PHOTOSHOP 101 AND A DISCUSSION OF DIGITAL WORKFLOW

Presented to SMCCC
4 March 2015

Presented By:

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Just a Few Thoughts Before We Start:

- Ansel Adams:
  - Its not just about the print its all about the print, the negative is the score and the print is the symphony.
- Versace:
  - If it doesn't look good going into the camera it won't look good coming out.
  - Photoshop should be used as an emery board and not a jackhammer.
  - **The more you know about how it works in the middle …the more informed a decision you can make at the beginning. And that's the most critical point…**
  - The most important thing can do is calibrate your monitor.

Controlling the Conscious and Unconscious Eye

- Natural Physiological eye movement
  - Areas of brightness to dark
  - High contrast to low
  - High sharpness to low sharpness
  - In focus to blur
  - High saturation to low

- Patterns the mind recognizes first
  - Patterns are interesting
  - Interrupted patterns are more intersting

Why do we post process?

- Because the camera doesn't always see the scene the way we did.

- Try and catch the eye of the viewer
  - Moose Peterson "In the days of film you had 3-5 secs to catch a viewers attention, in the age of digital, it may be less than half that.

- Create Art

What is Workflow

- What is it…
- When does it start…
- What is the purpose…
- How much is hype…
- What's really important?

Digital Capture

- So the first steps of any shoot, (do what I say and not what I do)
  - Set up the camera
    - Everything in working order, Battery(ies),..
    - Cards, formatted,
    - Camera settings, PMAS, f/stop…
    - WB, AutoFocus settings
- Pre-plan shoot, wx, available light etc.

The best place to improve your photos is behind the camera, think about reducing PS time and spending more time shooting.

Post Capture – Basic Workflow

- What do we do after we have shot the picture?
  - **At the end of the day, or sooner…**
- Basic flow:
  - **Download, catalog, store,**
  - Prioritize
  - Convert to a usable file; TIFF/JPG
  - Global adjustments,
  - Local adjustments
  - Prep for final output
  - Print / Post.
  - Save / catalogue

Digital Asset Management-DAM

- Set up a cataloging system you understand (my approach, not necessarily the best for anyone else)
  - I use a dated folder for storing all my RAW files
  - I then put "In Work" files into a separate folder
  - When I've finished a "Master" file I store that in a titled folder (eg. 8 Bit TIFFs>B&Ws)
  - When I've finished an output file I save it to a separate folder (eg. Prints, Widescreen Wallpapers…)
  - I can sort and run through all folders with a "light table"-slideshow program (I now use ViewNX & LR)
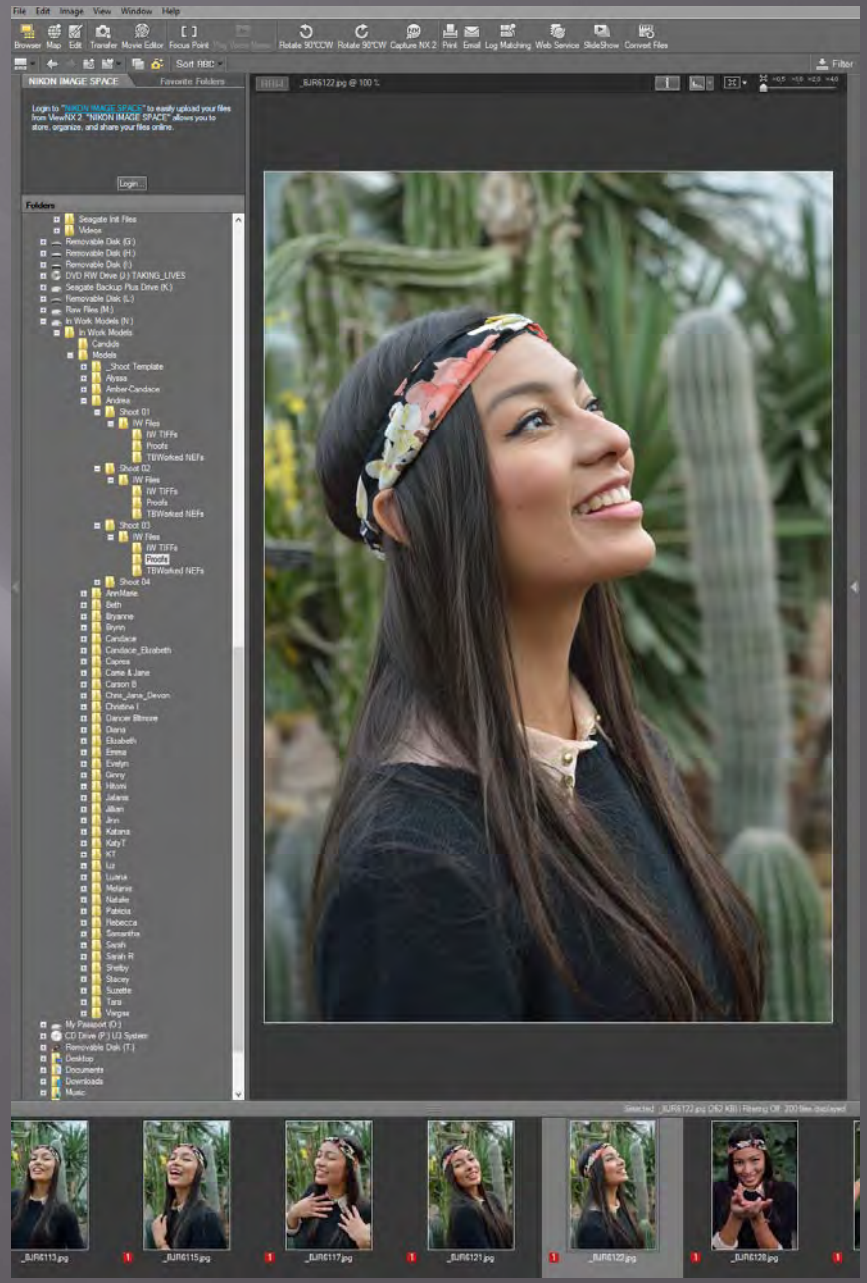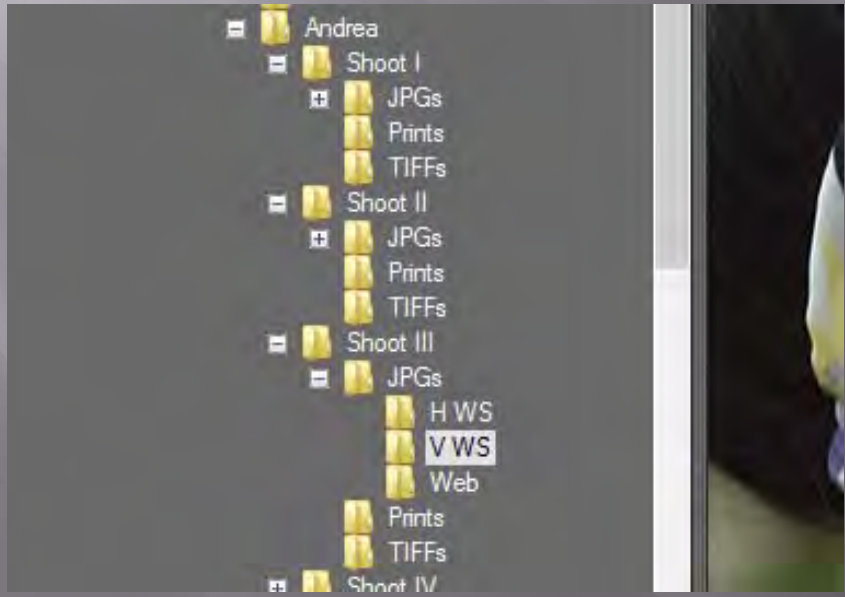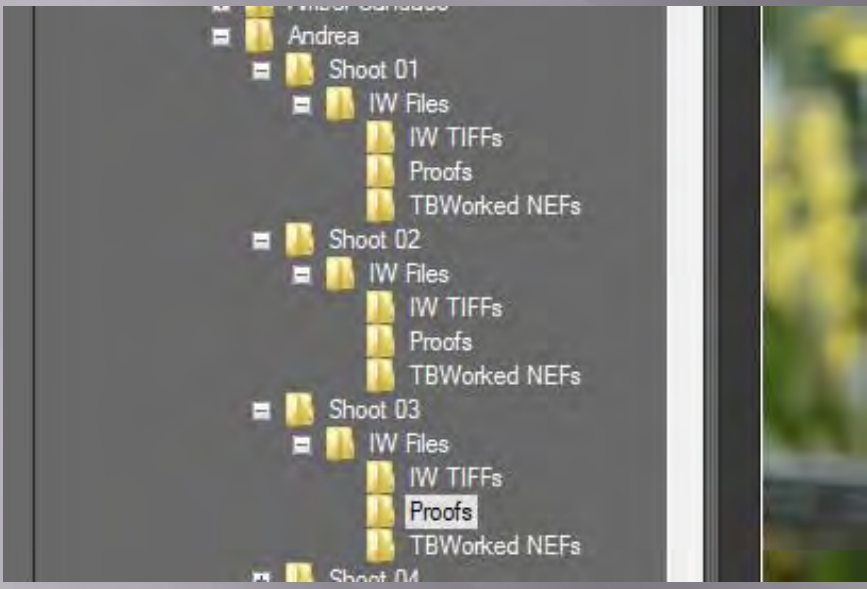
Convert to a Usable File

- RAW to TIFF (not required for JPG)
  - NX2
  - LR
  - ACR
  - ……In camera
- Many of the next steps can be accomplished in the RAW converter.
  - LR, NX2, ACR are very powerful tools and frequently you can do most of your work here.

- **Remember, Save under a different name!**

White Balance Example

- ISO 200
- f/11
- 1/100 sec
- Manual
- Fluorescent / Cloudy / Corrected

Major & Global Corrections

- Work any major issues first
  - Panoramic, HDR, DOF constructs
  - Horizon
  - Crop (possibly done later)
- Global corrections
  - Exposure
  - Dynamic Range (WP-BP)
  - Gamma
  - Color Cast / Adjustments

Local Adjustments

- Insure your workflow is Non-Destructive
- Work in layers and label them
- Work the biggest issues first
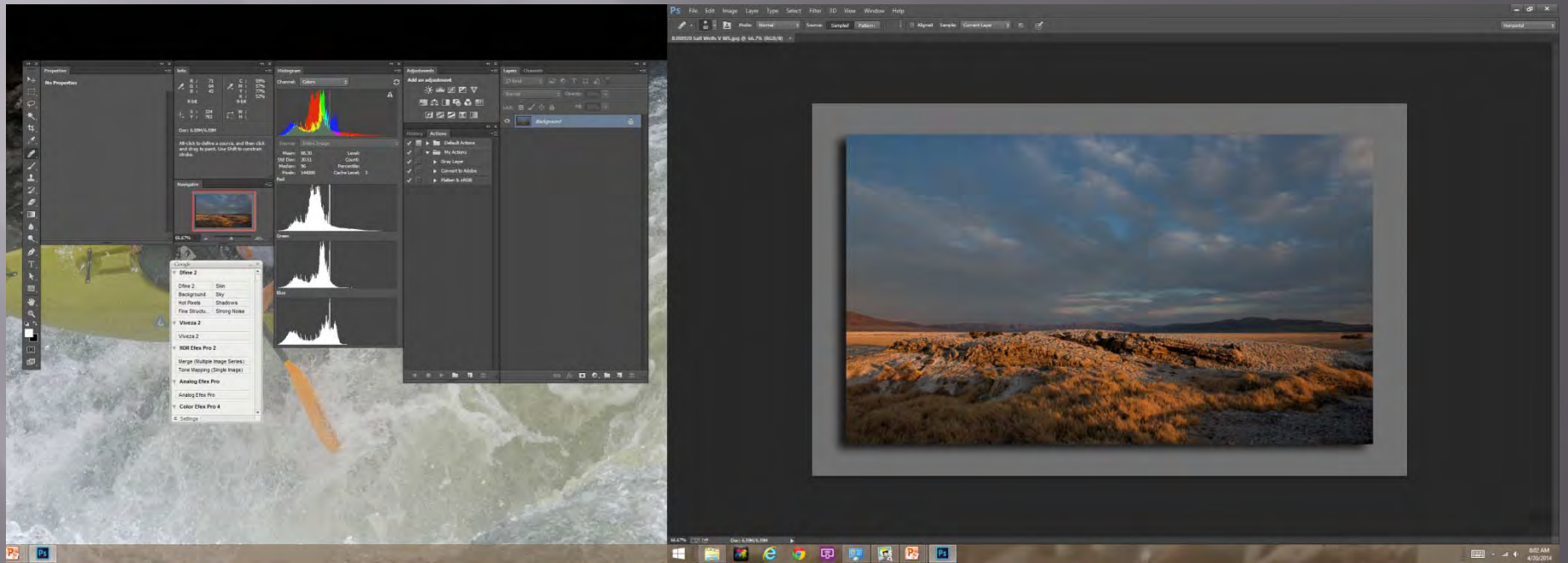 - Brightness,
  - Contrast,
  - Color,
  - Sharpening
  - Etc.

Prep for Output

- Prep master and save it.
- Prep for output
  - Resize
  - Final tonal adjustments
    - Soft proof
    - Gamut Check
  - Output Sharpening
    - Its different for each output type
  - Color Space
  - Save the output.
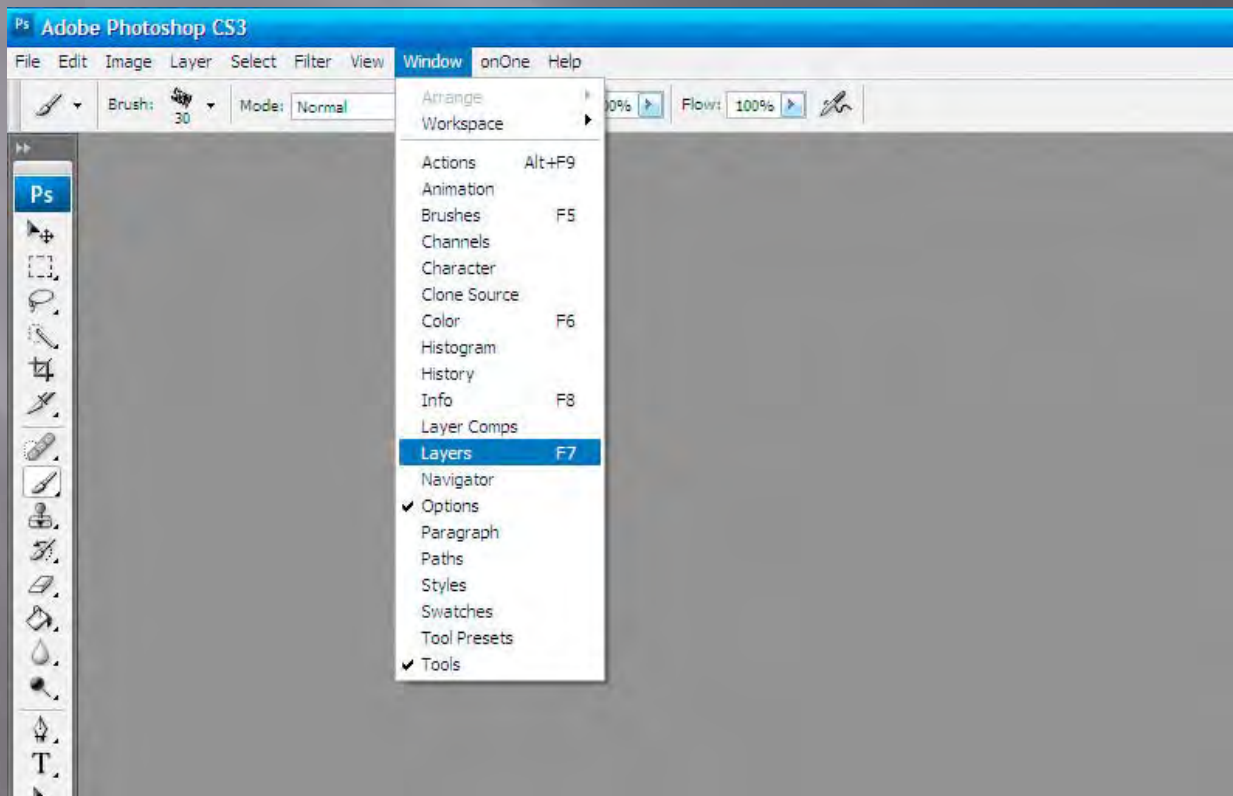
A Single Monitor Setup

My Two Monitor Setup

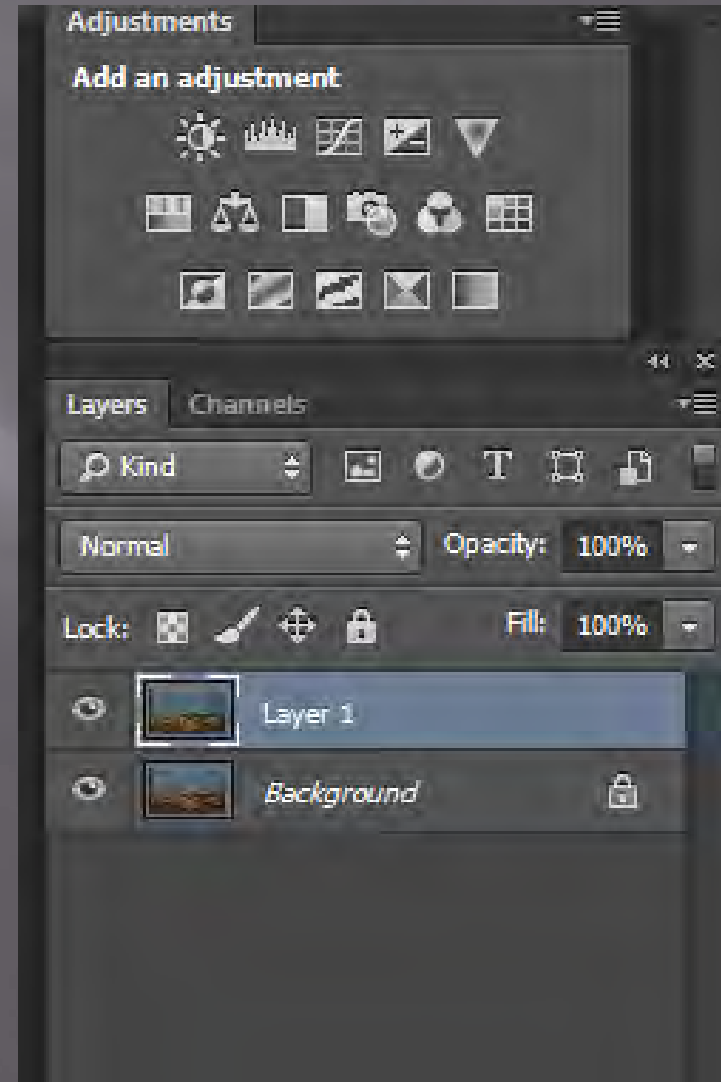# Step One:
Make sure your layer palette is visible

- F7

- Window>Layers

Step Two:
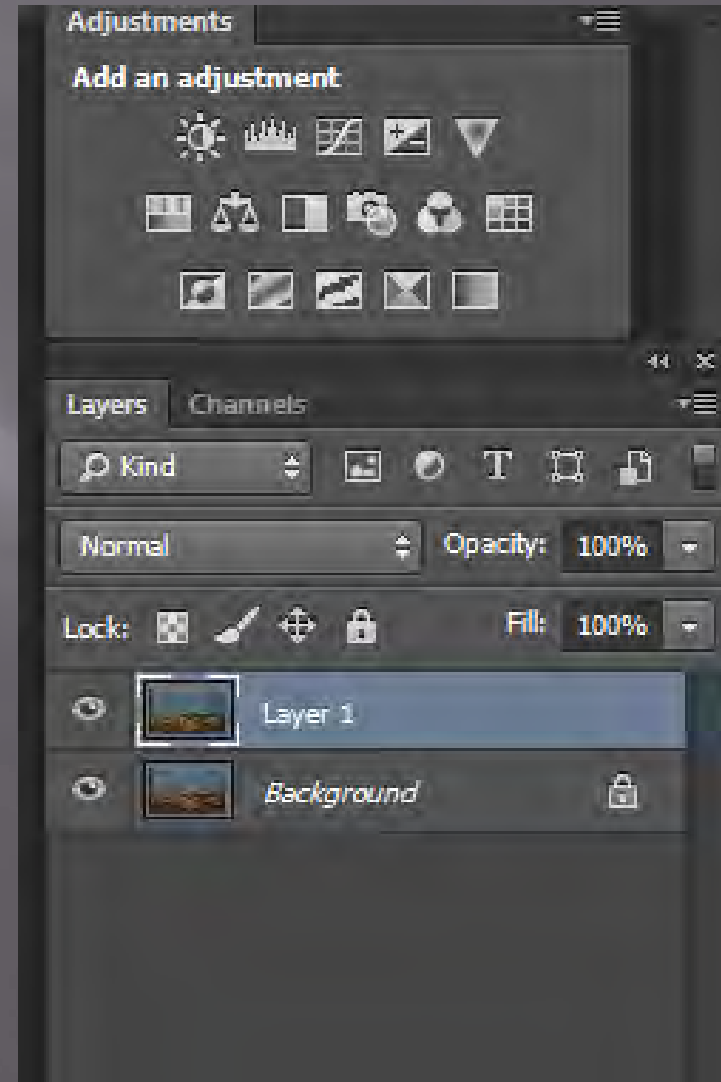## Make a B/U Layer to start working from

- Ctrl-J

- From Layers palette:

- ….

- Don't forget to label the new layer so you don't forget what it's doing.

Step Three:
Label each new layer, then have a ball

- Play with the different blending modes
- Don't forget Opacity changes
  - "how can you tell you've gone far enough until you've gone too far" V.V.
- Luminance blending helps prevent color shift.

A few more quick notes

- Don't forget the layer opacity adjustment!
  - Often the easiest way to get that perfect adjustment is to go just a little to far and then back off the opacity of the layer
- The second one is the blending modes
  - Luminosity can be used t avoid color shifts
  - Darken can be used to do just that..
  - The other two I use frequently are:
    - Soft light for High Pass Sharpening and
    - Screen for printing.

The Real Secret: Shhhhhh

Use a layer mask

- Automatic with an adjustment layer
- You need to make one with a filtered layer
  - You'll want to do a "Merge Down" for filters (CTRL-ALT-SHFT-E)
  - Icon for white mask, ALT-Icon for black
- When don't you need a layer mask? Global corrections

Remember "White Reveals **–** Black Conceals"

The Gouge Sheet

An ounce of gouge > A pound of knowledge

- Copy existing layer   Ctrl-J
- Merge Down "the Move"   Ctrl-Alt-Shft-E
- Brush   B
- Bigger Brush   ]
- Smaller Brush   [
- Switch palette color   X
- Default palette (B & W)   D
- Invert mask   Ctrl-I
- Black Mask   Opt-mask button

Check on line, there are hundreds, find the ones that help you in your workflow

My Favorite Adjustments
Different than last time

- Copied layer for minor defect correction
- Global
    - **Ruler** for horizon,
    - Crop for gross adjustment
    - **Curves** for dynamic range
    - **Exposure** for gamma
- Local
    - **Gray Layer** for minor shadow/highlight fixes
        - Used to use curves

My Favorite Adjustments cont.

- Finishing
  - Convert to 8bit color
  - Crop to final size for output (after saving master)
  - Sharpen for output
  - Minor curves adjustment (for major size changes)
  - Color Space for final output
    - sRGB for the WEB
    - AdobeRGB sRGB for prints

Bottom Line

- GET IT RIGHT IN THE CAMERA but…
- If not …. fix it on a layer so you can always go back.

Questions