

WORKFLOWS

RAW CAPTURE

Dalmatian knows that shooting situations and camera capabilities do not always fit the ideal. What we have put together here is a best-case scenario for setting up your camera and capturing the most information in order to produce the best print possible. If these settings are not available on your camera or you cannot follow these guidelines, then be sure to capture in the largest file possible and save your files as Tiffs as soon as you import them into your computer to prevent further degradation.

1. CHANGE CAMERA'S DEFAULT SETTINGS

a. Choose Adobe 1998 Color space

Adobe 1998 has a wider color space than sRGB and is the ideal for producing the most continuous tone prints (especially in Black and White). Once an image has been captured, its color space should not be altered.

b. Choose RAW format (+ jpeg if camera supports both)

When choosing a format to shoot in, take into consideration the final product. The more information you capture and save, the better your prints will be.

Raw format is the unprocessed data that has not been altered or manipulated by the camera. It contains the most information and dynamic range of any capture mode. Some cameras can capture in Raw+Jpeg so you'll have all the unprocessed data as well as a thumbnail.

Tiff format is a processed but uncompressed capture mode. While the files receive processing, they do not lose information each time you save the file. Unfortunately, they are very large and slower to capture. Many cameras will give you the option of 8-Bit or 16-Bit Tiffs. Whenever possible, select 16-Bit to capture more information. Even if you don't shoot in Tiff, you should save in Tiff as soon as you bring your images into the computer.

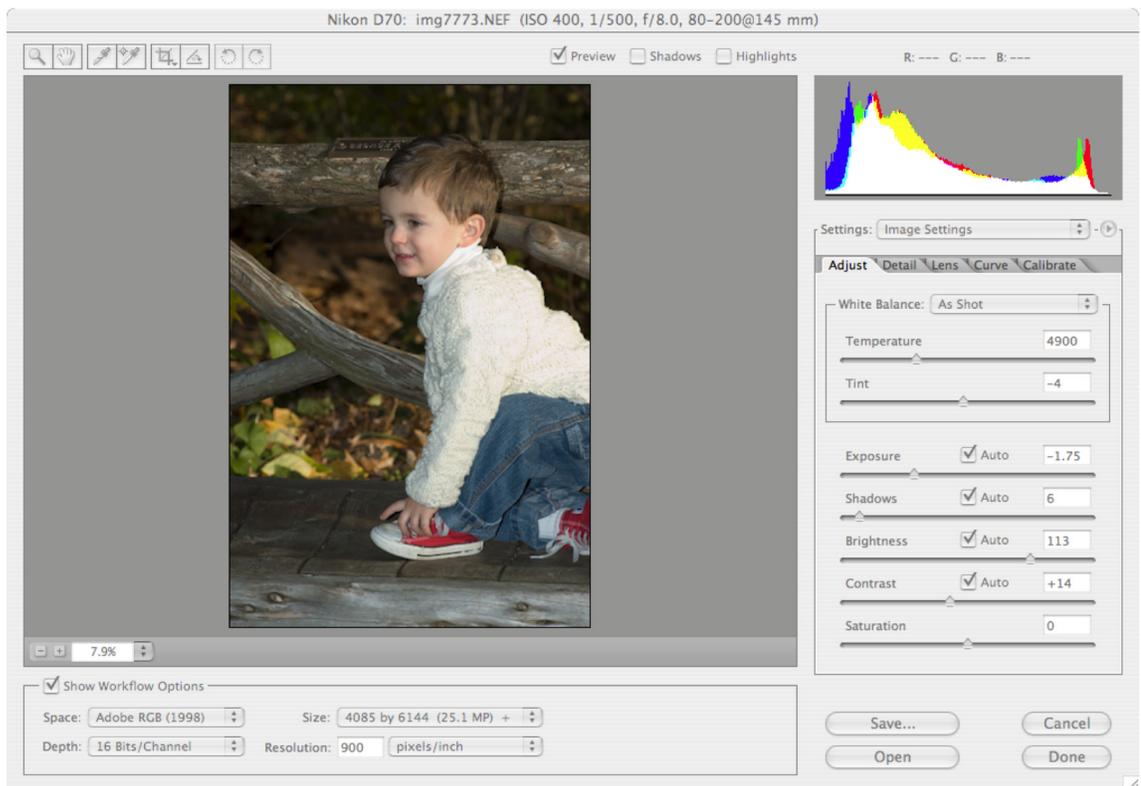
Jpeg format is a small and quick capture mode – unfortunately, the trade-off is that it information is thrown away and the file degrades quickly. If you have to shoot jpeg, then do so with the superfine setting at the largest file size practical. As soon as you bring your images into the computer, save them as Tiffs.

2. SHOOT IMAGES

3. DOWNLOAD IMAGES INTO THE COMPUTER

- a. Bring images into the computer via USB port or card reader
- b. Both *Tiff* and *Jpeg* files should be saved as Tiff files to prevent further degradation. Whether the file was shot as 8-Bit or 16-Bit, it should remain in that bit-depth for further adjustment.
- c. *Raw files* will open in Photoshop CS2's Camera Raw Converter. See Step 4 for further instructions.

4. PROCESS RAW IMAGES (Note: *Dalmatian* can handle your processing needs but if you desire more control, here's the process)



- Step 1:** In **Workflow Options** select the following:
- Space:** *Adobe RGB 1998* - This is the ideal color space to work in.
 - Size:** These numbers will vary depending upon your camera.
 - Depth:** *16 Bits / Channel* - This allows for the greatest amount of correction in the final print with the least amount of degradation.
 - Resolution:** *400 pixels/inch*
This is the finest print resolution that any lab in the country prints with. Your images will have beautiful continuous tones and great detail.
- Step 2:** In **SETTINGS**, select **Image Settings**

Step 3: Click on the **ADJUST** tab

Adjust the White Balance

Choosing the correct color balance for a photograph involves adjusting the tint and temperature of the light captured. Choose from the pre-set lighting situations or utilize the sliders for more customized control.

Adjust Exposure & Shadows Sliders

Underexposure is better than overexposure! With this tool it is easy to blow out your whites so carefully adjust without clipping your whites or blacks.

Adjust Brightness & Contrast Sliders

Again, be careful of your white and blacks. It's best to underexpose for the highlights.

Adjust Saturation

Saturation can add significant impact to your work. Be careful not to overdo in the highlights or shadows.

NOTE: There are lots of controls and options available to you in this program but the above are the important ones. If you have greatly under or overexposed your image in the initial capture, this is the place to fix it.

Step 4: Click on **OPEN** for the processed image to be opened in Photoshop or **SAVE. Save your file as a 16-bit Tiff to allow for Photoshop work and to prevent degradation.**