



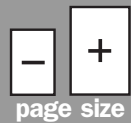
digitalphotography
the complete course

New York Institute of Photography

Photoshop 9: Sharing Your Work

Unit Five Lesson Twenty Three

- What are the resolution requirements for each output method? (300 dpi, 520 dpi, etc.)
- What color mode is required? (RGB, CMYK, etc.)
Is there any cost to convert the color mode?
- What paper choices do I have? (Glossy, matte, double weight, single weight, textured surfaces, etc.)
- Do you use archival inks and papers?
- How big (or small) a print can you make?
- Can you make a proof print first? How much will it cost?
- Can you mount prints? What kinds of mounting material do you offer? Cost? (Foamcor, Gator board, etc.)
- What are your NORMAL turnaround times? (2-days, 3-days, etc.)



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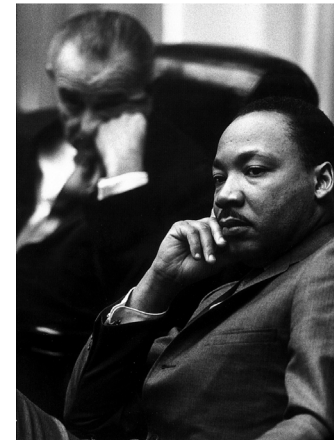
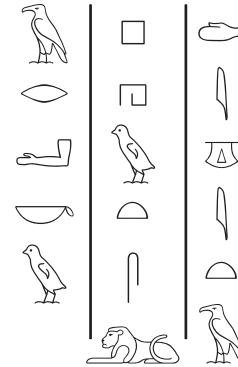
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Introduction.

For centuries, imagery has been used as a form of information. Take, for example, the image-driven alphabet of ancient Egypt: hieroglyphics. Through simple pictorial forms, hieroglyphics were capable of imparting complex information without the use of letters or words.

Photographic images also carry connotations and messages that are implicitly "understood" by the viewer. In many ways, images carry with them the grammar of a culture, the infrastructure of how we perceive the world around us.



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© Dynamic Graphics

Information Needs Communication.

Information without communication is useless, like an engine without fuel. In order for your images to communicate, they need to be seen. Fortunately, the ability to distribute ideas and information has developed exponentially over the last several years.

Today, global communication is possible for many people because of rapid advances in the following areas:

- Expansion in communication infrastructure, including telephone lines, cable, satellites, and the Internet.
- Digital devices that utilize this infrastructure, including personal digital assistants, digital cameras, cell phones, and

desktop, laptop, and palmtop computers.

- The development of powerful software capable of digitally creating, manipulating, as well as encoding and decoding information such as text, graphics, video/animation, and still pictures.

The Internet's "voice" can carry images and other information to almost anyone in the world instantaneously through existing telephone technology. These advances have changed the world in ways that continue to evolve; they have introduced new ways of life and modes of thought. It is threatening to some, like governments that censor what Internet users have access to, and a revelation to others who use the Internet and its images to learn, grow, and even conduct business.

In this Lesson, we will explore the digital image, how it is unique, and how people in all professions and walks of life use digital images to share their visions with the world. While many digital-image output options draw from traditional forms of image communication—such as prints, illustrations, and advertisements—others are quite unique to the digital world.

To understand how far digital technology has come, let's first look at where it has been and how digital output has changed.

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Output Has Changed.

Film Output.

In the world of film photography, you make a picture by exposing film to light. The exposed film is then processed with chemicals to reveal a negative or positive rendition of the scene that was in front of the camera lens at the point of exposure.

Film output refers to any further reproduction of the original, usually as an enlarged print on photographic paper. Before digital imaging, photographic prints had to be distributed physically. That meant that if you wanted twelve people to view a particular image, you made twelve duplicates and then



© Hemera Corporation

delivered one to each individual. Processing and printing not only adds cost to a photo project, it also adds time.

You could eliminate the duplication process by giving a slide presentation. But that requires all twelve people being in the same room at the same time, which is not always possible or practical.

Film is still a viable medium. Because of its long history of professional use, film still yields high-quality, reliable output. In fact, for many photographers, these methods are still perfectly adequate. For others, the film workflow has become painfully slow. Let's look at why.

Digital Output.

In the realm of digital photography, you make a picture by exposing a CCD to light. The light values (color and tone) are converted to digital information and then stored on a small storage device (such as a Compact Flash or Smart Media card).

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Just like film, "digital output" refers to any further reproduction of the original file. With the advent of the personal computer, and powerful software, control of printed output has shifted to the photographer's desktop rather than the photo lab. The ability to produce high-quality prints using common computer equipment is a huge leap for the photographer, who requires complete control of the photographic process.

However, the technological revolution has expanded our output options, affording the digital image an array of venues for communication, including the Internet, e-mail, multimedia, and others we haven't even imagined yet.

Image Submissions.

Film.

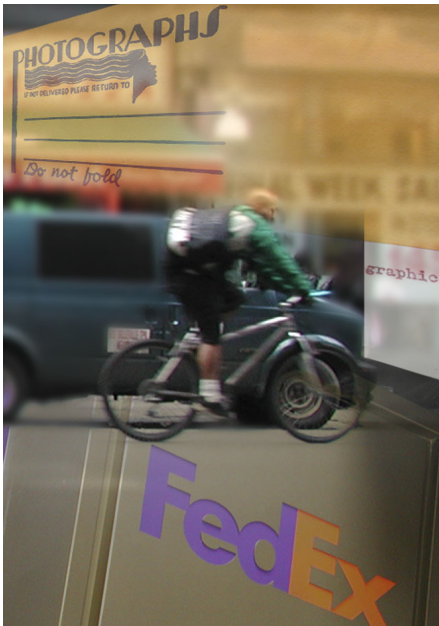
In the past, when you submitted images to a magazine or book publisher for consideration you would send in a sheet of slides or prints. The art director would then make judgments about the images based on an immediate impression, and then become more critical as he or she neared final approval. Tried and true, this system has worked well for many years.



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Physical delivery of film puts the originals at risk. Whether it is a messenger riding a bike across town or a courier service flying a package to the other side of the world, anything can happen, including loss or damage. Although overnight services have made package delivery increasingly convenient, they are expensive.



© Jim Barthann

What happens if the publisher loses the film? In the past, elaborate delivery memos were drawn up, and lawsuits could ensue if submitted images were lost or damaged. Photographers were constantly worried about the safe return of their one-of-a-kind images, while art directors, often overwhelmed with work, were saddled with the task of managing potentially expensive film originals that they might not even use.

To reduce the risk of loss, photographers sometimes have high-quality film duplicates made. Although this step ensures the safety of the original, it is an expensive process.

Despite the care and attention typically spent on the creation of a high-quality professional dupe, some quality loss is to be expected.

Short of hand-delivering original work (unlikely), there were very few options for photographers.

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Image Distribution.

Digital.

Digital imaging has changed the way photographers distribute their work. Because a digital file can be duplicated with virtually no quality loss, scanning and burning images to a CD has become the way to distribute photographic images.

By converting film to a digital file, photographers can safely store the originals, while digital copies can be distributed easily and cost effectively.

Note: Scanning film with a low-end consumer-model scanner can be fine for small prints, e-mail, or even for use on a Web site. However, when you are scanning film for high-quality output where color matching is of the utmost importance, it is worth paying a professional service bureau.



CD.

The CD Submission.

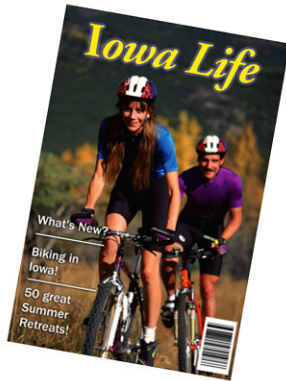
The Compact Disc has become one of the most reliable and affordable methods of digital image storage and distribution. Many new computers ship with a CD recorder pre-installed as an internal drive.

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Let's say you are submitting images to a magazine called Iowa Life. Your submission is comprised of images from your travels throughout the state. Since this is your first time submitting to this particular magazine, you want to impress the editors. As such, ask yourself the following questions:

- Are your images easy to browse and view?
- Can the art director work right from the CD?
- Have you submitted a professional-looking package?
- Have you identified yourself properly?

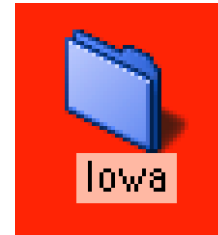


Iowa Life Magazine.

Organize Your Images with Logically Named Folders.

When delivering digital-image files to any publication, the first thing you should do is organize your images into logically named folders. Logical descriptors will help the photo editor see the picture he or she wants to see, quickly and easily. Remember that any negative reactions at this stage of the game may reflect badly on your photography.

You might start by editing all of your Iowa images down to your very best work, then place the files in a master folder you create named "Iowa."



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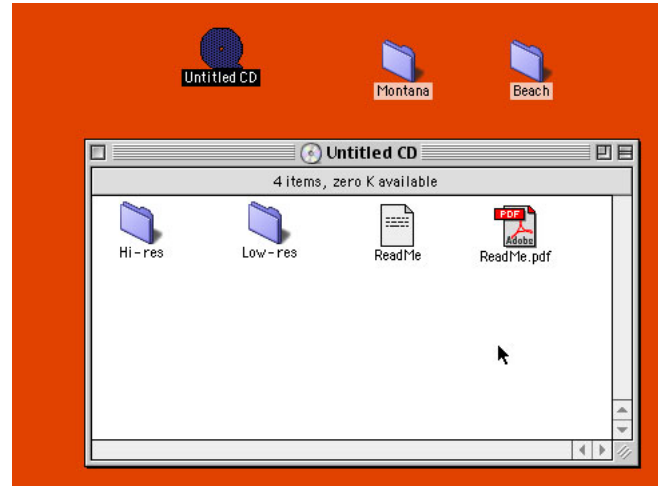
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Deliver Two Versions.

One way to make your work more accessible is to deliver two copies of each of your submissions. Make a high-quality copy suitable for reproduction and a low-quality copy for placement in a magazine page mock-up. The low-resolutions versions are sometimes referred to as FPO (for position only). So for example, the high-resolution file might be a 2400 x 3000 pixel TIFF image suitable for an 8"x10" at 300 ppi. The low-resolution file might be a 400 x 600 pixel JPEG image suitable for a 4"x6" at 100 ppi. Because you have provided two versions, the editor has the ability to incorporate your work into the publication immediately.

Label Your CD.

Whenever you make a CD photo submission, consider including your copyright and contact information right on the disc. But don't just use a felt-tip marker. By adding a simple typed label, your submission will look professional, and more importantly, it won't get lost in the shuffle. Art directors receive hundreds of submissions every month, so take the time to make yours look good. As you move toward a professional career or the goal of exhibiting your work, it is important to remember that every step along the way is a chance for you to conduct yourself professionally and artistically.



Identify Yourself.

Some photographers provide personal information about themselves as a digital text file right on the CD. You can create an informational "Read Me" using Simpletext (on a Mac) or Notepad (on a PC). Both are standard "text only" programs that can be found on most computers today. The file might also include a biography, previous photo credits, and contact information.

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Captions and Copyright.

Image Captions.

In Photoshop, you can embed file information in your digital images such as captions, keywords, categories, credits, and origins. Photoshop supports the information standards developed by the Newspaper Association of America (NAA) and the International Press Telecommunications Council (IPTC). It was created to help identify electronically transmitted images; however, you can use it to identify any of your distributed images.

The image shows a 'Photo Submission Form' with the following fields:

- Date:** A single-line text input field.
- Photographer:** A single-line text input field.
- Contact Information:** A multi-line text input field.
- Biography:** A large rectangular text area.
- Notes:** A large rectangular text area.
- All Images ©:** A small text label at the bottom left of the form.

A sample form is included in the Unit 5 Study Hall, which you can edit and print using Acrobat Reader. Click on the "Photo Submission Form" link to download yours.

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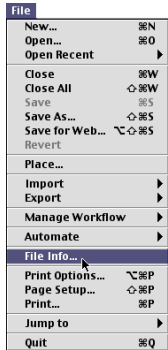


Figure 1 File>File Info.

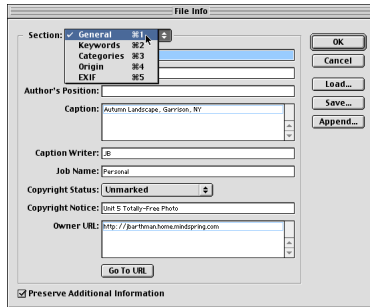


Figure 2 File Info dialog with Pull-down menu.

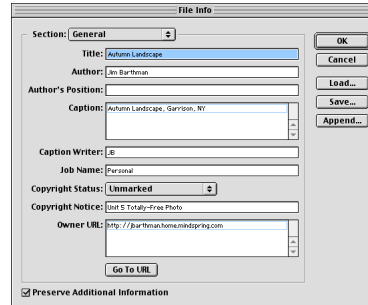


Figure 3 General section.

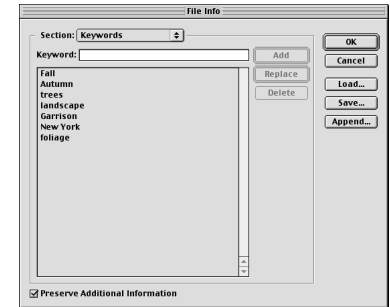


Figure 4 Keywords section.

IMAGE CAPTIONS EXERCISE.

Open the totally-free image named *Autumn Trees* "TF_063.psd."

Choose **File>File Info**. The File Info dialog box appears. [SEE FIGURE 1]

Click the Section pull-down menu to see the five Info section choices. [SEE FIGURE 2]

In the General section, you can add an image title, author, copyright information, and option to add your Web site's URL as a direct link to more of your work. [SEE FIGURE 3]

In the Keywords section, you can add keywords to assist browser searches for images. To add a keyword, type in the text box and then click Add. To delete a keyword, select a word and then click Delete. To replace a word, select it in the list, type a new word in the text box, and click Replace. [SEE FIGURE 4]

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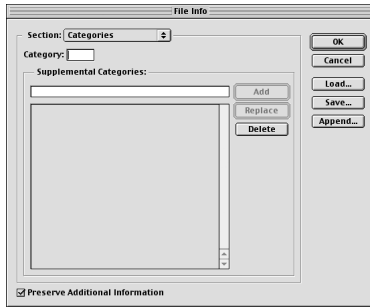


Figure 5 Categories section.

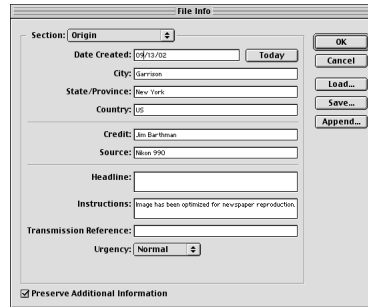


Figure 6 Origin section.

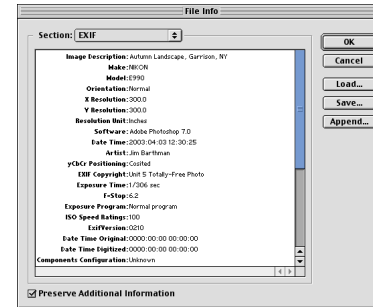


Figure 7 EXIF section.

In the Categories section, you can enter a three-letter Associated Press code. The Associated Press maintains a registry of a list of categories. [\[SEE FIGURE 5\]](#)

In the Origin section, you can add information about the history of the image. Click the Today button to add today's date to your image quickly and easily. In the Credit area, enter a credit line for a copyrighted image. Transmission Reference displays the original transmission location of the image. The Urgency pull-down menu lets you specify the editorial urgency of the image. [\[SEE FIGURE 6\]](#)

In the EXIF section, you can display information that has been imported from a digital camera. EXIF information may include the date and time the picture was taken, resolution, ISO speed rating, *f*/stop, compression, and exposure time. For the technical photographer, this information can prove to be invaluable. [\[SEE FIGURE 7\]](#)

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Watermarks.

One way to protect a digital image from unauthorized reproduction is to embed a watermark. A visible watermark is like the "PROOF" stamp that many professional film photographers use on contact sheets and proofs. By "scarring" a proof print with ink, the chances of someone using it without your approval are greatly reduced. A digital-image watermark displays copyright information using a somewhat similar "stamping" technique. In this case, pixel brightness is adjusted to reveal embedded type information. A good watermark should not affect viewing but make it more difficult to reproduce. If you are concerned about image theft, you can find a light version of a powerful watermarking plug-in in Photoshop's Filter menu. It's called Digimarc, and it allows you to embed barely discernible copyright information in any image you choose.

Help Them to See.

The Digimarc software embeds a virtually invisible code or message in your image. When someone attempts to download one of your images from a Web site or to copy it from a CD, the Digimarc software identifies you as the copyright owner along with whatever information you wish to embed: price, Web link, location, etc. With the full version it is even possible



Physical DO NOT REPRINT stamp on a photo print

DIGIMARC®

Digimarc logo.

to track your images as they are distributed across the Internet.

Another way to "tag" your work is to type your copyright information directly on the image. (Remember that you can control the opacity of your type layer so it does not detract from your work).

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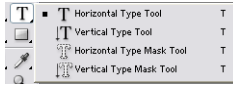
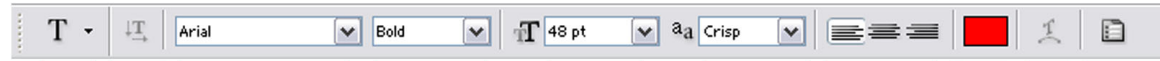


Figure 8 Choose between text layer or mask or selection.



Choose other tools in the Tool box.

Set the font family.

Set the font style.

Set the font size.

Set the anti-aliasing method.

Set the text alignment.

Create warped text.

Toggle between horizontal and vertical text.

Set the text color.

Show the Character and Paragraph Palettes.

Figure 9 Type tool's Option bar.

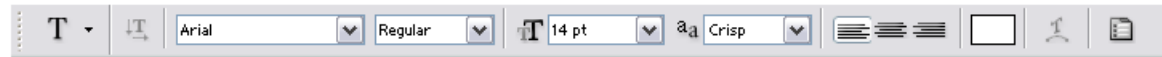


Figure 10

A

B

C

WATERMARK EXERCISE.

Open the image named Watermark.psd. It can be found in the Unit 5 Practice Image folder.

Select the Text tool. [SEE FIGURE 8]

The Option bar changes to reveal new Type options. [SEE FIGURE 9]

The Type tool's option bar has many sophisticated controls for editing and creating text. These controls also offer the Photoshop user advanced typesetting capabilities. Typesetting is the arranging, sizing, and placement of text meant for publishing. For our purposes we will only work with a few of the Type tool's controls.

Configure the Type tool options as indicated: [SEE FIGURE 10]

- (A) Font: Arial
- (B) Font Size: 14pt
- (C) Font Color: White

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To change the color of the type to white, click the color box in the Type Option bar.

The Color Picker appears. [SEE FIGURE 11]

In the Color Picker you have many ways to choose colors. You can enter numerical values in the RGB, CMYK, Lab, and HSB modes. [SEE FIGURE 12]

One way to make color picking easier is to restrict the number of colors to "Only Web-safe colors."

Select the Only Web-safe Colors option to reduce the amount of color choices to 256. Although our colors are limited, the choice will be easier to make. [SEE FIGURE 13]

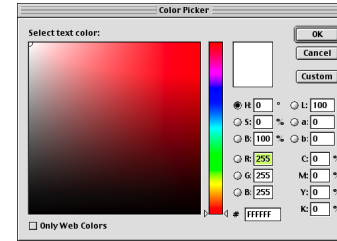


Figure 11 Color Picker.

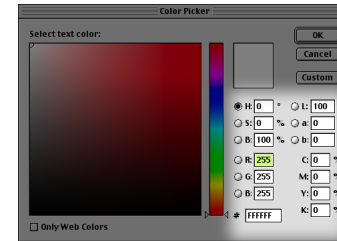
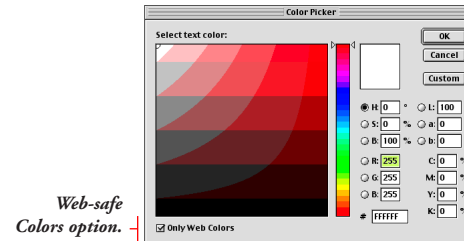


Figure 12 Numerical values in the RGB, CMYK, Lab and HSB modes.



Web-safe
Colors option.

Figure 13 Only Web Colors option.

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Since we want our text to be white, click on the white area at the top left corner of the color box. [SEE FIGURE 14]

Your RGB mode boxes should all read 255. [SEE FIGURE 15]

Click **OK** to close the Color Picker. Now that you have configured the Type tool, you can start typing.

Click anywhere in the document to start typing. We wanted our type to be at the bottom of the image, so we click there. You can change its position later if you like.

A new text layer is automatically created when you start typing. [SEE FIGURE 16]

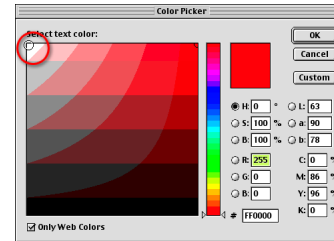


Figure 14 Choose white.

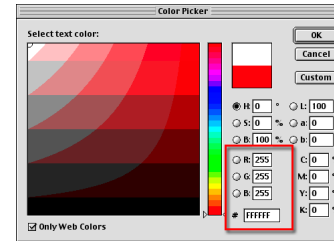


Figure 15 RGB mode boxes should read 255.

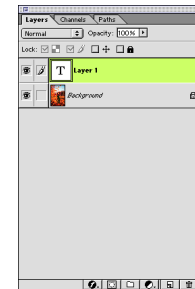


Figure 16 New text layer in layers palette.

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Type your copyright information: "© 2003 Bob Boberson"
[SEE FIGURE 17]

How do I make the copyright symbol?

PC: Alt + 0169 (numeric keypad)

Mac: Option + g

Commit your type by clicking the Check icon in the Type Option bar. [SEE FIGURE 18]

If you want to move the type to a new position, select the Move tool and click and drag the type to a new position.

We could try decreasing the type layer's opacity and make it less conspicuous. Instead, we are going to use Photoshop's Layer Styles to blend and enhance the type you just created.



Figure 17 New text over image.



Figure 18 Check Icon in the Type Option bar.

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WATERMARKS USING LAYER STYLES EXERCISE.

Activate the Type layer, if it isn't already.

Choose **Layer>Layer Style>Blending Options**.

The Layer Style dialog box appears with **Advanced Blending** options available. [SEE FIGURE 19]

In the **General Blending** section, select **Soft Light** from the **Blend Mode** drop-down menu.

In the **Advanced Blending** section drag the **Fill Opacity** slider to 50%.

Now we'll add a Bevel to the type. Click the **Bevel and Emboss** category on the left side of the dialog box. New options appear. [SEE FIGURE 20]

Select **Inner Bevel** from **Style** drop-down menu. Select **Smooth** from **Technique** drop-down menu. Select **Up** for direction. Drag the **Size** and **Soften** sliders to 0 px in the **Shading** box.

Select **Screen** from the **Highlight Mode** drop-down menu.

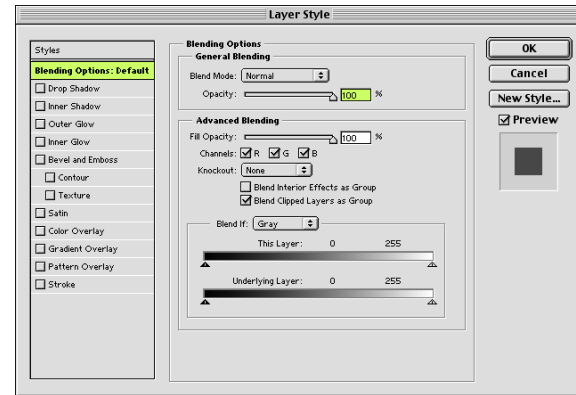


Figure 19 Layer Style Blending Options dialog.

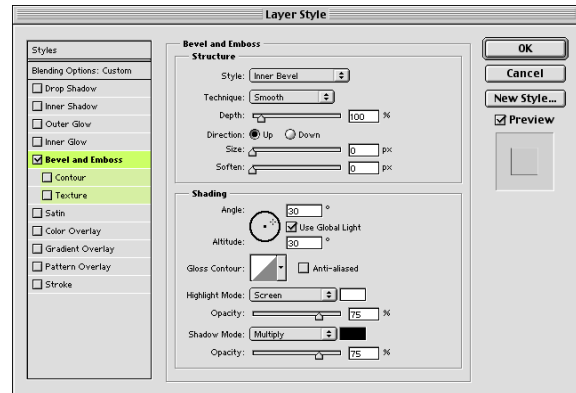


Figure 20 Layer Style Bevel and Emboss dialog.

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Drag the **Opacity** slider to 85%.

Select **Soft Light** from the **Shadow Mode** drop-down menu.
Drag the **Opacity** slider to 100%.

This effect is looking pretty good. Like many of Photoshop's best tools you can save these settings for future use as a Photoshop Style.

Click on **New Style**. The New Style dialog box appears.
[\[SEE FIGURE 21\]](#)

Name your New Style. We named ours "watermark style."

Click **OK**. The style is saved. Now you can apply it to a text layer anytime you want with a single click of the mouse.

Let's do that now with the image you've been working on.

Click **Cancel** to close the Layer Effects dialog box. The type layer reverts to plain white type. Now we'll add the watermark style via the Styles dialog box.

Activate the Text layer in the Layer palette, if it isn't already.
[\[SEE FIGURE 22\]](#)

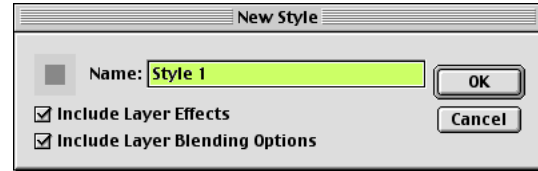


Figure 21 The New Style dialog box appears.

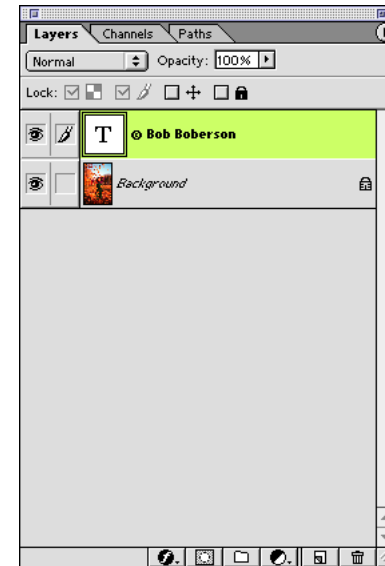


Figure 22 Activate the Text layer in the Layer palette.

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Figure 23 Window>Show Styles.

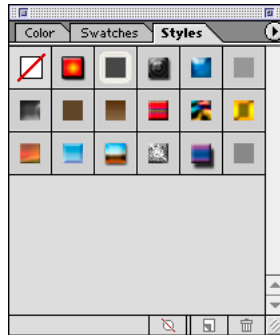


Figure 24 Styles Palette.

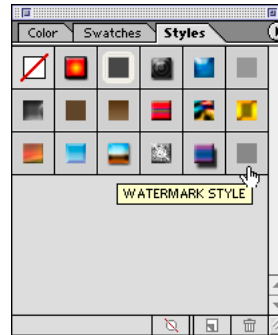


Figure 25 Style dialog box with cursor and Style name appears.

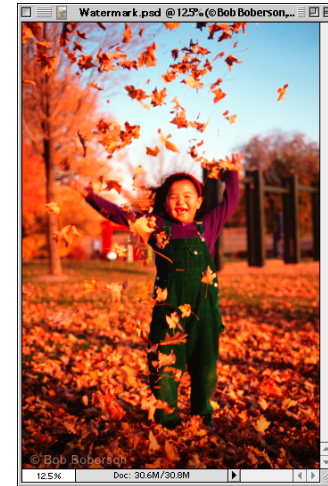


Figure 26 The new style is applied.

Choose **Window>Show Styles**. [SEE FIGURE 23]

The Styles palette appears. [SEE FIGURE 24]

Each style in the Styles dialog box represents a set of Layer effects that have been created and saved. Once saved, they can be reapplied with a single click of the mouse. As you can see, Adobe has provided you with a host of different styles already.

Scroll down to the last style in the dialog and let the cursor hover over it until the name appears. This is the watermark style you just created. [SEE FIGURE 25]

Click on the "watermark" Style. The new style is applied to the copyright text. [SEE FIGURE 26]

As you can see, Styles are easy to work with, and fun to create. The only limits are your patience and creativity.

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Though we were simply creating a more interesting watermark with Layer Styles, remember that the point of watermarks is to protect your work and give credit where credit is due!

You can add to this collection by making your own watermark, as we just did, buying them, or even better, downloading them for free from various Web sites. Check out the Adobe Studio Web site: <http://studio.adobe.com/>. This site is a great resource for all things Adobe. In the Exchange section, you will find hundreds of styles, textures, etc., that people like yourself have created and uploaded for anyone to use.

**CLICK HERE TO VIEW A
SLIDESHOW OF TOTALLY
FREE IMAGES**

Slideshows and Albums.

Some photographers like to create a slideshow of their images using Flash, Quicktime, or some other type of picture-album software.

Be aware that some slideshows may require a specific player for viewing. If this is the case, bundle the player with the presentation if it is allowed. Most art buyers and art directors will simply not take the time to download a plug-in or utility software for this purpose. Programs such as QuickTime pose less of a problem because of their growing popularity.

You can learn how to create a slideshow using QuickTime by downloading the QT tutorial from the Unit 5 Study Hall. As much as we would like to think the beauty of our work will make art dealers and art directors stop dead in their tracks, the reality is that these talent judges receive hundreds of submissions a month. Think about how often we don't have the time to wait for a slow Web site to load, or to read past the first two lines of junk-mail solicitations. You want to get your work up in front of the "judges" in as fast a way as possible. It is your job to make the experience of viewing your work easy and concise, and, hopefully, those presented with it will want to use it.

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E-Mail.

You can attach any image you want to an e-mail, just as you would a Word document. If you use Yahoo, AOL, or Outlook, just look for the paper clip icon or the Attach button after you write your message. Click the Attach button and a Browse window appears. Locate the image on your computer, click it once to highlight it, then click Open. The image file should appear in the window as part of the e-mail message, so that when you send it, the picture will follow. Keep the file size of your e-mail attachments below 500K, as this will insure speedy delivery, even through dial-up services. Also keep in mind how the image will be used. If your pictures will only be viewed on a monitor, they do not need a resolution larger than 75ppi.

Internet Portfolio.

Photographers have been dropping off their portfolios to prospective clients for years. As we have mentioned previously, a portfolio is expensive to produce, as well as expensive to replace if it gets lost in the art-director shuffle. While a CD is fairly inexpensive to produce, there is a chance it could get thrown out with the office clutter. A Web site helps many photographers get their foot in the door. In the best of all possible worlds, you would use all of the above methods, as

well as postcards, flyers, brochures—even the phone.

There are many good reasons and ways to put your images on a site for potential buyers to see. It is a good idea to browse different photographers' sites. Which sites load slowly? Which flow smoothly? Which give you a sense of who the photographer is—artistically, technically, professionally, and personally? Go to any search engine and type in the word "photographer"; you will see that there are hundreds, if not thousands, of Web sites. Think about what you want your site to do for you. Let's begin with some professional options, and explore how all sorts of photographers are using the Internet to get work, sell their work, and distribute their images worldwide.

Travel Photography.

People research destinations, buy tickets, rent cars, and book hotels on the Internet in ever-increasing numbers. The same can be said for travel photography, which has seen quite a resurgence on the World Wide Web. Globe-trotting photographers now post their images onto their site from the road, using digital capture and even cell phones to access and speed their images to buyers and consumers. Travel Web sites use pictures at an amazingly rapid pace, and those who make their living making travel images have seen a resurgence in their

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trade, thanks to Internet output.

As timeless as some locations may seem, many travel-photo editors want fresh images—one to two years old. If you have been able to make some contacts with photo editors, let them know when and where you will be traveling. They might just call you with specific shots in mind for stock, or, in the case of dailies or weeklies, images for upcoming articles. For them it is much cheaper than flying a staff photographer to these locations. If you have the knowledge and the wherewithal to get them these images on the fly, it will only make you a more desirable entity.

Sports and News.

An area that has been a stepping-stone for many aspiring photographers looking to get their foot in the door are the daily and weekly newspapers. Many of these publications are moving toward all-digital imaging. Even the smallest local sheet will have at least one low-medium-resolution digital camera sitting around the picture desk to catch that late-breaking news story that comes in five minutes before deadline. Your ability and ease in the digital medium will give you an added strength when knocking on their doors.

While the larger city newspapers will often supply their staff photographers with the latest high-resolution digital cameras, the smaller local papers expect you to come already outfitted with equipment. Whether shooting film or digital, many of these papers will expect you to do your own scanning, correcting, and editing. A familiarity with scanners and Photoshop will prove an invaluable asset. Shooting digitally will also prove to be fiscally rewarding. You might be shocked to learn how poorly these small-circulation papers pay their photographers. Usually they are paid by printed image, not the hours on assignment or the time spent scanning and editing at the paper's slow computer. It is important that you value your time even when you are earning brownie points. If you shoot digitally, you can edit on the spot: you don't have to spend valuable time waiting for film to come back from the lab; you don't have to spend hours in the shop watching the scanner capture each and every negative; and you don't have to worry about covering the cost of film and developing until your expense sheet goes through the accounting department.

It is when you start shooting for the larger dailies that you will see how digital imaging is no longer the wave of the future—it is the present. If you have recently attended a baseball game or any other sporting event, you might have noticed photographers doing more than reloading film between innings and

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during time-outs. Now, they download their images from their digital files to their laptops and send the images directly to their editors' desks from the field, or with phone hookups in the press box. You might think that the speedy delivery of sports images is less crucial than getting the news shot on the wires, but tell that to any sports photographer who is competing with a hundred others trying to get their images picked up by the evening edition out on the AP wire.

News photographers were the first to pick up on the digital delivery service, as their organizations already had systems in place for sending images over the wire. But the immediacy of imaging is now so fast and the demands of cable and Internet news services so great that working without digital output and delivery seems almost antique.

Plenty of film is still used in the newspaper world, so don't throw out your analog systems just yet. However, if this is the direction you are headed in you will have to be more than just proficient in the digital medium—you will need to be creative with it.

The Wedding Trade.

Many imaging jobs have changed drastically since the inception of digital photography. Consider how a wedding photographer used to work. A wedding photographer normally buys and shoots many rolls of film, has them processed at a lab, and then gets a proof album to the bride, groom, and perhaps the immediate family. The decision-making process might take weeks, and a few albums and extra prints will likely be ordered. The photographer would then sort through the negatives and match them with the proofs, and then take a long time to create a print and album order. Certainly this method works well; successful photographers often have an in-house staff that deals with nothing else but the logistics of producing and marketing albums and prints. For the solo photographer just starting out, however, ordering and marketing can take up time that could be spent more lucratively and efficiently.

Today, wedding photographers have harnessed the power of the Internet to increase sales and put all of the time they used to spend sorting and ordering into selling their services and making images. After a wedding is photographed, whether on film or digital camera, the images are posted on a private Web site, to which all of the members of the wedding party are given a "key." A key can be a password that will allow access to the

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wedding's area on the photographer's Web site. If film was shot, the lab might send the photographer the proofs on a Web site, which the photographer can then edit to show off his or her best work. He or she can also do sample album arrangements right from the site, or use a lab-supplied CD that comes back with the negatives. *(Be aware that the quality of labs scanning images to a CD can be just as wide-ranging as their film developing. If you are going to make the leap to professional photographer, don't forget to upgrade the quality of your lab when necessary.)*

Once the photographer posts the wedding onto a site the families and friends of the bride and groom get the password that allows them to enter, view, and order prints. The order might go through the photographer, or directly through the lab. Imagine how this can increase sales for the photographer. In the past, only a select few people saw the proofs—now the entire wedding party gets to do so. This means that Aunt Myra from Peoria who attended the wedding in Poughkeepsie can get that great shot of her and Uncle Dan, a picture that otherwise might not have been seen, or ordered. All of the album's assembly, ordering, and even invoicing and collection can take place on the Internet.

Digital Image Preparation.

The Four-Color Printing Process: CMYK.

You may be surprised to learn that printing color images in books and magazines is, by printing-history standards, a fairly recent event. Even as late as the end of the nineteenth century, printed images resembled etchings more than continuous, toned photographs.



© *Portrait Gallery of Eminent Men and Women in Europe and America*
by Evert Duyckinck

*Etching of Jane Austen from
19th century.*

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These black-and-white plates were then inserted into the press plate in the form of blocks and printed right along with the words. As reproduction techniques advanced, the ability to print color images with the four-color process soon followed. The four-color process is a system through which a color image is separated into four different color values (Cyan, Magenta, Yellow, and Black) through the use of filters.

4-color separations.

Each color separation is then transferred to a printing plate. By applying colored inks to the appropriate plate, the original color image is reproduced onto paper.

Commercial printers still use the four-color printing process to produce the color illustrations you see in books and magazines. However, the way in which those images reach the page has changed dramatically. More than ever before, photographic images are produced and delivered digitally. Despite the fact that digital imaging requires no chemicals or film processing, digital photos must still be "processed." From resolution adjustments to color correction to color management, the photographer is increasingly involved in the image-preparation process.

For example, professional photographers are often asked to

submit digital images in CMYK mode. However, engaging an artistic individual in the technical field of color management can be disastrous. Color management from both the source (photographer) and destination (commercial printer) must be in synch in order to ensure accurate reproduction. With the high cost of commercial four-color printing, bad reproduction can be financially overwhelming.

This change has occurred in many areas of professional photography, and is also prevalent in the commercial, fashion, and still-life photography trades. Some book and magazine publishers now also ask their contributors for CMYK-mode images. This places an extra burden on the photographer, but to stay competitive many have learned what they need to know in order to meet their clients' needs.

Color Mode Conversion.

Digital images produced with a digital camera or scanner are almost always saved in RGB mode. In order for an image to be reproduced on a four-color press, it must first be converted to CMYK.

In Photoshop you can easily change the color mode of a digital image from RGB to CMYK. To do so, follow the instructions below.

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COLOR MODE CONVERSION EXERCISE:

Open an image in Photoshop.

To determine the color mode of the image, choose **Image>Mode**. [SEE FIGURE 27]

In the Mode submenu, you will see a checkmark next to the color mode that the image is currently in. [SEE FIGURE 28]

To change the color mode from RGB to CMYK, choose **Image>Mode>CMYK**. The image file is automatically converted to the new mode.

While the steps to do a basic conversion are simple, as illustrated above, look at the image you have just converted. Use the history palette and click back and forth between the opening image and the current converted image. Do you notice any differences? Do the reds seem a little more orange? Do some colors lose their punch? It is worth spending a little time working in the CMYK mode to get a feel for the differences. The more you understand the different modes, the easier it is to control the output of your images and the easier it is to be happy with the output of second-party printers.

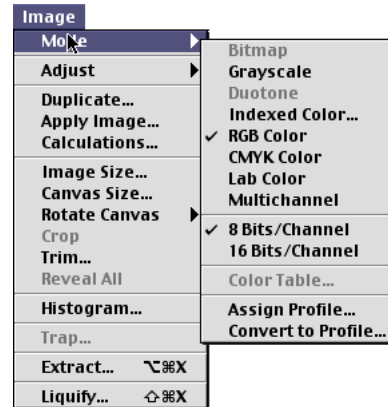


Figure 27 Image>Mode.

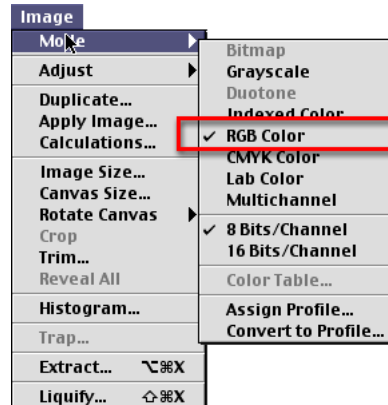


Figure 28 This image is in RGB Mode.

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At one time, the photographer's job was over when the processed film was delivered and accepted by the client. The only device needed to ensure a consistent viewing environment was a professional, color-balanced light table.

In this scenario, the photographer simply delivers prints, slides, or negatives to the printer, who in turn scans the film and creates the separations according to the exact needs of the printing press being used. By keeping the entire process under one roof, many variables are eliminated.

As we mentioned, color management is very complex, to the point that some companies employ someone who does nothing but manage the color of the images they will use. It is not simply a matter of understanding the terms and tools used; it is also a skill, a talent. The more you work with your own images the more refined your visual palette will become, whether you are working in RGB, Grayscale, or CMYK.

Output Options: The Print.

Making a print has traditionally meant putting a negative or slide into an enlarger and projecting the image onto a light-sensitive paper, then running that paper through a series of chemical baths. Now that the image has become bits and bytes, the options are even greater. It isn't that the chemical process wasn't beautiful and versatile; indeed, many wonderful images are still created this way. But digital has opened up printing, and print control, to more users than ever before. Whether exploring print options for personal or business use, understanding the tools and language of printing will give you more control of your work.

There are two paths you can follow in printing:

1. Do it yourself.
2. Have a pro lab (or service bureau) handle it for you.

Although many photographers are not interested in making prints, by taking on the chore yourself, you will find that you can express your vision more efficiently, and ultimately become a better photographer.

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Let's start with some of the output options available to you that are affordable, creative, and fun. You can also make fine prints using Photoshop. But did you know that you can make multiple copies of one image on one sheet of paper, or add different images to various layouts using one sheet of paper with Photoshop?

PICTURE PACKAGE EXERCISE:

Open the image named "PicturePackage.psd." It can be found in the Unit 5 Practice Image folder.

Choose **File>Automate>Picture Package**. The Picture Package dialog box appears. [SEE FIGURE 29]

Select **4x5** from the Layout scroll-down menu. [SEE FIGURE 30]

Enter **300 ppi** for resolution.

Select **RGB color** from the Mode drop-down menu

Click **OK**. Photoshop will now create this as the package.

Pretty neat. This saves paper and time, and lets you choose

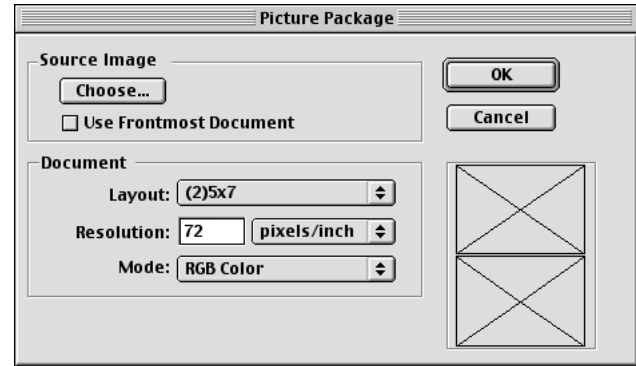


Figure 29 Picture package dialog box.

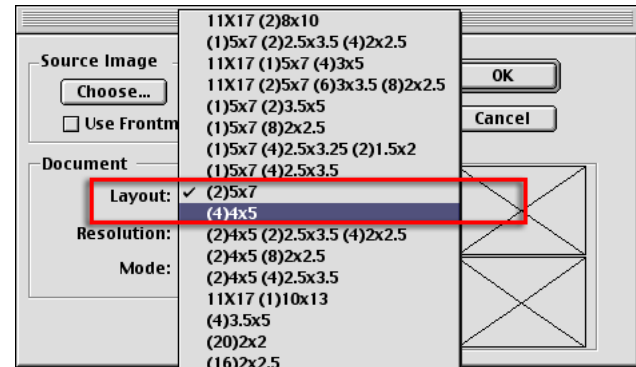


Figure 30 Layout menu open with 4x5 highlighted.

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options which let you make six wallet-size, two 5x7 prints or other variations on one sheet of letter-size paper. Some printers also supply layout options in their bundled software. Keep in mind that you can only create a package of one image at a time. Any borders or frames you might want to make need to be part of the image before you create the package. Try exploring the contact sheet option to create multiple image sheets.

There are hundreds of picture projects you can create with just a file of images on your hard drive and special software packages. Many photographers and Photoshop users have already discovered how to make prints (haven't we all given someone a print as a present? Tasteful, arty, and cheap!) but with the various packages you can create holiday cards, decals, tee-shirt prints, take school or office brochures to a new level. . . . The possibilities are endless.

With some of the affordable printers on the market today and some practice, you can begin to produce prints of high-enough quality for your portfolio. You can also make your portfolio more specific to each prospective client's diverse needs. Though not as cost effective as bulk printing, you can print your own business cards, flyers, and brochures.

One advantage to explore, as a photographer trying to make a

buck, is the faster turnaround we can now offer prospective clients with on-the-spot image capture and printing. For instance, it is now possible to offer immediate images, as prints or digital files, to attendees and participants at special events, conventions, and trade shows, (horse shows, medieval fairs, BMX bike-racing events, bar-mitzvahs, etc.). Though there is an initial outlay of costs, the return is fairly high and quick.

Here is an example of how you might set up shop at an event.

1. Contact the event organizers for permission and any applicable fees needed to work at their event.
2. Bring your camera, laptop/computer, photo-editing and -packaging software, a fairly large monitor (two would be ideal), and preferably two printers.
3. Spend the first part of the day shooting contestants/participants, anyone taking part in the event. As you go around, let them know you will be selling beautiful professional-quality prints of their performances later that day.
4. Download everything you have shot. If you have an assistant, he or she can load your memory cards as they fill up so you can keep shooting.

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5. When your clients come to your booth they can view their already-edited images on the monitors and then pick which ones they want. With some basic layout software you can offer a myriad of print-size possibilities. You can even automate some actions to create sepia, arty framing, etc., at no extra cost.
6. You can offer more unique products (keychains, t-shirts, mugs, etc.) as you grow. Keep in mind that if they want the digital file on disk as well, that should be included in the price.

Outside Services.

You may come to the point in your photo career when your peppy little desktop printer is just not giving you what you need. That's when you need to take the next step of finding an outside printer. The options are many, which can be a little scary. Whether you are sliding a dollar into your pharmacy's do-it-yourself machine or ponying up to a high-end professional service bureau you need to keep a few things in mind. The way to ensure the quality of your prints is to communicate, so ask questions.

Talk to the Service Provider First.

To take advantage of these services you need to first talk to the service provider or photo lab. You can't just bring in your memory card or a file you have worked on in Photoshop. If you are not familiar with the machines a printer uses, try to learn more about them. Find out what kinds of files work best with that particular machine. A lot of questions can be answered over the phone before you get to the lab, and before you cough up hard-earned money.

Many digital labs have fairly rigorous standards for file size and file format, as well as restrictions on the type of layers and effects you have applied to the image. The lab should provide you with a set of specs to follow to get good results, though often they don't. In these cases it is up to you to ask the questions.

Download the Service Bureau Checklist we have provided you in the Unit 5 Study Hall to avoid the possibility of disappointment, as well as wasted time and money.

It is never a good situation (for both parties) when you are not happy with your expensive 30"x40" print. As we have mentioned in earlier lessons, understanding the language of the

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digital printing world is important for ensuring the high quality of your work.

You might have gone to a gallery recently and admired the large prints on display. Did you know that many prints are now made with digital printing? Photographers are using digital to create print editions; watercolor painters are using digital to make affordable copies of their originals, and graphic artists are creating posters for commercial, exhibition, and even museum display using digital techniques. These large prints are made via a wide-format inkjet printer or with a laser printer.

Talent aside, you too can get prints made of that quality; it's just a matter of understanding the lingo of the digital medium and how that translates into quality prints. Speak to the printing people, other photographers, even employees at galleries where you may have seen these prints. Below are brief descriptions of some of the output options available to you.

Display Prints.

The wide-format inkjet printer works in a fashion similar to that of the printer you may have on your desktop. The difference is, of course, size and price, and there is a different print head and method of delivering the image information to the

printer itself. These printers usually use RIPs, or "raster image processing" techniques, to deliver the large image files to the printer and onto the paper. These printers can come as wide as 96 inches, and wider.

IRIS Prints.

You might have heard of IRIS prints, often used for fine-art posters and prints because of the beautiful tone, sharp images, and rich or subtle color they deliver. IRIS prints are made with wide-format printers that have special inks. These printers can output on a variety of paper surfaces, including watercolor and other fine-art surfaces.

Laser Prints.

The laser printer also uses digital files, but outputs on traditional photo paper. The laser replaces the enlarger, so that, rather than having the enlarger project an image, the laser "burns" the image onto the paper. Photographers who utilize this system claim that it is superior to traditional enlarging. The paper used is regular photographic color printing paper that has been optimized for this type of enlarging. The paper is then processed through conventional chemical baths, just like your prints at a traditional lab.

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Walk-Up Services.

Kiosks.

More and more these days, photographers can get prints of their digital files at walk-up kiosks. These self-serve stations are finding their way into photo stores, copy shops, and even supermarkets and drugstores. All you have to do is insert your memory card or CD (and, of course, your credit card) and sit back and watch as the machine downloads your image files. You then can use a touch-screen system to choose the images you want to print, the number of copies, and the size you want them printed in. The output of these systems is usually a dye sublimation print, with a very high quality that in many ways resembles a traditional photo print. Some machines also let you e-mail images right from the kiosk, or burn CDs from your memory card (great when you are on the road and want to back up your memory-card files) or even send the images to a lab for calendars, mugs, tee-shirts, etc.

Digital Service Bureaus.

Many photo labs and onsite labs in convenience-type shops are also beginning to offer over-the-counter printing from your

memory card or CD. You just drop off the card or CD as you do a roll of film and make your reprint order.

Of course, we encourage you to try printing yourself. Remember, any image right out of the camera is like a sketch that awaits your final enhancing touch. But if you don't have the time to do it yourself, or you are on the road and want a few quick prints or want to back up your memory card with a CD, these kiosks are a great addition to what we like to call the "digital infrastructure."

While some photographers may feel the wet darkroom is still the only way to go, one thing is for sure: in the digital world there are just as many variables as there are in the chemical world. You have to experiment. You have to take notes. Try to understand your workflow and how to optimize it. A great advantage of shooting and printing digitally is the quick turnaround (almost like biofeedback, if you will). Like the pleasure and convenience of being able to review, re-shoot, and edit your pictures immediately on the LCD of your digital camera, part of the joy and ease of at-home printing is the instantaneous feedback. In the digital world you are able to keep trying until you get it right, and when you do it is a very satisfying feeling—just remember to save those settings.

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