

BASIC ADJUSTMENTS for GREYSCALE PHOTOS

ADJUSTMENT LAYERS for BASIC NORMALIZATION

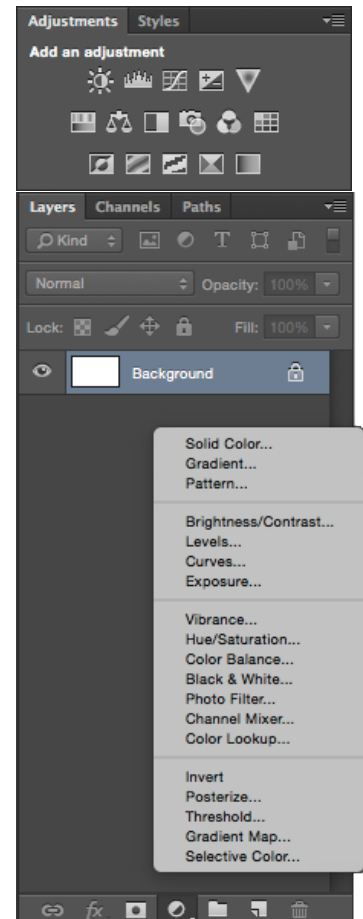
Cameras do not produce print-ready photos. All shots need to be tweaked. Adjustment Layers allow you to tweak the photo without altering the raw picture data. This is called 'non-destructive editing'. It is possible to go back and re-tweak these Adjustment Layers at any time, making this a very powerful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

ADJUSTMENT LAYERS are easily added by clicking on the small black & white circle logo at the bottom of the Layers palette. They can also be selected in the Adjustments 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 in the bottom right corner of the Layers palette or by right-clicking and selecting 'delete layer'



GENERAL WORKFLOW

- add a **LEVELS** adjustment layer to use the full tonal range available
- add a **CURVES** adjustment layer to boost contrast and add punch
- use the **BLACK & WHITE** adjustment layer to convert to monochrome with fine control
- **SHARPEN** with this simple recipe

BASIC ADJUSTMENTS, cont'd.

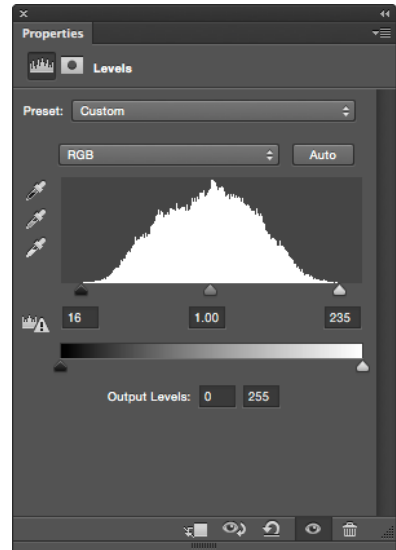
LEVELS

A LEVELS Adjustment Layer allows you to use 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 data will be lost.

note: The LEVELS Adjustment Layer is used again at the very end of the process (top of the layer stack) to fine tune the Output Levels for whichever particular printing paper is being used.

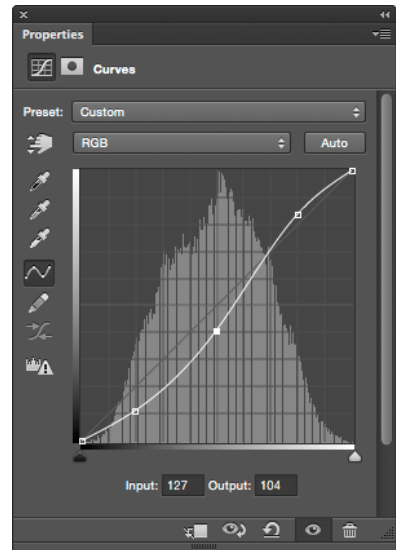


CURVES

A CURVES Adjustment Layer allows you to add punch by raising the contrast.

place a control point
in the dead center first
pull down about 10%
to lock the midtone
and add drama
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.



GREYSCALE CONVERSION

BLACK & WHITE ADJUSTMENT LAYER

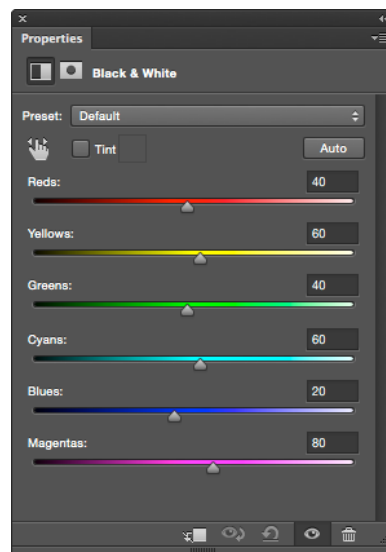
Shoot in **full color** mode then convert to Greyscale

then use a **B&W ADJUSTMENT LAYER** (or Camera Raw) to convert to Greyscale

This allows full creativity in post-processing and will render numerous variations to render the photo appropriate for the content.

add a **B&W ADJUSTMENT LAYER** adjustment layer, as with **LEVELS** and **CURVES**
slide the color sliders until you get the most pleasing appearance

if there are red objects in your photo,
sliding the red up
will render those whiter,
sliding the red slider down
will render them darker
if there are green objects in your photo,
sliding the green up
will render those whiter,
sliding the green slider down
will render them darker



There is no 'correct' Greyscale Conversion.

It all depends on how *you* want *your* photograph to look.

Just make sure the whites are not blown out and the shadows do not block up.

There should be just a little bit of grey in the brightest highlights, and the shadows should be a little bit less than dead black.

If there are no details in the highlights or shadows the photo is not properly adjusted.

**If there is no information in the highlights or shadows
then there is no photographic information, and
this is not a properly processed photograph!**

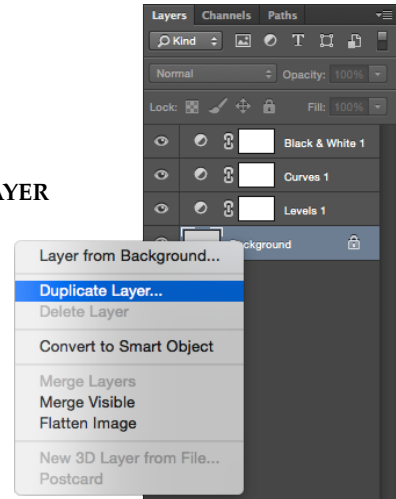
LAYER SHARPEN

This recipe will make a SHARPENING LAYER that can be continuously fine tuned with the OPACITY slider at any time.

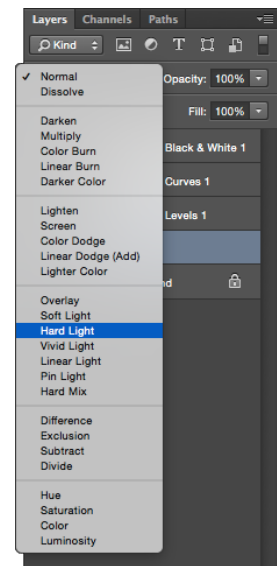
Create the Layer

select _____ the BACKGROUND layer
duplicate _____ the BACKGROUND
 using DUPLICATE LAYER from the drop-down menu
 or - LAYER > DUPLICATE LAYER

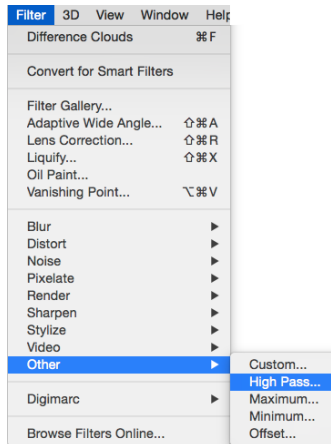
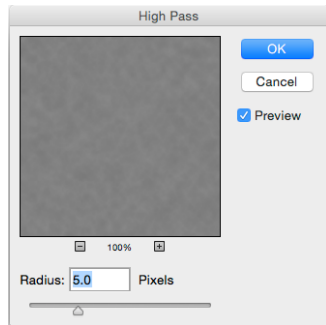
rename _____ the layer "sharpen"



change _____ the BLENDING MODE to Hard Light
 (use Soft Light for portraits, etc.)

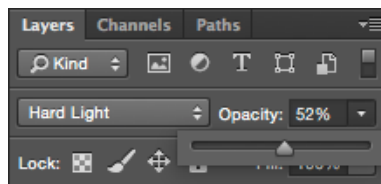


run _____ the HIGH PASS filter
 FILTER > OTHER... > HIGH PASS
set _____ the Radius
 to 0.3 ... 0.5



adjust _____ the OPACITY slider 33% ... 55%

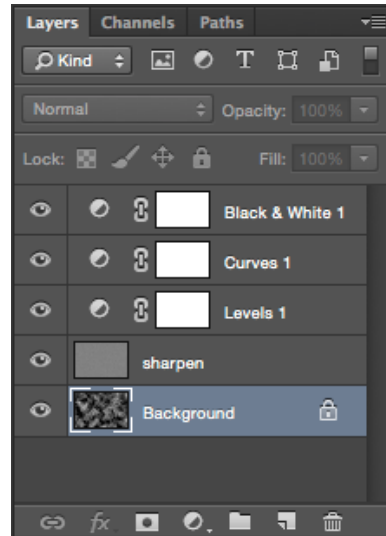
The OPACITY slider becomes the 'intensity control' for this layer and the resulting sharpening. Adjust until the effect is just barely noticeable. Over-sharpened photos are common and show bad craftsmanship.



FURTHER ADJUSTMENTS

Every photograph should start with the same 4 layers:

LEVELS at the bottom,
CURVES above that,
B&W above that, and a
SHARPEN layer just above the background.



It is possible to add more adjustments, most likely additional Curves, to fine-tune your photos. It is also possible to limit the adjustments to certain areas of the photos with SELECTIONS.

Other Adjustment Layers

Photoshop provides many ways to do the same thing. Levels and Curves are the traditional way to adjust your photos and are most directly connected to what is actually happening to the photograph.

Avoid using the following Adjustment Layers:

Brightness/Contrast	exactly what Curves does, but with less accuracy
Exposure	does what Levels does, but with less accuracy
Vibrance	for adjusting color saturation
Hue/Saturation	for adjusting color saturation
	but can be used to tone photos as well
Color Balance	for adjusting color in a very inaccurate manner
Channel Mixer	like Black & White, but with fewer options
	making it a bit more confusing
	but can be used to tint photos
Photo Filter	useable for special effects

The other Adjustment Layers are for graphic effects and are not really useable for general photography.

Filters

Avoid using the Filters in Photoshop.
They are an immediate path to tackiness.