

BASIC PHOTOGRAPHY IV

ADVANCED DIGITAL

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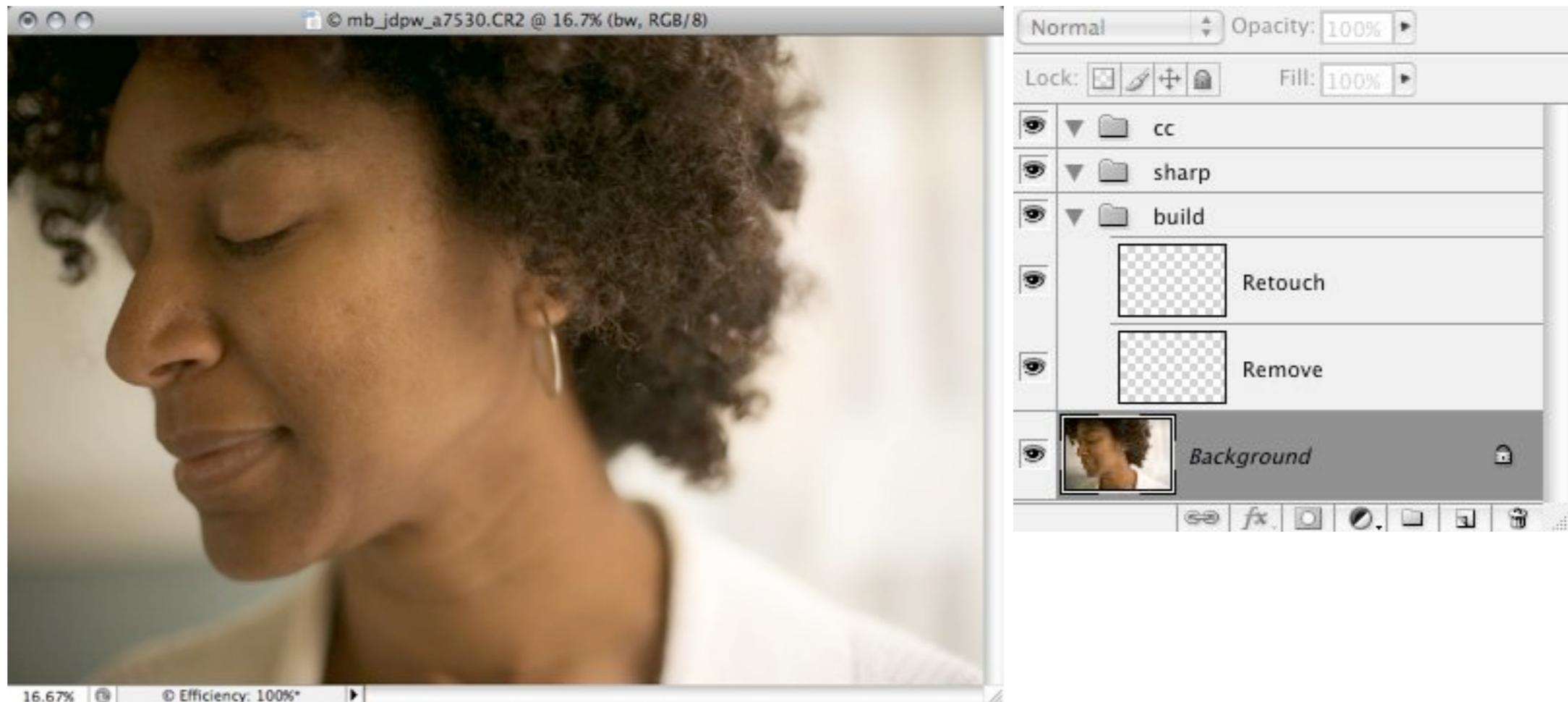
WEEK 2

REMOVE/RETOUCH - SHARPEN - COLOR-CORRECT

- REMOVE ELEMENTS (LAYER OPACITY AT 100%) AND RETOUCH ELEMENTS (ADJUST LAYER OPACITY) ON SEPARATE EDITABLE LAYERS
- SHARPEN ON A SEPARATE LAYER USING THE HI-PASS FILTER
- COLOR-CORRECT IMAGE USING ONLY 2 TOOLS
 - CURVES ADJUSTMENT LAYER
 - HUE & SATURATION ADJUSTMENT LAYER
- CONVERT TO B&W USING THE BLACK & WHITE ADJUSTMENT LAYER

PREPARE WORKFLOW

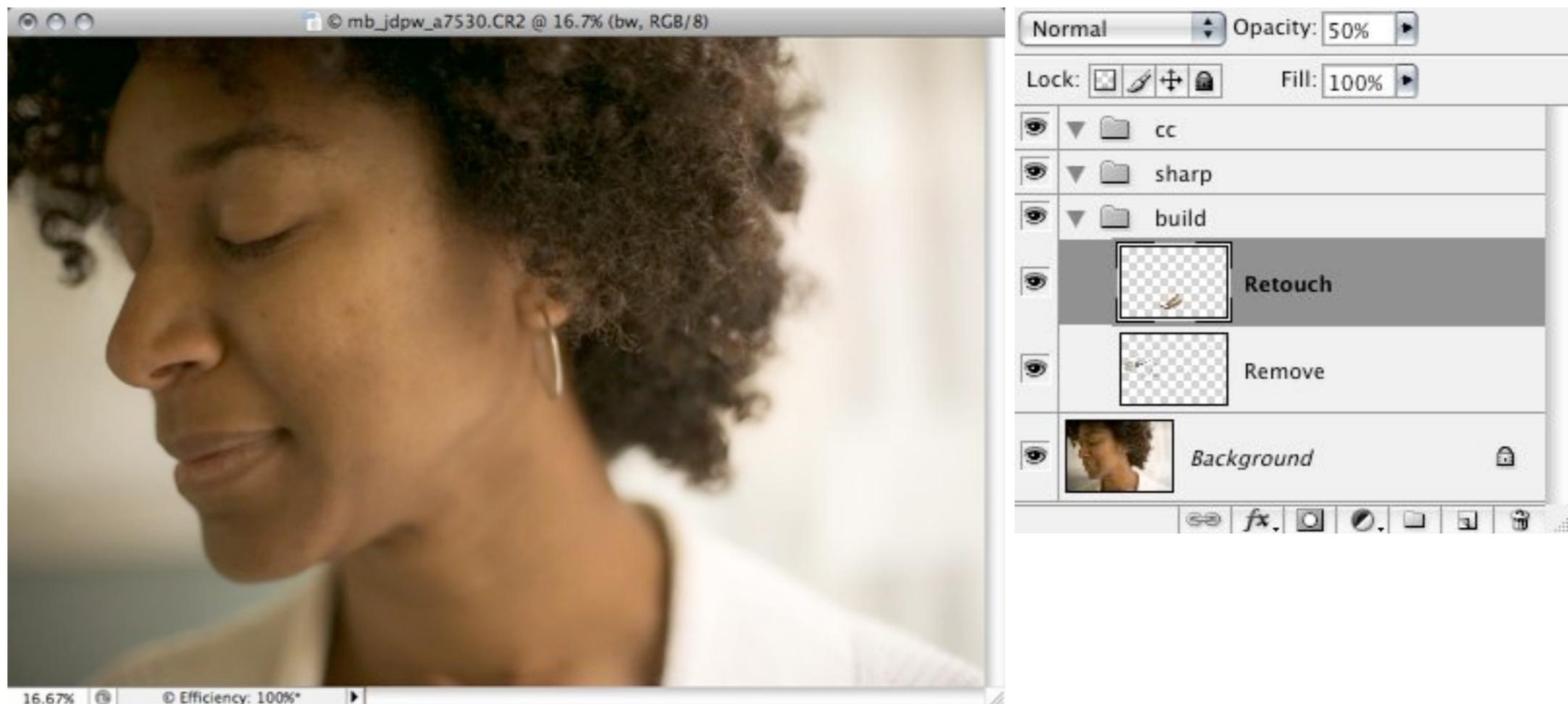
OPEN YOUR PROCESSED RAW FILE IN PHOTOSHOP
AND RUN THE WORKFLOW ACTION



OPEN FILE FROM ACR

REMOVE & RETOUCH

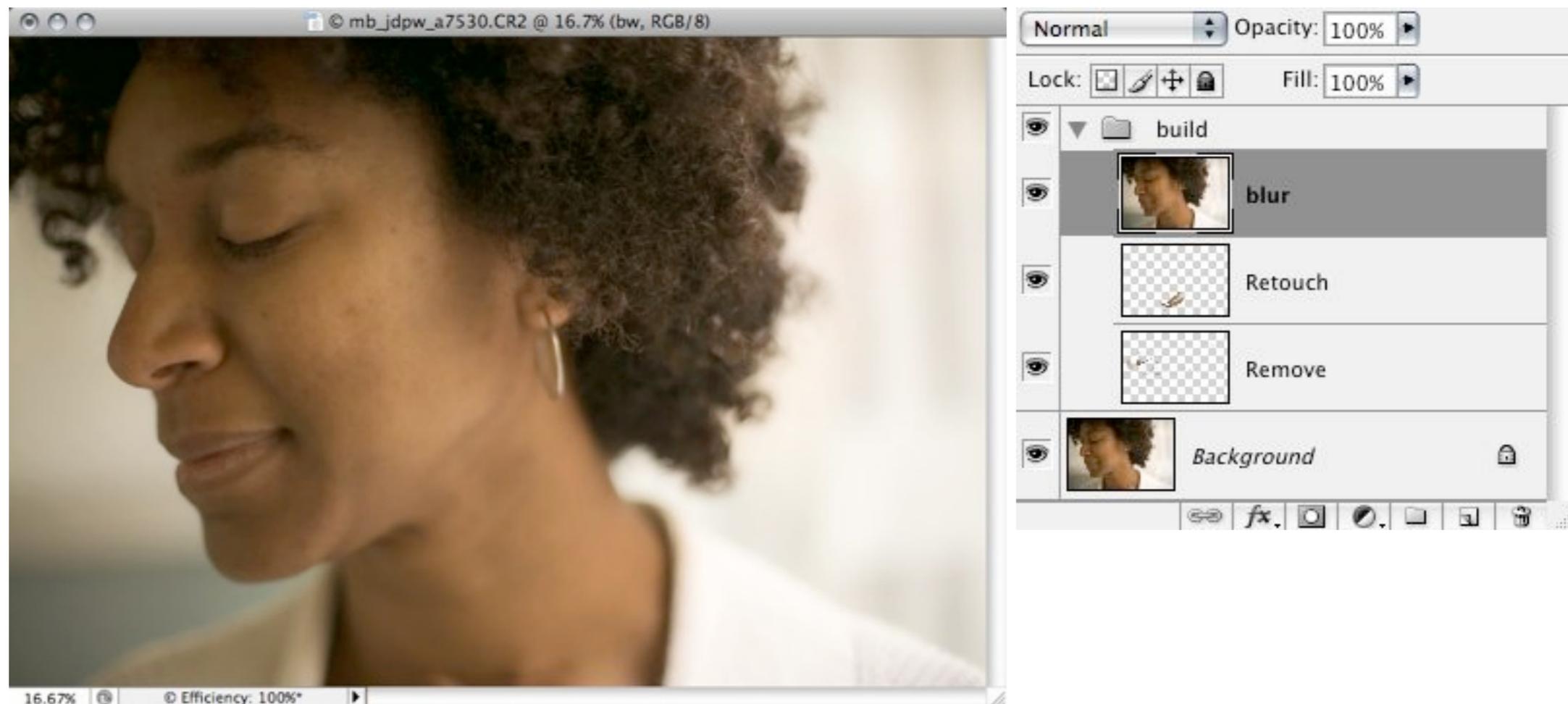
TO RETOUCH WITH CLONE STAMP OR HEALING BRUSH, SET TOOL OPTION TO CURRENT & BELOW



REMOVE UNWANTED ELEMENTS (100% OPACITY)
RETOUCH WRINKLES, LINES, SKIN (50% OPACITY OR...)

CREATE A COMP LAYER

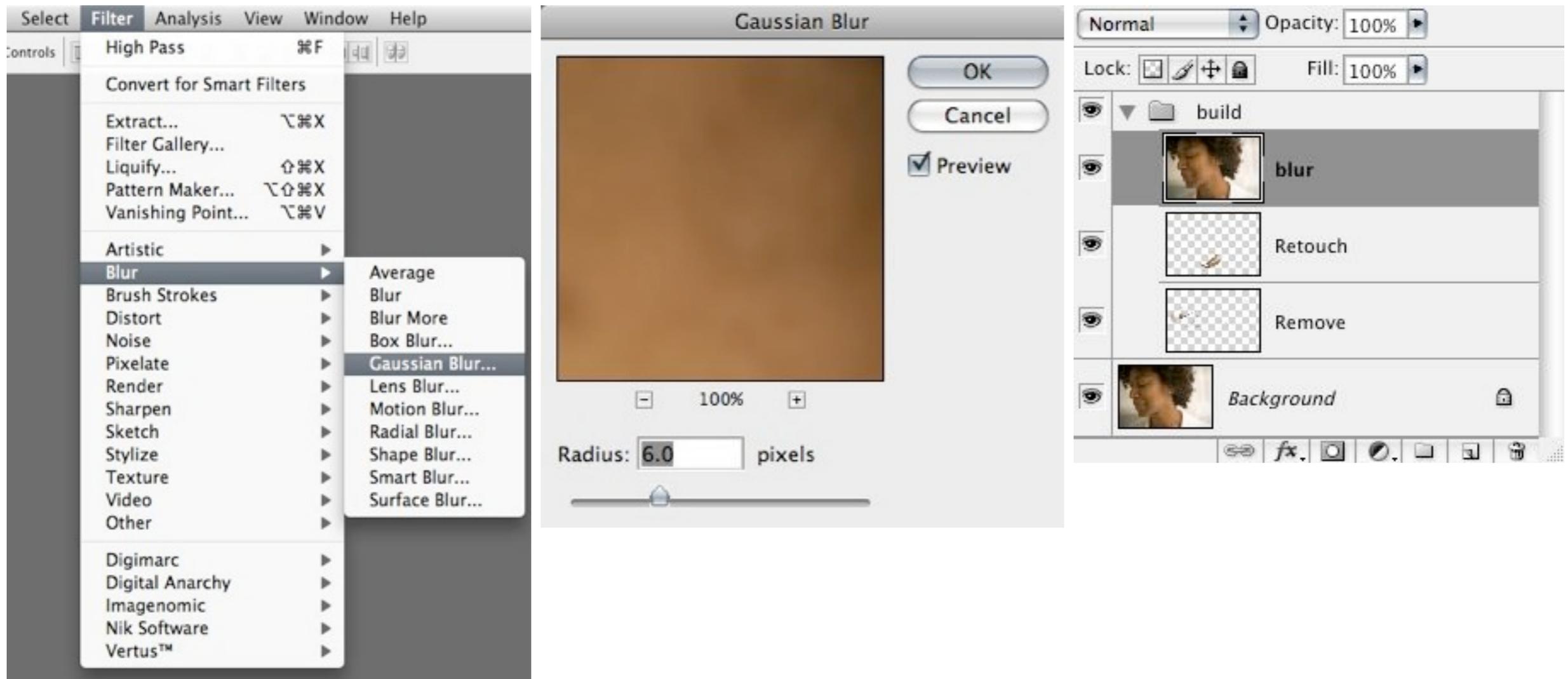
SHIFT + OPTION + COMMAND + E



MAKE A COMP LAYER AND RENAME "BLUR"

BLUR THE COMP LAYER

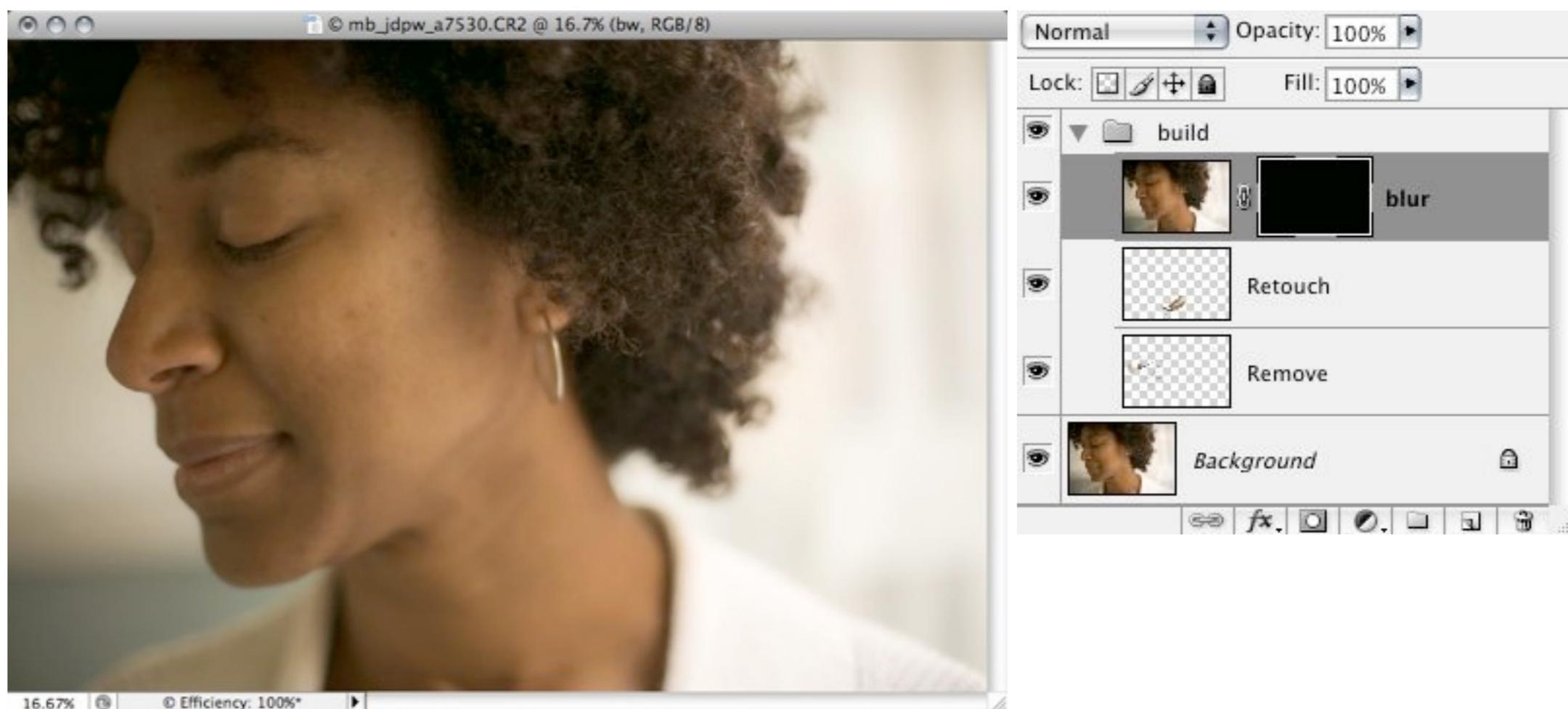
FILTER > BLUR > GAUSSIAN BLUR
BRINGS UP THE GAUSSIAN BLUR DIALOGUE BOX



SELECT AN AMOUNT OF BLUR APPROPRIATE TO THE EFFECT YOU WANT TO CREATE

ADD A BLACK LAYER MASK

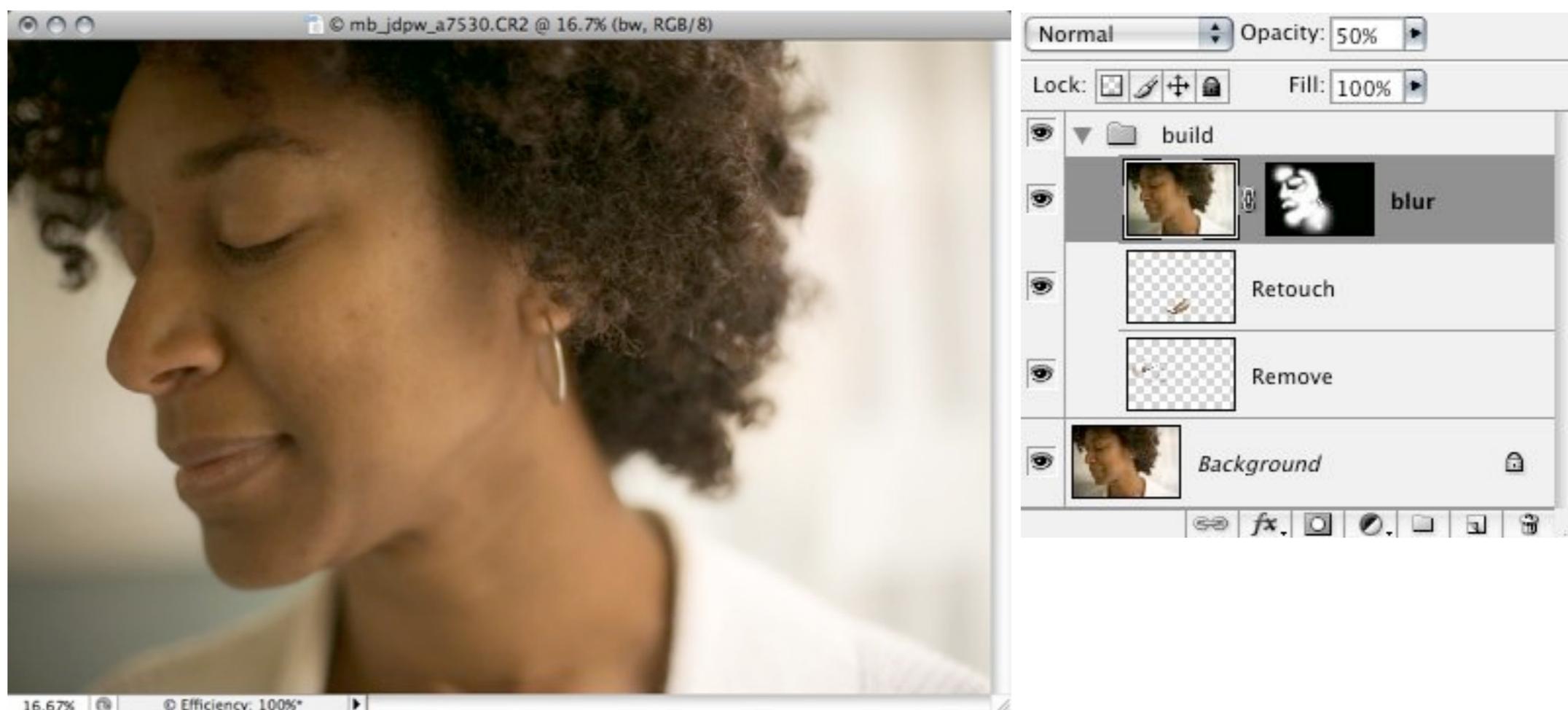
OPTION + NEW LAYER MASK ICON



CONCEAL THE ENTIRE BLUR LAYER

USE MASKING TO PAINT IN BLUR

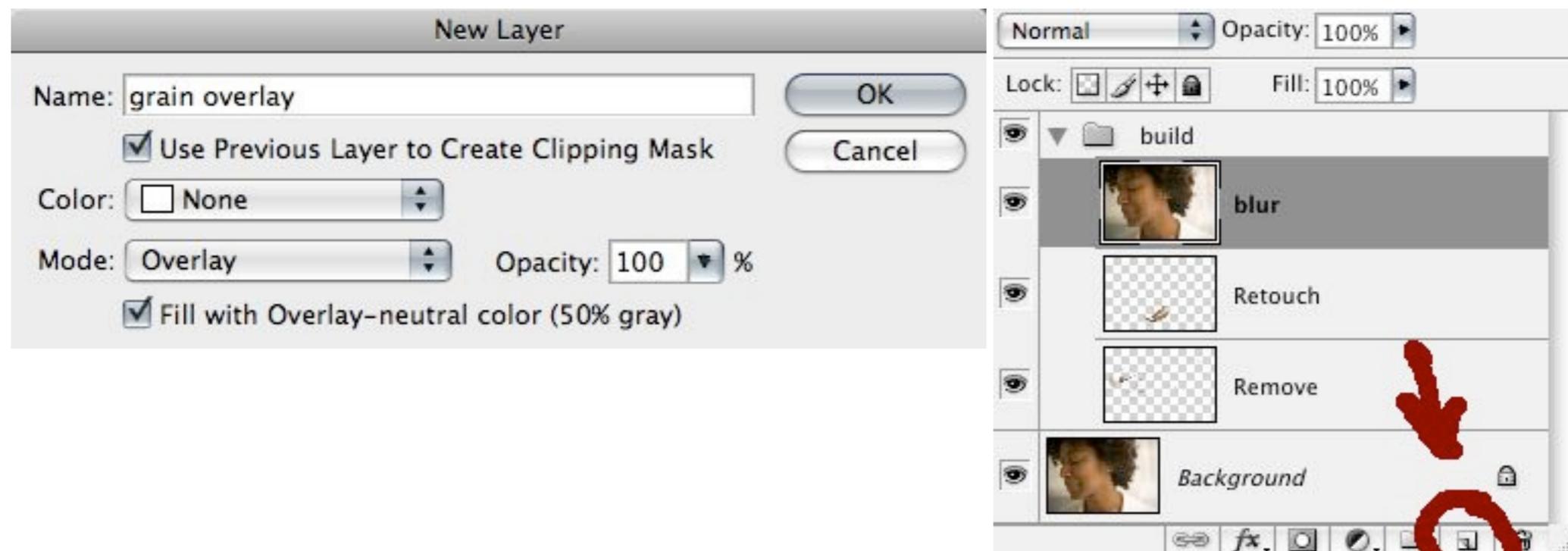
“PAINT” THE BLUR INTO THE APPROPRIATE AREAS OF THE IMAGE



WARNING: BLURRING ELIMINATES TEXTURE FROM THE IMAGE. BLURRED AREAS WILL NOT MATCH BECAUSE THEY HAVE A DIFFERENT TEXTURE/GRAIN THAN THE UN-BLURRED AREAS.

ADD A GRAIN OVERLAY LAYER

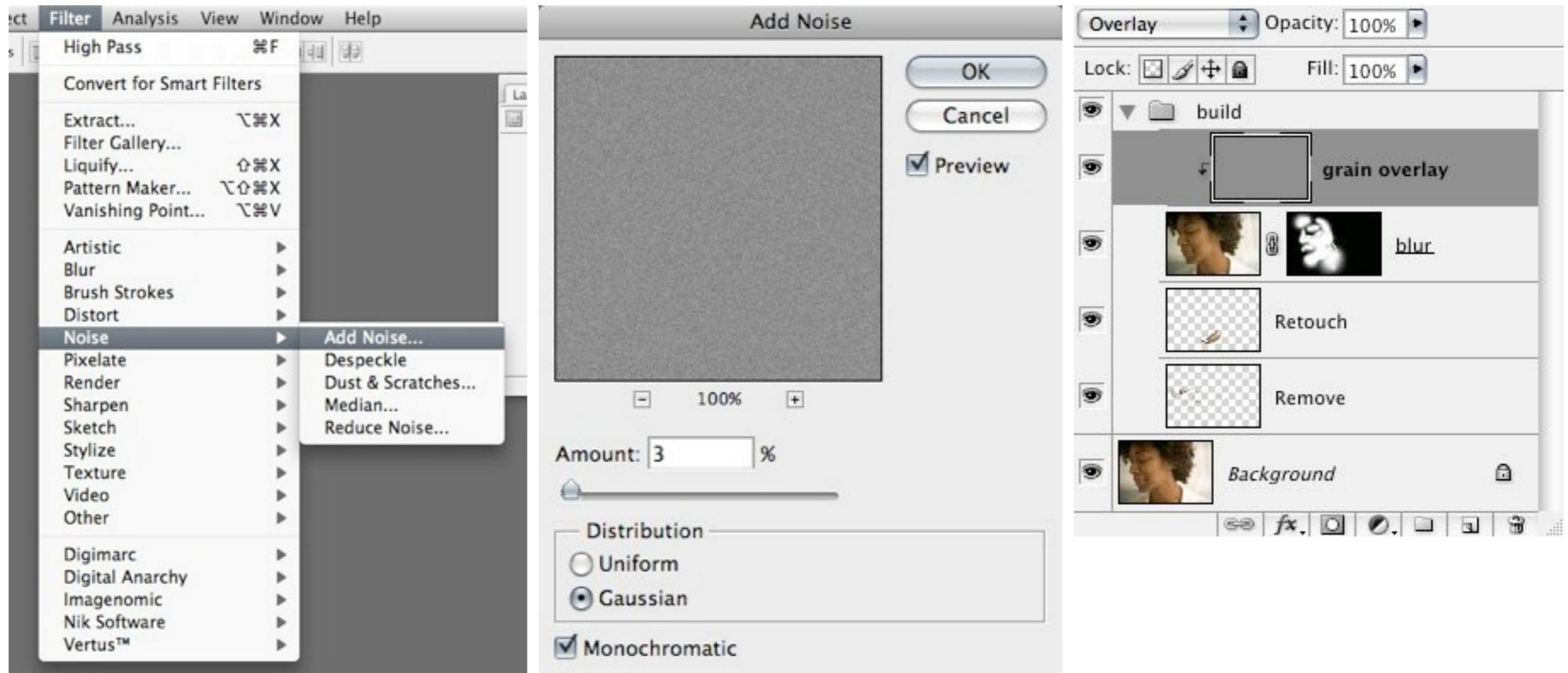
OPTION + NEW LAYER ICON BRINGS UP A DIALOGUE BOX FOR LAYER SETTINGS



LABEL, SELECT CLIPPING MASK, CHOOSE “OVERLAY” MODE, AND CHECK THE “FILL WITH 50% GRAY” OPTION

ADD A GRAIN OVERLAY LAYER

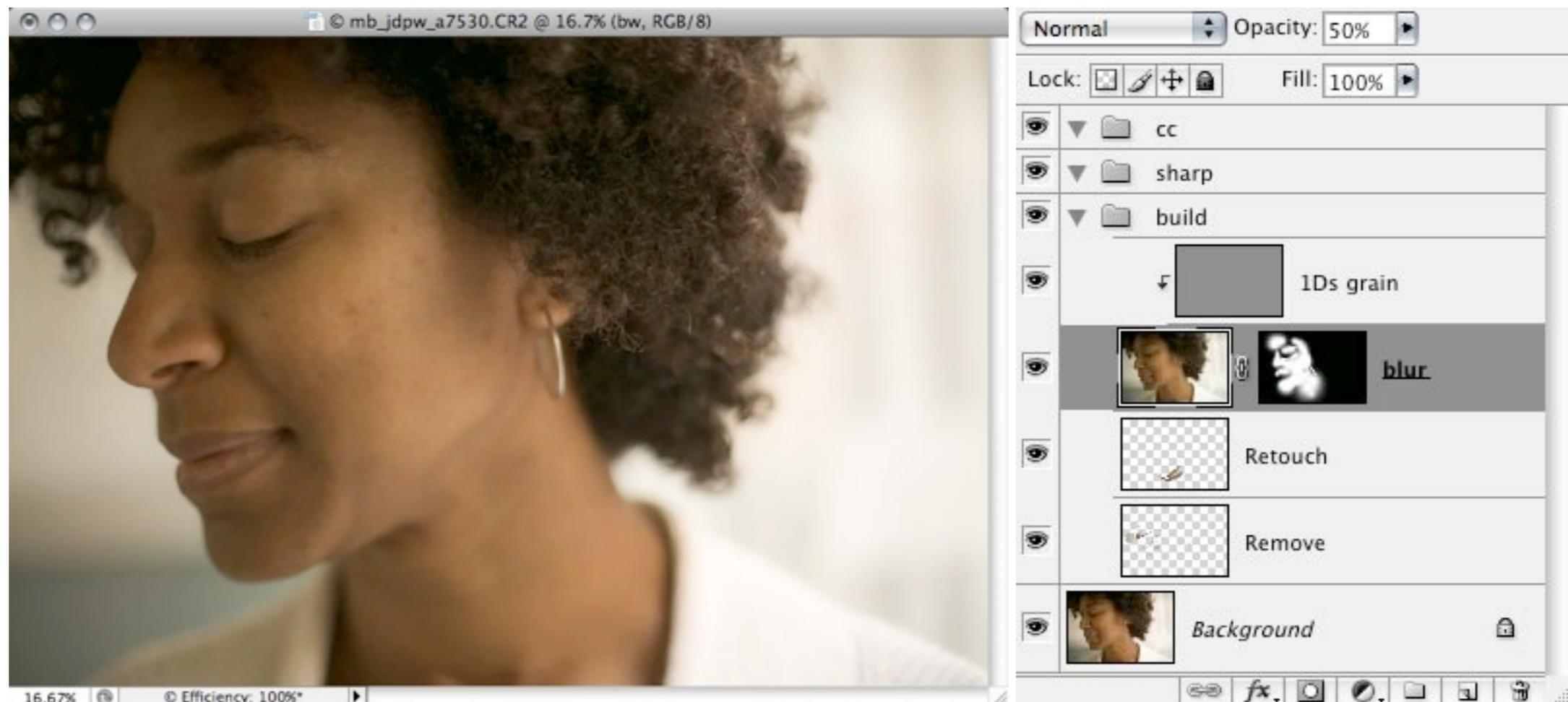
FILTER > NOISE > ADD NOISE
BRINGS UP THE NOISE DIALOGUE BOX



SELECT AN AMOUNT OF NOISE THAT MATCHES THE ORIGINAL
TEXTURE (NOISE) OF YOUR IMAGE BEFORE BLURRING

THE CLIPPING PATH

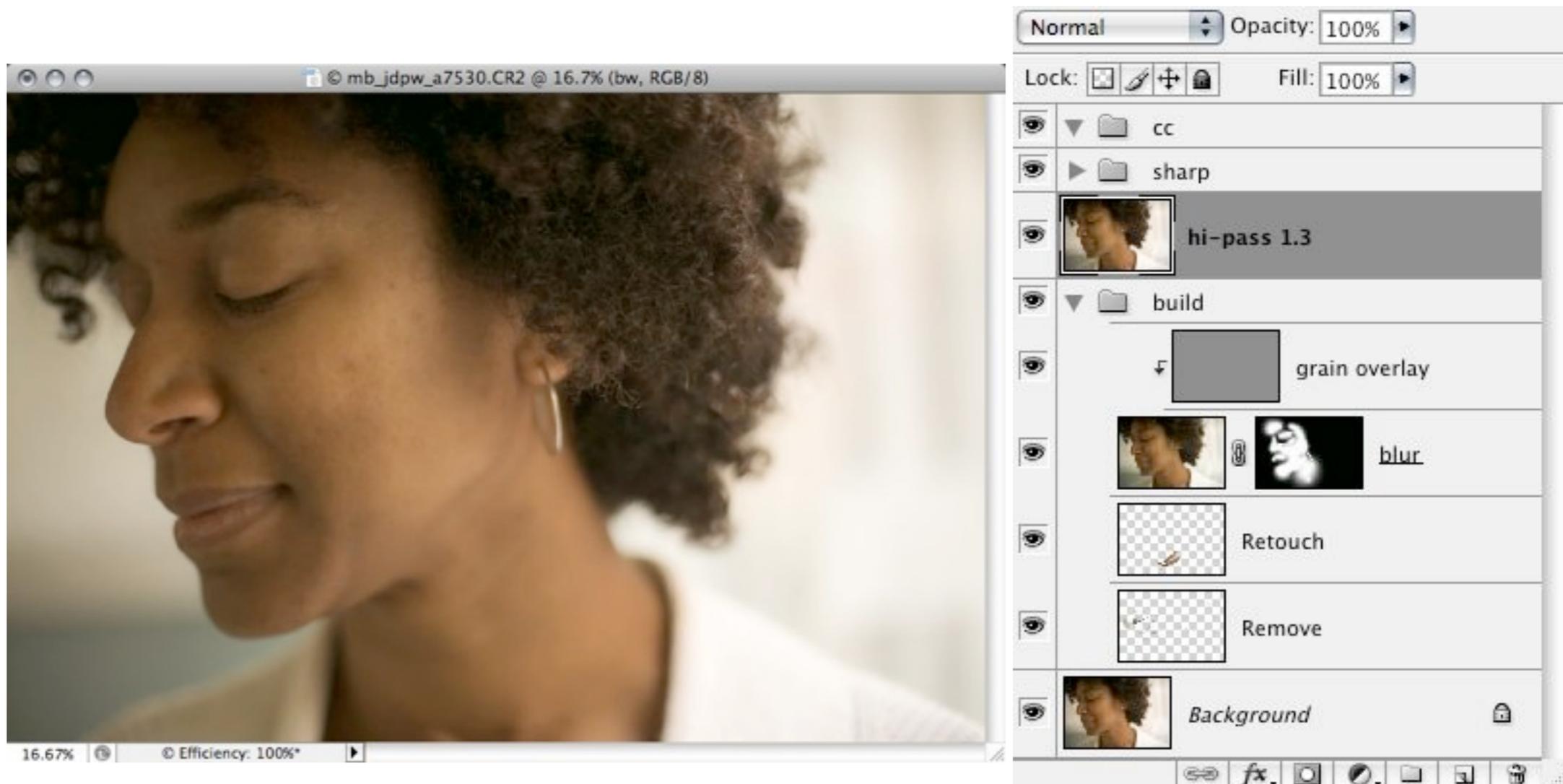
WITH THE GRAIN LAYER CLIPPED TO THE BLUR LAYER,
GRAIN APPEARS ONLY WHERE THE BLUR APPEARS



THIS PREVENTS THE GRAIN FROM BEING APPLIED TO ENTIRE
IMAGE EVEN THOUGH IT IS THE TOP LAYER

CREATE A COMP LAYER

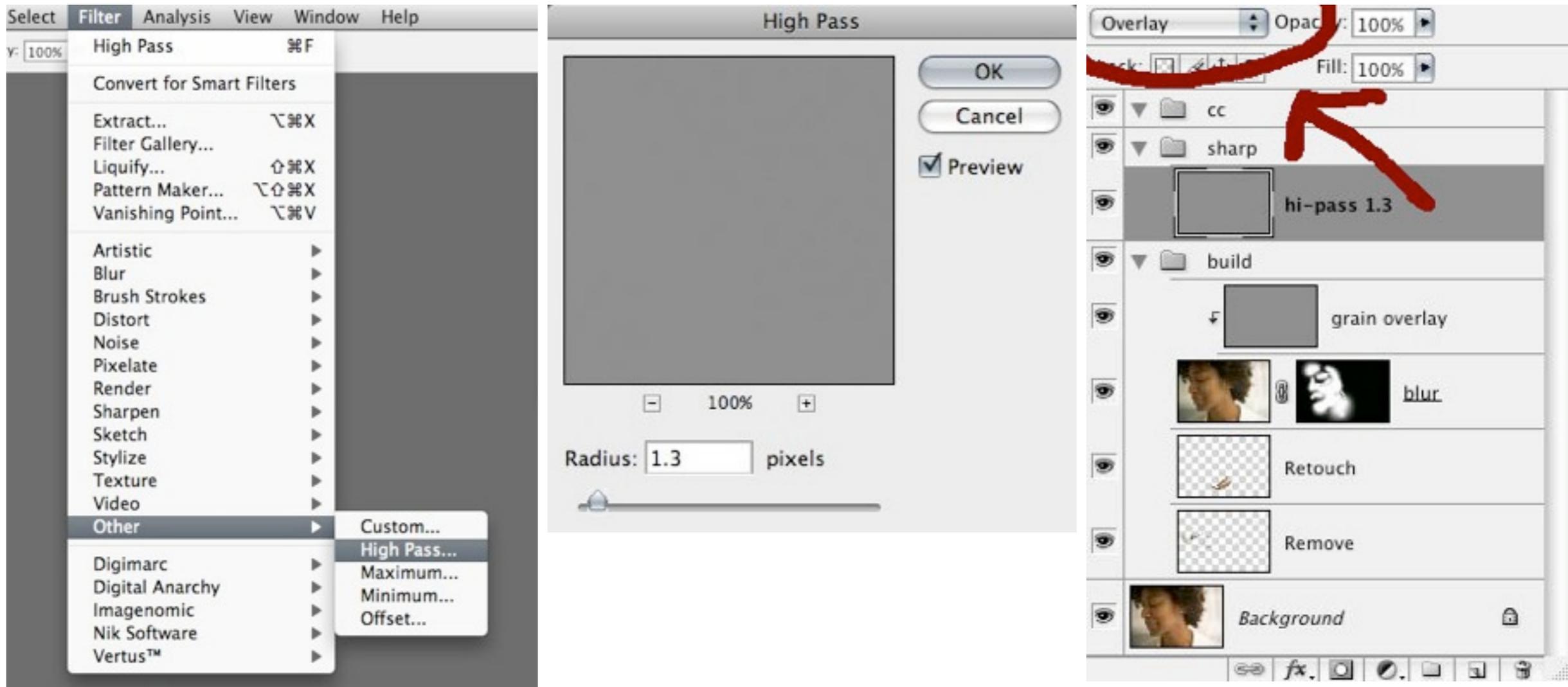
SHIFT + OPTION + COMMAND + E



MAKE A COMP LAYER AND RENAME IT "HI-PASS 1.3"

HIGH PASS SHARPEN

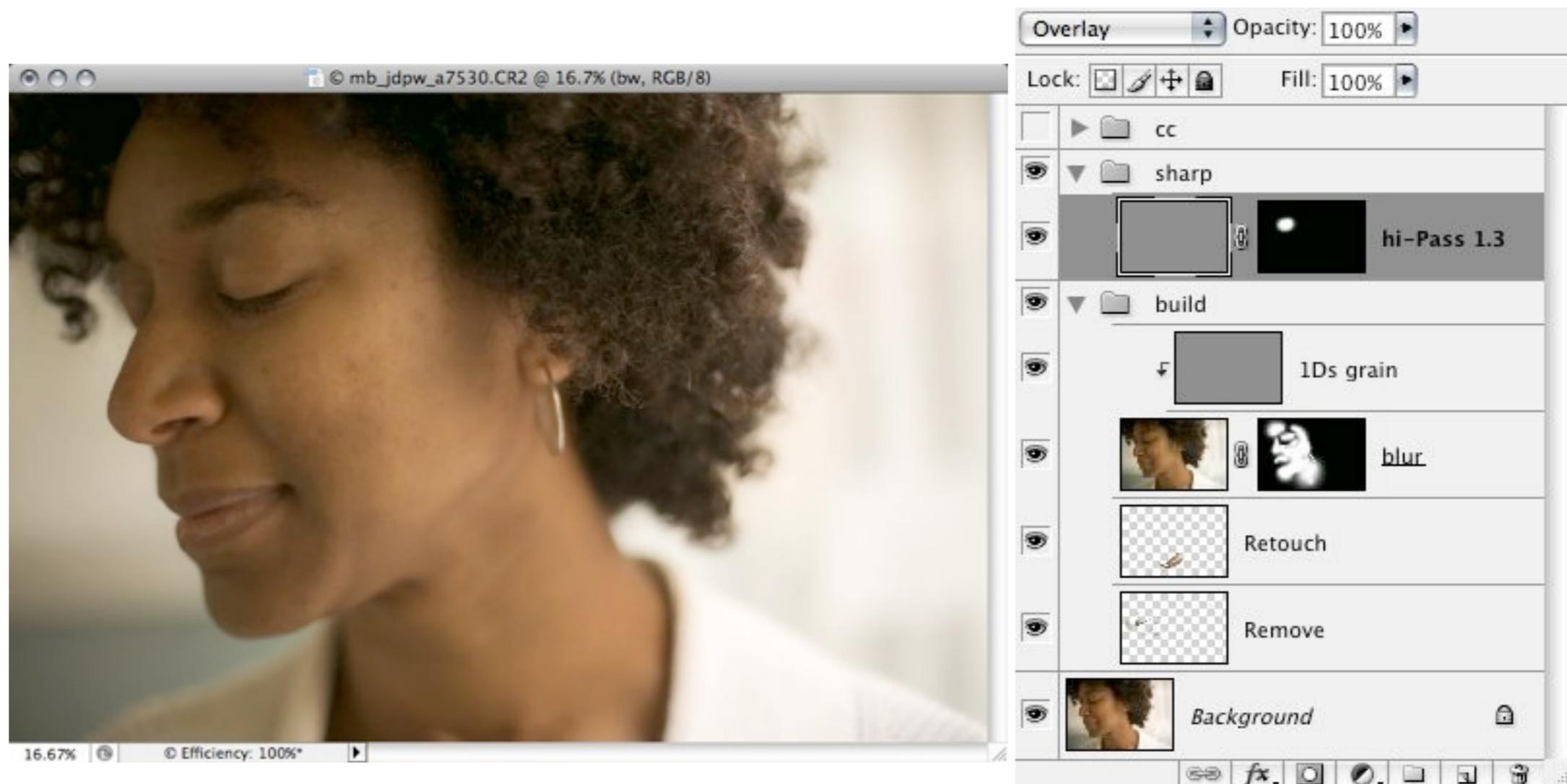
FILTER > OTHER > HIGH PASS
BRINGS UP THE HIGH PASS DIALOGUE BOX



1. SELECT A RADIUS OF 1.3 AND SELECT “OK”.
2. CHANGE LAYER MODE TO “OVERLAY”
3. MOVE LAYER INTO “SHARP” FOLDER

USE MASKING TO PAINT IN SHARPENING

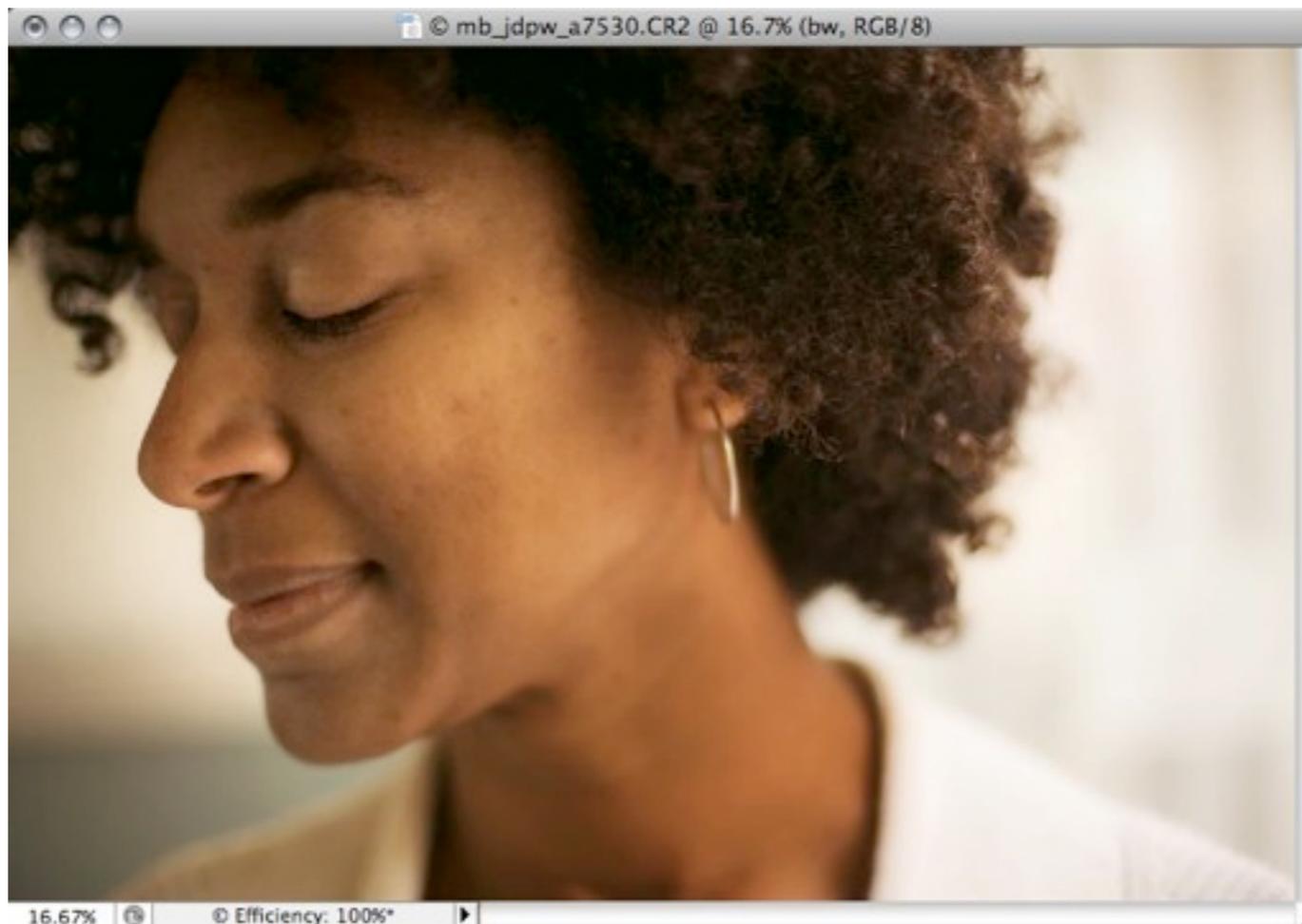
“PAINT” THE SHARPENING INTO THE APPROPRIATE AREAS OF THE IMAGE



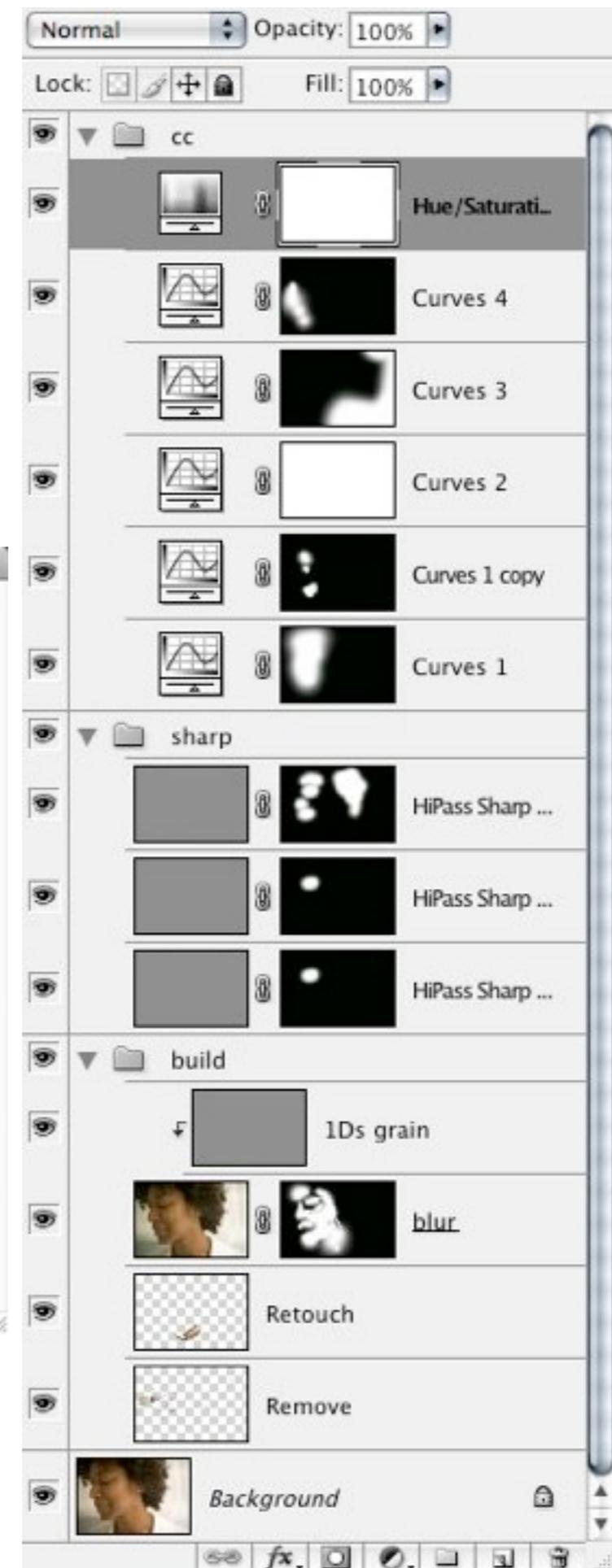
DUPLICATE “HI-PASS 1.3” TO DOUBLE THE SHARP EFFECT.
ADJUST ONE LAYER’S OPACITY TO FINE-TUNE THE SHARPNESS.

COLOR-CORRECTION

USE CURVES AND HUE/SATURATION ADJUSTMENT LAYERS TO CHANGE COLOR, CONTRAST, AND BRIGHTNESS



USE LAYER MASKING TO APPLY CHANGES TO SPECIFIC AREAS OF THE IMAGE

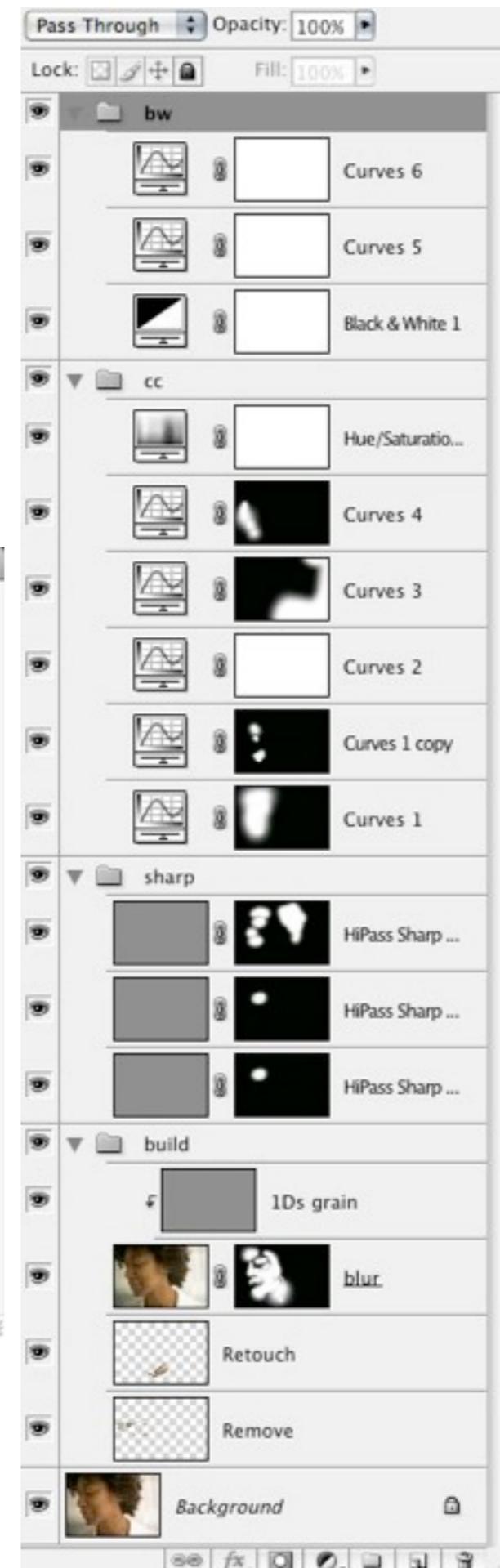


BLACK & WHITE

USE BLACK & WHITE ADJUSTMENT LAYER TO CONVERT YOUR IMAGE TO BLACK & WHITE



ADD CONTRAST AND TONE USING ADDITIONAL CURVE ADJUSTMENT LAYERS

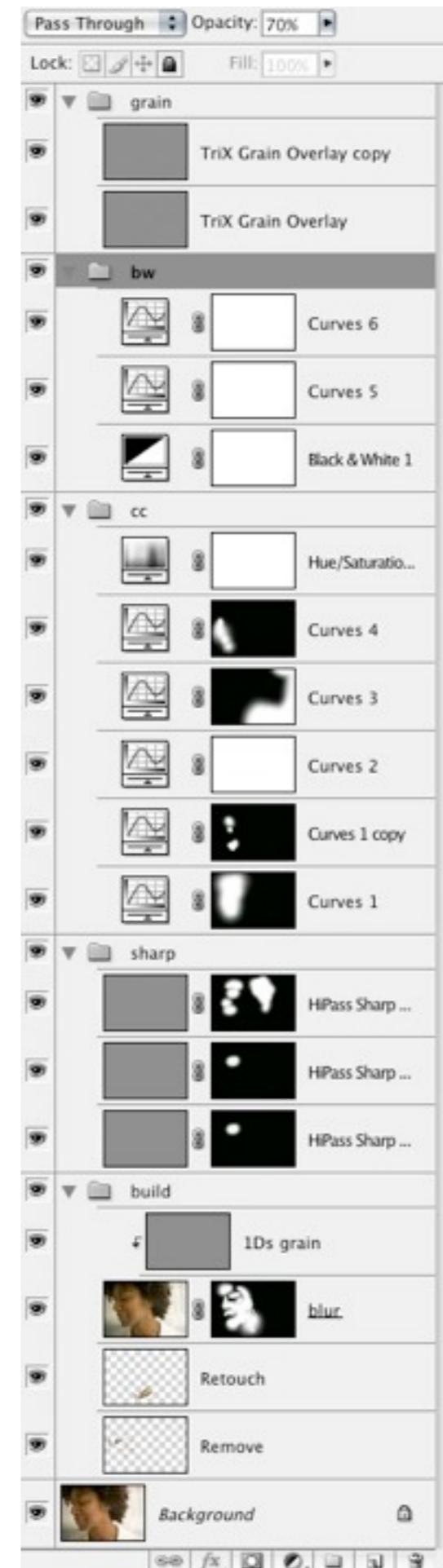


ADD GRAIN ON TOP

USE “ADD GRAIN OVERLAY” TO
ADD NOISE TO THE OVERALL
IMAGE (CAN BE “ON” OR “OFF”)



REDUCE B&W FOLDER OPACITY TO BRING
BACK SOME OF THE COLOR FOR A HAND-
COLORED LOOK



SAVE YOUR MASTER FILE

ALWAYS SAVE YOUR LAYERED MASTER FILE AS A PHOTOSHOP FILE (.PSD)

- 1. PRESERVE THE LAYERED ELEMENTS OF YOUR NON-DESTRUCTIVE BUILD WORKFLOW**
- 2. ALLOW YOU TO FIND YOUR FINAL VERSION(S) OF THE IMAGE IN ONE PLACE, IN ONE FILE.**
- 3. PROVIDE A HI-RES MASTER FILE FROM WHICH YOU CAN CREATE OTHER FILES FOR SPECIFIC USE:**
 - a) AT A SPECIFIC IMAGE SIZE AND RESOLUTION FOR EMAIL DELIVERY OR WEB PRESENTATION**
 - b) TO CREATE A FILE FOR PRINTING TO A SPECIFIC SIZE/RESOLUTION/COLORSPACE**
 - c) TO CREATE A COMP LAYER FOR USE IN A PRINT TEMPLATE FILE**