

BASIC ADJUSTMENT WORKFLOW

Adjustment Layers for Basic Normalization

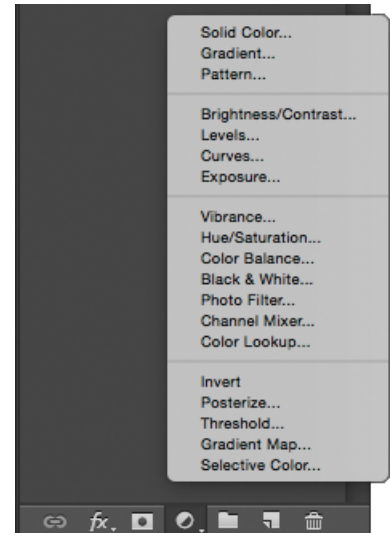
Cameras do not produce printer-ready photos. All shots need to be tweaked. Adjustment Layers allow you to tweak the photo without altering the raw picture data. This is called 'non-destructive editing'. It is possible to go back and re-tweak these Adjustment Layers at any time, making this a very powerful method.

ADJUSTMENT LAYERS are most easily added by clicking on the small black & white circle logo at the bottom of the Layers palette. They can also be added from the Layers menu.

The **visibility** of a Layer can be toggled on and off by clicking on the Eyeball icon on the left side of the Layer. This makes it easier to see the effect any single layer has on the photo.

Layers can be **repositioned** in the stack by dragging them on top of the line between any other two layers. Adjustment Layer work from the top down!

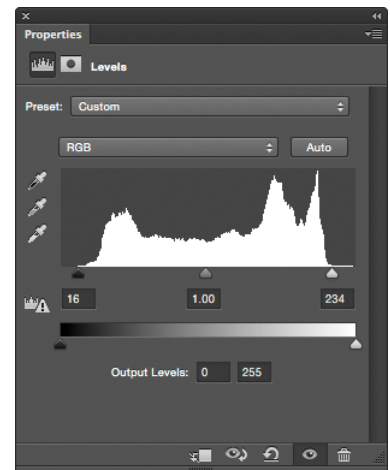
Layers can be **deleted** by dragging them to the Trashcan icon in the bottom right corner of the Layers palette.



Levels

A **LEVELS ADJUSTMENT LAYER** sets the full tonal range of the photograph, even if your camera has come up short. Move the black and white triangles that indicate the maximum highlight (white point) and maximum shadow (black point) to hit the ends of the histogram, e.g. black = 5, white = 232. If the histogram stretches the full length of the graph, no changes need to be made.

Always make sure the Levels Adjustment Layer is the first (bottom) layer in the group. Otherwise you will be losing data.



note: We will eventually return to the Layers Adjustment Layer to fine tune the Output Levels for whichever particular printing paper is being used.

BASIC ADJUSTMENT WORKFLOW, cont'd.

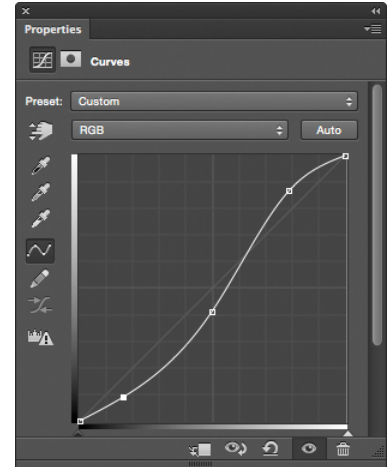
Curves

A **CURVES ADJUSTMENT LAYER** allows you to add punch by raising the contrast.

- place a control point
in the dead center first
to lock the midtone
- place a control point
3/5th of the way up in the highlights
pull it up
- place a control point
3/5th of the way down in the shadows
pull it down

A curve in the other direction would *reduce* the contrast.

Then pull the **center control point** down at least 1 unit
to increase the depth of the overall tonality



Color

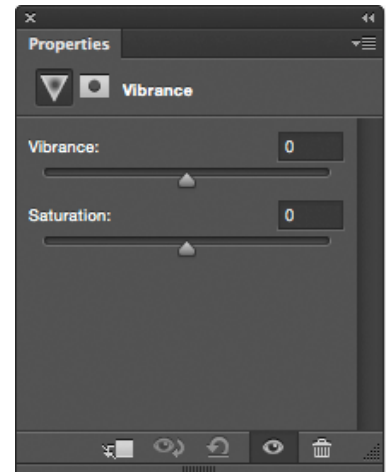
The Curves Adjustment Layer will increase the saturation.

A **VIBRANCE ADJUSTMENT LAYER** will allow you to tame the saturation
to make a more subtle photo that has more feel

The **VIBRANCE** slider is a much more subtle change
and avoids altering skin tones

The **SATURATION** slider affects all colors equally
and is much more intense

Reduce the saturation using whichever slider looks best
for each individual photograph
Make the photo look close to or just less than reality.



BASIC ADJUSTMENT WORKFLOW, cont'd.

Layer Sharpen

Make a Sharpening Layer that can be continuously fine-tuned using the Opacity slider at any time.

Duplicate the Background Layer

select _____ the Background layer

duplicate _____ the Background using Duplicate layer from the drop-down menu

or -

LAYER> DUPLICATE LAYER

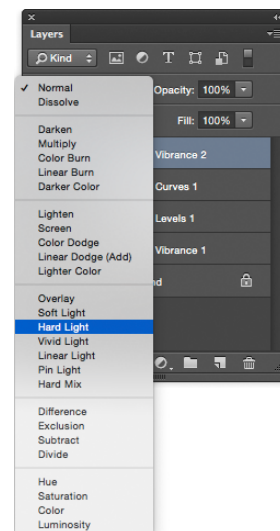
rename _____ the Layer "sharpen"

run _____ the High Pass Filter
set _____ the Radius to

FILTER> OTHER...> HIGH PASS

0.3 ... 0.5

change _____ the Blending Mode to Hard Light
(use soft light for portraits, etc.)



adjust _____ the Opacity slider

33% ... 55%

The Opacity slider becomes the 'intensity control' for this layer and the resulting sharpening effect.

