

Chapter 1: Digital Workflow Overview

Welcome to my course on Digital Workflow for Photographers! I'm Byron Jorjorian, a nature photographer with a successful stock image and print business that I started thirty years ago. Until I got my first digital camera in 2000, I shot film. Unsure of this new digital world, I continued to shoot digital along with film images for ninety days while I compared the results under many different lighting conditions. After I was convinced that the digital images were as good for my purposes as were my film images, I switched completely to digital. I quickly found out that my film-based workflow that had served me so well for years was not going to work for my digital images.

I've spent the last five years and considerable money researching and trying out tools and techniques to help me make my digital workflow simple, quick, and capable of producing high-quality images, time after time. This course is taken from a seminar I give that presents my latest digital workflow. When you've gone through this course, you'll know all the tips, tricks, tools, and techniques I use to keep the images flowing through my business. What's more, you'll know the reasons behind my choice of software programs, gadgets, and methods, so you can make an informed decision about whether aspects of my workflow fit your style, and change them if you like!

This chapter gives an overview of my digital workflow. Here, you get a 50,000-foot view of the workflow; later chapters go into more detail. Be sure to refer to the workflow chart when you're reading through those later chapters, so the whole process hangs together for you. There's a lot in my workflow process, but nothing that is too complex in itself, so hang in there!

Why Did I Create This Course?

I see lots of courses out there that discuss "workflow" and usually they talk more about the "work", i.e. Photoshop techniques, and not enough about the "flow". That's where this course comes in. This course contains a workflow, a series of steps, that if followed in order will allow you to produce large numbers of high quality images quickly. It is highly repeatable and organized so that you can keep up with your images when you are done. So whether you are a professional photographer processing thousands of images from a photo shoot, or you want the best quality results from your vacation photos, this course can help.

Why Workflow?

Why can't I just download my images any old where and use Jim's Pretty Good Imaging Software for processing? Well, if you want to spend more time shooting and

less time processing, you need a plan for your image processing—a workflow plan—that will give you:

- Speed.
- Image quality.
- Consistency of output product.
- Elimination of confusion.

Let's look at these one at a time.

- **Speed.** We all have only so much time available to us. If you have a speedy workflow, you can use more of your time to shoot images, rather than processing them. If you're a professional photographer, the more images you have, the more potential income you have. If you're a serious amateur, you get to have more fun being out and shooting!
- **Image quality.** A good workflow results in high image quality. That's because you're doing the right things and using the right tools, which segues into:
- **Consistency of output product.** For you professionals, your customers want to be able to rely on you to produce good images of consistent quality. Amateurs, and their families and friends are their own customers, but you still want the same thing: good and consistent images. Having a solid, repeatable workflow goes a long way to insure that your output images are consistently good.
- **Elimination of confusion.** How many times have you looked for something on your computer? You vaguely remember where you stored that file, but you can't put your finger on it. Multiply that by several tens of thousands: the number of digital image files you will soon have, if you shoot at my rate. How much of your hard disk space is taken up by duplicate images, because you downloaded them from your digital media card twice? Where are those images that your client (whether it's Corbis or Aunt Martha) needs RIGHT NOW? I have virtually eliminated these problems for myself with my digital workflow!