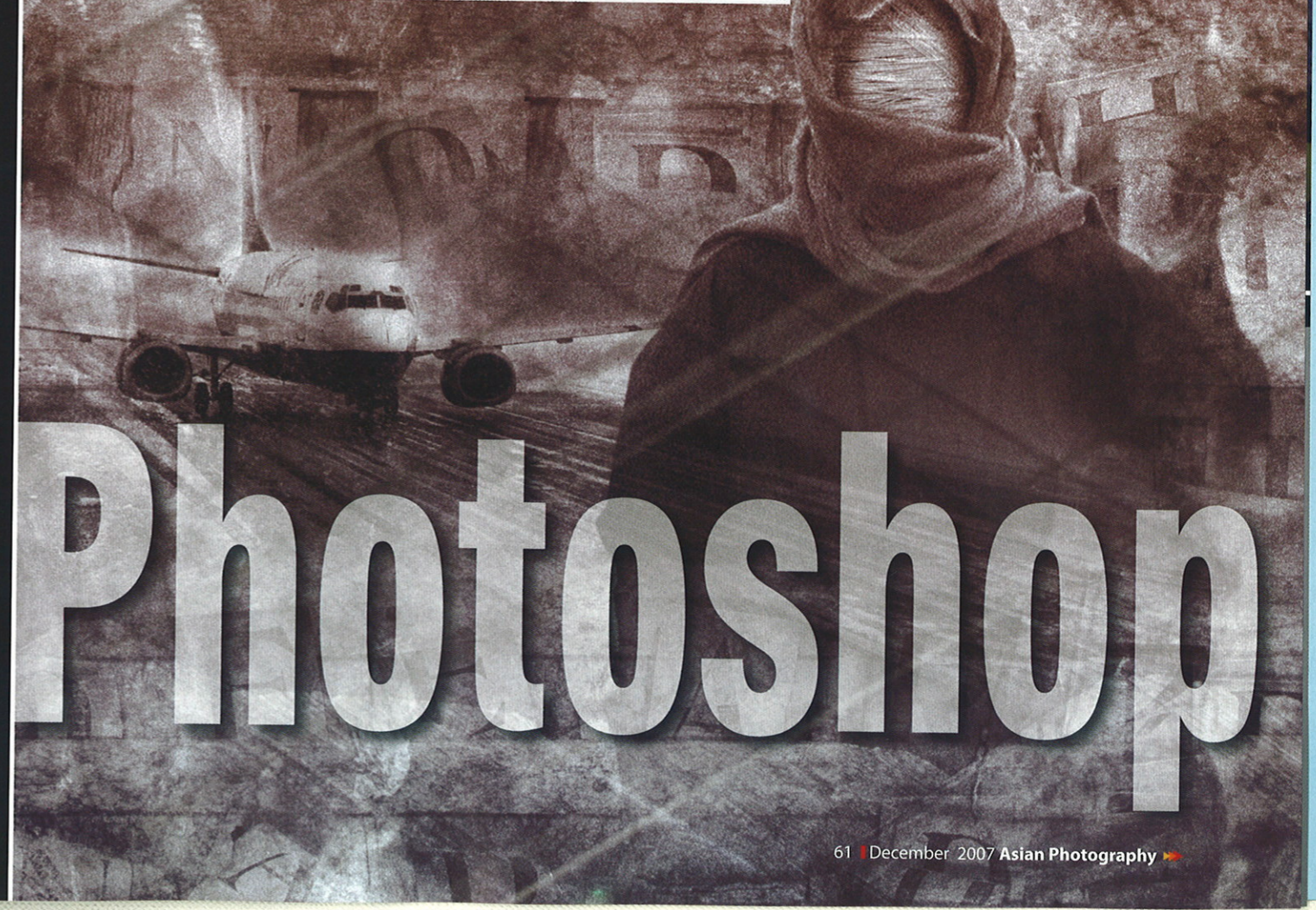
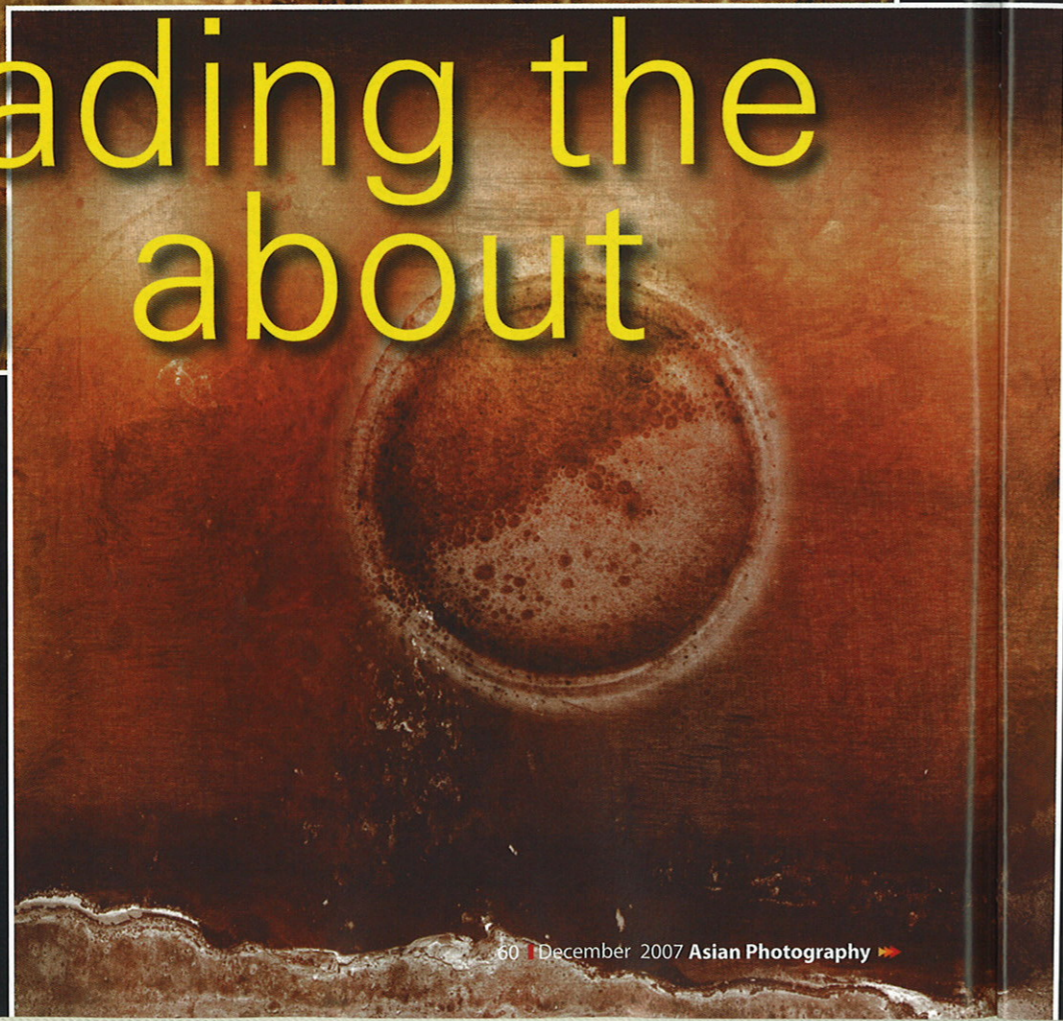


Julianne Kost

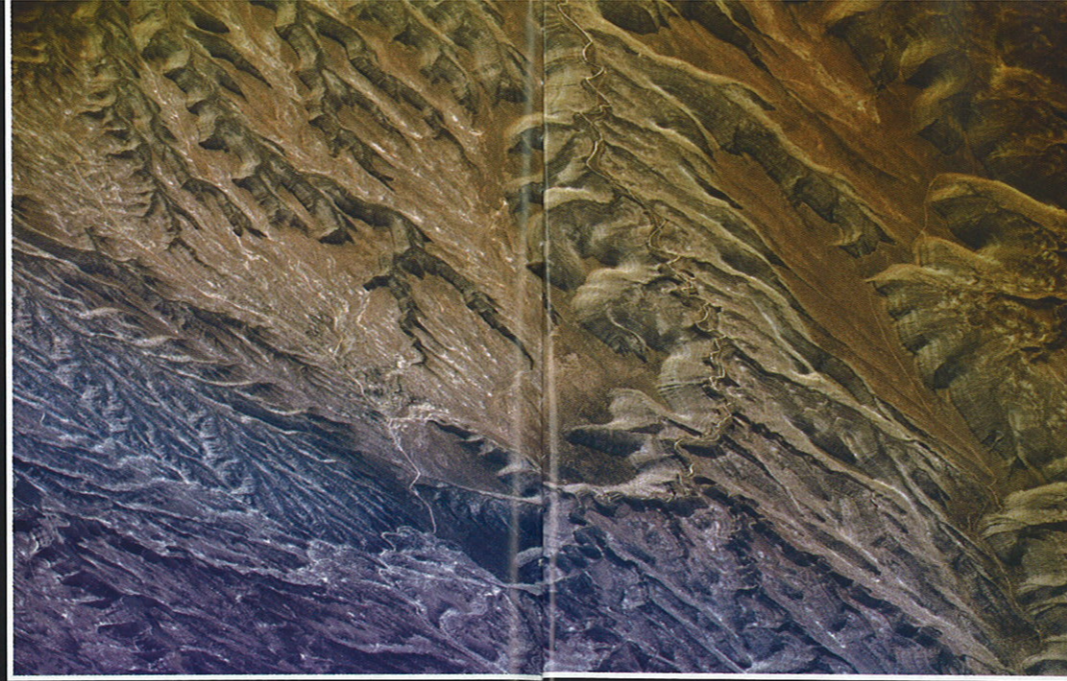
Spreading the word about

One look at Julianne Kost's Adobe seminar and you will recognize that she has the ability to click with her audience with humour and skill, which reassures why Adobe Systems Inc invites evangelists like her to demonstrate the abilities of the company's software throughout the world.

An experienced photographer, Kost has this to say to her audience at a recent seminar in Singapore: "Photoshop is not an excuse for bad photography. There's a lot of room for photographers



Photoshop



to feel complacent when they see how a photo can be greatly improved with Photoshop. Some think that since Photoshop can do all that, anybody can do the same (make the photos look good)."

Banking on her experience with Photoshop, Kost acknowledges that one can do much more with Photoshop than with photography, but the photo has to come first. "Photoshop doesn't come up with the idea of the picture. It is a person who does it. The photographer must find the most interesting angle of a shot."

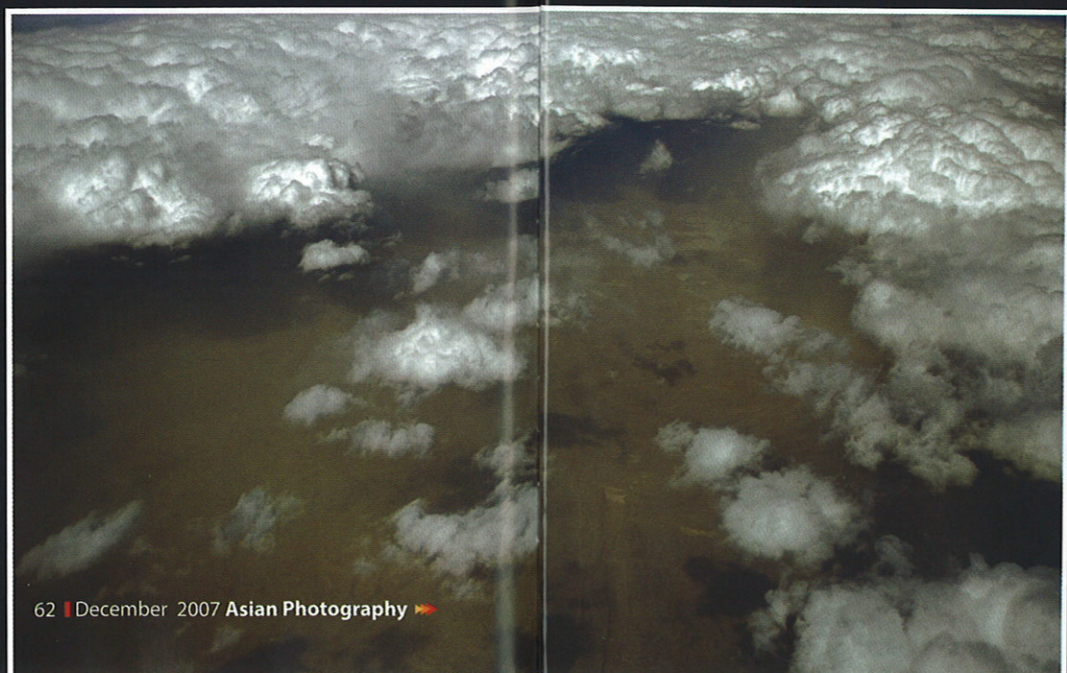
Unfortunately, she adds, people can get complacent when they see the good features of the software. "They might say, 'Oh, I can fix that with Photo-

shop,'" says Kost, who spent 15 years as a graphics designer and technical support specialist at Adobe.

"I know of people at my age or older who find technology intimidating. However, there are so many people out there who can do incredible things with graphics tools," she says.

Kost's passion for creating that perfect image began at childhood in the darkroom of her home in Los Altos, Northern California. Her father, a part-time photographer and her mother who created Kodaliths on silk screens for artwork, provided the fitting environment to cultivate creativity.

She recalls the fascination she had when watching her father develop



pictures in the darkroom, which used to be the laundry room. "It was a neat process watching a photograph come to life in the developer tray."

As a teenager, she fought for her own individuality by taking pictures of natural environment. "I purposely took pictures that my father didn't," she says. The first roll of film that she used captured shots in a ghost town in Nevada.

Subsequently, Kost became very good at photography, but it was time for her to decide how she should pursue her higher education.

Besides snapping good pictures during high school, this tall and lanky



Window Seat Photography

Julianne Kost flies all over the world, lecturing on creativity and Photoshop (and Lightroom, too, now) for Adobe. As she flies from one city to another, Julianne shoots photos from her window seat. And, after five years of taking pictures of the sky from the sky, she published *Window Seat*, a down-to-earth book on creativity, photography and digital imaging. Here she talks about how she captured the images.

"In some ways, these images are the byproduct of a necessary part of my job: business travel," said Kost. "I began shooting photographs out of airplane windows because I needed a creative outlet. I was looking for an opportunity to photograph something, but all I had to look at were the insides of airports, cabs, hotels, and convention centers, and, for the life of me, I just couldn't find a way to make those places into interesting subjects to photograph."

"With film, I went by the meter. With digital, I evaluated the histogram for the image to see the dynamic range (or lack thereof). Because there is such a lack of dynamic range when shooting from inside of the multiple windows (which are sometimes also quite dirty!), I shoot in the raw format. Shooting in raw gives me much higher quality and allows me to process the files and make significant changes to their tonal range which I wouldn't be able to do if I were working with a compressed JPEG file.

"I shot 70mm with the film camera and about a 100mm 35mm equivalent with the D100. I typically only travel with one lens and that is the length that I most often take with me. Since I typically travel with two computers, my Wacom tablet, an external drive, my cell phone and all of the power cords, plugs and adaptors that go with the equipment, a book, my journal a bottle of water etc. - I just can't carry much more!

I keep a UV filter on nearly all of my lenses to protect them. Other than that, any "filtering" was done in Photoshop. Since every histogram is just the representation of the values in the image, there really is no right or wrong histogram. They're completely dependent of the image. What you have to be careful of is the image that isn't properly exposed - the one that clips the highlights or shadows to pure black or white where you the photographer probably would prefer there to be detail.

woman was also a volleyball player.

"There were so many options as I thought I wanted to be a sports therapist." In the end, it was her parents who, despite being in the art business, geared her towards psychology.

"They told me that I could always get a job in psychology but things were not assured with arts. All they wanted was for me to go towards a more solid ground," she says.

As it turned out, Kost did enjoy the psychology course. "It was fascinating trying to understand what makes people tick and to understand how society influences people," she recalls.

It is obvious, watching her seminars that she uses psychology as an added tool to hold the audience's attention. Experience in presenting seminars like the Photoshop World Asia 2007, tells her that it is important to have interaction with the crowd.

Kost has also used her graphics skills to indulge in her other interest - fine arts. By the way, she also has an Associate Art degree in Fine Art Photography from Foothill College in California.

"I used to be interested in taking the perfect image and now I have branched out taking photos that emotionally stir me," she says, reaffirming her belief that mastering technology empowers creative freedom within a person, as long as one keeps true to his or her vision.