



## KEY POINTS

1. Your most important work is done before you launch your photo editing software.
2. The final intended use of the image determines the level of work applied to it.
3. Workflow – workflow – workflow!
4. Work from gross to fine adjustments.
5. Use non-destructive editing techniques – e.g., layers.

## WORKFLOW - OFFLINE

1. What is the final intended use of the image? What size? Will it appear with other images?
2. What media is the image on—photographic paper? textured paper? film? newsprint? glass? tin? Is it oversized? Framed without a mat? stuck to the glass?
3. Is this the original? Might there be another print in better shape? Is a negative available?
4. Is this image really who, what, where and when you think it is?
5. Is the image copyrighted? Is there a release?
6. Organize all your images before you start, putting like images with like.
7. Assess the original [see **QUESTIONS TO ASK**] and write down what needs to be done. Then plan your workflow, outlining the steps you will follow, working from the most universal corrections to the finest details.

## PHOTO RESTORATION WORKFLOW

8. Digitize [scan] if necessary.
9. Open a copy of the image as your working file and archive the original scanned image.

### USEFUL TOOLS

- histogram
- channels palette
- color balance & saturation sliders
- layers
- history palette

10. Rotate, straighten and crop.

11. Adjust tone and colors using adjustment layers:
  - a. Add a Levels adjustment layer to set black point, white point, and neutral value.
  - b. Add a Color Balance adjustment layer to eliminate color casts, if necessary.
  - c. [Optional] Add a Saturation adjustment layer.
12. Make repairs, working from largest areas to smallest using layers:
  - a. Correct red-eye, and simple spots on face and hair.
  - b. Clean up dust, scratches, tears and folds in background.
  - c. Do finer repair work as appropriate.

If you are going to convert image from color to b&w or sepia, save the master file as is and then do a save as for the new version. The following steps would then be done on each version.

13. More advanced and targeted tonal adjustments using curves, dodge and burn, blending modes, gradients, selections and masks.

14. More advanced and targeted color and/or saturation adjustments.

15. Fine tuning specific areas using gradients, selections and/or masks.

If you are going to have different sizes of final output, save your working file with all its layers, flatten the file and then do a save as and resize for each final output size.

16. Apply sharpening filter to each of the different final sizes and save.

**QUESTIONS TO ASK:**

1. Tonal range: too dark, too light, too gray?
2. Are there areas of the photo where you want to bring out or obscure details?
3. Color cast: warm or cool? too much or not enough blue? red? green? yellow? cyan? magenta?
4. Saturation: could the color use a boost? is some color too saturated?
5. Faces: Red eye?
6. Faces: are some in shadow and some in bright light? Are there mixed races/complexions in the image?
7. Retouching: Are there spots or blemishes on important parts of photo—usually face & hair—that need to be removed?
8. Overall composition: Are there telephone poles or other distracting elements in the frame?
9. Are there people who need to be cropped out or combined?
10. Are some images blurry or of low resolution? Within the photo, are some people or content out of focus?
11. Are there marks and scratches on other areas of the image?
12. Might this image be cropped in a variety of ways to yield a number of photos? Are there elements in the photo that can be used as a graphic motif?

**WORKING WITH OUTSIDE SERVICES**

- Can you more profitably spend your time servicing clients and/or developing new business?
- Ask for a professional discount.
- Have a clear agreement about:
  - » whose client this is.
  - » exactly what the deadline & deliverable is.
  - » how much time they will spend on a restoration.
  - » how project creep will be handled.

**TO LEARN MORE**

Eismann, Katrin. *Photoshop Restoration & Retouching: 3rd Edition*. (New Riders Press, 2006).

Eisman Katrin, Sean Duggan, and Tim Grey. *Real World Digital Photography: 2nd Edition*. (Peachpit Press, 2003).

Check out Katrin's websites [www.digitalretouch.org](http://www.digitalretouch.org) and [www.photoshopdiva.com](http://www.photoshopdiva.com)

Grey, Tim. *Photoshop CS3 Workflow*. (Wiley, 2007).  
 ———. *Photoshop CS2 Workflow*. (Sybex, 2005).

Grey, Tim. *Digital Photographer's Guide to Media Management*. Lark, 2006.

Grey, Tim. *Photoshop CS2 Workflow: The Digital Photographer's Guide* (Sybex, 2005.)

Check out TimGrey.com for a full list of his books and copies of articles.

Krogh, Peter. *The DAM Book: Digital Asset Management for Photographers*. O'Reilly, 2006.

Check Peter's web site [www.theDAMbook.com](http://www.theDAMbook.com) for ongoing forum discussions.

*Photoshop User* magazine and National Association of Photoshop Users (NAPP) [www.photoshopuser.com/](http://www.photoshopuser.com/)

*Layers magazine*: The How-To Magazine for Everything Adobe. [www.layersmagazine.com](http://www.layersmagazine.com)

[www.archives.gov/preservation/technical/guidelines.html](http://www.archives.gov/preservation/technical/guidelines.html) – National Archives guidelines for digitizing documents and objects. Pdf version available.

Check out my web site – [www.shoeboxscanning.biz](http://www.shoeboxscanning.biz) – for additional and updated resources and links.