

# **GASP Actions**

## **Glen Allison's Super Photoshop Actions**

### **Read Me First:**

#### **A. Introduction:**

Welcome to the world of GASP "Marathon" Photoshop Actions.

Thanks for supporting these new products, which capitalize on ultimate creative potential with an extensive automated Photoshop workflow that will save you endless hours of experimentation. GASP Actions are engineered to provide a profound variety of adjustments, coupled with an intuitive interface, for maximum user efficiency and creative expression and they exceed the limits of many products that are currently being offered on the Internet. In contrast, these professional caliber GASP Actions have an awesome array of up to 761 behind-the-scenes steps, depending on the action, that make it easy to add your own artistic style in creating magic with your imagery.

#### **B. What the actions accomplish:**

INFRARED FURY is best suited for originals with clean blue skies, puffy white clouds and an abundance of greenery when trying to re-create the "classic" infrared look of rich black skies with glowy clouds and surreal white foliage. However, this action not only converts images to controllable B&W infrared effects but it can be used to lace color from the original into the new B&W image allowing for unusual and often quite ethereal results that work with most images. Controls can alter the glow, grain, density, contrast, infrared intensity and color lacing if desired.

PASTEL PASSION converts photos into dreamy pastel hues and typically works best for images of mid to low key tonality. While this action contains an elaborate array of 761 steps that create 35 layers in the final image, please bear in mind that no single action could possibly work for every original. That's why numerous layers are generated for adjusting exposure, glow, grain, saturation, color and contrast allowing the possibility for manipulation of a variety of original image types.

TONAL TEMPTATION enables incremental boosts in tonal densities to enhance three-dimensional aspects of the image. Tonality is managed by using black and white strategies combined with automated masking techniques and Photoshop blend modes. Each of the six colors Red, Green, Blue, Yellow, Magenta and Cyan can be manipulated individually to strengthen or reduce vibrancy. Glow can be laced into each one separately and even more color pigmentation can be added. The user determines the intensity of the effect from subtle to extreme boost to alter depth perception.

A majority of images will need a certain degree of massaging to nuance the results according to your creative whim. GASP Actions do the grunt work in setting images up by generating numerous layers for altering and shifting the effects. Your artistic input will create the delight.

Please note that all GASP Actions are copyrighted and cannot be duplicated, resold or passed freely to others. Kindly respect this copyright ownership, enjoy the actions and spread the news about them to your photo friends. Thanks.

## **C. Getting started:**

1. GASP Actions work on 8 or 16-bit files; on TIF, JPG or PSD documents; with PSCS4 and PSCS5 running at 32 or 64-bits; and on both Mac or PC platforms with processors set to either 32 or 64-bits.
2. After downloading the actions, place them in a folder on your hard drive where you store new actions. A typical location would be in an "Actions" folder inside the Photoshop "Presets" folder:

/User/Applications/Adobe Photoshop CS5/Presets/Actions/GASP Actions/ . . .

3. Your new GASP Actions will need to be "loaded" into Photoshop. With Photoshop open go to the action palette and click the drop down list in the upper right hand corner of the palette. Select "Load Actions . . ." then navigate to the folder where you stored the actions and choose them. Back in the Actions Palette simply choose "GASP Actions" and select the action you desire.

## **D. How the actions work:**

1. Initially GASP Actions make a duplicate, flattened copy of the original file that you have already opened in Photoshop and then it will close the original. If the file was not already saved, you will be prompted to save it so that you do not lose it.
2. The actions then convert the new copy of the original file to RGB mode if was not already an RGB image. If it was, then they will continue automatically.
3. The file is then converted into 16-bit mode if it was not already in it, thus preserving all color data in the original file if it was already in 16 bits. This is the industry preferred standard mode since a 16-bit file contains much more color data. If your original file was in 8-bit mode, you will see no difference and there will be no gain in color data when it is converted to 16 bits although the file size will double. After running the action and before you save the new file, you can flatten the image and convert it to 8-bit mode if desired.
4. Next the actions convert the image's color space to ProPhoto RGB, which is a larger color space than Adobe (1998). Again, this will preserve the larger color space for original images that were already in the ProPhoto RGB mode. Note that if you prefer to place your final image into another color space such as Adobe (1998) or sRGB, then simply convert to that color space after running the action and before saving the file.
5. The ppi resolution is only changed in the duplicate generated by the "Test File Size" version of the action that makes smaller resolution copies for testing purposes. (See item E-2 below.)
6. Image effects for each layer are easily controlled by tapping the number keys to change layer opacity in 10% increments. Tapping any two number keys in rapid succession will set the opacity of that layer to that percentage. (eg. Tapping 5 and 5 in rapid succession sets 55%.) First tap the "H" key (Hand Tool) to disengage tools such as the brush or gradient tool. Tapping the number keys when these other tools are active would only change the opacity of that tool.
7. Most new layers generated by the actions will already have a layer mask installed that enables quick localized dodging and burning control by painting on the mask with a soft black or white brush. Tapping the "D" key sets the default brush colors to black and white. Tapping the "X" key will toggle them from foreground to background.

## E. How the actions function:

1. GASP Actions utilize a predetermined color palette to create selections of the Red, Green, Blue, Yellow, Magenta and Cyan colors in the original image. This color spectrum has been expanded from the narrow band of Adobe's hues for these colors in order to select a more "generic" range of hues for each of these six colors in your original image. Consequently, the GASP Action red selection, for example, will also capture aspects of hues on either side of red slightly into the orange spectrum in one direction and into the magenta spectrum on the other.

Virtually no image can be broken down into just six colors but these GASP Action selections will capture a broad range of hues in your original image for these six main colors. Note, however, that if the original is missing all shades of one or more of these six colors, then you will get a warning message that no pixels were selected or that the selection could not be feathered. This is because those colors did not exist in your original image and consequently no feathering of a nonexistent selection could be made. If you get such warning messages, simply hit the enter key and the action will continue to the next step.

(Note, for example, that if you were to run these actions on solid white or solid black images, then you would get numerous such warning messages because none of the red, green, blue, yellow, magenta or cyan colors exist in the image. Note also that GASP Actions only select "aspects" of these six main colors in your original. If in your final image you desire to reproduce an exact shade of green, for example, in your original photo, then simply run a Color Range selection on that color using the background layer which is a duplicate of the original. You would then need to feather that selection one pixel and copy the selection of that color to a new layer. You would then drag that new layer to the top of the stack and, voila, you will have that exact color duplicated from your original image.)

2. Since these actions generate numerous adjustment layers, large file sizes can result depending on the size of original images. After purchasing and downloading the actions, you will notice that you have received two copies of the same action. The version marked "Original File Size" will duplicate the original and run the action without making any file size changes. The version marked "Test File Size" will duplicate the original at a smaller resolution for testing purposes only with the file size reduced to 1200 pixels in the longest dimension at 72 ppi. Depending on the power of your computer and the file size of the original image, these smaller files could aid in quickly testing results on numerous images if you are noticing speed drops. After working on the test image you would then simply switch to the action version for larger images and run it only for the photos you choose for final production, which will take longer to process.

(Hint: In addition to your transferring layer opacities from the test image to the final image, if you have made numerous dodging and burning changes on the masks for layers in the test image and don't want to re-create these perhaps laborious efforts on images of higher resolution, then simply open the test image after having run the action on the larger image, then open "Image Size" and upsize the test image to the same resolution as the final image. Then you need only drag the correction masks to the final image while holding down the shift key in order to place the copy in exactly the same position in the bigger image. Do not drag any layers from the test image that have pixel data, however, since those will have been re-interpolated in your temporary upsizing step of the test image.)

3. GASP actions create numerous layers in the final image many of which may not be needed for the artistic effect you desire in a particular photo. To minimize file size, delete all unused layers before saving.

4. The PASTEL PASSION action generates a sample proof sheet showing image thumbnails of the twenty different pastel hues created. These samples have color set to 100% opacity for quick "at-a-

glance” comparison purposes only. In most cases, however, that degree of color intensity will most likely not be used in the final image. The proof sheet is merely a tool to aid in choosing color tints that compliment that particular image. Typically most images will require less than 50% opacity for the best color tinting. The proof sheet will have already been converted to 240 ppi and 8-bit mode and will be ready for printing if desired. Note also that if your original file was at a lesser resolution than 240 ppi, then there will be a degree of image degradation in the proof sheet since the action will have upsized the resolution. The action will generate proof sheets from either horizontal or vertical images.

## **F. Conclusion:**

Note that your images will need your own creative input since almost all the adjustment layers created by this action are by default set to zero opacity. GASP Actions are not designed to do ALL the artistic work for you. However, the seemingly endless array of steps in these extremely intense marathon actions will save huge amounts of time and will streamline the workflow by generating all the necessary layers required to set up the image in the most intuitive and interactive fashion ready for you to begin.

You then need only tweak results by adding your individual creative flair and that’s what it’s all about.

Now go have some fun,

Glen Allison | Visual Artist

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