom is set up makes them easy to master.

You can create, manage and apply presets via the Preset panel in the Develop Module. What's more, you can also apply them through the Library Module's Quick Develop panel, and even when you first import your images. In fact, presets are so easy to get to grips with and apply, that once you've made a particular effect or treated your image in a way that you like, there really is no need to ever make the effect from scratch again. You can simply make a new preset and then apply it forever after with a single click.

In this tutorial we're going to show you how to make two useful presets. One of the most effective (and little known) ways to give your images a different look is by using the Profile options in the Camera Calibration panel. By default this is set to Adobe Standard, but often this isn't the best choice. So we'll show you how to make a preset that will change the profile, and then explain how to apply it during import so that your images immediately look better.

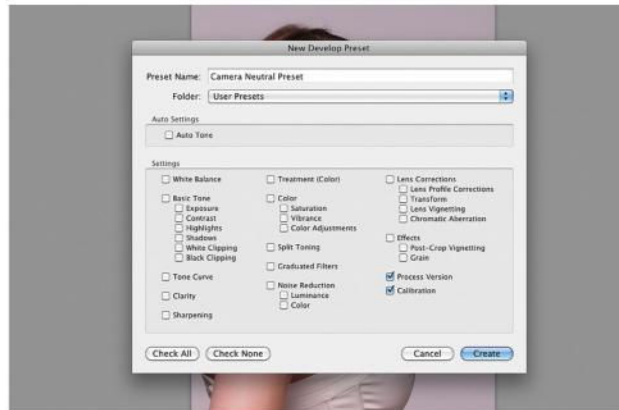
Once we've done this, we are going to convert the image to black and white and then add a punchy split-tone effect, and of course show you how to save another handy preset for this.





1 Change the profile

Open Lightroom, then go to the Library Module and click Import. Navigate to presets_before01.CR2 and check the box next to it, then click Import. Next go to the Develop Module and find the Camera Calibration panel on the right. Experiment with the Profile options – we've gone for Camera Neutral.



2 Make a preset

Now go to the Preset panel on the left and click the plus sign, which will make a new preset. Click Check None and then check Calibration. Give your new preset a name and then click Create. Now that our calibration preset is made, we can apply it to other images during Import.



3 Apply during import

Go back to Lightroom's Library Module, click Import and then navigate to presets_before02.CR2. Select the image and then go to the Apply During Import box on the right. Next open Develop settings, choose your newly made calibration preset (find it in User Presets), and click Import.



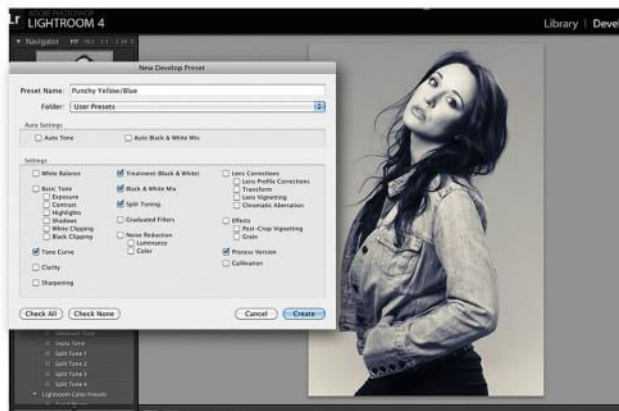
4 Make basic tweaks

Go to the Develop Module and crop in tighter to remove the messy edge. Go to the Basic panel and use the sliders to improve the tones. Input the following settings: Temp 5000, Tint +5, Exposure +0.90, Contrast +20, Highlights +16, Shadows +7, Blacks -11 and Clarity +4.



5 Convert to mono

Go to the HSL/Color/B&W panel and click B&W. Click the little target tool to the left of the panel and then click and drag this upwards over the skin, which will lift the tones slightly. Next go to the Tone Curve and plot a shallow S-shape to add contrast.



6 Add a split tone

For our split-tone effect, go to the Split Toning panel and set Highlights Hue 60, Saturation 20, Shadows Hue 241, Saturation 30. Finally, click the plus sign again to make a new preset. Name it Punchy Yellow/Blue, check only Tone curve, Black and White and Split Toning, and click Create.



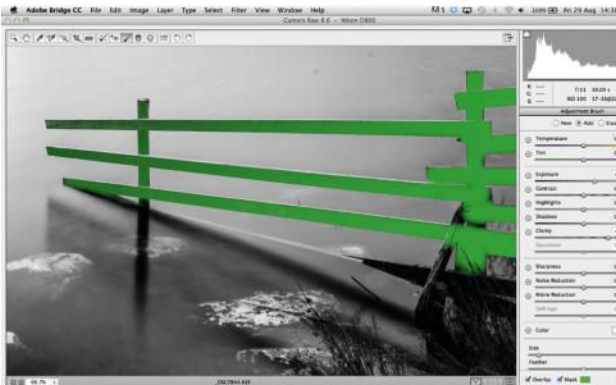
Six ways to dodge and burn

Master dodging and burning with these six essential techniques

Converting an image to mono is just the first step in creating great black-and-white pictures. It's important to get the conversion right, but what you do to the image after converting is equally important. Whenever we look at an image, our eyes are naturally drawn to the lightest parts first. So by controlling the lightness of different areas, a photographer can guide the eye on a journey around the image. This is true of all images, but especially so with black and white, where colours are replaced by simple shades of grey. One big advantage with

black and white is we can lighten or darken those greys to draw the eye, and push the tones to an extent that would look overly processed on colour images.

Photographers have been 'dodging' to lighten and 'burning' to darken parts of their images since the beginnings of the medium. In the darkroom, this would be achieved by controlling the length of time different areas of a print were exposed to light. With digital imaging, we can get similar results but with much greater control using a variety of methods in Photoshop. Let's take a look at six of the best...



1 Camera Raw's Adjustment Brush

The Adjustment Brush can be used to lighten or darken areas. Simply paint over a part of the image (press Y to toggle a mask view to see where you've painted, and use Auto-Mask for assisted painting) then use the Exposure slider to lighten or darken the area. To take it further, try selectively changing Contrast and Clarity.



2 Add grads in Camera Raw

The Graduated Filter tool is the idea tool for darkening skies or drawing attention away from the edges of an image. Drag a line with the tool to create a before-and-after blend of tones, while using the exposure sliders to control the desired effect. Use the Brush option to add or subtract the effect.



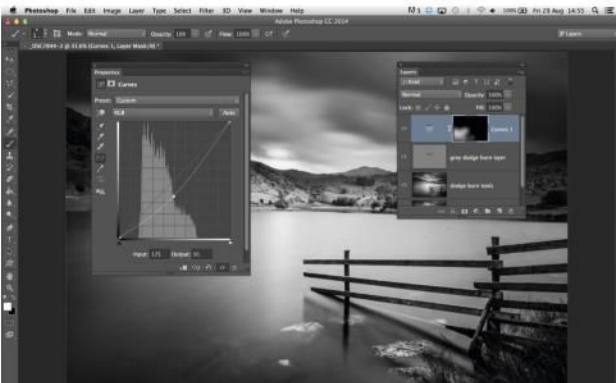
3 Photoshop Dodge and Burn tools

Set the Dodge tool to Highlights or Midtones, and the Burn tool to Shadows or Midtones. Use both at around 10% to gradually emphasise or hide details. Hold down Shift while using either to temporarily switch to the other. Both tools alter pixels, so use a duplicate layer (press Cmd/Ctrl+J) to keep the original image untouched.



4 Neutral grey layer

A neutral grey layer set to the Overlay blending mode is invisible, but as soon as you paint on it, you get a dodge and burn effect. Alt-click the New layer icon in the Layers panel. Set Mode: Overlay and check the Fill... option. Grab the Brush tool, hit D to reset colours and 1 for 10% opacity, then paint with black to burn and white to dodge.



5 Adjustment layers

Adjustment layers are useful for dodging and burning because you have complete control over the strength of the effect. Add a Curves or Levels adjustment layer, darken or lighten the image, then press Cmd/Ctrl+I to invert the layer mask to black. Then all you need to do is grab the Brush tool and paint white to selectively reveal the change.



6 Blending modes

Use any adjustment layer (such as Levels here) but don't alter the settings. Instead, change the blending mode to Multiply (to darken) or Screen (to lighten). Press Cmd/Ctrl+I to invert the mask to black, then paint white to reveal the change in certain areas, and use the layer's opacity to control the intensity. ■



BEFORE



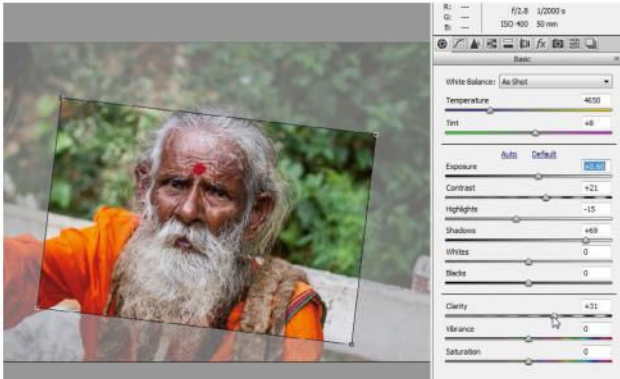
Dodge and burn your portraits

Use the Dodge and Burn tools to enhance facial features

People with weathered faces make an excellent subject matter to photograph. Their deep set wrinkles and twine-like hair convert perfectly to the monochrome medium. There are a few technical difficulties to get around when shooting a portrait like this. The eyes are often set back into the face and produce strong shadows. To correct this we can do a few editing tricks. Dodging and

burning is a technique from the film days and was used in the darkroom to lighten or darken areas in the image. Photographers used pieces of card or their hands to block areas or let more light through onto the paper. In Photoshop we have two brush-like tools that do the same effect. We can further control the Range (Highlights, Shadows or Midtones) we're applying the effects to, meaning we can really fine-tune the end result. It's important

to make sure we apply the effect slowly to the image and lighten or darken areas gradually. We control this aspect through the Exposure control, and for the most part we'll be using it around 10%. In this tutorial we're going to take this travel portrait of a holy man in India and bring out his deep-set eyes and enhance the wrinkles in his skin. His intense stare into the camera makes this the perfect image to edit, so let's get started.



1 Open in Camera Raw

Open the raw starting image. Crop the image to tidy up the composition and remove distracting surrounding elements using the 2:3 ratio Crop tool. Next, set the Exposure to +0.60, the Contrast to +21, the Highlights to -15 and the shadows to +69. To enhance the midtone contrast and to exaggerate the depths of the wrinkles, set Clarity to +31.



2 Convert with an adjustment layer

Click Open Image. To convert the image to mono, add a Black and White adjustment layer. This gives us more flexibility to adjust the channels individually. In this example we set the Red channel to 56 and the Green to -34 to darken the background, and finally the Magenta to -28 to darken the spot on the subject's head.



3 Add a sepia hint

To add a sepia tone to the image, add a Photo Filter adjustment layer. The layer will add a warm tone. Set the blending mode to Soft Light and reduce the opacity of the layer to 33%. Click the layer mask and use a small black brush to remove the effect from around the eyes.



4 Add contrast in Curves

Add a Curves adjustment layer and tweak the contrast so the curve line bends in a slight S-shape. Again, we need to click the layer mask and remove the effect from the eyes and where the beard looks too light. Once you're content with the tones, press Cmd/Ctrl+Alt+Shift+E.



5 Burn the shadows

Click the Burn tool and alter the Range to Shadows. Using a small brush (around 25 pixels) at 10% Exposure, run along the lines of the face to intensify. Run a slightly larger brush (100 pixels) over the beard and hair to darken the gaps in the Shadows. Change the Range to Midtones and run a large brush (150 pixels) over the face.



6 Dodge the highlights

To complete our edit we're now going to lighten some parts. Swap over to the Dodge tool and select a brush around 40 pixels (set the Range to Highlights and Exposure at 7%), then run a brush over the bulges in the creases to create more contrast. Then change the Range to Midtones and run the brush over the right ear to lighten it. ■



BEFORE



Dodge and burn landscapes

Bring your mono landscapes to life with advanced dodging and burning techniques in Camera Raw and Photoshop

Dodging and burning is one of the most important skills a monochrome landscape photographer can learn. The ability to lighten and darken different areas of the image is a useful compositional aid, because we can draw attention to the part of the frame while detracting from other areas.

Somewhat nostalgically, we still refer to the technique as ‘dodging and burning’, but a more accurate (if slightly less catchy) name would be ‘selective adjustments’, because there’s far more on offer in image-editing software than simple lightening or darkening. We can selectively change contrast, crisp up details and even apply filter effects.

In this tutorial we’ll show you how to reveal detail and focus attention in different areas of an image with a range of selective adjustment techniques. We’ll begin by using the Graduated Filter and Adjustment Brush tools in Camera Raw. These can both be mastered in minutes. They let you define an area shown by a mask, then make changes to the area using a range of sliders like Exposure, Contrast and Clarity.

Once done we’ll head into Photoshop for further tonal tweaks using adjustment layers, before applying finishing touches with the humble Dodge and Burn tools. We’ll also use the blur gallery’s Path Blur filter to add drama to the sky by suggesting movement in the clouds.



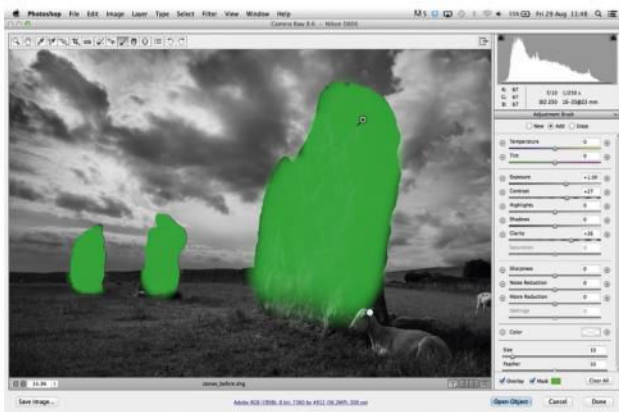
1 Darken the sky

Double click the stones_before.dng starting image in Bridge to load it into Adobe Camera Raw. Grab the Graduated Filter tool from the toolbar. Click the Exposure minus icon in the settings on the right to set -0.50. Drag inwards from the top-left corner to darken the area.



2 Fine-tune the blend

Lower Exposure to about -2.65. This makes part of the cloud too dark, so click Brush (Photoshop CC only), then hit Y to toggle the mask on and paint over the darker cloud. Next, add more grads to darken the bottom-left corner and lighten the lower half of the frame.



3 Enhance the rocks

Grab the Adjustment Brush. Click the Exposure plus icon and check Auto-Mask. Hit Y to toggle the mask on and paint over the stones. Set Exposure +1.00, Contrast +27, Clarity +36. Press N for a new pin, uncheck Auto-Mask, then paint a second mask to lighten the sheep. Click Open Image.



4 Blur the clouds

Grab the Quick Selection Brush and select the sky. Hit Cmd/Ctrl+J to copy to a new layer. Cmd/Ctrl-click the layer's thumbnail to select it, then go to Filter>Convert for Smart Filters. Go to Filter>Blur Gallery>Path Blur. Plot several lines in from the edge to blur the clouds.



5 Apply selective contrast

Click the Create adjustment layer icon and choose Curves. Plot an S-shaped curve line, then press Cmd/Ctrl+I to invert the layer mask to black. Grab the Brush tool and set the colour to white, then paint over the foreground rocks, sheep and grass to selectively boost the contrast.



6 Dodge and burn

Finish off with some subtle dodging and burning. Press Cmd/Ctrl+Shift+Alt+E to merge a new layer, then grab the Burn tool. Set Range: Midtones, Exposure 10% then paint to darken the edges slightly. Hold down Alt while burning to temporarily switch to the Dodge tool. ■



Make your mono subjects stand out

Help your subjects stand out by taking control of contrast in your black-and-white images using simple Lightroom skills

Stripping an image of colour denies the viewer one of the key signifiers that helps them to comprehend the scene, so the differences in light between objects in the frame become more important. In general, successful compositions will have good separation between the subject and their surroundings. With colour images there are several million colours to help create that separation, but with black and white we only have 256 shades of grey to work with. So contrast is key.

Take our starting image here. The subject's dress is very similar to the surrounding scene, both in its light green

colour and its dappled texture. In colour, the skin tones and subtle differences between the greens help her stand out. But when converted to mono, like a soldier in full camo, she blends in with the foliage. This doesn't necessarily mean that the image only works in colour. We can help to separate our camouflaged subject from her surroundings with a few simple Lightroom skills (or Camera Raw if you prefer, which has near-identical tools). Global adjustments won't help us here, so we need to get stuck in with selective adjustments instead. The Adjustment Brush lets us do this, and with the handy Auto-Mask feature, we don't have to spend ages painting precisely. Here's how it works...



1 Convert to monochrome

Drag the starting image into the Lightroom Library Module to Import it, then head to the Develop Module. First click Treatment: Black and White in the settings on the right. Scroll down to the B&W panel, then use the sliders to fine-tune the conversion by adjusting colour brightness.



2 Paint over the background

Grab the Adjustment Brush. Double click Effect in the brush settings on the right to reset the sliders, then set Exposure -1.0, Highlights -74, and check Auto-Mask. Check Show Selected Mask Overlay, then paint over the foliage surrounding the model. The brush snaps to the edges.



3 Perfect the mask

Continue painting over everything but the model. Zoom in to check the mask. If there are any gaps, uncheck Auto-Mask, then paint freehand until everything is covered. Press O to hide the mask to review the effect. If you like, hold Alt and paint to add lighter patches of foliage in the foreground.



4 Soften the skin

Besides creating contrast between subject and background, we can also reduce contrast in areas to de-emphasise detail. Click New to make a new adjustment with the brush, then double click Effect and set Clarity -50, Exposure +0.19. Paint over the skin to soften the details.



5 Add extra punch

Make further selective adjustments to lift the eyes (Exposure +0.50, Clarity +20, Contrast +15) and emphasise the texture of the dress (Clarity +70). Go to the Basic panel and plot a gentle S-curve to add punch. Fine-tune the tones with Highlights -33, Clarity +40.



6 Add the finishing touches

There's a distracting crease in the dress, so grab the Spot Removal tool and paint over it, then drag the source point to a clean area of dress nearby to fix the problem. Finally, go to the Effects panel and add a post-crop vignette with Amount -10 to darken the corners slightly. ■

Add vintage toning to images

Replicate the traditional toning process using a Gradient Map adjustment layer

The term colour toning comes from the analogue days, and the technique was used by photographers to add a colour tint to their black-and-white images. Traditionally, these colours were blue and sepia. Photographers would let their prints sit in solutions and soak up the tinted colour. How long the prints were in the solution meant the results could vary greatly. This art form dates back to the late 1800s, and is still replicated by many photographers today.

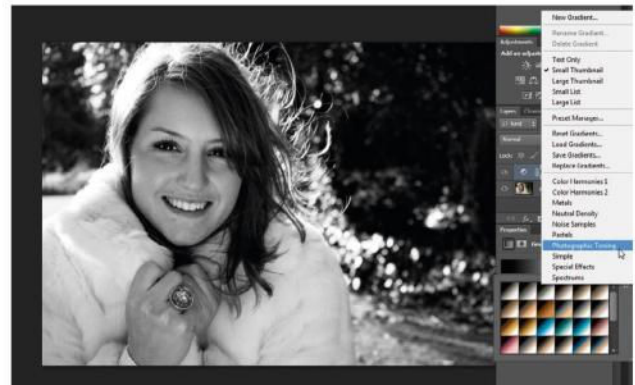
There are many different ways you can replicate the traditional colour-toning effect in Photoshop, but in this tutorial we're going to show you using a Gradient Map adjustment layer. The great thing about this feature is that it has lots of preset options that you can further tweak using the Gradient Editor option. The Gradient Editor can be found by double clicking the gradient colour panel in the pop-out box.

As our starting image we have a portrait of a model dressed in vintage clothing. The traditional sepia tone works well with this type of image because the final result has an old-fashioned appeal.



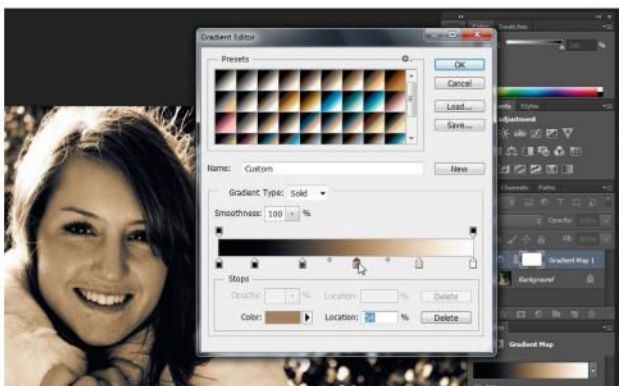
1 Tweak in Camera Raw

Go to File>Open and select `tone_start.dng`. It will open in ACR. For this image we set the Exposure to +0.40, the Highlights to +23, the Shadows to +28, the Whites to +8 and the Clarity to +17. These settings lift the image, ready for us to colour tone it in the main editor. Click Open Image. Next we're going to add a Gradient Map adjustment layer.



2 Add a Gradient Map

In the pop-out box click the drop-down menu, and next to the preset options click the cog symbol. Here you have a range of alternative presets. Select Photographic Toning from the list, and click OK when the warning box appears. We've selected the Sepia-Selenium 2 as our preset. Hover the mouse over each box to find out the name.



3 Edit the gradient

Activate the Gradient Editor by double clicking the colour gradient. The most useful tool is the midpoint markers. There are six running along the bottom that you can adjust to alter the tones in the image. You can also swap the colour for another. Click the Color box and use the Color Picker chart to refine the gradient.



4 Clean up the skin

We're going to finish the edit by smoothing out the skin of the model for a flawless result. Press Cmd/Ctrl+Alt+Shift+E to create a merged layer. Select the Spot Healing Brush. Run over the spots and blemishes on the face. Finish by selecting the Dodge tool, and on the Midtone Range, using an Exposure of 10%, paint the face to lift it. ■

Split tone in Camera Raw

Add a bespoke colour tint to your landscape images in a few simple steps

Split toning is a traditional process that comes from the film days. The process enables us to tint our black-and-white images using hue and saturation sliders. In this tutorial we're going to show you how to edit the entire process in the Camera Raw editor with the Split Toning feature. For our final dramatic landscape scene we've produced a traditional blue-toned tint using the blue and yellow sliders. There are two sets of sliders under the Highlights and Shadows settings. The Hue slider controls the colour output, and the Saturation slider controls the intensity. There's also the Balance slider, which defines the setting the effect is more biased towards. If you push it left, it will favour the Shadows, and right will favour the Highlights.

If you use opposite colours from the spectrum (one for the highlights and one for the shadows), for example blue and yellow or magenta and green, you'll get better results.

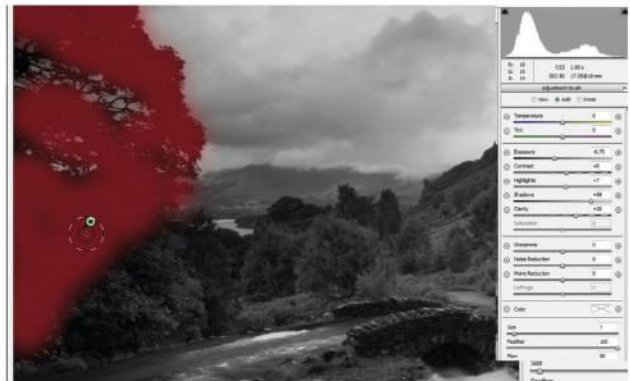
As well as split toning the image, we're also going to make a few other adjustments to the raw file. We need to first convert the image to black and white, and then adjust the exposure and basic editing settings. That way when we get to the final step to tint the image we'll have a perfectly exposed image to work on.

BEFORE



1 Convert to monochrome

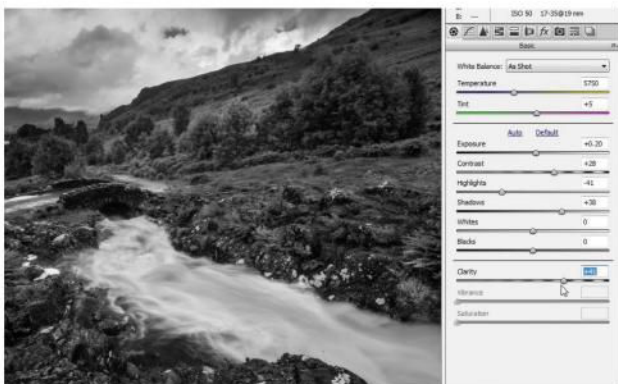
Open the starting image and select the HSL/Grayscale panel. Click Convert to Grayscale. Now we can adjust the individual colour channels to boost the tones and contrast in the image. There's a lot of green so we adjusted the Green channel to +45. There's a lot of blue too, so we altered the Blue channel to -65 to darken it.



2 Fix exposure problems

There are a couple of spots in the image that are slightly under-exposed. Choose the Adjustment Brush and tick Show Mask. Paint over the tree in the left-hand corner. There's also a spot in the right-hand corner that's a little dark. Once you've marked the areas, uncheck the Show Mask box and push Exposure up to lighten these areas.





3 Basic adjustments

Next we're going to make some basic adjustments to the whole image. In the Basic panel set the Exposure to +0.20 and the Contrast to +28. To reduce the intensity of the Highlights and to see the detail, reduce the slider to -41 and set the Shadow slider to +38. Finally, to give the image a gritty boost, set the Clarity slider to +41.



4 Split tone the image

Now for the fun part! Click the Split Toning panel. Set the Highlight Hue slider to 68 to make the highlights warm. Set the Saturation to 18. Then set the Shadows Hue slider to 227 to create the cool shadows, and the Saturation slider at 15. To finish off, set the Balance slider to +35 to favour the highlights, making the image slightly warmer. ■

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Get a retro look

Break all the rules by adding technical flaws to your images

Back in the film days, grain was a consequence of using a film that was more sensitive to light. Grain, unlike digital noise caused by high ISO settings, has a certain charm, and this look can be replicated in Photoshop. It has a small, speckled appearance that almost appears textured. Ironically, we'll be using the Add Noise filter to achieve the effect, but we can do so in a controlled way.

For the starting image we've selected a newlywed couple walking off into the distance. The image is intentionally blurred, which adds to the overall retro charm.

For this tutorial you'll need to edit your image in either Photoshop or Photoshop Elements. If you're using the latter, you'll first need to convert the image to black and white in the main image editor. To do this, go to Enhance>Convert to Black and White. You'll also need to substitute the Curves adjustment layer with Levels, and the Lens Correction feature is called Correct Camera Distortion, and is a scaled down version. On paper, this image breaks all the rules. It's out of focus, grainy and we've also darkened the corners by adding a vignette to frame the couple. It just goes to show that sometimes the rules are meant to be broken.



1 Open in Camera Raw

Go to File>Open and select the starting image. Convert the image to black and white in the Grayscale panel. Next return to the Basic panel and tweak the Exposure setting to +30 and boost the Contrast to +30. Then go to the Crop tool and select the 1:1 ratio to make the image square. Crop around the couple and click Open Image.

2 Increase the contrast

In the main editor add a Curves adjustment layer. Start about a third of the way from the bottom and pull down to enhance the shadows. Now pull the top part of the line to boost the highlights to add a little more contrast to the image. Once you're happy with the settings press Cmd/Ctrl+Alt+Shift+E to create a merged layer.



3 Make some noise

Go to Filter>Noise>Add Noise and a pop-up box will appear. We can control the intensity and distribution of the grain through this filter. Tick the Monochromatic box and use the Gaussian setting. This setting creates a more realistic replica to film. Change the Amount to 12.5%. Now we're ready to add a vignette to darken the corners.

4 Tone the image

Go to Filter>Lens Correction and on the Custom tab navigate to the Vignette setting. Change the Amount to -50 to darken the corners. Finally, go to Image>Mode and select RGB. Now you're able to add a Photo Filter adjustment layer. Change the blending mode to Soft Light and turn the opacity down to 33%. ■





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Be selective about colour

Discover how to selectively remove colour in Lightroom to get the spot-colour effect

Making selective colour effects in Lightroom is a quick and easy task. The key to success is the HSL panel. The eight colour sliders enable you to zero in on different colours in the image. You can adjust the Hue, Luminance or (as in this case) the Saturation to remove any colours you don't need. The HSL sliders target colour ranges rather than specific areas, so you'll probably need to mop up any remaining colour. For example, in this

image, removing saturation in everything but the reds and oranges almost does the job of leaving the phone box in colour while the rest of the image is in black and white. However, there's still some orange present in the buildings. It's a quick fix: a few strokes of the Adjustment Brush loaded with -100% saturation is all that's required. Once that's been done, we can complete the image by adding a vignette, enhancing the tones and sharpening the details.



1 Import and adjust

Drag the starting image into the Lightroom Library Module and click Import. In the Develop Module, set the Basic panel sliders like this: Temp 5500, Tint +10, Exposure +0.65, Contrast +15, Highlights -17, Shadows +33, Whites +9, Blacks -6, Clarity +80, Vibrance +30, Saturation +10.



2 Reduce the saturation

In the Tone Curve panel, plot a shallow S-shaped curve line to boost the colour and contrast. Scroll down to the HSL/Color/B&W panel on the right-hand side and click HSL, then click the Saturation tab. Leave the Red and Orange sliders at 0 and drag the other colours to -100%.



3 Load the brush

There are still a few orange tones lurking in the background building, so grab the Adjustment Brush from the toolbar at the top right. In the tool options that appear below the toolbar, double click Effect to reset all the sliders, then set Saturation -100.



4 Remove the colour

Zoom in to the right-hand side, then paint over the remaining colour to remove it. Hit O to toggle on a mask overlay to see where you've painted and use the] and [keys to change your brush size. If you go wrong, hold down Alt and paint to erase parts of the mask.



5 Adjust the Luminance

To adjust the brightness of the black-and-white area, go back to the HSL panel and click Luminance. Set Yellow +39, Green +45, Blue -50, Purple -15 to lighten the grass and darken the sky. Next, grab the Graduated Filter tool from the toolbar. Double click Effect to reset all the sliders.



6 Finish it off

Drag a line down from the top and set Highlights -60, then drag a second from the T to the middle and set Clarity +26. Next, go to the Effects panel and drag the Post-Cropping Vignette Amount to -7. Finally, scroll down to the Detail panel and set Amount 63, Luminance 13. ■

Solarisation in Camera Raw

Learn how to give your images a classic solarised look by inverting one half of the tonal range

A chance darkroom discovery in the early days of photography led to the development of one of the most iconic darkroom special effects. Solarisation is a photographic phenomenon whereby part of the image appears inverted to negative, while other areas are normal. In the traditional darkroom it often occurred when someone accidentally turned on the light during the developing of film or a print. The technique was transformed from a mistake into an art form by the photographer Man Ray, who created beautiful solarised portraits of his partner and muse Lee Miller.

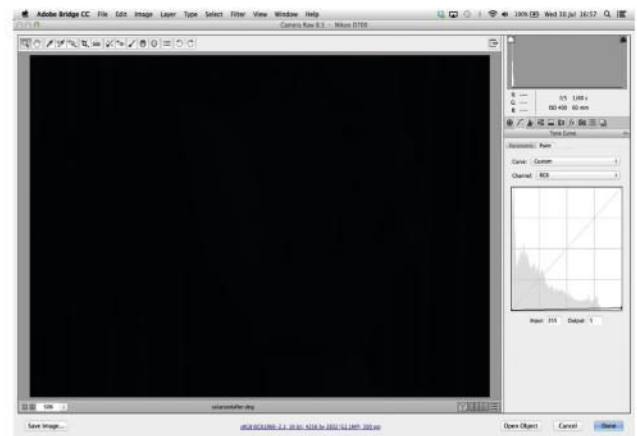
The solarisation effect is very simple to recreate in Camera Raw (or with the near-identical controls in Lightroom's Develop Module). All we need to do is invert one half of the tonal range. We can do this using Curves. If you've always found Curves to be a difficult tool to master, this technique will help, because it's a good indicator of how the diagonal curve line affects the tones in an image. By making a V-shape or an inverted V-shape along the curve line, we can invert either the shadows or the highlights. The technique can be used on any image, but it works particularly well on portraits and nudes.

BEFORE



1 Set the white and black points

Open the starting image in Camera Raw. First, we'll make sure that there's a full range of tones to work with. In the Basic panel, hold down Alt and drag the Whites and Blacks sliders until they begin to show clipped pixels. Here it's Whites +41, Blacks -8.



2 Convert to monochrome

Go to the HSL Grayscale panel on the right-hand side. Check the Convert to Grayscale option and choose Auto. Next go to the Tone Curve panel. Make sure you're on the Point tab rather than Parametric, then drag the top right point of the diagonal curve line down to the bottom.



3 Make a V-curve

Click the middle point of the line and drag it up to create an inverted U-shape. This inverts the highlight tones. Add more points to make it a V-shape. Experiment with the position of the top point of the V, or if it doesn't look right, try making a normal V-shape instead.



4 Tweak the tones

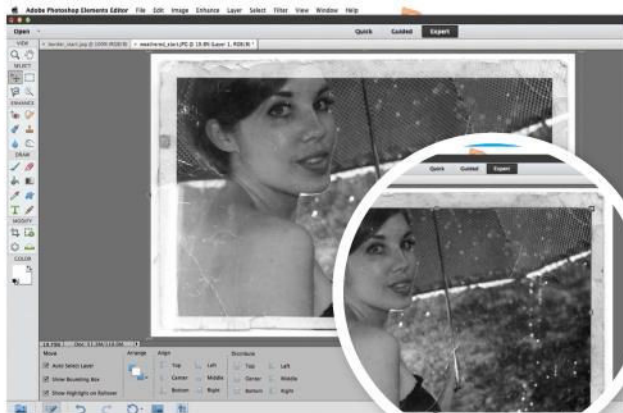
Go back to the Basic panel and experiment with Exposure and Contrast to see how they change the effect. Lower Clarity to improve the texture of the skin. Finally, go back to the Tone Curve, set Channel Blue and drag up on the bottom-left corner to add a touch of blue. ■

Turn back time

Make your new digital images replicate the look of an old weathered and worn-out print in Photoshop Elements

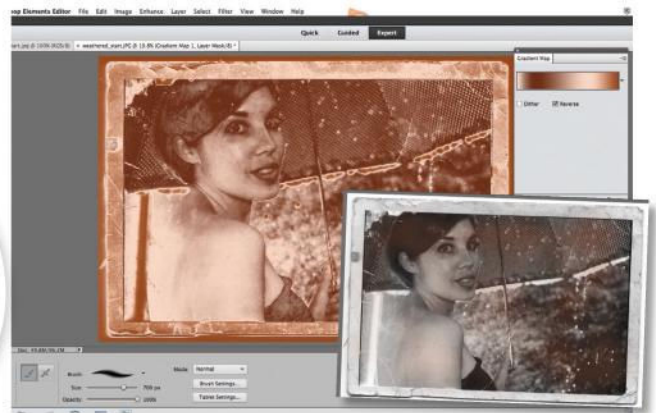
There's a certain charm to old photographs. The creases, tears and faded appearance makes them seem a bit more precious and intriguing. You'll be pleased to know that you don't need to wait 50 years to get that look in your new digital images! You can do it instantly in Photoshop Elements by following a few simple steps.

It helps to have a starting image that's going to age well. So in our example, the model has a classic appearance, where she looks like she could be from the 1940s. This image was taken in the garden using a hose pipe to create the rain. We also back-lit the water using an external flashgun and opened up the aperture to a wide setting of f/2.8 to get the bokeh effect with the water drops in the background. We're going to edit the image straight from a JPEG file. To make the image appear more authentic, we're also going to add a border that's a separate image. Finally, we're going to add a sepia tint and create a chemical stain. Many old photographs will have a brownish sepia tone from where the chemicals are starting to break down.



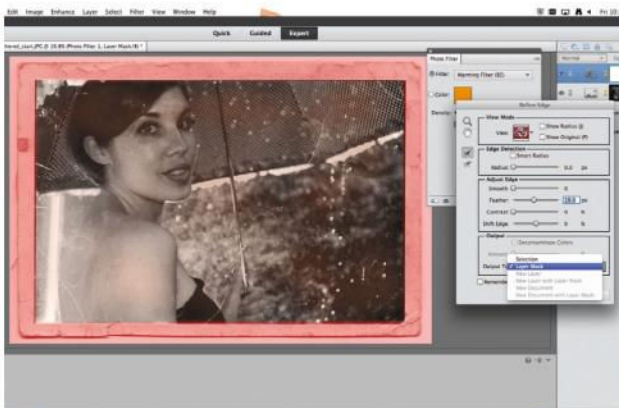
1 Open and resize

In Photoshop Elements go to File>Open and select the starting image, `weathered_start.jpg`. Next, open `border_start.jpg`, and using the Move tool, drag `border_start.jpg` over to the main image. Resize the border layer so it sits over the main image on top. Change the border layer's blending mode to Screen. Double click the Background layer to unlock it and resize it to sit in the picture space.



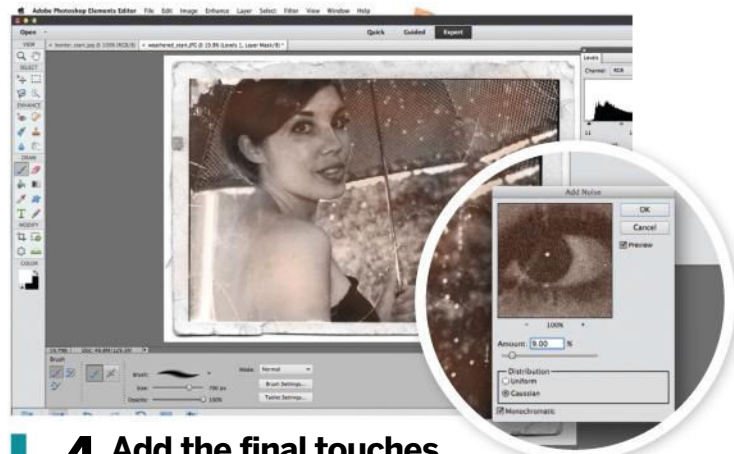
2 Tone the image

Next, add a Gradient Map adjustment layer. Click the drop-down menu and select the preset Copper option from the list. Click the Reverse box. On the layer mask press Cmd/Ctrl+I to invert the mask. Then, using a soft white brush at 50% opacity, paint over the image lightly to reveal parts of the colour toning effect. We're trying to create the typical old chemical stain look.



3 Finish the toning

Add a Photo Filter adjustment layer. We want to keep the border of the image white, so we need to mask this out. Select the layer mask, then go to the Rectangular Marquee tool and draw over the image where it meets the border. Go to Refine Edge and adjust the Feather to 19px. Under the Output to: setting, change to Layer Mask. Click OK. Paint over parts of the image to finish off the stain effect.



4 Add the final touches

Add a Levels adjustment layer. Change the Shadows to 11, the Midtones to 1.22 and the Highlights to 236. Press Cmd/Ctrl+Alt+Shift+E to create a merged layer. We're going to finish by adding some noise to this layer to give it an authentic touch. Go to Filter>Noise>Add Noise and set the Amount to 9%, the Distribution to Gaussian and tick the Monochromatic box. ■

GET THE FILES HERE: http://bit.ly/PMZ39_MONO

Past and present

Blend old and new by combining two versions of the same scene

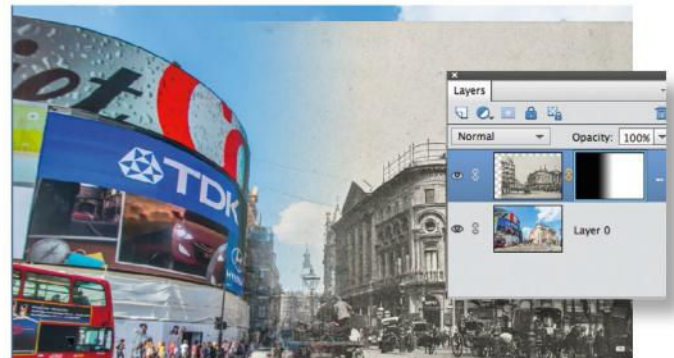
With a little preparation and basic Photoshop skills, two versions of a scene taken decades apart can be merged together to create a compelling blend of old and new. It makes for an enjoyable photo project that involves a little detective work – you have to find the exact spot where the original photo was taken, then figure out things like camera angle and focal length so your new shot lines up with the old scene. Sometimes this won't be possible. For example, nowadays, Piccadilly Circus's

famous Statue of Eros sits outside the entrance to the tube station, its steps scattered with weary tourists. But once it was at the centre of the Circus (it was moved after the Second World War). So in some cases it's impossible to compose everything just as it was in the original photograph. But the closer the compositions match, the easier it is to blend them later. And if matching things like perspective and camera height proves tricky, we can use Photoshop Elements to reshape the scenes to fit comfortably together.



1 Plan with Street View

Before setting out to find the scene, try doing a little detective work with Google Street View to find the spot it was taken. This way you can check if any buildings have been built up or torn down and get a rough idea of where to point your camera. For Street View, go to Google Maps and type in the street, then drag the little yellow man at the bottom right of the display onto the street.



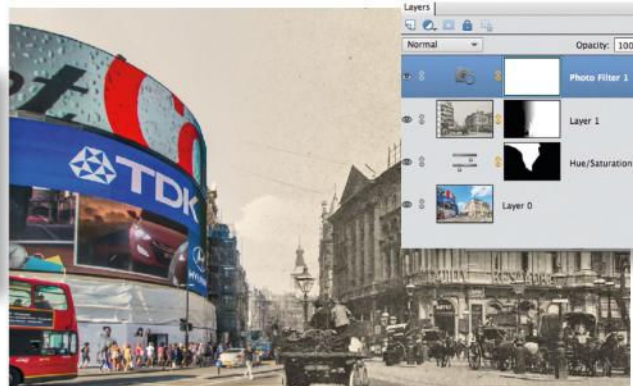
2 Trace over the old photo

If necessary, scan or take a picture of the old photo. Measure your camera's LCD then display the old image on screen at the exact same size (using your phone for this makes it easy because you can pinch to zoom until it matches). Place a piece of acetate over the screen, then trace over the outlines of the major landmarks. You can stick the acetate over the LCD to use as a guide when taking the shot.



3 Line it up

Head out to find the right spot. Stick the acetate over your camera's LCD and switch on Live View, then line up the scene using the traced guides on the acetate so that it matches as closely as possible. A zoom lens is useful, so you can zoom in and out while moving back and forth and up and down until the perspective looks right.



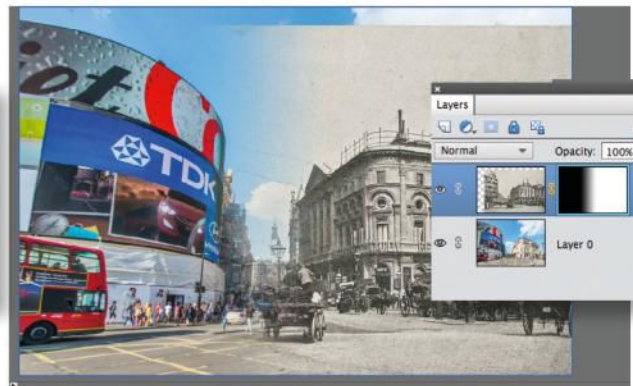
4 Watch the skies

Study the lighting in the old photo. It may not be possible to match the light direction and shadows (our old scene of Piccadilly Circus looks like it was shot on a cloudy day, while we were met with bright sunshine). But if you can, try to shoot the new scene under similar light at a similar time of day.



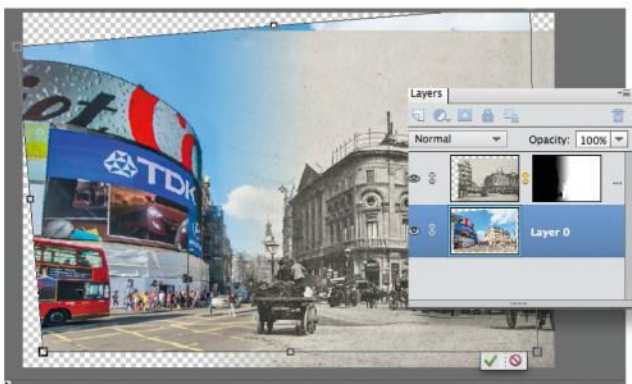
5 Combine the images

Open both new and old images into Photoshop Elements. Go to the old photo, then grab the Move tool from the Tools panel and check Auto Select Layer and Show Bounding Box in the Tool options. Drag the corner of the box to resize it to match the other image, and lower the layer opacity to fine-tune the alignment if necessary.



6 Blend the scenes

Click the Add layer mask icon in the Layers panel. Grab the Gradient tool, set a black-to-white linear gradient, then hold Shift and drag a line along the middle of the scene to add a gradient to the mask. Next grab the Brush tool and paint to fine-tune the blend, using black to hide the layer and white to reveal it.



7 Fine-tune the perspective

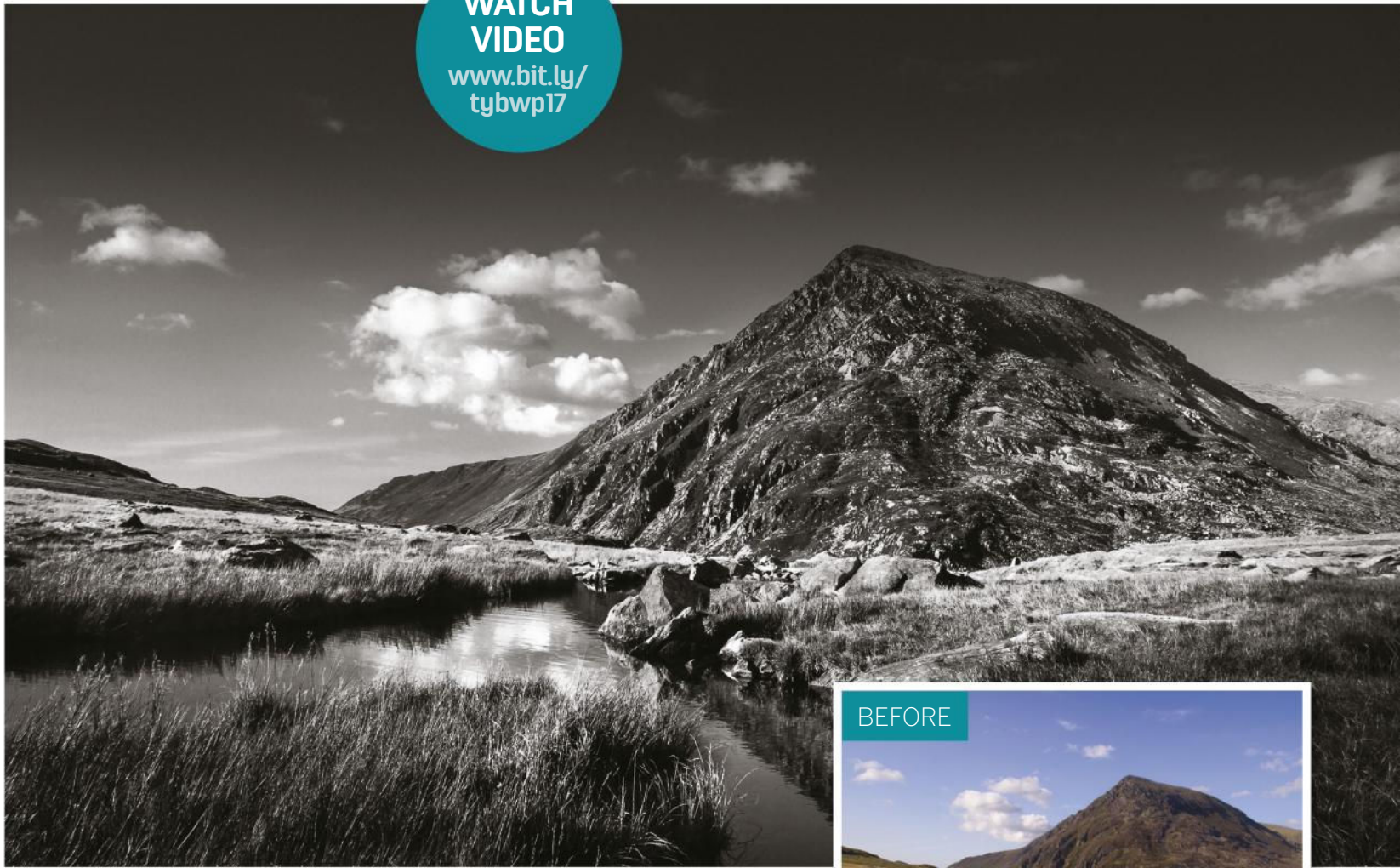
Double click the bottom layer and click OK to unlock it. Grab the Move tool and highlight the lower layer, then click the bounding box to transform it. Resize until it matches the old half of the scene. Hold Cmd/Ctrl and drag the corner points inwards or outwards to adjust the perspective. Press Enter to apply.



8 Tweak the colours

Use the Crop tool to tidy up the edges. Grab the Quick Selection Brush and paint over the blue sky to select it, then click the Create adjustment layer icon in the Layers panel and choose Hue/Saturation. Lower Saturation to -100 and increase Lightness to match the skies. Finally, add a Photo Filter adjustment layer on top of everything to help it gel.

WATCH
VIDEO
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BEFORE



Get the Ansel Adams look

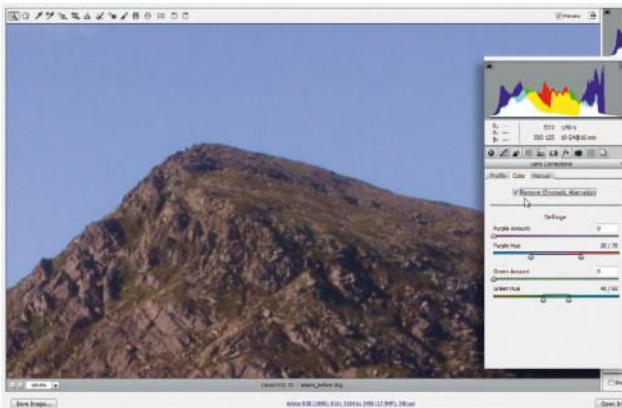
Give landscapes the look of the work of one of the world's most famous photographers by applying stylish monochrome effects

When we talk about great landscape photographers, Ansel Adams has to be the first name on the list. His starkly beautiful images of the American wilderness displayed flawless technique and a uniquely crafted vision. Most of his work made use of monochrome film, lens-mounted filters (usually yellow or red) to emphasise skies, and darkroom techniques that added contrast and controlled detail.

All of these great effects are simple to recreate. The first step is to convert the image to monochrome. Some methods for this are better than others. The best tools give you control over the brightness of individual colour ranges in the image

during the mono conversion. One such tool is the HSL panel in Camera Raw. Just as Adams used filters, we can use HSL to control colour brightness for a dramatic sky. Our technique differs slightly from the normal approach to Camera Raw monochromes, in that we'll use HSL's saturation sliders for greater control.

Adams's prints were painstakingly crafted using his Zone System to ensure the best gradation of tones. Similarly, we can use Photoshop tonal tools to ensure we have rich shadows and delicately detailed highlights. Adams wasn't averse to a little dodging and burning, despite his emphasis on 'pure photography', so we'll follow suit.



1 Fix the fringing

Navigate to our starting image in Bridge, right click and choose Open in Camera Raw. We'll start by quickly fixing the fringing you find in areas of high contrast, such as where the mountain meets the sky. Click the Lens Correction panel on the right, then go to the Color tab and tick Remove Chromatic Aberration.



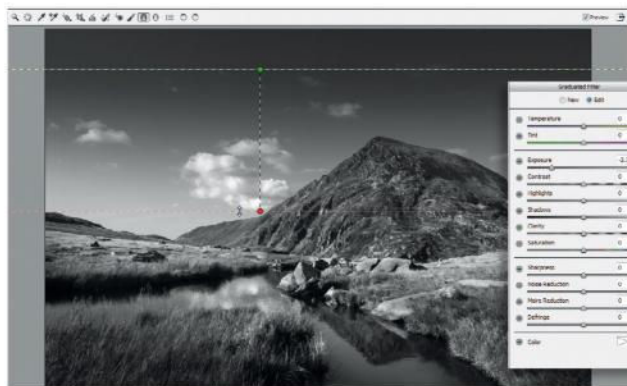
2 Remove the colour

Click the HSL panel, then go to the Saturation tab. Drag all eight sliders back to -100. The reason we're removing colour like this rather than ticking Convert to Grayscale is that this way we can use the Temperature, Tint, Saturation and Vibrance sliders to fine-tune the look of the black and white later.



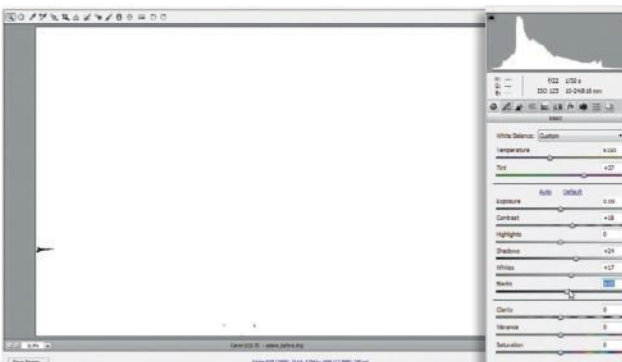
3 Darken the blues

Click the Luminance tab, then use the sliders to change the brightness. We want to darken the sky and lighten the foliage, so set Oranges to +84, Yellows to +65, Greens to +54, Aquas to -65, Blues to -58 and Purples to -58. Use the Targeted Adjustment tool to drag over the image to change colours.



4 Add a gradient

Grab the Graduated Filter tool from the Toolbar, then click and drag down from near the top of the image towards the middle. Hold Shift as you drag to keep the line vertical. Next, go to the Graduated Filter sliders on the right and set Exposure to -2.30. Make sure all the other sliders are set to their default values.



5 Set white and black

Click the Basic panel. Set Contrast to +18, Shadows to +24 and Clarity to +18. Hold down Alt and drag the Whites slider right until you see areas appear in the image. Set the Whites to a point just before the areas appear, at about +17. Do the same for the Black slider by dragging until the areas disappear at about +10.



6 Play with temperature

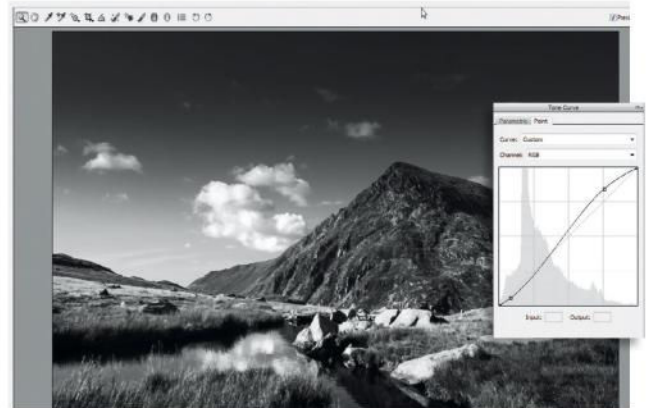
Now we can use the Temperature and Tint sliders to fine-tune the black-and-white conversion. By dragging the Temperature slider to the left, we can shift the colours, which results in a different black-and-white look. I've decided on a Temperature of 5900 and a Tint of +22, but feel free to experiment.





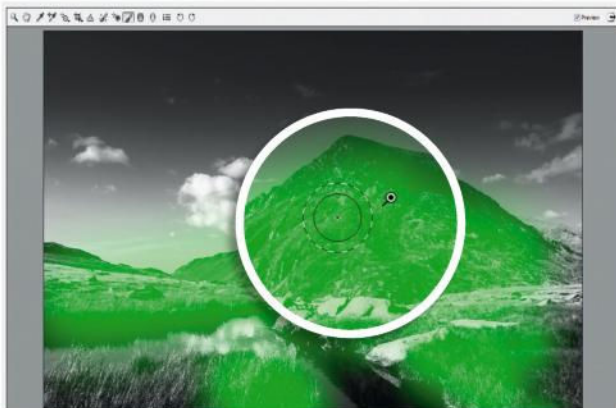
7 Increase the saturation

We can also use the Saturation and Vibrance sliders to vary the contrast and intensity of the mono effect. Set Vibrance to +18 and Saturation to +58. The changes are quite subtle, but add to the control you have over the look and punch of the black-and-white effect.



8 Add more punch

Click the Tone Curve panel and go to the Point tab. Click to add one point near the top right of the diagonal curve line, and drag up to lighten the image. Add a second point near the bottom left of the line and drag it down to darken the shadow tones, increasing the contrast.



9 Paint an adjustment

Grab the Adjustment Brush from the Toolbar. Paint roughly over the mountains and the foreground. Use] and [to resize your brush as you paint and press Y to toggle the mask overlay on and off. Set Exposure to +25 and Clarity to +42 to change the area covered by the mask.



10 Lighten the water

Click New in the Adjustment Brush settings to the top right, then click to set a second pin in the patch of water at the front. We can use another adjustment to lighten the reflection. Paint over the water, reset the previous settings, then set Exposure to +1.45, Contrast to +18 and Clarity to +33.



11 Burn the rocks

The rocks look a little too bright. Set a new pin on them then paint over the area. Try ticking Auto-Mask to snap onto the edges of the rocks as you paint. Set Exposure to -1.25. Next, set a fourth pin and paint over the right-hand side of the mountain, then set Exposure to +0.80 and Contrast to +25.



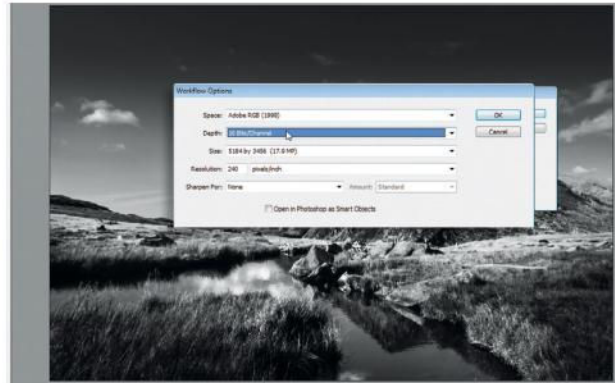
12 Add a vignette

Press N for one more pin and set it in the bottom-left corner. Paint over the lower left- and right-hand sides of the picture, then set Exposure to -0.50 to darken down these areas. This kind of subtle vignette helps to draw the eye into the image. Paint over the clouds on the left too.



13 Fix the noise

Go to the Detail panel and double click the Zoom tool for a 100% view. Tackle grainy noise by setting the Luminance slider to 45. Next, apply sharpening. Set Amount to 48 and Radius to 0.8. Double click the Hand tool to zoom out, then hold down Alt and drag the Masking slider to 31 to mask the sharpening.



14 Open in Photoshop

Click the blue text below the image window to access the workflow options. Set Depth to 16 Bits/Channel for the highest possible quality, then click OK. Next, click the Open Image button to the bottom-right to render the changes made in Camera Raw and open the image into Photoshop for further editing.



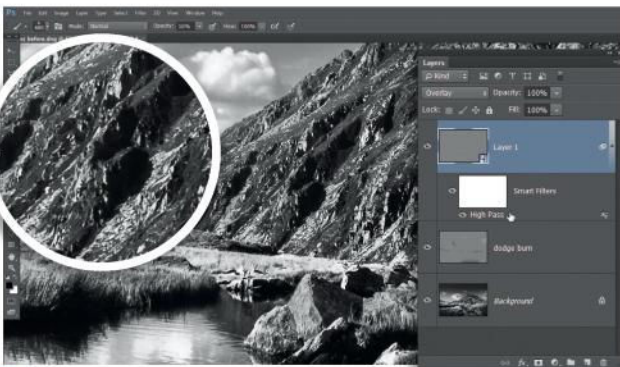
15 Dodge and burn

Hold down Alt and click the New layer icon to access the New Layer box. Name it 'Dodge Burn'. Set the blending mode to Overlay, tick Fill with Overlay-neutral color and click OK. Grab the Brush tool and press D then X. Press 1 for 10% opacity, then paint over the smaller clouds to lighten them slightly.



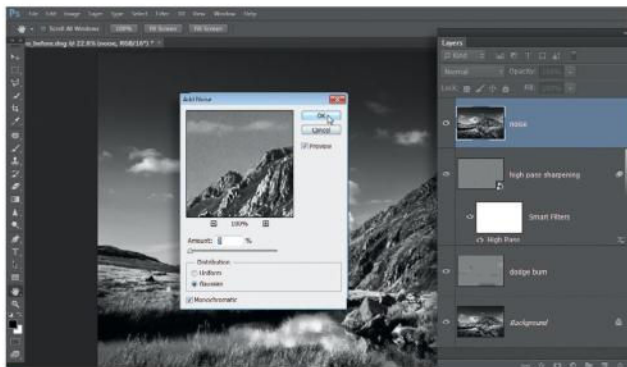
16 Merge a copy

Press X to flip the colour to black, then paint to burn in any areas that look a little too bright, such as the small patch of grass at the centre-bottom. When you're happy, press Ctrl/Cmd+Shift+Alt+E to merge a copy of both layers, then right click the layer and choose Convert to Smart Object.



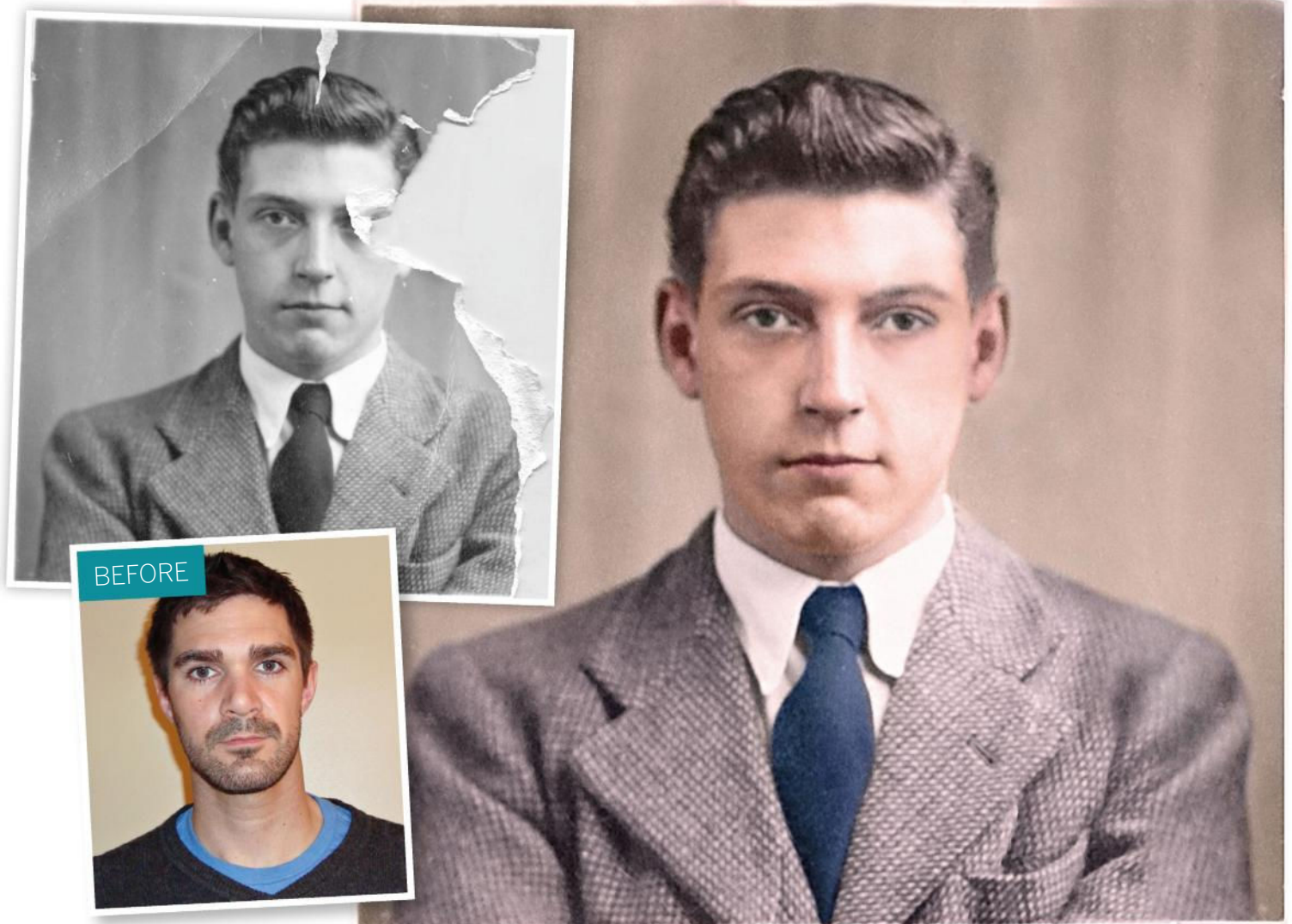
17 Apply High Pass sharpening

Go to Filter>Other>High Pass. Set Radius to 2.3 and click OK, then go to the blending mode drop-down menu at the top of the Layers panel and choose Overlay. This creates a nice sharpening effect. If you think the sharpening is too strong or weak, double click the smart filter and tweak it.



18 Correct the banding

The gradient applied to the sky has led to some noticeable banding. To fix this, press Cmd/Ctrl+Shift+Alt+E again, then go to Filter>Noise>Add Noise. Set Amount to 2 and Distribution to Gaussian, and tick Monochromatic. Don't worry if the grain looks strong: it's less so when printed. ■



Breathe new life into old photos

Restore your old portrait prints by blending the original with elements from a modern sample

Even the most carefully looked-after photographs will eventually start to show their age. Damage caused by moisture, dirt and mould can ruin prints, chemicals can fade or shift colours over time, and handling can cause all kinds of damage. We can breathe new life into these treasured images with a few simple Photoshop tricks.

The first step is to digitise the old print. Although you can use a camera, this is best done with a flatbed scanner (even the most basic scanners are capable of capturing high-quality images). Once scanned, we can begin the restoration.

We've picked an image with lots of common problems. Most obviously, we're missing part of the face. We can build a new face by copying and flipping the other side, and then altering the tones to match the surrounding skin.

We'll then concentrate on improving the fine detail and removing all the dust and scratches. We'll do this using a combination of filters, healing and cloning tools. We can then take it one stage further and add a hand-coloured finish.

Once complete you'll have a pristine memento ready for printing and framing. And of course, you can also send digital copies to friends and relatives.



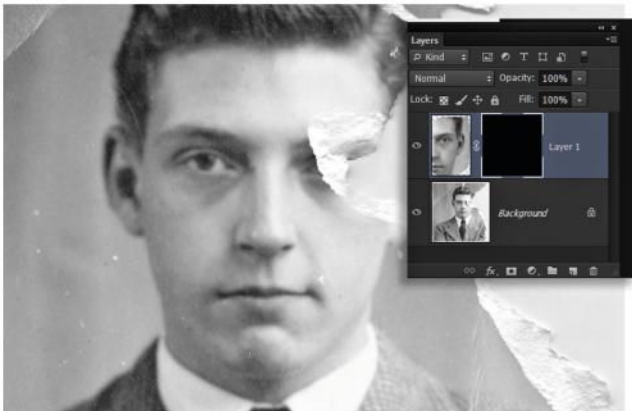
1 Copy the face

Open `restore_before.jpg`, then grab the Lasso tool from the Tools panel. Draw a rough selection around the eye and ear on the left, then press `Cmd/Ctrl+J` to copy that area to a new layer. Go to `Window>Layers` and lower the opacity of the top layer to about 65%.



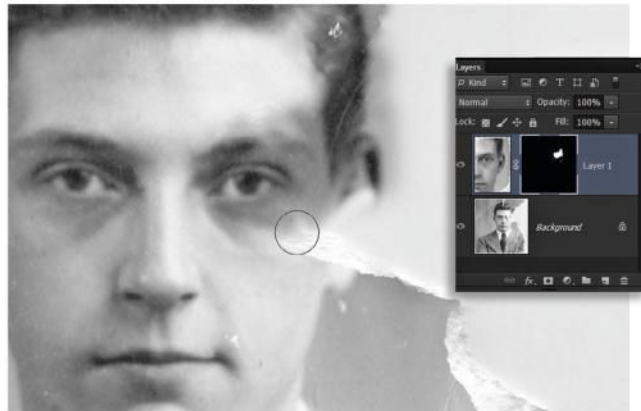
2 Transform the layer

Go to `Edit>Free Transform`. Right click and choose `Flip Horizontal`, then position the layer over the missing face. Hold `Cmd/Ctrl` and drag the corners of the box to skew the layer slightly so that the edges of the head are aligned. When you're happy, press `Enter`.



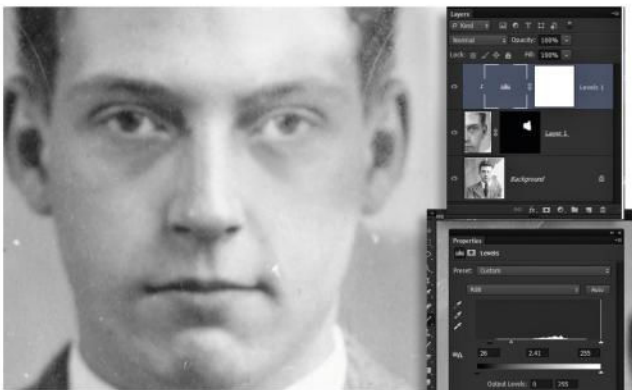
3 Add a full mask

Drag the layer opacity back to 100% then hold `Alt` and click the Add layer mask icon in the Layers panel. This adds a full black mask that totally hides the layer. Next grab the Brush tool, hit `D` to reset your colours, and choose a soft-edged circular brush tip.



4 Reveal the face

Highlight the layer mask thumbnail in the Layers panel, then paint the missing bits of the face white to reveal parts of the hidden layer. Use `]` and `[` to resize your brush tip as you paint. If you go wrong, press `X` to flip your colour to black, then paint to hide the layer.



5 Match the tones

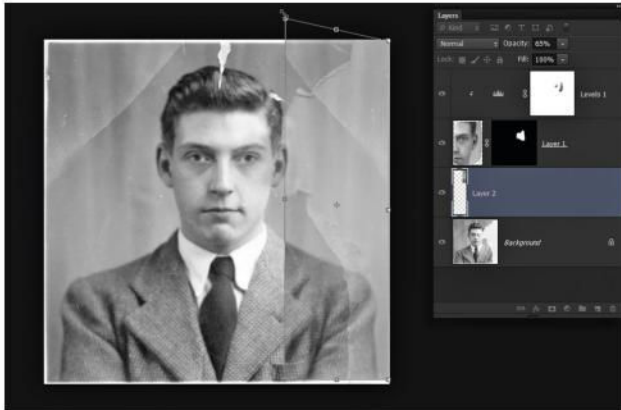
Click the Create adjustment layer icon in the Layers panel and choose `Levels`. Click the square clip to layer icon at the bottom of the Levels settings, drag the middle slider left to lighten the tones, then drag the left slider inwards a bit to darken the shadows.



6 Mask the layer

Highlight the mask thumbnail on the Levels adjustment layer, then grab the Brush tool. Press `D` then `X` to set the colour to black and press `3` for 30% brush opacity. Paint to gradually hide the change in tones and restore the darker areas around the eye, brow and ear.





7 Copy the shoulder

Highlight the background layer. Draw over the left-hand side with the Rectangular Marquee tool. Press Cmd/Ctrl+J, set Opacity 65%, then Cmd/Ctrl+T. Right click, go to Flip Horizontal and put the layer on the right. Hold Cmd/Ctrl and drag the top left up to match the shoulder.



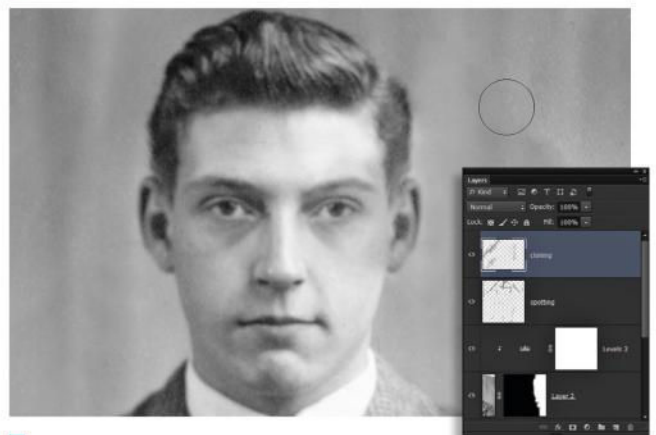
8 Mask and tone

Press Enter and set the layer opacity to 100%. Drag the layer to the top of the stack. As before, Alt-click the Add layer mask icon, then paint with white to reveal the layer over parts of the missing picture. Repeat step 5 to match the tones with a Levels adjustment layer.



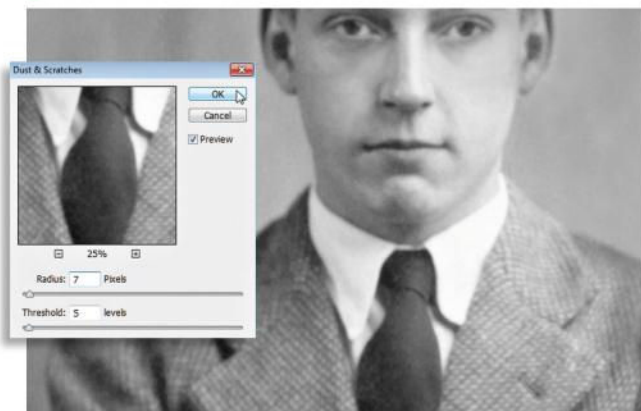
9 Remove the scratches

Highlight the top layer, then click Create new layer in the Layers panel. Rename the new layer 'spotting'. Grab the Spot Healing Brush tool and check Sample All Layers in the Options bar, then zoom in and paint with the tool to remove marks and scratches.



10 Clone to tidy

Make another new layer and call it 'cloning', then grab the Clone Stamp tool and set Sample: All Layers. Use the Clone Stamp tool to tidy up and blend tones. Hit 2 for 20% opacity then Alt-click to see a clean area. Paint to soften rough patches and smooth out the background.



11 Remove dust and scratches

Press Cmd/Ctrl+Shift+Alt+E to merge a copy of all layers. Name the layer 'filters'; then right click it and choose Convert to Smart Object. Go to Filter>Noise>Dust and Scratches. Experiment with the sliders to remove fine white marks. Set Radius 7px, Threshold 5. Click OK.



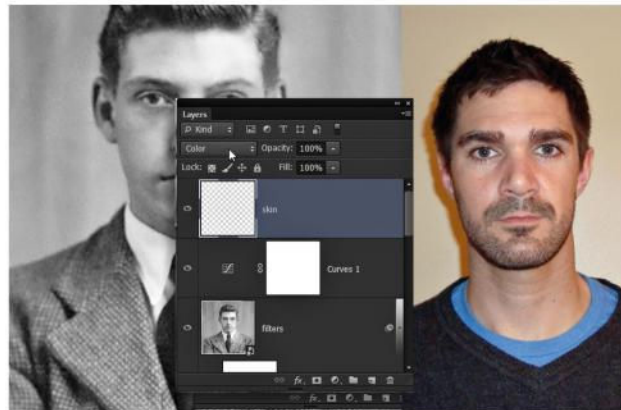
12 Add grain and sharpen

Go to Filter>Sharpen>Unsharp Mask. Move the sliders to increase contrast around the face's edge details. Set Amount 128, Radius 8.5, Threshold 3, then click OK. Go to Filter>Noise>Add Noise. Set Amount 6, Distribution: Uniform, tick Monochromatic and click OK.



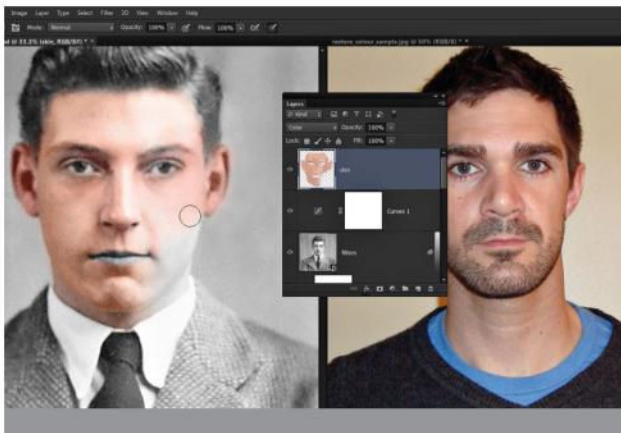
13 Boost the contrast

Click Create adjustment layer and choose Curves. Click near the top right of the curve line and drag up to lighten the image, then click lower down on the line and drag down to add a second point, making a shallow S-shape curve to boost the contrast.



14 Open a modern sample

Create a new layer at the top of the stack and call it 'skin'. Click the blending mode drop-down menu in the Layers panel and choose Color. Open restore_colour_sample.jpg, then go to Window > Arrange > 2-Up Vertical. We'll sample colours from this snap.



15 Paint the face

Go to restore_colour_sample.jpg. Grab the Brush tool, hold Alt and click to sample a colour from the cheek in the modern photo. Go back to the old one and paint over the cheek. Sample colours from different parts of the skin and paint to cover the face.



16 Soften the colour

The colours will be too strong, so lower the layer opacity of the skin layer to about 70%. Next make another new layer, name it 'lips', and set the blending mode to Color. Sample a colour for the lips, then paint over them. Again lower the layer opacity to suit.



17 Paint the rest

Continue painting to fill in the rest of the image. Make layers for the irises, tie, jacket, hair and background. Sample colours from the other image for each layer, and lower the layer opacity until it looks right. When you're happy, close the sample image.



18 Add the finishing touches

Add a Photo Filter adjustment layer and choose the Red preset to warm it up. Press Cmd/Ctrl+Shift+Alt+E to merge a copy. Use the Dodge and Burn tools to lighten and darken areas. Use the Clone Stamp tool to clone the catch light in the right eye to match the left. ■



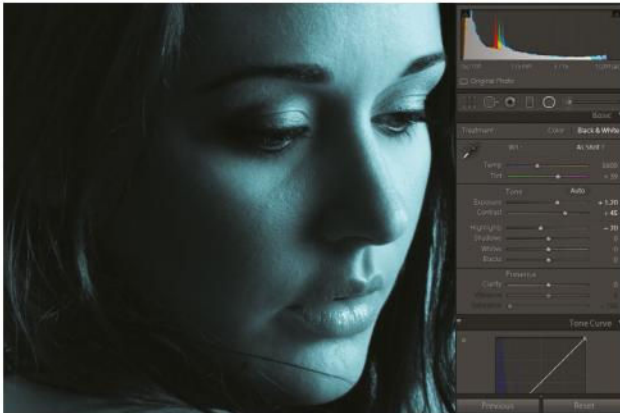
Get cool cyanotypes with Lightroom

Create a retro cyanotype effect, complete with a beautiful brushed border in Lightroom

Today's cameras offer us picture clarity never before achievable, but there's a certain charm that goes with imperfections and flaws. Perhaps this explains why making new images look old is all the rage at the moment. As the rise of apps like Instagram shows, adding retro filters and effects to photos has never been more popular. If you want more control than

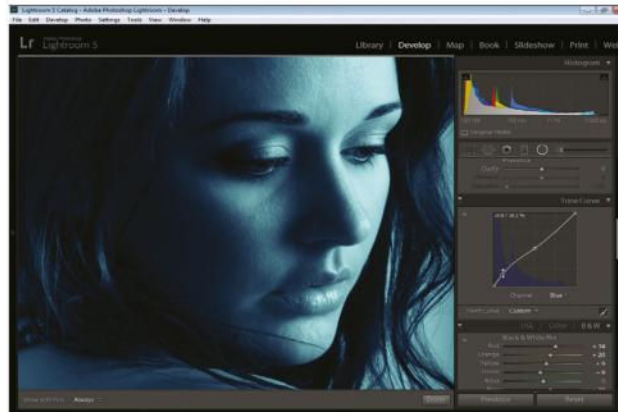
that offered by smartphone apps, there are lots of ways to make retro effects in Lightroom. Not only does it offer a range of tools to add creative colour and tonal shifts, it also lets you quickly create and apply presets, so your custom-made retro effects can be used on any image with the click of a button. There are even a few handy ready-made retro effects.

The Cyanotype preset here will only get us so far, so we'll make a couple of tonal tweaks and add a Tone Curve adjustment to create deeper, richer blue tones. We'll also use the Radial Filter to soften the edges of the image. (If you don't have Lightroom 5, you can get the same effect by painting with the Adjustment Brush.) Then we'll top it off with a brushed border, which involves a neat little trick...



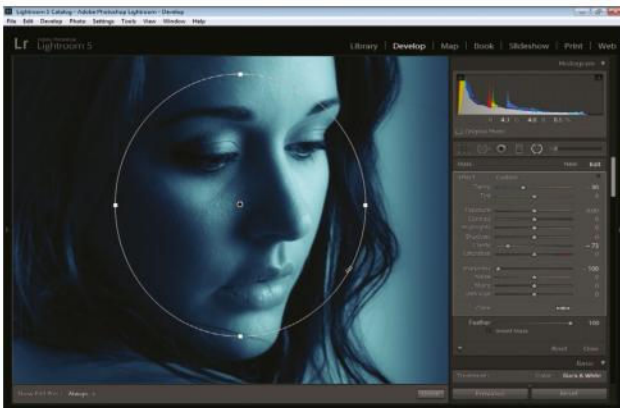
1 Use the Cyanotype preset

Go to the Library module and drag in cyanotype_before.dng, then click Import. Head to the Develop module. Go to the Preset panel and find the Cyanotype preset within the Lightroom B&W Toned Presets set. Head over to the Basic panel and adjust Exposure to +1.20 and Contrast to +45.



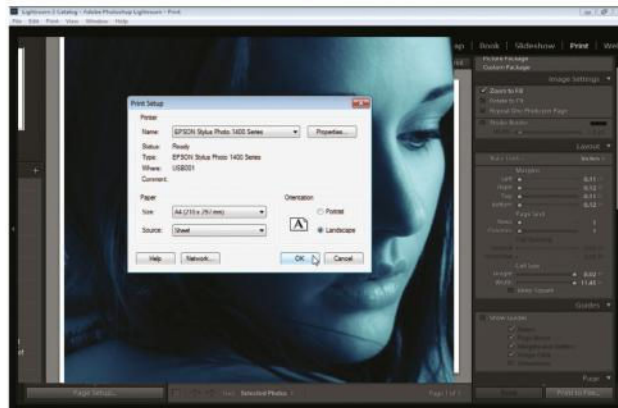
2 Intensify the blues

Go to the Tone Curve panel and toggle the Point Curve option on. Click the Channel drop-down menu and select Blue. On the blue diagonal curve line, make a point near the bottom and drag it up to add blue, then make a second point near the middle and drag down to pin back the line.



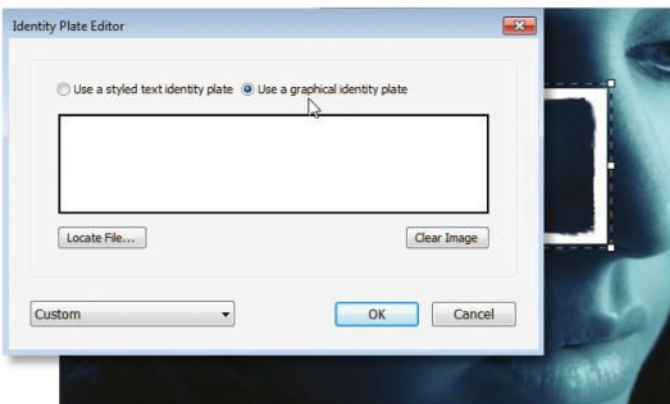
3 Crop in tighter

Grab the Crop tool from the toolbar. Hold Shift and drag in from the top-right corner to crop in tighter to the face. Next, grab the Radial Filter tool from the toolbar, then drag a circle over the face in the centre. In the tool settings on the right, set Clarity to -73 and Sharpness to -100.



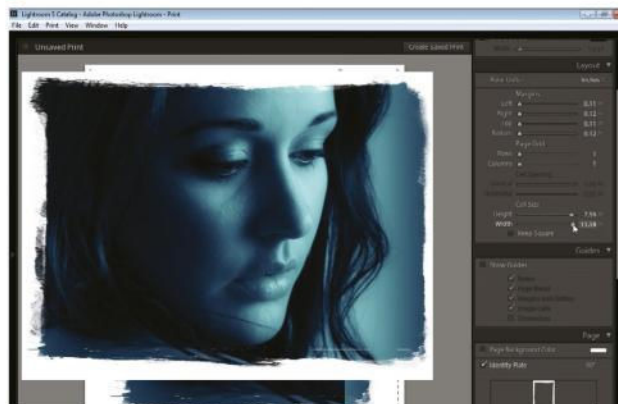
4 Set up the paper

Go to the Print module. Click the Page Setup button in the bottom right, then set the paper size to A4 and tick Landscape. Next, go to the Layout Style panel on the right and tick Zoom to Fill, then drag the four Margins sliders to the left, and the two Cell Size sliders to the right.



5 Add an Identity template

Scroll down to the Page panel and tick Identity Plate. Click the little arrow icon at the corner of the Identity Plate preview and choose Edit. In the Identity Plate Editor, tick Use a Graphical Identity Plate, then click Locate File. Load brushed_border.png. Tick Use Anyway and click OK.



6 Resize the template

Drag the template box to resize it over the image. Adjust the Cell Size sliders in the Layout panel if you need to change the image size. When you're happy, scroll down to the Print Job panel and set Print To to JPEG File, then click the Print to File button and save the image. ■

Create a stylish washed-out look

Remove most of the colour from an image to create a trendy, retro effect that's especially good for wedding pictures

Although punching up the contrast and enhancing the saturation can look effective, it can also work well the other way around. We're talking about washing out the contrast and almost removing the colour to get a cool vintage-style effect. This technique works really well with wedding photography, and many wedding photographers edit their images to this desaturated style.

In this tutorial we'll be using three separate adjustment layers. The best thing about this technique is that it's a non-destructive method, meaning you can return to it at a later date and tweak the individual settings.

The starting image is a newlywed couple posing for a photo shoot on the beach. To ensure we captured an even exposure we placed a diffuser over the top of their heads to soften the light and remove the shadows. This even exposure will help us create the washed-out retro style so it's important to start with a correctly exposed image.



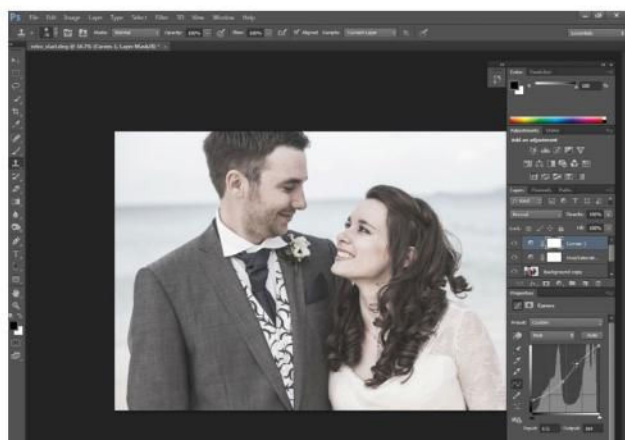
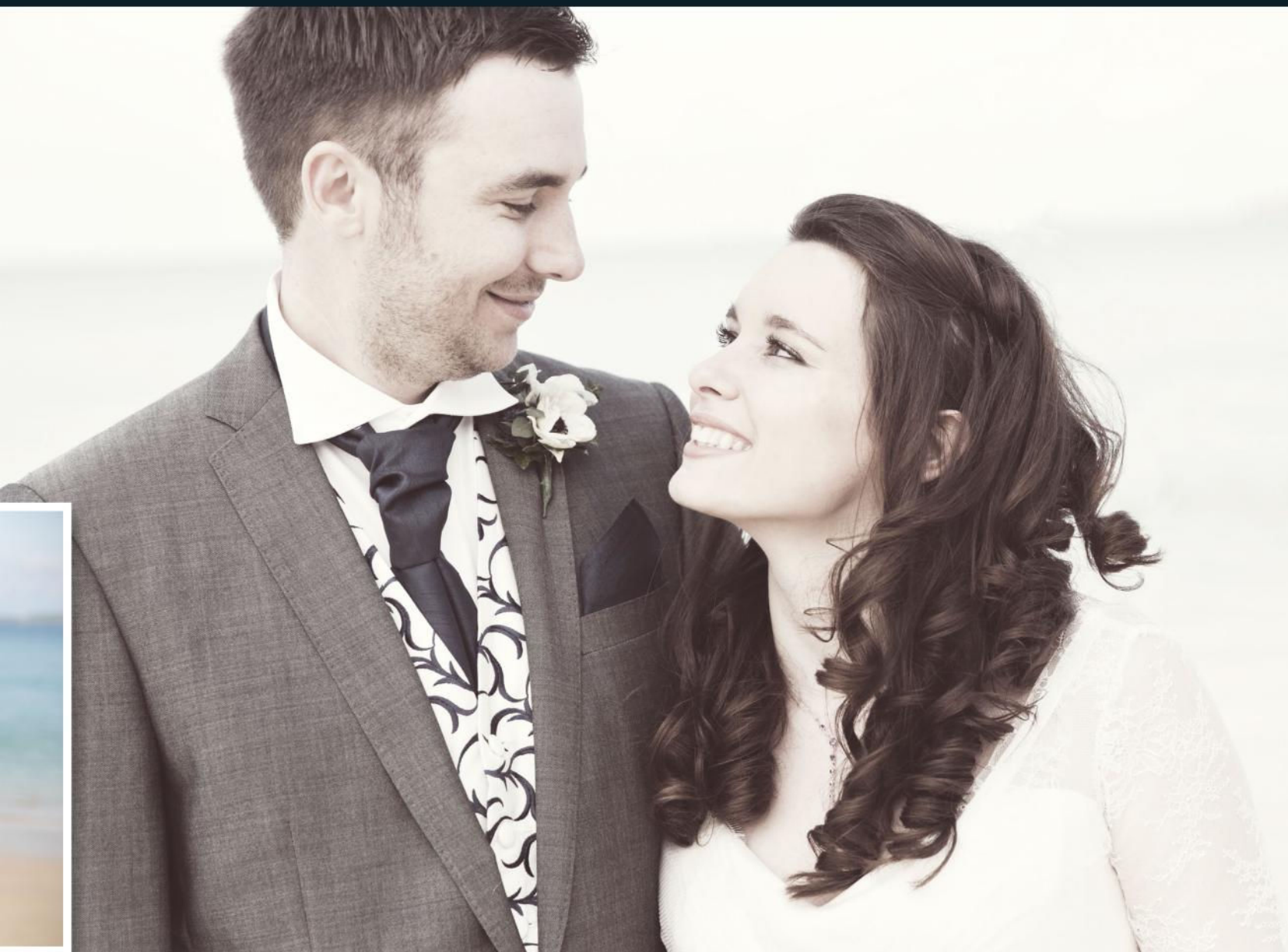
1 Open the starting image

Go to File>Open and select retro_start.dng. Start with the Crop tool, and using the 2:3 ratio, crop into the image at a slight angle to make the bride appear more dominant in the frame. In the Basic panel set the Exposure to +0.50, the Highlights to -33, the Shadows to +29 and the Clarity to +28. Click Open Image.



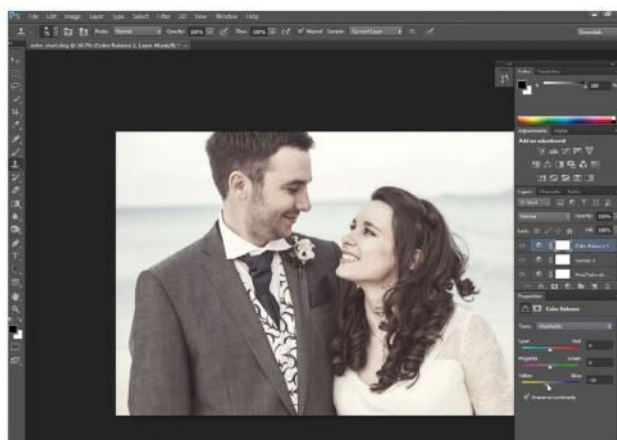
2 Desaturate it

Duplicate the Background layer and grab the Clone Stamp tool. Remove the distracting sunlight from the groom's left arm, and the few stray flying hair strands on the bride. Next, add a Hue/Saturation layer to reduce the colour in the image. In the pop-out box, set the Saturation slider to -72.



3 Adjust the curves

Now add a Curves adjustment layer, and with this feature we're going to reduce the contrast in the image and give it the washed-out effect. Starting in the left-hand corner, push the line up to just under the quarter mark. Then pull the highlights up a little and the shadows down to tweak.



4 Tweak the colours

Finally, add a Color Balance adjustment layer to tone the highlights and shadows in the image. Under the Tone setting, change to Shadows. Set the Red channel to +7 and the Blue channel to +5 to cool the shadows. Next, adjust the Tone setting to Highlights and set the Yellow channel at -10 to warm the highlights and finish. ■

GET THE FILES HERE: http://bit.ly/PMZ39_MONO

Make a retro contact sheet

Build a contact sheet and replicate the look of an old-school fashion photo shoot

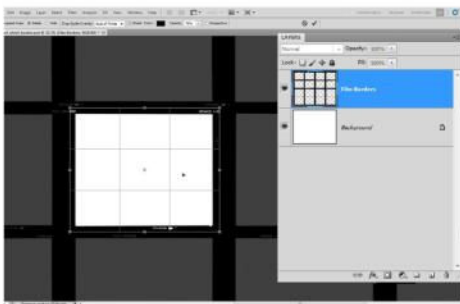
Contact sheets were once a very common sight on the desks of picture editors and fashion photographers. By making a positive print from all the negatives on a roll of film, it was easy to see which images were the best for enlarging. This technique required a darkroom, a contact printing frame, an enlarger, chemicals, trays and paper. With digital imaging, things are a lot simpler. To recreate the look, we need only crop the images and arrange them in the template.

If you're planning on using your own images to build the contact sheet, you could try shooting with your camera in burst mode while someone is talking or gesturing. Alternatively, you could crop one image in 16 different ways and use the contact sheet border to make a retro montage.

For this technique it would help if we could automatically combine files into one document. This was possible with older versions of Photoshop. When CS4 was introduced many bemoaned the omission of the automated contact sheet function, where you could simply direct the program to a group of images and they would be handily compiled into one file. The feature was replaced by the Output option in Adobe Bridge, but here you're only able to save as a PDF file. So Adobe released the free Contact Sheet II plugin for Photoshop CS6 and CC.

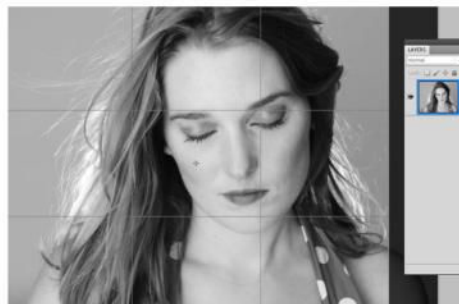
SUPER TIP CONTACT SHEET II PLUGIN

If you have this plugin installed, simply put the files you want to use in a folder, then go to File > Automate > Contact Sheet II. In Source Images, choose your folder. Specify the size and layout you want, tick Use Filename as Caption and click OK.



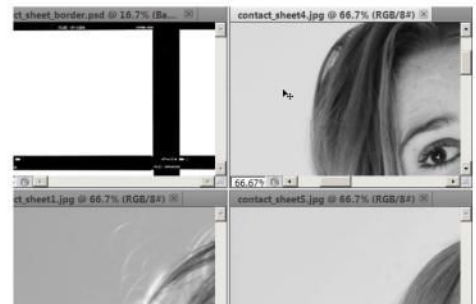
1 Set your border

Open the file, Contact_sheet_border.psd, then select the Crop tool. Click Clear in the Options bar, then crop in to one of the rectangular windows, leaving a small section of black border at the edges. Click Front Image in the Options bar. Undo the crop by pressing Cmd/Ctrl+Alt+Z.



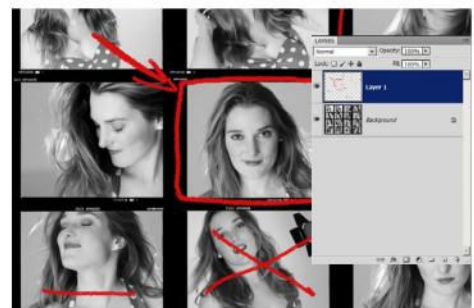
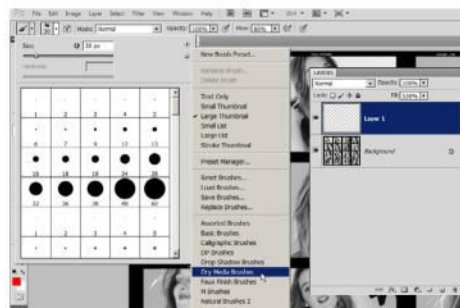
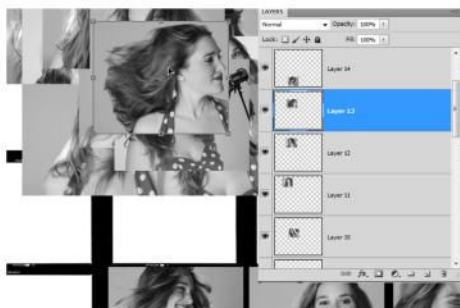
2 Keep it interesting

Open the 16 Contact_sheet files and use the Crop tool to adjust each image, keeping the same size settings for each. Vary the crops to add variety to the selection. Crop into the head or the side of the face to make some portraits close-ups; crop others less so they look as if shot from further away.



3 Create an arrangement

In the Application tab, click Arrange Documents and choose the menu's second option. Select the Move tool, ensuring you have Auto-Select and Show Transform Controls ticked in the Options bar. Drag each image to the Contact_sheet_border image. Close the files as you go.



4 A little fine-tuning

When all of the portraits are in, click Arrange Documents and set it back to the first option for one window. Use the Move tool to drag the portraits into position. Fine-tune with the arrow keys, then drag the Film_Borders layer to the top of the layer stack.

5 Dry media brushes

Go to Layer>Flatten Image, then click the Create new layer icon in the Layers panel. Press B to select the Brush tool, then go to the Brush Preset Picker in the Options bar. Click the little play icon in the top-left corner and choose Dry Media Brushes from the drop-down menu.

6 The final flourishes

Select a red for your foreground colour and set Flow to 60% in the Options bar. Using a small brush, paint in a few notes, arrows, crosses and anything else you think would help to make the effect more authentic-looking. When you're happy, flatten the image. ■

Make dramatic rays of light

Learn how to replace a dull sky, then add a few rays of sunlight

Professional landscape photographers will often visit the same scene over and over, waiting for the perfect moment when the clouds partially obscure direct sunlight and the scene is flooded with breathtaking rays of light through mist or haze.

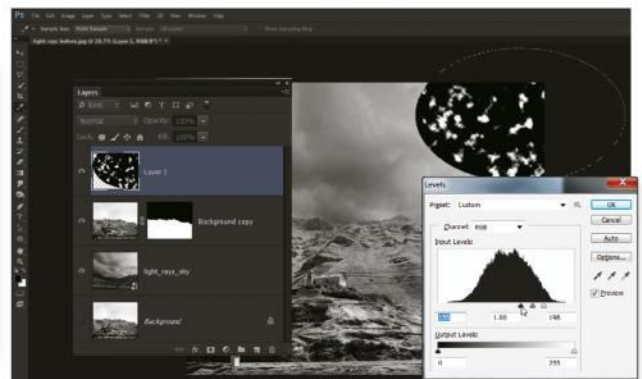
Unfortunately, most of us don't have that luxury, or indeed, the patience or funds. But if you think a sky in one of your landscapes would benefit from moody clouds and a few 'God rays', as they are called, then you could create the effect in Photoshop very, very easily. Photoshop even creates the clouds for you! Follow the four quick steps below to give one of your monochrome landscapes a shot in the arm using Render Clouds and layer masks.

BEFORE



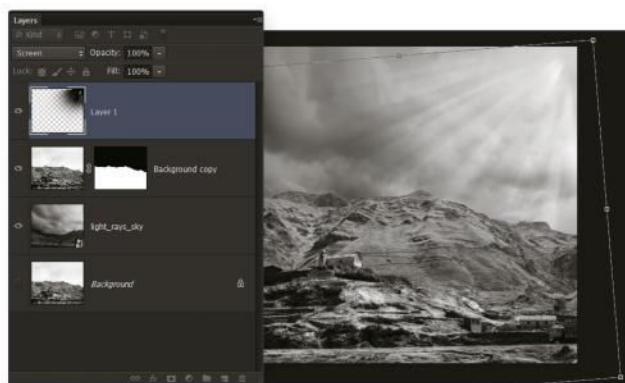
1 Select the sky

Open the starting image and grab the Quick Selection tool. Paint over the sky to select it, then press Cmd/Ctrl+I to invert the selection. Go to Select>Refine Edge. Set Radius 3px, Shift Edge +4, Output to: New Layer with Layer Mask, then click OK. Select the bottom layer and go to File>Place. Load rays_sky.jpg.



2 Render the clouds

Use the Move tool to position the sky. Create a new layer at the top of the layer stack and grab the Elliptical Marquee tool. Draw a circular selection that overlaps the top-right corner. Go to Filter>Render>Clouds. Press Cmd/Ctrl+L to bring up Levels, then drag the white and black points inwards to boost the contrast.



3 Make the light rays

Click OK and then press Cmd/Ctrl+D to deselect, then go to Filter>Blur>Radial Blur. Set Blur: Zoom, Strength 100 and move the blur position to the top-right corner, then click OK. Press Cmd/Ctrl+F a few times to reapply the filter. Change the blending mode to Screen. Press Cmd/Ctrl+T and drag the box to enlarge and position the streaks.



4 Adjust the tones

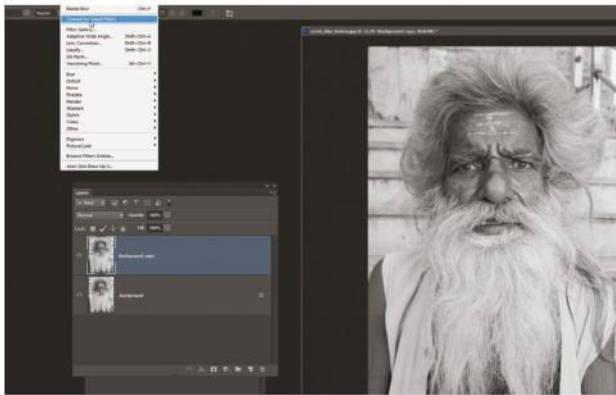
Press Enter and click the Add layer mask icon. Grab the Brush tool and paint with black to hide unwanted streaks. If you want stronger rays, press Cmd/Ctrl+J to copy the layer. Go to Layer>New Adjustment Layer>Curves. Drag down the Curve to darken the scene and paint on the mask to hide the change over the building and hill. ■

Give portraits a mystic twist

Discover the easy way to add drama and impact to your portraits with amazing zoom-burst effects

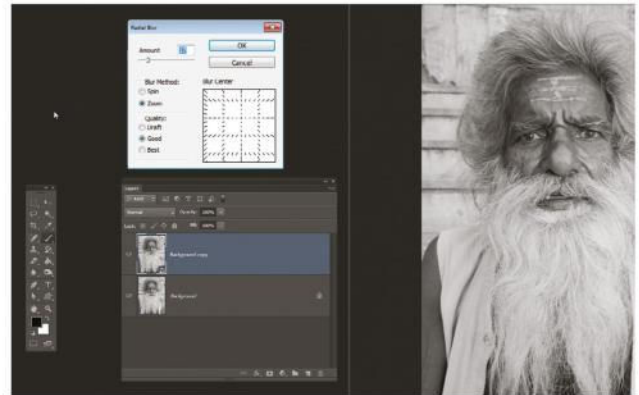
The Radial Blur filter in Photoshop enables you to create a zoom blur effect that you can use to focus attention on the central element in a photo. You do this by creating the blur effect on a duplicate layer so you apply it to the entire image. Then you can reveal the parts of the image that

you want to be free of the effect using a layer mask. Paint on the mask with black to reveal the unblurred image from the layer below. This effect not only reduces the impact of a busy background, but for an image such as the one we're using, it adds a spiritual vibe that suits the subject matter.



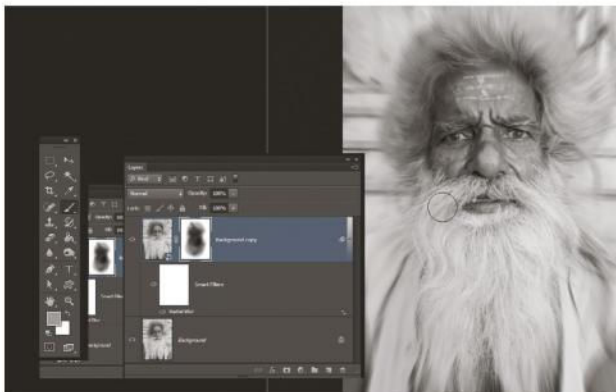
1 Convert for Smart Filters

Open the starting image in Photoshop. Right click the Background layer and choose Duplicate Layer>OK. Click the duplicate layer to target it and choose Filter>Convert for Smart Filters>OK. This ensures that the filter remains editable after it has been applied.



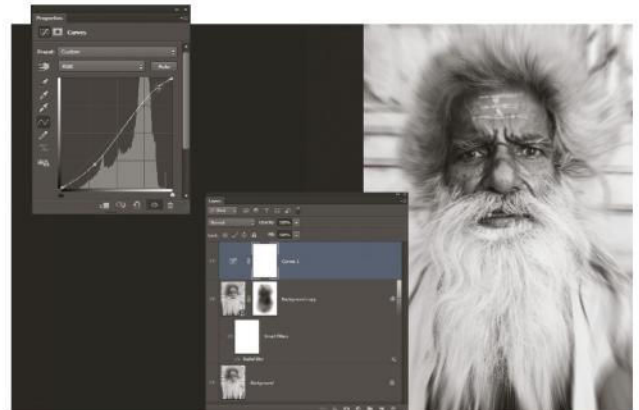
2 Apply the filter

With the uppermost layer still targeted, choose Filter>Blur>Radial Blur. Set the blur method to Zoom, Quality to Good, and Amount to 17. Click OK. This dialog has no preview so you may need to experiment to see what Amount value works best.



3 Add a mask

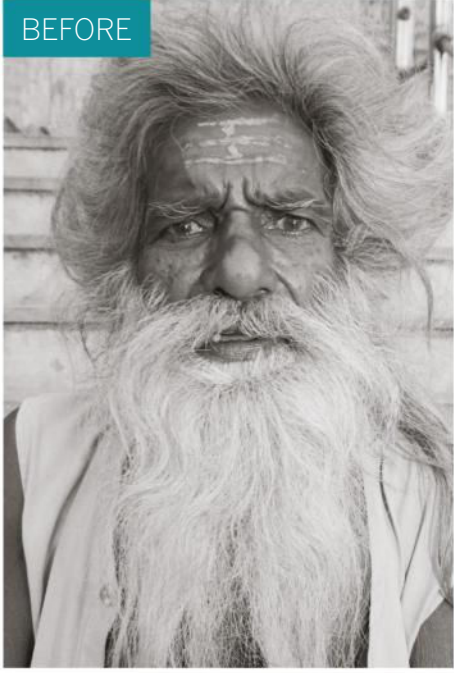
With the top layer still targeted, choose Layer>Layer Mask>Reveal All. Set the foreground colour to black, then choose a soft-edged round brush and target the mask in the Layers panel. Paint over the man's face and beard to recover the detail.



4 Tweak the contrast

To enhance the image contrast, choose Layer>New Adjustment Layer>Curves. Drag the line into an S-shaped curve to darken the darker areas and to add contrast to the midtones. You can fine-tune this effect by painting on the layer mask. ■

BEFORE



The double exposure effect

Make stunning hybrid images by combining two shots

Photographers have been combining two or more exposures into a single image since the early days of film, but in the age of Photoshop we've never had so many options. Traditionally, double exposures are created by disengaging the wind-on motor and exposing the same frame of film twice. Some digital cameras offer a similar in-camera multiple exposure function, but it's easier to do in Photoshop, and you have far greater control over the blended image.

Fusing two exposures in Photoshop is simple, and the method for blending them stays true to the analogue roots that make double exposures such an unpredictable joy. We've provided the images here, but of course, the beauty of using Photoshop is that you can try any image you like.

While the basic principles of multiplying light are the same for both analogue and digital double exposures, Photoshop gives far greater control over fine-tuning the positioning of each image. In-camera, the two scenes would have to be lined up by guesswork, but in Photoshop we can move, resize, rotate and stretch images until they're aligned the way we want.

We can also tweak tones — either across the whole image or selectively in different areas — in order to emphasise or conceal detail in each exposure. Here we'll use Smart Objects so we can send our layers back and forth between Photoshop and Adobe Camera Raw. This way we can use Camera Raw's tonal controls to tweak the tones until everything gels.

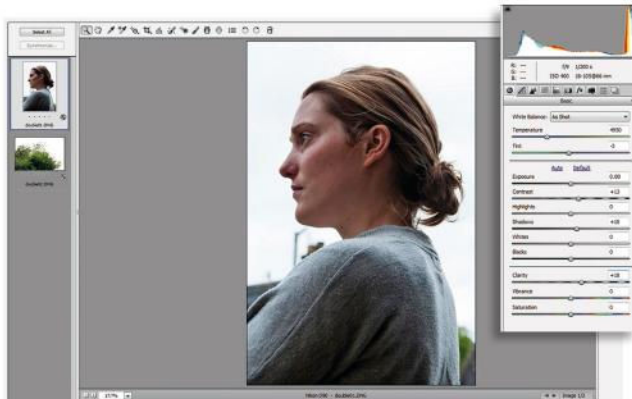


BEFORE



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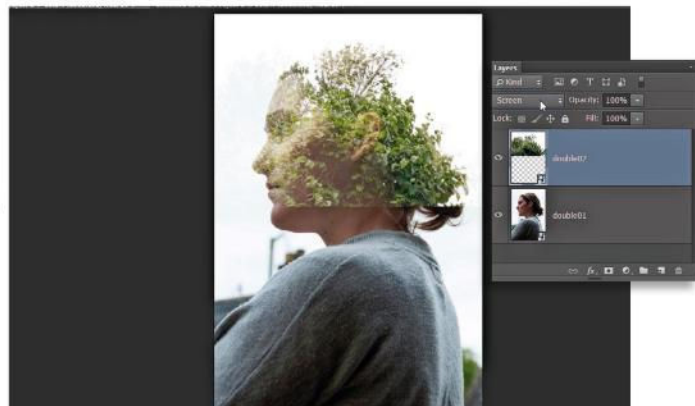
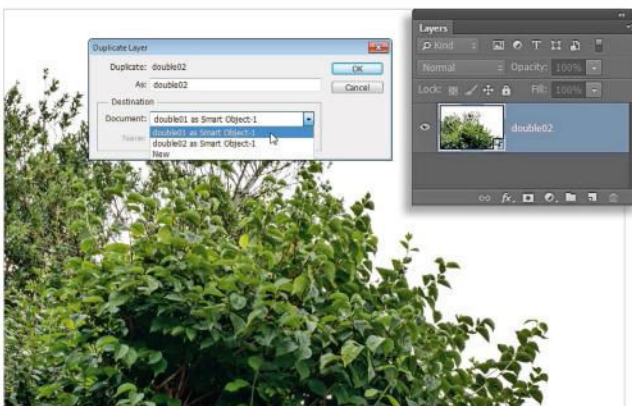


1 Open in Camera Raw

Navigate to the tutorial images, double01.jpg and double02.jpg, in Adobe Bridge. Cmd/Ctrl-click to select both files, then right click them and choose Open in Camera Raw. Once open, start by tweaking the tones on the portrait using the Basic panel. Set Contrast to +13, Shadows to +10, and Clarity to +18.

2 Make tonal tweaks

Click the trees image, then go to the Basic panel on the right and set Exposure to -0.90, Shadows to +50, and Clarity to +53. Click the blue link at the bottom middle to open the Workflow options and make sure Depth: 16 Bits/Channel is set to ensure maximum quality, then click Select All at the top left.

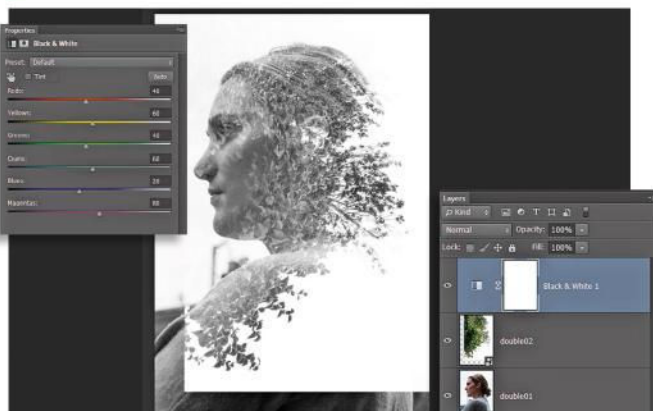


3 Open and copy

Hold Shift, and the Open Images button switches to Open Objects. Click this to open the images as Smart Objects. Next, go to the Layers panel (Window>Layers). Right click the layer and choose Duplicate Layer. Select Destination: double01 as Smart Object and click OK.

4 Blend the exposures

Go to the other image. The trees will now be copied over onto a new layer. Click the blending mode drop-down menu at the top left of the Layers panel and choose Screen. This blends the layers by combining the brightness of each image, creating a double-exposure effect.



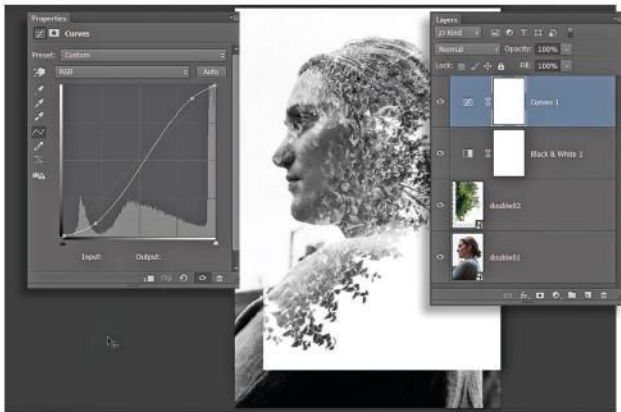
5 Position the trees

To reposition the trees, go to Edit>Free Transform or press Cmd/Ctrl+T to enter Transform mode. Right click the image and choose Rotate 90 CW, then move the trees over the head. Hold Shift and drag the corner point to enlarge the layer. Press Enter to apply.

6 Convert to monochrome

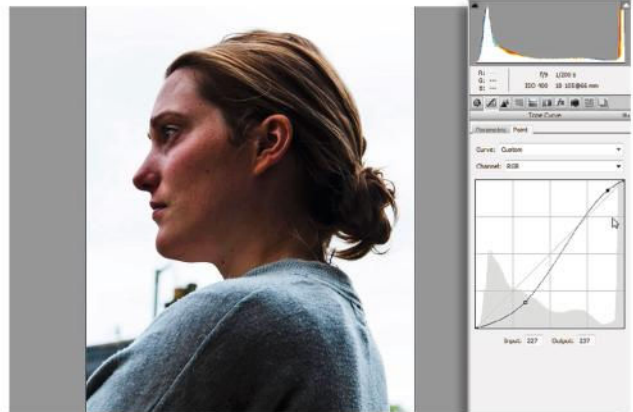
Most double exposures look best with the colour removed. Click the Create adjustment layer icon at the bottom of the Layers panel and choose Black and White. Use the sliders to fine-tune the brightness of the different colour ranges, or leave it at the default setting, as we've done here.





7 Boost the contrast

Click the Create adjustment layer icon again and choose Curves. Set an S-shaped curve to add punch: first set a point near the top right of the diagonal curve line and drag upwards to lighten the highlights, then set a second point near the bottom left and drag it down to darken the shadows.



8 Back to Camera Raw

We can emphasise the effect of the leaves by darkening the face. Double click the thumbnail of the double01 layer in the Layers panel to send the image back to Camera Raw. Next go to the Tone Curve panel and plot a bottom-heavy S-curve to darken the shadows. Click OK.



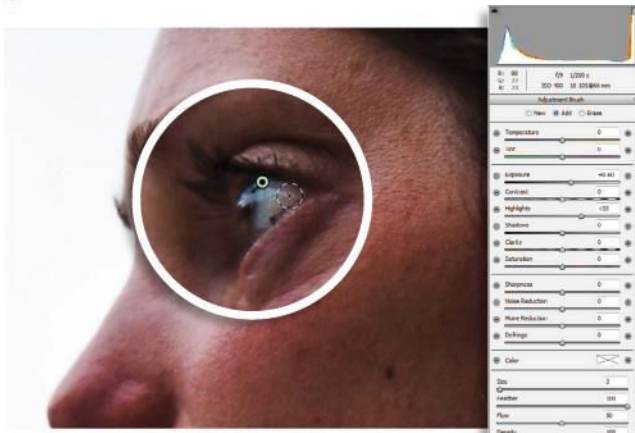
9 Check distracting detail

Next we'll darken the distracting leaves over the face in Camera Raw. First you need to hold Alt and click the eye icon next to the Leaves layer to hide all the others. Note the position of the distracting leaves. Alt-click again to reveal the layers, then double click the leaves thumbnail.



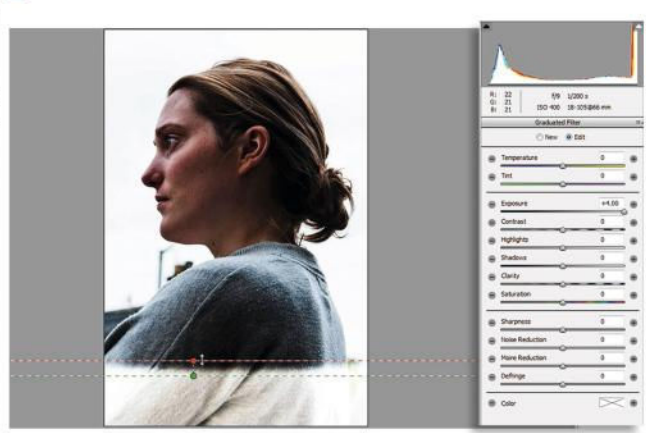
10 Darken the leaves

Go to the toolbar at the top of the Camera Raw interface and grab the Adjustment Brush. Set Exposure to -1.90 and Highlights to -40, then click to set a pin over the distracting leaves. Paint over the leaves to darken them. To see where you've painted, press Y.



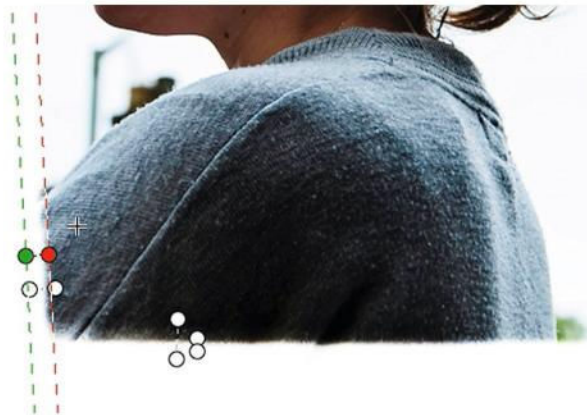
11 Lighten the eye

Double click the double01 thumbnail to open it in Camera Raw again. Grab the Adjustment Brush and zoom in to the eye. Set Exposure to +0.60 and Highlights to +40, then click to set a pin over the eye. Paint the whites and iris to lighten them. Click OK to go back to Photoshop.



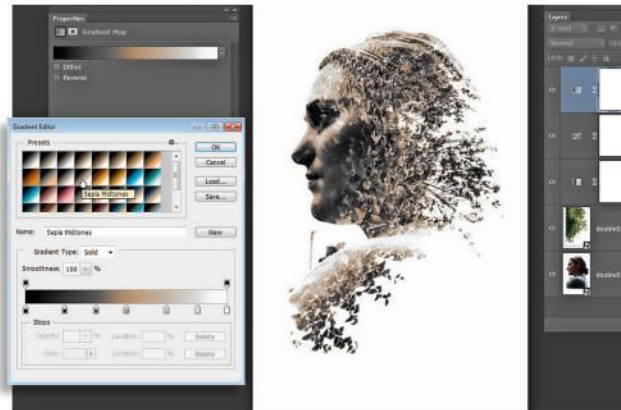
12 Tidy up the bottom

Next, we'll tidy up the bottom of the image by making it white. Note the part of the shoulder where the leaves end, then double click the double01 layer thumbnail. Grab the Graduated Filter tool. Set Exposure to +4.00, then drag a short gradient upwards on the shoulder.



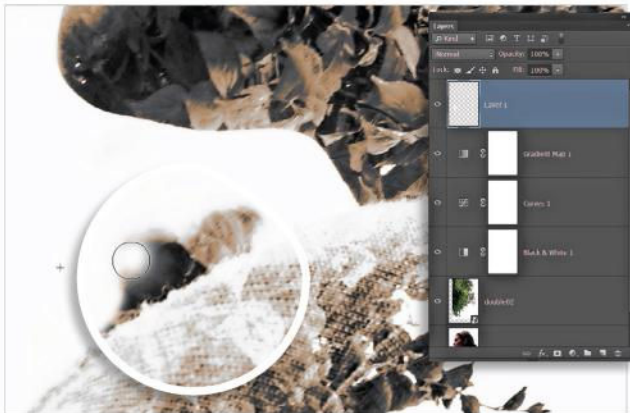
13 Blow it out

The bottom isn't totally white yet, so drag a second short gradient next to the first to blow it out completely. Add a couple more gradients on the left side to blow out the edge of the arm. Click OK to check the results. If necessary, go back to Camera Raw and tweak the lines.



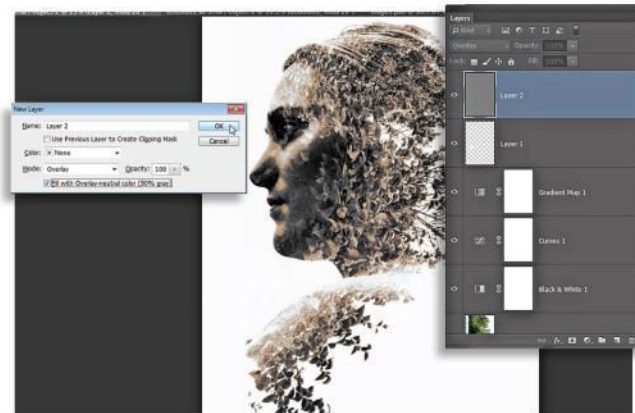
14 Add a Gradient Map

Highlight the top layer, then click the Create adjustment layer icon and choose Gradient Map. Click the gradient to open the Gradient Editor, then click the cog icon to open the fly-out menu and choose Photographic Toning. Click OK, then select the Sepia Midtones preset.



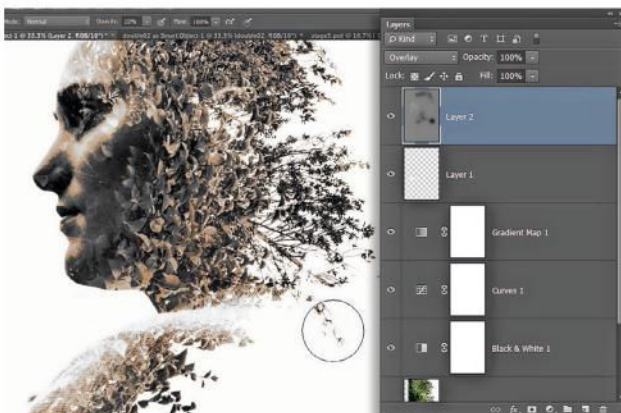
15 Clone to tidy up

Click the Create new layer icon. Grab the Clone Stamp tool and set Sample: All Layers in the Options bar at the top. Zoom in close to the chin, then Alt-click to sample the white background. Clone to remove the distracting background details under the chin.



16 Dodge and burn layer

Alt-click the Create new layer icon to access the New Layer box. Choose Mode: Overlay and tick Fill with Overlay-neutral color (50% gray), then click OK to make a new grey layer. We can use this layer to dodge and burn. Grab the Brush tool and press 1 to set 10% brush opacity.



17 Paint white and black

Paint on the grey layer with white and black to dodge and burn the image, revealing or hiding detail in the leaves or face where you want. Using a low opacity will allow you to build up the dodging and burning gradually. Press X to flip between white and black as you paint.



18 Crop in tighter

Grab the Crop tool from the Tools panel. Drag one of the corners inwards while holding Shift and Alt, to crop in tighter towards the centre while constraining the aspect ratio of the image. Finally, press Enter to apply the crop, then press Cmd/Ctrl+Shift+S to save the image. ■

Make a surreal scene

Use layer masks to build up and blend a surreal landscape image

If you're into Photoshop montage, then a simple landscape base image can prove useful as a backdrop for a huge range of surreal subjects. This is something we see time and time again: a plain shot of grass, concrete or any other textured surface that recedes into the distance, eventually meeting a hazy horizon and moody sky. It's an effective mood setter, and they are surprisingly easy to make.

Open the three 'surreal' images (sky, carpark, and tree) then make a rectangular selection of the car park. Copy and paste it onto the sky image and position it over the bottom. Add a layer mask and plot a black-to-white gradient on it to blend the land and sky together.

Next, make a new layer, then plot a white-to-transparent reflected gradient over the horizon to add a misty effect. Lower the layer opacity to suit, then cut out and drop in any other image elements you like, such as this tree. ■



Photography week

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<http://tiny.cc/9c6jgy>



<http://tiny.cc/6d6jgy>



<http://tiny.cc/8e6jgy>



The Gallery

Take inspiration from these beautiful monochrome pictures created by passionate photographers

206 **Changing Trains**
Rupert Vandervell
UK

208 **Having fun at the end
of the wedding**
Marius Tudor, Romania

209 **Woman in Red**
Pablo Charnas
Poland

210 **Definition**
Paul Yeung
Hong Kong

212 **Dusk**
Lisa Erickson
USA

212 **Hunter in The Fog**
Vito Guarino
Switzerland

213 **Love**
Martin Krystynek
Slovakia

214 **Smoke Radial 3**
Ryan Matthew Smith
USA

215 **Citadel**
Kimberly Scianghetti
USA

216 **Prisoned into Light**
Marc van Kempen
The Netherlands

217 **Rope**
Michael Mercer
UK

218 **Convergence**
Dean Mullin
Brunei

220 **Into the misty sea**
Michael Greaves
UK

222 **Cloud V**
Neil Chenery
Australia



GALLERY



Changing Trains

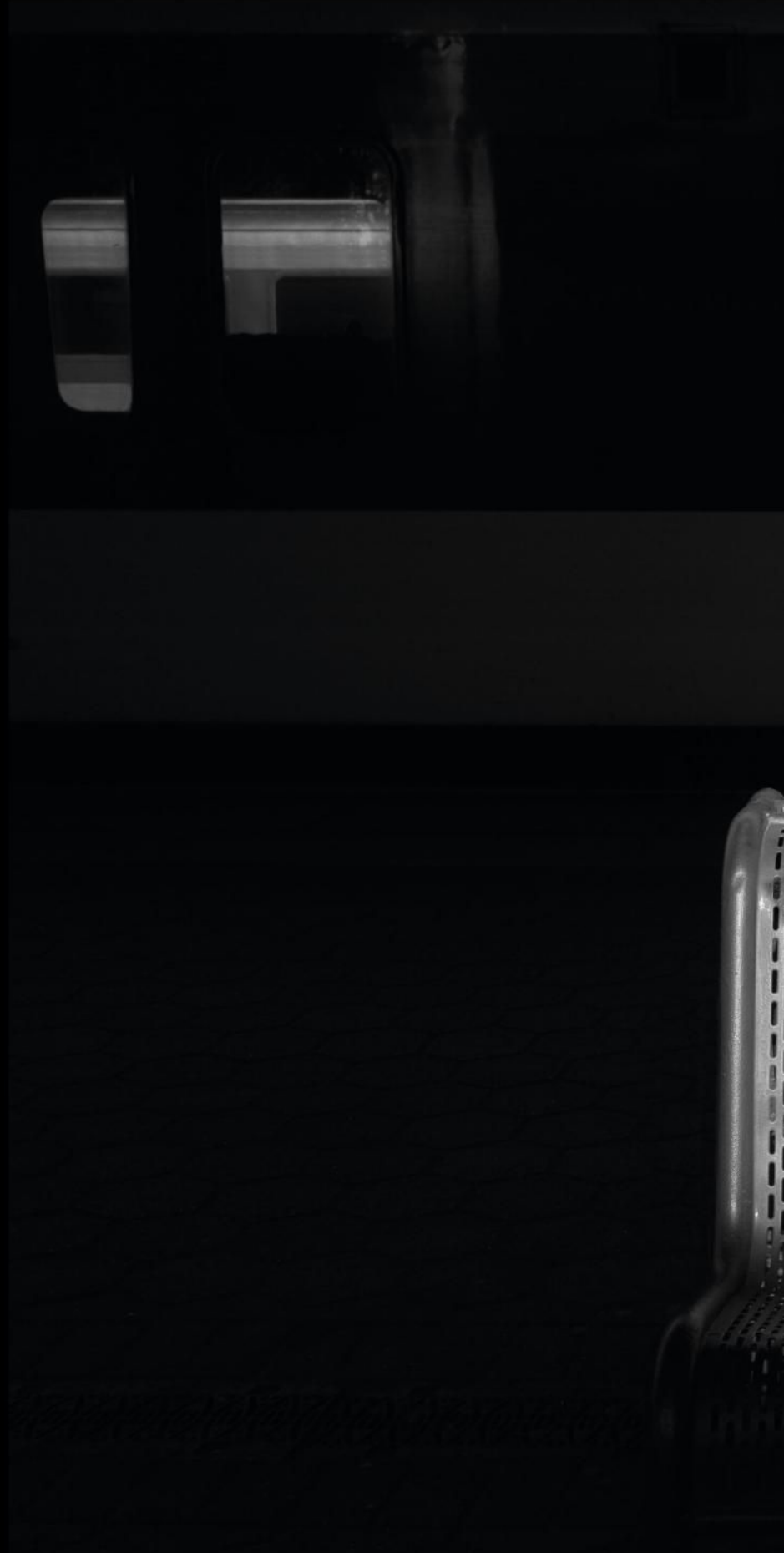
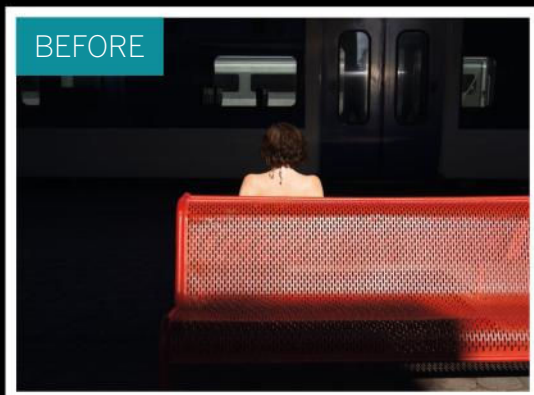
By Rupert Vandervell, UK

Using Photoshop CC 2014

I'm based in London, where I was born. My photographic style is highly representative of my personality. I have always been obsessed with clean lines and the geometrical appearance of things. I find people captivating, and my work explores our relationship with the world and how we interact with our environment. Changing Trains is from my ongoing series, Urbanites. The series is an exploration of the city, its urban spaces, and the human presence within it.

www.rupertvandervell.co.uk

BEFORE





GALLERY



Having fun at the end of the wedding

By Marius Tudor, Romania

Using Photoshop CS6

I studied management at the Economics Academy of Bucharest, but I considered that this wasn't one of my goals in life, so I decided to find my path towards a career in journalism. This is all I've wanted since childhood. I have worked for some Romanian media companies, and at the same time I have managed several blogs. In late 2009, I met my partner Gabriela, and found my passion for photography. Shortly after, I bought my first professional camera, and haven't looked back since. In this wedding photo, the bride and groom wanted to have some fun, and sang a song for their guests. I used three external flashes and a white umbrella to take the picture.
www.mariustudor.com

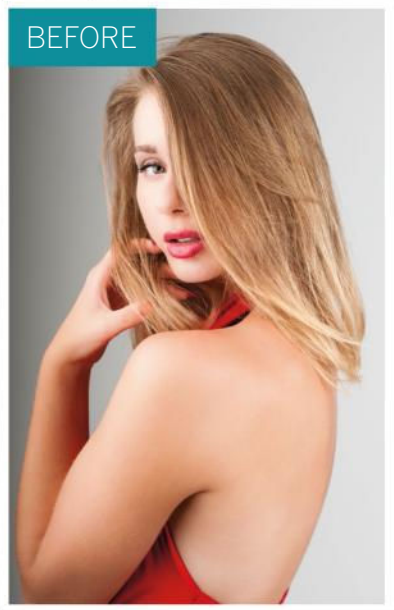
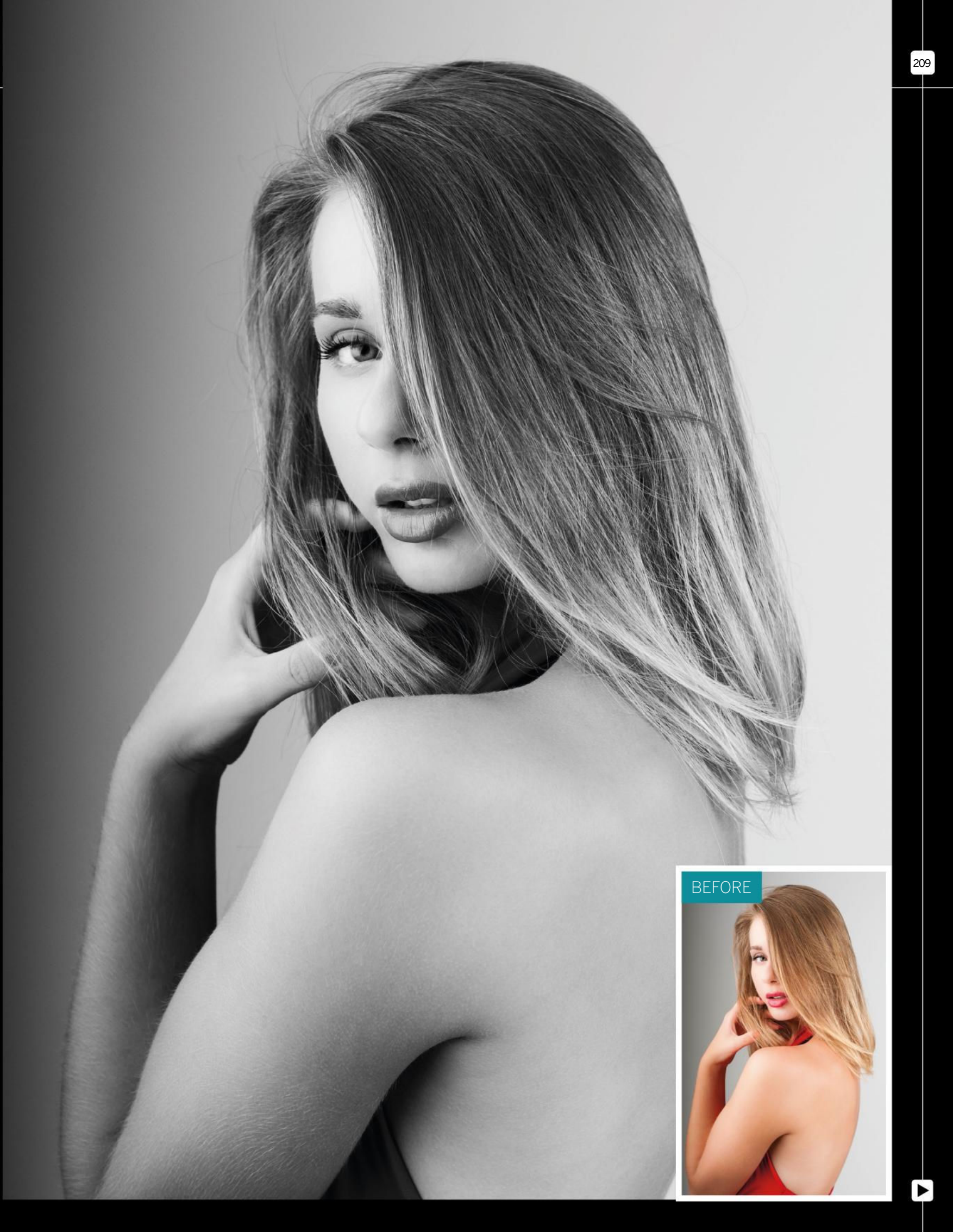


Woman in Red

By Pablo Charnas, Poland

Using Lightroom 5.5

I'm a freelance photographer based in Wadowice, Poland. I graduated from The School of Management and Banking in Cracow, Poland, and I'm now a first-year student at Cracow Academy of Photography. I'm fascinated by documentary, fashion and portrait photography. I believe that beauty is created by the process of looking, which is a little controversial with unusual documentary projects. In portrait photography, I love very soft light. My softbox is usually very close to the model. The conversion to black and white is very simple. I open the Tone Curve panel and change the Point Curve to Medium Contrast.
<http://charnas.net>



GALLERY

**Definition**

By Paul Yeung, Hong Kong

Using Scissors

This photo wasn't created in any computer software. It's done by real handcrafted cutting and pasting of A4 paper, photocopied from a normal black-and-white inkjet print. I like to have a rough and raw feeling to the images, and the concept of 'Copy and Paste' related to my feelings towards the uniformity of white-collared office workers.

www.pauelyeung.net



Teach yourself Black & White Photography

GALLERY



Dusk

By Lisa Erickson, USA

Using Photoshop CC

This photo was taken close to sunset. I intentionally under-exposed the scene, knowing I was going to convert it to black and white. I love the contrast and moodiness along with the detail I captured. I shot the image on a Canon 7D with a 70-200mm lens at 70mm, using f/2.8, ISO250, 1/1000 sec.

<http://500px.com/loewinbo>



Hunter in The Fog

By Vito Guarino, Switzerland

Using Lightroom 5, Photoshop CC, Color Efex Pro 4, and Silver Efex Pro 4

I got started in photography in 1980. I like everything of photography: from portraits to reportage, from landscapes to macro. Mountains are my second passion, and I shot this photo in the Lombard Prealps. It was an autumn morning, and from the underlying valleys, a light mist created infinite planes that vanished towards the horizon. Along the trail, in strong backlight, some hunters scrutinised the area in search of prey. It was an idyllic situation to shoot pictures.

www.vitogarino.com



Love

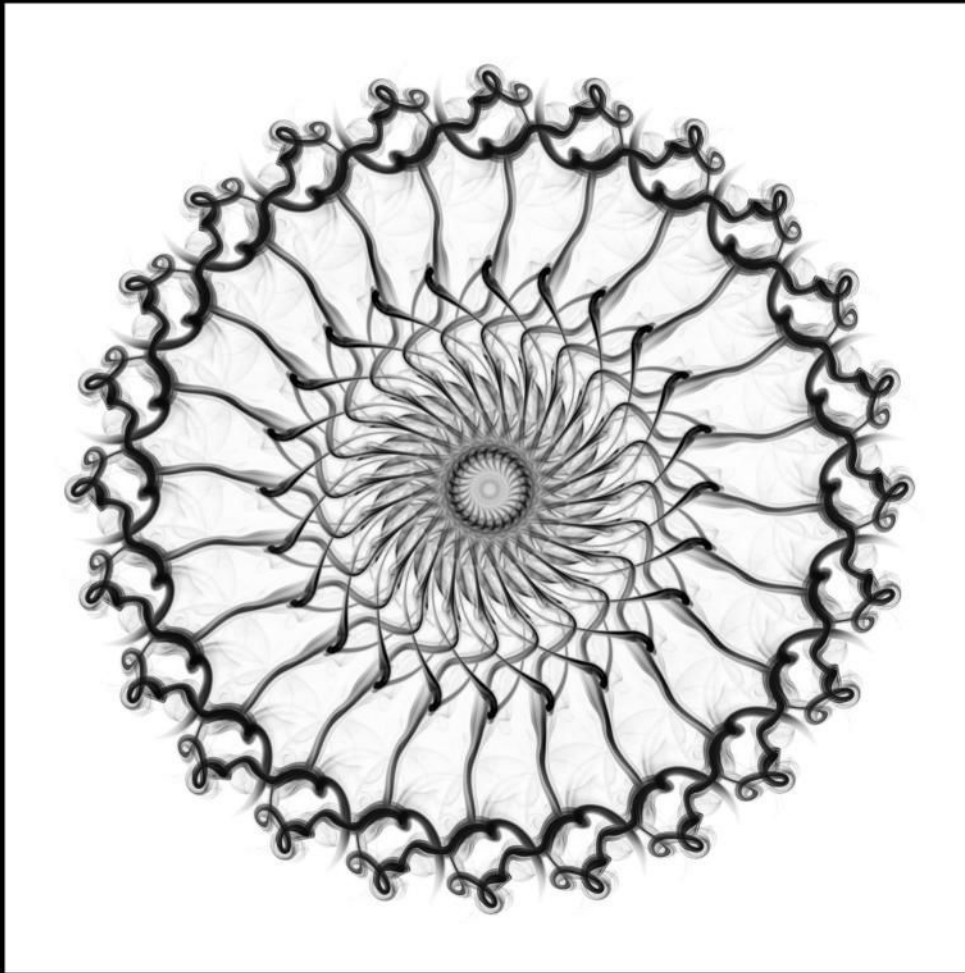
By Martin Krystynek, Slovakia

Using Photoshop CS6

My professional work started in 2010 in Latin America, where I gained knowledge and skills taking photos of local celebrities and models. I have since built my reputation in Slovakia and in many other countries. My photography can be seen on the front pages of magazines and newspapers in Paraguay, Argentina, and New York. This photo of a mother and child is from my Sensual Beauty Collection, which earned me a Qualified European Photographer Certificate from The Federation of European Photographers in June 2014. www.martinkrystynek.com



GALLERY

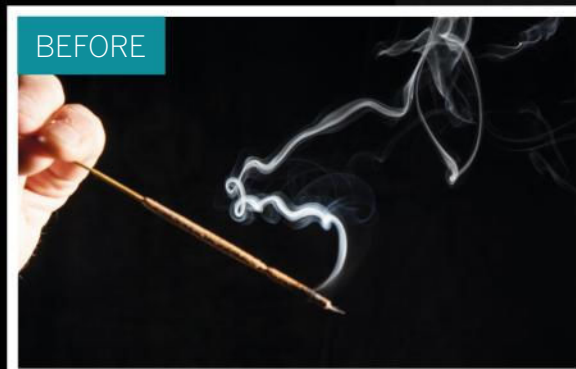
**Smoke Radial 3**

By Ryan Matthew Smith, USA

Using Photoshop CC

I'm an advertising and fine-art photographer, focusing on photographic illustration. I was the principal photographer and photo editor for Modernist Cuisine, and a co-founder of ChefSteps.com. My recent fine artwork has been influenced by giving structure to otherwise organic elements. In Smoke Radial 3, a single photo of smoke is replicated and rotated on the same axis to get a symmetrical image out of an organic shape.

<http://ryanmatthewsmith.com>





Citadel

By Kimberly Scianghetti, USA

Using Lightroom 5.5, Photoshop CC, and Silver Efex Pro 2

I am a fine-art photographer based in the New England region of the United States. I have been shooting for over 30 years, although not full-time until 2010, at which time I also added digital photography and processing to my resume. I don't do commercial work. Rather, I use photography strictly as art to express life as I see it: to capture what is below the surface and what is often hidden, and to expose what we all feel but hesitate to show out of fear of being judged. My image, Citadel, reflects the unwavering protectiveness of a father over his child.

www.scianghettiphotography.com



GALLERY



Prisoned into Light

By Marc van Kempen, The Netherlands

Using Photoshop CS5

I'm a professional photographer from The Netherlands. My photographic style mainly manifests itself in model photography in an emotive style that emphasises expression and pose. Black-and-white photography is my preference, but recently I've also been using colour. Working with black and white achieves the feeling I'm looking for in my pictures. I'm not aiming to present a finished idea, but merely hand the spectators a framework, challenging them to form their own stories. For this photo, I selected a big empty urban monastery, where I've worked for several years. The old monastery with its atmosphere brought me back to a much simpler time, where the pace of the world slows down.

www.photographernl.com

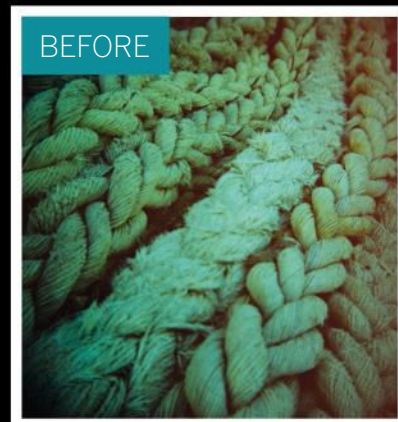


Rope

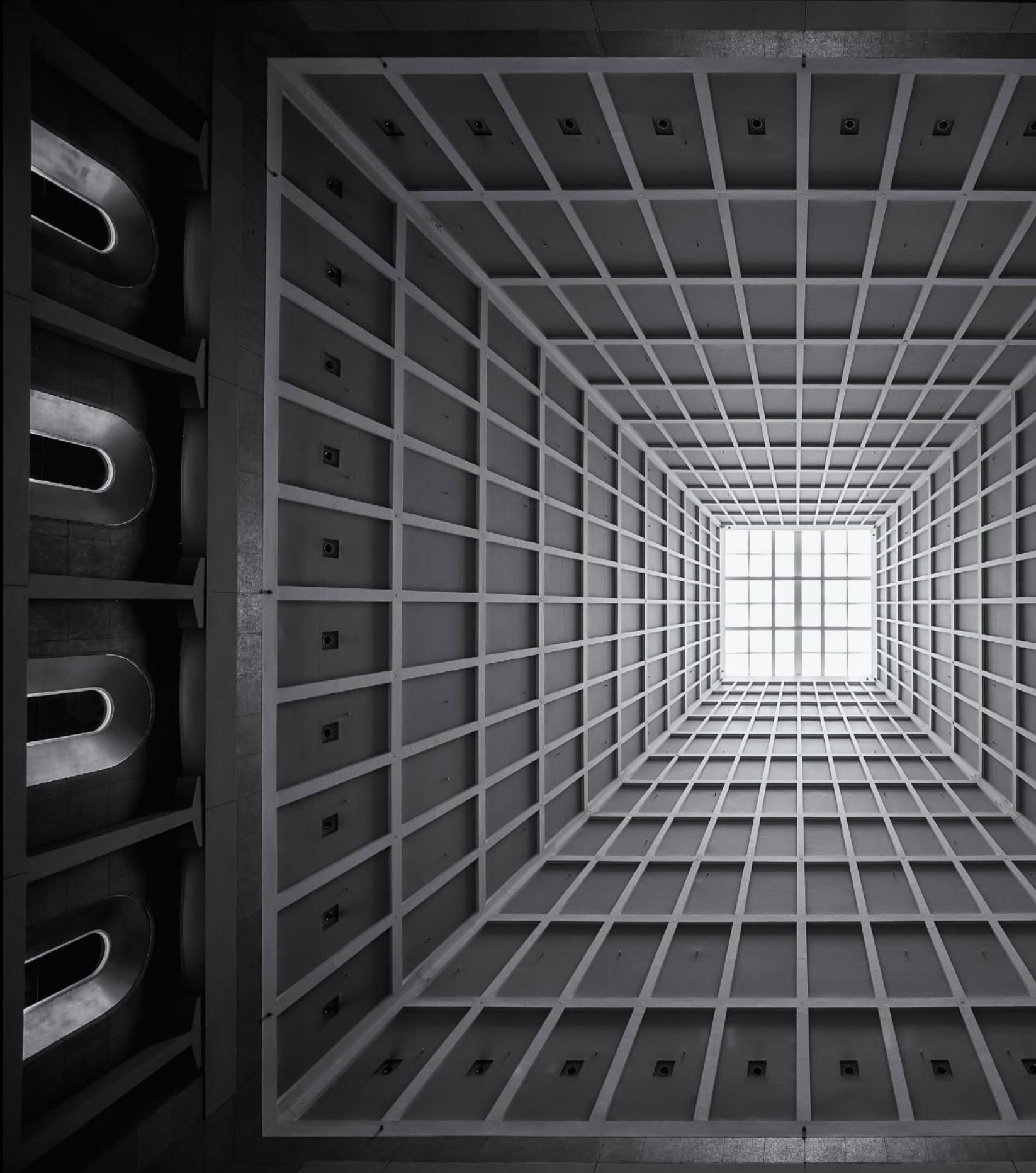
By Michael Mercer, UK

Using Photoshop CS5

I'm an enthusiastic amateur based in Scotland. With this particular image, I was drawn to the lines and textures of this collection of ropes, and I thought it would make for an interesting photograph, particularly using my Holga with all of its inherent quirks. The negative was drum scanned. Once inside Photoshop I converted it to black and white, and applied some toning using the Selective Color controls.
www.michael-mercer.co.uk



GALLERY





Convergence

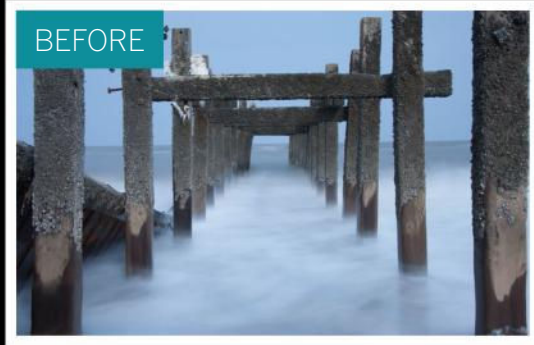
By Dean Mullin, Brunei

Using Lightroom 5

I'm a photographer from New Zealand, currently based in Brunei. I was the winner of New Zealand Geographic – Landscape Photographer of the Year in 2010, and I have a passion for shooting every day. This image was shot in a building in Singapore. The immense vaulted ceiling and beautiful tones were always going to be a recipe for a mono image.
www.deanmullinphotography.com



GALLERY



Into the misty sea

By Michael Greaves, UK

Using Lightroom 5 and Photoshop CC

I've been interested in photography for many years, but I've only recently had time to take it seriously. I have yet to discover my photographic niche, so I try a little of everything. This photo was taken on a beach in Norfolk using a Canon 40D with a 17-85mm lens at 35mm with the Lee Big Stopper attached. I exposed for 12 secs at f/14 using ISO100.
www.MJG-Photography.co.uk



GALLERY



Cloud V

By Neil Chenery, Australia

Using Photoshop CS6

I am a Melbourne based artist and designer using a variety of mediums including photography. This image combines my interest in photography and design. The triangular masking of the cloud suggests a number of interpretations: high walls in perspective, a geometric valley, or an edible cloud in a cone. This angular masking approach has led to a number of other works, some contained by the black triangular shapes and others where the cloud wraps around or floats in front of the mask.
www.neilchenery.com ■

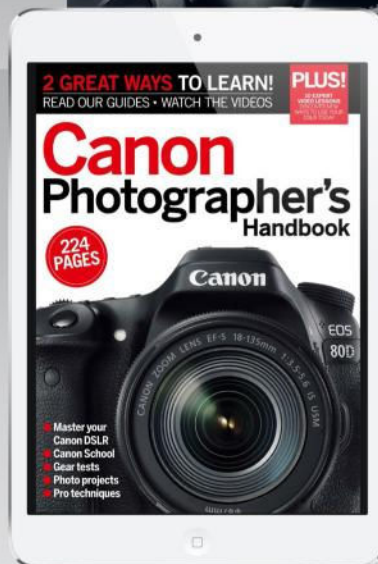
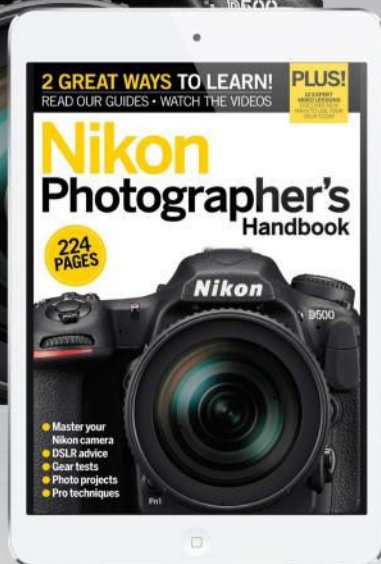
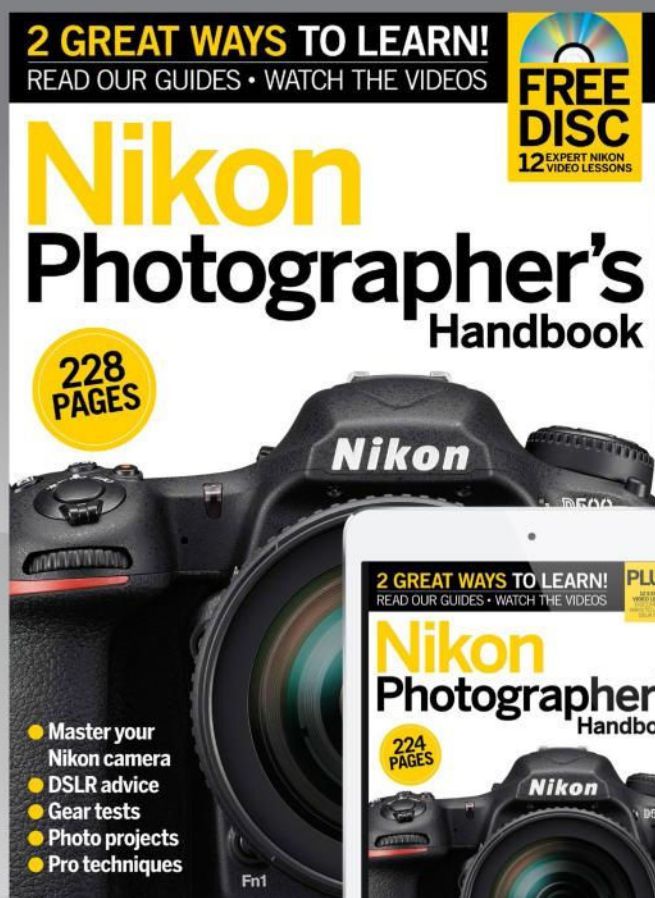
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