

Our Treasured Lands: Bringing Home the Memories | Moose Peterson

Moose, do you mean Bando, OR, not Brandon?by DonP on Mar 29

Brandon, sorry I wasn't clear :-)

For Moose: What is your "basic" process for doing your black and white shots? Is their a session on KelbyOne you would recommend (if you can sum it up easily)? Thanks!by Holly Magnuson on Mar 29

Great question, you will find a class of mine on KelbyOne as well as on my website. The quick answer is, I do it all in camera. The long and more complete answer is in those classes.

When shooting landscapes, are you trying to limit depth of field focus?by Steve - Old Dude Wanders on Mar 29

Great question, Depth of Focus, yeah I guess you could say I do but then I use exposure and other methods to "trick" the mind to see more

Please comment on shooting in B&W vs. changing to B&W in post. Which is better or does it matter?by Ron on Mar 29

Good quesiton, there is no end result better than the other. I just like being behind the camera rather than computer so done in the camera means I'm out shooting.

Amazing images! Do you have any favorite places to photograph in Western Montana?by Cindy LeGrand on Mar 29

Thanks for the kind words. I love Terry Badlands ... you will find a whole class on that at KelbyOne

Essential Gear for Landscape Photography | Scott Kelby

Scott is there a travel landscape travel that is compact enough to bring on a planeby JohnEspo on Mar 29

I've had no issues taking a legit, full-size tripod on any plane – I just attached it to the side of my camera bag. Never been stopped, not even once, with a HUGE RRS or Gitzo tripod. Again, I never carry it on in my hands - it's always strapped to my camera bag, so it doesn't draw any attention.

How about a weighted bag attached to the bottom of a travel tripod and not raising the center column? Can't take a "real" landscape tripod on a cruise . . . with my wife !!!by Robert Lederman on Mar 29

You could try that. It does help with stability, but then again - you have to carry it. I think if you just skip raising the center column, you should be OK, especially if your cruise isn't going to cold windy climates.

Any suggestions on "mirror up" on DSLR for landscape, including the use of a shutter release for "mirror UP"?by Larry_CT on Mar 29

If your camera does have a mirror lock-up feature, it does help to use it, but I would definitely use a shutter release of some sort, even if it's just a wireless remote - just remember, you have to fire the shutter twice for mirror lock-up to work. The first time raises the mirror, the 2nd actually takes the shot.

would you bring a 2x converter for you 70-200by JohnEspo on Mar 29

I don't generally bring any extender for landscape. A 70-200 is usually plenty.

Re ND filters - some Olympus cameras have this built in to the camera's settings. What's your opinion on this as an alternative?by Moshe on Mar 29

I've never used an Olympus, so unfortauntely, I'm not going to be much help on this one. What a great feature to have built-in though. What's interesting is that some Canon video cameras have an ND filter built-in, but not their still cameras.

With a crop DSLR lens, should we buy a a full sensor lens or a crop sensor lens?by Larry_CT on Mar 29

You can use either with a crop sensor lens - the big advantage of buying a full-frame lens is -- when you finally go full-frame, you'll already have full-frame lenses. :)

what was teh name of the remote shutter release again? Thanks.by Lynette on Mar 29

I use one made by Vello (you can find them at B&H Photo).

Will the items being mentioned here be listed/linked somewhere? by Jackie on Mar 29

I believe B&H has a complete list of everything I mentioned in the class - hit up the B&H reps here at the conference online.

Scott, in your workflow, when do you go to Topaz Sharpen AI? At the begining, before certain adjustmets, at the last step or all of the above? by Jim Rush on Mar 29

It's usually the last thing I do, unless the photo is so visibly blurry that it's distracting, and then I do it earlier, but normally, it's the last step.

Removing Distractions from Your Photos | Terry White

Could you use Select Sky under Masking selection in LrC?by Don M on Mar 29

You could, but it's just going to select it, not replace it.

Terry, what is a psd file? Is it a RAW file? After the LR Conference, I started using ON1 and the plug-in automatically converts my DNG file to a PSD. Is this an issue?by Holly Elmore on Mar 29

.PSD stands for Photoshop File it's a format that supports layers and all the other features of Photoshop. It is NOT a raw format.

Terry, please re-explain how to get to content aware fill in Ps within a selection. I used to get to it by shift F5, yet it no longer works. Thanks!by Holly Elmore on Mar 29

There is nothing special you have to do. Just make the selection and execute the Content Aware Fill.

Terry, How would you change the brown/gray color of the wave in the beach scene with the three chairs.by Barb on Mar 29

I would use a sponge and desaturate the color from it.

Terry, where is the setting that shows the spot from which the tool will heal/clone (in LR Classic)?by Dianne_A on Mar 29

In the lower left corner you can choose your Tool Overlay options. Mine is set to: Always show.

Terry, Could you go over the steps for moving a raw image and a jpeg to Photoshop and back. Thank you!by Barb on Mar 29

Either hit Command-E (PC: CTRL-E) or right click on the image and choose Edit In - Photoshop. Raw images will just open a copy. JPGs will give you the choice to open a copy or the original. Once you're done in Ps, save and close and the new TIFF or PSD (based on your LrC settings) will be returned to the same collection right next to the original.

Terry, my how to get to content aware for a selection was not answered. Please see it and answerby Holly Elmore on Mar 29

There is nothing special you have to do. Just make the selection and execute the Content Aware Fill by hitting the Delete/Backspace Key or choosing Edit Fill. It will be restrained to your selection.

Terry, thank you for telling me that a psd file is not a RAW file. Yet, you did not answer my question on is it an issue - please see the original question. by Holly Elmore on Mar 29

Keep in mind that Raw files are your ORIGINALS (think negatives) and with that said you don't really edit them. Even in LrC/Lr the Edits are not applied to the actual Raw file. So opening a Raw file in PS, ON1 or any other editor is going to return a different format for the edits. In this case a PSD.

So NO it's not an issue. It's the way Raw works.

Sammonisms for Landscape Photographers | Rick Sammon

Rick, do you use a Playpod Max or Ultra?by Dwight_in_Tennessee on Mar 29

Rick, for the starfish in OR, what time of day did capture those images? Such a fun shot :)by Diane on Mar 29

Ok Rick another question, just how do you do the Live and Long Exposure that you mentioned today? :)by Diane on Mar 29

Which PlatyPod do you use? And with which ball head?by Corinna on Mar 29

Rick I am going to Sedona next week and I was only going to bring my canon 17-35 and 70 - 200. I could also bring a Tamron 28 to 270. Would you bring all 2 or just the first 2by JohnEspo on Mar 29

Rick, I always really enjoy your presentations. Is there a download of your 'Sammonisms for Landscape Photography'?by MartyK on Mar 29

All questions answered during live Q&A (see replay).

So You Just Got Your Camera, Now Let's Make Some Landscapes! | Dave Black

Are you focus stacking Dave?by Samantha on Mar 29

Hi Samantha. Thanks for attending the KELBYONE Landscape Conference. I do not use focus stacking for my landscape imagery. I usually have an Aperture f8 - f11 or more so that the Depth-of-Field is broad enough to have sharpness throughout the image.

Dave, I shoot with a D-500. What AF-Area Mode do you suggest for Landscape Photography? by Janice on Mar 29

Hi Janice. Thanks for attending the KELBYONE Landscape Conference. Typically I used Dynamic-Area AF with the D500, D4s and D5 cameras.

Dave, What is your preferred width/height ratio for your panoramas?by Fred Tinter on Mar 29

Hi Fred. Thanks for attending the KELBYONE Landscape Conference. Gee, I'm not very good at math. I just compose and or crop so that the image looks it's best compositionally.

Dave Black, are you shooting RAW?by Bob Elliott on Mar 29

Hi there Bob. Thanks for attending the KELBYONE Landscape Conference. Great question: I shoot RAW/jpg files. The jpg files are sent to the client immediately while the RAW file is then requested by the client and sent separately.

What exposure would you suggest a rookie start with?by Eryka on Mar 29

Hi there Eryka. Everyone was a Rookie at one time, so glad you are attending the KELBYONE Landscape Conference. I mentioned at the beginning of my class that an Auto-Exposure setting is the best way to get started. Aperture Priority at f8 or f11 will provide good Depth-of-Field ... ISO100 - 500 is also a good choice. Auto White Balance is also a good idea when first starting out. These two settings will automatically set the shutter speed for you. Now you can begin making pictures and concentrating just on composition.

No question...just a thank you, Great class!!by Lisa V on Mar 29

Hello there Lisa. Awe...Thank you so much. Glad you enjoyed my class today. Have fun learning with KELBYONE.

For Dave Black: Sorry I entered your class a bit late and did not completely understand your use of Kelvin temperature--it sounded like it was related to white balance--could you help? Thanks.by mrdarci on Mar 29

Hi mrdarci. Glad you made to my class today. Yes, I recommended using the Kelvin scale rather than Auto-White Balance. I always use the Kelvin scale to create the best color in-camera rather than spending time in post work.

For Dave Black - Enjoyed your presentation. Any suggested videos to further explain the proper Kelvin settings to attain the desired results. TY by Daniel D_Dallas on Mar 29

Hello Daniel. Thanks for attending my class today at the KELBYONE Landscape Conference. Gee...can't think of any specific video, but I talk a lot about using the Kelvin scale for WB in my LIGHTPAINTING classes on KELBYONE. Those classes might help make my use of the Kelvin scale clearer to you.

Artistic and Painterly Landscapes | Karen Hutton

Question for Karen - Is there a quick button in PS or best plug in to turn a photo to a painting w/o doing the detail brush work or textures?
Thank You. by Daniel D. on Mar 29

Well, if you go into PS, then Filter... you'll see options like Liquify, Stylize, Distort, etc. They have options inside of them which do all kinds of things. You can see if you like some of those. I personally use Topaz Impression, then customize within that app if I want a one-stop-shop. It's my favorite PS plugin for going radically painterly. Hope that helps!

Karen, you've referred to "Exposure" several times today. Is it a plug-in or standalone? by Dianne_A on Mar 29

Hey Dianne, it's both. I use it as a plugin - but it's a powerful standalone too, which does more than I actually tap into. Things like layering, masking - and many PS-like options, plus keywords, collections, etc. www.exposure.software if you want to check it out for yourself!

Hi Karen -- Could you have added textures within Procreate, without moving to Photoshop? by Linda on Mar 29

Hey Linda, yes you sure can add textures in Procreate! You can adjust the blending modes there too. The only reason I don't is that Procreate limits your number of layers. How MANY layers you get depends, at least in part, upon which gen iPad you have and the dimensions of your piece. I create ALOT of layers as a rule, so complete the "must create in Procreate" sections of my workflow in that app - then finish the "can accomplish in either app" sections in Photoshop. Takes a little more pre-thinking... but opens up options. NOTE: you can also bring PSD files into Procreate! Just make sure it doesn't contain more layers than your iPad can handle. My old one (Gen1) could do 11 layers... my current iPadPro (Gen3 I think) can handle 17. This might be useful: <https://procreate.art/insight/2021/layer-limits>.

Color Theory in Landscape Photography | Erin Babnik

Erin, How did you get to the screen that showed the dominant colors in your image? Thank you!by Barb on Mar 29

The color wheel mappings in the presentation are all done in Adobe Color CC, which you can access online for free. Any web-compatible image file can be uploaded to it for analysis.

Color Theory - Changing the hues/colors to be in sync with photo is something I never really thought much about . Could you discuss how you went about changing the colors in your images.by Tony Lopez on Mar 29

I use a wide variety of techniques, beginning with Adobe Lightroom, but mostly using Photoshop and very selective masks. All of the various adjustment layers in Photoshop that can target color have their own unique benefits, and I choose from them depending on which will be most effective and efficient for a given situation.

Erin, What is your close up lense? So beautiful.by Barb on Mar 29

I use the RF 100mm f/2.8L IS USM Macro lens when I need true macro, but nothing that I showed in this presentation was taken with that lens. You might be asking about the abstract image showing a view down the fronds of a Joshua Tree, which I shot with the RF 50mm f/1.2L USM lens.

Erin, can you suggest some end-to-end workflows to analyze & move the color tones in an image to your desired result?by Dan on Mar 29

I recommend getting your image started in Adobe Lightroom by adjusting your white balance to taste and perhaps some subtle use of the other tools/sliders that can adjust color globally. Then take the image into Photoshop as a Smart Object for any localized (more selective) color edits, where you can duplicate the Smart Object to create “double-processed” versions of the original raw file for any significant color shifts. Then use Photoshop’s adjustments layers (whichever ones are most effective and efficient for each edit) in combination with layer masks. Masks can be created easily with any of the luminosity masking panels that are available for purchase.

Erin, what tools are you primarily using to modify color, and is there a tool that allows you view the color wheel as you make changes?by MLWolfe on Mar 29

Most of my edits happen in Photoshop (after basic, global adjustments in Lightroom), using adjustment layers and layer masks. There are many different adjustment layers that can be useful to edit colors, and the ‘best’ one for any given edit will depend entirely on the image and your goals. I might have a dozen or more subtle adjustment layers in a single file, each one targeting colors selectively through layer masks. Currently, the simplest tool for analyzing an image in any automated fashion is Adobe Color CC.

Land to Sea - The Art of Creative Landscapes | Deb Sandidge

Deborah, wow! How did you get that photo of the cable car in San Francisco with a 10-second shutter speed right in front of the car? Did you set a tripod up in the middle of the street? by John Dukes on Mar 30

From previous trips, I know when and where the cable car will come to the end of the line. From that same experience, I know that around 300mm is the right distance, but no worries, the cable car is on tracks and not actually headed toward me. I take advantage of the end of the track while the cable car is cleaned and before it switches tracks to make my shot. I always use my tripod to stabilize the shot.

How do you determine which strength of ND filter to use for different times of day and various effects? Thank you.by Florida Steve on Mar 30

Great question! The filters come in different densities. If I am shooting a subject that requires a slightly longer shutter speed than the camera can provide, such as waves or waterfalls, I reach for my 3 stop. For those very long exposures during the day, to paint the clouds across the sky I'll need my 10 stop neutral density filter. Forbalancing light in a composition, I most often use a 2 stop reverse graduated neutral density filter. From experience, I know which filter to reach for. It takes some experience, practicing reinforces what you'll learn by using them. They are a lot of fun to work with!

How do you mount your camera to a Platypod and shoot straight up and access your view finder?by Vince on Mar 30

In the Times Square shot, you saw the Platypod with a Really Right Stuff ballhead attached. That ballhead can take the weight of my camera and secure it while pointing the lens toward the sky. I like the RRS BH 55 for this, it's a sturdy ballhead that allows for this unique positioning with Platypod.

Deborah, when you are shooting straight up how are you focusing your camera? Also, are you using a neutral density lens when shooting those shots. Can you indicate your settings?by Robert Meyeringh on Mar 30

If I am hand holding the camera, I can use the tilt monitor to compose and focus the shot. If the camera is on the ground, I can use Snapbridge, an app from Nikon for my camera, which allows for remote photography. You could also prefocus the shot, and use a cable release. I don't use neutral density filters for shots toard the sky generally. The settings will vary, however to capture the subject and balance the light, I might need to use an exposure compenstation of +1 approx for a bright sunny day. With clouds in the shot, they can begin to lose detail if it's very bright, take a few shots to double check your settings.

your work is astounding!!! Do you recommend an additional ND filter if your camera already has one?by jodie schillinger on Mar 30

Thank you so much, I appreciate your kind words! The filters I use most are a 3 stop, 15 stop and a 2 stop reverse grad and regular grad of 2 or 3 stops. From this point, you can do anything, the world is yours! ND filters are a lot of fun and very different from a polarizer.

For Deborah Sandidge, if traveling and could carry 2 lens, what are her go to lens? Amazing session, Thanksby Ashely on Mar 30

That's a tough question! It would depend on location. I might carry a mid-range zoom (24mm to 70) and a 70-200mm. I would also pack a 1.4 or 2x teleconverter to extend the range.

Deborah, when shooting your seascapes, where are you setting your focus? Thanks!by Scarlet on Mar 30

Great question, I'm generally using a wide-angle lens and I'll focus on something in the foreground. For me, that might be the rocks that extend into the ocean. This is especially helpful when I'm focusing in low light conditions. Generally in the first third of the composition, minding the depth of field setting needed for the scene. The sky doesn't have enough contrast for the camera to try to focus, find a contrasting point in your foreground.

Deborah, Love your work! I'd like to add a Nikon Z to the mix for increased video capability without sacrificing still photography. What are your thoughts on the Z7II? Any cons you've experienced?by Matt Wheeler on Mar 30

Thank you! I used the Nikon Z 7II for quite a while, it is a phenomenal camera. I would recommend it without hesitation. No cons, it's a great camera. I am using the Nikon Z 9, which is a fantastic camera too. You'll do great with video and be very pleased with the camera.

Deb I only can take 2 lens on my trip to Sedona, I am taking my Canon 17-35 and not sure if I should take a canon 28-70, canon 70 -200 or my tamron 28-270 what would you recommend?
by JohnEspo on Mar 30

I haven't been to Sedona, but from my experience in the Palouse, the landscapes can be vast. I ended up using a mid-range zoom and a telephoto for a good portion of the trip. If you have a teleconverter that works with your 70-200, that would help. I use a 1.4 or 2x with my Nikon equivalent. Otherwise, your 28-270 would be a good choice with your wide-angle, covering all the bases.

Deborah, what kind of a camera are you using when shooting the double exposures?by Robert Meyeringh on Mar 30

I'm using my Nikon Z 9, and Nikon Z 7II, most Nikon cameras have double exposure features that will allow you to choose from 2 to 10 images with a variety of blend modes. I had this feature in my older Nikon D850 and D 4. It's really amazing to have this feature in-camera.

Deborah: What do you mean by "blending" in the camera? Is it a feature that most DSLRs have these days? I'm using Canon.by Diane S on Mar 30

Yes, many cameras have the double exposure option, or multiple exposure features. Nikon also offers Image Overlay where you can blend images together after shooting, creating entirely new compositions.

on the millennium bridge shot, where in the image did you place your focus? Are you using focus stacking?by Gwengg on Mar 30

Great question, I focused about 1/3 into the frame with the camera mounted on a tripod. No focus stacking as this was a single long exposure shot of about 5 minutes.

Which is better for removing people... the long exposure, or using multiple shots then use statistics function in PS? or both then composite?by Josh Hill on Mar 30

I love using Statistics when people are in different positions and I can get enough shots; that is a really cool function of Ps. It might be tricky for huge crowds where people always end up in the same place. Long exposure can work well if people are moving and the exposure is long enough. A shot can be interesting with people even slightly blurred for effect, there are a lot of options to try.

deb for your long exposures what time of day do you shoot. would this work during the day or only during the golden hourby JohnEspo on Mar 30

For me in Florida, the clouds start to build around 10 am and will continue until late in the day. That gives me options for mid-day that are very creative. I'll shoot long exposures of 4 - 5 minutes around 10 am to 2 or so depending on the clouds. The middle of the day is usually fairly consistent without great fluctuations in light. Certainly, long exposures can be beautiful at any time of day for creativity in your photography.

Aer you doing much work in post, or is most of this in the original shot?by Rae on Mar 30

Shooting raw files offers the most flexibility with an image. The latest version of Photoshop gives you a great advantage in working with specific areas with automasking. I try to get the shot as perfect as possible, knowing I might need to go in and make some tweaks in post. I try to keep my camera settings fairly neutral, I prefer to make my own adjustments where I need to in post if needed. I notice when people say "straight out of the camera" that really means how they chose to have the camera set for the shot as far as contrast, sharpening, white balance, etc. These things are flexible.

What would be a good waterproof camera bag?by John on Mar 30

Outeq, that is my absolute favorite for underwater or near the water shots. It's a modular system that can be changed, as you choose different lenses. It's a very clever system. I always test it first, to make sure it's secure. It's a modular system, so you can get different ports for each lens.

What are you using for your conversion ir? 720? Super color? Doby Gwengg on Mar 30

Yes, the standard 720nm is my favorite. Super color is fun, it just doesn't capture quite the contrast in foliage. You can work images a bit in post to increase contrast in specific areas. I have always liked the R72 conversion. Having said that, the hyper color is a lot of fun for South Beach Miami looking shots with pinks and turquoise.

For Deborah Sandidge, which ND Filter app do you use? by John on Mar 30

For long exposures during the day, I use a Nisi 15 stop neutral density filter. This density allows me to shoot images during the day from 4-6 or longer. It's been the perfect ND filter for long exposure for wind painted clouds.

[general question who would you recommend to convert a camera to infrared](#)by JohnEspo on Mar 30

I have always used Life Pixel. They have converted a variety of cameras for me over the years. Generally when I upgrade to the latest camera, the older camera can find new life through infrared conversion.

[Deb, how far away from the camera did you need to stand when you were taking the straight up images with the camera on a Platypod? Such compelling images!!](#)by Dianne Arnold on Mar 30

That's such a great question, yes, I often find myself in a shot if I don't move far enough away, especially from a fisheye lens. People are curious about someone who sets up their camera and basically runs away from the shot! Or at least ducks and covers.

[Deborah how did you convert your color images into infrared photos and where do you get an infrared camera? You referrer to both in your class.](#)by LilyBee on Mar 30

I keep my old cameras after upgrading to a new one. Once this happens, I'll send it to Life Pixel for infrared conversion. This gives the camera new life. However, you can purchase infrared converted cameras directly from Life Pixel too. I don't convert them to infrared, the camera is converted so the images are recorded in infrared. It's very beautiful and surreal, not something generally you can replicate in editing.

LR and PS Tips for Landscape Photographers | Terry White

Terry: On the moon shot would you also crank up the sharpening along with the increase of clarity?by Holly M on Mar 30

Sure. I would start with Sharpening and style with Texture/Clarity.

Terry, if you PURCHASED a packet of, for example, skies, are the images that you create using them considered yours?by Jim Rush on Mar 30

No, because they are not your skies. You don't have the copyright on them. You own the right to use them, but you don't own them.

Terry. TY. Is the feature to enhance the pixels after cropping on in PS? Does LR have same feature? by Daniel D _ Dallas on Mar 30

I actually showed it in LrC and Lr has it too. In Ps you would do it via Adobe Camera Raw

My LR Previews.lrdata has grown to over 1TB in size, which takes up half of my computer's hard drive. How do I make it smaller? Can I just delete it & let previews regenerate as I look at images?by Andrea Kappler on Mar 30

Choose File- Optimize Catalog to remove old previews that you haven't used in a while and to reduce the size of this file.

Terry - do you have a book out (I'll bet you do) that shows some of your tips and tricks? Then old people like me don't have to blister their brains to remember them all!

I haven't written a book in a while, but maybe it's time to do one.

terry general question have you every converted a camera to infra red and if so who did it thanksby JohnEspo on Mar 30

Hi, I haven't.

Terry. For doing a batch correction run of 2,000 photos. Is LR classic or LR easier? TY - great session by Daniel D_Dallas on Mar 30

LrC would be the easiest since it has Auto Sync and Lr does not.

Terry, did you figure out how to get the mask window back in LR?by MartyK on Mar 30

LOL, I hit the tab key which hid the left and right panels and then hit the Tab key again to bring them back and the panel returned. I asked the Lr team what could I have hit to hide it in the first place and they didn't know either? Weird.

The Secrets for Creating Epic Skies | Scott Kelby

Scott, What is the best roller bag to fit in the overhead on US flights. My backpack is getting way to heavy. TY.by Daniel D_Dallas on Mar 29

I have the Airport Extreme rolling bag. They make difference sizes, so get the smallest one - if you get a big one, you'll fill it. :)

Scott,What AF-Area Mode should we use for Landscape Photography?by Janice on Mar 29

I just use the default AF mode - nothing's moving - there are no real challenges focus wise, so the default is fine.

Hey Scott, this is more general question about how to start making some money as a landscape photographer. Maybe some marketing tips and how to make your work shown by potential clients?by Vasilis on Mar 30

Sadly, it is very hard today to make money as a landscape photographer. The best way is probably to sell large prints of your landscape images. Check artstorefronts.com if you're serious about selling prints. Outside of that, or pitching a gallery to sell your images, which usually takes an in-person sales presentation by you, and understanding that market, selling prints is probably your best avenue. Selling landscape images via stock photography is very challenging because there are also so many amazing landscapes images on stock - there's a crazy amount of competition, and getting your images consistently sold on stock would mean they are something that nobody else out there has, and then it would need a lot of buyers buying landscapes on stock. It's a battle. Hope that helps.

scott how do you get more profilesby JohnEspo on Mar 30

You can download profiles from the Web (there are a number of them out there for free), and then you install them in Camera Raw, and the populate to Lightroom (which is a weird workflow, I know).

Scott, when you use unify is your picture still your pictureby Robert Miami on Mar 30

I'm not sure what you mean there. When I use "Unify?"

Do you ever use Luminar and/or Topaz for your landscape images?by Corinna on Mar 30

Yes I do - both. I use Topaz AI daily on all sorts of images, and there are a few of the Luminar features I really like. Their sun rays are great, and i was using their Sky Replacement before Photoshop's came along.

Scott, how about the halo that seems to form up around other buttes? How do you get rid of that?by Robert Miami on Mar 30

You use the Clone Stamp tool set to Darken mode (up in the Options bar), then sample an area right near the butte, and then clone right over the glow. It doesn't affect the butte itself, because in darken mode it only affects pixels brighter than where you sampled. It works like a charm.

You have an image in LrC but open it in Bridge, do some ACR fixes then PS work....how does LrC react to this? Do you have to do a "sync" of that image? I start in LrC, go to PS & return to LrC.

Yeah...it doesn't really work. I would skip the going to Bridge for ACR altogether. Lightroom's Develop module IS Camera Raw (it's the same sliders, in the same order, using the same math, written by the same person). They just stuck ACR in Lightroom but changed the name to "Develop." It's the same, so you're not gaining anything by going to ACR, and the workflow falls apart from there. Just do Lightroom for the main edits, jump straight to PS for effects, then save and close and that image comes back to Lightroom.

Really a yesterday question, but yesterday Scott mentioned getting the 3-stop and 10-stop ND filters. But on the Breakthrough photography website they recommend the 6-stop for landscapes. by Alan on Mar 30

I wouldn't buy a 6-stop personally - it's not dark enough for many situations, and in fact, I'm more apt to put my 3-stop on top of my 10-stop. I had Deb on The Grid last week and she uses a 15-stop, and I was drooling over it. But, at the end of the day, it's your call.

Interested to see if there are any recommendations for a monopod that would double as a trekking pole? I have an upcoming photo workshop hiking 8-9 miles a day.by Stefano on Mar 30

The thing I would worry about is one of the sections collapsing in on you if you put too much weight on it. They're designed to hold like 25 lbs. If you put too much weight, it could fold down and over you go. If that's not a concern (you don't put much weight on it, and just use it for stability), look at the Oben line of Monopods at B&H. Great value for the money.

Lightpainting the Outdoor Landscape | Dave Black

Manual focus?by Janice on Mar 30

Hi Janice. As I mentioned, I'm using Auto Focus all the time but Manual Focus is an option for those who prefer it.

How long are you light painting the subjects ?by David C on Mar 30

Hi David. If I'm Lightpainting macro/small subject or a LIVE subject or Car sized subject I am ususally applying the light during the entire exposure. For Landscapes I'm applying the light for about 20 seconds of the 30 seconds exposure time. If stars and the Milky Way are in the scene the exposure time is only 20 seconds, so with the high ISO 3000 I will only need to apply light to the landscape or barn for 5-10 seconds.

For Dave, is there a significant different doing light painting at night v dawn. Thanksby Ashley on Mar 30

Hi Ashley. Not in picture quality, but I think it is easier to Lightpaint starting at sundown/blue hour and continue into the night, rather than starting your Lightpainting before dawn because it is more stressfull to race against the sunrise.

Dave, when you travel how and what type of flashlight do bring with you if you are only bringing carryon? on my upcoming trip I though of bringing a litro pro to do some painting up closeby JohnEspo on Mar 30

Hi John. No one at any airport has challenged what I carry-on to the airplane. I've brought penlights, medium size flashlights and even my 2 million candle power Sportlight in my carry-on backpack.

Shoot the Subject, Finish the Light | Moose Peterson

Monument Valley initial capture appeared to be posterized. Was this perhaps due to the quality of network transmission?by DonP on Mar 30

It could be ... I didn't see what you saw.

Moose, you mentioned some presets that you use. Are they something that you share?by JohnEspo on Mar 30

My Nik Recipes are in my classes at KelbyOne. You can download them from there.

Moose, for somebody that is not up on Kelvin, would you suggest just setting the white balance to what we see? Ex bright day --> Sunlight, Cloudy Day --> Cloudy as a starting point then adjust in postby JohnEspo on Mar 30

Howdy! No, I would not recommend that. Start your dive into rabbit hole with setting the camera to Cloudy when you see red in the sky. Those things you mention are none-related words to an actual kelvin number. See your camera's instruction book to see the numbers for the symbols.

Moose, if you have to re-set your white balance in ACR, why do you bother to set it in the camera in the first place? by nbc on Mar 30

I do everything in the camera the best possible because it's what's capturing the actual data. All the computer has to work with is what the camera captured. It's a computer, garbage in, garbage out. So capture it all and you have it all in the computer :-)

The Ultra-Wide Landscape | Ian Plant

How can a 70 year old who can't get down on his knees do wild angle photography?by Paul Pokrywka on Mar 30

You can still do wide angle photography, but you might have to look for larger foregrounds to work with. You don't need to get low and close when working with larger foreground. You might be surprised to learn that a lot of my near-far, wide-angle landscape photos are actually taken at waist or even eye level!

Ian, Where in the image do you recommend to focus with a wide angle lens? Your f stop of choice as well.by Gwengg on Mar 30

Thanks, great question, a little tricky to answer! As I mentioned in the presentation, focus stacking is a great way to ensure sharp focus, and it makes the question of where to focus irrelevant - you start by focusing on the closest part of the scene, and then work your way back to the background, taking a few shots as necessary to cover everything for the final focus stack blend. When not using focus stacking, you have to use depth of field to get everything sharp. I estimate the distance from the lens to the closest part of the composition, then focus on a point that is double that distance, and then stop down to a small aperture like f/11 or f/16 to ensure sharp focus. So, if my foreground is a 3 feet away, I focus roughly at 6 feet away, and then stop down.

Ian, what f-stops do you favor in making your wide-angle images? And...where/how do you decide what to focus on in your images?Thanks!by Steve G in Florida on Mar 30

See my answer for the question above.

Whats your favorite wide angle lens that you suggest?by Vasilis on Mar 30

There are som many options out there, and your wide angle options will depend on your camera system. I'm using lenses made by Venus Optics on my Sony camera, including their 9mm and 12mm lenses. I also use a Tamron 17-28mm zoom.

Whats your favorite wide angle lens that you suggest?by Vasilis on Mar 30

See answer above.

For Ian, do you use filters? If yes, can you provide context. Thanksby Ashley on Mar 30

I'm typically not using filters much anymore.

For Ian, do you use focus stacking for your forced perspective shots? If not, how do you keep the whole image in focus?by Steve - North Carolina on Mar 30

I am almost always using focus stacking. Please see answers above on focusing.

Ian in the ice cave where you have the Ice ax, where did you focus the camera?by Robert Miami on Mar 30

See answers above on focusing.

For Ian - IS it possible to use wide angle for people or event photography? It sounded like it's mainly for art/composition as opposed to documenting people/events? You can skip this if obviousby Sue on Mar 30

You can use a wide angle lens for event photography or people, but obviously you might have some limitations if you can't get close enough to your subjects.

Question for Ian Plant: What lens/aperture did you use to get the starburst in the sun in your photos. Seems like there are a lot more spokes in the sun then my canon 16-35mm lens doesby Claudia B on Mar 30

Usually I am stopping down to f/11 or f/16 to optimize my starburst. Different lenses render starbursts in different way. The number of spokes is determined by the number of aperture blades on the lens.

Following up an an earlier question, "How can a 70 year old who can't get down on his knees do wild angle photography?by Paul Pokrywka on Mar 30". Especially if the cameras don't have flexible LCD.by Robert Miami on Mar 30

You can still do wide angle photography, but you might have to look for larger foregrounds to work with. You don't need to get low and close when working with larger foreground. You might be surprised to learn that a lot of my near-far, wide-angle landscape photos are actually taken at waist or even eye level!

Using Lightroom to Enhance Your Landscape Photos | Ramtin Kazemi

Can you make a recommendation for a waterproof camera bag or back pack?by Lorcan on Mar 30

Depends what you mean by "waterproof"... But weather proofing is usually done easily by putting a rain bag over the pack which usually come with most models.

Question for Ramtin. Doing great work on getting your colors right on sky..etc etc....how do we calibrate our screens to make sure we are at the correct baseline. TYby Daniel D_Dallas on Mar 30

I usually calibrate my monitor manually by printing and then looking at the image... but there are kits you can buy on Amazon even or B&H for calibration that all come with instructions.

Rammy, the beautiful image you edited immediately after the one with the snowy trees by your home, would you mind sharing the location where you took that image? by John Dukes on Mar 30

I believe you're talking about Oregon. that's Bandon beach

Nightsapes: The Dark Side of Landscapes | Erik Kuna

Erik Kuna, are you going to be photographing the launch of NASA's SLS (Artemis) in May?by Jessica Garcia on Mar 30

Yep! Had to miss the Rollout since it was Spring Break and took our daughter to the Outer Banks of North Carolina, but I'm not missing that launch!

How do you keep lights from blowing over if it is windy?by DonP on Mar 30

Good question, I will bring a more sturdy light stand if it's going to be above 15 mph, but the lights are so light they can handle a good breeze. Of course, at a certain point, I won't shoot if it's too windy anyway.

Erik: The milky way shot with the 3 sisters, what lens were you using?by Claudia B on Mar 30

That was the Venus Optics Laowa 15mm f/2.

What was the portable light stand Erik mentioned he had?by Andrea Kappler on Mar 30

It's the Lumecube Adjustable Light Stand with 180 Tilt: https://www.bhphotovideo.com/c/product/1626182-REG/lume_cube_lc_standt60_1_adjustable_light_stand.html?sts=pi&pim=Y

Erik, will you tell me about the ProPanel I see when you bring the images into PS?by LeAnn on Mar 30

It's a great set of automations/actions for Photoshop, I use it a lot for finishing moves, but use it way less with the Lightroom and Photoshop updates lately.

Hi Eric, What camera tripod do you use?by Gregg Rutter on Mar 30

I use a Really Right Stuff tripod I've had for 15 years.

Erik, roughly where in the Phoenix area did you set up the camera to take the milky way shot in the Superstition Mountains? How far away from the mountain were you?by Lou Gusmano on Mar 30

GPS: 33.451472, -111.476943 near Lost Dutchman State Park, we actually stayed in the campground there and walked into the Tonto National Forest, maybe 300 yards or so in.

Erik, what kind of a problem do you get from noise as you increase your ISO?by Robert Miami on Mar 30

Not much nowadays, especially in the last 12 years, and not any concerns in the last 3 years with the awesome Noise Reduction tools we have for RAW files.

Can those high ISO settings work well with APS-C cameras?by Steve - Old Dude Wanders on Mar 30

It can, a crop sensor does present a problem because you have to expose shorter because of the sensor size to avoid star trails too much, but I can shoot fine with it, That twilight shot of the Boat was on a Canon 70D on a 15mm (24mm on a full-frame).

what lens do you suggest for sony e mount body?by Vasilis on Mar 30

I really like that Venus Optics Laowa 15mm f/2, if we're talking budget or the Rokinson/Samyang, makes an even cheaper one at around 24mm... but the Sony FE 16-35mm f/2.8 GM Lens if budget is not a problem.

Do you need special permission to set up lights at night in the national parks?by Don on Mar 30

Not low-level light painting like I'm doing, however many National Parks have started to regulate bright light painting like Dave Black was showing, however, it's not that regulated yet. Funny story about that too, that maybe I can discuss at the Q&A wrapup.

Printing from a Lab | Karen Hutton

Karen, what other Lab were you referring to that you and they have worked everything out? I know that you said that you also used Bay Photo, which uses Roes. by June Norworthy on Mar 30

Hey June... Bay Photo is the lab connected to my website at Art Storefronts (also Smugmug). So I usually order through those portals. However, I wanted to show Roes - since that's a common ordering platform that many OTHER print labs use when taking online orders, Bay Photo included. My custom lab is Ogden Editions (www.ogdeneditions.com), with whom I've got things worked out for custom work. Hope that makes sense! Reach out if you need more clarification!

Karen, what is the protocol for signing photographs? I see you sign your prints. Yet, when I first printed my photos I was told that it is not customary to include the artist's signature on the front. by Holly Elmore on Mar 30

Hi Holly, well - that depends upon whom you talk to. "Customary" seems mighty negotiable in my experience. Personally, I ask my clients which they prefer. Most have asked for the front signage, though I've signed backs too. I figure whomever is buying the print gets to choose! Saves me having to guess. Grin.

Karen, what applications do you use to show clients how a print will actually look on a wall in their home or office? by Dianne Arnold on Mar 30

Hi Dianne, Live Preview AR is app you're thinking of. It's built into my site at Art Storefronts, as is Wall Preview (not live, but lets you see the work in different sizes in a room mockup within the app). Now, if you ask me whether either are apps you can put on your own website... I'd have to say I don't know! I do know it's built into big platforms like Fine Art America (at least it used to be there) and others. It's a nice feature.

Karen, who was the vendor that you ordered the phone cases from? Those samples looked beautiful! by Diane S on Mar 30

The phone cases were printed through a company called Gooten, which is a vendor partnered with Art Storefronts. So how it works is I place my order through ASF... then Gooten fulfills and send the finished product. I was impressed with the samples, which was nice to know - since that isn't always the case. (see how I did that? haha)

Karen, what is the name of your custom printer (I just couldn't catch the name as you said it)? And, is there custom finish LumaLux or LunaLux? Thanks! by Dianne Arnold on Mar 30

My custom printer is Ogden Editions (www.OgdenEditions.com) small, family-run operation - which I love. We've worked together for years and they not only do fabulous printing work, but have helped me stay on-trend with materials, etc. Lumalux is the name of their custom finish: it's a proprietary process they developed and I think it's gorgeous. Looks most breathtaking on large prints, since that's when you see the separation within the textures best. Kathy and Greg Ogden. If you call - tell 'em I sent you!