THE ADOBE® PHOTOSHOP® "HOW-TO" MAGAZINE ›› SEPTEMBER 2019

Effects Toolkit Learn fast-and-easy techniques for retouching skin in your portrait images when time is of the essence

Love it or hate it, Liquify is a powerful tool for retouching images. We'll show you some tricks to take control of that power. **Proving Ground**

Photoshop USER

Marina Shipova | *Guru Winner/KelbyOne Member*

THE EYES HAVE IT

Do viewers feel lost at sea when looking at your portrait images? Trap their attention by retouching your subjects' eyes to perfection.

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WHO'S WHO IN THE KELBYONE COMMUNITY >> MARINA SHIPOVA

MEMBER SINCE 2019

Who's Who in the KelbyOne Community: Marina Shipova

Marina Shipova was born and raised in Russia. She's classically trained in painting, but she sees herself more as an explorer, especially when it comes to different media, techniques, styles, and themes. Marina was the Photoshop World Best of Show Guru Award winner in Vegas, and her winning image is on this issue's cover.

Congratulations on your Best of Show win at Photoshop World Vegas. Have you entered the Gurus before, and how did you decide which image to submit?

I had never entered the Gurus before nor been to a Photoshop World Conference. The award was totally unexpected, as I entered as a last-minute thought. I chose to enter this particular image because it's one of my favorites. The whole conference turned out to be a wonderful experience.

How easy did you find the transition from painting to digital photography and Photoshop?

Through the years, I've produced many book covers and illustrations for a litany of authors. As was often the case, I was continually asked to change just one little aspect of these hand-painted works. This meant I had to repaint the entire cover or illustration. My discovery of Photoshop changed that forever. You might say it ruined my art but opened up an entirely new world. These changes that were so difficult before became a slam dunk in Photoshop, and what used to take hours now just took a few swishes of the mouse. I've been using Photoshop since its inception because I recognized early on that it would be an amazing tool, allowing me to do what couldn't be done any other way.

Color and shadow is such a critical part of a good composition. How do you approach these techniques in your artwork?

Like so many classically trained artists, I spent many years copying the great masters in an attempt to develop perfect techniques. Classic painters understood the use of light long before photography entered the world of art. Chiaroscuro is an Italian term in art and is defined as the use of strong contrast between light and dark, usually affecting a whole composition. It's also a technical term used to describe the utilization of light and dark to achieve a sense of three-dimensional volume in objects and figures. Sfumato, also an Italian term, is a painting technique for softening the transition between colors. Leonardo da Vinci was the most prominent practitioner of sfumato. He described it as "without lines or borders, in the manner of smoke or beyond the focus plane."

A creative mind is an important tool in photography. What inspires your creativity?

I'm inspired by the world around me. Sometimes it's a weathered board, or the way the sunlight filters down through the boughs of a cedar grove. I see stories in the faces of my models just waiting to be unfettered for all to know. Before coming to America, I lived in a world rich with culture and folklore. Stories of my ancestors were told to me at a very early age. Those roots weigh heavily in my artwork. America, on the other hand, is a stewpot of every culture imaginable, and I've benefited greatly from that. We're bombarded by story-conveying imagery at every turn. But the bottom line is that I love the challenge of creating what's in my mind's eye for others to see as well!

Still life photography can be quite hard. How much time and preparation do you put into your still-life images?

I love storytelling through still life. Preparation and assembly are paramount. I'm continually collecting objects from junk stores and garage sales. I usually shoot still life at late evening or night so I can control every aspect of lighting. After setup, I'll play with the light, experimenting with shadows and how the "meaning" of the still life can be changed in subtle ways. Additionally, I attempt to convey a layered meaning or multiple interpretations in each work.

Your travel series is fun. Where do you find those amazing costumes and models? Do you have a single image in mind when planning your shoots?

I'm a very low-budget photographer. Many of the costumes are handmade from old curtains found in thrift stores or purchased in part (or whole) from antique stores. My models comprise a pool of friends, relatives, and students from my college courses. They can be very creative in their own right and often arrive with their own costume ideas. Because I worked in a video company in Russia, where we had to convey a message in 10 to 20 seconds, I usually have more then one image in mind during a shoot. With limited resources and time, I try to make every shoot count.

Can you tell us about your photography gear and how you use Photoshop in your work?

Because I'm relatively new to digital photography, I haven't accumulated much in the way of equipment. My Nikon D850 is the backbone of my minimalistic collection. I rely heavily on an 80mm f/1.8, a 50mm f/1.8, and a few assorted zoom lenses. I have one tripod, and although I prefer to shoot in natural light, I have several light sources. During postproduction, I like to work with brushes, painting over elements with which I'm unhappy, such as the curl of the hair, a misguided tree branch, or drapes and folds. Every image is unique—I do a lot of digital painting. ■