

Notes:

IMPORTANT NOTES FOR ALL PHOTOS
OPEN ALL PHOTOS IN CAMERA RAW .JPG,
.TIFF OR RAW

To open a .jpg or tiff as raw go,
-Menu - File - Choose Open
-In the dialogue choose the image you want to open
-Then choose Camera Raw from the format pop-up
menu
-Click Open and the image opens into Camera Raw

Open a Raw File as a Smart Object
Before opening hold the **shift key**,
the open turns to Open Object

*Do you want to adjust 2 layers in the Raw Dialogue
Box independently from one another?*

You can.

Instead of Command "J" to duplicate your layer,
try **Control Click to the right of the layers name
and a contextual menu appears. Choose New
Smart Object Via Copy**

*-When working in Raw keep an eye on the highlight
clipping warning triangle in the upper right corner
of the histogram. It should be black. to see what is
being affected click on the triangle and areas of the
image will turn red.*

-Use the recovery slider to darken light skies

Stamp the layers AKA the Claw,

This creates a new layer at the top of your layer
stack combining the layers into a flattened layer
keeping the unflattened layers below

Command - Option - Shift - "E"

(PC - Ctrl - Alt - Shift - "E")

Dan Margulis Lab Color Trick

Convert your RGB file to LAB

Image Menu - Apply Image

Change the Blend Mode to Soft Light

Channel menu explore the three different Channels
which looks best

You can also lower the opacity here.

Convert your file back to RGB

Kelby Sharpening #'s

create an action

low

amount - 100

radius - 1

threshold - 10

edit - fade unsharp mask - mode - luminosity

medium

amount - 85

radius - 1

threshold - 4

edit - fade unsharp mask - mode - luminosity

high

amount - 120

radius - 1

threshold - 3

edit - fade unsharp mask - mode - luminosity

•••I also like a high pass sharpening action

Bring up the **Layer mask as black
option click** on the layer mask icon

Cheat Sheet

page 255 for more detail

- 1) Adobe Camera Raw Processing
- 2) Curves Adjustment
- 3) Shadow/Highlight
- 4) Painting with Light
- 5) Channels Adjustment
- 6) Layer Blend Modes and Layer Masks
- 7) Sharpening Techniques

Advanced Shadow/Highlight features defined by Adobe

-remember you can always go to the menu in photoshop and the last selection is Help, Adobe Help Viewer is brought up. -Type in what you are looking for in the search box and answers appear.

Choose Image > Adjustments > Shadow/Highlight.

Shadow/Highlight Command Options

Tonal Width Controls the range of tones in the shadows or highlights that are modified. Smaller values restrict the adjustments to the darker regions for shadow correction and the lighter regions for highlight correction. Larger values increase the range of tones that will be adjusted further into the midtones. For example, at 100% the shadow tonal width slider affects the shadows the most, the midtones are partially affected, but the brightest highlights are not affected. Tonal width varies from image to image. Too large a value may introduce halos around very dark or very light edges. The default settings attempt to reduce these artifacts. Halos may also occur when the Shadow or Highlight Amount values are too large.

***Tonal Width is set to 50% by default.** If you find that you are trying to lighten a dark subject but the midtones or lighter regions are changing too much, try reducing Shadow Tone Width towards zero so that only the darkest regions are lightened. If, however, you need to brighten the midtones as well as the shadows, increase Shadows Tonal Width toward 100%.*

Radius Controls the size of the local neighborhood around each pixel. Neighboring pixels are used to determine whether a pixel is in the shadows or highlights. Moving the slider to the left specifies a smaller area, and moving it to the right specifies a larger area. The optimum local neighborhood size depends on the image. It's best to experiment with the adjustment. If the radius is too large, the adjustment tends to brighten (or darken) the whole image rather than brightening the subject only. It's best to set the radius to roughly the size of the subjects of interest in the image. Experiment with different Radius settings to obtain the best balance between subject contrast and differential brightening (or darkening) of the subject compared to the background.

-If the color is too saturated remember you can change the layers blend mode to Luminosity

-You can also apply shadow/highlight to the lightness channel when in LAB mode.

The "Photoshop Seven-Point System" Q&A

By Scott on Monday, January 14th, 2008 at 5:05 am | updates.

<http://www.scottkelby.com/blog/2008/archives/906>