

# BASIC PHOTOGRAPHY III

## ENHANCEMENT TO PRINT

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# WEEK 1

# PHOTOSHOP SETUP & WORKFLOW

- **COLOR SETTINGS** in Photoshop
- **THE MASTER FILE** concept
- **NON-DESTRUCTIVE WORKFLOW**
- **INSTALLING** the **WORKFLOW ACTION**

# PHOTOSHOP COLOR SETTINGS

## **STEP 1** SET RGB WORKSPACE & FILE OPEN WARNINGS

In the FILE menu, go to COLOR SETTINGS

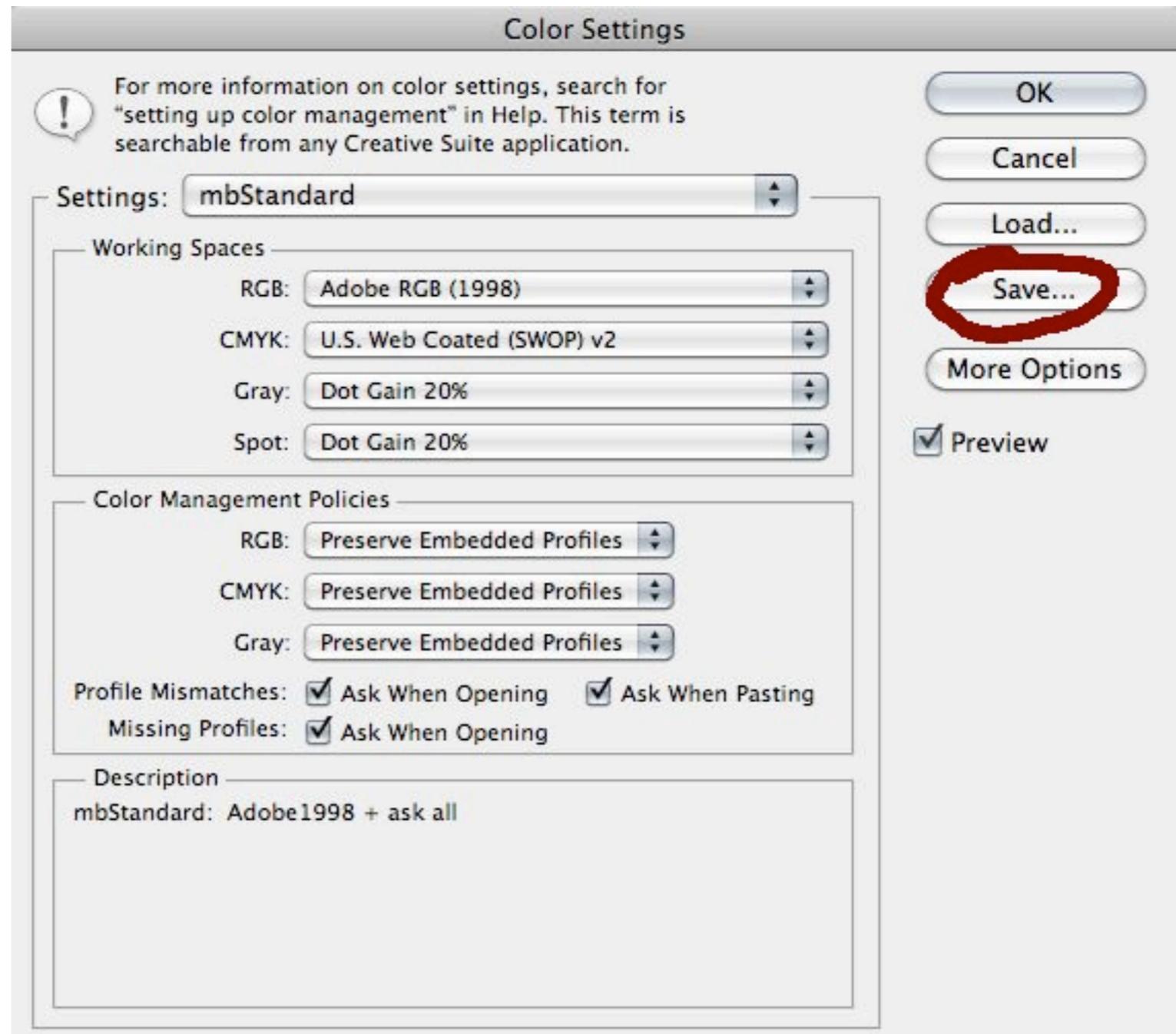
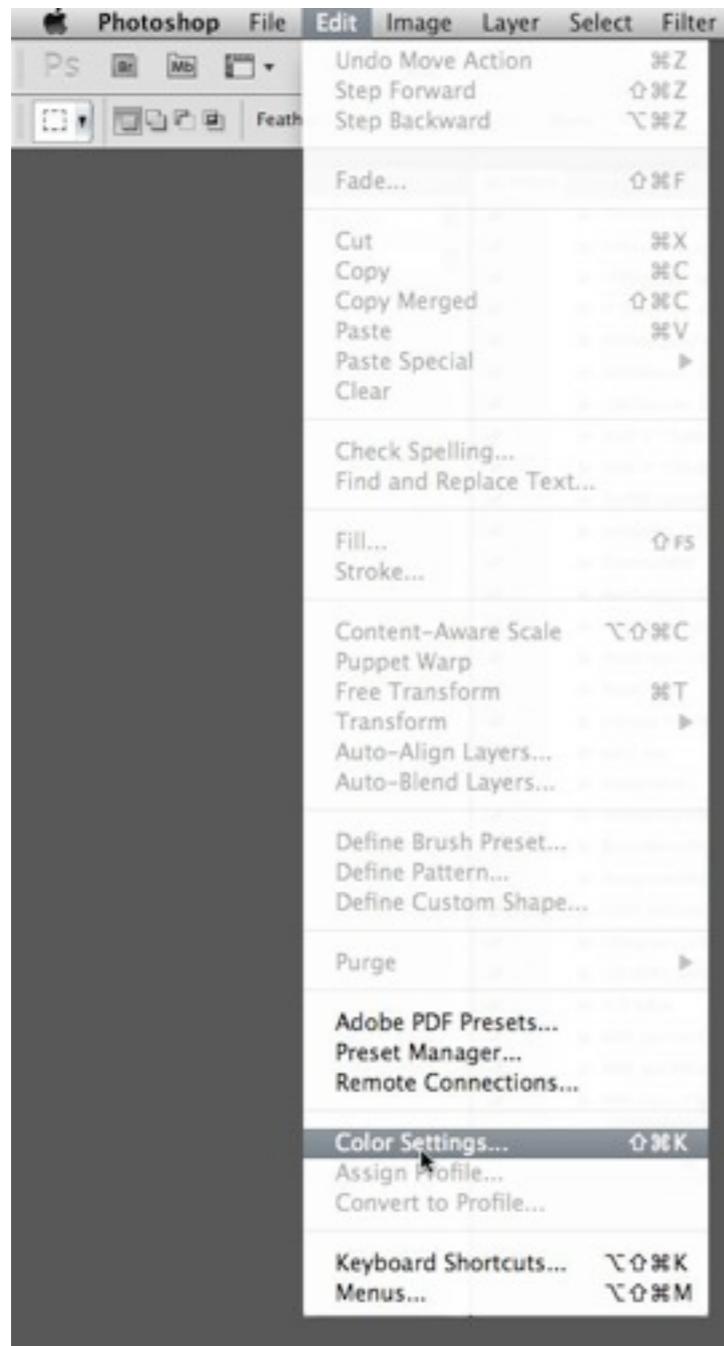
## **STEP 2** SET RGB WORKSPACE TO ADOBE 1998

## **STEP 3** SET COLOR MANAGEMENT POLICY DEFAULTS

PRESERVE EMBEDDED PROFILES  
ASK WHAT TO DO WITH MISMATCHED OR MISSING  
PROFILES

## **STEP 4** SAVE CUSTOM SETTINGS

# PHOTOSHOP COLOR SETTINGS



# THE WORKFLOW ACTION

## **STEP 1** INSTALL THE ACTION

COPY THE FILE “MarkBerndtActions.atn” to a location on your computer where you’ll be able to easily access it later.

ON MAC: Applications>AdobePhotoshopCS5>Presets>Actions

## **STEP 2** LOAD ACTION INTO PHOTOSHOP

OPEN PHOTOSHOP

OPEN ACTIONS PALETTE - Window>Actions

In the ACTIONS PALETTE DROPDOWN MENU>LOAD ACTIONS

LOCATE & SELECT the action and add it to your actions list

## **STEP 3** RUN the **BASIC WORKFLOW** action

OPEN a new file

RUN the Basic Workflow action

BUILD your master file IN ORDER from bottom layer up

# THE MASTER FILE CONCEPT

**STEP 1** **PROCESS THE RAW FILE** - MAKE *GLOBAL ADJUSTMENTS* to your original RAW file, then open the file into Photoshop for localized enhancement and finishing.

**STEP 2** **CREATE THE MASTER FILE** according to the Basic Workflow Action

BUILD - any pixel-changing enhancements to the image  
SHARPEN - non-destructive sharpening to all or part of the image  
COLOR-CORRECTION - global and local corrections  
TREATMENT - B&W conversion, Grain, Color Effects, Crop, etc.  
SAVE as .psd - this is your finished image including any versions,  
in one layered master **.psd** file

**STEP 3** **OUTPUT** unique files for specific needs using the **SAVE AS** command

Examples:

TIF & JPEG files for clients - full resolution, original color space  
JPEG files for web display - reduced size & resolution, sRGB color space  
JPEG files for print lab - size, resolution & color space-specific  
JPEG files for contest entry - size-specific, lo-res, sRGB

# THE WORKFLOW

- **RUN WORKFLOW ACTION**
- **BUILD**
- **SHARPEN**
- **COLOR CORRECTION**
- **TREATMENT**

NON-DESTRUCTIVE • REPEATABLE • EFFICIENT • EDITABLE

BUILT ON THE UNDERSTANDING AND USE OF PHOTOSHOP LAYERS  
AND THE POWERFUL ABILITIES OF LAYER MASKING

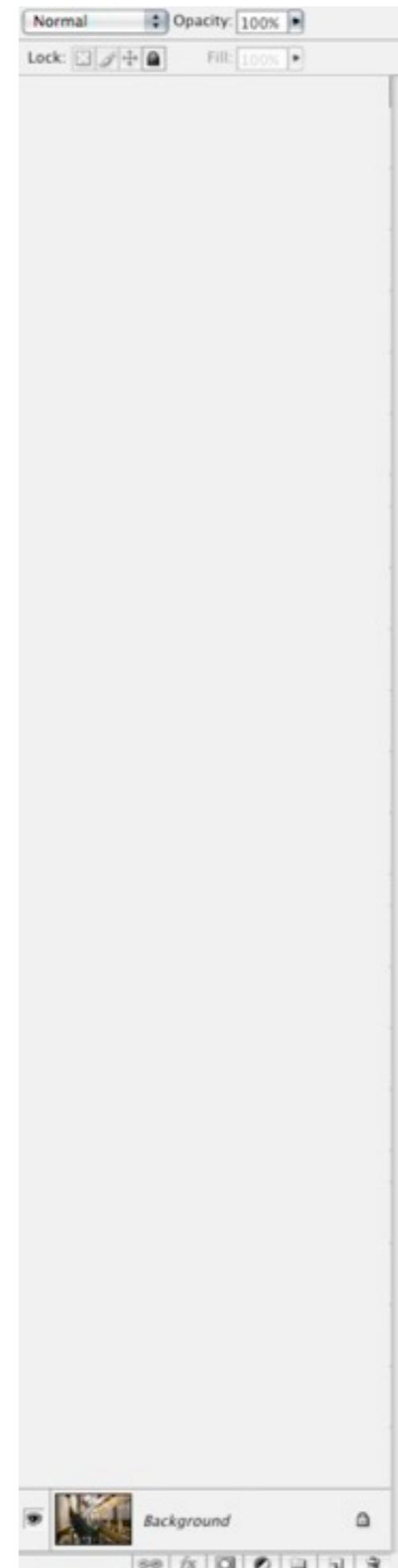
# THE WORKFLOW

Analyze the original file and create your finished image by completing the workflow in the proper sequence.



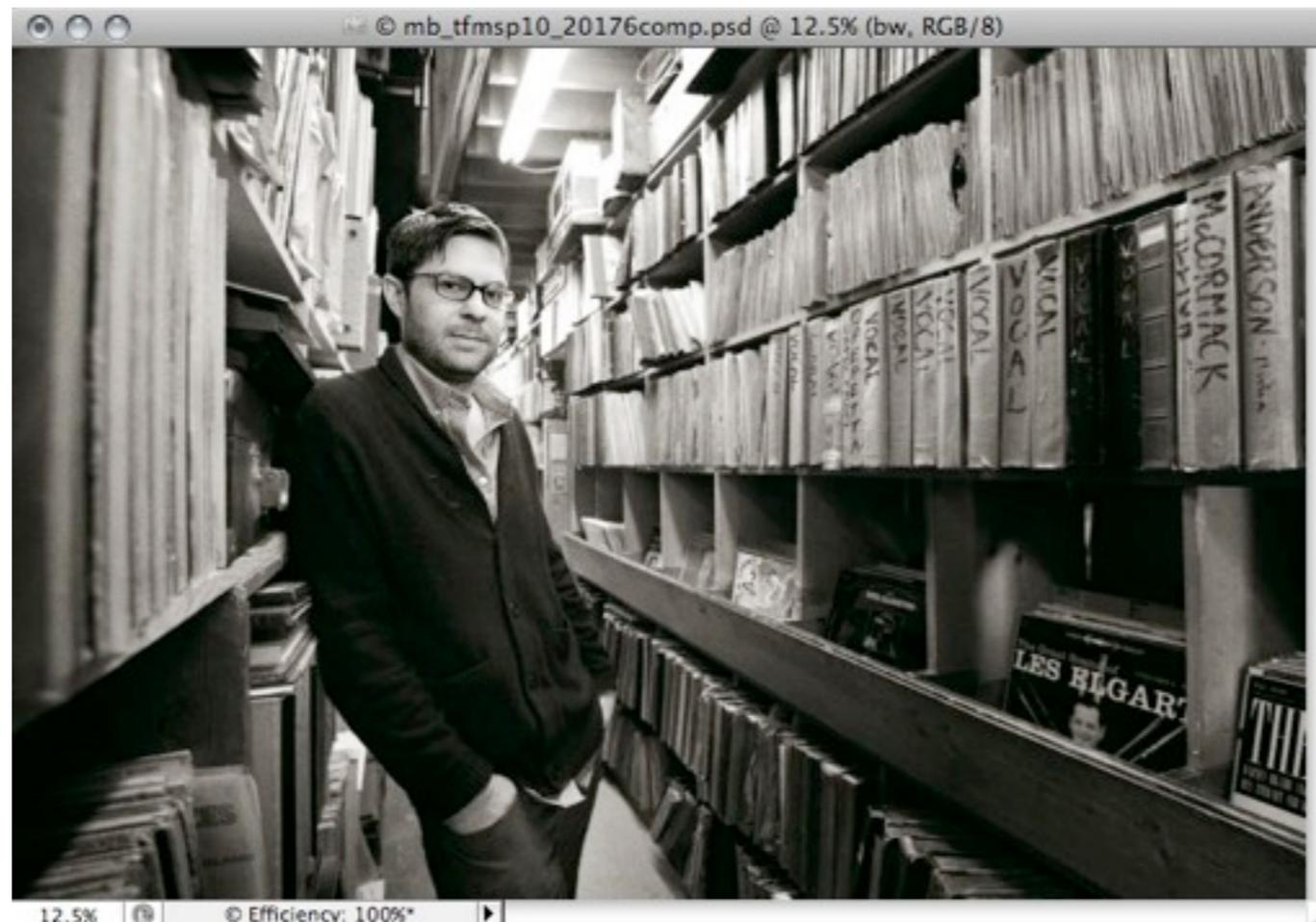
All images benefit from this efficient, repeatable and consistent evaluation and completion process.

The process is non-destructive and editable.



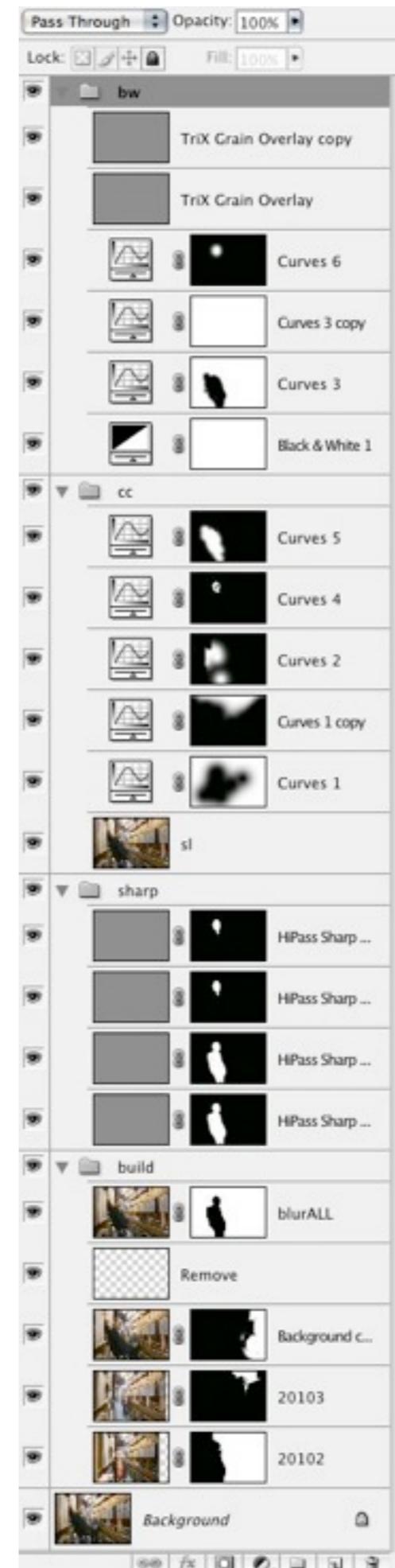
# THE WORKFLOW

Analyze the original file and create your finished image by completing the workflow in the proper sequence.



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# BUILD GROUP

CREATE ALL *PIXEL-CHANGING* LAYERS FIRST

Examples of PIXEL-CHANGING LAYERS

- ALIGNMENT (rotate, correct perspective...)
- RE-PROCESS RAW IMAGE for EXPOSURE/COLOR
- RETOUCH (skin, body shape, hair, clothing...)
- REMOVE ELEMENT(S) from image (sensor dirt, dandruff...)
- ADD ELEMENT(S) (replace the sky, add a person or object)
- BLUR BACKGROUND to adjust depth-of-field

# THE BUILD GROUP

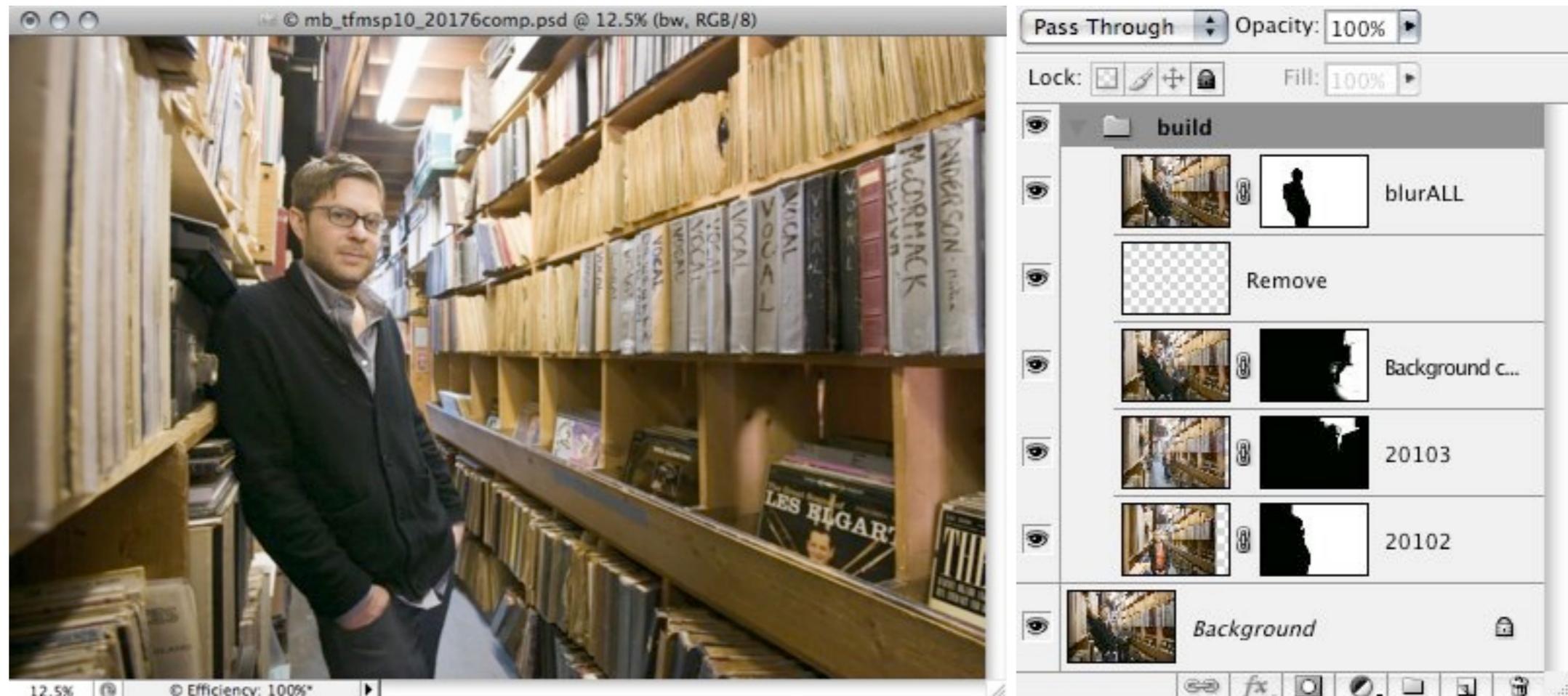
Create all pixel-changing layers first



OPEN FILE from Adobe Camera RAW

# THE BUILD GROUP

Create all pixel-changing layers first



BUILD GROUP - remove background person and rebuild shelves in background

# SHARPENING GROUP

## CREATE A NON-DESTRUCTIVE SHARPENING LAYER USING THE HI-PASS FILTER:

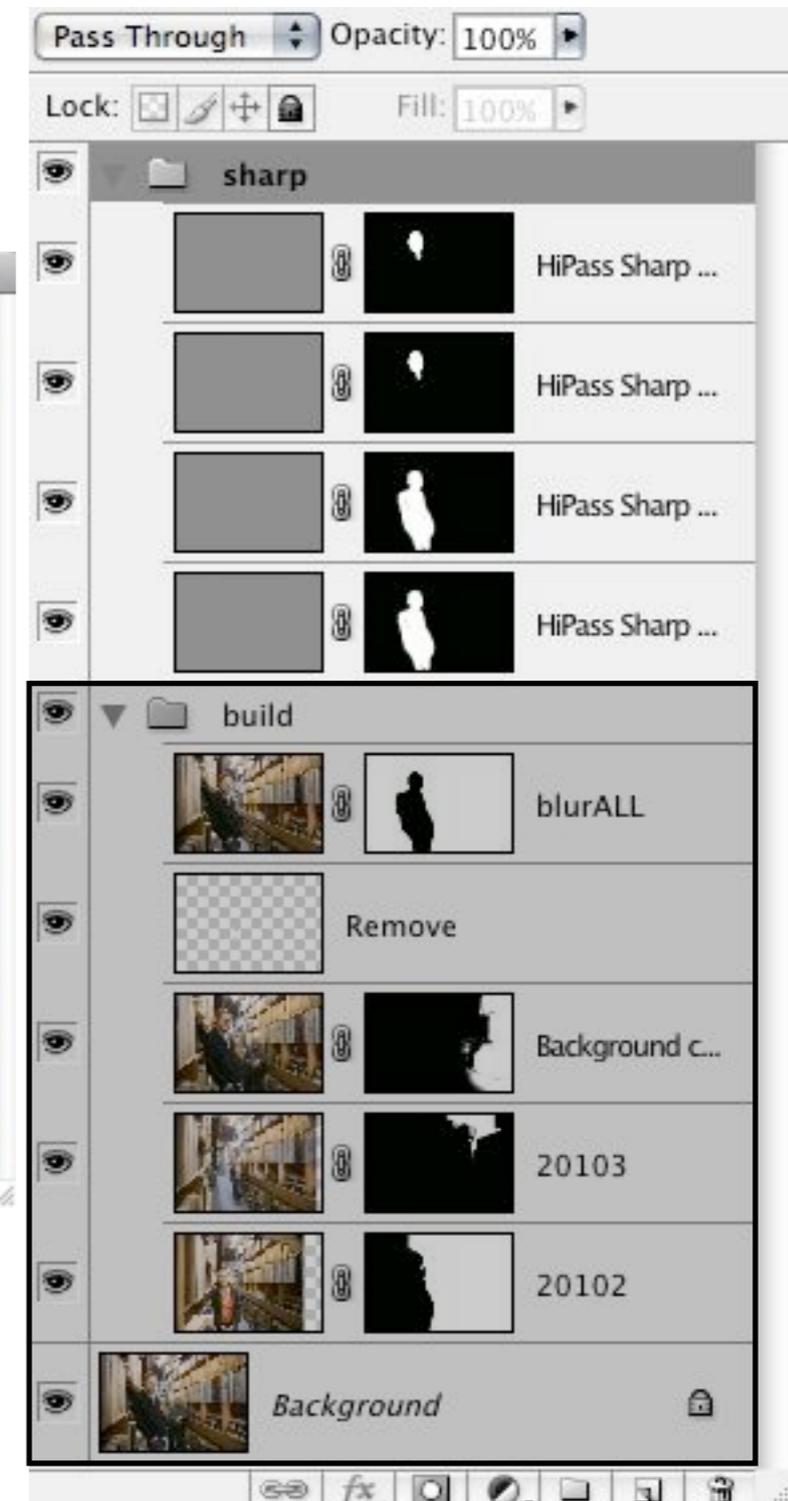
1. CREATE a COMPOSITE LAYER above the BUILD GROUP by pressing (SHIFT+OPTION+COMMAND+E)
2. APPLY the HI-PASS FILTER set to 1.3 pixels  
FILTER>OTHER>HI-PASS
3. CHANGE LAYER MODE to "OVERLAY"
4. ADJUST OPACITY to reduce sharpen amount
5. DUPLICATE LAYER to increase sharpen amount
6. MASK THE LAYER(S) to apply sharpening selectively

# THE SHARP GROUP

Create non-destructive sharpening layers using the Hi-Pass filter method.



Layer masking allows sharpening to be applied to parts of the frame without sharpening everything.



# COLOR-CORRECTION GROUP

USE ONLY TWO TYPES OF ADJUSTMENT LAYERS  
TO APPLY COLOR AND BRIGHTNESS CORRECTIONS  
TO ALL OR PARTS OF THE IMAGE

1. Use the **CURVE ADJUSTMENT LAYER**
  - a) In RGB to adjust BRIGHTNESS
  - b) In INDIVIDUAL COLOR CHANNELS to adjust COLOR
2. Use the **HUE/SATURATION ADJUSTMENT LAYER**
  - a) In RGB to adjust HUE/SATURATION
  - b) In INDIVIDUAL COLOR CHANNELS to adjust the HUE/  
SATURATION of specific items/parts of the image

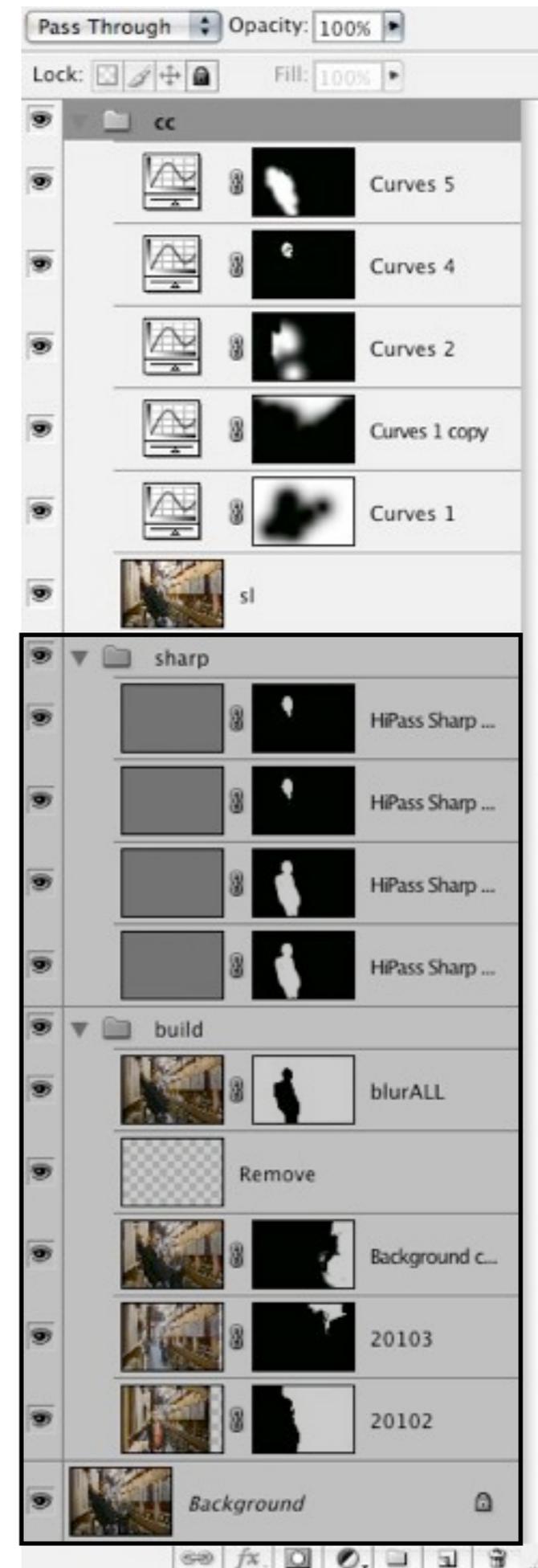
# THE CC GROUP

Use CURVES + HUE/SATURATION ADJUSTMENT LAYERS for all COLOR-CORRECTION LAYERS for all COLOR-CORRECTION:

brightness, contrast and color adjustments



Use individual adjustment layers for each type of modification. Use masking to apply the adjustments to specific areas of the image.



# BLACK & WHITE GROUP

## USE ADJUSTMENT LAYERS TO CONVERT THE FINISHED COLOR IMAGE TO B&W

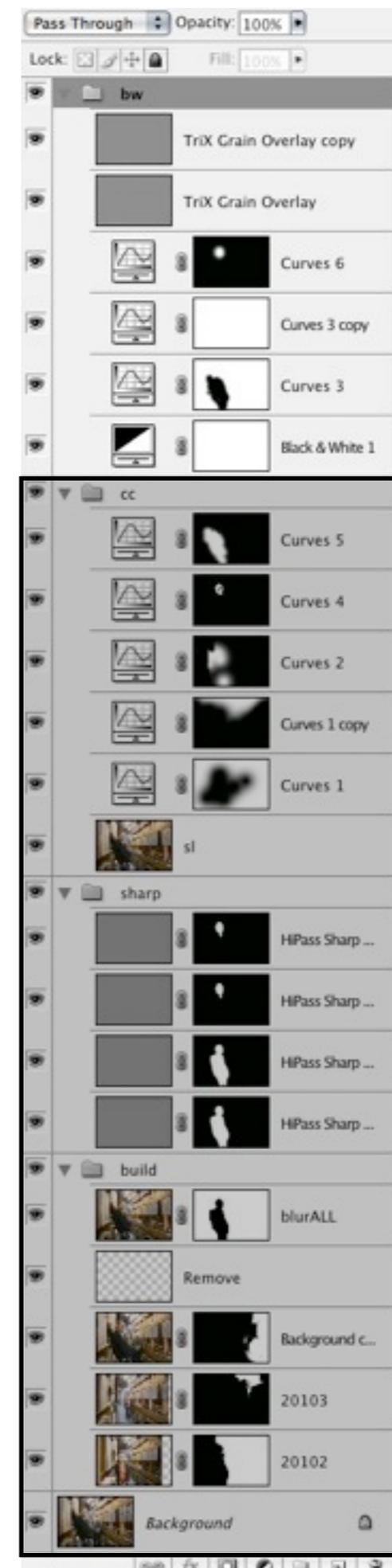
1. Use the BLACK & WHITE ADJUSTMENT LAYER to convert your finished color image into B&W
2. Use CURVE ADJUSTMENT LAYERS to adjust contrast, add toning, etc.
3. ADD A CUSTOM GRAIN LAYER to the top of the B&W Layer group for a more film-like look.

# THE BW GROUP

Use ADJUSTMENT LAYERS to convert your finished color image to B&W, or to apply any other treatment to the image, such as cross-processing, vintage, sepia, etc.



B&W and CURVES adjustment layers convert and adjust the image. Create a CUSTOM GRAIN LAYER to mimic a particular film or simply add non-destructive grain to your image.



**CALIBRATE YOUR MONITOR**

**CALIBRATE YOUR MONITOR**

**TODAY!**