

Hands On Newsletter

Initially Made Possible By Power From A Honda Generator

September/October (2008)

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Commentary <i>A Lesson from Ike</i> Best of Photoshop World: Part I Favorite Products Favorite Classes Inspirational Moments	Shooting "Tethered" Lights: D4 and Profoto Studio Camera: Nikon Camera Control 2 Action: Lightroom 2	Tips from the Pro's Respecting Copyright: Using Recorded Music Programming Wacom Tablets Shooting People with Glasses: John Woodward Style	Seminars Nov: John Woodward Jan: Jim DiVitali December: You Choose the Topic Discount Coupons From Our Sponsors
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INTERRUPTED BY IKE

(Commentary: Regular Content Starts on Page 4.)

I came home from Photoshop World, full of energy and excitement, prepared to immediately write what was to be a **"Second Annual, Special Photoshop World Edition"** of the *Hands On Newsletter*. My plan was to have it out, mid-September.

And, then Ike hit Houston and my neighborhood. Hard. I've blogged and

written myself out on Ike, the aftermath, and the road to recovery. I'll not do that, again.

I've lived through hurricanes and large earthquakes; they were bad, but they were over in moments. Ike was different – if for no other reason than the duration of the destruction was so long. The winds blew and the rain fell for hours. And, when it was over, my neighborhood was



Boarded Up and Waiting

a mess. Trees through roofs, windows out, there was damage everywhere. No power, obviously. Streets flooded and trees blocking them. There was no way in and no way out. Until my neighbors and I took to the streets to take care of things. For two days, we worked to rebuild our infrastructure – to clear the roads so that outside help could get in and inside residents could get out. And, then we went to work on our own yards. I look back at the two days I put in cleaning up the trees, branches and leaves that littered my property and wonder where I got the energy. I don't wonder why I did it. That's clear to me. I wanted things to look normal when I looked out my window. Psychologically, I needed to know that I was doing something to make things right.

I am very proud of my neighbors and my little community. We took care of the problems and each other. Cookouts became the order of the day. We shared whatever we had. I bought a generator off eBay and rigged it so it would bring partial power back to my house and those of two neighbors. A gas engine, and lots of extension cords, I was like a kid with a big erector set – engineering my own power grid.

One day short of two weeks without power, a crew from San Antonio hooked us back up. My studio did not get power for another week.

For those of my Texas brothers and sisters who went through Ike, I hope that your journey was not too difficult and that it gave you time to reflect on

what is good in the world and our place within it.

I'll get to Photoshop World in a bit. But, first, I want to discuss something that became clear to me in the hours before Ike :

Photographs are our most valuable possessions.

If we were to ask our friends and neighbors which of their things were the most valuable, we'd probably get answers like "my house", "my car", "my jewelry" or "my flat screen TV". Most people see "value" in terms of cost.

However, there is a saying that to really understand people's values you have to watch what they do, not what they say.

Our pictures and images are our most valuable possessions. How do I know? Because, every time there is a threat to our homes, the first things most of us grab to take with us or protect are the pictures of family and the events in our lives.

A no brainer? Everyone knows that? Well, I didn't.

I cannot tell you how many professional photographer events, forums or schools I've been to where at least one speaker gives the "we create the treasures that mark people's lives" speech.

And, I cannot tell you how many times I've tuned out. In the abstract, I just can't get excited about that. No matter

how emotional the appeal, I keep my distance. I'm into the art and technology of photography – not the product.

However, that is changing. In the last year or so, my father and both of my in-laws passed away.

After each loss, we did the same thing – we searched for pictures to both bring ourselves comfort and to share with the



community that was mourning with us. And, each time, I gave thanks that there were skilled photographers who had created lasting memories for me, like this picture of my

father, as a young man, that we used at his funeral.

When Ike threatened, I once more made sure that my most important possessions were protected. The first into the plastic bags to be placed high in the closets? My important pictures.

I keep complete back ups of all of my images on redundant hard drives. I put one in a safe in my studio, and another in a safe in my home. Nothing was as carefully protected as my images.

We may not feel it every day but what we do, as photographers, matters. We see it in times of need. And, we see it when we have to decide which of our

possessions to protect and we go straight to our photographs.

Our clients may never tell us in words how important our work is to them but, in times of danger, their actions will.

Postscript

It's now mid-October, things are getting back to normal and, for the first time since the storm, I'm able to focus on this newsletter.

The storm has forced some content changes: Instead of an issued dedicated solely to *Photoshop World* – an event so good that in normal times I'd focus on nothing but my experiences there – I'm going to spread the *Photoshop World* news and reviews over the next few newsletters.

For several months, I've been promising an article on shooting "tethered". It was going to be the lead article in the October newsletter. Because I promised a group of you I'd get it done, I'm going to do it now, in this edition.

To make that possible, I'll split the PSW news up and present it in the next few editions.

Here's how I'll approach it. I'm going to separate the conference into 2 "**My Favorite Photoshop World**" categories:

First, there will be **My Favorite Products at the Trade Show**. You all know what a product junkie I am. There was some great stuff there and,

in upcoming editions, I'm going to review what I consider to be the best of the show. As they would say on *Dancing With The Stars*, "Here in no particular order ... "

- Three innovative bags from Tenba:
 - [The Roadie Rolling Photo Case](#)
 - [The Messenger](#)
 - [The Skooba Checkthrough](#)



All three products share common themes – toughness, flexibility and innovation. The *Roadie* is the best “bring it all with you bag” I’ve seen. The *Messenger*, the best everyday bag. And, the *Checkthrough* is a brilliant breakthrough for those of us who travel a lot; it allows us to take our laptops through airport security without removing them from the bag.

- The first on camera flash modifier that I’ve found that I will actually use :
 - [The Ray Flash](#)

Way back when this newsletter was a series of emails to my friends, I tested on camera flash modifiers, including the then very popular *Lightsphere II*; I thought it was a total waste of money. I found I was better off with a “[better bounce card](#)” that cost \$0.75 to make. The Ray Flash is the first commercial product I’ll



actually use. In classroom tests, and in the studio, it’s shown itself to be a winner.

- [Booth Photographic’s](#) LiteShaper

Brilliant in its simplicity, an amazingly flexible reflector system that lets you bend, shape and

combine several reflectors to suit your needs.

Here, it’s set up to wrap light around the neck and chin area of a portrait I was shooting with hard light/ Paramount lighting. Black undersides of the panels can be used as “gobos”. (BTW – This picture was taken with the Ray Flash proving its worth in taking “product shots” with difficult to light surfaces.)



- A moderately priced software package that opens up a new world of photography and artistic expression:

- [Photomatix Pro 3.1](#)

I have been lurking around the edges of learning HDR (High Dynamic Range) photography for a while. I figured I’d do it all in *Photoshop*. But, then Ben Willmore, the



unchallenged master of the technique, demo'd this “must have” software. I’m going to use it, soon, and write a full review.

- A new version of one of my most used plug-ins – more than an “upgrade” a quantum shift that makes a superb program superber (sic?).

- [**PhotoFrame 4 Pro**](#)

See the full review in the next newsletter.



The second *PSW* category will be **My Favorite Classes**. My plan is to apply some of the things I learned and share them with you in the newsletter.

In a conference dominated by incredible choices, my two favorite teachers were an old friend, **Jim DiVitali** and someone I’d like to be a friend, **Ben Willmore**. Both are extraordinary teachers. And, both motivated me to try new things.

Actually, “trying new things” was my mantra at *PSW* this year. I set out to take classes on topics that would take me into new areas or areas in which I was not completely comfortable.

From Ben I took a course in “**Mastering Curves**”. The curve tool is one of those fundamental things in Photoshop that seems to be easy but has always confused me. I’d push and pull with no real direction and, if I was lucky, I’d get a good result. Using a

metaphor – brilliant in its simplicity – Ben explained that to master curves one had only to understand how to use one of those dimmer switches we have to control the lights in our home. Every point on the curve can be controlled by the equivalent of a dimmer switch. Move the point up and get more light. Move it down and get more dark. It’s that simple. No more flailing around for me.

My second class from Ben was in HDR – something that has captured my interest but never my energy. That was until I saw Ben’s work – like this one he calls *Petrol Paradise*.

You have to go to his [website](#) to see a

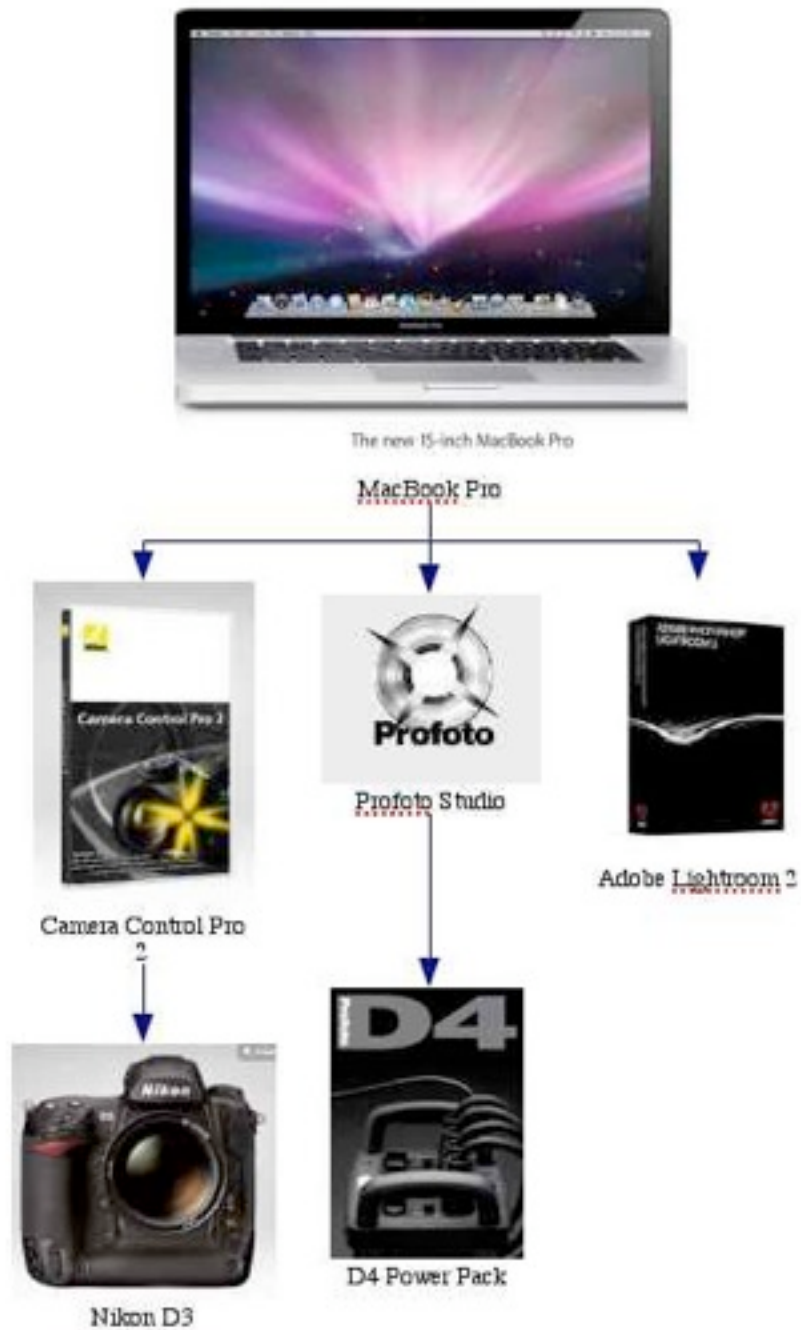


bigger version – it is breathtaking. From Ben I learned not only technique but also that to do a great work of art, like this, one needs discipline. I’ve not seen anyone more focused on each and every detail.

I’ll put Ben’s lessons to work and report back soon. If you’re as excited about Ben’s work as I am, you might want to visit his [blog](#).

Shooting “Tethered”

A Step-By-Step Guide



“Tethering” What Does It Mean?

The “common element” in “tethering” is that one’s images go directly from a camera to a computer.

However, from that point forward, there are infinite variations that allow one to achieve diverse goals in a myriad of ways.

Even though the permutations are complex, it’s actually rather simple to set up and shoot in a tethered mode.

It is so easy, and the benefits are so great, that I am almost always hooked to my computer when I shoot in my studio.

My set up controls almost every element of the shoot save the subject and my own gray moments.

As the flow chart above shows, my set up integrates my lighting package, my camera, and my post production software. Specifically, the components are:

- MacBook Pro – the hub of the tethered universe.
 - Lights
 - D4 Power Pack
 - Controlled by Profoto Studio Software
 - Camera: Nikon D3
 - Controlled by Nikon Capture Control Pro 2
 - Action: Image Evaluation:
 - Adobe Lightroom 2

There are a host of software and computer combinations that work. Shoot Canon? The same world is yours. Use Bibble, you’ll get there, too. I’m showing you what I use and how I use it – but you should be able to adapt the system to meet your own needs.

Step 1: *Lights*:

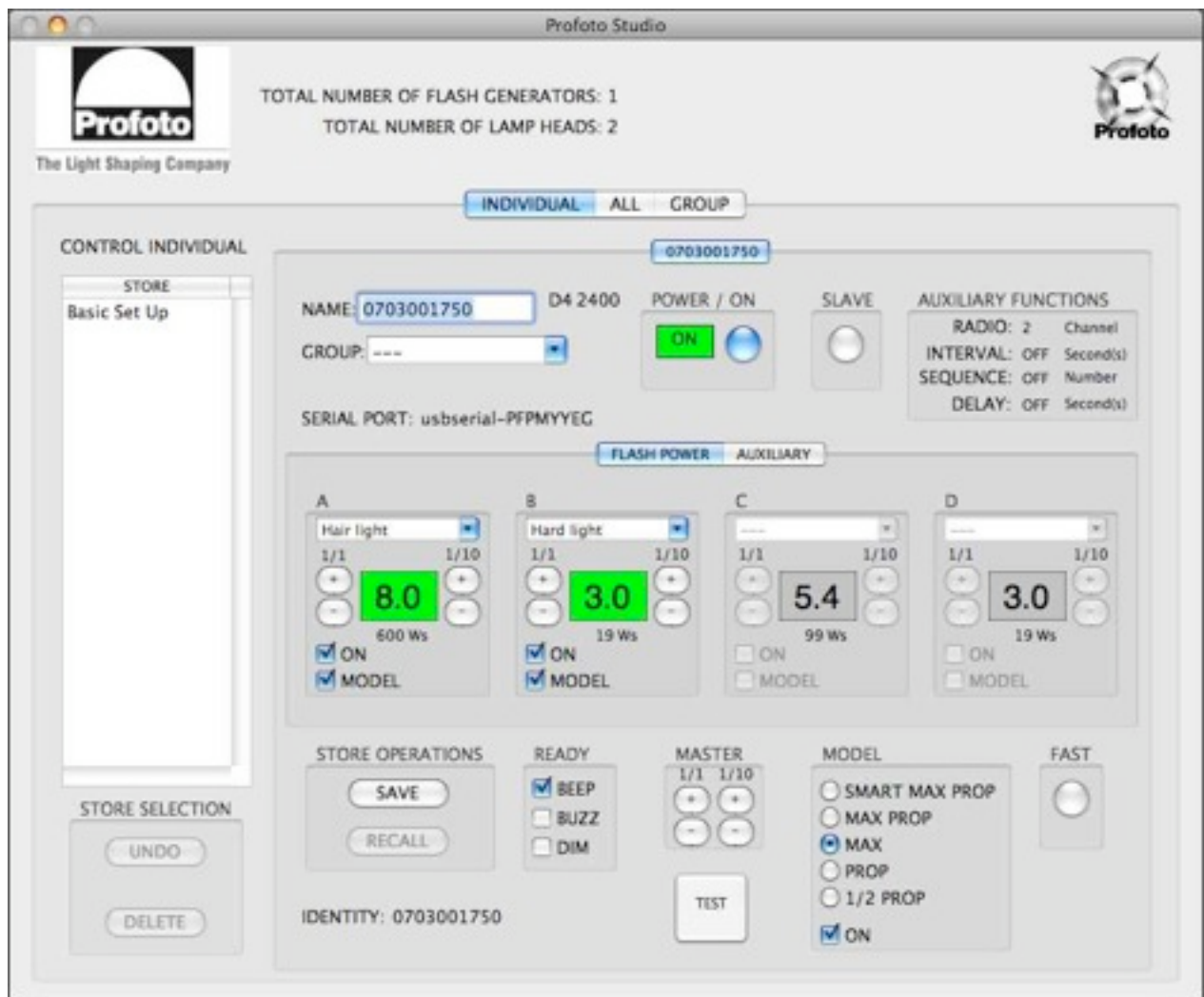
Most people don’t control their lights with their computers.



However, were I to be forced to choose but one of the “tethered” functions, this would be the one I would select.

Why? Because I can control every function of my lights without ever leaving my computer which is mounted on my camera stand. Lights a small portion of a stop off? Laziness would call for “letting it go” and correcting it in post-production. Without having to walk anywhere, without having to touch the D4, with the flick of a mouse, I can correct it. In my studio, my “hair light” is 14’ in the air, mounted on a boom. No ladders for me. I can adjust it on the computer.

The set up is simple. I connect the D4 to my computer with a USB cable, and boot the Profoto software. From that point forward, the computer controls my lights.



Here's the window I see on my computer screen. All of the controls are interactive – I change the screen and the software changes the D4 settings.

Here are the settings I was using on this 2 light set up:

- The top part of the window shows that I use “channel 2” when I trigger my lights with my Sekonic meters.
- The middle of the window shows the lights that are connected and how they are set.

• My hair light is set to a reading of F8.0 at the subject's head. It's just luck that the D4 window shows 8.0. That number is “relative” not absolute.

• My Main Light (Hard Light) is actually set at F13. It is a lot closer than the hair light so that in “relative terms” it reads 3.0.

• The only importance of the numbers in green is that they give us guidance for our adjustments which can be made either by the “Full Stop” or by

“Tenths of a Stop” using the + and – scales.

- We can turn individual lights on and off by touching the corresponding windows. The same with the modeling lights.
- The bottom third of the screen allows me to control things like the sound I hear when the lights have recycled and are ready to fire and the strength of the modeling lights.

I can save and store the settings for use at a later time.

All in all this is incredibly simple. Once plugged in I can set my lights in minutes.

Although very cool, I know that studio light control falls outside of what most people think of when they talk about “tethering”.

The following steps are contained in the most common definitions of the term:

Step 2: Camera

At a minimum, you need to use a software package to tell the camera to put the images you are shooting into a folder on your computer. With some cameras, you shoot to both the card and the computer. With others, to the computer only.



However, I go a bit farther. In addition to telling the camera where to send the images, I use Nikon’s *Camera Control 2* to adjust all of the menu settings on my D3.

Sometimes I use the computer to trigger my shutter. I like the idea of being able to look my client in the eyes, and to see that perfect moment to shoot. Not having the camera in my face or having to have my finger on the shutter, I’m more a part of the dialogue that creates the right mood and look for the image.



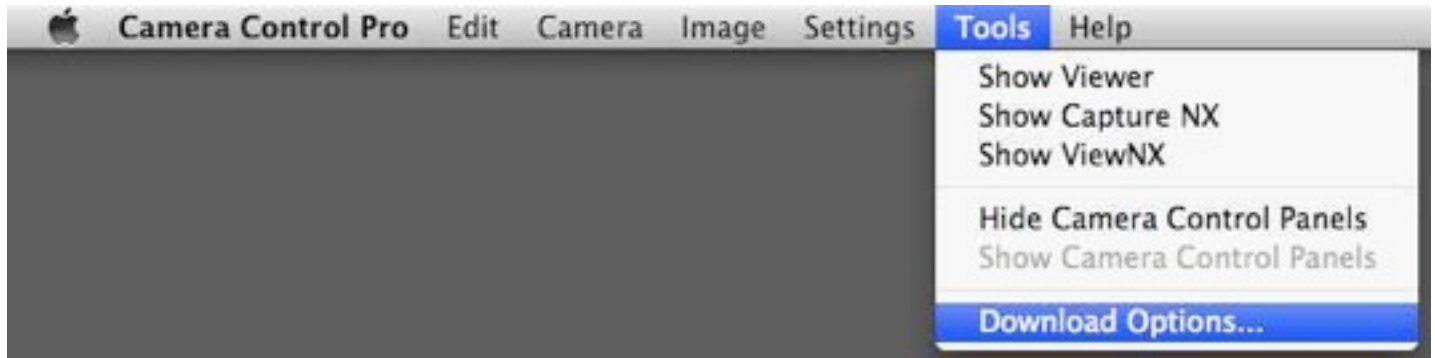
If I’m shooting a product shot where communication with the subject is not necessary, I’ll go into the “live view” mode on my D3. When connected in this way, my computer screen reflects the exact image that will be recorded, before it is taken. I don’t have to look through the view finder. Goofing around with Live View when I first tried it out, I used the computer keys to change the white balance settings just to see what would happen. I’d get an immediate change in color cast on the screen corresponding to the setting I selected. With Live View, “what you see is what you get” has real meaning. This is way too cool.

One can connect the camera to the computer with either a wired or wireless connection. The latter is great if you shoot hand held and don’t want to be dragging around or tripping on a cable.

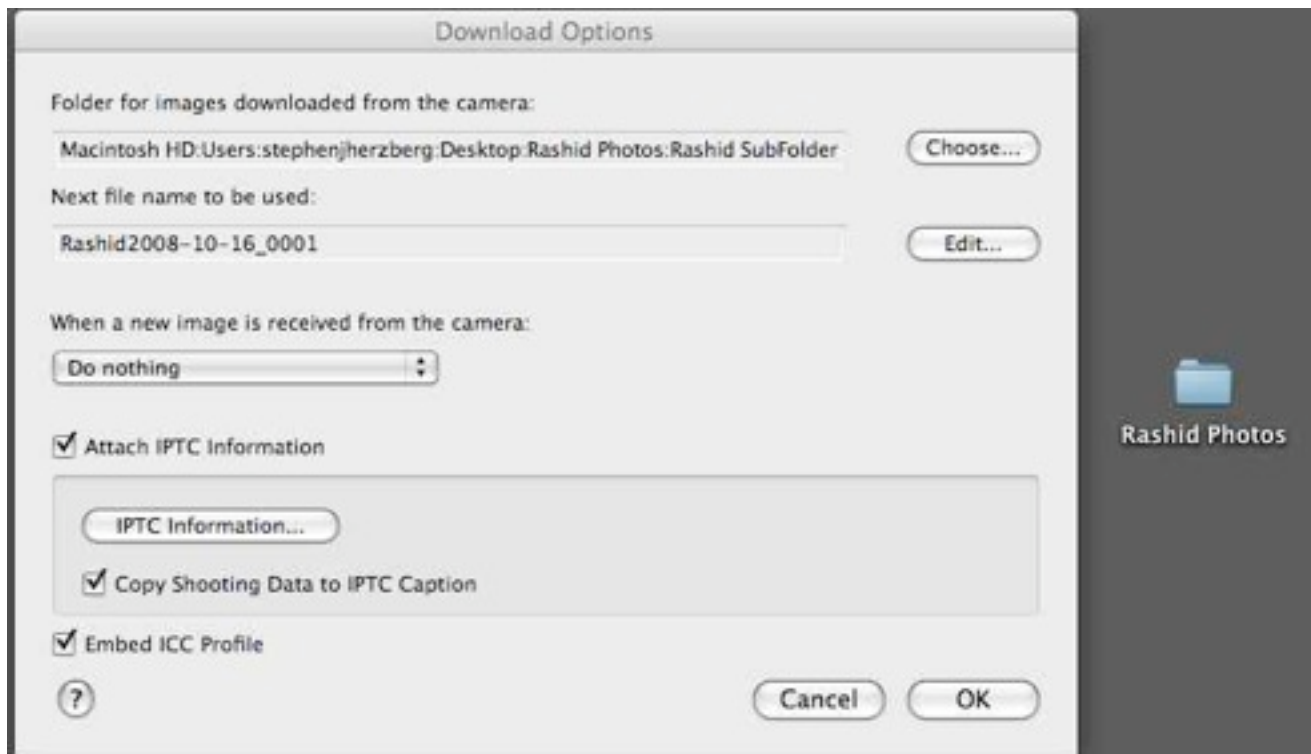
Sound complicated? It really isn’t. At it’s most simple level, all you have to do is tell the camera where on the computer to send the images. All the

rest is gravy. And, a very easy gravy to make, at that.

To direct the image to the right folder, you simply go to Tools>Download Options and you get this window.



The first step is to create a folder on the computer to which you want the images sent. On my Desktop, I created a folder “Rashid Photo’s”. Within it, is a subfolder for that particular session.



Later, when we set up *Lightroom 2* we will tell it to keep an eye on “Rashid Photos” and to import every image that it finds there.

At the time I’m setting up the “designation folder” the software allows me to set the name and number with which the images will be labeled before they are sent to “Rashid Photos”.

Finally, the software asks me what to do when the images are imported. I chose “Do nothing”.

I could open them in Nikon View. If I do, I need go no further. Done. Tethered.

But I prefer to have them sent to, and opened in, *Lightroom 2* which is where I evaluate, organize and initially process my images.

My camera is set to record and send data along with each of the images – stuff like my copyright and use stuff. In the next set of boxes I tell the software to take that information and embed it in the image as it sends it to the “Rashid Photos” folder. This is the first step I take in protecting my intellectual property rights.

In reality, it takes a lot less time to set this up than it takes to read about it here. It’s really quite simple.

If you’ve chosen to keep your images in your camera manufacturer’s software, you are done. If, like me, you want to go to another program, you have one more step to take.

However, before taking you there, I want to show you some of the other things you can do when you shoot tethered – how you can use the software to set up and control your camera.

The benefit of these extra steps is that you can make all of your settings using fast software and a full computer screen rather than fumbling with the menus, dials, and small display on the camera.

Whenever I have to set my menus, whether I’m shooting in the studio or not, I use *Camera Control Pro 2* to program the D3.

One big advantage to doing so – I can save all of my settings on the computer and restore them, later, if necessary.

When would that be necessary? When I have gray moments like the time I upgraded the firmware in my camera without thinking about the fact that doing so would wipe out all of my menu settings and return them to Nikon’s defaults. Bad move.

Had I saved a back up, I would have saved hours of work.

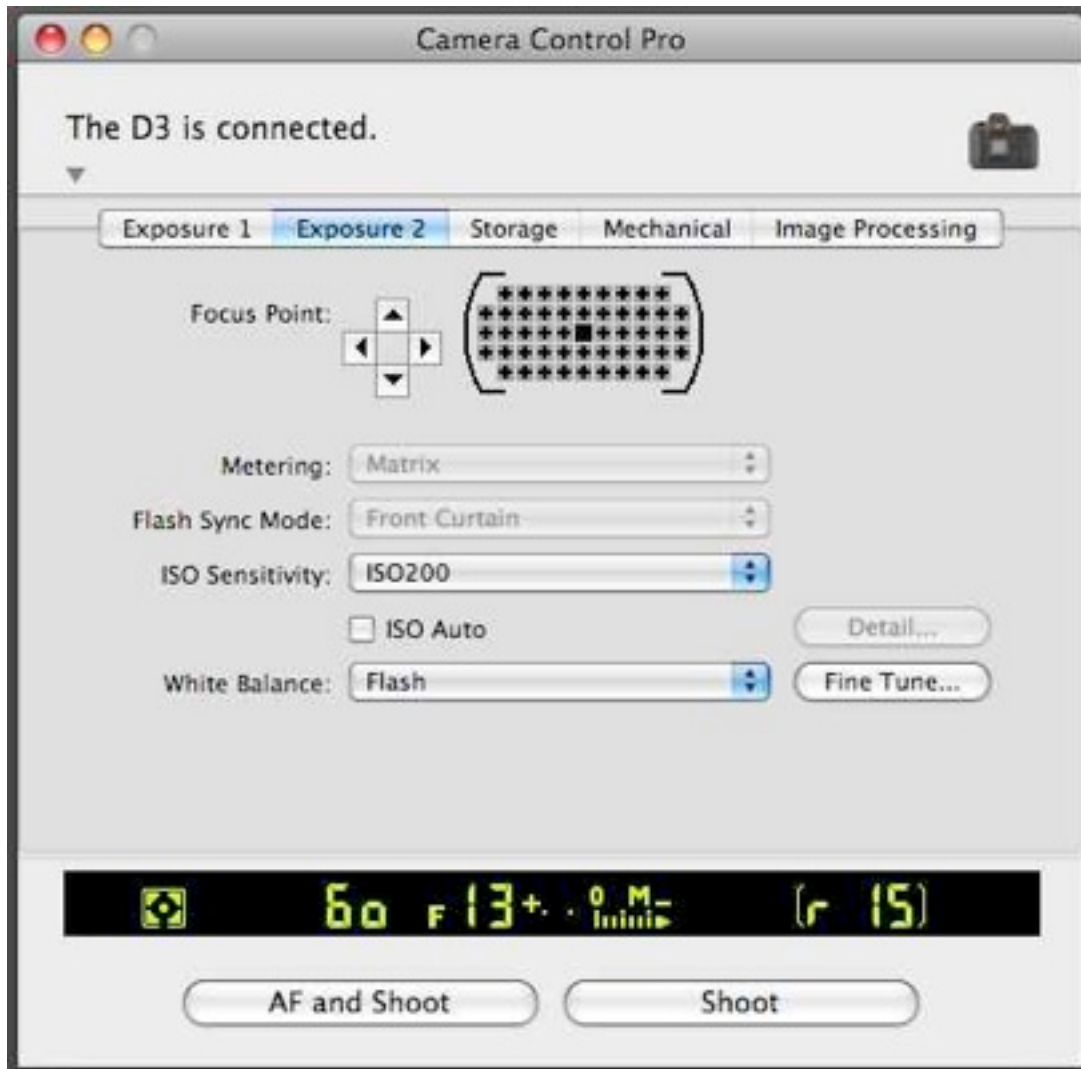
And, using the computer allows me to create some very specific, maybe odd, settings for once-in-a-while use. Want to go weird? Hook up the camera and load some settings. Come back to your senses? Load the tried and true.

As long as we are talking about “tethering” let’s look at some of the other things we can do when shooting with our camera’s connected to our computers. In 5 windows, Nikon lets me control almost every aspect of the shoot and set almost all of the menu’s.



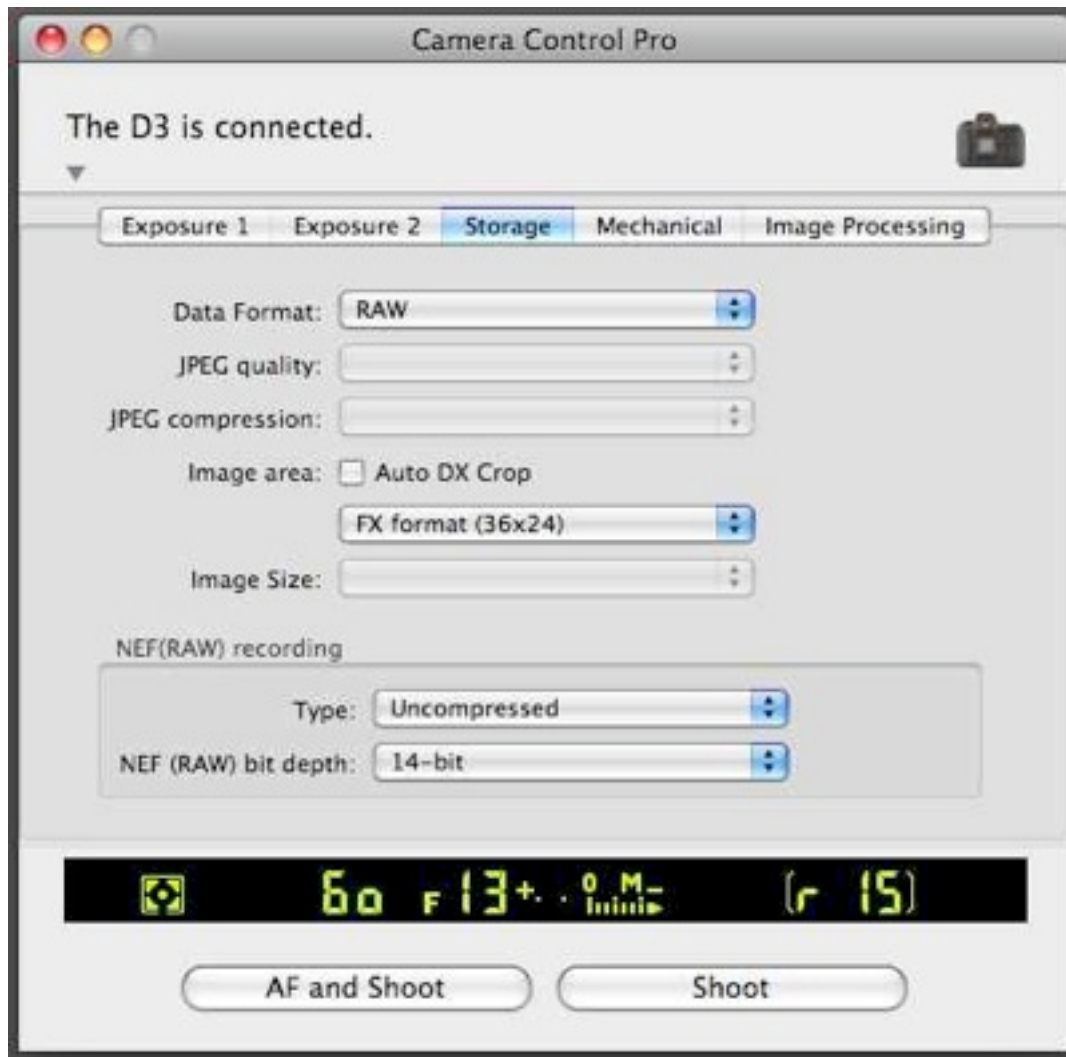
Here are the basic studio settings. I never change the shutter speed; it controls the ambient light which is not really important in a session in which I’m using my Profoto strobes.

The key to controlling the exposure is the aperture setting. The slider sets the lens opening.



With a lens attached, I can pick my focus point.

You'll probably wonder why I'm shooting in the studio with ISO 200. Because, that's the "native" ISO for the D3. In those situations where I want to control depth of field by using a lower F-stop, I will go to the Lo ISO setting on the D3 (the one that's the equivalent of 100); I really don't see much difference between that and the native setting.



Nothing earth shaking here – just the settings for what kind of images I want to capture. I almost always shoot only RAW images. On occasion, I will shoot both RAW and .jpeg. When I do, I take advantage of a special feature in the D3, the dual compact flash card slots. I'll use a large card to capture the RAW images, and one of my old, smaller cards to capture the .jpegs.

One cool thing – see the icon of the camera body? When you turn the camera so that it is vertical, the icon goes vertical. Useless but cool.



As you can see, I shoot a very “flat” camera. I turn off all of the potential enhancements. I prefer to do my adjustments in post-production rather than in the camera.

The lower window that runs through all of the screens shows exactly what you’d see if you looked in the viewfinder window.

And, you can see the buttons that allow you to shoot without touching the camera – either by having the camera auto-focus and shoot, or if you’ve manually focused, by just shooting.

If you are using the native software suite from your camera manufacturer, you’re done.

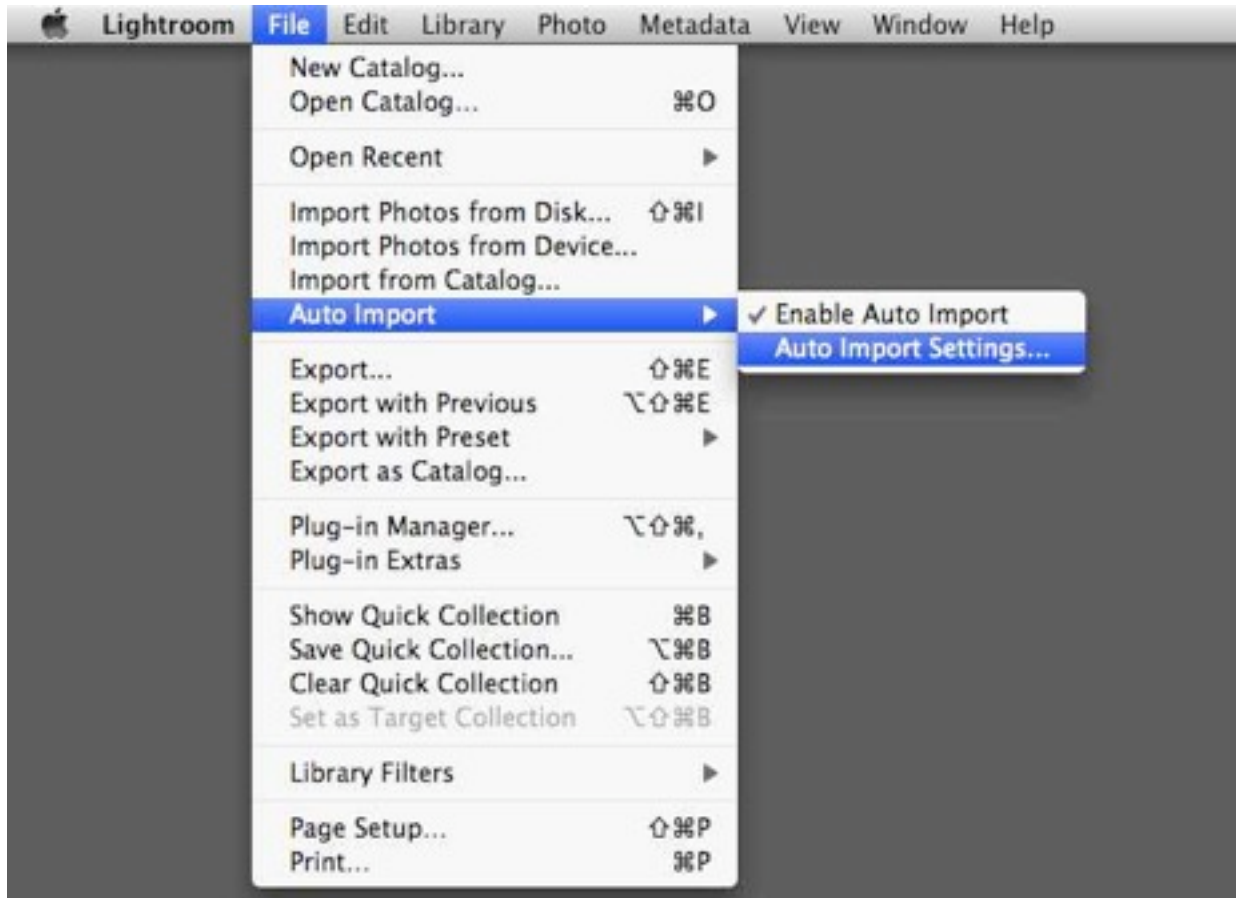
I use *Lightroom 2*. For those of you who want to do the same, the next page tells you how to set it up.

Step 3: Action



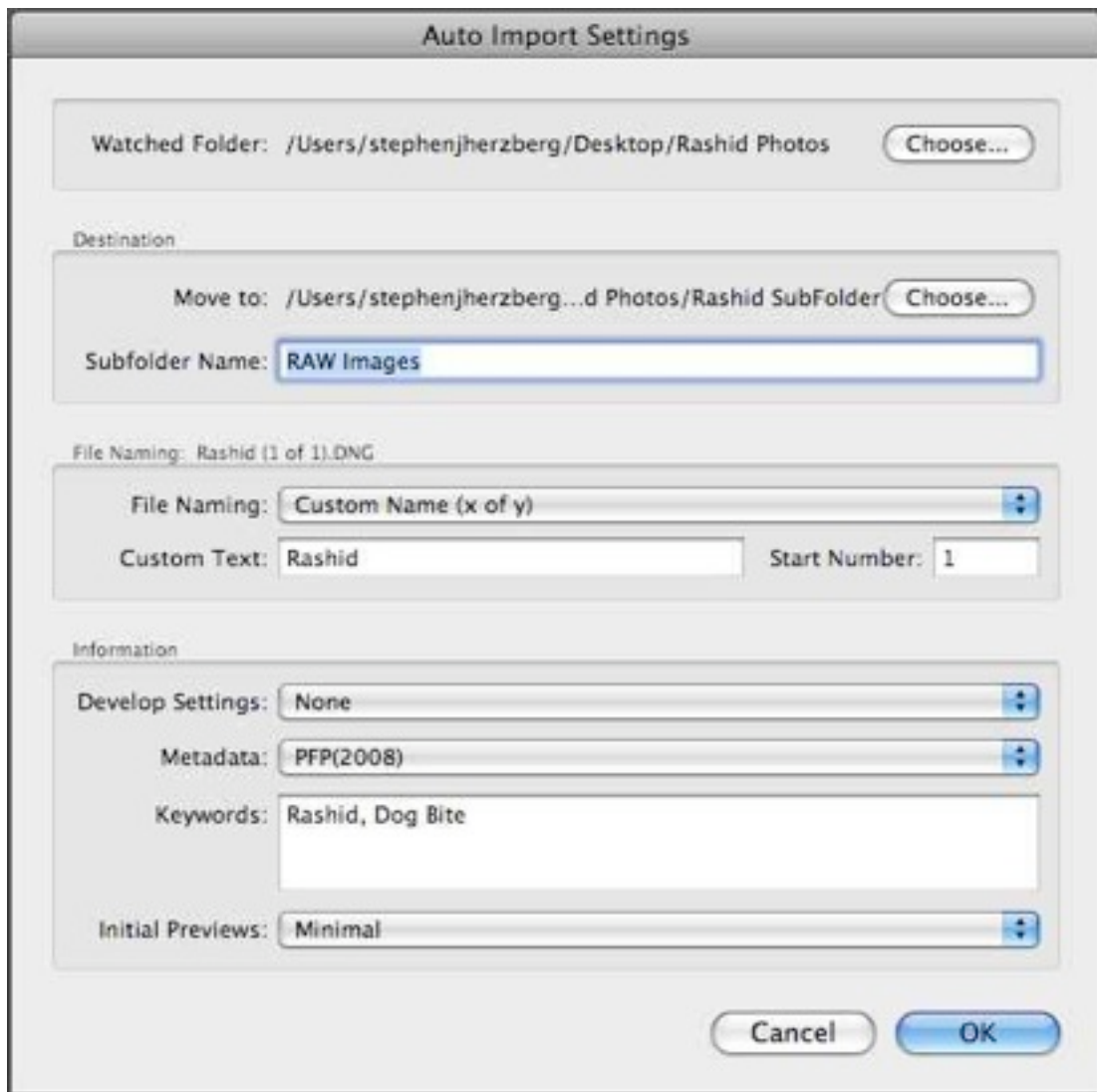
Setting up *Lightroom* is simple. There's one "gotcha" moment, but once you know to look out for it, it can be done in less than a minute.

The first step is to go to File>Auto Import



Activate "Enable Auto Import".

Then, select the "Auto Import Settings" sub-menu.



The first step is to tell *Lightroom* where to find the images to import. The “Watched Folder” we’ve set up is “Rashid Photos”.

There is a “gotcha” here. THE FOLDER MUST BE EMPTY WHEN YOU SELECT IT OR IT WON’T WORK.

Then we tell *Lightroom* where to put the imported images. On this shoot, I had it send them to a part of my Mac “users” file: Pictures>Rashid Photos>Rashid SubFolder>RAW Images.

In the next panel I chose how to name them. Because they were going to an attorney as a forensic exhibit, I did not use my usual naming convention which includes the date of the shoot.

Finally, in the “Information” section I told *Lightroom* to not apply any development settings, to append my standard metadata, and I put in the keywords I’d use to help me search for these images, later.

That’s it. **ALL DONE.**

Summary:

Reading what I’ve just written, I realize that, by going into detail, I’ve made it seem more difficult and time consuming than it really is.

The entire set up can be done in less than 5 minutes.

Here’s the ***Quick Path***:

1. Designate a folder on your computer to receive the images from the camera;
2. Use the camera software to tell the camera to send the images to that folder;
3. You can open the images in that folder with the manufacturer’s software; or,
4. You can use another program, like *Lightroom* or *Bibble*; if you choose a third party program, you will have to tell it to go to the designated folder to retrieve the image and the settings to use when importing it.

Whether to Tether

The upside is obvious – there is no better way to control a shoot or

organize and import the images than tethering. After an easy set up, with the push of the shutter, you accomplish several distinct processes.

When it comes time to evaluate the what you are getting, you can do so with the image itself on a computer screen – not the low res .jpeg created by the camera for viewing on the small, built in, LCD.

However, there are some downsides and all involve discipline.

Chimping, the practice of looking at an image on the camera’s LCD and going “Ooh, ooh, ah, ah” disrupts the rhythm and flow of a shoot. The temptation is even greater when one can chimp on a computer screen.

The first couple of times I tethered, I could not help myself. I was constantly looking at the computer.

Once the novelty wore off, I realized that my attention and interaction should be focused on my subject.

Here’s how I work. I take my test shots – usually a full gray card or target – to check for exposure. I check them in

Lightroom and adjust until I have them right.

Then I shoot.

The only time I go to the computer is to change the settings on the lights or camera.

Usually, I stay out of *Lightroom* until I have completed a portion of the shoot. Before telling the model to change clothes or before changing the set up, I look at the images to make sure I've captured what I wanted.

Some times, if I'm not getting exactly what I wanted, I'll bring the model over to discuss the pose or expression. In this case, a picture is often worth a thousand words.

But, I do so with some trepidation as explained in this story from an early version of this *Newsletter* – way back when it was an email to several friends:

“Lesson From Life: Not Everyone Has Artistic Vision

Years ago, while living in CA and running my production company, I shot some footage in Houston for a pilot, courtroom reality series. We captured some incredible stories and were so excited that we rushed back to my agent and showed him the rough footage. This was a big time agent, one of the most experienced in this field. His response? “This is junk. I can't sell this. Go back and shoot some more.” He couldn't see the stories from the glitches and flaws in the raw footage.

Instead of coming back to Houston, we went into the editing room, pulled the footage into a tight story and, once more, presented it to the agent. This time “This is incredible. I knew if you went back and re-shot you'd find something.” We went on to sell the series. It was produced in Houston and Austin. To this day, I'm sure he does not understand that this was the exact same footage we had shown him the first time, tightly edited, wrinkles removed, and packaged with a bow on top.

Lesson Learned? That not everyone has the artistic vision needed to see the final product – most people cannot focus on the vision. Instead, their eyes get caught on some extraneous facet and don't let go.

Like many of life's lessons – last weekend I momentarily forgot this one.

While shooting a portrait session for a friend who wanted images for the man in her life and her kids, I made the mistake of showing her some of the rough, unedited images. (I was shooting tethered. We were experimenting with light – trying for a soft lit, but shadowy, dark “noir” look, and I was pleased with what we were getting.) So, full of excitement, I let her come to the computer screen to take a look. All she said was “We can't use those, look at all those wrinkles.” I told her to forget about the wrinkles, that I could deal with them, to look at the poses and light – but she could not do so.

And, then, I remembered my lesson from my TV footage. Not everyone shares the artist's vision – the ability to see the final product.

I will continue to shoot tethered. It makes sense for most of what I am doing – particularly when I am experimenting with

lighting patterns. But, I will hesitate before allowing my clients to look in during the shoot. I think life will be easier if I shoot, choose some images, edit one as an example of what I can do, and then present proofs for choices.”

PSW: The Smartest Guys in the Room Award

And the winner is:



The Hoodman Trade Show Booth

We’ve come to expect innovative, smart products from [Hoodman](#). So, I shouldn’t have been surprised that they’d also have the smartest display in the room.

First, nothing captured attention like their big, blown up, walk through booth. It put their logo out there in a way that could not be ignored.

But, the real wisdom showed when I commented on it to the Schmidt brothers who are *Hoodman*.

They told me the real story behind blow up man. Like many vendors, the *Hoodman* guys travel to trade shows all

around the world. That means packing and shipping their display equipment over and over again. Blow up man, when deflated, weighs far less than the booths shipped by other vendors. The lower the weight, the lower the shipping fees. Smart guys those Schmidts.

PSW: Big Lessons in Small Moments

#1: When I heard [Joe McNally](#) say:

“Let’s see what happens.”

Joe is, perhaps, the world’s foremost expert on location lighting. He’s the one that the big guys choose when they want someone to capture an impossible shot. If anyone has it nailed down, it’s Joe McNally. As I watched him teach a seminar, I was impressed with what he knew.



But, I was more impressed with what he didn’t know – and his willingness to step out of the box to try something completely different.

He move some lights, looked at us and said “Let’s see what happens” – and then told us that he seems to say that at least once on every shoot.

That tells me that the only way to get really good is to take risks without fear of embarrassment of failure.

We all have our lighting comfort zones. From now on, on every shoot, I'm going to do something different. I'm going to step out of the box full of the things I know into the area of things I don't know – just to see what happens.

#2: When I realized how hard [Moose Peterson](#) works for a shot.

Moose is probably the preeminent wildlife photographer in the world.



He literally goes to the far ends of the earth to get his shots.

During a slide show, when talking about a spectacular image, Moose casually mentioned that he hiked for hours to get his equipment to the right spot at exactly the moment when the light was perfect.

The lesson learned: **You have to move to your shot. It's not going to come to you.**

I don't do wildlife photography. Hiking is not a part of my routine.

But, the lesson applies to all of us.

How often do we catch ourselves zooming to frame our shots even though we know that by doing so we are changing the relationship between our subject and the background? Too lazy to take a few steps? Think about Moose.

How often do we accept the fact that the light is not perfect rather than adjusting it in the studio or waiting for a better moment outside? Too lazy to do either, think about Moose.

Or how often do we see an imperfection in our subject or set only to take the shot, anyway, hoping that we can fix it in post production. Too lazy to stop and take a few steps? Think about Moose.

The Bottom Line: I am inspired by Moose's relentless push for perfection and the distances he will go to achieve it. I'm going to put my lazy ways aside and take the steps necessary to get it right.



Wacom, Welcome!

Based on a strong recommendation from Jim DiVitale, [Wacom](#) has joined our seminar and newsletter sponsor team.

We've already reaped the benefit of their participation and will do so in the future. Wacom is supplying Intuos3 tablets for use by our students in all of our "bring your computer and work along with the teacher" seminars.

The October seminar, with Janice Wendt, was the first time we had Wacoms in the classroom; the student reviews made clear that Wacom's participation was greatly appreciated.

We started out the seminar learning to use the tablet.

I've had Wacom tablets for several years. I bought my first one during the period when Apple didn't make 2 button mice. I figured that the Wacom mouse, pen and tablet were the best and most cost effective way to add the second button.

But, until Janice's seminar, I never understood how to take advantage of all of the features the tablet offers.

In this newsletter, and in some to follow, I'll try to pass along the key points of that lesson.

The power in the Wacom tablet is rooted in one's ability to program:

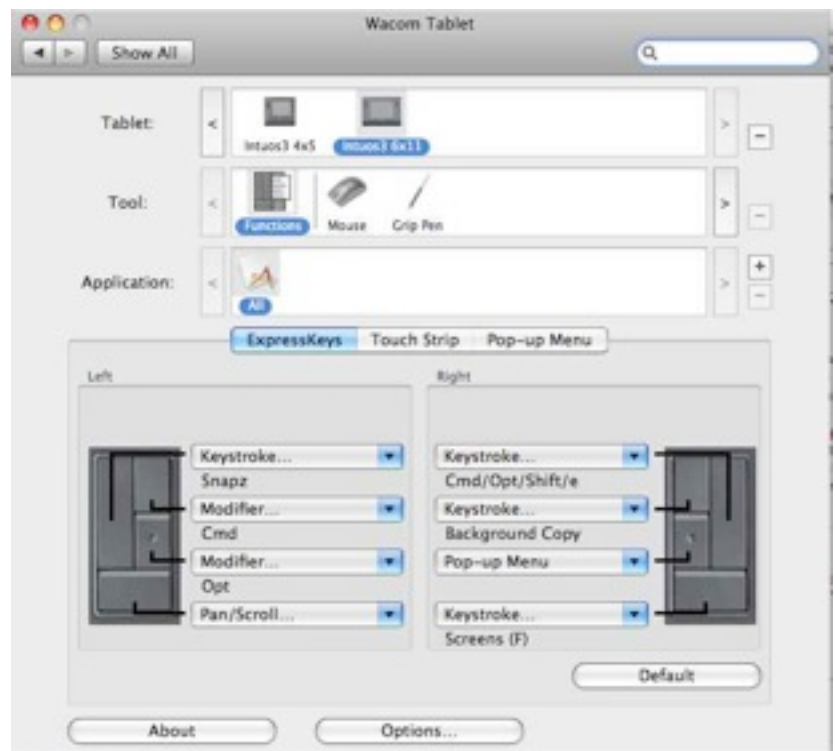
- The Mouse (5 Buttons and a Wheel)
- The Grip Pen (Buttons and Pressure)
- The Express Keys
- The Touch Strip,
- The Pop-Up-Menu, and

•The Pressure Sensitive Pen

Back when I used to think that my Wacom tablet and pen was simply a substitute for a mouse, I left most of the power in the Wacom System unused. It was like shooting my D3 in the "program" mode. I was passing up a feature set that gave me creative power and the ability to work easier and smarter.

Wacom Lesson #1: Programming the ExpressKeys and the Touch Strip

Wacom gives us 8 programmable buttons, called **"ExpressKeys"** – all of which can be used, for different functions in different programs. I've yet



The Wacom Programming Window
(On a Mac in System Preferences)

to differentiate the key settings by program. Most of my keys are set the way I'd use them in Photoshop; when I have time, I'll think through the settings for different programs and no longer use the "All Applications" catch all.

The most difficult part of programming the keys was to decide which functions to assign to them.

I was heavily influenced by watching the way Jim DiVitali used his Wacom when he stayed with me while teaching one of his *Hands On Seminars*. We were watching the NCAA Basketball tournament. Jim had his Wacom in his lap and his MacBook Pro on a TV table.

It was clear, he had the tablet and pen set up so he almost never had to go to his keyboard.

I decided to do the same thing.

My settings

I programmed some of the keys to modify the functions on the pen. For example, when cloning, we pick our sample spot with the "option" key. Now, when I want to sample, I use a Wacom ExpressKey. (You can also program the pen buttons to replicate modifier keys, but I'm a bit clumsy with the pen and find it difficult to use them that way.)

In addition to the modifier keys, I decided to program some to perform keystrokes I often do in Photoshop.

I dedicated a key to "F" in Photoshop, which lets me cycle through the screen views.

I almost never work on a background layer in Photoshop. I almost always make a copy. So, I decided to make that a one button, ExpressKey function, by dedicating a key to "Cmd/J". One touch, and a new layer.

I also have an ExpressKey that I can touch and it allows me to pan or scroll.

There are some things I do that require the use of two hands on the keyboard. Replacing those contortions with ExpressKeys seemed a complete no brainer.

The worst keyboard combination in Photoshop – "Cmd/Opt/Shift/E" – which creates a new layer from all those beneath it. Now, it's a one touch process.

I do all of the screen shots for my Newsletters in a program call Snapz Pro. It, too, required a two-handed keyboard combination – "Cmd/Shift/3". Not any more.

Finally, I have an ExpressKey that creates a Pop-up Menu populated by things I do a lot; for example, one key opens up a drop down menu on which I can open CS3 (soon to be CS4), Bridge, Lightroom or Pages, . No matter what program I'm in, without searching through a folder to find the application, I hit that ExpressKey and up comes that menu with my programs on it. I can also use it for additional key strokes.

It actually took a lot more time to think about what to put on the keys than it did to program them. My settings are working well for me.

In upcoming editions of the newsletter, I'm going to have a section called **"Settings of the Stars"** – in which I'll present the settings used by people like Jim and Janice. Have a great set of functions? Send them along and you, too, can be the **Star of the Day**.

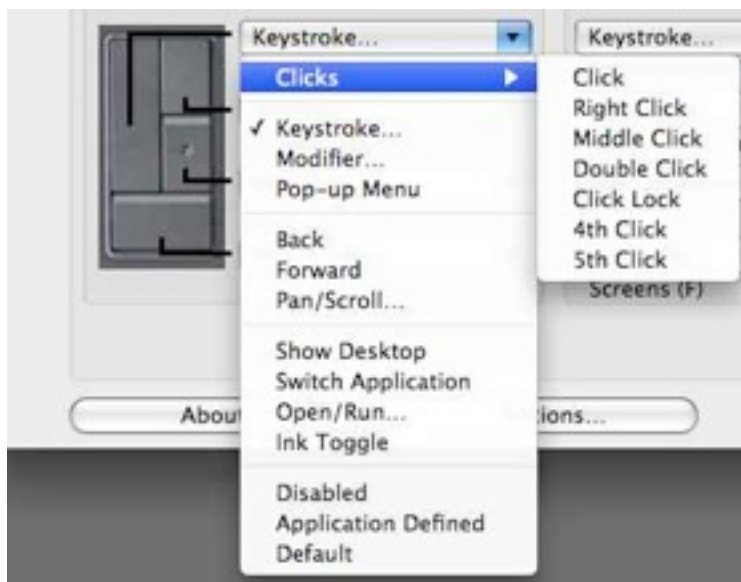
Setting the ExpressKeys

In the "Tool" window, select: "Functions"

There are three tabs, select: "ExpressKeys."

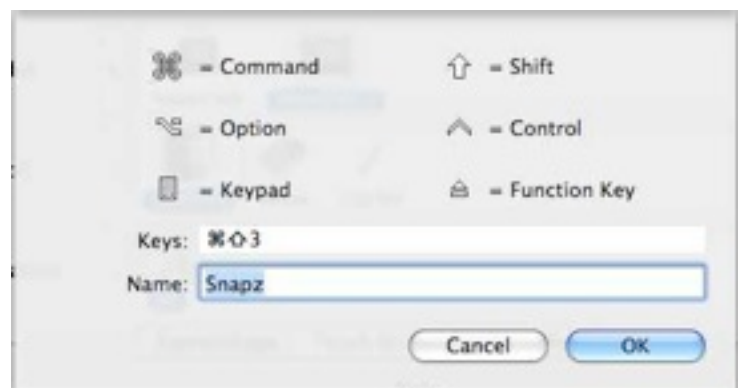
All of the programmable keys have drop down menus. You can choose among the following possibilities:

Let's do the Keystroke combination for Snapz – Cmd/Shift/3.



Type in the keystroke combination and push "OK".

You'll then get the following window asking you to name the key:

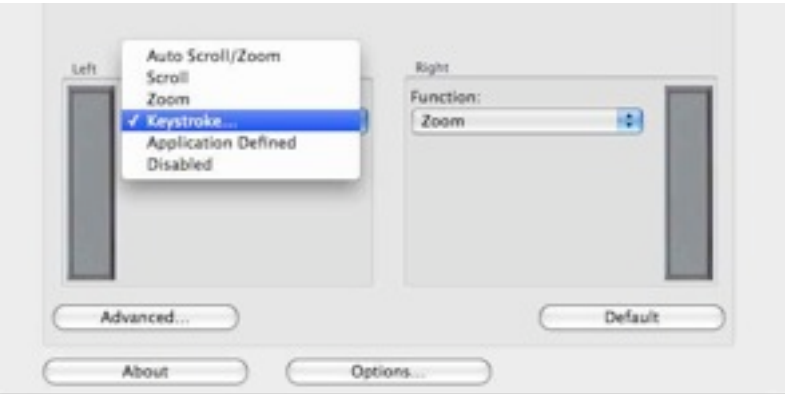


Click "OK" again and you're done.

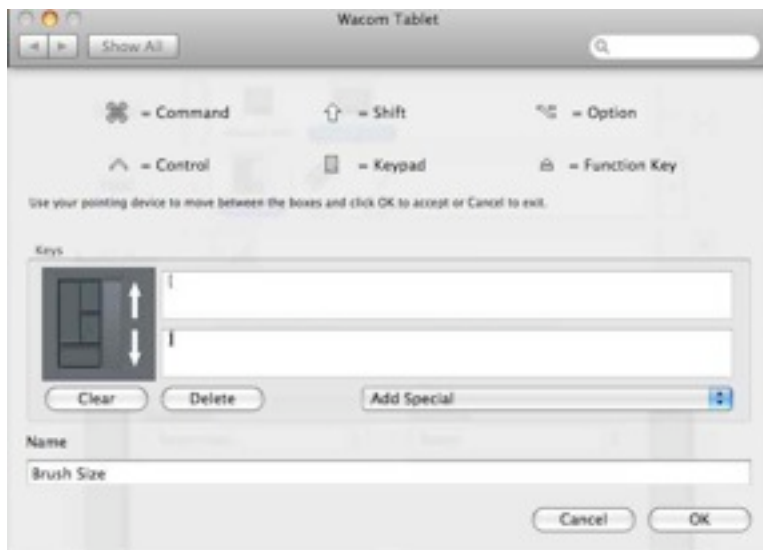
The remainder of the ExpressKeys are even easier to program, so let's move on.

Setting The Touch Strips

Here are the choices for the touchstrip. On the right side, I chose the Zoom function. I can now zoom in and out by simply touching running my finger up or down the strip.



On the left side, I wanted to be able to adjust the brush size without going to the “[” or “]” keys on the keyboard.



So, I went into “Keystroke” and put the bracket keys in the box and named the key “Brush Size”. Now, when I run my finger up and down the slider, the brush size changes.

We’ll get to programming the Pen, the Mouse, and the Pop-up Menus in another edition.

The Aftermath

Solution – I now had 8 ExpressKeys and 2 Touch Strips, set so that I’d rarely have to use the keyboard while in Photoshop.

Problem – I had gray moments during which I had no idea which key did what.

Solution – I made a set of little labels and put them on the keys. It killed me to do that – it looks crummy, but hey, I’m old and I have to cut myself some slack.

One final suggestion: When Janice entered the classroom, she took each person’s mouse away. She said that the only way to learn to use the pen was to use the pen, exclusively. It worked. If you really want to unleash the power of the tablet, put your mouse in the drawer for a while.

That doesn’t mean I don’t use my mouse. I do – especially when I’m doing keyboard intense things like word processing. I find it cumbersome to put the pen down or in it’s holder; it’s a lot easier to just leave the mouse on the tablet. But, for Photoshop work, it’s the pen all the way.

Thanks Wacom for making these tools available to us, and thanks Janice for teaching us how to use them.

Pro Tips

#1: Honoring the Creative Rights of Others: Music

When I first moved to Houston, I met a photographer who was aggressive in the protection of his intellectual property rights. He went to great lengths to make the proofs he put on the web unusable and was particularly hard on his clients who tried to make unauthorized copies of his images.

Admirable? You bet.

But, there was another side to him, a side I could never get him to see. He had no problem violating the intellectual property rights of others.

He boasted that he had downloaded copies of Adobe's software and found counterfeit passwords to make them run.

And, he used *Limewire* to acquire copies of the music he used in his studio, when shooting, and on his website slide shows.

There is no gray area in either of those practices. Both, violate the law.

However, the music area has caused confusion for those who are trying to do the right thing, but aren't sure how to do it.

The question that has been hard for many to answer is this: "I paid for and own a CD¹; can I use that music during my shoots² or on my website?"

Surprisingly, there is no easy answer.

But, there are some things we need to know, and Guest Columnist and intellectual property lawyer Jody Goldstein, has very graciously written a Pro Tip that contains them:

Here's Jody's column:

So, imagine that you take a fabulous photo and are immensely proud. You sell one copy. Then you learn that Microsoft has included it in its new version of Windows as a screen saver. Suddenly, millions of people have your work splashed across their computer.

You take it as a huge compliment and immediately forget about it. Yeah, right. Face it. You're angry and you want to be paid. If millions of people are going to own and enjoy your work, they'd better pay for it.

Take it one step further. A five-star restaurant likes the photo so much, it blows it up and uses it as a focal point in its dining room, setting the ambience for its customers.



¹ Another surprise, there are very different rules governing the use of music being broadcast over the radio. The [PPA website](#) has more information on the distinction.

² I know I'm in the minority, but I don't play music during my shoots. I talk with the person I'm shooting. I find I can better create the mood and "story" I'm seeking with words than with music. Anyone else agree?

While these scenarios might seem far-fetched – they came from my imagination, not any real-life cases of which I’m aware – they are essentially what the music industry believes that photographers do by using mood music in their studios and on their websites.

If you play music without a license, you are probably violating somebody’s copyright.

We’re really talking about two different, but related topics here. First, what are your rights with regard to playing music in your studio during a photo session? And second, what are your rights with regard to playing music on your website.?

When Steve first asked me to write about the legalities of using music during a photo session, even I was surprised. I’m a copyright attorney, but this one was new to me. You own the CD. Could you possibly be infringing someone’s rights by playing it in your studio during a photo session?

The answer to this is a surprising probably. The reason I give a probably is that I haven’t found any legal cases on the subject yet. I also admit that I didn’t spend a whole lot of time doing legal research. The cases may be out there. If they’re not, I can assure you that you don’t want to be the test case.

I turned my attention to the major music licensing boards, ASCAP and BMI, which are Nos. 1 and 2 in size. If you are not familiar with these organization, ASCAP, the American Society of Authors, Composers and

Publishers and boasts a membership of 330,000. Think PPA. BMI is also a performing rights organization. Both were set up to protect the rights of musicians, specifically by aiding them in the license of their music.

Both consider anything other than personal use for you, your family and perhaps an intimate gathering of friends to be a “public use” or “public performance.” And for a public use or public performance, you’d better get a license. For example, the guy working behind the counter at the convenience store can listen to the radio while he works. If a customer can hear it as well while they are checking out, no problem. But if he purposely broadcasts it over speakers for the customers’ enjoyment, it’s a public use.

At ASCAP, I reached an especially helpful licensing guru named Marsha Morrison. She was kind enough to allow me to distribute both her name and phone number (1-800-492-7227 x 60). The bottom line...ASCAP has a photo/trade license for a mere \$146 a year. That’s a license to any songwriter/song in their huge library. If you’ve heard it, it’s probably on their list. You still have to buy the CD, or download it from iTunes. ASCAP doesn’t actually sell the music. But it sells you peace of mind that you are now judgment proof from a claim of copyright infringement. Trust a copyright lawyer.....that’s worth a whole lot more than \$146 a year.

BMI doesn’t have a similar license. It treats photo studios like retail establishments, basing its license prices

on square footage. You can download their license agreement by clicking this link: <http://www.bmi.com/forms/licensing/gl/rtl.pdf>. But here's the bottom line. If you have 2,000 square feet or less (which is going to include most studios I've been in), you pay \$199.92 a year. Again, well worth the price to ensure that you'd not paying court fees and damages later. If you have more than 2,000 square feet, see the link above for the square footage/price correlation. Like the ASCAP license, the BMI license buys you the right to use any song in their huge list.

Many songs/songwriters are represented by both BMI and ASCAP. In that instance, you only need to purchase one license.

Now to Steve's second question. Can you use music on your website? The simple answer – not without a license. This is black and white. You use it without a license and you can be held liable for copyright infringement. Unfortunately, there is no easy way to give you a price for the license except to say that it is based on your annual revenue. You will have to supply financial statements each year when your license is up for renewal.

I know you are thinking that with the millions of websites out there, it's impossible that all are using their music legally. You're thinking it's impossible to police this activity. You are probably right. But I strongly suggest you don't test that theory.

Secondly, here's what you are up against. You will be subject to a suit in

federal court. The possible sanctions you face include an injunction and the copyright owner's actual damages or your profits. More likely, the Plaintiff will ask the Court for "statutory damages" of up to \$30,000 for each copyrighted song performed without a license. If he wins, which he probably will, he can also force you to pay his legal fees?

Your website does not have to be silenced. You do have options. Like most new photographers who are willing to sell at reduced prices until they get established, there are starving artists ready to sell you "royalty free" music. Think stock photos. There's a website called

www.triplescoopmusic.com that boasts to be "the only music licensing company that was founded specifically for professional photographers and videographers." Besides young newcomers, it also has songs from more than a handful of Grammy winners. Songs cost \$60 each, though they have volume discounts.

Another good site is www.musicbakery.com. Their songs start at 14.97, with full CDs starting at \$59.

Do a search for "royalty free music" to find more.

I went another route and created my website through www.photobiz.com. I'm giving them a plug because I've fallen in love with these guys. For a low setup price of \$125, and a very small monthly price (\$15 if you have 200 pictures or less on your site each

month up to \$100 for 12,000), you can build a fabulous website using their templates and their royalty-free music, already downloaded and ready at a click for those of us who are less technically minded. Better still, you can build and make all changes to your website yourself with a few small clicks (no knowledge of computer code necessary). In less than an hour, I created a fully-functional site with galleries, price lists, a cart for ordering and NON-INFRINGEMENT music! In 24 hours, they had my site up and running.

I tinker with it almost every day and it takes me just minutes to make my changes. I can view them first. If I like them, I hit publish and the newly-changed website immediately replaces the other. No need to call my web designer or find a computer engineer! Did I mention that I know nothing about computer codes or web design???

Alright enough about that except to say that if I expect other's to respect my rights, I know I need to do the same. And peace of mind sure makes it easy to sleep at night.

Disclaimer:³

Jody's columns are written to convey information, not legal advice. If you need legal advice, you should contact your lawyer. If you don't have one, you might consider going to Jody. She's great. (And, no, Jody didn't know I was going to put this in the newsletter.)

Jody's Contact Info:
Goldstein, Faucett & Prebeg, LLP
1177 West Loop South
Fourth Floor
Houston, Texas 77027
Telephone: 713.877.1515
URL: <http://www.gpiplaw.com/>

2. A Sure Fire Way to Light People With Eyeglasses

There's a lot of advice out there about how to light people with glasses – some of it a bit wacky.

In one class, I was told to send the client to an optometrist to to secure a pair of rims – glasses without glass in them. That's sort of giving in to the problem.

In others, I've been told to have the client tilt the glasses, put the ear loops up high above the ear to angle the glasses down. That might help take the reflection out of the glasses – but it looks a bit stupid and isn't very flattering to the subject.

John Woodward approaches the problem another way. He leaves the glass in the glasses. He doesn't force the client to manipulate the position of the glasses.

Instead, he takes control of and manipulates the lights. Duh! What an interesting concept. Careful lighting to avoid a problem.

³ What do you expect from a Newsletter written and published by someone with a law degree?

Like Dean Collins was, John Woodward is one of the most thoughtful masters of light in the world. He's a bit geeky (I happen to like that) which drives him to fully understand not only what to do but also why it works.

So what does John do with glasses?

John uses a form of lighting he calls "Modified Glamour" – a form that blends John's Portrait and Glamour lighting patterns.

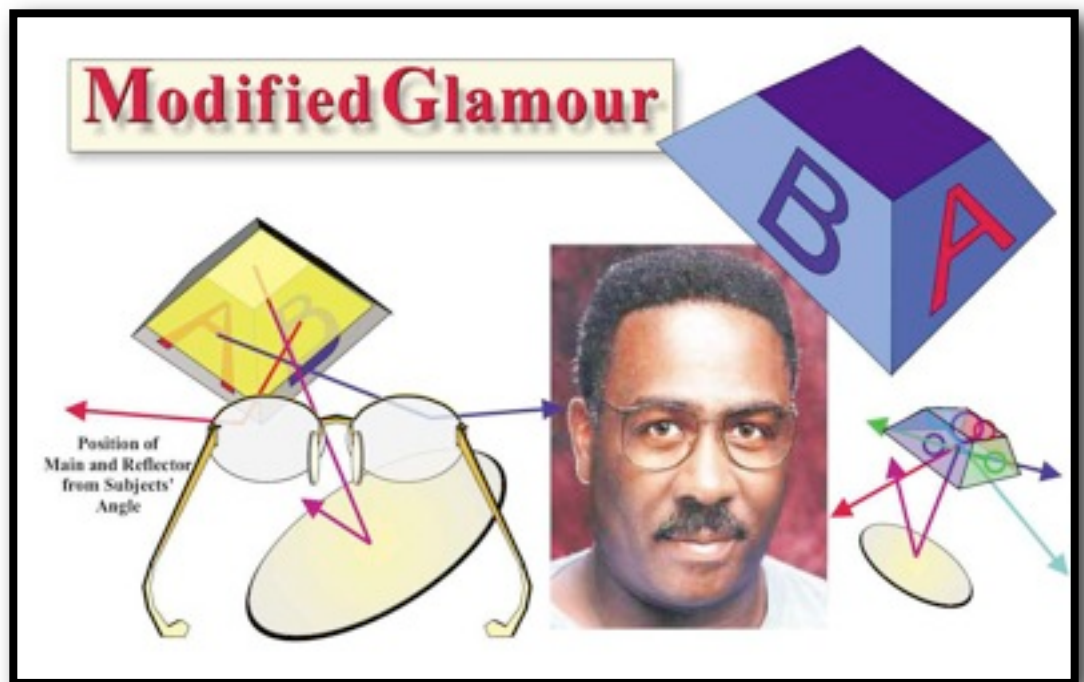
As with most of John's lighting patterns, John uses indirect light angles. Rather than lighting directly with the bulb, John lights with light reflected off the sides of a soft box or reflector. In this pattern, the power of the light comes off the back wall of the box. The reflector is lit, directly by the bulb. The side walls throw light that wraps the subject.

This system minimizes the specular highlights that hit the lenses in a pair of glasses and, because of the angle at which the light is attacking the glasses, the light is not reflected directly back at the camera lens. (As John puts it, "Angle in =s Angle out".

The main light is set angled down. The rear edge of the box must be a bit lower than the eyes to ensure that the eyes are properly lit.

The result? A pleasing portrait that makes the glasses a normal part of the image – not a set of reflections that call attention to themselves.

I want to thank John for graciously allowing me to use this copyrighted material from his great interactive



reference series.

If want to learn more from John, you can buy his [*All I Know*](#) materials. They are my most trusted lighting reference manual.

And, if you can make it, you might want to attend John's *Hands on Seminar* on November 22 and 23, 2008, in Houston.

Seminar News

John Woodward Is Back

PRAIRIEFIRE
PRODUCTIONS, INC.



Hands On Seminars Presents:
A Limited Enrollment Seminar

Creating Images that Demand Attention

John Woodward Is Coming Back From Sold Out Seminar Performances

November 22 AND 23, 2008
\$350.00

Here's What John's Going to Do

Some images work. Others don't. It's time to create images that Demand Attention. And, that's what John's going to teach us to do.

At *Hands On Seminars*, we've spent a lot of time teaching basic level courses. John is here to take us up a notch. This 2 day course which will be held in the classroom the camera room and outdoors; it will help us to build a strong fundamental foundation and to master the concepts necessary to create superior images. Great images are the result of careful composition, skillful capture, and creative post-production. We will work on all of these phases of the process.

Here's a rough outline of what we may cover; I say "may" because with a small class we are able to be responsive to student requests and, with consensus, are open to making changes:

DAY 1

Composition – Making Images that Work: Using the Basic Elements to Take Control

- Rule of Thirds
- Diagonals
- Curves – S's, C's, and Other Bending Lines
- Using Light and Shadow to Guide the Eye

Getting Enhanced Dynamic Range

- The Three Bears Technique
- Quick Mention HDR in Photoshop

Picking Our Tools Wisely

- Which Lens?
- Which Lights?

Portraits

- Putting the Best Look Forward: Facial Analysis
- Lighting to Make the Face Look Great
- Dimensional Photography – Adding That Little Bit More – Magic Gels

Portraits in the Studio

- Portrait Lighting
- Conquering Challenges
 - Bald Heads
 - Glasses

Lighting Things

- An Introduction to Lighting Food and Glass

End of the Day Q & A

DAY 2

Lighting the Woodward Way

- High Key
- Low Key
- Glamour/Paramount/Butterfly
- Cup Lighting

Adding Drama and Impact

- Gels -- The Low Cost Way to Add Pizzaz
- Gels on Your Subject
- Gels on Your Backdrops
- Scrims
- Smoke

Putting it to Work -- John in Action

- Posing and Shooting
- Real Model -- Real Time Shoot

Finished Products -- Putting Your Work to Work for You

- Comp Cards and Ad's

End of the Day Q & A

Some Information About John

John received The **Photographer of the Year** award from the Professional Photographers of America at the national convention this year. As a double honor, he was the recipient of the ASP's Educational Associate as well. The Educational Associate Award has only been received by 37 individuals in the 70 year history of the association. Additionally, John received The Regional Gold Medallion from the American Society of Photographers for his photograph entitled "Contemplating the Temple."

John has been a working professional for 38 years. His clients have included Chase, Citibank, Paramount, Cunnard, RJR Nabisco, Viacom, Hyatt and Marriott. In the

world of music, he is photographed Billy Joel, Bon Jovi, Whitney Houston, Michael Jackson Billy Idol, Aretha Franklin and the Rolling Stones. As an event photographer he has worked with Five Presidents, the Pope, the Dalai Lama and several First Ladies.

John was also the Official Photographer for the New York Yankees for six seasons. As an event specialist he covers the U.S. tennis open, the U.S. golf open and is currently photographer for the League of American Theater Owners and Producers.

He feels passionate as he “gives back,” to the industry and does so with his commitment to the Professional Photographers of America. He has been a speaker for more that 20 years. He teaches several Affiliate Schools for PPA, and also judges and speaks at 4 to 5 state or regional conventions each year.

Johns’ studio is on Long Island in New York. You can view his schedule, credentials letters and additional images on his web site, <http://johnwoodwardphotography.com>. He can be reached the e-mail at woodward2@aol.com

All of John’s Hands On Seminars have been early “sell outs”.

Hands on Seminars are sponsored by [Houston Camera Exchange](#), the [MAC Group](#), [onOne Software](#), [Imagenomic](#), [Hoodman](#), [Photoflex](#), and [Wacom](#). Our students receive coupons for generous discounts on their products.

**This 2 Day Seminar Will Be On
November 22 AND 23, 2008
from 9:00AM to 5:00PM
Tuition: \$350.00
To Enroll Click Here**

Hands on Seminars are brought to you by:

Steve Herzberg
PrairieFire Productions, Inc.
7026 Old Katy Road
Studio 162
Houston, Texas 77024

713.213.1133

For a map to the studio, [Click Here](#)

For more information, [email Steve](#).

Due to the “limited enrollment” nature of these seminars, refunds will not be given to those who enroll and do not attend the seminar. However, almost all of the seminars have a “waiting list” and, if the spots can be filled, a full refund will be given one who cancels with at least 14 days notice.

Other Seminar News

December 2008

Unfortunately, for personal reasons, Tony Corbell had to cancel his scheduled December seminar. We will reschedule Tony for some time next year.

I will teach a December seminar. I say “a” seminar, because I’ve not decided which of two topics I should cover. I’d really like your input into the decision.

Here are the alternatives:

#1: The Art of Pin-Up Photography

The class will focus on lighting and shooting a model and then turning the image into something like this:



This is a bring your camera, bring your computer, and do the work yourself, class. It’s a class in lighting, metering, shooting and Photoshop that will use our sponsors software to its full advantage. I’ll team teach with graphic artist, Mike Peyton.

#2: Ground Floor Basics: A True Beginner’s Class

This is the class for people who shoot in program mode, aren’t sure how or why to use a hand meter, don’t really understand white balance, histograms or the other

basics of digital photography. We will explore studio lighting – the equipment and how to use it, and outdoor lighting including using reflectors and additive and subtractive lighting. Most of all it will be a class where no question will be considered “stupid” and no one will be embarrassed by what they don’t know.

Let me know which of these classes you’d take if it were offered on a convenient day in December.

Send me an [email](#) to let me know what you’d prefer and how likely you would be to enroll.

January 2009

Picking up the pieces after Ike, we’ve rescheduled the **Jim DiVitale Photoshop Kiss** seminar that was supposed to be in September.

There are not many seats available in this seminar. If you are interested in attending, [email](#) me before you enroll.

You can see the full description, here: [DiVitale Seminar](#).

2009

Right now, we’re creating the schedule for next year’s seminars.

Our first priority is to bring back the members of our very successful teaching family – both with their tried and true classes and some new ones.

Here’s your chance to have an impact on the process.

These are your classes. What do you want?

But Wait, There's Even More Discounts from Our Friends and Sponsors

We are pleased that the following friends and sponsors have created discount programs for our students and readers. To take advantage of them, when you place an online order – enter the discount codes.



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www.software-cinema.com

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To contact Steve, by email, [CLICK HERE](#).