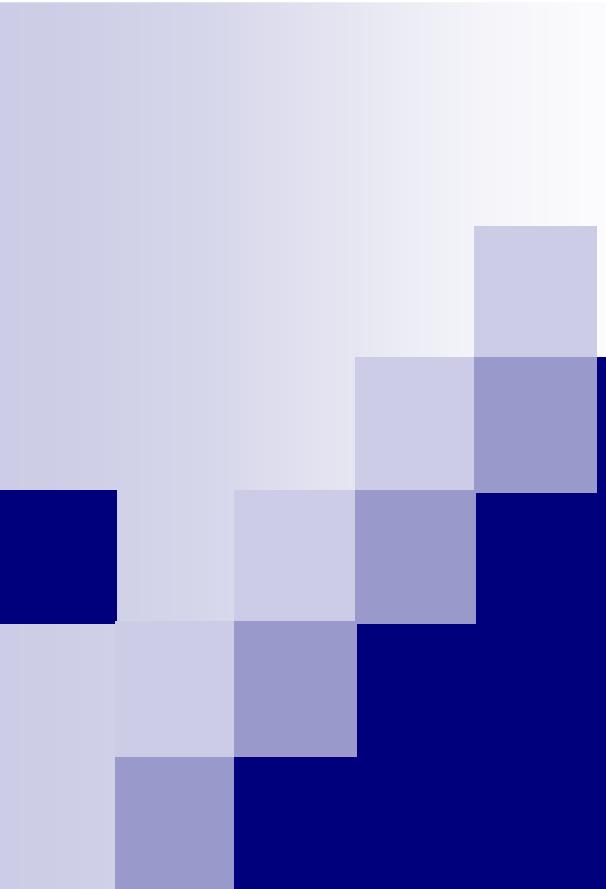


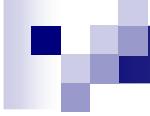
Photoshop Tutorial

Millbrae Camera Club
2008 August 21



Introduction

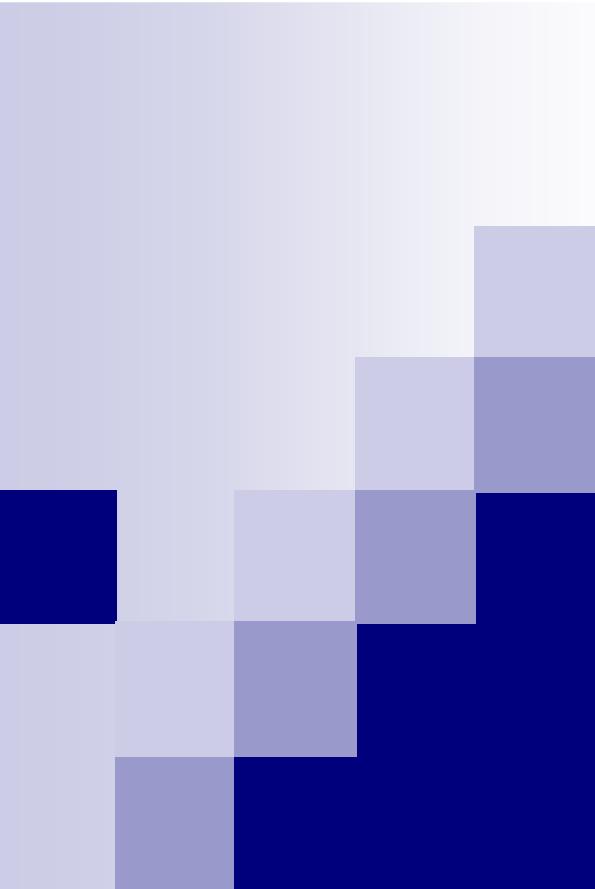
Tutorial



For this session...

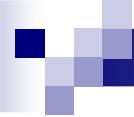
- Speak up if:

- you have a question
- I'm going too fast or too slow
- I'm not speaking loudly enough
- you know a better way



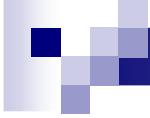
Basic Image Correction

Tutorial



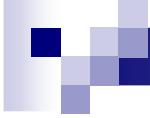
Where to Look

- For basic image adjustments, see...
 - Image → Adjustments...
 - levels, curves, hue/saturation, etc.
- For basic image corrections, see...
 - Edit → Transform
 - scale, rotate, warp, etc.



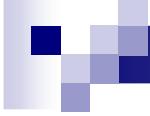
Converting a Background Layer

- Many edits not available on background layers
 - Edit → Transform menu disabled
 - background layers do not allow transparency
 - double-click background layer in Layers palette to convert to normal layer
 - Layer → Flatten Image to collapse all layers into a single background layer



Demo: Adjusting Exposure

- Contrast & Brightness
- Levels
 - black / white / gray point sliders
 - Alt-drag the black and white points to set Input Level limits precisely
 - use Output Levels to prevent “blocking & baring” for prints



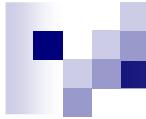
Contrast & Detail

- Out-of-camera tonal distribution indicates level of detail captured
 - increasing contrast makes detail apparent
 - adding too much contrast clips and/or blows
 - decreasing contrast compresses detail (can be lossy)
 - high contrast & little detail → graphic effect



Demo: Adjusting Exposure

- Curves
 - use for fine control over tonal distribution
 - try Auto (works for Levels too)
 - Ctrl-click image to drop reference points on the curve
- Use Shadow/Highlight to increase *local* contrast
 - not the same as levels or curves
- Set Curves layer to Luminosity blending mode
 - prevents subtle color shifts



Demo: Adjusting Color

- Hue/Saturation

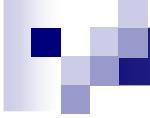
- clipping & blowing color channels

- Color Balance

- Photo Filter

- Desaturate

- easiest way to remove all color
 - not a good B/W conversion method, though



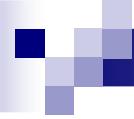
Demo: Rotation & Warping

■ Rotate canvas

- use ruler tool to set desired horizontal or vertical first...
- then Image → Rotate Canvas → Arbitrary...

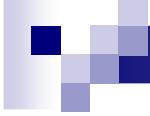
■ Use Warp to correct barrel and pincushion distortion

- Edit → Transform → Warp
- use guides as a straight reference



Using Guides

- Click and drag out a guide from a ruler
 - View → Rulers to show rulers on main view window
- Once a guide is placed, selections and tools snap to them
 - View → Snap and View → Snap To → Guides must both be checked

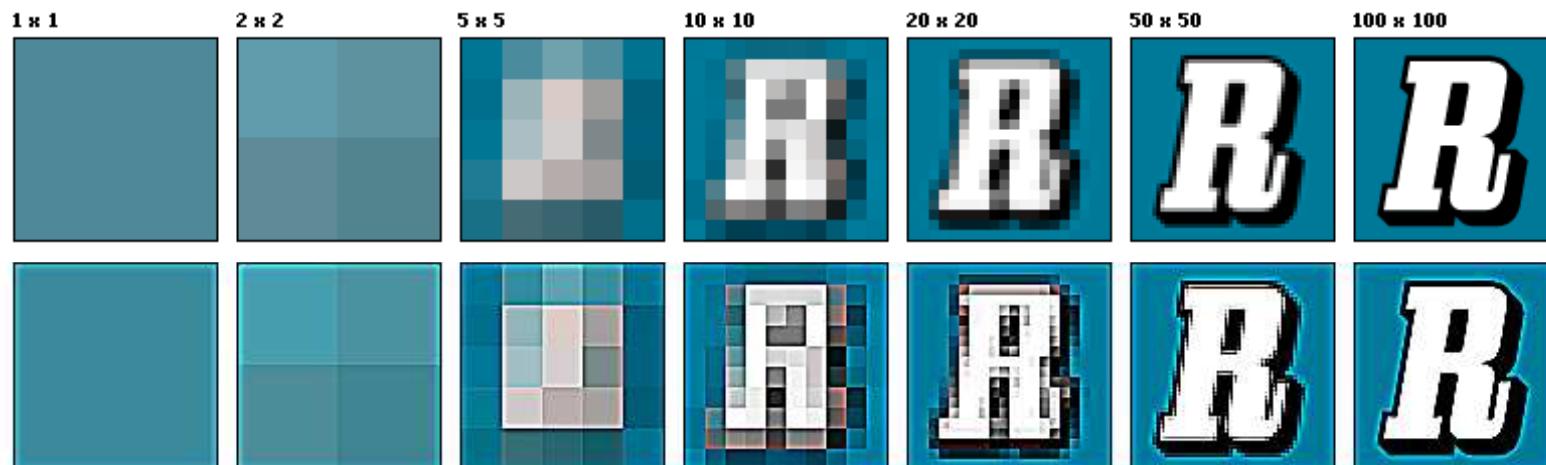


Moving / Removing Guides

- Move a guide that's already been placed...
 - ctrl-drag the guide to new location
- To remove a guide...
 - ctrl-drag the guide on top of the ruler
- To remove all guides...
 - View → Clear Guides

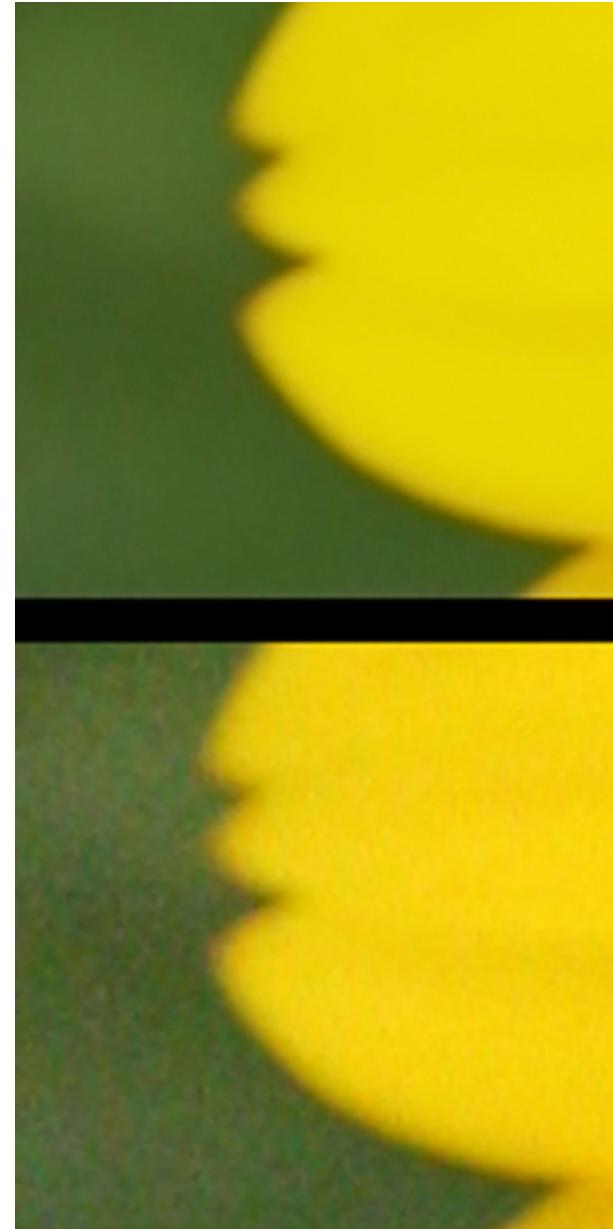
Sharpening Basics

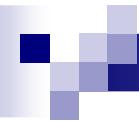
- Objective sharpness
 - high resolution means more information is present
- Subjective sharpness
 - increasing acutance, or “sharpening”, *creates the impression* that more information is present



Sharpening Basics

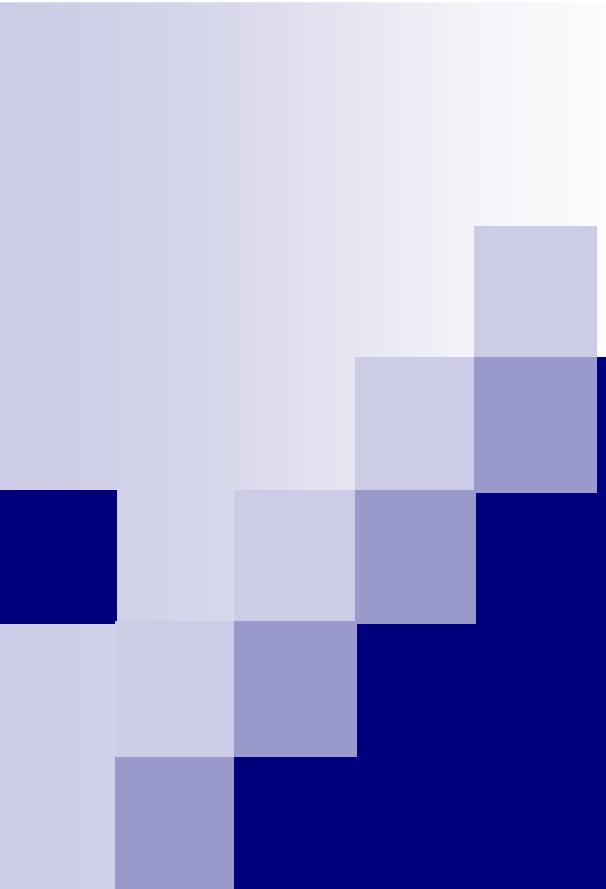
- Most digital photos require sharpening
 - all digital cameras contain a low-pass filter
- Avoid the dreaded halo
 - example on last slide
- Always increases noise
 - noticeable in edge-free areas
- Demo
 - Sharpen & Sharpen More





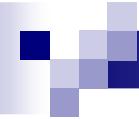
Questions





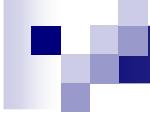
Layers

Tutorial



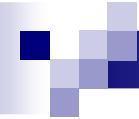
Layers Defined

- Layers are slices of image information in a visually meaningful sequence
- Two basic types
 - an “image layer” contains pixel and vector information
 - an “effects layer” adds tonal, color, pattern, or texture effects
- Layers only operate on image information contained in lower layers



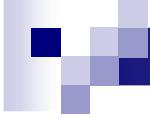
Demo: Layer Basics

- Layer palette shows for each layer...
 - order
 - visibility
 - opacity
 - selection state
 - link state
- The main view window cannot show all of the information contained in all layers!



The Principle of Overshoot

- When using a layer, it often makes sense to overdo an edit, then fine-tune using Opacity
- Later edits may impact an earlier ones
 - overshooting allows you to refine a previous edit
 - strive to “separate concerns” on different layers
(ex: exposure adj. + Luminosity blending mode)



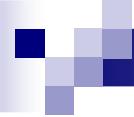
Demo: Layer Toolbar

- Create and paint in an empty layer
 - make sure the correct layer is selected
 - effects of painting isolated to new layer
- Create an effects layer
- Delete a layer



Demo: Layer Organization

- Group layers using a layer set
 - useful for easy A/B comparison, too
- Name layers and layer sets
 - otherwise, you'll forget why you added some layers



A/B Comparison

- Reference comparison is important
 - brain adjusts what the eye sees under different lighting
 - no such thing as “color memory”—which is Coke red?



- Use Layer Comps for...
 - complex A/B comparison
 - multiple reference comparisons (A/B/A/C)

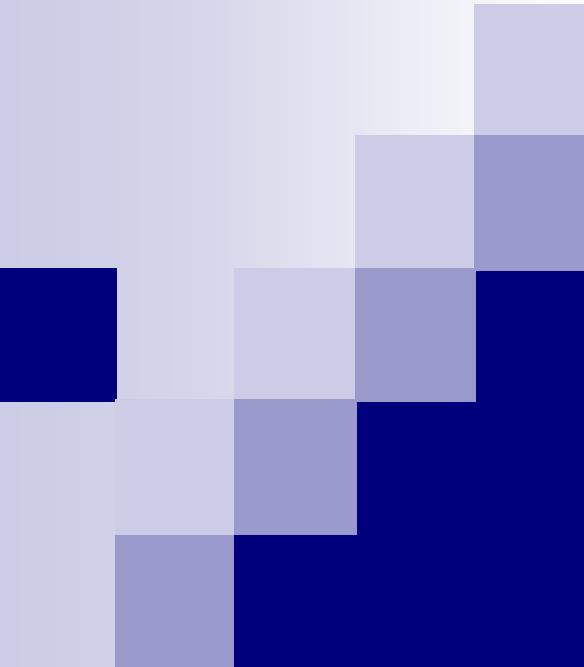


Demo: Layer Comps



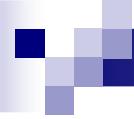
Questions





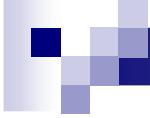
Selections, Masks, & Channels

Tutorial



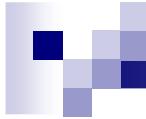
Channel Basics

- Anything that can be represented as a grayscale image is a type of channel
 - selections (can be converted to alpha mask)
 - layer masks
 - vector & shape masks
 - primary colors of current color mode
- Demo: Channel palette



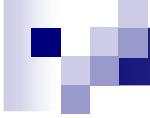
Demo: Selection Basics

- A selection limits an edit to the selected area of the current layer
- Lots of different ways of defining a selection
 - selection tool
 - lasso
 - dozens (hundreds?) more...



Demo: Mask Basics

- New layer + active selection → layer mask
- A layer mask conceals or reveals areas of the associated layer
 - black areas of mask conceal corresponding area of associated layer
 - white areas of mask reveal corresponding area of associated layer
 - gray areas of mask partially reveal corresponding area of associated layer



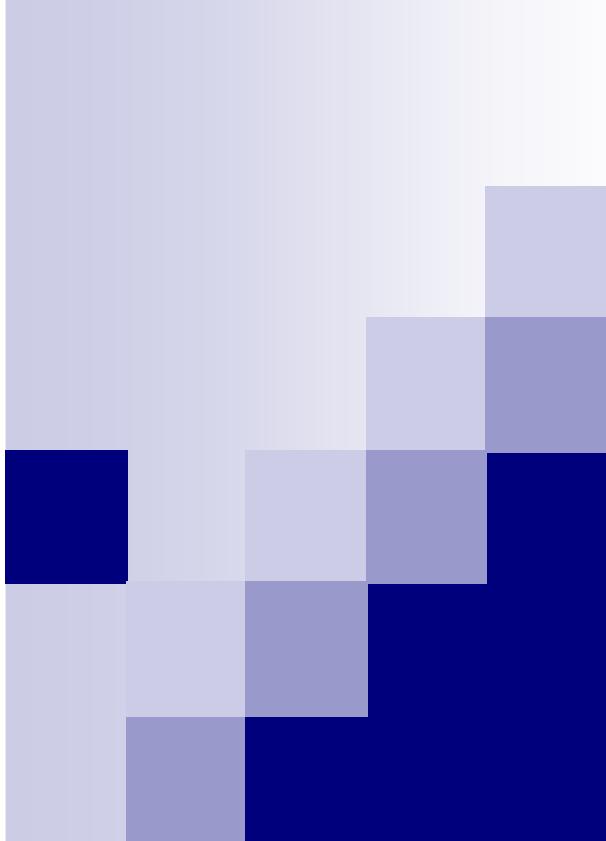
Demo: Manipulating Masks

- Delete & create new layer mask
- View mask in main view window with Alt-click
- Operate on layer mask instead of layer
 - blend using a soft brush
 - blend using blur filter
- Use a gradient mask



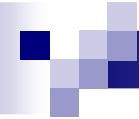
Questions





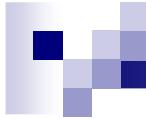
Post-Processing Workflow

Concept



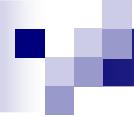
Assessing an Image

- Set goals *before* you begin editing
- Attack one goal at a time
 - separate edits into different layers/layer groups
 - adopt a “post-processing workflow” (fancy way of saying: approach goals in correct order!)
- Maintain focus on big picture



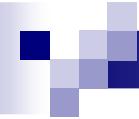
First Steps

- Open a copy—never the original!
- Leave the original in *Background* layer
 - serves as a reference and a guide
- Create a base layer
 - do all transformations on this layer
- Create a crop boundary layer
 - define, but don't crop yet!



Middle Steps

- Order & combine goals before attacking them
- Isolate changes to layers whenever possible
 - effects layers first
 - image layers last
- If you can't achieve a goal, get as close as you can and move on (80/20 rule)
- Save strategically (and frequently)



Last Steps

- Save PSD
 - 16-bit Adobe RGB
- Copy PSD to avoid accidental save
- Last steps
 - flatten image
 - crop, size, & set print resolution (if printing)
 - sharpen
- choose file format
- set color profile, then bit depth
- set print levels (if printing)
- stroke (if desired)
- canvas size
- hairlines, targets, & cut marks
- save output final



Questions





The End

Thank you!