

# DIGITAL PHOTO II

## WORKFLOW + ARCHIVING

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# wǎrk·flō

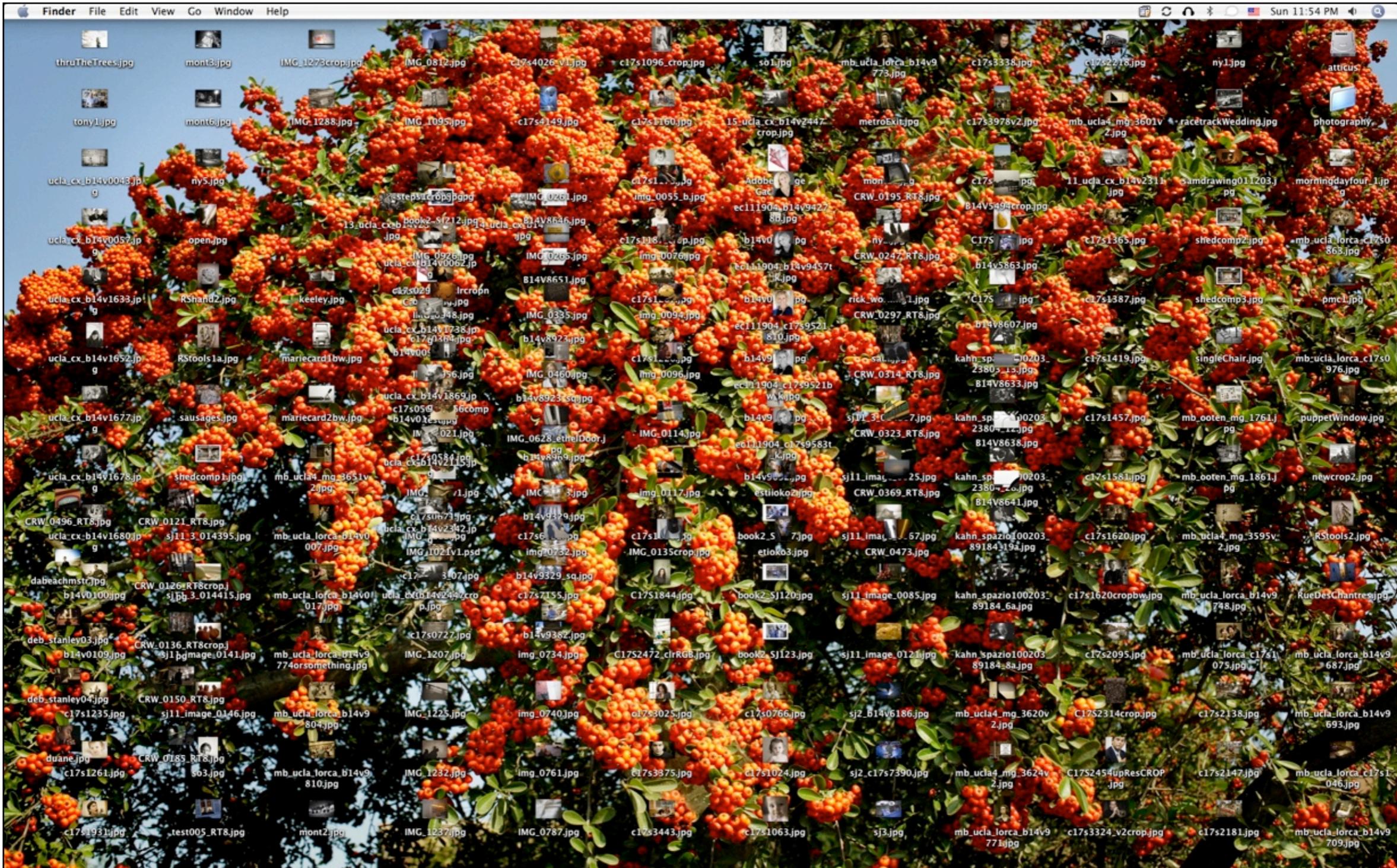
- A sequence of industrial, administrative or other processes through which a piece of work passes from initiation through completion.
- A logical series of processes in the evolution of a work which efficiently produces reliable and repeatable results.
- The set of relationships between all the activities in a project, from start to finish.

# TRADITIONAL WORKFLOW

- BUY FILM
- LOAD CAMERA
- SET EXPOSURE
- SHOOT
- PROCESS AND PROOF (LAB OR YOUR DARKROOM)
- MAKE A PRINT (LAB OR YOUR DARKROOM)
- SEND PRINT TO RETOUCHER
- PUT NEGS IN SHOEBOX UNDER BED
- TO MAKE A PRINT 1 YEAR LATER, FIND CONTACT SHEET IN A CUPBOARD IN THE KITCHEN, THEN GO TO SHOEBOX, DUST OFF NEGATIVE AND SEND TO LAB.

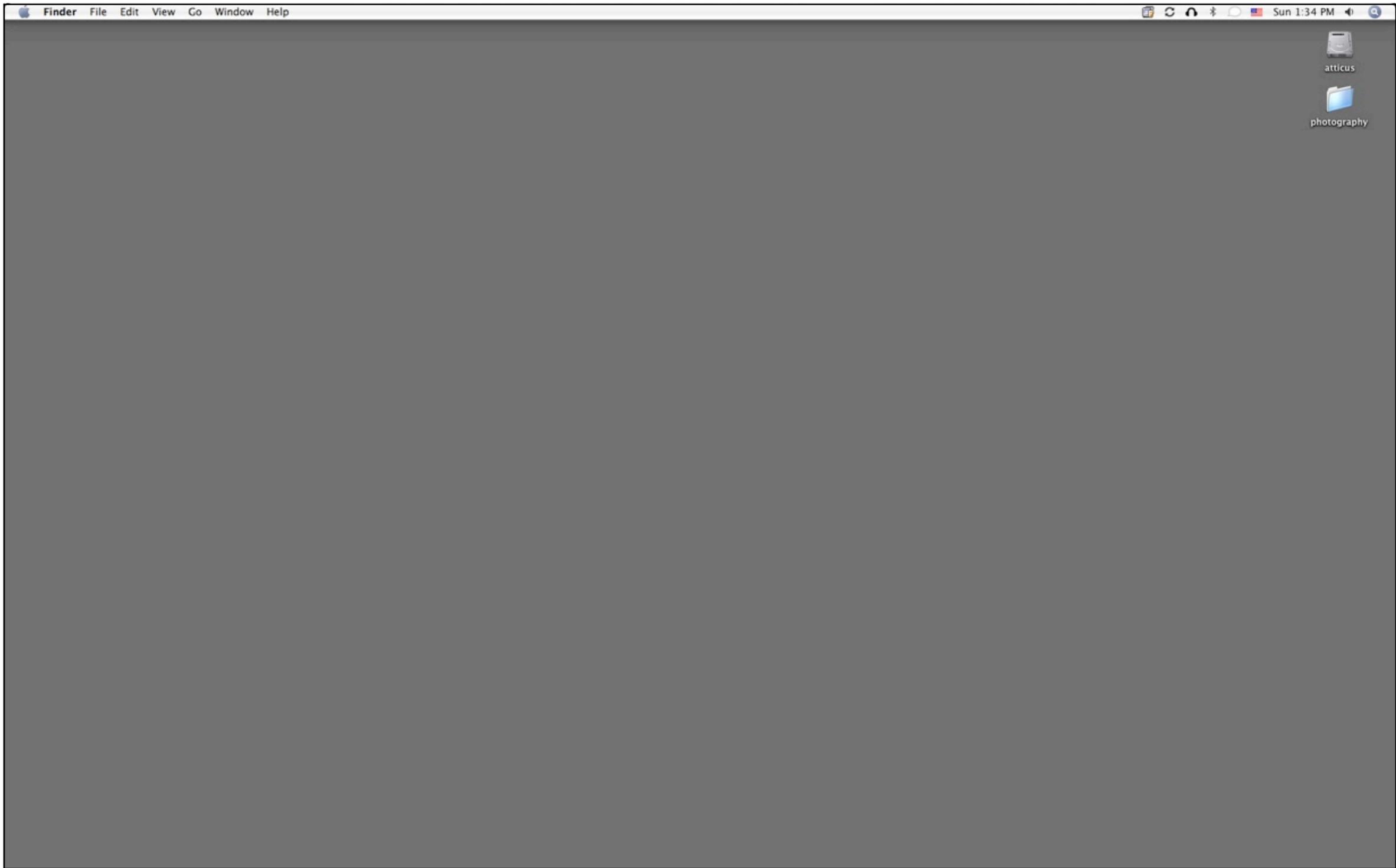
# DIGITAL WORKFLOW

- BUY CAMERA
- CHOOSE FROM A ZILLION SETTINGS ON CAMERA WITH HELP OF A SPECTACULARLY WELL-WRITTEN MANUAL, WHICH OF COURSE YOU READ COVER-TO-COVER
- SHOOT
- DOWNLOAD 1 MILLION FILES (OR 3 MILLION, BECAUSE 'I SHOOT JPEGs BECAUSE I CAN GET MORE ON A CARD!')
- EDIT DOWN TO 900,000 (2.7 MILLION JPEG) FILES
- CHOOSE IMAGES TO WORK UP BY OPENING EVERY ONE 'SO I CAN SEE IT BIG, AND HECK - I'LL DO SOME WORK IN PHOTOSHOP WHILE I'M THERE'.
- WHAT'S A PROOF SHEET?
- WORK ON FILE FOR 4 HOURS IN PHOTOSHOP BECAUSE NOW I DO MY OWN RETOUCHING, THEN FIND I'M UNABLE TO SAVE IT BECAUSE MY HARD DRIVE IS FULL.
- SAVE AS JPEG (!) AND EMAIL MY MASTERPIECE TO FRIENDS AND FAMILY
- MAKE A PRINT (WELL, THAT'S A DAY AND HALF-A-BOX OF PAPER, AND IT STILL DOESN'T LOOK LIKE MY MONITOR, SO I JUST MAKE THE ONE ON MY SCREEN SORT OF GREEN TO COMPENSATE)
- DIGITAL FILES DON'T FIT IN A SHOEBOX AND ANYWAY I DON'T THINK ABOUT STORAGE - I'VE GOT A 250GB HARD DRIVE AND THAT SHOULD BE PLENTY.
- TO MAKE A PRINT A YEAR LATER - "UH, IT'S RIGHT HERE ON MY DESKTOP ..."



# yǎr wǎrk'flō

- YOUR PHOTOGRAPHIC WORKFLOW is a *series* of specialized workflows, completed in a specific order.
- Parts of your workflow may be so routine for you that you don't think of them as formal workflow - but you should.
- Having a defined workflow offers the opportunity for efficient, repeatable and predictable results and let's you BE MORE CREATIVE!



# IN THIS WORKSHOP

- DEMONSTRATE a proven step-by-step workflow for:

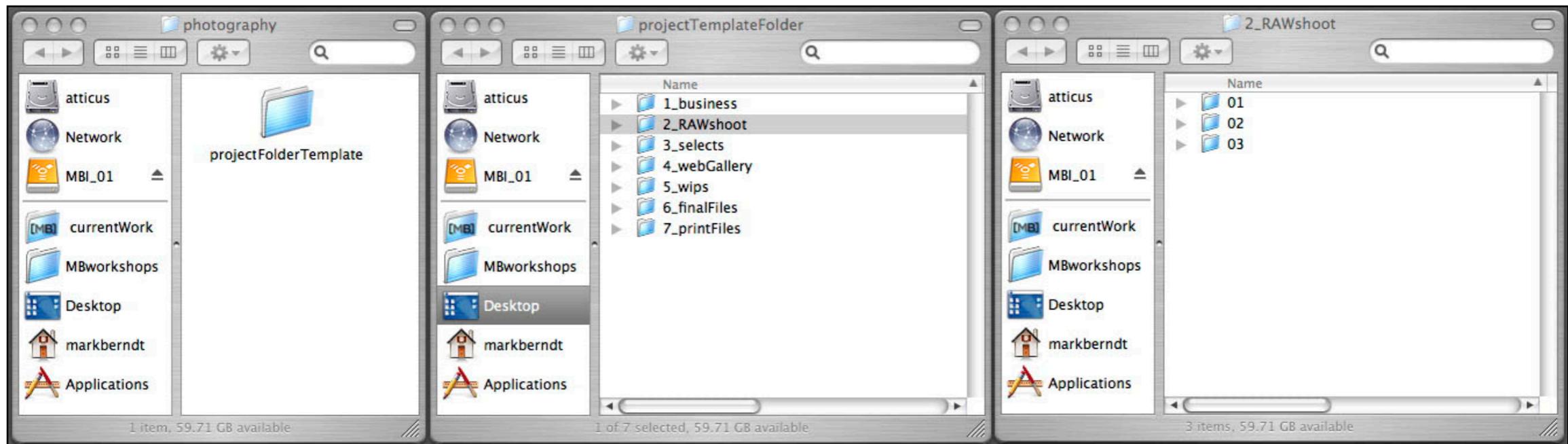
**ORGANIZATION**  
**DOWNLOAD**  
**EDITING**  
**RAW PROCESSING**  
**PRESENTATION**  
**&**  
**ARCHIVING**

to help you develop your own DIGITAL WORKFLOW.

- Offer solutions that let you get BEYOND WORKFLOW and back to the reason you became a photographer in the first place - making photographs.

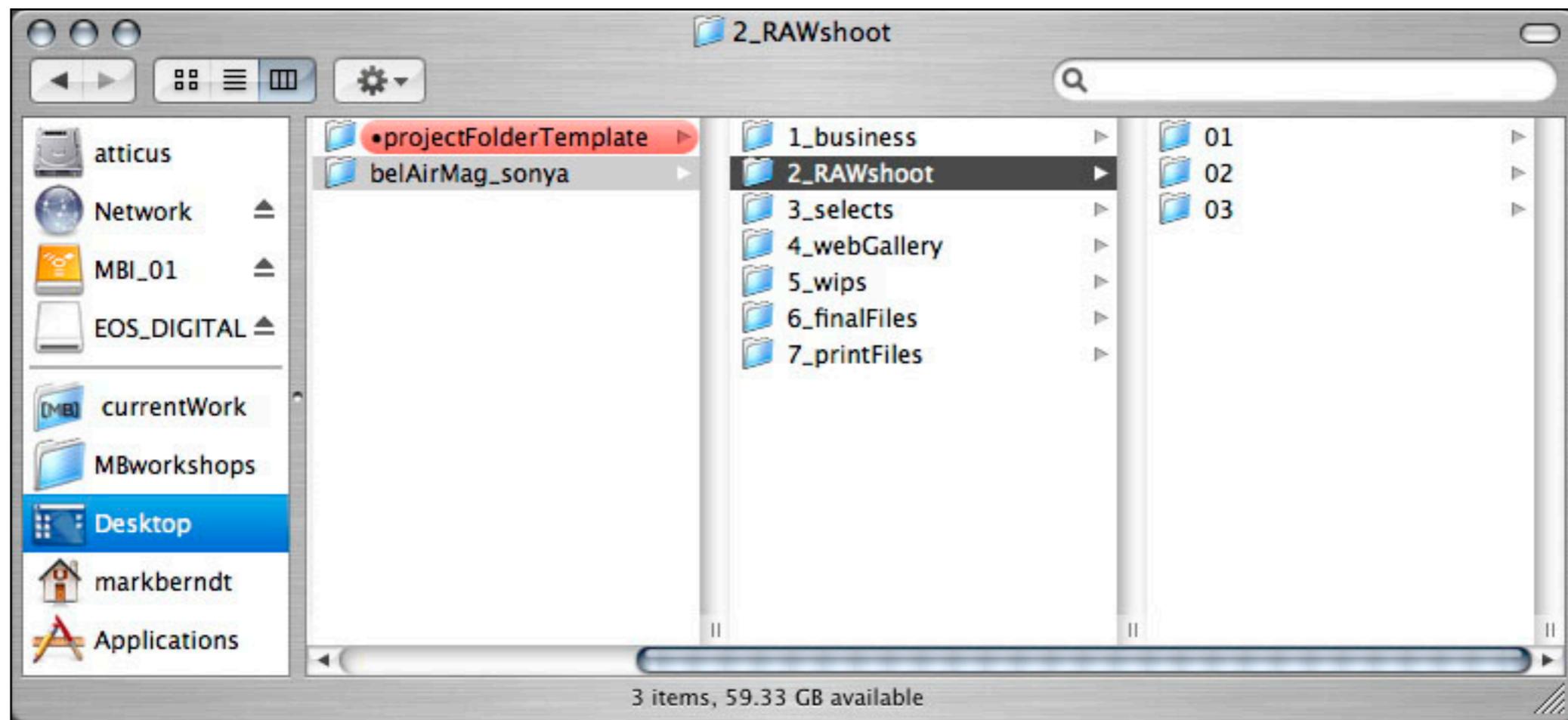
# ORGANIZATION

- Create a main “**PHOTOGRAPHY**” folder on your desktop
- Create sub-folders (“CURRENT WORK”, “PERSONAL”, “FINE ART”, “TO BE ARCHIVED”, etc.) to create meaningful order
- MAKE A FOLDER TEMPLATE containing a standardized set of numbered/named folders (your workflow) for managing every project.



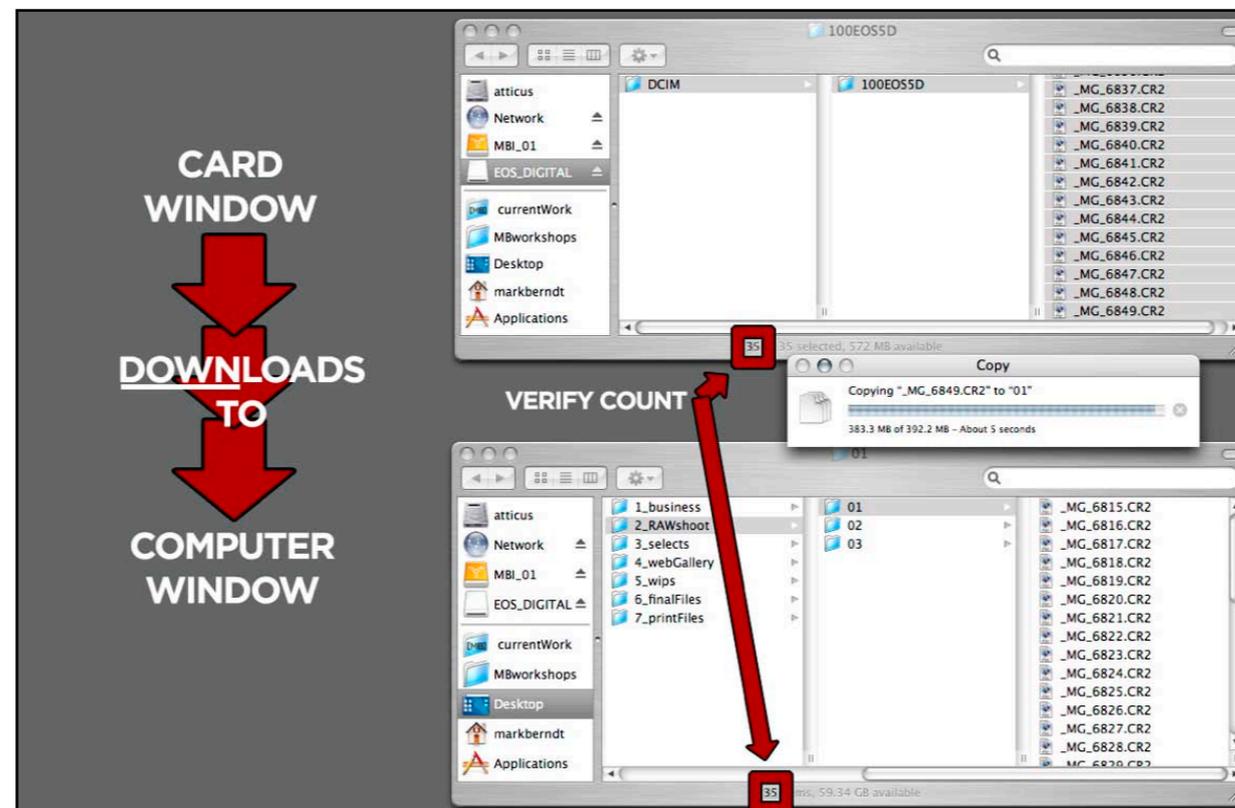
# ORGANIZATION

- FOR EACH NEW PROJECT:
  - MAKE A COPY OF THE PROJECT FOLDER TEMPLATE
  - RENAME THE COPY FOR YOUR NEW PROJECT



# DOWNLOAD

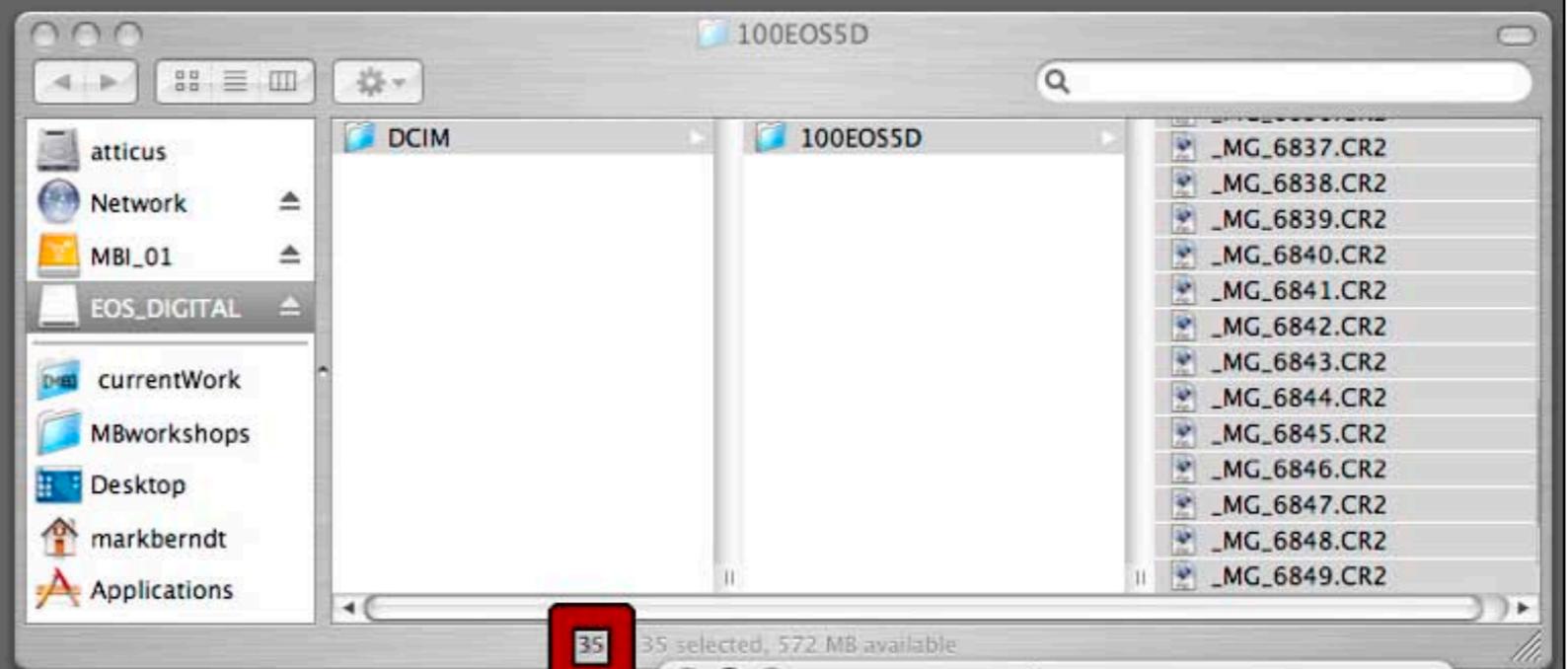
- IN YOUR PROJECT'S "RAW SHOOT" FOLDER:
  - **MAKE** a NUMBERED FOLDER for EACH card download
  - **COPY** files from each card to its own numbered folder.  
*This is an OS operation - no software involved.*
  - **VERIFY** the # of files on the card and those downloaded to your computer in the finder window.



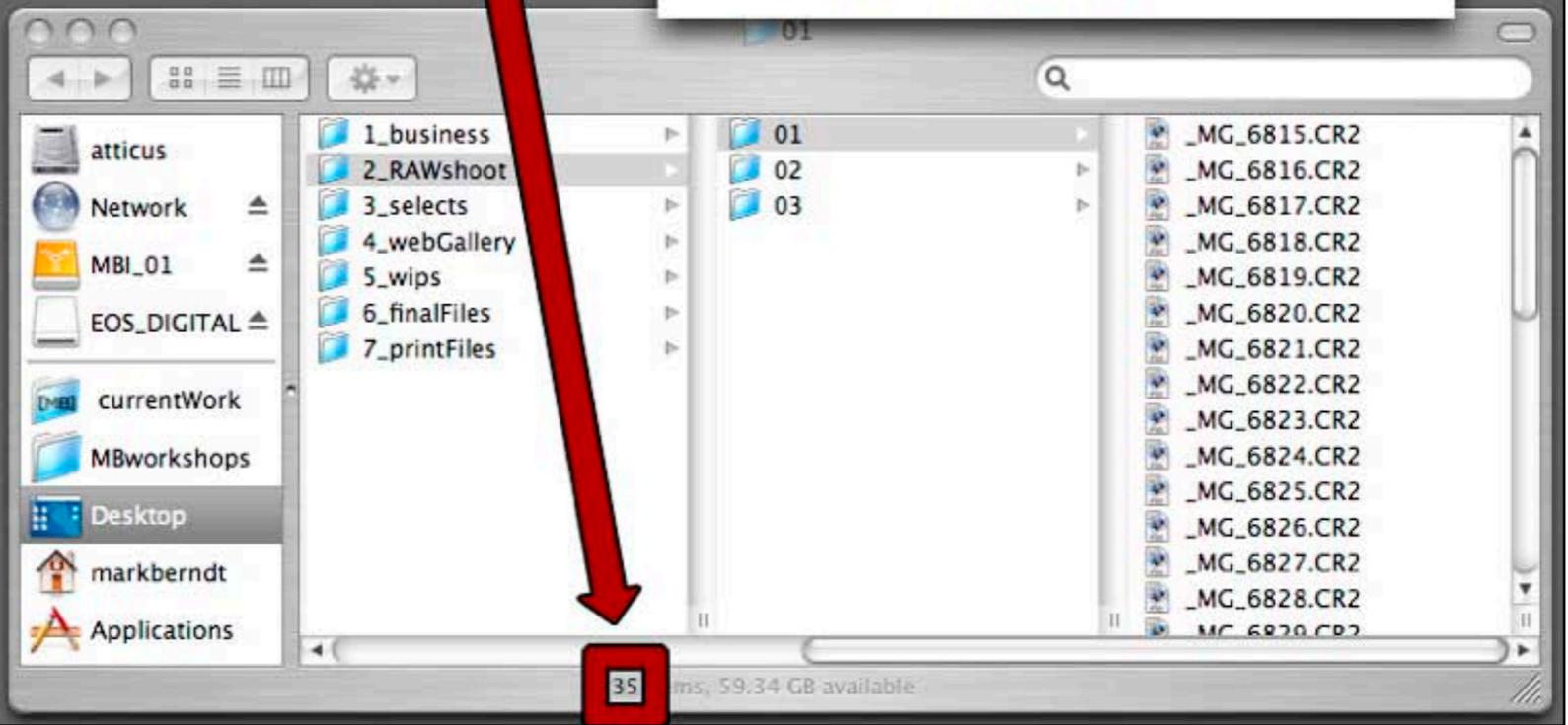
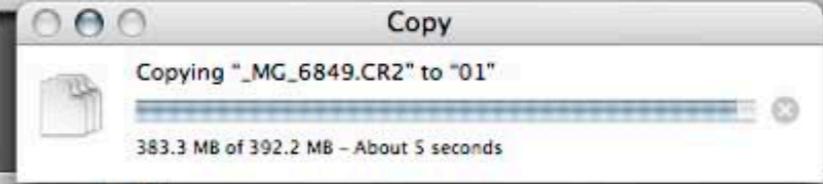
CARD  
WINDOW

DOWNLOADS  
TO

COMPUTER  
WINDOW



VERIFY COUNT



# DOWNLOAD

- AFTER EACH CARD DOWNLOAD IS COMPLETE:
    - REFORMAT the card in your camera for re-use
  - **OR**
  - RETAIN used cards as a backup until...
- 
- AFTER **ALL** CARDS ARE SUCCESSFULLY DOWNLOADED, BURN a DVD ARCHIVE of your complete untouched, or renamed\*, RAW shoot.

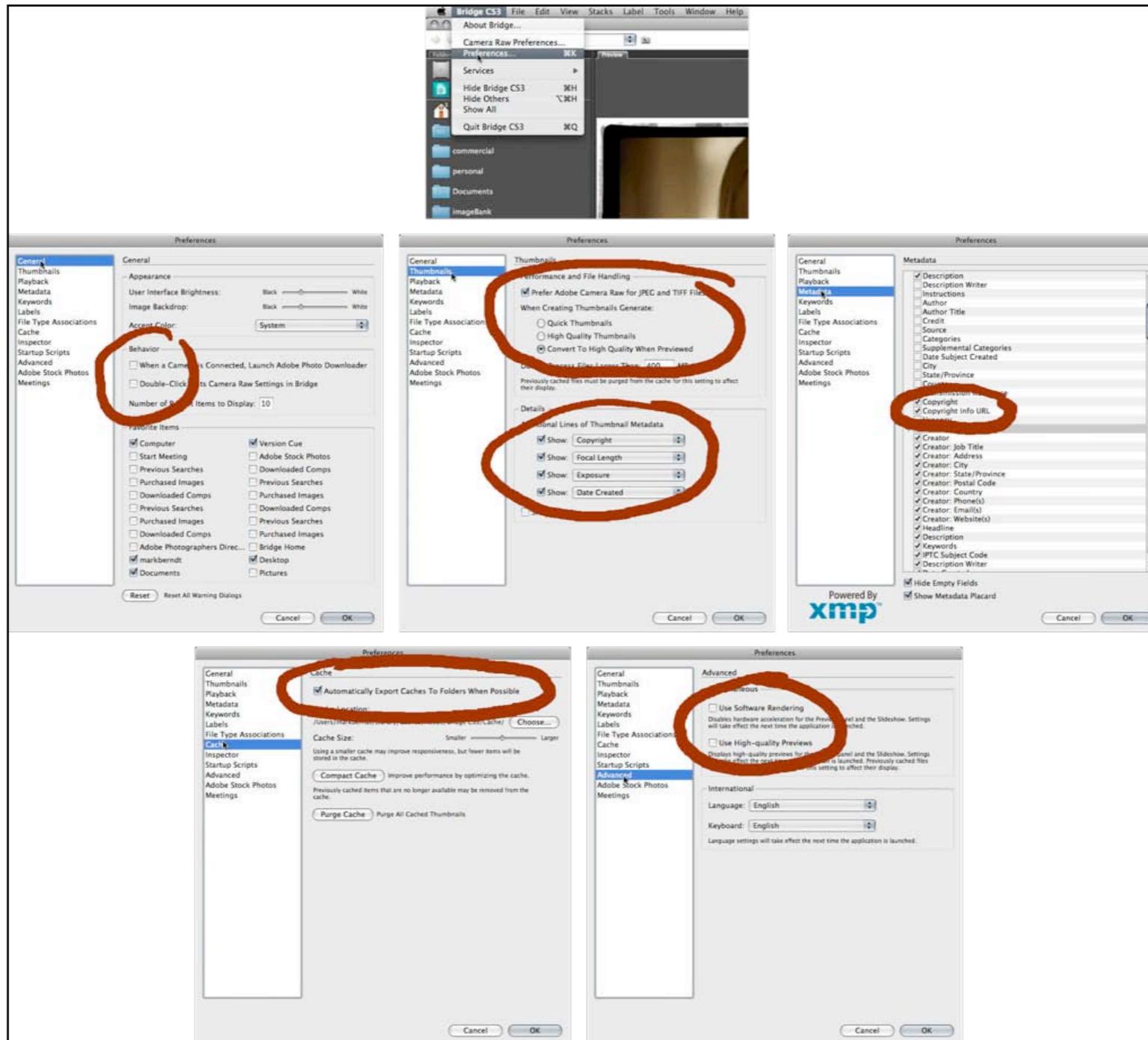


# EDITING

## ADOBE BRIDGE SET-UP

- SET BRIDGE PREFERENCES
  - use exported cache
  - use ACR for jpegs and tiffs
  - set thumbnail quality
  - turn off hi-quality previews and software rendering
  - turn off downloader

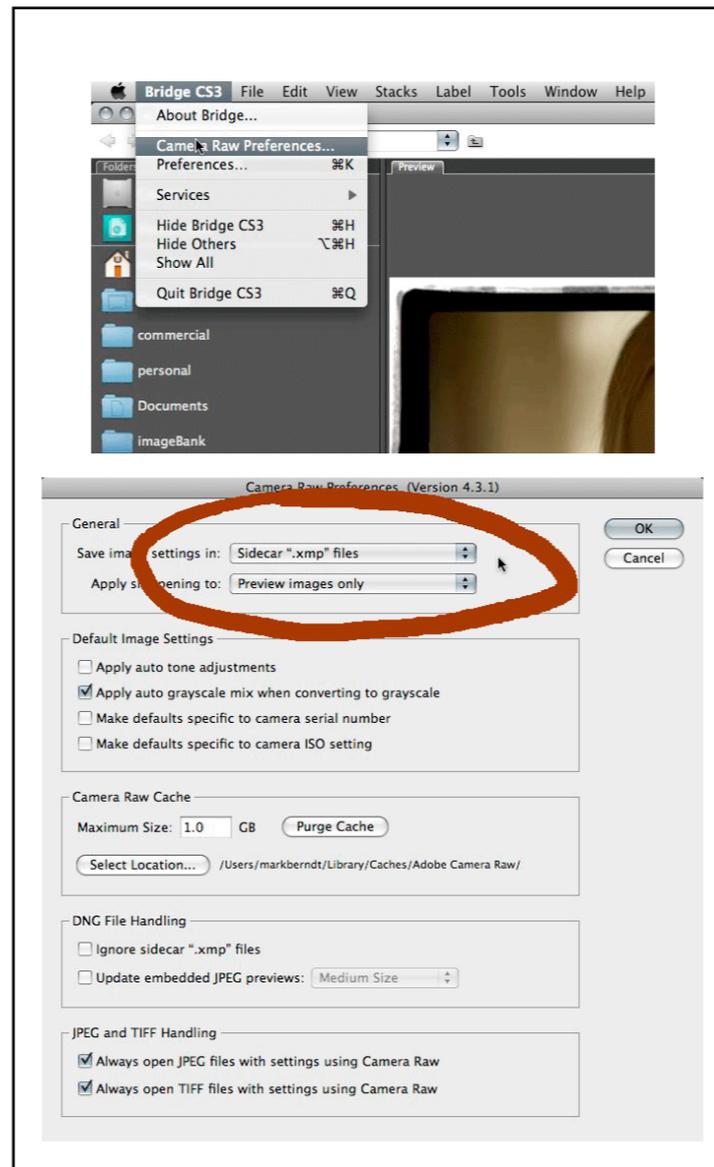
# EDITING ADOBE BRIDGE SET-UP



# EDITING

## ADOBE BRIDGE SET-UP

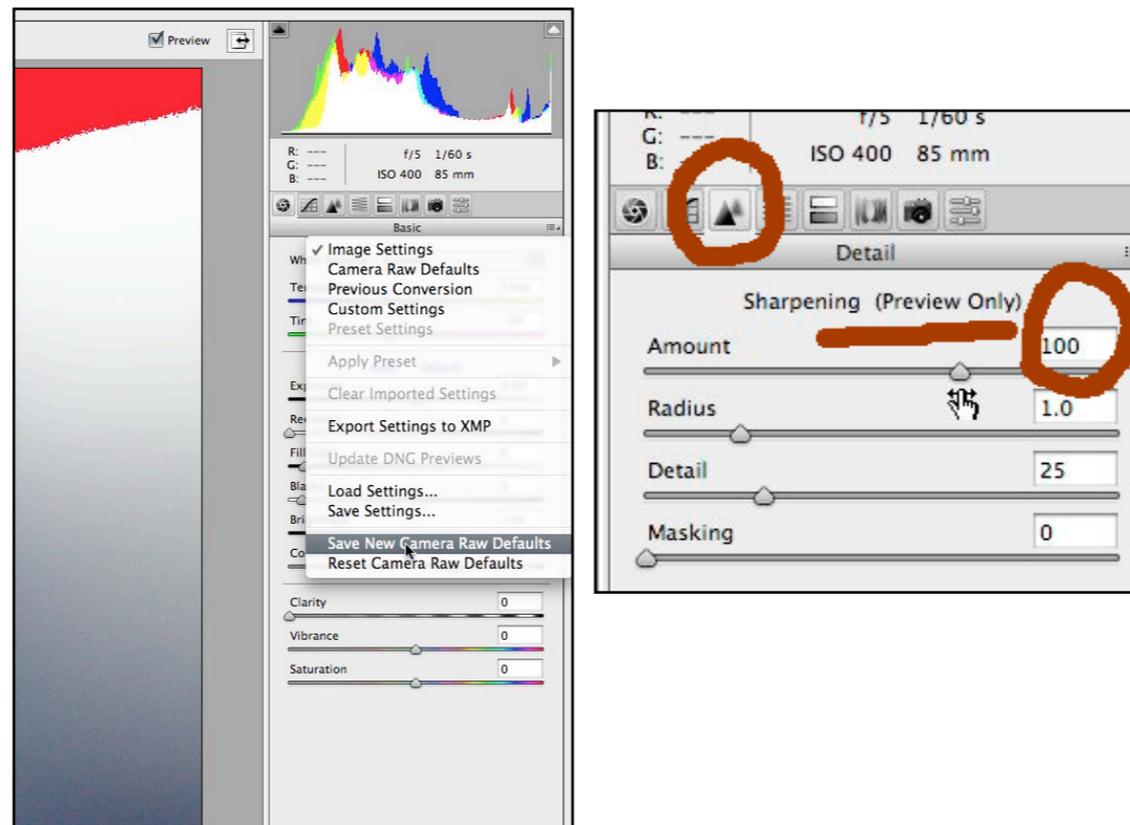
- SET CAMERA RAW PREFERENCES
  - use sidecar “.xmp” files



# EDITING

## ADOBE BRIDGE SET-UP

- PERSONALIZE CAMERA RAW DEFAULTS
  - auto adjustments off / clipping alerts on
  - set sharpen to 100%
  - adjust presets for your camera
- SAVE NEW CAMERA RAW DEFAULTS

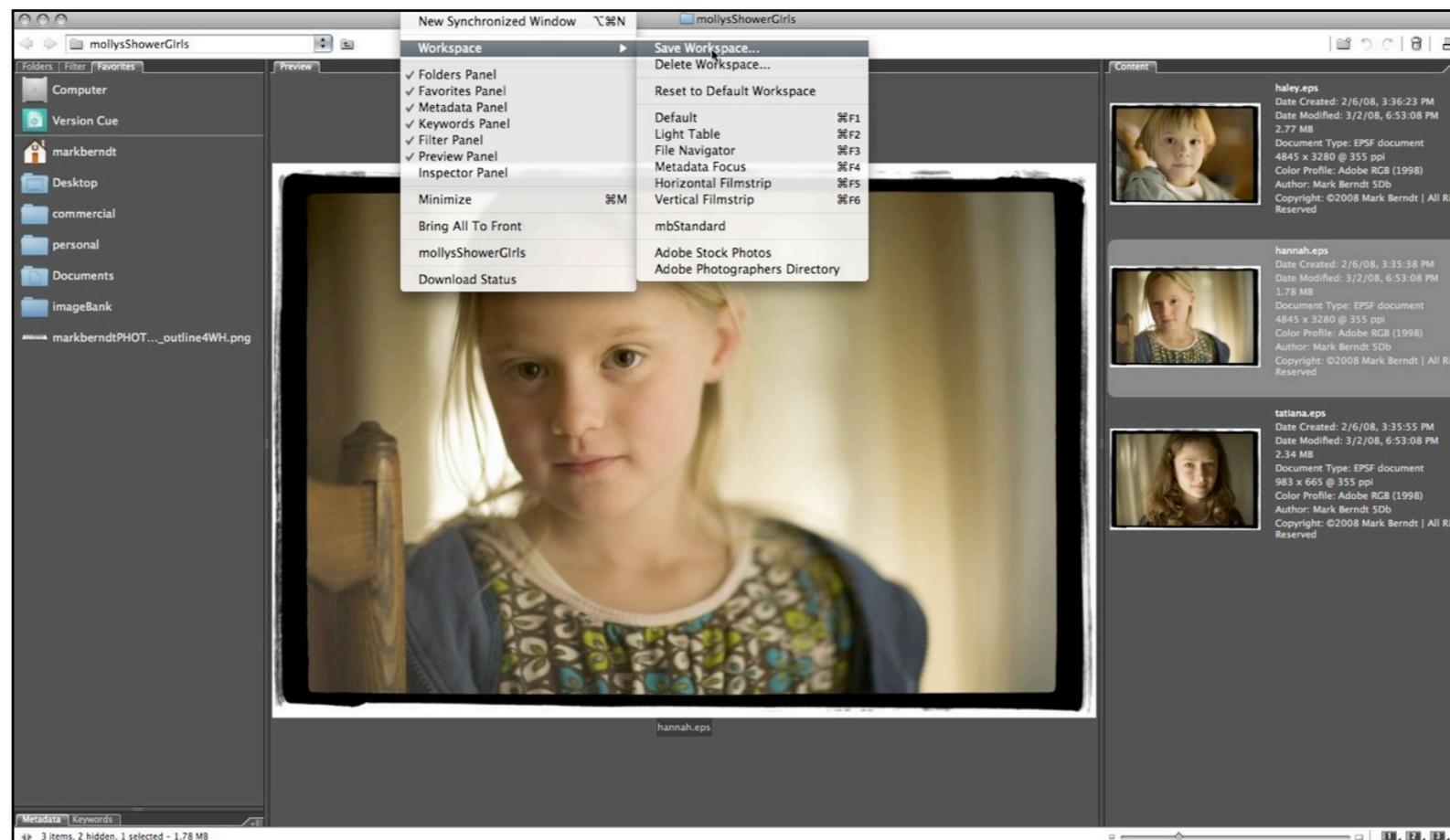


# EDITING ADOBE BRIDGE SET-UP

- SELECT a default workspace

OR

CREATE a custom workspace



# EDITING

## ADOBE BRIDGE SET-UP

- Build a copyright metadata template in Photoshop
- CREATE a “DONE” folder on your desktop

# EDITING

## FILE RENAME / COPYRIGHT

+

## NAMED FOLDER STRUCTURE

- RENAME files using Tools>Batch Rename
- EMBED COPYRIGHT using Tools>Append Metadata to apply your metadata template
- *In Adobe Bridge®*, CREATE NAMED FOLDERS in your “SELECTS” folder based on a SHORT (one-word?) description of the contents.

# EDITING

## DELETE / RANK & LABEL / FILTER

- EDIT PASS #1 - delete unusable images
- EDIT PASS #2 - RANK and/or LABEL selects
  - use KEYBOARD SHORTCUTS to RANK and/or LABEL
  - SIMPLIFY - use only 1 or 2 tiers
- EDIT PASS #3 - confirm selections, check focus as a RAW batch, then FILTER files based on image RANK and/or LABEL
- SELECT ALL filtered files in the RAW folder
- *Inside Adobe Bridge®*, MOVE select files to the appropriate named “SELECTS” folder

# RAW PROCESSING

## RAW EXPOSURE

- LEARN YOUR CAMERA'S EXPOSURE CHARACTERISTICS LIKE YOU WOULD ANY NEW FILM
- EXPOSURE
  - PRESERVE HIGHLIGHTS - LIKE TRANSPARENCY FILM
  - BUY AND USE AN EXPOSURE TARGET (MORE ACCURATE THAN POLAROID OR ANY METER)
- WHITE BALANCE
  - CREATE A CUSTOM WHITE BALANCE  
OR
  - INCLUDE A GRAY CARD IN ONE FRAME

# RAW PROCESSING

## ADOBE CAMERA RAW (ACR)

- DOUBLE-CLICK RAW FILE IN ADOBE BRIDGE TO LAUNCH ACR DIALOGUE
- EXPAND THE ACR DIALOGUE TO FILL THE SCREEN AND FAMILIARIZE YOURSELF WITH THE INTERFACE
  - TOOLS
  - WORKFLOW OPTIONS
  - PROCESSING TABS

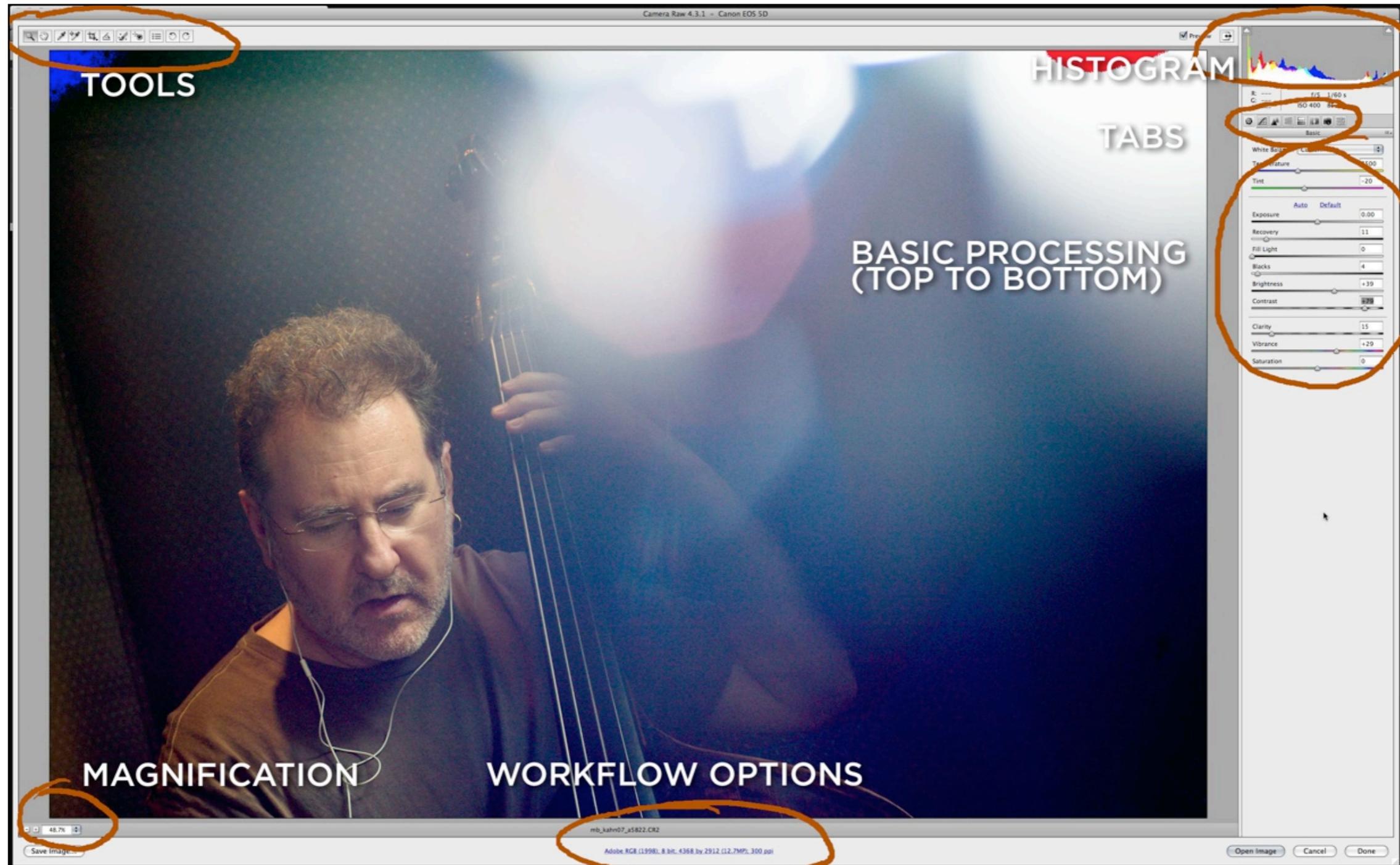
|               |                    |
|---------------|--------------------|
| BASIC         | SPLIT TONING       |
| TONE CURVE    | LENS CORRECTIONS   |
| DETAIL        | CAMERA CALIBRATION |
| HSL/GRAYSCALE | PRESETS            |

- BUTTONS (plus KEYBOARD SHORTCUT OPTIONS)

# RAW PROCESSING

## ADOBE CAMERA RAW (ACR)

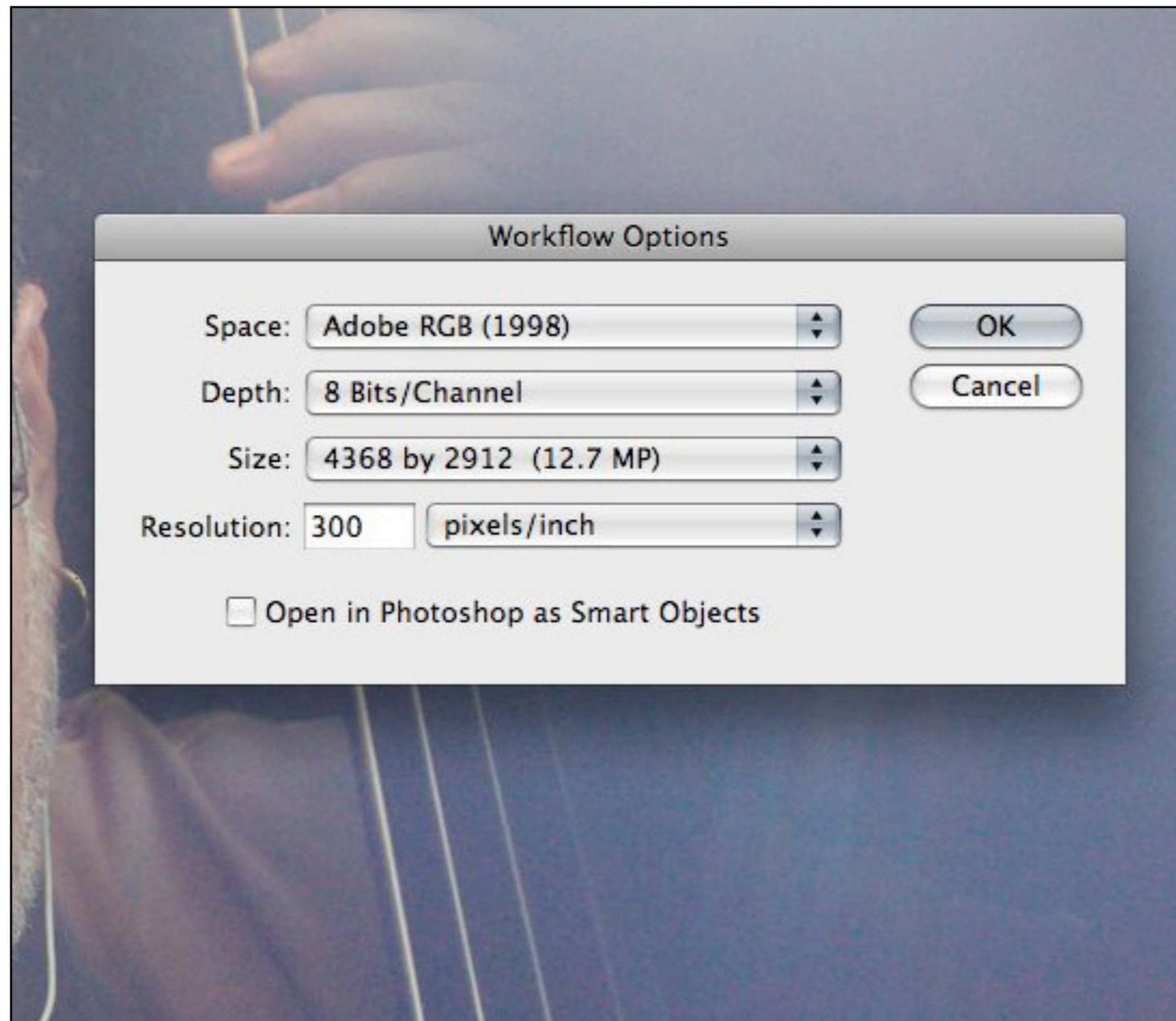
LEARN THE INTERFACE IN ACR



# RAW PROCESSING

## ADOBE CAMERA RAW (ACR)

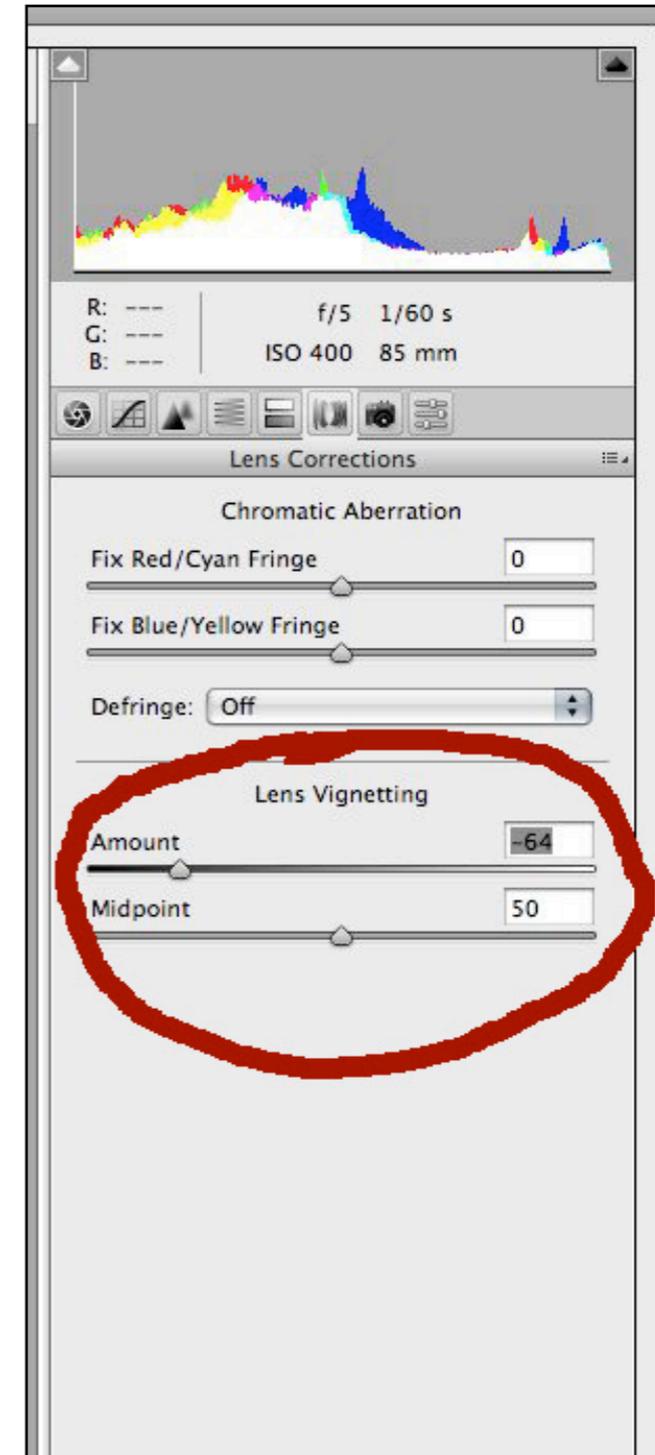
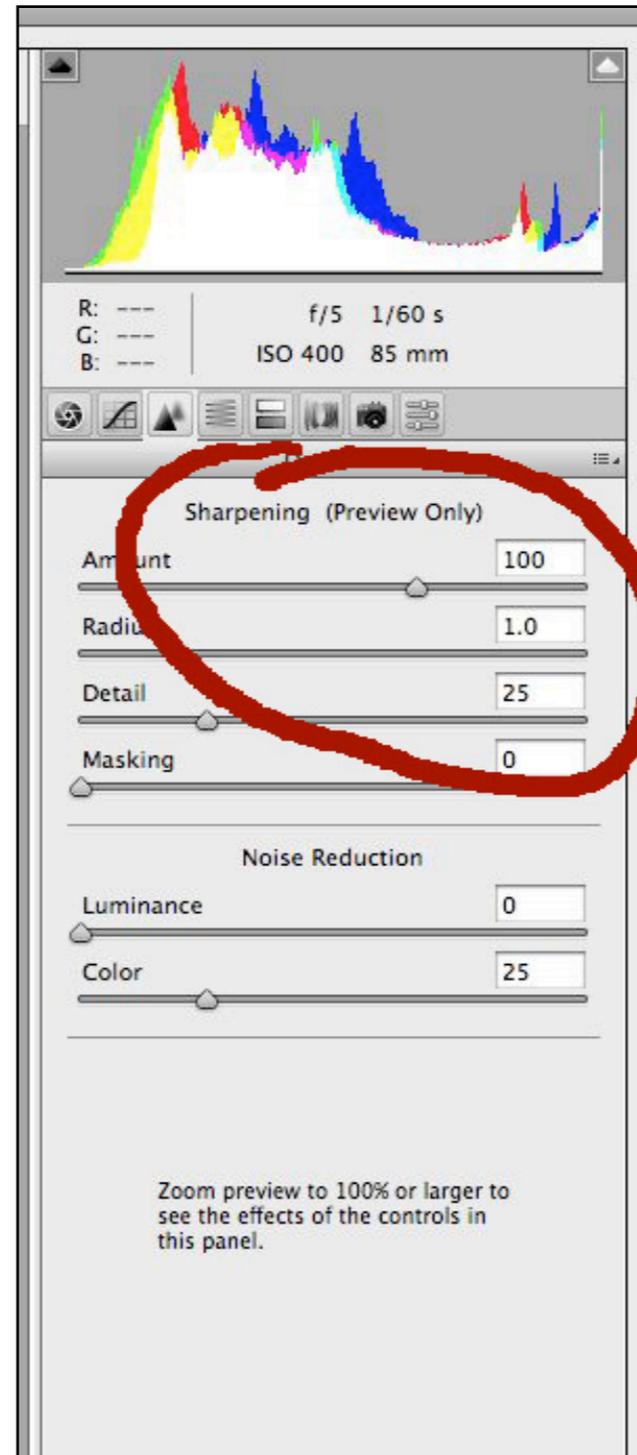
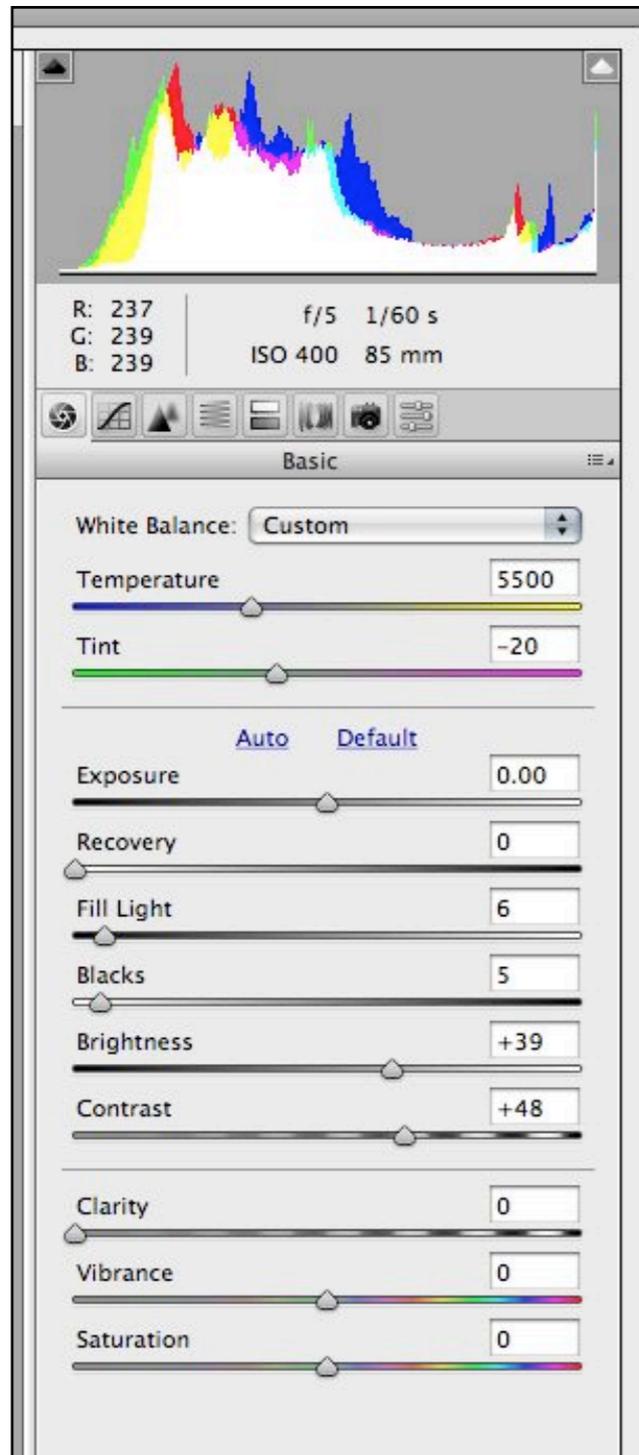
SET WORKFLOW OPTIONS - “STICKY SETTINGS”



# RAW PROCESSING

## A SINGLE FILE

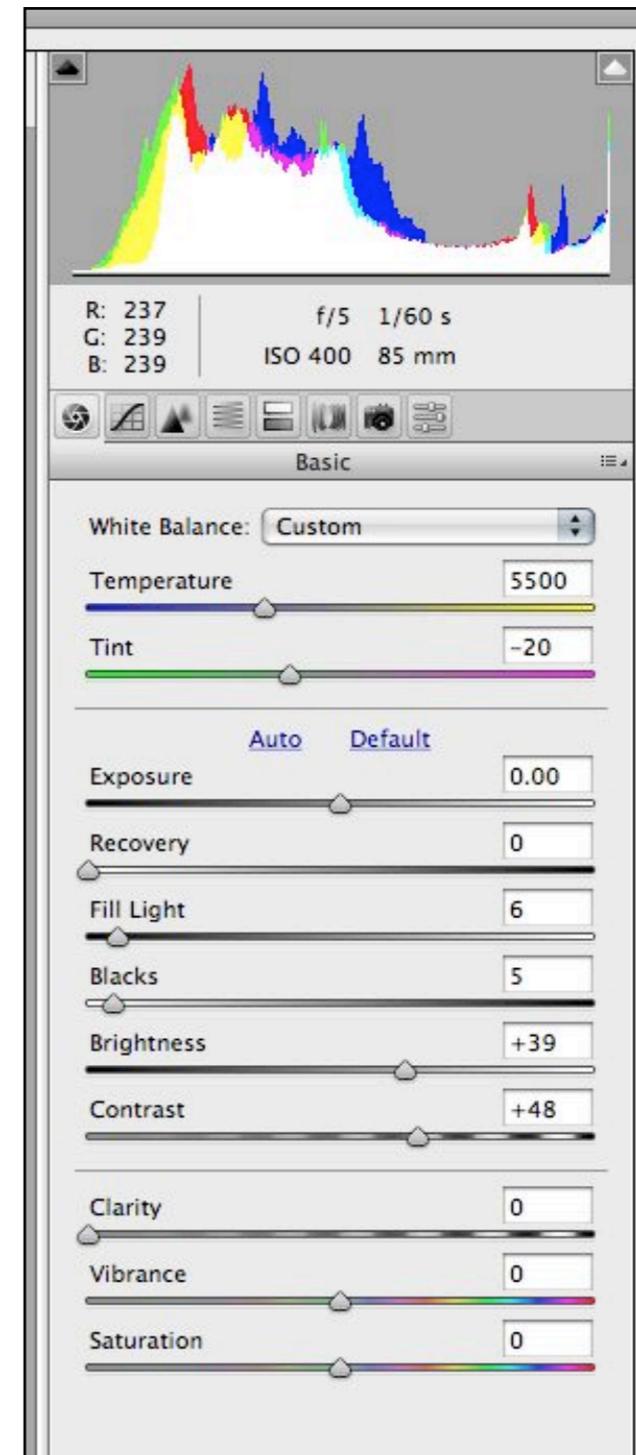
MASTER THE “BASIC” TAB FIRST, THEN ADD “DETAIL” AND “LENS CORRECTION”



# RAW PROCESSING

## THE “BASIC” TAB

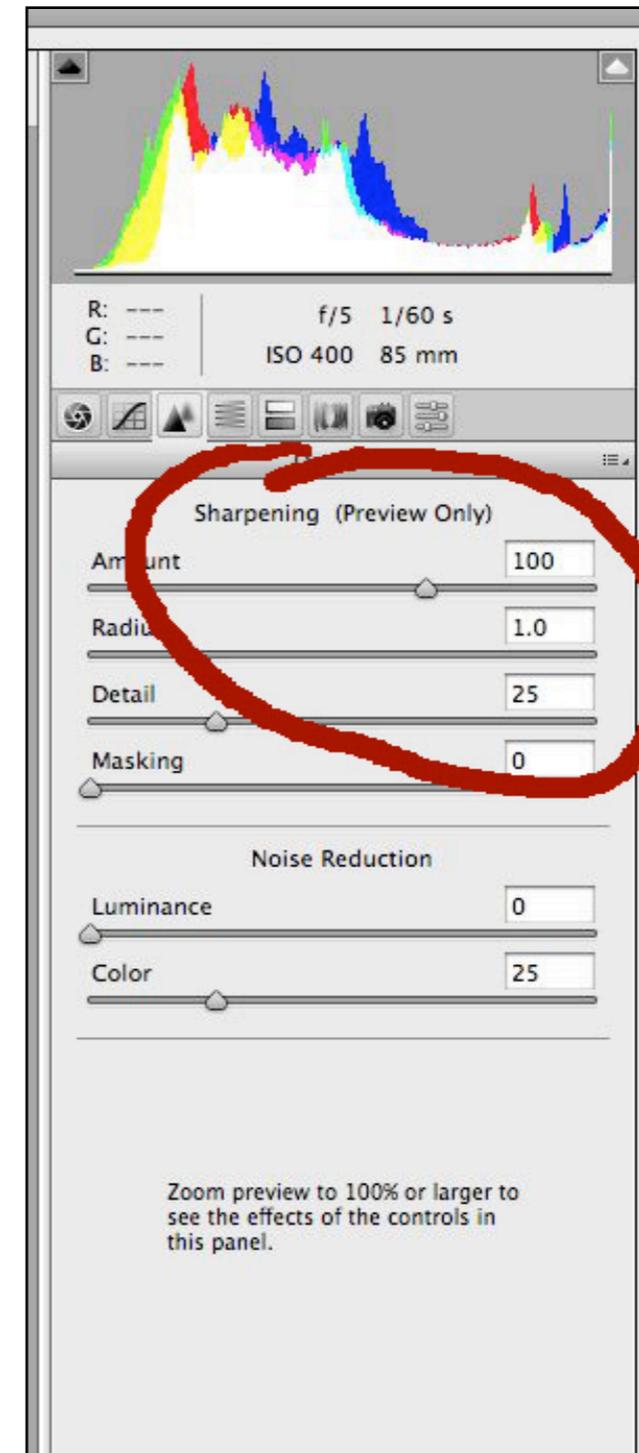
- STARTING ON THE “BASIC” TAB, USE THE TOOLS IN THE ORDER THEY APPEAR FROM TOP TO BOTTOM
- ADJUST WHITE BALANCE MANUALLY TO AFFECT OVERALL COLOR, OR USE THE WHITE BALANCE TOOL TO ‘NEUTRALIZE’
- USE “EXPOSURE” TO SET THE HIGHLIGHTS
- USE “RECOVERY” ONLY TO RECOVER NEEDED DETAIL
- USE “FILL” SPARINGLY - IT TENDS TO SHOW NOISE
- USE “BLACKS” TO SET THE BLACK LEVEL
- USE “BRIGHTNESS” TO AFFECT MIDTONES
- ADJUST CONTRAST MANUALLY
- DON’T OVER-SATURATE YOUR IMAGE



# RAW PROCESSING

## THE “DETAIL” TAB

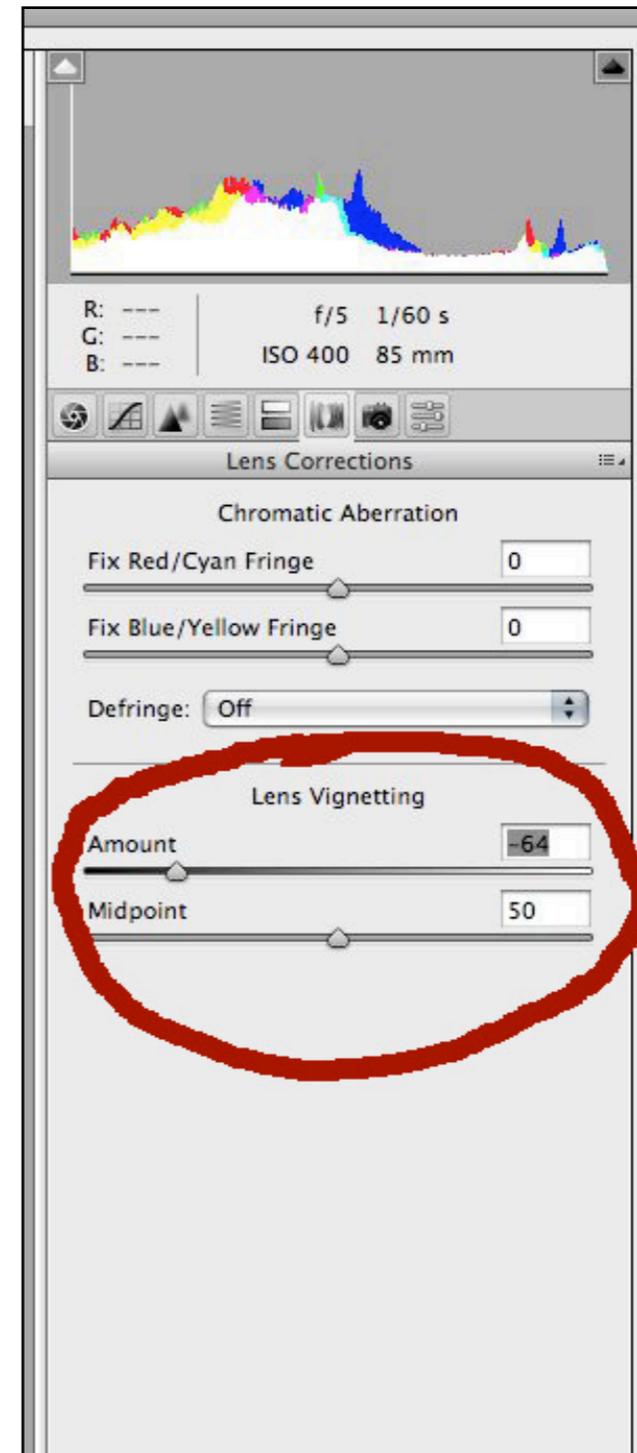
- SET SHARPENING TO 100
- PREVIEW IMAGE AT 100% IN THE MAIN WINDOW TO CHECK FOCUS
- ADJUST SHARPENING WHILE VIEWING AT 100%
- I WOULDN'T USE THE NOISE REDUCTION TOOL HERE AT ALL.



# RAW PROCESSING

## THE “LENS CORRECTION” TAB

- ADJUST VIGNETTING TO “BURN IN” THE EDGES OF YOUR IMAGE, LIKE YOU MIGHT IN THE DARKROOM
- I FIND THAT THE CHROMATIC ABERRATION ADJUSTMENTS DON'T WORK VERY WELL



# RAW PROCESSING

## MULTIPLE FILE/BATCH PROCESSING

- SELECT AND DOUBLE-CLICK MULTIPLE RAW FILES IN ADOBE BRIDGE TO LAUNCH BATCH ACR DIALOGUE
- ADJUST THE FIRST FILE
- CLICK SELECT ALL, OR COMMAND-CLICK SELECTED FILES, THEN CHOOSE SYNCHRONIZE
- MAKE SELECTIONS IN THE SYNCHRONIZE DIALOGUE
- CLICK “DONE” TO APPLY CHANGES TO EACH IMAGE’S sidecar “.xmp” file - without opening the file
- \* optionally, CHOOSE “Previous Conversion” in BRIDGE’S edit or contextual menu

# RAW PROCESSING

## MULTIPLE PROCESSING OF A SINGLE FILE

- PROCESS A RAW FILE AND OPEN IT IN PHOTOSHOP
- RE-OPEN THE SAME RAW FILE, AND PROCESS FOR ANOTHER PART OF THE IMAGE
- OPTION-OPEN TO OPEN THE FILE WITHOUT CHANGING THE .xmp FILE.
- SHIFT+MOVE TO DRAG THE SECOND VERSION INTO THE FIRST
- USE LAYER MASK TO COMBINE SELECTIONS OF THE SECOND IMAGE WITH THE ORIGINAL VERSION

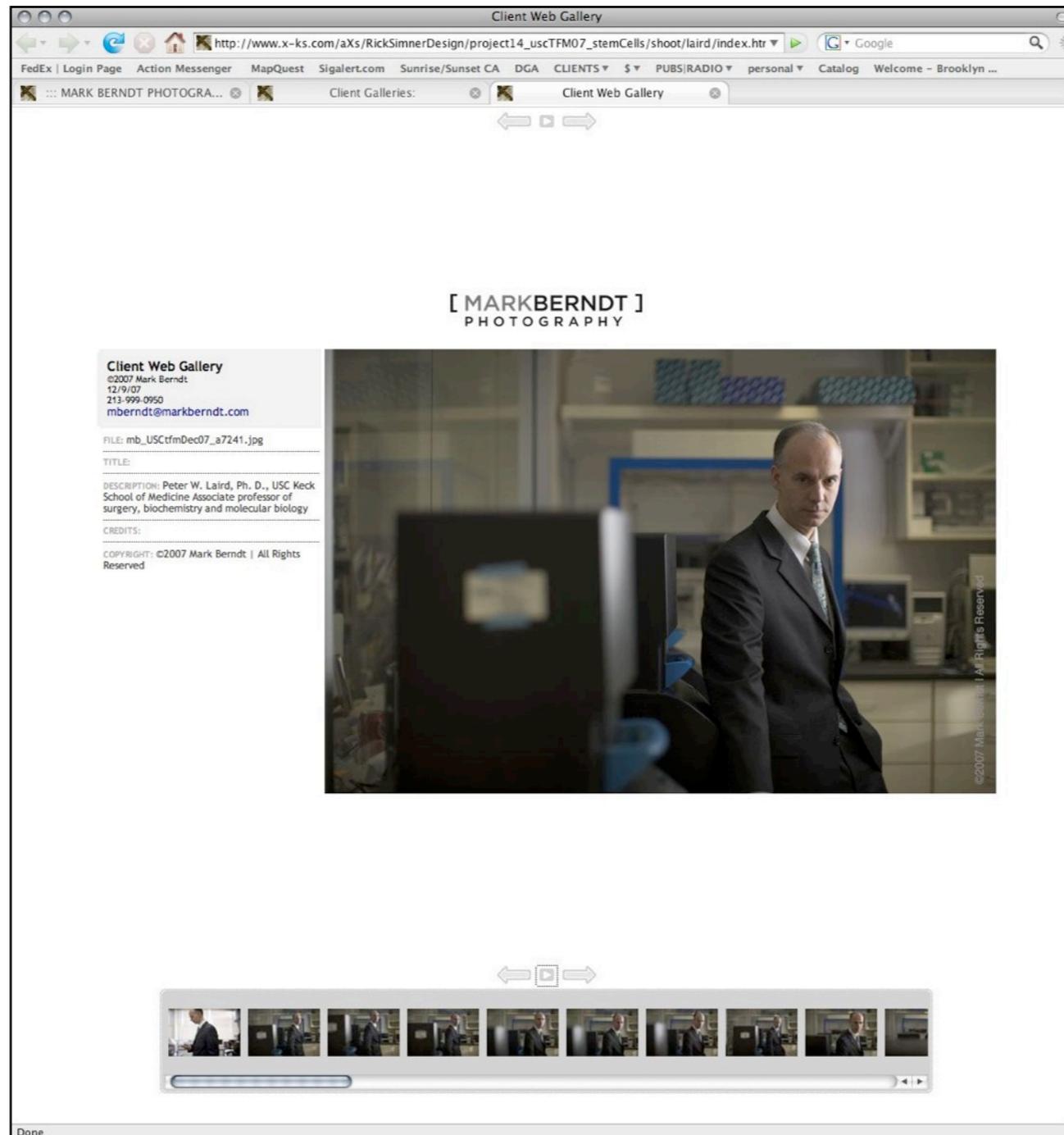
# PRESENTATION

- DRAG FILES in Bridge to change image order in each folder and the sequence for web galleries and contact sheets

# PRESENTATION WEB

- SELECT images in BRIDGE
- CHOOSE Tools>Photoshop>Web PhotoGallery
- CHOOSE a Web Gallery Style
- Set preferences
- Destination - “DONE” folder on desktop
- Click OK to build
- Post online or burn to CD

# PRESENTATION WEB



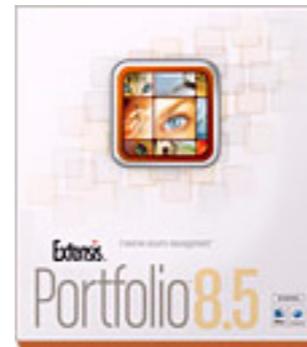
# PRESENTATION CONTACT SHEET

- SELECT images in BRIDGE
  - CHOOSE Tools>Photoshop>Contact Sheet II
    - Set preferences
    - Click OK to build
    - In Photoshop, drag multiple pages into a pre-built custom template and print
- OR
  - CHOOSE Tools>InDesign>Create InDesign Contact Sheet to build multiple-page contact sheets in a pre-built InDesign template

# PRESENTATION CONTACT SHEET



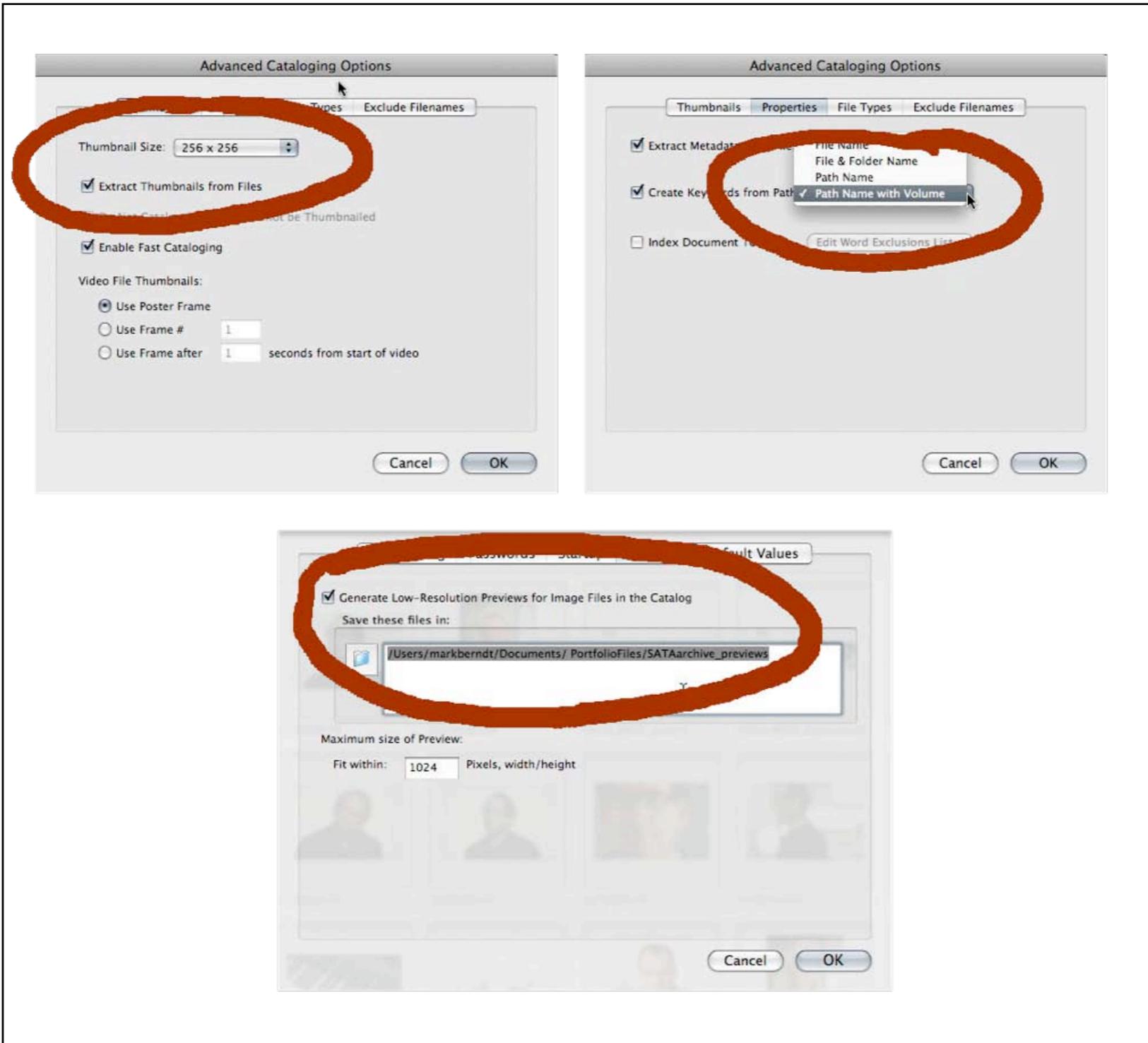
# ARCHIVE EXTENSIS PORTFOLIO



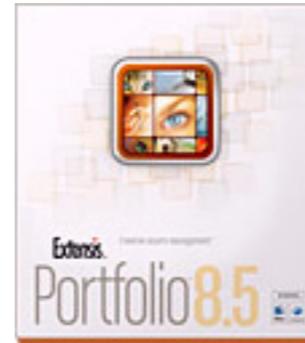
- DELETE UNUSED “RAW SHOOT” FOLDER FROM PROJECT FOLDER
- ARCHIVE THE FINISHED FOLDER TO YOUR CHOSEN MEDIA
  - UNIQUE-NAME DVD
  - UNIQUE-NAME HARD DRIVE

# ARCHIVE EXTENSIS PORTFOLIO

- SET CATALOGING AND ADMINISTRATIVE PREFERENCES



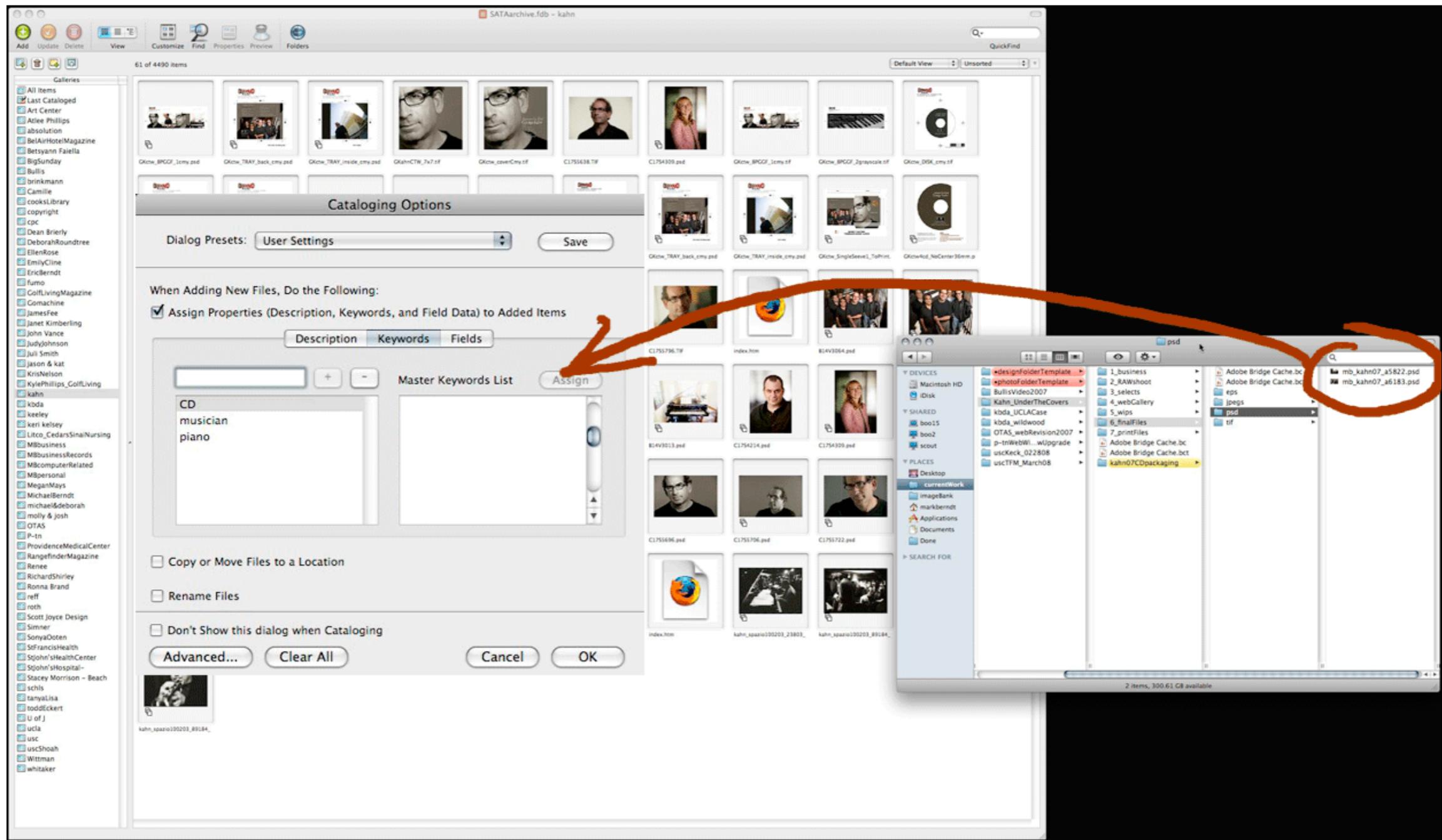
# ARCHIVE EXTENSIS PORTFOLIO



- DRAG FILES FROM ARCHIVE MEDIA INTO PORTFOLIO GALLERY
  - PORTFOLIO automatically
    - creates a searchable database with thumbnails
    - records the file's pathname - which includes the name of the media on which it's stored
    - can include searchable keywords added manually or from the file's metadata

# ARCHIVE EXTENSIS PORTFOLIO

- DRAG FILES TO IMPORT, ADD KEYWORDS



# ARCHIVE EXTENSIS PORTFOLIO

- DOUBLE CLICK A THUMBNAIL TO PREVIEW - GET INFO TO RETRIEVE



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**GO MAKE SOME PICTURES!**