Photoshop Workshop - Jeff Roush Instructor

http://www.roushphotoeducation.com

jroush@roushstudios.com

This outline is to be used in conjunction with Instructor Lecture

---

Photoshop for Photographers - Our digital Darkroom - Workflow

Life before PhotoShop

PhotoShop and- its place in our photography

Resolution & Pixels

Prelim:

1) Install Photoshop on your own system

Practice and Play with the tools

Digital Files / Information

If you are reading this as part of the Beginner Online PhotoShop Course there are a couple of things to understand before you read through this page. This information is offered as information only, and I'm not recommending at this point in your photographic / Photoshop education that you switch file formats that you are presently shooting with your digital cameras. It is important, however, that we understand that the common JPEG file format is NOT the only one, nor is it the best one, nor do we want to use it forever. Exposing you to this info now helps us understand some the things we do in PhotoShop with our images

JPEG

Acronym for Joint Photographic Experts Group that describes a digital image file format standard in which the size of the file is reduced by compression. A JPEG image file name carries the extension "jpg". JPEG compression is "loosy", meaning it loses some image information as opposed to other formats like TIFF. A "high quality" JPEG file looses less than a "low quality" JPEG file.

TIFF

Tagged Image File Format. An uncompressed non loosy image format.

Raw

The RAW image format is the data from a digital camera as it comes directly off the CCD, with no in-camera processing performed.

GIF

CompuServe Graphics Image Format. A raster-oriented file type for image sharing across multiple platforms, either 1-bit or 8-bit, renders from 2 to 256 colors or shades of gray.

Bitmap

A bitmap file is an array of binary data representing a pixel by pixel (bit-mapped) image or display. It is also the image or display itself.

Image Quality

Maintaining Image Quality - the story on Jpgs

For those of you who shoot only Jpgs digitally here's a word of caution. First of all we must understand that all Jpgs compress when saved, eliminating un-needed information. So, by default a jpg is designed to lose quality. If you are going to retouch a jpg, save it as a tiff first, do your retouching on the tiff and then save it as a jpg again. Tiff files, inherently do not compress and loose information when retouched and re-saved. If you do this religiously your Jpgs will retain a fair amount of quality. If you don't do this and continually open / retouch / re-save a jpg eventually you'll notice the image quality has been compromised. You will not necessarily notice this on your computer screen since digital files retain way to much information for most screens to capture, but you will notice it if you try to print it large.

Resolution -

Resolution relates to the number of pixels in an image. The finer the resolution the larger the number pixels will be; and the larger the file size will be. Digital files are like a patchwork quilt, if you can image a bunch of 1 inch squares of fabric in a quilt being sewn. The quilt is a picture of a rose that extends from side to side. Each pixel is equivalent to one 1-inch square of fabric. The color and the location of each individual square is recorded in the binary number system. Put all these numbers together in one long string and you have a digital file. The size of this file is determined by the number of squares. It makes sense that if this quilt were 10x10 feet we would have a fair amount of squares (pixels) in the total file. However, if this quilt were 50x50 feet and the squares were the same size it would have 5 times the amount of pixels; thus, five times quality and clarity. The more pixels (squares) the more detail is possible but also the larger the file.

RAW Files

The main thing to remember about RAW files is first of all what he mentioned about it being a facsimile of the digital negative. Secondly, this RAW format is the closest duplication of information you can get from your sensor. Thirdly, most RAW file formats are archival, meaning you can't mistakenly to a "file-save" and write over it; thus loosing it permanently. The habit he has developed about immediately producing and saving a CD of his raw files is an excellent idea also, computer hard drives are NOT archival and crashes do happen.

Part 2

Workflow and Post-processing

Computer Organization – file naming and file structure

Sizing Images – for emailing / website / FaceBook / uploading

Opening & Browsing
Sizing –
click image
Image size
Set new size in window (make sure you're set on inches)
All photos to be used for the internet should be set at around 4" to 5" @100dpi
    This size gives you a 500kb – 750kb file size which is good for emailing or posting on the web.
Photographs to be printed by a professional printer (home printer) should be sized at the needed dimensions (5x7 / 8x10) and the resolution should be set at 300dpi. 300dpi is the standard used for printing

Tools / Controls / Application - Menu Drop-downs & Workspace

Workflow – this is the normal post processing of images

Photographic Workflow in PhotoShop – Dedicated Workflow

1) Levels

2) Contrast

3) Color Saturation

4) Color Balance

5) Unsharp Mask (Optional)

6) SAVE AS (Rename)

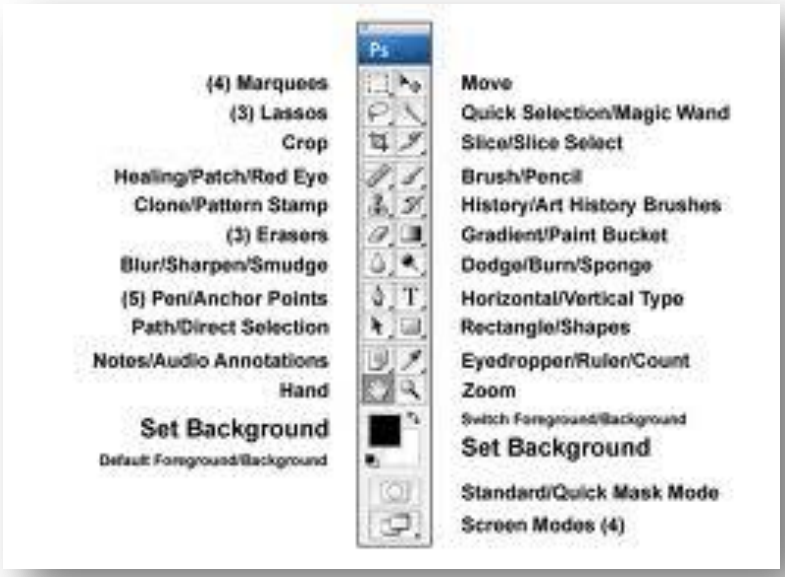
7) Sizes for use

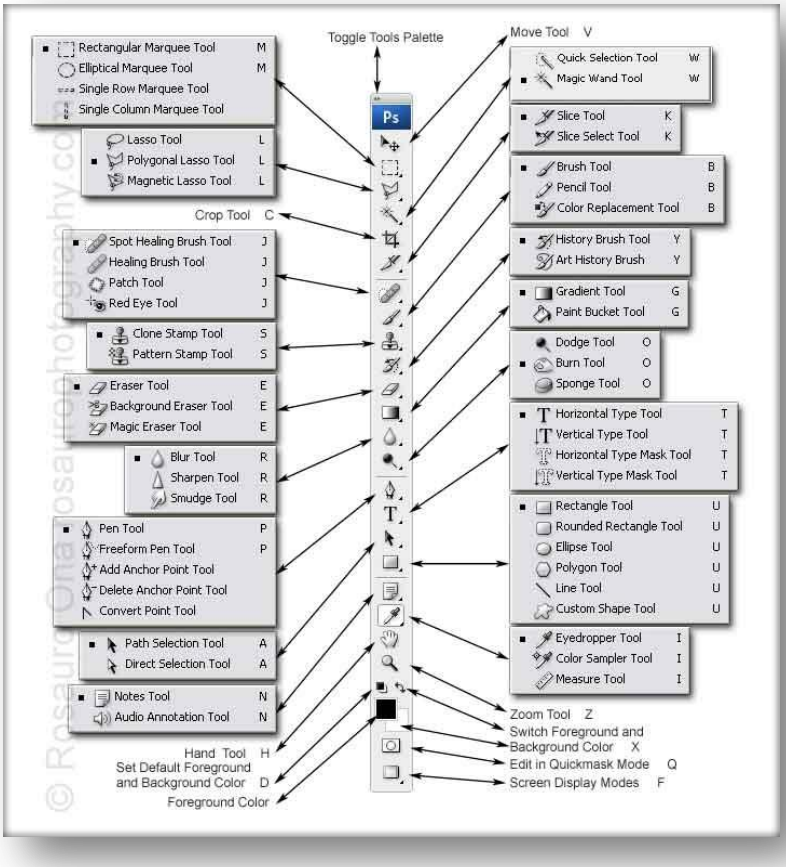
8) SAVE-AS (new size renamed)

Tips to Make Your Photographic Life Easier

Shoot Better & Shoot LESS
Practice Photoshop Regularly
Learn to Organize and Archive Images
Learn to Use an FTP Delivery Function
Learn Batch Correction in the Raw Window

Photoshop Tools





Photographer Tools

Move Tool

Marque Tools

Quick Selection Tool

Cropping Tool

Brush

Cloning Stamp

History Brush

Erasers

Dodge Tool

Burn Tool

Sponge Tool

Pen Tool

Type Tool

Eye Dropper Color Picker

Magnifier

Brief Explanation of the Tools Photographers Use

Move Tool – Use this tool as your default tool. Click back on this tool when you are finished with another tool. This tool is to move outlined or clipped objects.

Marque Tools – This tool creates an instant clipping path in various shapes. The Marque tool allows you to select and move areas of an image.

Quick Selection Tool – This is similar tool to the Marque tool except that you control the area you select.

Cropping Tool – The Cropping tool is the tool used to create an exact sized image with exact dimensions and DPI. This tool is used to create the different sized for printing.

Brush – This Paint Brush is exactly that. It allows us to paint colors on images.

Cloning Stamp – The Cloning Stamp is the tool that allows us to camouflage and disguise things we don't want to see in the image. We can also use it to fix blemishes on people and remove unwanted items.

History Brush – This brush allows us to re-capture color on an RGB image where we have de-saturated the color.

Erasers – This tool erases pixel in an image.

Dodge Tool – This tool is used to lighten up areas in an image.

Burn Tool – This tool is used to darken areas in an image.

Sponge Tool – This tool can be used to reduce or add color saturation in a specific area.

Pen Tool – The Pen Tool is used to create exact paths around areas in an image.

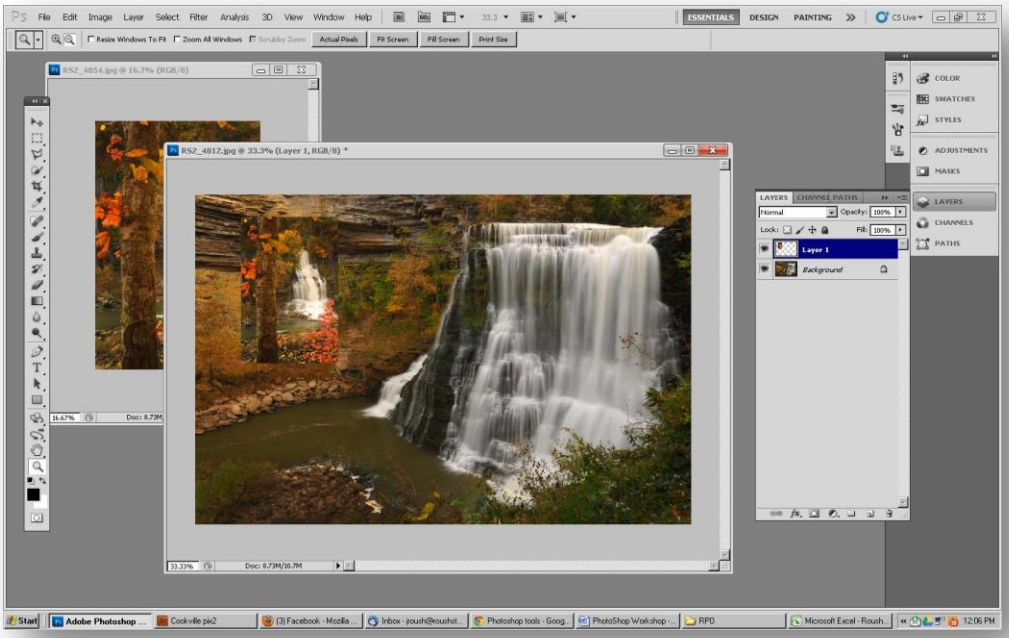
Type Tool – This tool is a tool that allows the use to put type on an image using an additional layer.

Eye Dropper Color Picker – This tool is used to select specific colors for tools

Magnifier – This tool is used to zoom in or out of an image.

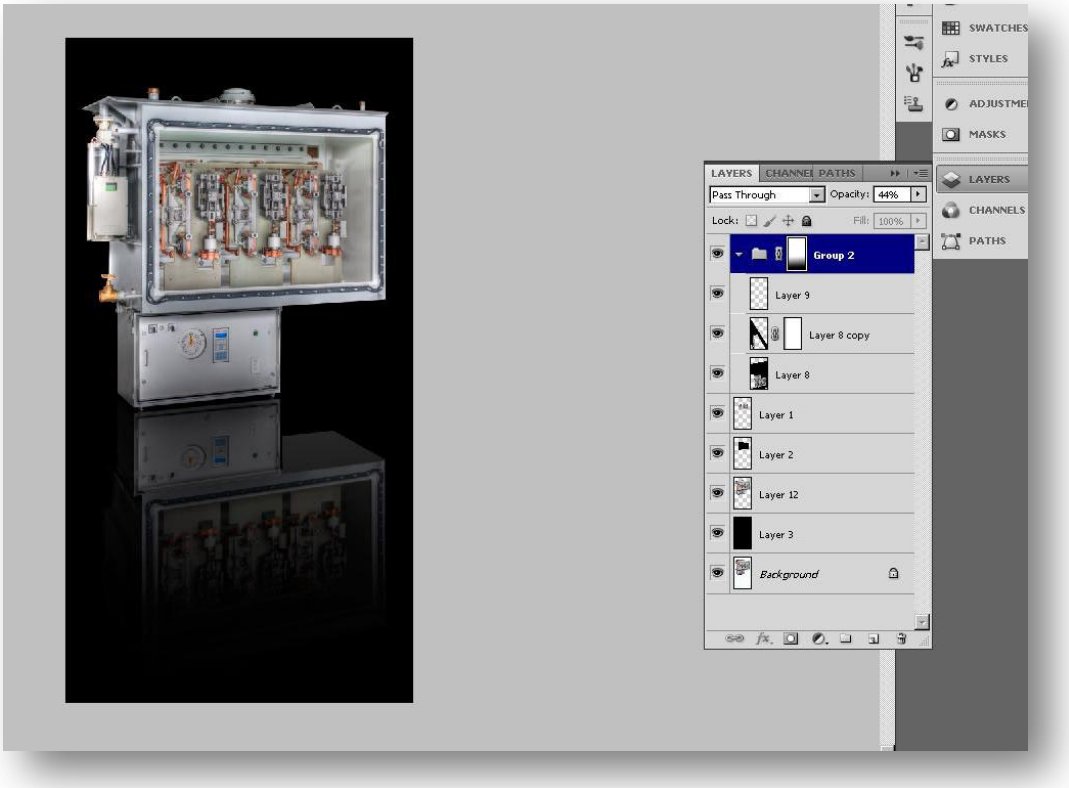
You'll notice that we've skipped some tools on the pallet. In 25 years of using Photoshop there are some tools that photographers just don't use or need. Now, that's not to say that there aren't various other ways of completing the same tasks or things by using other tools; I'm just saying that "these" tools are the ones used my most pro photographers. Remember, photographers are not the only create types to use Photoshop. Graphic Designers, Graphics Illustrators, and Marketing Departments all use Photoshop for specific tasks. They will use tools and commands that we might not use.

Part 3 Layered Files



Layers files are created by putting (dragging) one photo on top of the other using the “move” tool. In the illustration above you’ll see the layered window on the right showing both layers. You can also see the two photos on the screen that were used to create the layered file. Every photograph you add creates a new layer. Every new type tool you add creates a new layer. Each layer is independent of the other layers and can be moved, sized, flipped, and arranged without affecting the other layers.

In the photo below you can also see a layered file that was created in Photoshop. This one is different as it shows many different layers that have been created and manipulated to create the image shown. This is an example of something a photographer might “not” create, but a graphic designer might. In this file you can see a reflection and other things that were created in Photoshop just for this image.



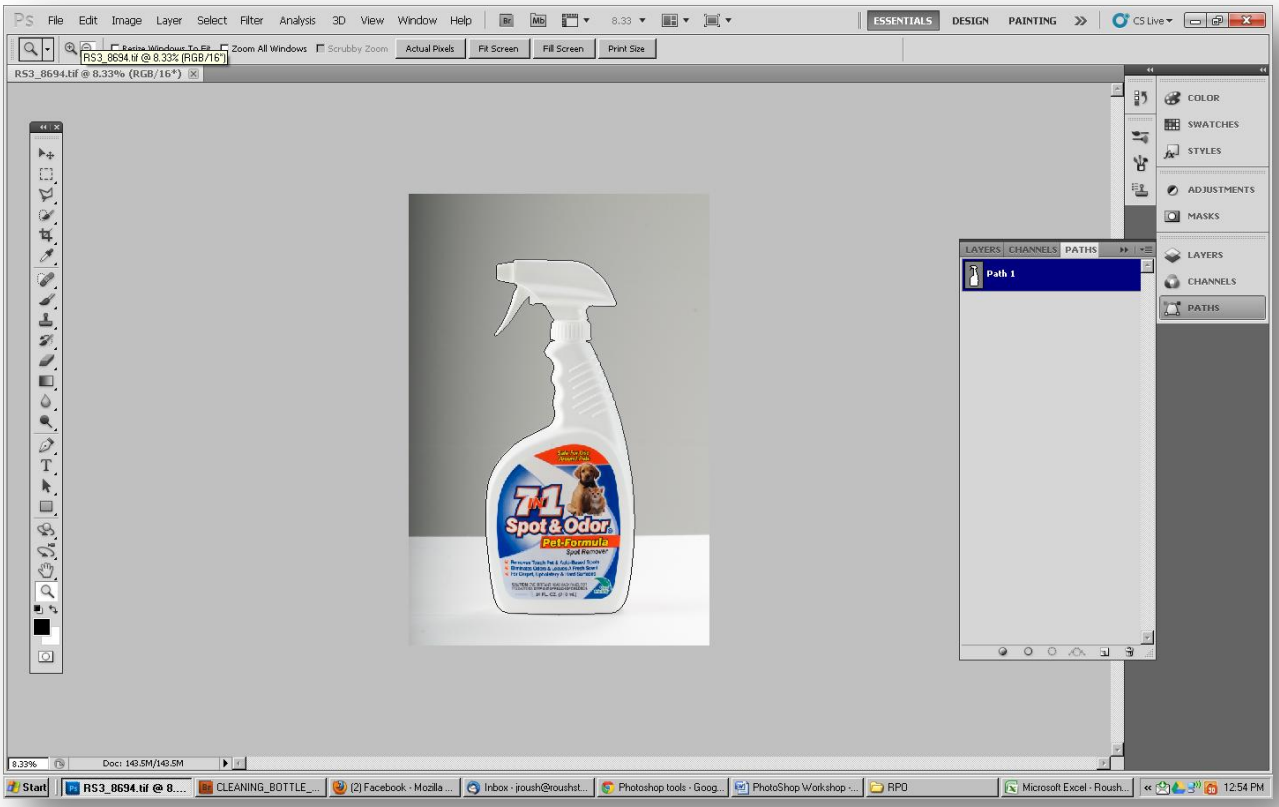
The above image was created as a magazine cover. A photographer who does commercial advertising work will occasionally run in to work like this his client might request. Most photographers don’t usually get in to this type of complicated Photoshop work for their customers. However, if you want to do these types of Photoshop tasks are have become efficient at it then make sure you let your customers know. Layer files often are used in composites of portraits, ball teams, seniors, and other types of groups.

Part 4

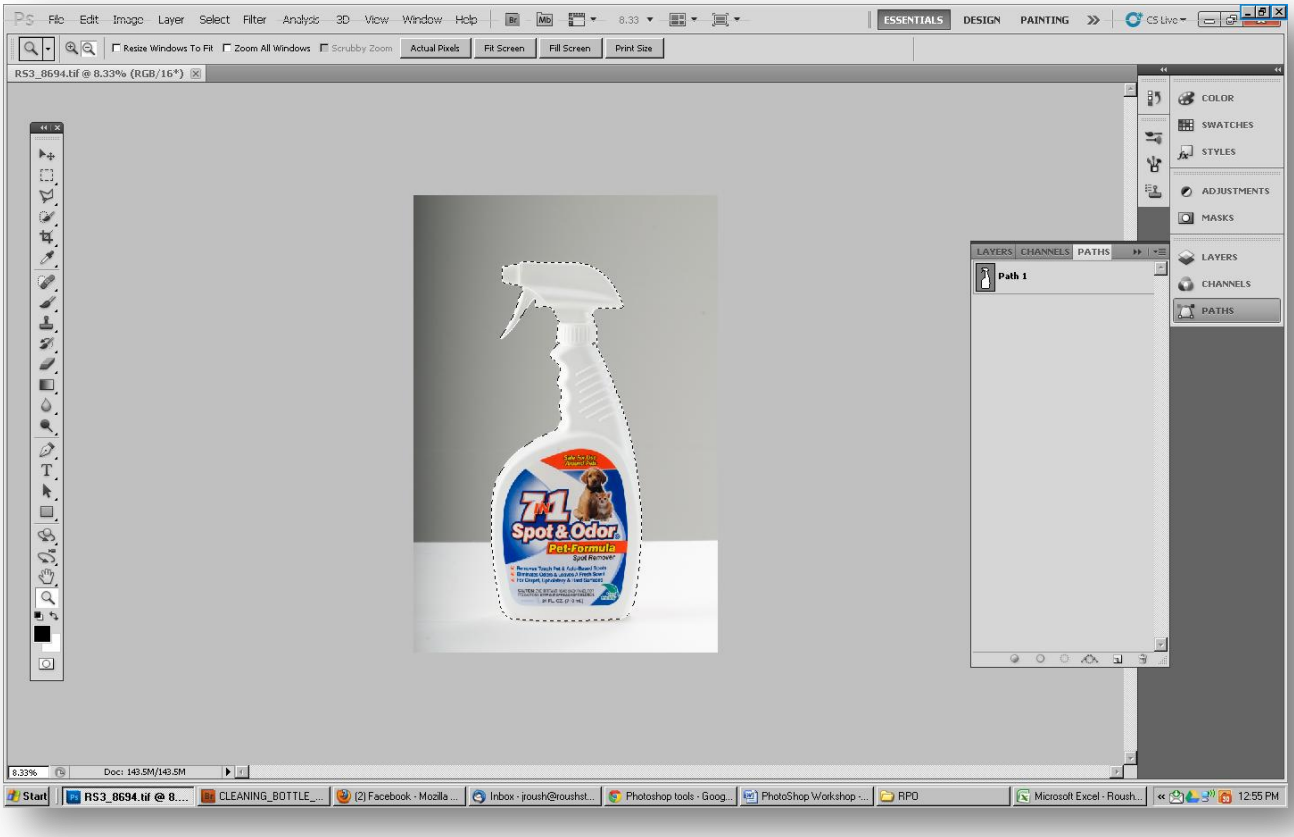
Clipping Paths

A Photoshop clipping path is a “cutout” we create using the pen tool. Once you click on the pen tool in the tool bar make sure you’ve selected the correct options menu icons to insure you’re creating the correct type of clipping path. The image below show the two correct selections: the pen circle in red and also the pen tool shaded in grey just to the right of it.

The screen shot below shows what a proper path should look like when completed. Notice the “paths” window on the left.



In the image below notice the “crawling ants” that replace the hard lined path above. This happens when you successfully save the path, turn it into a clipping path, and then “make selection” on the path you’ve created.



Clipping Paths are created by using the “Pen Tool” in conjunction with the “Ctrl” key and mouse to control the lines & curves of the path you are creating.

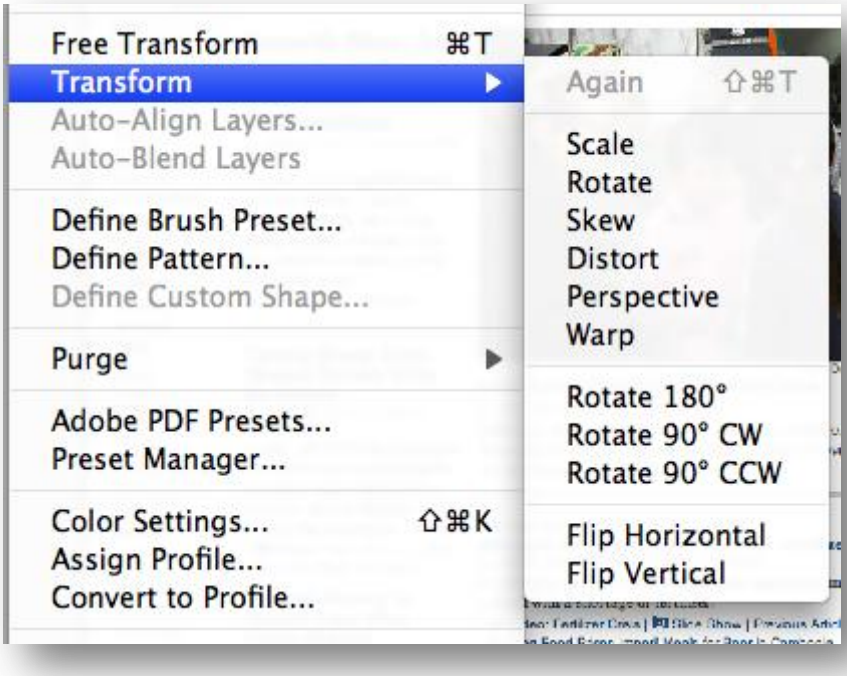
Part 5

Transforming Tools

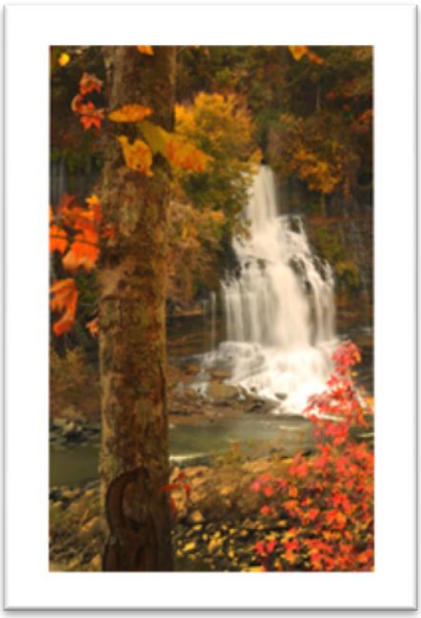
Sizing / Correcting Distortion / Perspective / Warp

In the drop-down menu under “Edit” is where you’ll find this pop-up menu. To effectively use these tools follow these commands:

1) Open your image
2) Click “select all” under the “Select” menu drop-down”.
3) Click “Edit” and you’ll find the “Free Transform” commands or the “Transform” menu
4) The “Transform” option opens another menu



Scale



Rotate

Skew

Distort

Perspective

Warp

Part 6

Photoshop B&W Conversions

There are a number of different ways to change color images to Black and White images in Photoshop. Most of the techniques require just one or two clicks of a menu and you're done. These "one or two" click however don't allow for any manipulation or control in the B&W we are creating.

Being able to control the densities, the blacks AND whites, and the overall tones in any image is crucial to the expression of each individual photographer. Simple clicks in a menu are usually not the solution. The following outline details a series of Photoshop commands that will allow you to customize each B&W image that you produce.

Black and White Conversion

Find the image you want to change to B&W / Open it in Photoshop

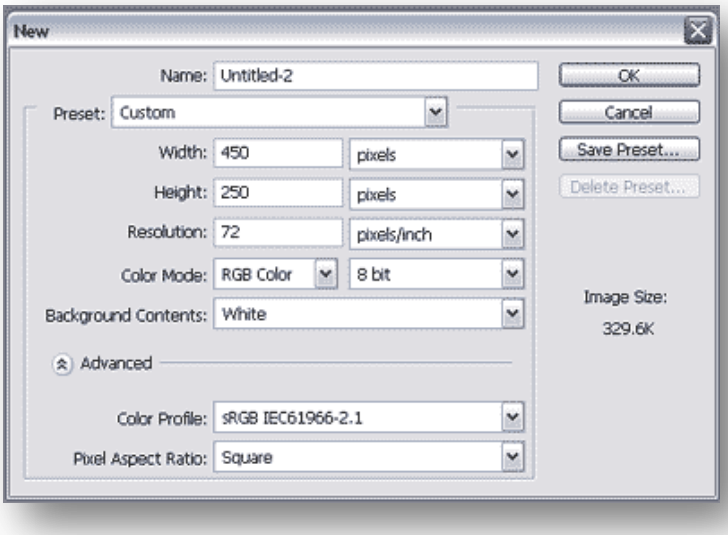
Here are the steps to follow:

1. Go to Image / Mode / Grayscale / click to discard color information
2. Create a Duplicate Layer (Ctrl J)
3. Go to the drop down Blend Menu – Click Multiply / reduce opacity to approx 75
4. Click on the Control Icon and find Curves (whites at the top) - Use this control box to make an "S" shape with the control line, or until you are pleased with you image results.
5. Once done with your manipulation save this image by doing as "SAVE AS" and giving it a new file name as a PSD file. Once this is done you can flatten the image and save it as a jpg for posting or printing.

Custom Copyright

In this tutorial we will learn a quick way to apply your copyright watermark to an image using Photoshop brush. This technique is illustrated below and has been shown using CS5. You may have to modify the steps if you are using a different version of Photoshop.

Step 1**:** We start off by creating a new document (file>new>new document). Don't worry about the document size; it does not really matter as you will always be able to resize your brush when you need it later on.



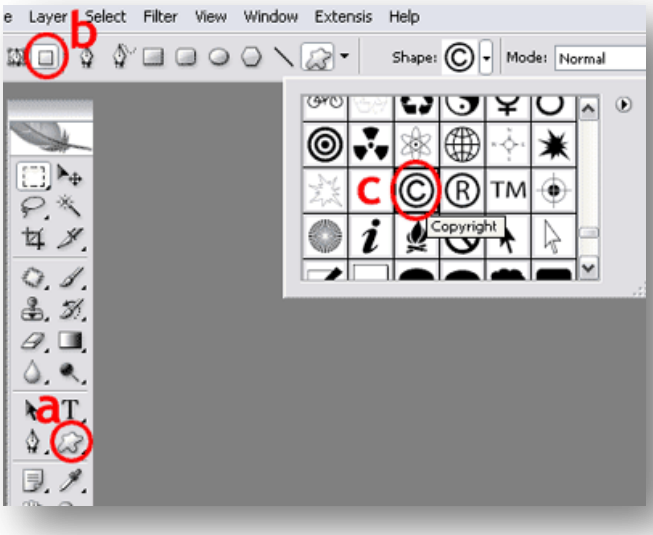
Step 2: Create a new layer (layer>new>layer).

Get a copyright symbol on your new document by -

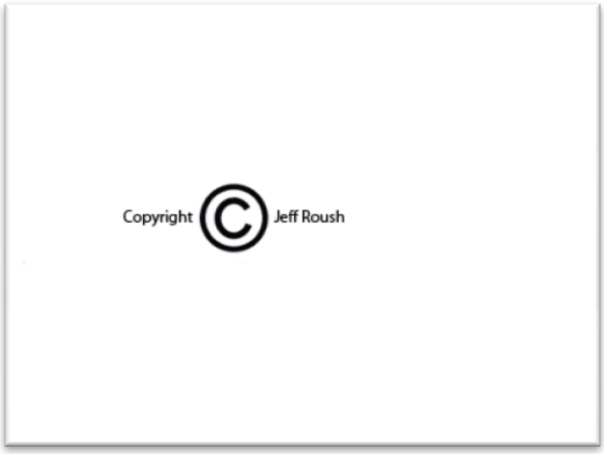
1). Choosing Custom Shape Tool on your Tools Palette then

2). Click on the third icon on the left to create custom shapes using pixels rather than paths,

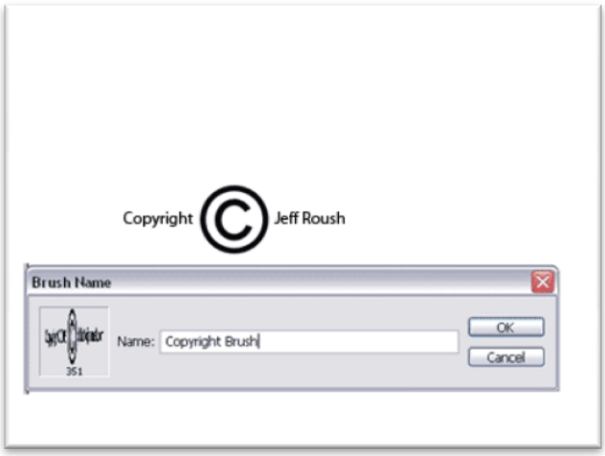
3). Choose the copyright symbol from the default set of shapes.



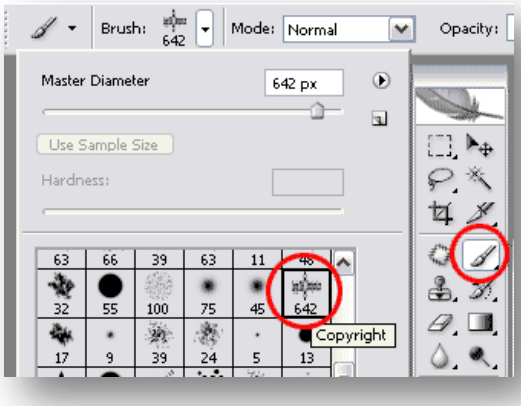
Step 3: Write your copyright info on the same layer with the Type tool.



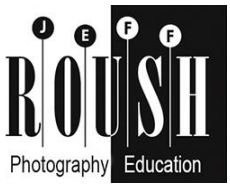
Step 4: Get your Rectangular Marquee tool (M), and click-and-drag a selection around your copyright symbol and info. Choose Define Brush Preset (edit>Define Brush Preset) and name your brush.



Step 5: Now it's time to use your new brush. Open a photo, choose the Brush Tool from your tools palette, choose your copyright brush from your Brush Picker, create a new layer from your photo and click once where you want your copyright info to appear.



Step 6: You can change the opacity of the type layer to get your copyright symbol transparent to your liking by using the opacity control slider in the layers window.



This Outline is part of the

Roush Photo Online Collection of Photographic Instructional Papers

Written and Published Specifically for Jeff Roush's

Online Photography Course Programs

Digital Photography Classes, Courses, & Workshops

http://www.roushphotoeducation.com

jroush@roushstudios.com

731-676-1520