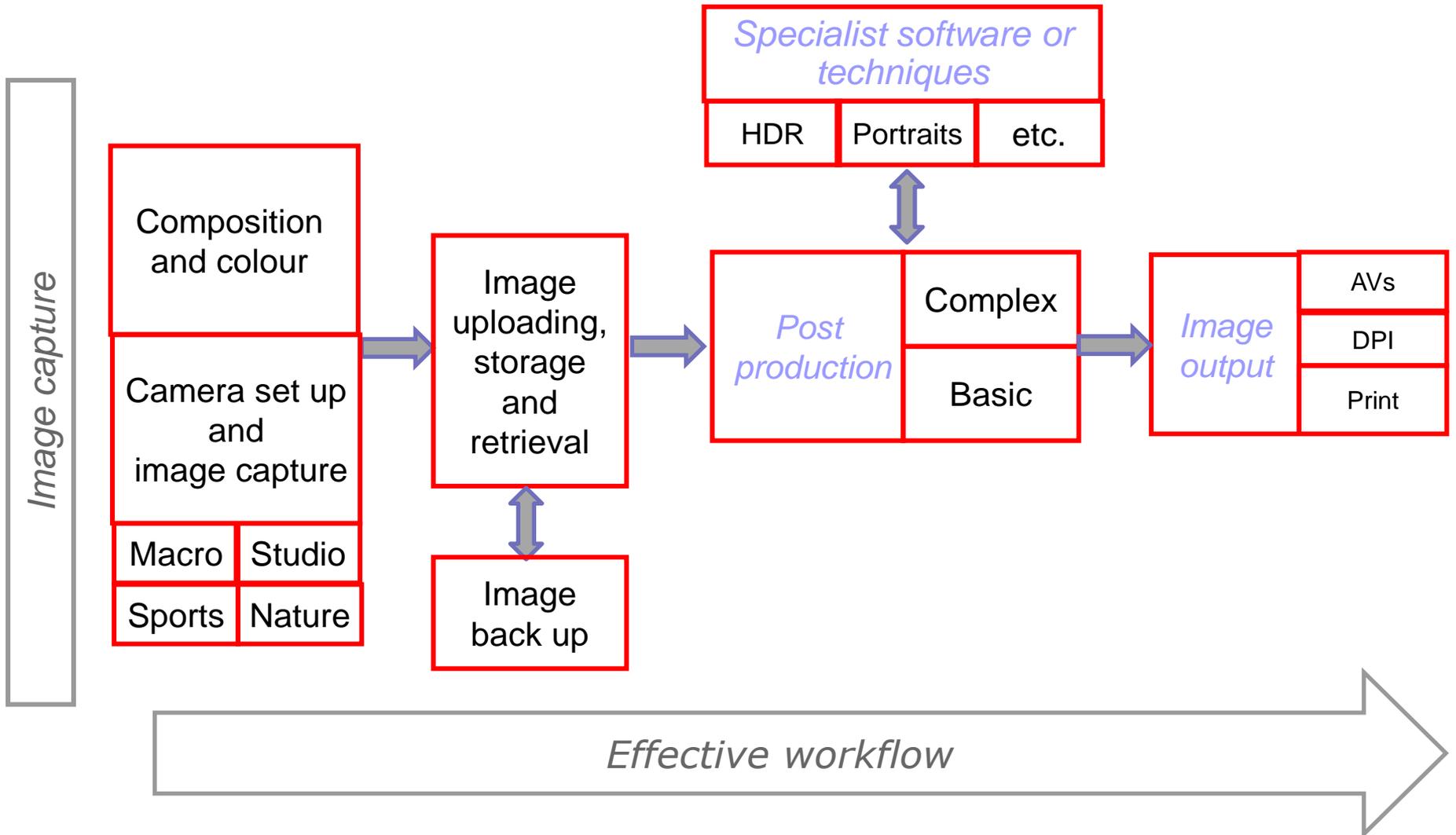


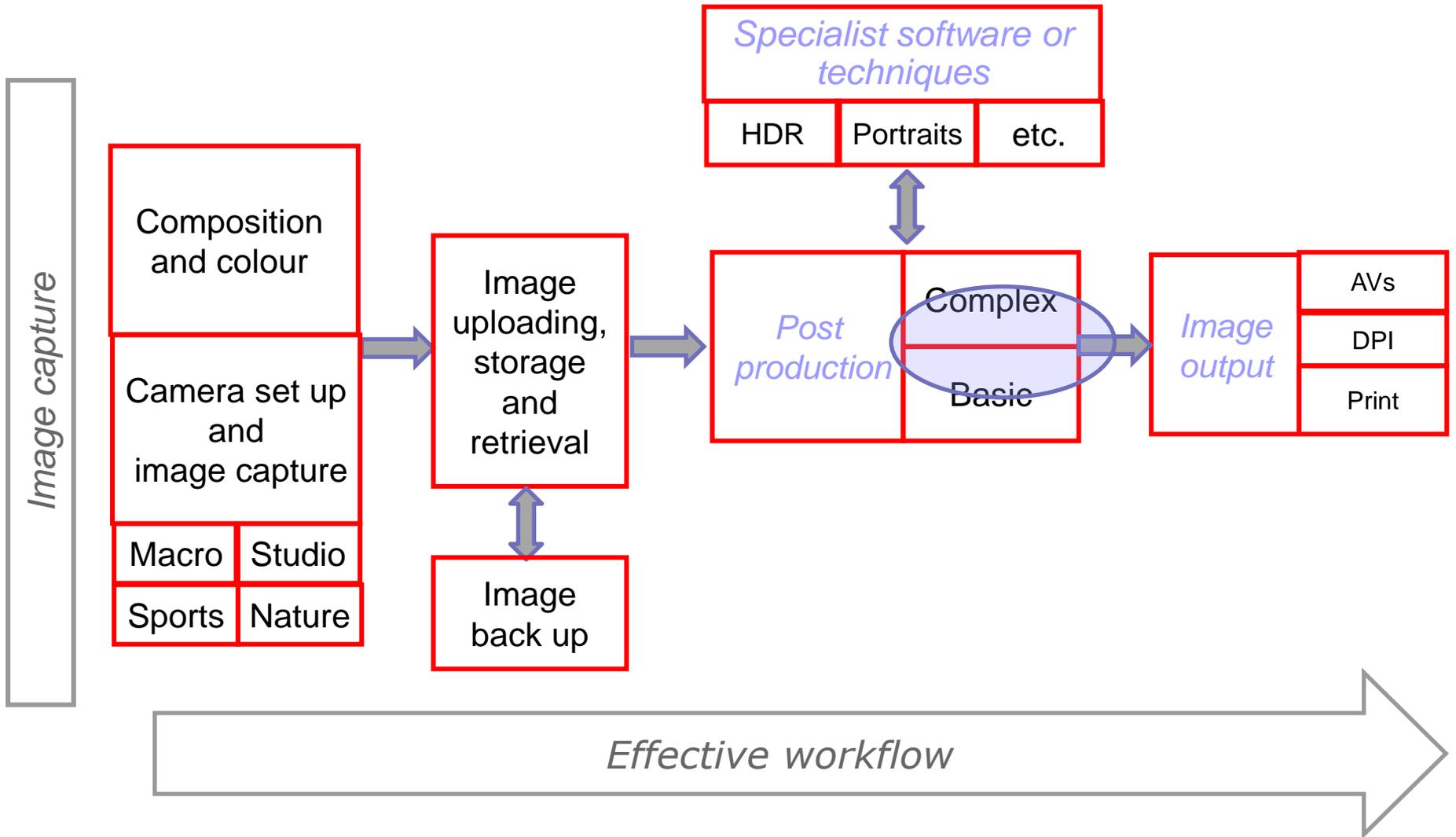
SIMPLE IMAGE MANIPULATION USING PS ELEMENTS (OR CS)

Bob Breach

STAGES IN IMAGE CREATION



STAGES IN IMAGE CREATION



FORMAT FOR THIS EVENING

- Presentation covering:
- Update on basic image correction
- Additional simple image manipulation
 - Highlights and shadows
 - Cloning and spot removal
 - Layers
 - Filters
- *Plenty of time for discussion and problem solving*

The presentation will focus on PS Elements 8 but the principles are the same for other PS software

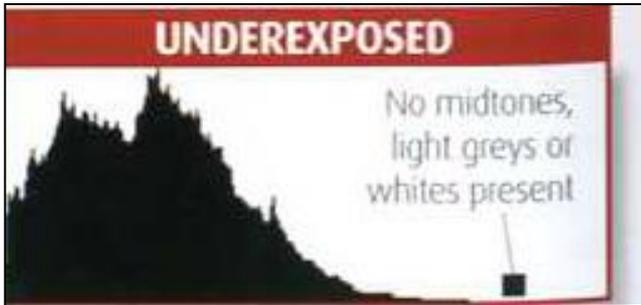


Basic image correction

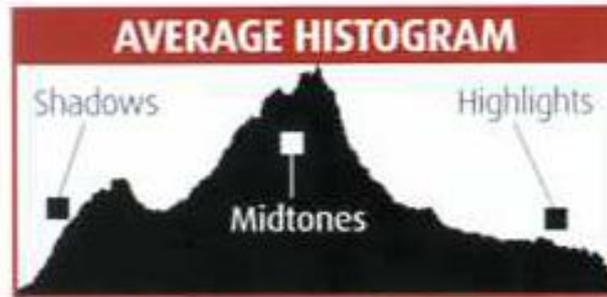
BASICS OF POST PRODUCTION

- Can use either raw or jpeg files, but raw better:
 - Specialist raw converter e.g. Capture one, Nikon NX, Lightroom
 - Adobe Elements or CS (most recent versions include raw converter)
- Develop your own workflow so it becomes second nature
 - Same basic approach for all images
 - But may have some differences depending on type of output required
- A key of managing digital images is understanding the histogram- a graph showing distribution of pixels from pure black to pure white

USING THE HISTOGRAM



Note that sometimes you may wish to have pure blacks e.g. silhouette



The "ideal" exposure

Note that sometimes you may wish to have pure white e.g. high key



TYPICAL POST PRODUCTION SEQUENCE

- Varies depending on:
 - whether raw or jpeg
 - personal preference
- Can use various software but tools and availability vary
- Typical approach
 1. Crop and straighten image
 2. Adjust exposure, contrast, brightness, saturation, clarity/vibrance etc.
 3. Use levels and curves if necessary
 4. Adjust highlights/shadows #
 5. Adjust colour temp/colour tone # (mono conversion if required)
 6. Minor cloning/spot removal
 7. Other adjustments using layers/filters if required
 8. Sharpening/image output

in raw only

TYPICAL POST PRODUCTION SEQUENCE

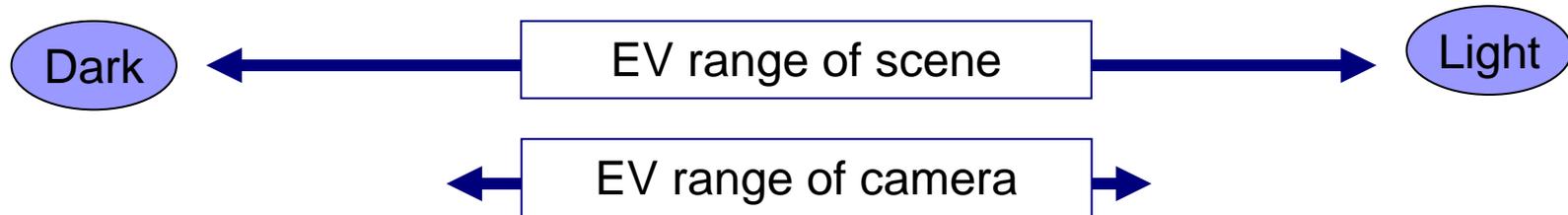
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 3. Use levels and curves if necessary
 4. Adjust highlights/shadows
 5. Adjust colour temp/colour tone (mono conversion if required)
 6. **Minor cloning/spot removal**
 7. **Other adjustments using layers/filters if required**
 8. Sharpening/image output

Note: For most image manipulation software there are various ways to achieve the same effect. Decide which works best for you and practice



Highlights and shadows

WHAT IS THE PROBLEM?



- All cameras including digital have finite exposure range between dark and light areas of the picture
- Measured as exposure value (EV) or “stops”
- If the scene you are trying to photograph is outside this range the camera cannot cope
- Commonly occurs e.g. with bright skies or inside buildings
- The result: meter tries to work out an “average” exposure but can either blow highlights (pure white- no ink) or lose shadow detail (pure black)

DYNAMIC RANGE

Dynamic Range- the range of brightness that can be faithfully recorded

Dynamic Ranges of Common Devices

Device	Stops	Contrast
Computer LCD	9.5	700:1
DSLR camera (Canon EOS-1D Mark II)	11 ^[4]	2048:1
Print film	7 ^[4]	128:1
Human eye	10–14 ^[5]	1024:1 – 16384:1

Note : Lower end digital cameras will have lower EV range

WHAT CAN BE DONE ABOUT THIS AT RAW CONVERSION STAGE ?

- Check for highlights/loss of shadow details using warning tool
- Use recovery tools to reduce highlights and bring out shadow detail
- Can use raw conversion to produce bracketed images post capture for HDR programs
- Some raw software now has local adjustments or layers. Use to make local adjustments of various parameters
 - Capture one
 - Nikon FX
 - Lightroom

WHAT CAN BE DONE ABOUT THIS AT POST PRODUCTION STAGE?

- Layer masks
 - Open images with different exposures and blend together by use of layer masks and brush/eraser tool
- Layer blending
 - A tool within PS-CS that blends 2 images together to increase tonal range
- Digital grads
 - Effectively reproduces the effect of a grad filter
- Dodge and burn
- Image merge (HDR) - Later versions of PS elements (8+) and CS (2+)

Most sophisticated control through use of specialist HDR software



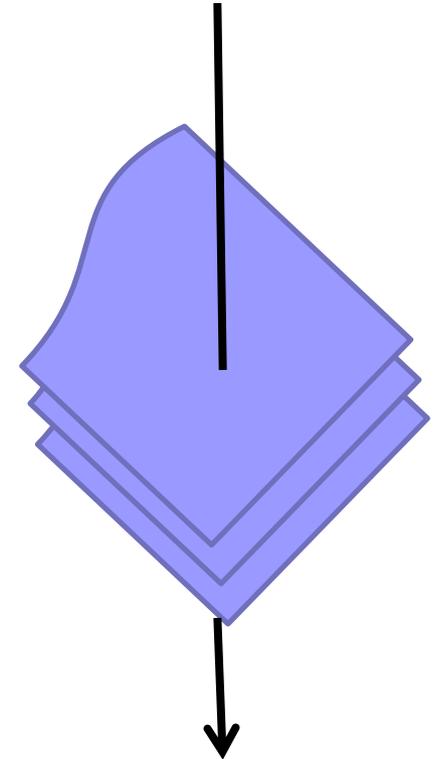
Other simple image
adjustments

OTHER SIMPLE IMAGE ADJUSTMENTS

- Using layers and layer masks to:
 - Clone out distracting elements
 - Selectively adjust parts of image
 - David Eaves workshop notes set out a range of other more complex things that can be done

HOW DO PS LAYERS WORK

- Imagine a series of clear acetate sheets stacked on top of each other
- As you look down through the stack the images on each sheet “add together” to form the overall image
- To adjust the overall image you can
 - Add or remove layers
 - Put masks over some layers so only certain parts of the image can be seen
- At the end the sheets can be combined together to form a final image

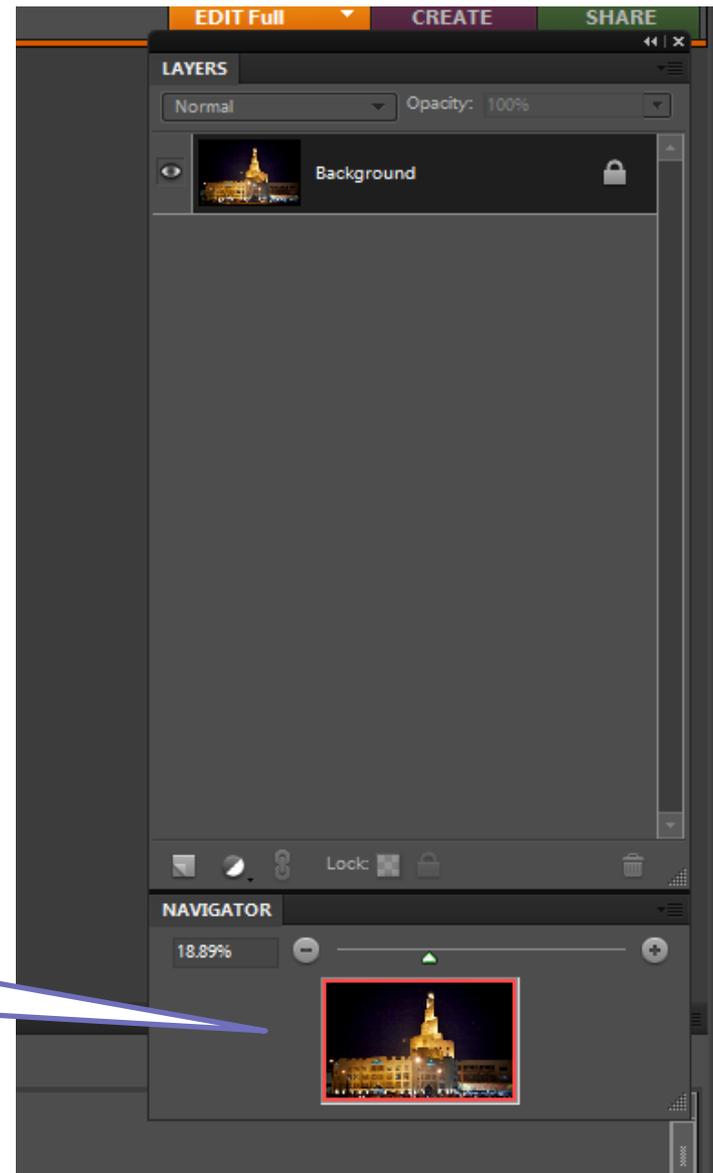


LAYER TIPS

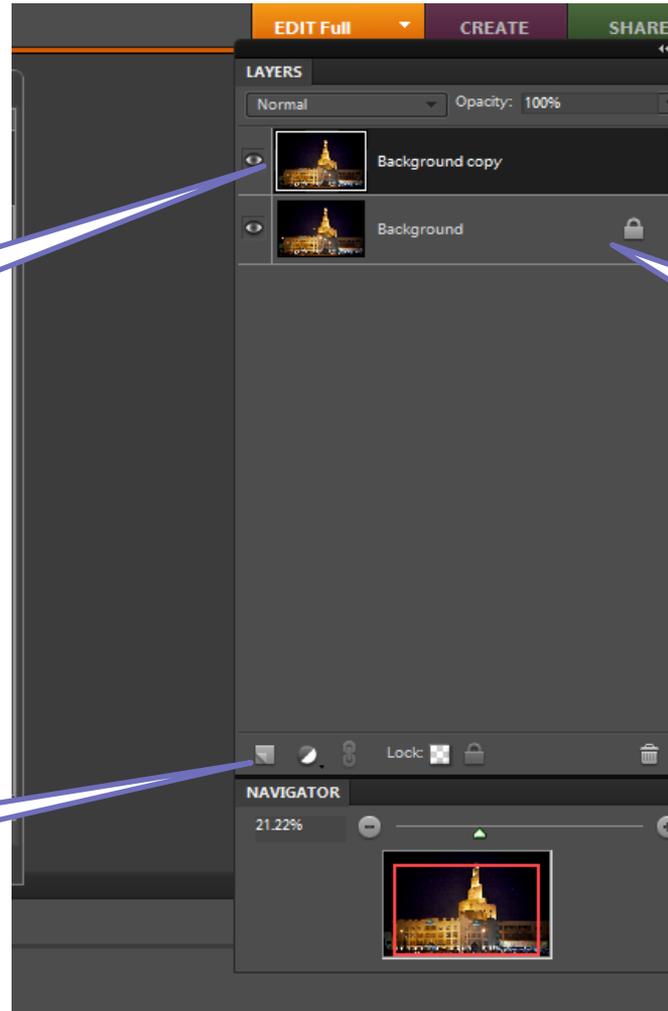
- Easiest to move around image and expand/contract using “navigator” tab
- Carry out any adjustment
 - On new layer not on “background”
 - For multiple adjustments or complex cloning use separate layers
 - In both cases easier to go back one stage if mistake rather than losing all corrections
- Can save work in progress on image (including layers) but only as large PSD file
- Only when happy with final image should you “flatten” image and save for final output as TIFF or JPEG file

THE NAVIGATOR TAB

Use slider or +/-
keys to expand
image. Move red
square to
navigate around
image



USING LAYERS



Click to switch layer visibility

Background layer

Duplicate layer:
drag and drop

Delete layer:
drag and drop

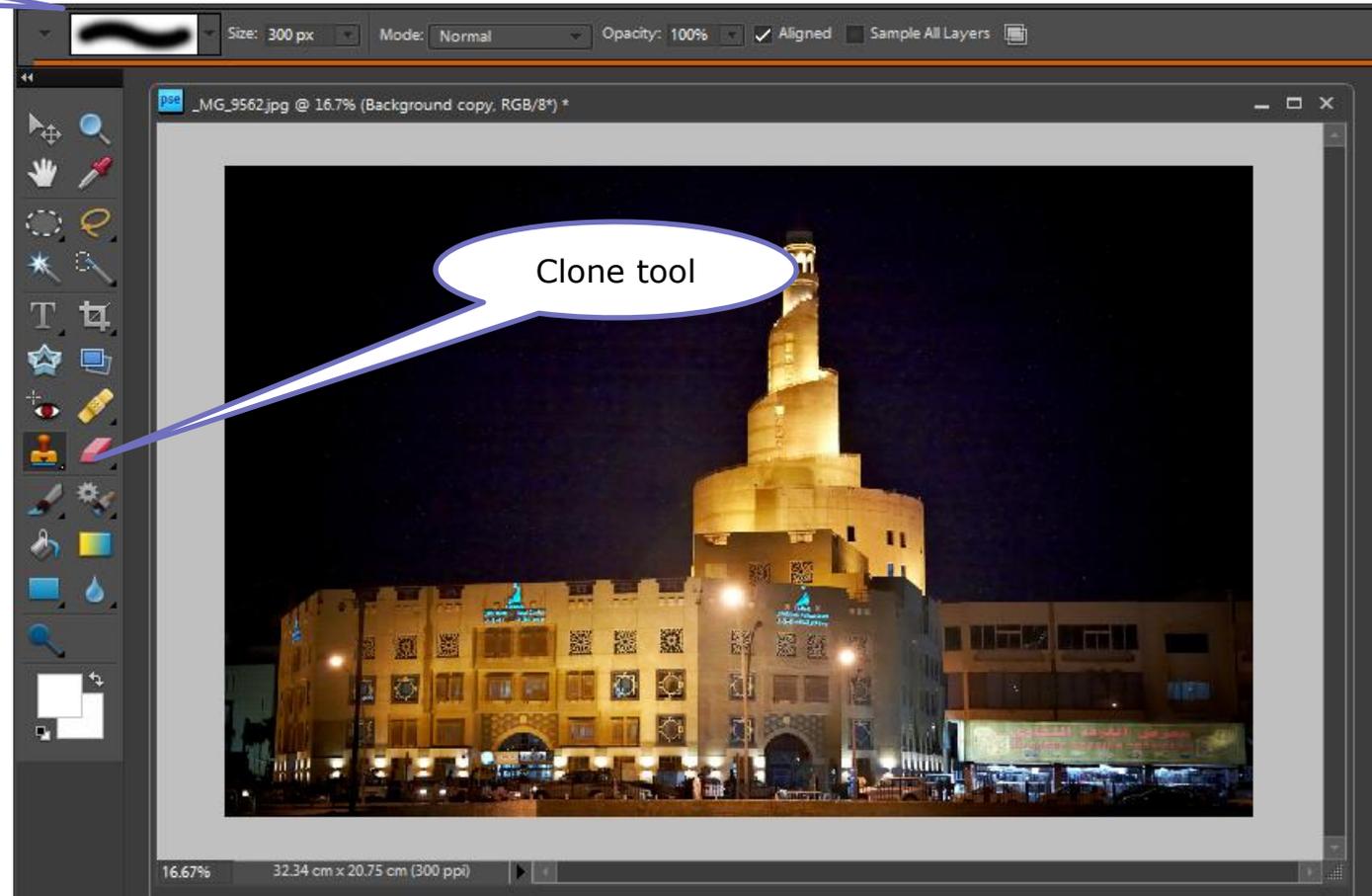
CLONING

Brush type-
soft edge
usually best

Adjust size of
brush using
slider or bracket
keys

Reduce opacity
to make
changes more
gradually

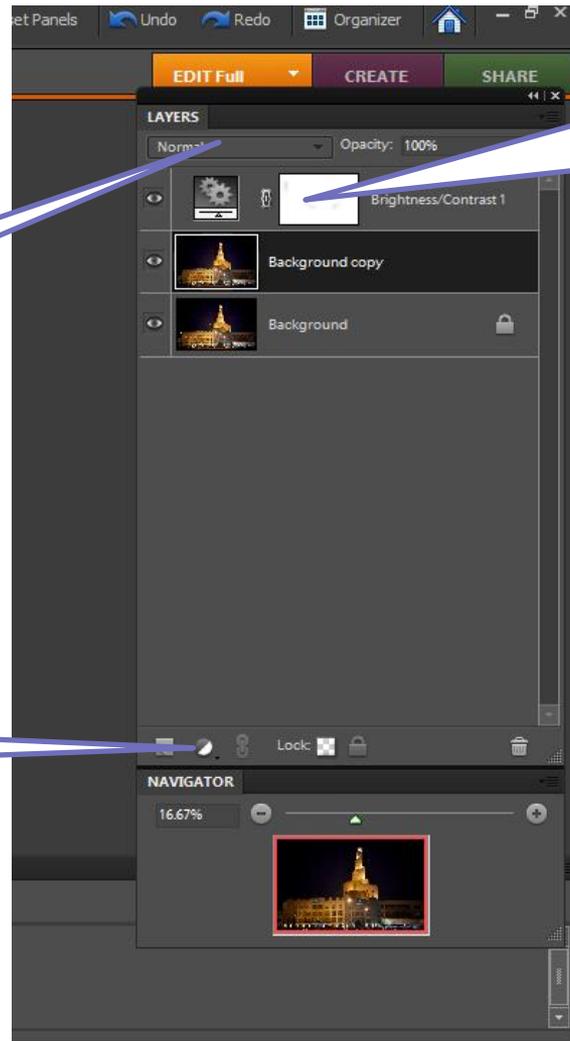
- Place cursor on area to be copied; hold down "alt" and left click
- Move cursor to area to be pasted and left click to "paint" over area
- If mistake go back and start again using "undo" icon



USING ADJUSTMENT LAYERS

- Can add adjustment layer which can be masked so applies to only part of the image
- In Elements the following main ones are available
 - Levels
 - Brightness/contrast
 - Hue/saturation
 - Solid colour
 - Gradient
 - Plus others
- Can also add a filter effect to one layer and blend with the layer below e.g. Gaussian blur
- Each layer can have the opacity adjusted to change how much is added to the layers below
- Can also change the way the layers blend with each other

ADJUSTMENT LAYERS



Click to open up
and change
adjustment

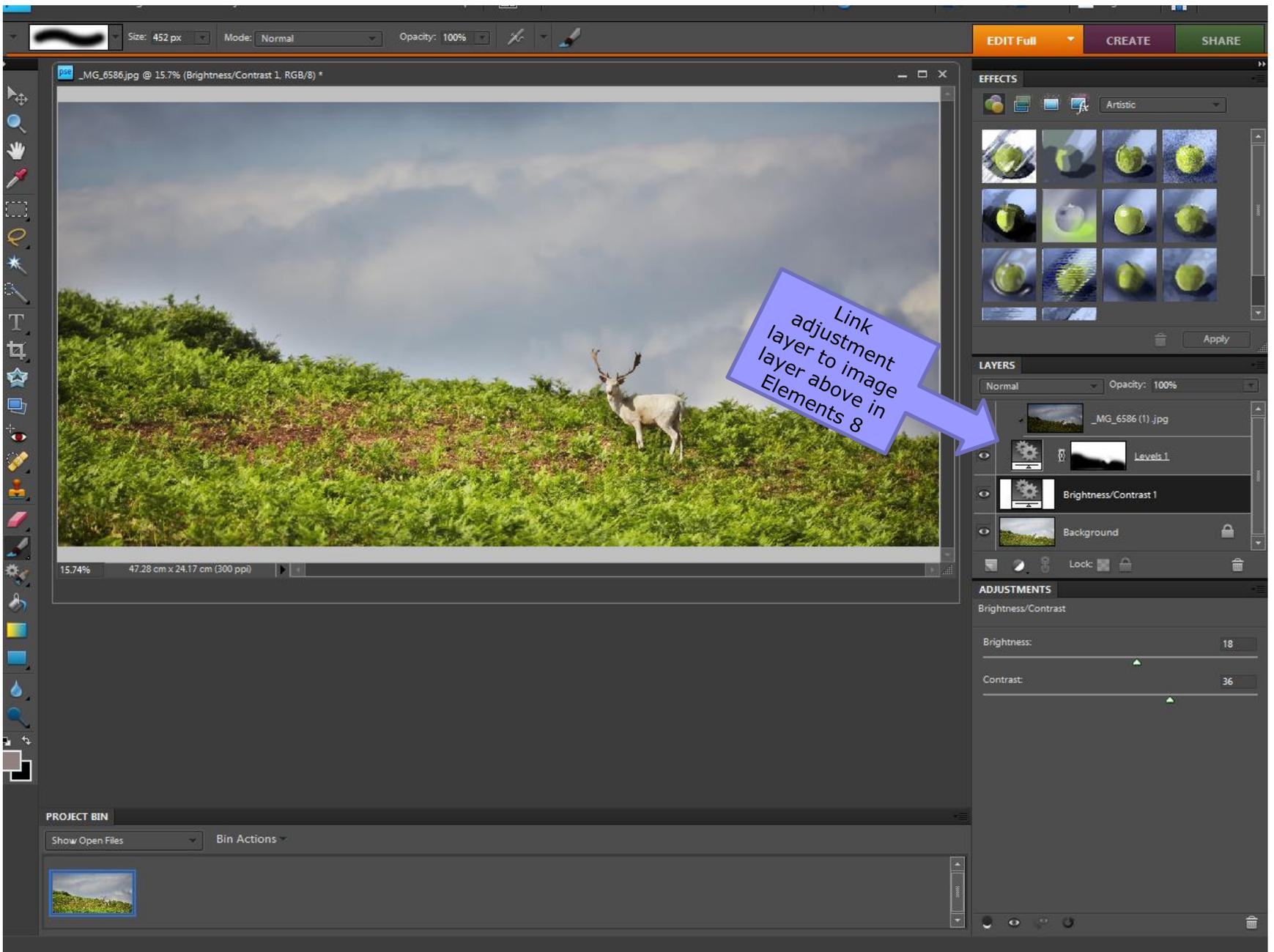
Adjustment layer:
click from drop
down menu

Layer mask:
"paint" to
define area of
mask which
applies
adjustment to
layer below

**Use
black/white
switch to +/-
mask**

MIXING IMAGES TOGETHER

- You can mix two images to blend in different ways
- Can use to manage high dynamic range by creating two images with different exposures from original file
 - Open 2 files and bring one image into the other as a new layer (drag and drop or copy/paste)
 - In Elements v9+ you can then add a layer mask to one image and using black/white brush “mask out” one part of the top image
 - In earlier versions you have to cheat by linking the image to an adjustment layer mask using layer/create clipping mask
- Similar approach when mixing 2 completely different images (Kathryn Scolah) and see also David Eaves notes



Link adjustment layer to image layer above in Elements 8

EDIT Full CREATE SHARE

EFFECTS



Apply

LAYERS

Normal Opacity: 100%

- _MG_6586 (1).jpg
- Levels 1
- Brightness/Contrast 1
- Background

ADJUSTMENTS

Brightness/Contrast

Brightness: 18

Contrast: 36

PROJECT BIN

Show Open Files Bin Actions



AND FINALLY

- Photoshop has a huge range of options many of which are not user friendly
- There are many different ways to achieve the same effect
- Experiment but then decide on the main things you wish to use and then
 - practice, practice, practice
 - so it becomes second nature



NOW FOR SOME
PRACTICAL WORK TO
EXPERIMENT OR SORT
PROBLEMS