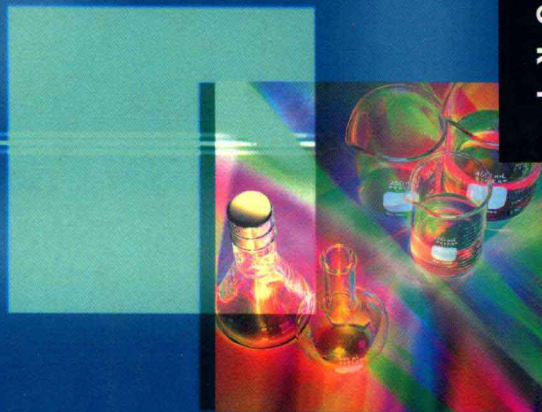


Digital Photography for Graphic Designers

From Photo Shoot to Image Output



ROCKPORT

Lee Varis

Digital Photography for Graphic Designers

From Photo Shoot to Image Output

Lee Varis

ROCKPORT
PUBLISHERS

GLOUCESTER MASSACHUSETTS

Copyright © 2001 Lee Varis

All rights reserved. No part of this book may be reproduced in any form without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied.

First published in the United States of America by
Rockport Publishers, Inc.
33 Commercial Street
Gloucester, Massachusetts 01930-5089
Telephone: (978) 282-9590
Facsimile: (978) 283-2742
www.rockpub.com

ISBN 1-56496-798-0
10 9 8 7 6 5 4 3 2 1
Design: Mary Ann Guillette
Cover Image: David Lemley Design
Printed in China.

Acknowledgments	5		
Introduction	9		
What's In This Book	10		
Assumptions and Conventions	12		
		01 Workflow Overview	15
		Traditional Workflow	15
		Digital Workflow	17
		Mixed Workflow	20
		Quick Tip: Web Photo Gallery	28
		Tech Talk: Types of Digital Cameras	30
		Scanning Back	30
		Three Shot	34
		Single Shot	36
		Multi-Mode	40
		Foveon	43
		02 Preparing for the Shoot	47
		Planning Ahead for Final Output	47
		Tech Talk: Resolution Primer	48
		Tech Note: Typical Line Screens with Suggested Pixel Resolution	59
		Time Considerations for a Digital Shoot	66
		Quick Tip: Monitor Calibration	70
		Tech Note: Pre-production Checklist	75
		03 At the Studio	77
		Workstation/Camera Configuration	77
		Quick Tip: Using Layout Templates in Photoshop	80
		Painting with Digital Light	84
		Digital-Capture of Action	92
		Personal Digital Stock: Point & Shoot Digital Stock	110

04 After the Shoot 119

- Image Selection and Organization 119
- Preparing for Print 124
- Tech Talk: Photoshop Color Settings 126
- Tech Note: Online Color Info 134
- Tech Talk: Working with Profiles
in Photoshop 136
- Tech Note: ColorSync
Profile Workflow 156

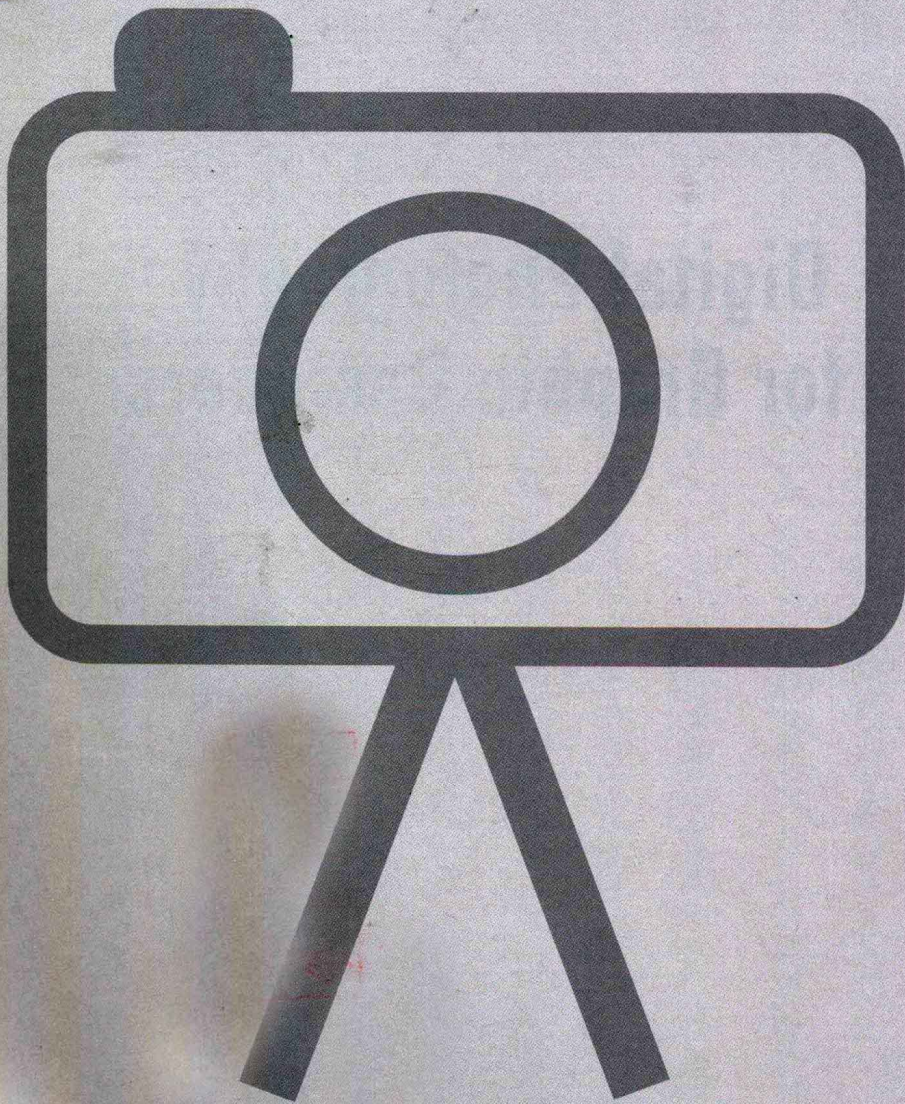
05 The Politics of Color 159

- When Bad Color Happens
to Good People 159
- Color Management 164
- Leave Files Untagged 170
- Quick Tip: What to Look Out For
at the Color House 172
- Communicate Before Printing 174

Conclusion 179**Bibliography 182****Contributors 184****Glossary 186****Index 190****About the Author 192**

Digital Photography for Graphic Designers





Digital Photography for Graphic Designers

From Photo Shoot to Image Output

Lee Varis

ROCKPORT
PUBLISHERS

GLoucester MASSACHUSETTS

Copyright © 2001 Lee Varis

All rights reserved. No part of this book may be reproduced in any form without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied.

First published in the United States of America by
Rockport Publishers, Inc.
33 Commercial Street
Gloucester, Massachusetts 01930-5089
Telephone: (978) 282-9590
Facsimile: (978) 283-2742
www.rockpub.com

ISBN 1-56496-798-0
10 9 8 7 6 5 4 3 2 1
Design: Mary Ann Guillette
Cover Image: David Lemley Design
Printed in China.

Acknowledgments

When I was asked to write a book about digital photography for designers I originally thought, why for designers and not for photographers? After spending some months working on this book I thought, why not for designers?

This book would never have happened if not for a recommendation from Katrin Eisman, who encouraged me to write it. She also deserves credit for introducing me to Matt Wagner who helped with the contract stuff. The support from Rockport and especially my editor, Kristin Ellison, has been wonderful. I certainly need to acknowledge the support of my wife, Gila, and my kids Erika and Aaron—they put up with a lot of frazzled nerves and late nights. This book would not have been possible at all without the great contributions from the digital photographers represented in these pages. Finally, I'd like to dedicate this work to all of my fellow digital image makers who have been surfing the leading edge of the digital wave and have bloodied and callused themselves to survive into the new millennium. Keep pushing those pixels but remember to do something "analog" every once in a while.

—Lee Varis

Acknowledgments 5

Introduction 9

What's In This Book 10

Assumptions and Conventions 12

01 Workflow Overview 15

Traditional Workflow 15

Digital Workflow 17

Mixed Workflow 20

Quick Tip: Web Photo Gallery 28

Tech Talk: Types of Digital Cameras 30

Scanning Back 30

Three Shot 34

Single Shot 36

Multi-Mode 40

Foveon 43

02 Preparing for the Shoot 47

Planning Ahead for Final Output 47

Tech Talk: Resolution Primer 48

Tech Note: Typical Line Screens
with Suggested Pixel Resolution 59

Time Considerations for a Digital Shoot 66

Quick Tip: Monitor Calibration 70

Tech Note: Pre-production Checklist 75

03 At the Studio 77

Workstation/Camera Configuration 77

Quick Tip: Using Layout Templates
in Photoshop 80

Painting with Digital Light 84

Digital-Capture of Action 92

Personal Digital Stock: Point & Shoot
Digital Stock 110

04 After the Shoot 119

Image Selection and Organization 119

Preparing for Print 124

Tech Talk: Photoshop Color Settings 126

Tech Note: Online Color Info 134

Tech Talk: Working with Profiles
in Photoshop 136

Tech Note: ColorSync
Profile Workflow 156

05 The Politics of Color 159

When Bad Color Happens
to Good People 159

Color Management 164

Leave Files Untagged 170

Quick Tip: What to Look Out For
at the Color House 172

Communicate Before Printing 174

Conclusion 179

Bibliography 182

Contributors 184

Glossary 186

Index 190

About the Author 192



THE CHANGING FACE OF PHOTOGRAPHY

Designers and photographers are currently facing the most significant enhancement to creative collaboration since the advent of Polaroids. Digital imaging technology is radically transforming commercial photography in ways that will have a profound impact on the work that designers and photographers produce and the methods by which that work is done. Designers have generally been more familiar with computers than photographers but that is rapidly changing as more photographers embrace digital technology in their work. The computer brings the disciplines of photography, design, and print production into a fluid amalgam of visual communication; the borders have blurred considerably.

The photographer must now be part designer, part separator, and part printer as well as part web developer. It is the same for the designer who faces a greater challenge in integrating the many diverse elements of a project in ways that satisfy the increasingly time- and cost-sensitive client. Direct digital image capture offers a way to achieve image quality faster and, in the long run, cheaper than traditional film-based photography. We have seen digital-capture applied in a "photo factory" setting (catalog production, etc.) for at least the last five years. The resulting production benefits are widely acknowledged, but the new creative techniques that become available to designers on the photo shoot are perhaps the biggest incentive to adopt digital-capture.

Recently, the quality and resolution of digitally captured photography have made a big jump and the adoption of the technology by a new generation of creative artists has brought digital photography new respect as a creative tool. There is now a broader awareness of the benefits of digital-capture over traditional film-based photography, especially with businesses expanding into E-commerce and advertising on the Internet. Now, more than ever, it seems that you will "go digital or go home"!

This classic Bybee image was produced as a trade advertisement for Williams Communications illustrating the variety of people using the technology. All images were captured digitally with compositing and manipulation done in Live Picture and Photoshop. Ad Agency—Ackerman McQueen (Colorado); AD—Clay Turner Talent; Main face is Hollie Lemarr with Top Models/SF; Additional talent used—Jess Taclas with Boom Models/SF, Sonya Martinez and Cynthia Urquhart with Mitchell Talent/SF, Matthew Bentzel with Boom Models/SF.

What's In This Book

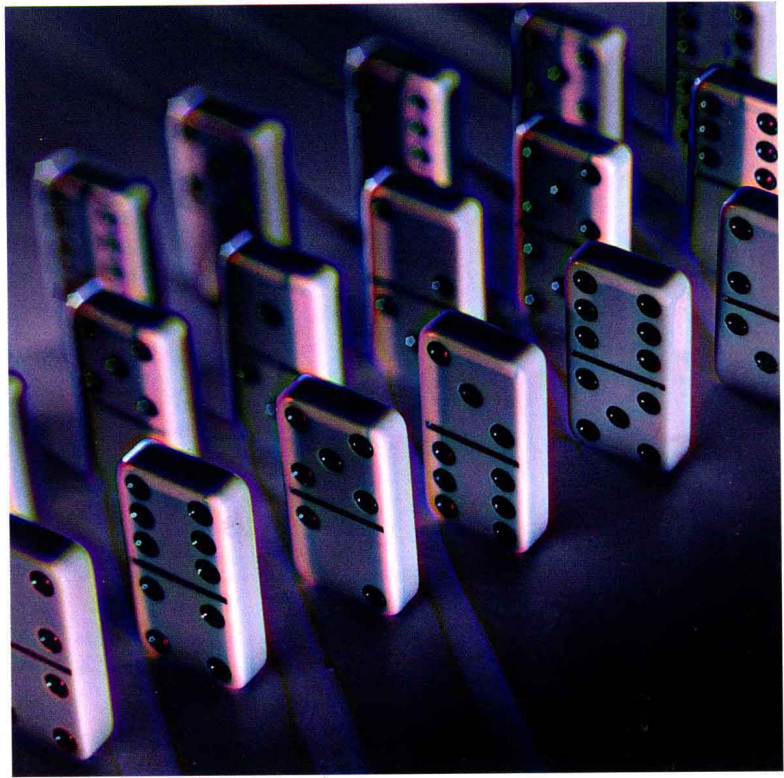
The designer utilizing digital photography has new ways of interfacing with photographers, streamlining workflow, and communicating with clients. These new methods bring new problems as well as new solutions. This book will identify the problems, propose solutions, and outline the best methods for working with the advantages of digital photography. While this is not a book about photography techniques, there is some discussion of the technical idiosyncrasies of digital capture and how it affects creative applications. The focus throughout will be on workflow. I explore some of the prepress issues that revolve around digital photography and provide recommendations

for equipment and software that can enhance the designer's ability to evaluate, store, and transport digital photos. Digital photography involves the processing of bit map images so as a natural consequence there is considerable attention given to Adobe Photoshop and various ways to work with digital photography in this software. All of this information will help the designer evaluate the competence of a "digital" photographer and avoid miscommunications with experienced shooters. The importance of the Internet for the application of photography is obvious; the many ways that designers and photographers can use the Internet as a communication and trans-

portation tool as well as a final destination for photography will be covered. Finally, several projects that illustrate some of the methods explored will be presented in some detail.

The technology of digital photography is changing rapidly and by the time this book is published several new camera systems will be introduced. I avoid, as much as possible, discussing specific equipment and concentrate on methods and approaches that can find applications with almost any combination of equipment. There is a section on different types of digital cameras and I do refer to specific models as repre-

sentative of these types—please be aware that some of these cameras may no longer be produced. However, a general discussion of the strengths of different types of digital cameras should help the designer evaluate the suitability of a particular photographer to a specific job.



Dominoes © Lee Varis/Varis PhotoMedia

Assumptions and Conventions

I will make a few assumptions in this work:

01

Most serious designers are using Macintosh computers—if you use Windows computers you probably are experienced in troubleshooting your equipment and adapting your work to the “Mac-centric” output services in most of the urban centers of the United States. Because so much of the digital camera software runs exclusively on the Macintosh, all of the screen shots in this book are from the Macintosh; Windows users are expected to translate keyboard commands appropriately.

02

As a designer, you are interested in print and producing photography for print as the standard of quality. This book focuses on print production workflow with the assumption that if the photography is good enough for print, it should be good enough for use at reduced resolution for the World Wide Web.

03

This book assumes that the reader is familiar with standard design practices and printing terminology. A basic knowledge of Internet browsers and E-mail is also assumed.