

a few words from me

BEFORE YOU START

- When processing photos I work in several main stages
 - cleaning the frame
 - working with chiaroscuro
 - work with colour
 - additions (overlays etc)
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 - These stages are not always done once. As you will see in the film, working with light is often intertwined with working with colour and vice versa, in order to achieve the most painterly effect.
 - Imagine that when working with this type of frame, you are more of a painter than just a photographer, so get into the act of playing with a brush and don't expect yourself (or me) to develop a photo in a few clicks. This is not this type of photography.
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- When working with colour I do not give you a "ready-made" setting. Why?
 - Being an experienced photographer I am aware that photo processing is not like putting together a piece of furniture from Ikea. It is not possible to write a single manual here, which can be transferred to other frames.
 - Unfortunately, no matter how angry you will be now that there is no recipe from A to Z, you will see that by training the tools I showed you, you will start to "catch" the tones that are best for you.
 - Giving you a ready-made formula would be misleading, because using the same colour parameters in a slightly different situation, or even the same situation but done with different equipment, could give a completely different result and you would feel disappointed.

- Nevertheless, I give you some tips for working with colour, in selective colour. (You will find much more in the movie of course)
 - I often start by checking for green (if there is one in the frame) and in the green range I change the slider with yellow to find the desired colour.
 - By subtracting yellow you get a cooler shade of green, by adding yellow you warm up that green. After checking the yellow slider, I move on to the next ones.
 - I never look at the numbers, but at the image and the effect I want to achieve. Don't be afraid of extreme slider moves. The extremes will tell you which way you want to go. Once you know the direction you want to go, find the intensity with which you want to go in that direction.
 - After changing the dominant colour in the frame, I move on to the next colours, similarly looking for the direction through the extreme moves of the slider. Yes, it may look like wandering in a fog, but if you look at the photo and not at the numbers next to the sliders, you have more chance to find the colour you like.
 - Remember that sometimes these steps need to be repeated, so the effects of the changes will overlap.
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- Similarly, work with light - "polishing" light several times with a low-coverage brush will give better results than a single brush stroke with a high opacity.
 - You will think - no sense - I want a recipe.... but think if any classical painter painted a picture in a minute? Without mixing colours and lights? By creating something special for your client, you are the artist your client has chosen, so don't worry that you have to search for a moment to find that best version of yourself.

*"Don't complain about having an uphill battle,
when you go to the top"*

- As you already know, this tutorial is a stream version - meaning you can access it online - for the time period specified in the video description.
- Start working right away, because whether you want it or not, time flies like crazy and your competition "doesn't sleep" ;) and they are growing.
- You have already made the first great step, "investing in yourself"; so it would be a shame for you to stop there and not watch the film at least a few times.

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if in doubt call

How to work with film ?

- The answer is- as you are comfortable. Some people watch a film in its entirety and then go back to it and take notes. Others take notes from the first viewing, and still others immediately look for tools in their own PS. My experience of running workshops shows me that there is no one right way to learn. Everyone has their own preferences and this needs to be respected. From my experience as a mnemonic trainer, I can tell you that it is best to work in small steps. First, watch the film carefully (thus activating the right cerebral hemisphere), then note down the most important information (waking up the left cerebral hemisphere) and then train. Nothing teaches like training.
- Ideally, you should make a new habit for yourself:
 - - film with Mariola ;) 10 minutes a day ;) or
 - - new two shortcuts, tools a day,..... you will feel that what I recorded for you is actually very simple.
- If you have access to the film with output photos (some of my tutorials have this option), you can process along with me at any of the stages, pausing in the film and trying to retrace the steps. Despite the temptation to recreate the numbers on the sliders (with colour, light etc) try to look at the issue globally. Observe the colours, become attentive to the nuances, see how the photo would look in a different colour "edition".
- Use the photos provided for training only for this purpose.
- If you have successfully processed a photo, be sure to share it. Send it to mglajcar@gmail.com, and I will be happy to show you off on the forum (with your permission, of course)

What is all this for?

- Thanks to the possibility of expressing yourself in colours and hues, you can find your own style, characteristic of your personality. Finding your own way in the world of photography will help you to get a client who will appreciate your uniqueness, and believe me, there are many such clients in our market.
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- This tutorial is a guideline, but you will find your way by following your own path.

*I wish you successful learning
Mariola*

TECHNICALLY

- I am currently working with NIKON Z6
- Favourite outdoor lenses are 135mm and 70-200; studio 85mm
- Favourite outdoor parameters - F /2.2 or f2.8 (but remember to adjust these parameters to your own needs and outdoor conditions.
- Favourite studio parameters F/2.2 or F/2.5 iso 100 or iso 200

SOME OF MY FAVOURITE SHORTCUTS

CTRL A - select all

CTRL D - deselect

CTRL C- copy

CTRL V - paste

CTRL T- transform

B- brush

[]- reduce brush size

X- change brush colour

Numbers are used to set the opacity of a brush, stamp, etc.
(i.e. pressing e.g. 4 gives 40% opacity of a brush)

CTRL SHIT I - invert the selection

ALT and mask- turn on the black mask

V- move element

CTRL E - flatten two closest layers

CTRL SHIFT E - flatten all visible layers

CRTL ALT SHIT E- flatten layers and leave components underneath

CTRL SHIFT S- save as

D- reset brush colour