FILE PREPARATION AND SENDING OF FILES

CONTENT

INTRODUCTION

The process outlined are designed to create an optimum print for your images.

In terms of image-making, Fine-Art photography prioritizes quality and content over convenience and speed of process. Besides, convenience is a matter of getting used-to. An intricate process becomes second nature - in time.

The technical difference between standard and fine art printing might not be readily evident to others. Some aspects heavily rely on the perception and limitations of the viewer. The significance comes-in only for those who are very meticulous, particular, and want to have full control over their images. To be precisely the best it can be. Not just good, or even good enough. Controlled and adjusted to the finest possible expression.

01. Preparation

Always remember that a technically masterful image without a soul will make you like a machine. In the other hand, a soulful image without technical mastery, will risk your message of not getting across. Like everything in life, try to strike a balance.

Nothing beats a well prepared image right from the start. A blurred photo will remain blurred regardless of the post-processing technique. Take your time. Do not rush. You do not have a client. You do not have a deadline.

There are many things to consider and a lot more of technical talk about color space and bit-depth. But to simplify, I recommend editing your image in 16-bit in Prophoto or Adobe RGB color space throughout the entire workflow from beginning to end.

02. Workflow

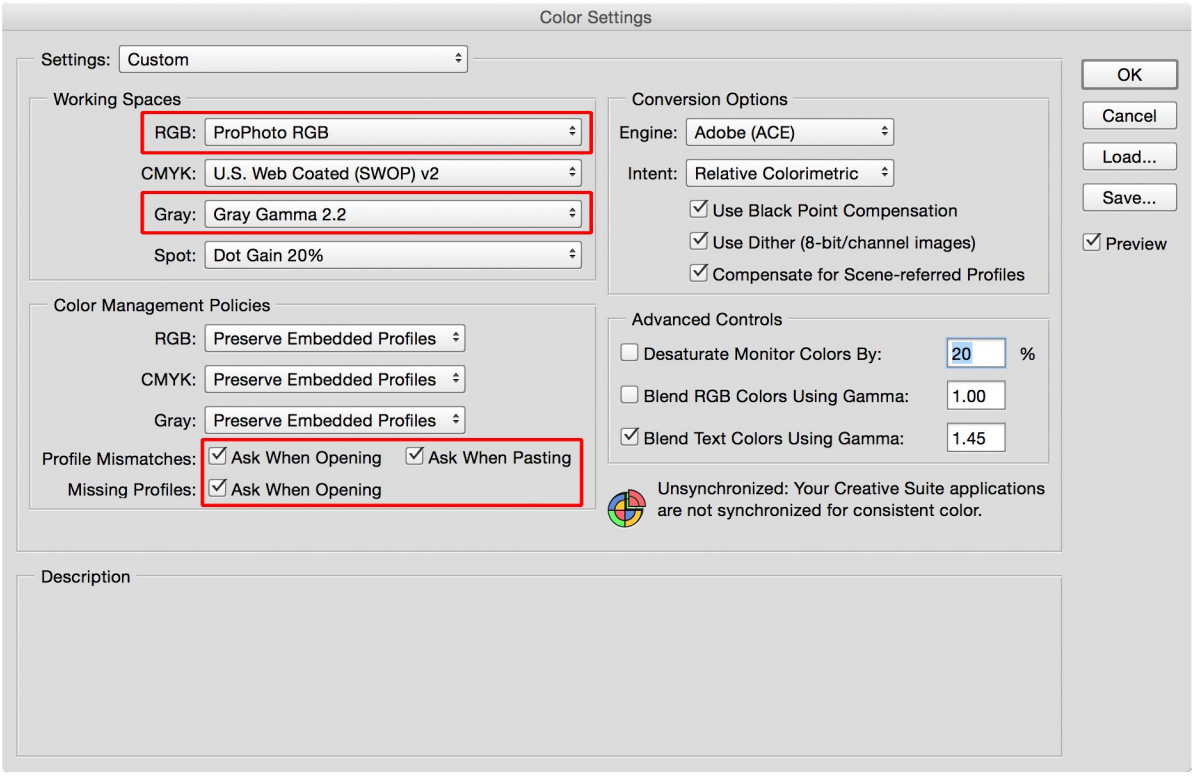
A workflow is a sequence of steps which is adopted with the aim of creating a master file of highest quality. The master file is of highest resolution, un-resampled and unsharpened - with the widest color gamut.

The master file will be used indefinitely and can be used to output in different media. Adjustment layers should be intact, making every layer modifiable. Any component of the image can be adjusted without affecting other parts of the image. The master file should accommodate your vision and technology as it grows and improves.

03. Photoshop Settings

In Photoshop: Edit › Color Settings
PC: Ctrl + Shift + K
MAC: Command + Shift + K

Working Spaces:
RGB › ProPhoto RGB
Gray › Gray Gamma 2.2

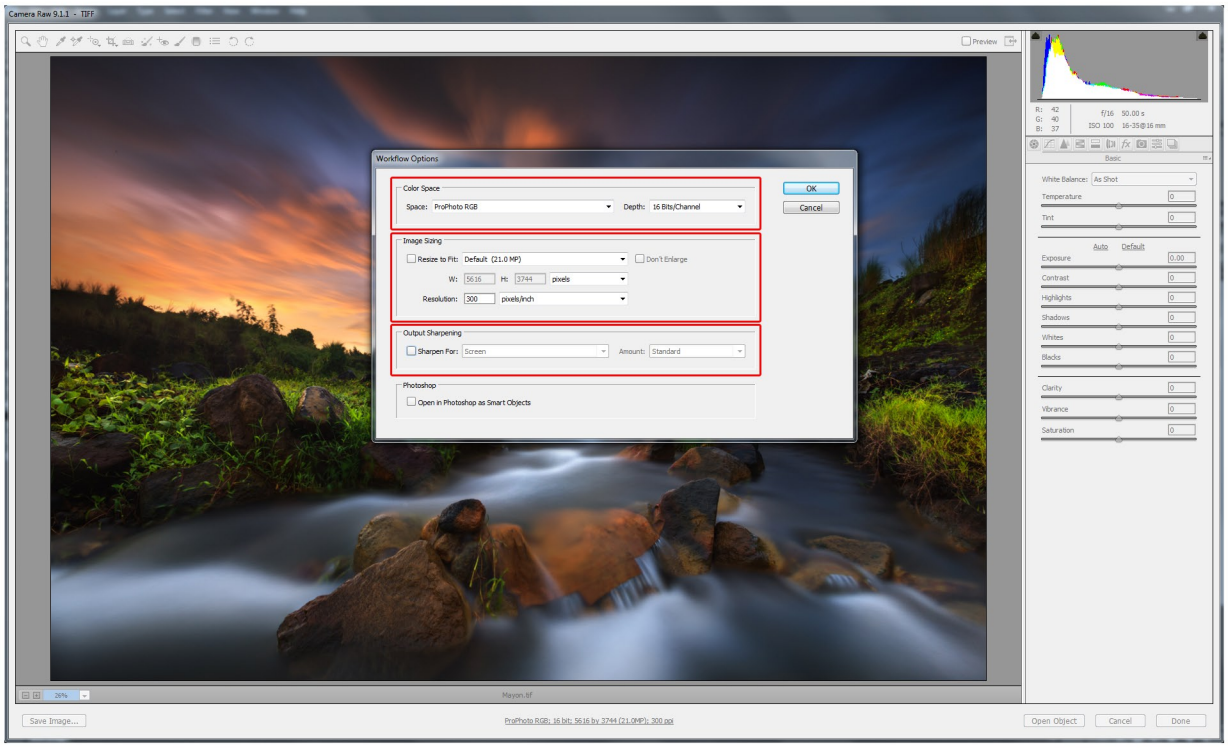


NOTE:

Camera RAW adjustments are global adjustments. The adjustments that you have made will affect the entire image. You can transfer to Photoshop for localized editing. The use of of 3rd party software is optional and the tools you need are also available in Photoshop. I suggest downloading NIK Software from Google. Always ensure that you are keeping file integrity. What's the use of a good image if it cannot be printed?

04. Camera RAW Adjustments

WORKFLOW OPTIONS



- Color Space: ProPhoto RGB
- Depth: 16Bits/Channel
- Default Pixel Size of your camera
- The Native resolution of your output device (your printer for example. 300 for Canon Printers)
  Note: do not resample. Maintain the default size of your image.
- Working on Smart Objects is optional depends on your workflow.

BASIC TAB

Depending on the image, see if what sliders need adjustment. I suggest trying, the "Auto" and THEN adjust accordingly. It might do half of the work and then do the other half by tweaking.

EXPOSURE
Adjusts the overall image brightness. Adjust the slider until the photo looks good and the image is the desired brightness. Exposure values are in increments equivalent to aperture values (f-stops) on a camera. An adjustment of +1.00 is similar to opening the aperture 1 stop. Similarly, an adjustment of -1.00 is like closing the aperture 1 stop.

CONTRAST
Increases or decreases image contrast, mainly affecting midtones. When you increase contrast, the middle-to-dark image areas become darker, and the middle-to-light image areas become lighter. The image tones are inversely affected as you decrease contrast.

HIGHLIGHTS
Adjusts bright image areas. Drag to the left to darken highlights and recover "blown out" highlight details. Drag to the right to brighten highlights while minimizing clipping.

SHADOWS
Adjusts dark image areas. Drag to the left to darken shadows while minimizing clipping. Drag to the right to brighten shadows and recover shadow details.

WHITES
Adjusts white clipping. Drag to the left to reduce clipping in highlights. Drag to the right to increase highlight clipping. (Increased clipping may be desirable for specular highlights, such as metallic surfaces.)

BLACKS
Adjusts black clipping. Drag to the left to increase black clipping (map more shadows to pure black). Drag to the right to reduce shadow clipping.

DETAILS TAB

- Set the Sharpening Amount to zero (0)
- Set the Noise reduction to zero (0)

NOTE:

Setting the Sharpening and Noise Reduction to Zero is done to avoid double adjustment when RAW Pre-Sharpening and Noise Reduction is done in photoshop or in other 3rd party software.

LENS CORRECTION TAB

Camera lenses can exhibit different types of defects at certain focal lengths, f-stops, and focus distances. You can correct for these apparent distortions and aberrations using the Lens Corrections tab of the Camera Raw dialog box.

- In the Profile tab of the Lens Corrections, activate the Lens Profile Corrections box. If Camera Raw does not find a suitable profile automatically, select a Make, Model, and Profile. Check if you like the effect of the corrected image. If not, uncheck to disable.

NOTE:

01

While this is very important (Chromatic Abberation adjustment) be careful. Manual adjustment could affect other areas of the image. Look at your entire image.

02

Zoom in up to 400% if needed to see what's happening.

- Tick the Remove Chromatic Aberration checkbox. The Manual tab provides adjustments sliders for precision.

06. Sending to redlab*

Once you are done with your edits, save your master file. Save it with your layers intact. After saving a copy, you can now flatten all the layers.

For an optimal print, redlab* requires

- Flattened
- Tiff Format
- 16bit
- Prophoto
- Unresized
- Unsharpened

You can send us your file(s) via several channels. You can use any of the following file transfer services for free.

- Wetransfer
- Dropbox
- Google Drive

You can use prints@redlabph.com as a target email.

For an optimal print, let us do the resampling and sharpening – and even conversion into a single channel grayscale (for BW images) these steps are very unlikely with other printers. Most will print your images as-is.

NOTE:

- Sharpening and image is target and size media dependent. Let us do these steps. This is free of charge. We both want to have the best print that we can make.
- We will communicate with you should we see something of concern in your file.
- For a faster upload and download, you can zip your images. If you have multiple files for print, place them in a folder, then zip them up.
- Save a text file with your printing instructions, or communicate with us via e-mail.

SERVICE COMMITMENT

We know you want your print yesterday, but normal turn-around time is 3-5 business days after we have received your file. If you are on a schedule, please let us know.

SHIPPING

Your prints are valuable. We ship only when requested and there will be an additional charge for robust packaging intended for local and international shipments.

FRAMING

We can assist with the framing. Let us know of your preference so we can coordinate with the framers accordingly. Note that average time for the framers is 5 days. Again, if you're in a schedule, let us know.