

PHOTOSHOP

ADVANCE[↑]

THE TRAINING PROGRAM

MORE INFO
ON THIS TRAINING

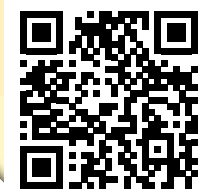


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Training profile

The course “Photoshop ADVANCE ↑” is designed for demanding users well acquainted with the content of the “Photoshop CORE” course and is a follow-up to it. It emphasizes maximum design re-editability, increasing productivity by using other Adobe applications, and preparing raster images for printing.

Before taking the “ADVANCE ↑” course, we strongly recommend completing the “CORE” training. If you have doubts about which training to choose, please do contact us, preferably directly with one of the attendees.

Training objectives

- To encourage students to leave their Photoshop “comfort zone”, and to make their working patterns more flexible
- To upgrade student’s workshop with new, previously unused tools
- To present methods to increase “document editability” – an approach allowing to revoke previous actions, without a necessity to rebuild a document from scratch
- To broaden student’s knowledge on printing technologies and appropriate data preparation
- To demonstrate an effective collaboration among Photoshop, Illustrator and InDesign as one consistent working environment
- To acquaint student with techniques of developing “digital negatives” (i.e. 16-bit RAW images) in Camera Raw module
- To introduce an automation of repetitive tasks on a large number of files

Training duration

The training lasts for 16 school hours. It is 2 days, 8 school hours each.

Prerequisite Skills

During the training the proficiency in computer operation is necessary, along with the *mastering* the “Photoshop CORE” course material. If any of topic issues presented

during a course will be unfamiliar to attendees, a trainer will add a proper exercise, and will subsequently return to course’s schedule.

Training language

The training is offered both in English and in Polish.

When the training is effective?

Training succeeds:

- if participants have a similar level of knowledge (very important)
- the group should be no more than 6-7 people
- when the students are relieved from other duties so they can focus only on learning

Regarding videoconference online training:

- The day before the training, we recommend testing the computer and software and downloading exercises so that the next

morning everything is ready for work

- very important: two displays; one showing the remote trainer’s presentation, the second for the student’s individual practice. More info on working with two monitors: oxygrafia.com/online-training-technical-information

After the training:

- After completing the course, daily professional contact with Photoshop is necessary: work, practical tasks.

Further learning path

- It is worth considering to acquaint oneself with InDesign or Illustrator, depending on a profile of performed tasks
- Artworkers and DTP operators closely co-operating with a printing houses or dealing

with high-volume printing may be interested in the training “Prepress for DESIGNERS”, which focuses entirely on the data print preparation issues

Print preparation of raster images

- Additive and subtractive colour model, relationships between RGB and CMYK, understanding of the color wheel
- Control over the color separation from RGB to CMYK, and it's uses in photo correction
- Printing house jargon: ink limit, black generation curve, dot gain compensation
- Setting values of shadows and highlights
- Checking against and repairing blowouts
- Print preparation of screenshots
- How big is pixel? Picking an image resolution depending on a print's assumed real-world applications
- Exchange of information on an image's DPI among Photoshop, Illustrator and InDesign

CIE Lab color space

- Edition restrains in RGB & CMYK
- CIE Lab model and its applications in a photo correction
- Color measurements: ΔL , Δa , Δb , ΔE ; precise and objective defining color difference between a color target and an actual commercial print

Patterns

- Defining a new Pattern
- Seamless repetitive patterns (by Offset, by Smart Objects)

Brushes

- The Brush library (import, export)
- Defining custom brushes basing on pictures

Channels

- Building complex selections with a content of channels
- Apply Image and Calculations functions
- Fine-tuning selections in Quick Mask mode and with blending modes
- Saving and restoring selections as Alpha channels
- Setting up new spot channels (e.g. to apply a selective lacquer)

Smart Objects

- Advantages of Smart Objects as design tools
- Embedding a vector graphics, collaboration with Adobe Illustrator
- Hierarchical embedding
- How to apply filters non-destructively and revocably
- How to create a pattern composed of shapes different than a rectangle (i.e. triangle)

Layers +

- Advanced layer effects
- Drawing interface items (buttons, dials, sliders)
- A review and typical uses of Blending Modes
- Advanced layer blending

Photoedition techniques

- Quick picture evaluation based on a histogram
- Color and contrast: introduction to correction on numbers
- Correction of a color hue on digital photos
- Classical photomontage: combining objects from different images and matching their geometric proportions, contrast and color
- Merging photos into a seamless panorama
- Stitching multiple photo fragments together (like screenshots, map scans)
- A photomontage: a visualization of an advertisement by putting it into outdoor context (e.g. billboard, bus stop ad)
- Merging a series of photos for a better depth of field (useful esp. in macrophotography)
- Merging a series of photos for taking best parts from each one (e.g. a shot of group of people taken multiple times, then joined)
- Simulation of low depth of field (Tilt Shift)
- An effect of blur following an arc (e.g. behind an advertised car on a road bend)
- Content Aware transformations: (CA Scale, CA Move, CA Fill)
- The Puppet Warp transformation
- The Stamp Tool and the Vanishing Point filter
- The Perspective Warp tool

Lighting effects

- Picture vivification by adding lighting effects: flares, light beams, godrays, solarization, rendering a 3d bump map

Paths

- Background separation of an object of straight or elliptical edges, like fruits, bottles, boxes, etc.
- Vector layer masks
- Importing paths from Illustrator
- Painting along a path
- A concept and use of a Clipping Path

How to damage an image?

- An overview of commonly made mistakes during image edition, resulting in tonal posterization, losing sharpness to a blur, visible grain in shadows, unnatural colors, etc.

RAW Digital negatives

- 8-bit or 16-bit images?
- Camera RAW module, interface, operation, shortcuts
- Camera RAW integration with Photoshop
- Repairing blowouts
- Altering picture's geometry, straightening of parallel lines, cropping
- Setting the natural color balance, tonal corrections
- Enhancing low contrast (e.g. on foggy pictures)
- Local editions, removing spots and scratches introduced by a lens or camera's sensor
- Combining RAWs into 16-bit panoramas
- How to combine multi-exposure developed RAW's for better shadows and highlights
- Quick development of a series of RAW images with the same consistent settings
- Embedding a 16-bit RAW in a 8-bit document
- Merging series of 8-bit images shot using the bracketing technique into one HDR image

Automation

- Putting a series of image files into Photoshop layers and vice versa
- The Image Processor module
- Quick convert of series of images to a different format/size (i.e. for emailing)
- Quick cropping a series of photos from a scanner
- Actions palette, constructing own actions for repetitive tasks
- Functionality of the Batch module against the Image Processor
- A droplet (a desktop icon, invoking a previously recorded action)