

Stockton Camera Club

The Shutter Tripper **February 2021**
2020 Image of the Year



**Catherine's Baby Slippers
and Surprise They Don't Still Fit
Digital Image of the Month - Trey Steinhart**

2020's Open Winners



Teton Winter Daybreak - 1st Place
Dean Taylor



Young Wolf - 2nd Place
Dean Taylor

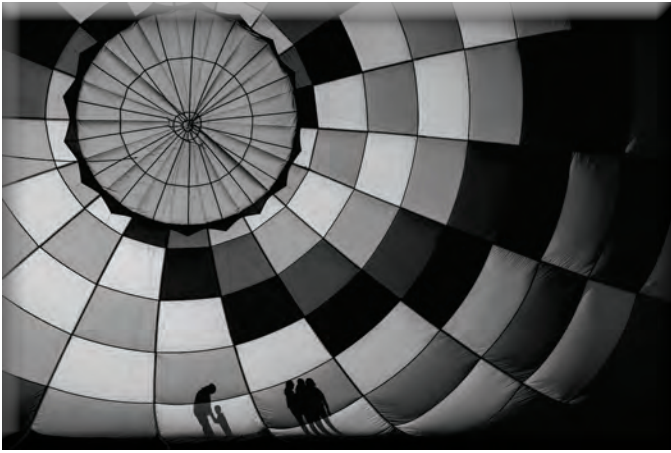


One Footed Pelican - 3rd Place
Trey Steinhart

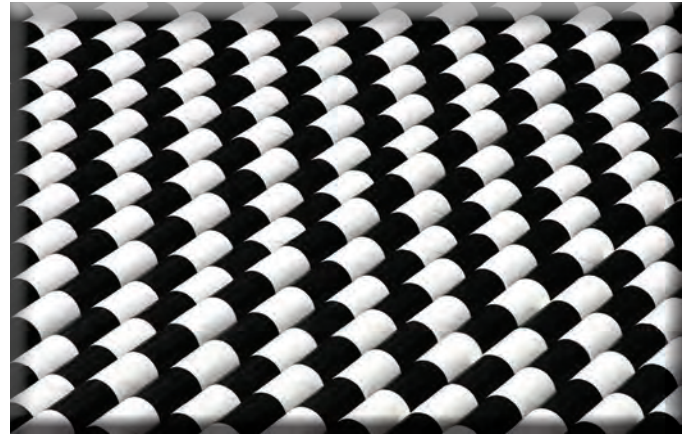


Morning Paper - HM
Karleen Gansberg

2020's Black and White Winners



The World Before Covid - 1st Place
Christine Blue



Straws - 2nd Place
Wayne Carlson



Ice Fog over Moon Lit Donner Lake - 3rd Place
Trey Steinhart



Spiral Staircase Looking Up at Point Arena Lighthouse - HM
Trey Steinhart

2020's Special Subject Winners



Feeding From the Zinnia - 1st Place
Ron Wetherell



Ibis Feather Detail - 2nd Place
Dean Taylor



Old Hippie Surfer - 3rd Place
Joanne Sogsti



Pelican Landing - HM
Heide Stover

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President's Message

February 2021

By Heide Stover

Our year end went pretty well and we had some really nice winning images. Don't know about the rest of you but I missed Roxanne's cooking and missed having time to just hang out and talk with everyone.

We are starting a new year so I hope everyone gets motivated and gets out there. Remember that it is about having fun and learning, not just winning. We are all winners we just cant all get awards.

I love the rain and was thrilled when we had the hail storm. Didn't get any shots of that but I ran out to watch and listen to it come down. (under cover though)

I look forward to our first meeting of the year next month.

Heide

A Big Thank You to Our Sponsors!



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2021 Calendar of Events

Every 3rd Thursday (Except April, June & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover h1stover@aol.com
Thursday February 18	Zoom Meeting Stockton	February General Meeting Special Subject - Long Exposure
March/TBA	Zoom Meeting Stockton	Joint Meeting with the Stockton Camera Club/UK
Thursday March 18	Zoom Meeting Stockton	March General Meeting Special Subject - Fog
April	TBA	April Workshop/Photo Opportunity
Thursday May 20	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Macro/Close-up
Thursday June 17	West Lane Bowling Alley Stockton	June General Meeting Special Subject - Prints Only (No Special Subject)
July 15	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Creative

Meeting Notes January 2021

Heide opened the meeting. There were 14 participants. Tom Pickering was the PSA judge. He is the Director of all Study Groups in PSA, an awesome musician and photographer. He does a lot of judging for PSA. He had pre-judged the entries from our club but unfortunately was not able to attend the Zoom meeting.

1. A date for the get together with the English Stockton Camera Club has not been set yet. It looks like it will be sometime in March before we can meet with them on Zoom. Heide is still working on it. Sharon suggested that we get together in February to do a practice run before we meet with the English Club.

2. Wayne is asking that when you send in images to the Competition e-mail, please send them separate from his e-mail notice he sends to you so that only just Wayne gets the photos.

3. Heide will set out a date for the next Board Meeting which will probably be sometime in February Let her know what you would like added to the agenda for the board to discuss. One topic will be how to double check photo entries so that no one gets left out.

4. It was mentioned at this meeting that COSTCO is closing all their camera/photo centers so you will not be able to get prints made of your photos there.

5. It was also discussed about possible field trips when people can get out again. Joanne mentioned that from January 2 to 10th at Julius Fifer State Park at Big Sur would be a good time to shoot the "Golden Door" photos for next year. Ron talked about where he takes his great horse photos in Nevada.

ANNUAL AWARDS: 3 categories 1. OPEN, 2. BLACK & WHITE 3. SPECIAL SUBJECTS

WINNER FOR "IMAGE OF THE YEAR" - TREY

CATEGORY 1.	OPEN:
HONORABLE MENTION:	CARLEEN
3RD PLACE:	TREY
2ND PLACE:	DEAN
1ST PLACE:	DEAN

CATEGORY 2.	BLACK AND WHITE
HONORABLE MENTION:	TREY
3RD PLACE:	TREY
2ND PLACE:	WAYNE
1ST PLACE:	CHRISTINE

CATEGORY 3.	SPECIAL SUBJECTS
HONORABLE MENTION:	HEIDE
3RD PLACE:	JOANNE
2ND PLACE:	DEAN
1ST PLACE:	RON

AWARDS FOR HIGHEST POINTS:

Class A:		
Joan Erreca	62	Special Subject
Ron Wetherell	209	Open
Joan Erreca	263	Overall Highest Score

Class AA:		
Wayne & Doug	67	Special Subject
Doug	229	Open
Doug	296	Overall Highest Score

Class AAA:		
Trey	69	Special Subject
Dean	241	Open
Dean	306	Overall Highest Score

Congratulations to all the winners!

The Feb. Special Subject will be LONG EXPOSURES.

Please let me know if there are any changes or additions to the notes. Thanks, em

Stockton Camera Club

2020 Year-End Competition Standings

Please check out the website <http://www.stockton-cameraclub.com/home.html>”

Class A Standings	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Joan Erreca	263	201	62	37	26	0	32	33	35	35	30	35
Ron Wetherell	255	209	46	28	0	0	38	37	39	36	39	48
Karleen Gansberg	106	88	18	0	0	0	0	0	35	36	35	0
Lanny Brown	70	52	18	0	0	0	0	0	18	28	24	0
Reginald Lee	26	26	0	0	26	0	0	0	0	0	0	0
Susanne Nichols	0	0	0	0	0	0	0	0	0	0	0	0
Charlene Martin	0	0	0	0	0	0	0	0	0	0	0	0
Brenda DeRoos	0	0	0	0	0	0	0	0	0	0	0	0
Adrian Ferreya	0	0	0	0	0	0	0	0	0	0	0	0
Ricky Ortiz	0	0	0	0	0	0	0	0	0	0	0	0
Albert Rivas	0	0	0	0	0	0	0	0	0	0	0	0
Jackie Berryessa	0	0	0	0	0	0	0	0	0	0	0	0
David Wireback	0	0	0	0	0	0	0	0	0	0	0	0
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Doug Ridgway	296	229	67	38	36	0	37	38	38	37	37	35
Wayne Carlson	289	222	67	38	35	0	33	39	36	36	37	35
Elizabeth Parrish	277	218	59	36	36	0	32	34	36	34	33	36
Sheldon McCormick	269	207	62	37	35	0	33	33	33	35	30	33
Christine Blue	257	202	55	38	0	0	32	37	38	36	37	37
Darrell O’Sullivan	70	53	17	36	0	0	34	0	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	Nov	DEC
Dean Taylor	306	241	65	39	38	0	38	40	37	37	40	37
Trey Steinhart	304	235	69	40	39	0	35	39	38	38	38	37
Em McLaren	303	236	67	38	39	0	37	38	38	39	34	40
Heide Stover	301	236	65	38	39	0	36	38	38	37	37	38
Sharon McLemore	299	236	63	38	38	0	36	37	38	38	36	38
Joanne Sogsti	297	232	65	38	38	0	36	37	37	37	38	36

2021 Competition Policy

A. GENERAL RULES

1. Only paid-up members may enter club competition.
2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.
3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.
4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.
5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.
6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.
7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.
8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.
9. The same image should not be entered both as a print and a projected digital image in the same competition.
10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.
11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already

allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.
2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.
3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.
4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.
2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than 1400 pixels and the image height cannot be more than 1050 pixels. If your image is horizontal, only change the width to 1400, if your image is vertical, only change the height to 1050. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.
3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: Smith Sunrise Splendor 05-15 O.jpeg. (O-Open or SS-Special Subject). Specify whether you're Beginner, Advanced or Very Advanced.
4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.

By Jillian Høiberg



7 Tips for Staying Inspired During Lockdown
Some advice on how to stay inspired during lockdown

2020 wasn't quite the year we had hoped for. The pandemic meant canceled travel plans and spending more time at home. There have been ups and downs but not being able to travel has, for many of us, had a negative impact on our inspiration to create new images.

I think most of us were looking at the new year with a glimmer of hope of soon being able to travel again but I know many countries have started it with new lockdowns.

Being confined to your house is not the most ideal way of starting the year, so to help you make your time home more productive, here are a few things that can help to stay inspired during a lockdown:

#1 Catch up on your backlog

You know that never ending pile-up of photos you have stored on the hard drive that you told yourself you would eventually get to? Well, now's your time!

Dive into those archives and start processing the images you haven't tackled yet. Once you start going through all your photos, you may find you have a lot more images with potential than you initially thought.

I have a backlog of images from at least the past three years. Sometimes going back that far can seem like a massive task but trust me it's worth it. You'll feel so accomplished after you're done and you never know what you may find in there!



#2 Learn new skills with an online course or resources

There's a lot of information out there about photography and the learning opportunities are endless. In-person photography workshops, especially those including international travel, aren't happening at the moment but that doesn't mean there aren't other ways to learn.

Numerous articles, [eBooks](#), [courses](#), webinars, and videos are made specifically for photographers. Here on [CaptureLandscapes](#) alone, you can find more than 300 articles on landscape photography.

These resources make it easy to learn all at the comfort of your own home, making you ready to capture amazing images when the world re-opens! Here are a few of our most popular:

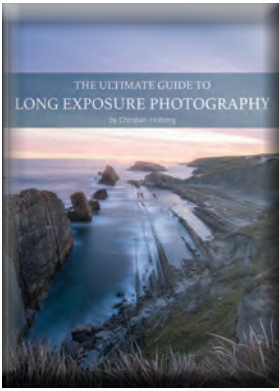


#3 Explore places close to home

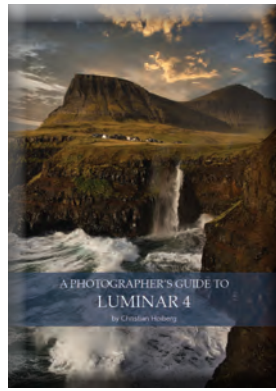
I know being confined to a small area makes it hard to get out and explore, but perhaps there are places right outside your door that you haven't really paid attention to before.

Grab your camera and head outside. Some ice crystals may have formed interesting patterns and textures or perhaps there is a forest nearby just waiting to be explored.

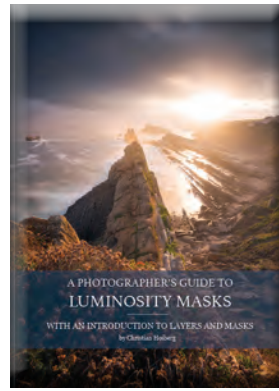
The Covid restrictions don't mean there aren't photographic opportunities at your doorstep. You might be surprised by what you can find once you step outside and start looking. Try playing around with [macro photography](#) or perhaps the [ICM technique](#) to keep your creative juices flowing!



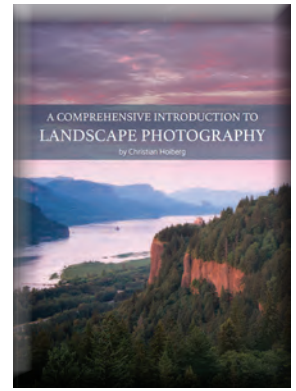
[The Ultimate Guide to Long Exposure Photography eBook](#)



[A Photographer's Guide to Luminar 4](#)



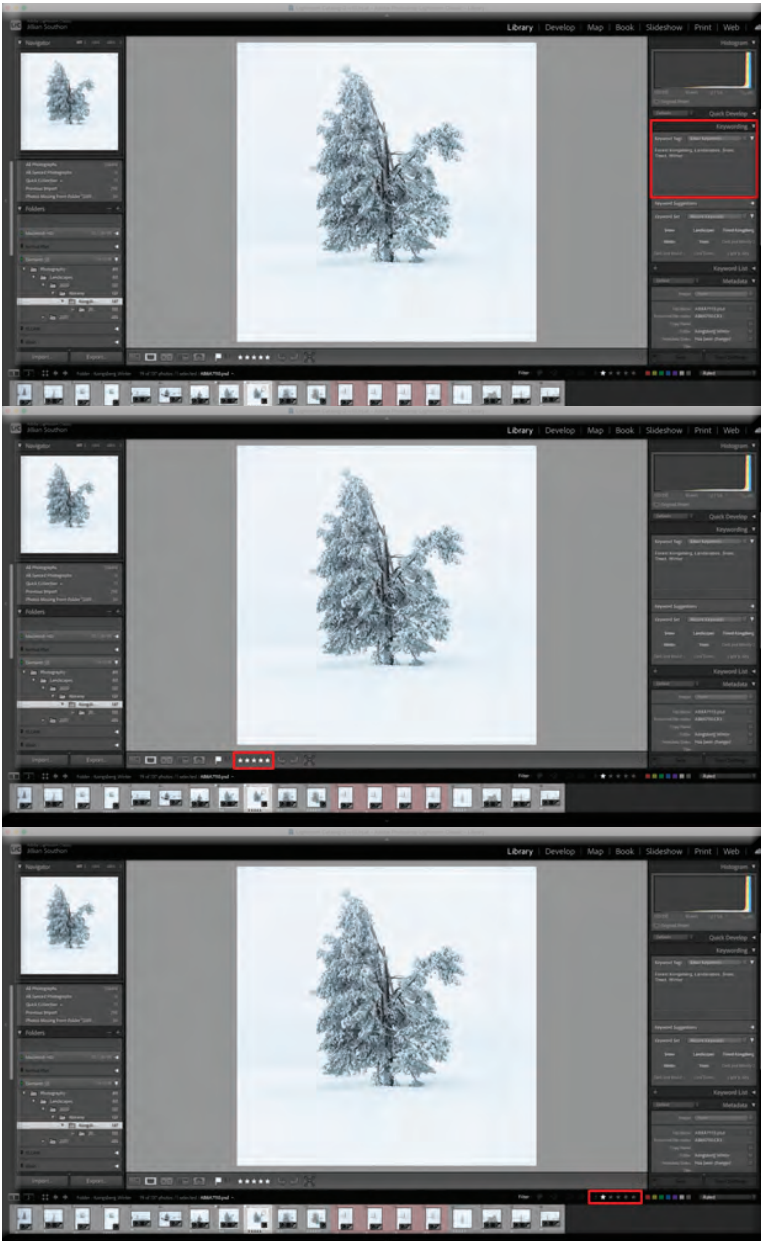
[A Photographer's Guide to Luminosity Masks](#)



[A Comprehensive Introduction to Landscape Photography](#)

#4 Review and Organize your images

Ok, I'm going to be honest here, my photo organization habits have been pretty much non-existent. My husband bought me a new hard drive for Christmas and told me I was only allowed to have it if I used it 'properly', which meant organizing my images better. So that turned into my new year's resolution! Now is your chance to do the same. When going through your images try to start using these few steps:



1. Organize your images into folders

First things first, organize your folders on your hard drive so you know exactly where everything is. Don't just throw all your images in one folder, that is going to be a nightmare.

I generally organize my images by landscapes -> year -> place. I sometimes go a step further inside the 'place' folder and have another set of folders with the date and exact location the images were shot. This helps me find specific images when I've been on long photo trips with lots of time spent shooting.

2. Add keywords to your images in Lightroom

Adding keywords will save you a lot of time. It's a daunting task to look for a specific image or a genre of images if you haven't added any keywords.

You can easily do this when opening an image in the [Library Module](#) by clicking and expanding the Keywording Tab on the right side of your screen. Simply enter the desired keywords in this box.

3. Rate your photos in Lightroom

I use the stars to rate and organize my images in Lightroom. I tend to give a 1-star rating to anything that has potential and a 2-star rating to my absolute favorites. After I have processed and finished an image, I give the completed file a 5-star rating so I can find my finished images easily.

You can rate your photos from 1 to 5 by using the numbers on your keyboard or by clicking on a star beneath your photo, such as in the example below:

Organizing based on an image's rating is done by clicking on the stars beneath the bottom right of your image, see highlighted area below. Lightroom will then only display the images that match your criteria.

4. Use Color labels in Lightroom

Color labels are another useful tool to help you remember additional information about your images. They can, for example, be applied to series of images that are used for **focus stacking** or **exposure blending**. This is something I recently started using but it has made life a whole lot easier.

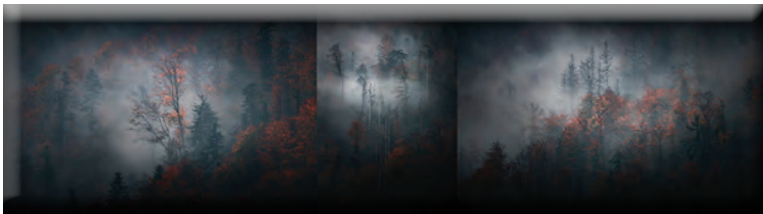
Exactly how you use them is up to you. There's no right or wrong way. For example, I add a red color label to all the images I use for focus stacking.

It's easy to apply a color label to an image by right-clicking and selecting 'Set Color Label' from the drop-down menu. Here you can choose the desired color. You can also apply them by using these numbers on your keyboard:

- 6 = Red
- 7 = Blue
- 8 = Green
- 9 = Blue

How you use the color labels is up to you but remember to keep it consistent. Otherwise, this won't be a very helpful tool!

You'll be well on your way to easier workflow if you follow the four steps above on a regular basis. Why waste valuable time when looking for images?



#5 Put a series together

I've been a bit notorious at only processing my absolute best image and letting the rest of them sit on my hard drive, never to be seen again.

This is something that I've recently changed and I've chosen to instead look at the bigger picture of how a series of images can work together. My less extraordinary

photos can sometimes work well beside my best ones to create a strong series. These galleries tend to tell your audience more of the story.

One thing you can do to stay inspired during the lockdown is to go through your images and see which could work together in a series. You can then give them a similar treatment in post-processing to keep a theme, making them work well together.

Here's an example of a series I recently put together from a trip to Slovenia before the pandemic. I kept the same color, theme and mood to all these images so that they would flow nicely together.

#6 Ask for critique

It can be hard to get honest feedback on your photography. Yes, we get lots of comments on social media saying 'Great picture!' but how reliable are these generic comments? Do they help us grow as photographers at all?

Truth is, you can't be sure how honest they really are. Many people write a generic comment just to get you to check out their own work and while it's really nice to hear, it doesn't help us grow as an artist.

It's important to create a trustworthy group of other photographers that give honest feedback. You might not always like or agree with what they have to say but it's important to listen and learn from their comments.

Reach out to other photographers who inspire you and ask if they could give you some constructive criticism. This will help you grow as a photographer.



#7 Reprocess old images

The more you practice photography the more you learn and your processing style has probably changed over time as you picked up a few more skills.

It's not unlikely that some of your old images could use a tune-up. Go through some of your old favorite images and try editing them. Compare the difference between your first edit and where you are today. Has it changed much? Do you prefer your newest edit or would you rather stick with the older one?

Sometimes when I do this, I'm surprised with how far I've come with my editing skills and I start seeing a lot more potential in my older images. This is a great way to see how much you have learned and grown over time!

Conclusion

Being in lockdown is not a situation any of us want to be in but it is important to make the most of it. There are many factors involved in being a talented photographer and not being able to travel shouldn't make you give up. You might not be able to practice new techniques in stunning landscapes but you can use this time to learn something else.

Pick up a book or course on a topic you want to learn. Spend some time getting more comfortable with Photoshop or other processing software. Go through your archives and look for old images to work on, perhaps even doing some organizing along the way.

There are many ways to stay inspired with photography. Don't just leave your camera on the shelf collecting dust. Use this time to practice photography and sharpen your skills.

DON'T FORGET TO SHARE THIS ARTICLE



[Jillian Høiberg](#) is a Canadian landscape photographer that lives in the Lofoten Islands. She took her first photographic trip to Botswana and Nimibia when she was 15 and ever since she was hooked. She has a background in photographic printing, portraiture and commercial photography but feels most at home and inspired when she's out photographing nature and landscapes.

[Jillian Høiberg](#)



We can all agree that 2020 was a doozy of a year which none of us wants to relive. So what better way to welcome in the new year than with a little bit of sparkle?

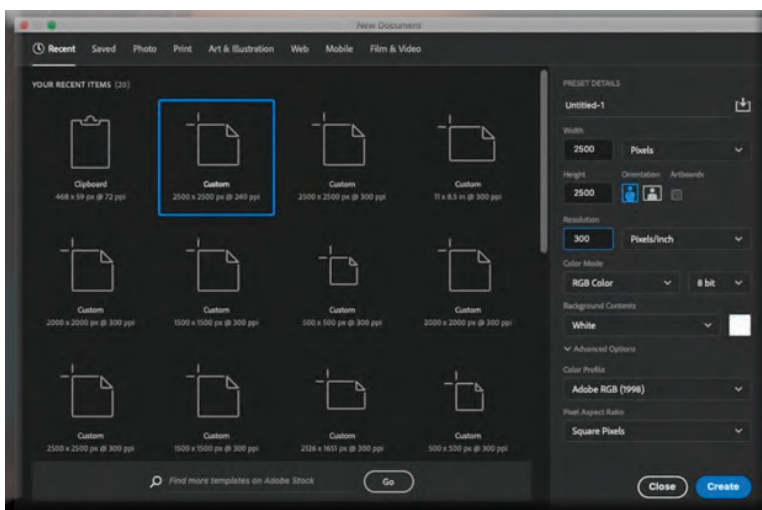
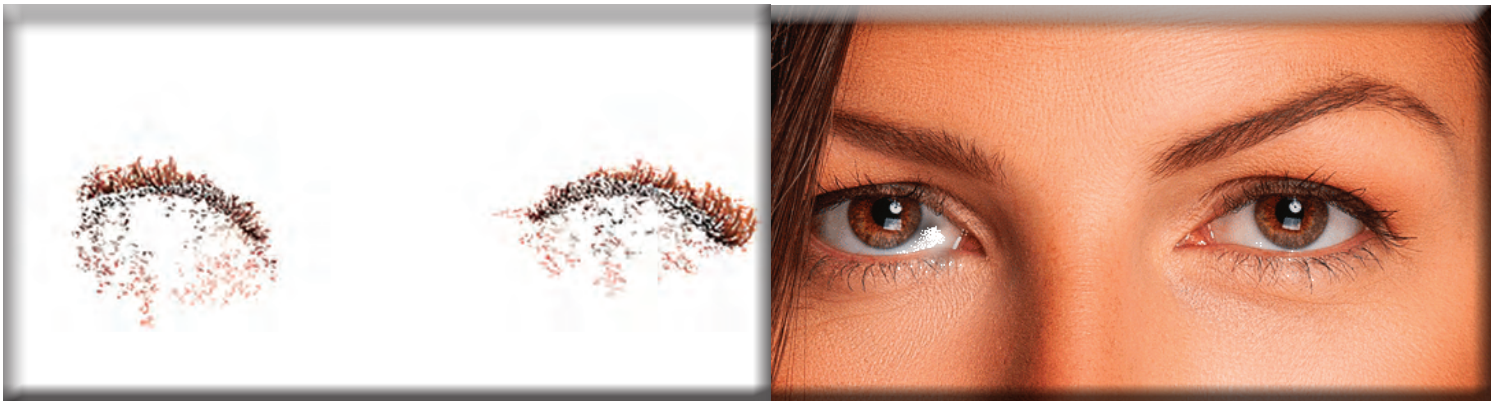
In this article, I'll teach you how to effortlessly apply a full set of beautiful lashes with the stamp of a button in Photoshop. And no SharkPixel tutorial would be complete without downloadable freebies at the end, so keep reading so you don't miss the valuable freebies at the end!

Ladies; we LOVE the look of false lashes especially for photoshoots. They easily create lift around the eye area and miraculously make us look more awake and glamorous. Gents (who photograph women) read, and then reread the statement above. Lashes are an excellent

way to improve the appearance of our subjects. But if you don't have the budget for a makeup artist, or the model isn't super skilled in makeup application, you might think that you're out of luck. The good news is — you aren't!

Setting up your custom lash brush

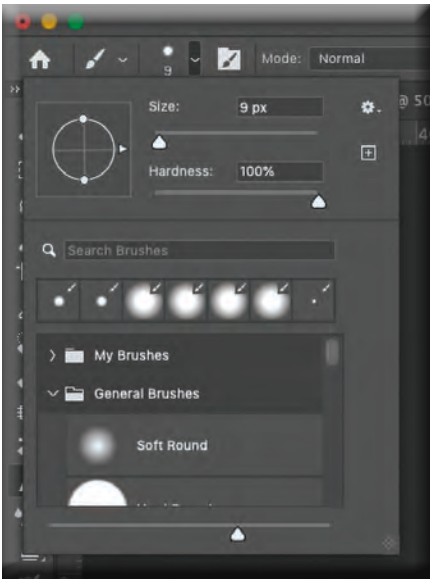
The way we're going to achieve this effect is through creating a custom lash brush. It will have all the individual lashes included in the single brush so all you'll need to do is align the brush with the eye in your image and click once. It's so easy, you could even stamp the brush with your mouse or trackpad!



Our first step will be to create a blank document. Start by going to your File > New. Type in 2500 pixels for the width and the height of the document, and make sure the resolution is set to 300. The last step is to make sure the background color is set to White. Then we can press Create.

This is the blank canvas where we will create the eye lash brush. This is the section where you will absolutely need a Wacom tablet since it requires making painterly strokes which will be created into eye lashes. If you don't have a tablet, but you still want to download the free eye lash brush, then keep reading.

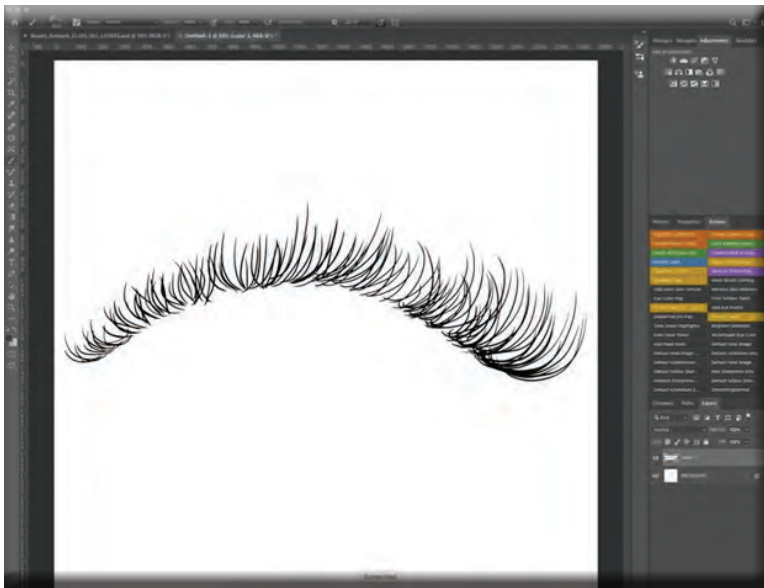
Activate your brush tool by pressing B on your keyboard. Make sure the size of your brush is 9 pixels and the hardness of your brush is at 100%. If you're looking for where to make these changes, there is a small downward facing arrow to the RIGHT of the brush circle at the top menu. Click on that downward facing arrow.



Lastly, we need to activate one other button along our top tool menu. That's the bullseye looking icon with the pen icon on top of it. This allows the brush pressure of your tablet to change the size of your brush. As you make your wispy strokes to create your lashes, this will make the lashes come to a point.

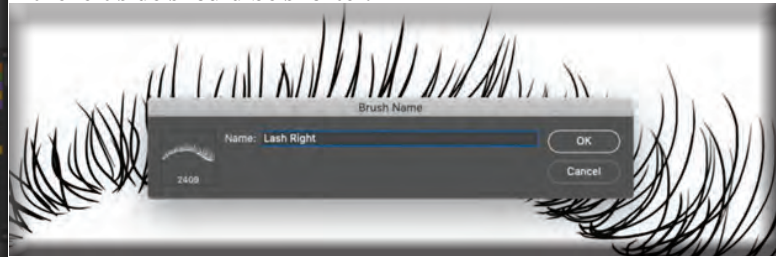


Add a new blank layer to your document by clicking the new layer icon, then make sure your foreground brush color is set to black, and now we're ready to draw!

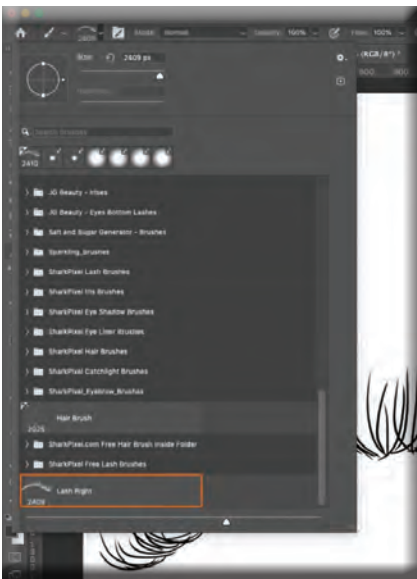


Creating and drawing with your lash brushes

Draw wispy strokes from one side of the canvas to the other in an arched fashion. Let's make these lashes for the right eye, so the lashes on the right side should be longer, and the lashes on the left side should be shorter.



Now it's time to tell Photoshop that we want to make this into a brush. Go to your Edit menu and choose Define Brush Preset. At this point we need to give our brush a name, so let's name it Lash Right (since we made it for the right eye).



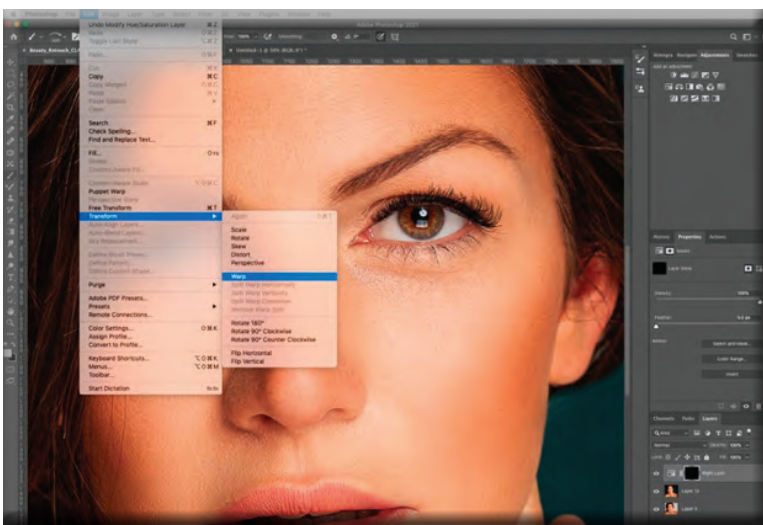
Let's now pick a portrait we want to add lashes to. We will create a new Hue/Saturation Adjustment layer and lower the Saturation and Lightness to -50 for each. Lastly, we will change the blend mode of the layer from Normal to Multiply.

Let's rename the layer Right Lashes. Then, select the mask of that layer and hit Cmd + I (Ctrl + I on PC) to invert the mask so it's completely black. Activate your new Right Lash Brush and confirm that your foreground color is set to white. Then use the bracket keys on your keyboard to decrease the size of the lashes until they align with the eye.

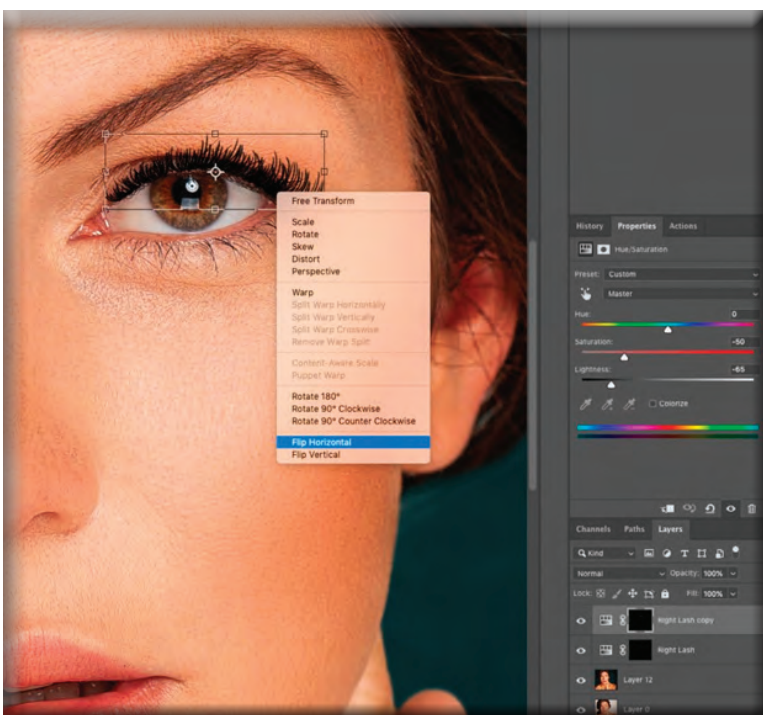




Then **CLICK!** And **Voilà!!!** There are your amazing lashes with one click of a button. I know ... amazing! If they don't fit perfectly on your eye, then select the mask of the lashes layer, and then choose **Edit > Transform > Warp** to nudge and align the lashes properly along the lash line of your image.

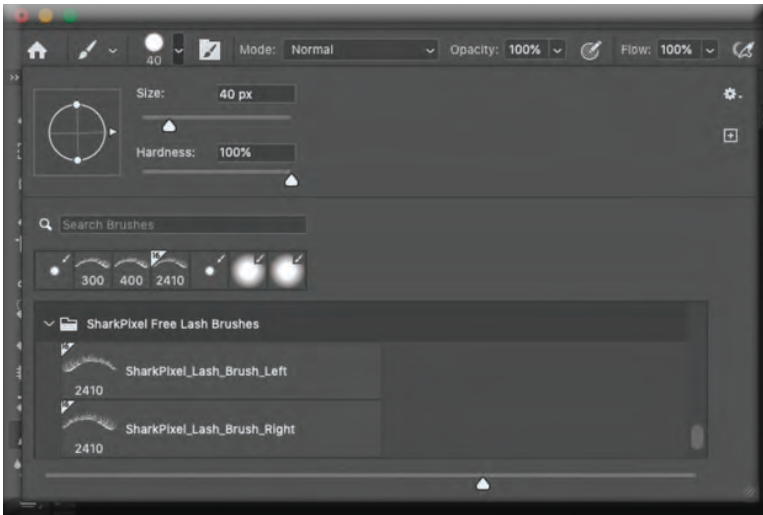


Now we need to create the lashes for the other eye. Duplicate your "Right Lash" layer in your Layer's pallet by clicking **Command + J** (Control + J). Then hit **Command + T** (Control + T) to transform the pixels. Right click within the transform box and choose "Flip Horizontal." Now you can drag and relocate the other lashes over to the left eye. Align the lashes appropriately.



Because my subject has a bit of hair covering the corner of her left eye, I removed the lashes from that area. I hope you guys have enjoyed this little tip!

As photographers, we all know the phone will start ringing again, and the work will come back. And if you're anything like me, you'll be bending over backward to try to land every single gig you can even if it kills you after the year we've all had. Take some time now to automate things in your life, and this lash brush is a great example. Let's take the time now to create good habits that save us time and headaches as we foresee the craziness that is sure to ensue when the work comes flooding back.



[NOW — where do I download these free brushes?! I've put together a special offer for you guys. All you have to do is go to \[SharkPixel.com/store\]\(http://SharkPixel.com/store\), navigate to the Photofocus Lash Free Download and download it!](#) You do need to go through the checkout process, but there is no charge. I'm giving you a lash brush for the left eye and one for the right eye.

And if there is anything else that catches your eye on the store, **[enjoy this promo code for 21% off anything on the store: HERESTO2021.](#)**

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[Kristina Sherk](#)

For the past 10 years, Kristina Sherk has been a high-end photo retoucher based out of Washington, D.C. She specializes in realistic retouching and has done work for many clients such as Time Inc., Hasselblad, Merz Aesthetic and Cotton Incorporated. She loves “translating Photoshop” for people and subsequently, she’s a contributing author for educational publications like Shutter Magazine, Photoshop User Magazine and Lightroom Magazine. She is also the author behind three, newly released KelbyOne classes and Photoshop Café’s Fashion Retouching DVD. Check out her store for free Lightroom presets and Photoshop actions: **www.SharkPixel.com/store**.