



VSCO FILM® MANUAL

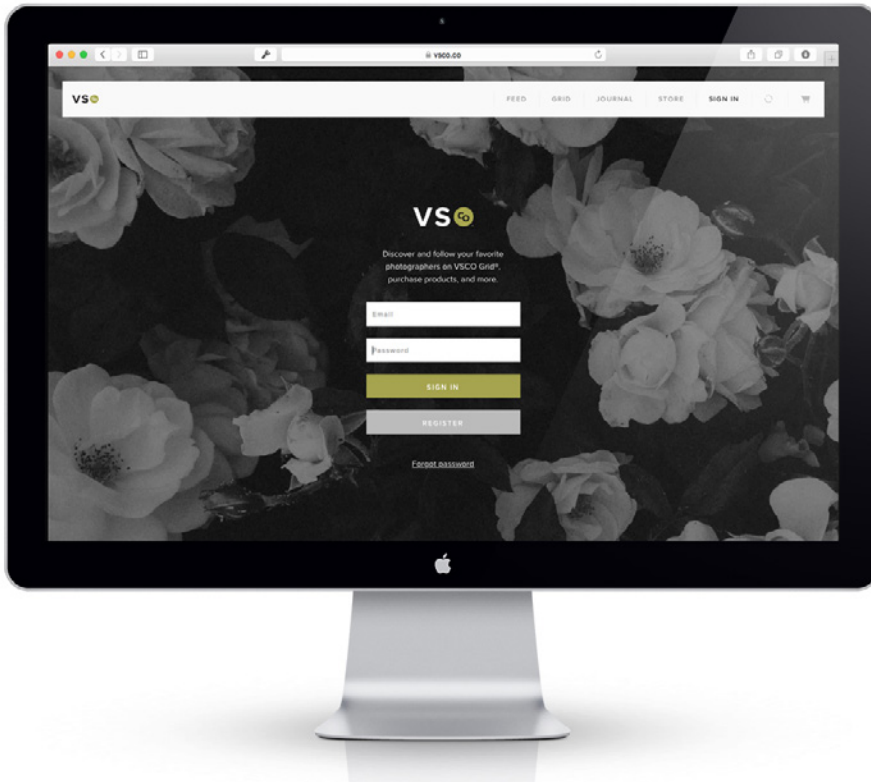
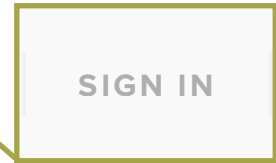
GETTING STARTED WITH VSCO FILM

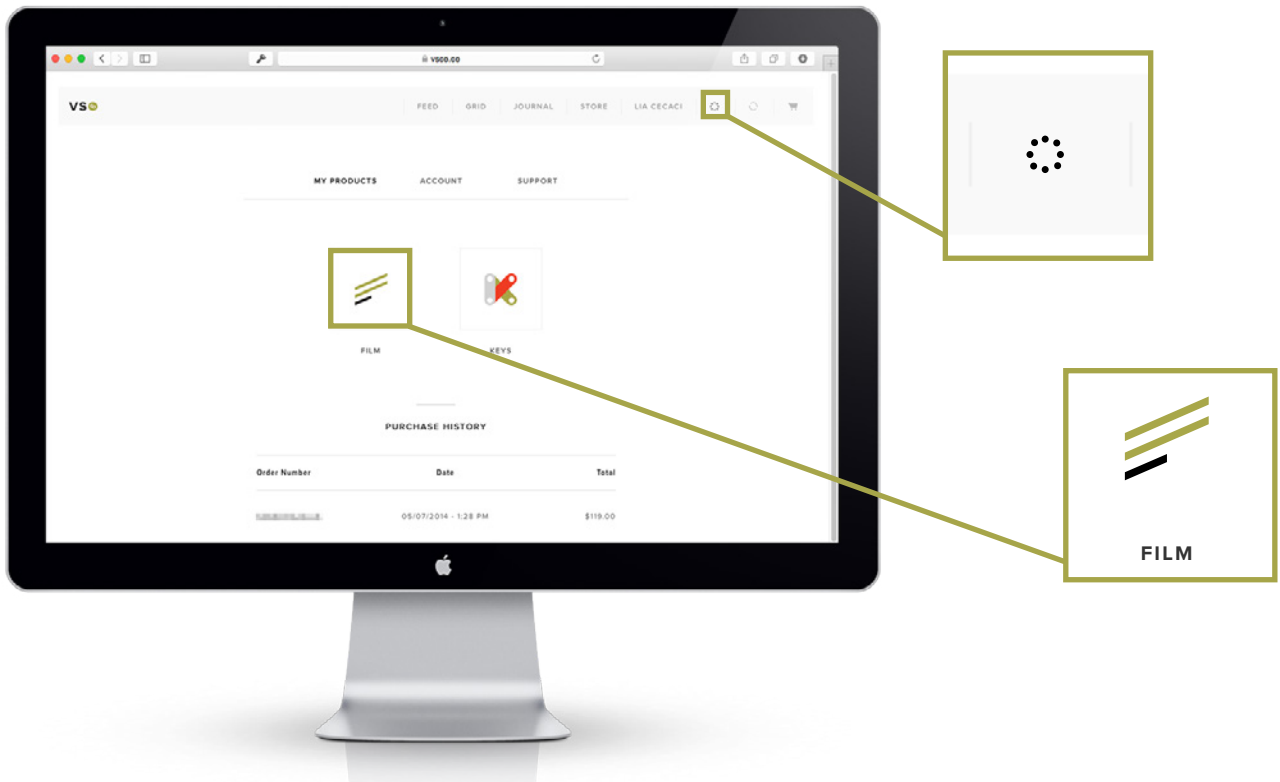
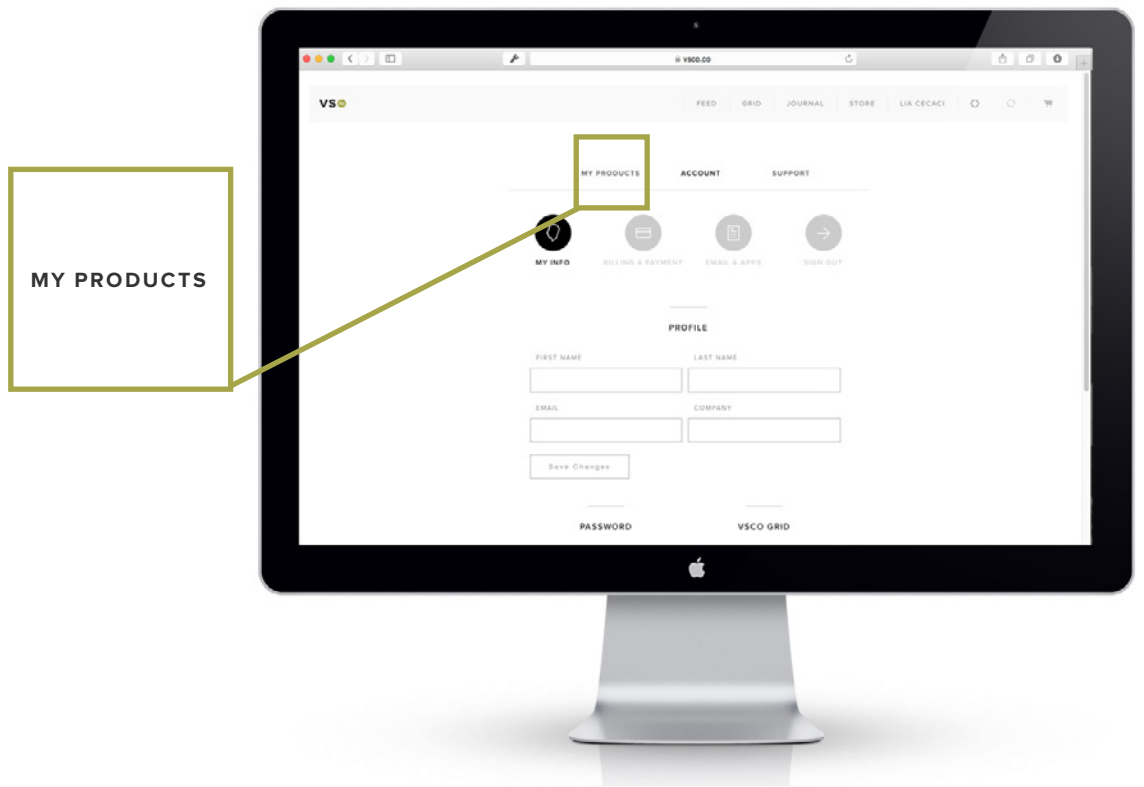
LIGHTROOM 4, 5 & 6 ACR FOR PS CS6 & CC

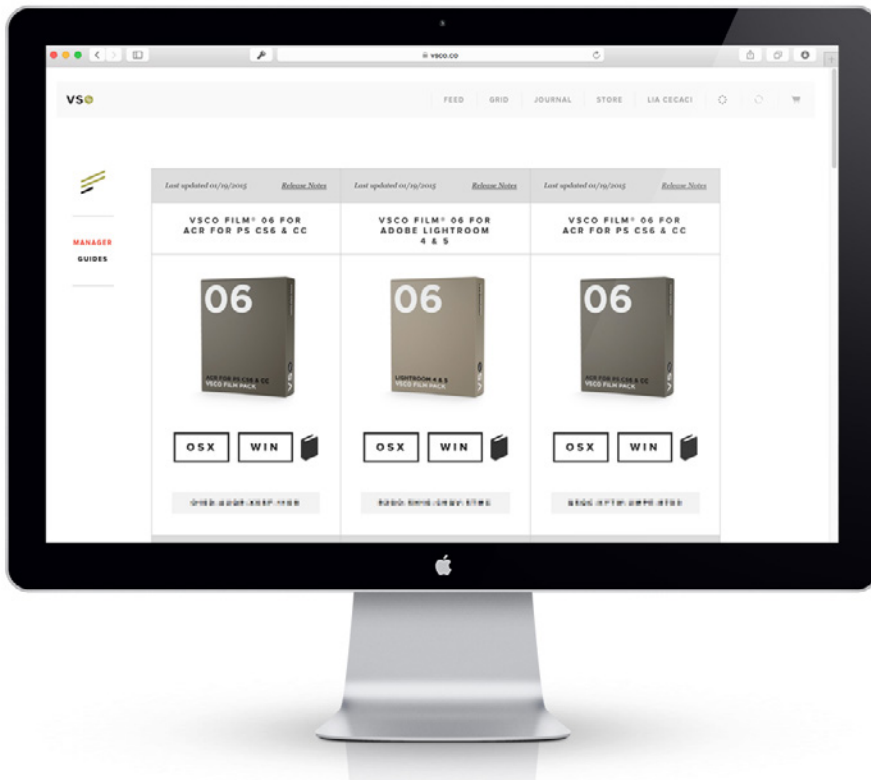
Thank you for buying VSCO Film, the best way to emulate film in Adobe Lightroom and Camera Raw. Combining the speed and simplicity of presets with the power of custom camera profiles, VSCO Film tunes your specific camera's RAW files to the included film looks. Since it's all happening within Lightroom and not working as a plug-in, VSCO Film is completely non-destructive and extremely fast, helping you process your photos faster and better.

DOWNLOAD & INSTALLATION

Your VSCO Film & VSCO Keys™ products live within your VSCO Account. To find your products, first log into your VSCO Account at vSCO.co

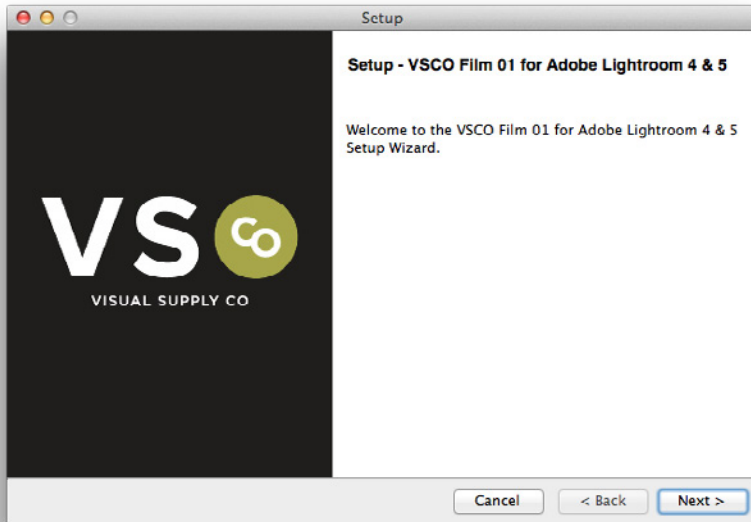




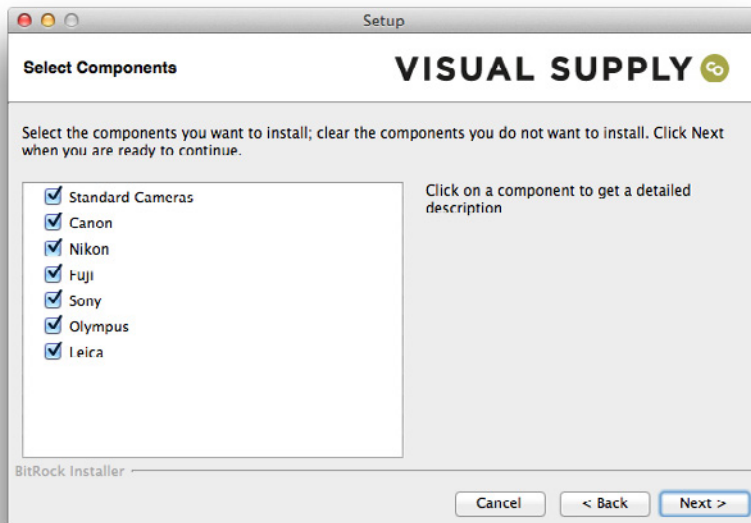


Choose the installer for your machine — Windows or Mac — and download from your products page.

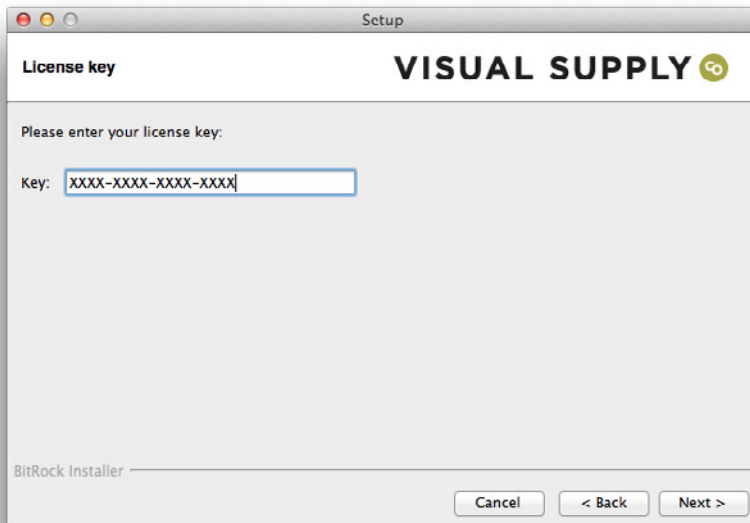
Below this, you will find your license key. Copy & paste this key into your installer, or type the key in manually. Your key needs to include the dashes as well as all 16 alphanumeric characters.



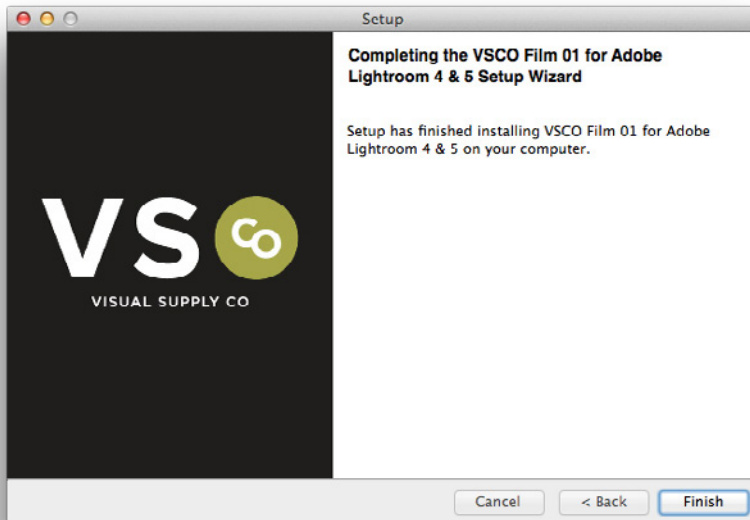
Run your installer & confirm you are installing the correct VSCO Film pack for your Adobe product.



Select the presets that you would like installed, per the camera brands you're shooting. We suggest installing only the camera brands you need. This will keep your presets panel more organized. Should you ever need to add a different brand at a later time, you can always re-install.



Enter or paste your license key. Remember to include the hyphens within the key. Note: Each license key is different for each VSCO Film product. The license key for VSCO Film 02 will not work for VSCO Film 01 and so on.



Once the installer is complete, you are all set to start using VSCO Film.

USING VSCO FILM

When you've installed VSCO Film, you'll find a new selection of presets in your Presets panel. To use them, just click the desired preset and the tools within LR/ACR are all set to bend the RAW file into looking like the selected film look. To see another look, just click another preset and the same happens again, replacing the previous look, so there's no need to undo each time you change presets.

USING THE DIFFERENT PRESETS

Depending on what you chose to install, you may see several brand specific folders of all the presets for Canon, Nikon, Sony, Fuji, Leica, or Olympus. Each has a different letter in front of each preset, using the following convention:

C - Canon
F - Fuji
L - Leica
N - Nikon
O - Olympus
SO - Sony

Use the corresponding preset pack for your camera to ensure that the correct profile is loaded with the preset. Using the wrong brand preset will not load the custom camera profile and instead will leave the "Adobe Standard" profile in place, which will not be the intended look.

STANDARD

The Standard version of VSCO Film is comprised of the presets that do not use custom camera profiles, but instead are based on the “Adobe Standard” profile that is available for every camera supported by LR and ACR.

FILM PRESET VERSIONS

You’ll notice as you look through the presets that each film look has several versions. The simple reason for this is that each film cannot be narrowed down to one singular look. Exposure, scene illumination, lab processing & scanning, and the film’s condition can all greatly affect the look of film, even from shot to shot on the same roll. So, since we match the look of digital cameras to the look of film, multiple versions arise.

“NORMAL” (NO SPECIAL SYMBOL)

Every film has a “normal” version that only has the name of the film in its title, such as “C - Kodak Portra 400”. These versions are the typical kind of look you’ll see from that particular film, and they usually work as a great starting point for each film as you’re going through the presets.

+, ++, +++

The plus versions represent the grittier, more aggressive looks that each film can exhibit under various conditions. Most often these versions take on more color toning, fading, and grain. These looks usually correspond to underexposure and scanning variations due to non-daylight white balance conditions at the scene.

-, --, ---

The minus presets offer a less aggressive look than the normal presets. Typically these alternates turn down contrast, grain, and any of the boldest features of a film look. These are perfect for those wanting a cleaner version of the same film stock.

HC

Short for “High Contrast”, these versions give you a bolder look that can work well for images that look too flat, even with the normal presets. They achieve their contrast differently than the contrast slider in the basic panel does, giving you a useful look that’s not otherwise attainable.

VSCO FILM TOOLKIT

The VSCO Film Toolkit contains presets that can be used in conjunction with the VSCO Film presets to further fine-tune and customize your image.

RESET ALL

Resets all settings back to default.

RESET VSCO FILM

Resets only the portions of the adjustments that VSCO Film changes.

AUTO TONE

Sets the Exposure, Highlights, Shadows, Whites, and Blacks automatically.

BLACKS -, - -, - - -, 0, +, ++

Sets the Blacks slider in the Basic Panel to various levels to help you control the deep shadows in your image.

CONTRAST: -, - -, +, ++

Decreases or increases contrast

DR: HIGHLIGHTS SAVE, +, ++

Brings back lost detail to extreme highlights. Useful for when the look of the photo is good but some highlight detail is lost.

DR: SHADOW SAVE, +, ++

Brings back lost detail to shadows. Useful for when the look of the photo is good but some shadow detail is lost.

DR: LOWS BOOST, +

Boosts the the darker tones in an image in a broader way than Shadow Save does. Useful for when the dark tones in an image overall seem too dark.

DR: HIGHS SQUASH, +

Brings down brighter tones in an image in a broader way than Highlights Save does. Useful for when the brighter tones in an image overall seem too extreme.

FADE: +, ++

Increases the amount of fading, using the RGB channel of the point curve.

FADE HIGHLIGHTS

Fades just the highlights. If you already have shadow fading or anything from Faded/Toning employed, it may change that as well.

FADED SHADOWS: +

Fades just the shadows. If you already have shadow fading or anything from Faded/Toning employed, it may change that as well.

GRAIN: -, NONE, +, ++, +++

Increases the amount of grain already present in a film preset. Doesn't change the look of the grain, only increases the amount. On films that are already very grainy, such as T-MAX 3200 +, Grain + and even Grain ++ might actually decrease grain.

GRAIN BIGGER, +

Increases the size of the grain already present in a film preset. Addresses the problem of High-Resolution photos, such as those from a 5DIII or D800, having no apparent grain when reduced to web-size because the grain is so small. Allows lower resolution exports of these photos to look more like scans of 35mm film.

LENS: CA & FRINGING

Corrects Chromatic Aberration and Fringing.

SHARPEN +, ++, +++

Increases the amount of sharpening.

SHARPEN: HIGH ISO

Increases the amount of sharpening but tailored to High ISO images so that the inherent image noise isn't also increased.

VIGNETTE: +, ++, +++, NONE

Increases the amount of vignetting, or the darkening of the edges of a photo, in a similar way to how a real lens does.

VSCO FILM TOOLKIT - COLOR

The VSCO Film Toolkit - Color contains presets that can be used in conjunction with the VSCO Film presets to further fine-tune and customize your image. This folder contains specifically the tools that affect color.

BW: DARKER SKIES, +

Darkens skies in black & white photos.

COLOR BLUES: -, - -, +, ++, +++

Adjusts blues using the HSL tools to help manipulate things like skies, or address problems with blues in images.

COLOR ORANGE SKIN FIX: +, ++

Desaturates oranges using the HSL tool, fixing overly-orange skin.

COLOR GREENER GREENS: +, ++

Changes the hue of greens, pushing them farther in the direction film tends to push them.

COLOR SATURATION: -, - -

Desaturates all colors equally. On some films, Color - Saturation will have no effect since it sets the saturation to the same level it is set to on film. Use Color Saturation - - in these cases.

TINT: GREEN SHADOWS, +, MAGENTA SHADOWS, +

Adjusts the tone of the shadows.

TINT: NONE

Removes all tint effects.

tone: FUJI, FUJI 2, KODAK, KODAK 2, KODAK 3

Fading and toning effects as observed on film, when less than ideal lighting or exposure was used. Works on all films.

tone: CREAMY HIGHLIGHTS, +

Adds a warm tone to the highlights in an image. May conflict with fading.

tone: NONE

Removes all Tone effects.

VSCO FILM BRUSH PRESETS

The VSCO Film Toolkit - Color contains presets that can be used in conjunction with the VSCO Film presets to further fine-tune and customize your image. This folder contains specifically the tools that affect color.

BURN, +, ++:

Darkens the image in the brushed area.

BURN HIGHLIGHTS:

Darkens the highlights in the brushed area. Useful for recovering blown highlights.

COOLER, +, ++:

Applies a cooler white balance in the brushed area.

DODGE, +, ++:

Brightens the image in the brushed area.

DODGE SHADOWS:

Brightens the shadows in the brushed area. Useful for recovering blocked up shadows.

HIGHLIGHTS SAVE, +:

Darkens the highlights in the brushed areas. Useful for bringing out more highlight detail.

SHADOWS SAVE, +:

Brightens the shadows in the brushed areas. Useful for bringing out more shadow detail.

WARMER, +, ++:

Applies a warmer white balance in the brushed area.

SUGGESTED METHODS FOR USING VSCO FILM

While there is no “right” way to use VSCO Film, there are a few ways that make sense and save time when it comes to developing your photos. Here are the two suggestions.

1. Adjust White Balance and Exposure first, getting all your photos looking close to what you want, then apply VSCO Film. This method can be the fastest as changes will render quickly without VSCO Film applied. Note that any settings you do with highlights, shadows, whites and blacks will be over-ridden by VSCO Film — only White Balance and Exposure will not change. The quickest way to do this in Lightroom is to use the Quick Develop Panel in the Library. You can select a group of photos and quickly adjust them this way, then apply VSCO Film to batches of photos from the preset menu.

For ACR, hold down the shift key to select multiple photos simultaneously and apply a preset to them all.

2. Apply VSCO Film first to your whole batch of photos, then go through and adjust White Balance and Exposure. This method can be useful as slight exposure and WB changes are often needed after VSCO Film is applied.

TIPS AND TRICKS

Exposure and white balance play a huge role in the accuracy of these film emulations. Make sure you have a properly calibrated monitor and experiment with the White Balance, Temperature and Tint settings.

Often tint needs to go a little more towards green to offset the red in skin tones. If you're unsure of where to set the white balance, try extreme settings in either direction and slowly narrow down what looks best. Exposure settings are also important. Overly-bright exposure can look overly-digital, but overly-dark exposure can be problematic too. Again, try extreme settings and narrow it down to what looks good.

ADDITIONAL ITEMS FOR VSCO FILM 03

CONSUMER AND PROFESSIONAL FOLDERS

Instant film has two main families: Consumer and Professional. The consumer type is what's commonly associated with instant film, where after a loud shutter and motor sound, an undeveloped photo is automatically rolled out of the front of the camera. Within minutes the photo appears before your eyes. Typically it's limited to a small, square format. The professional type is typically loaded into a film back and attached to a medium or large format camera. After the film is exposed, it must be manually pulled out through a set of rollers that press all the chemistry together. After waiting a set amount of time (based on the film and the temperature) the two layers of the film are pulled apart and a finished print is revealed.

ADDITIONAL PRESET VERSIONS

WARM / COOL

Unlike any other kind of film, instant film is very sensitive to temperature. Shooting and developing it in warm or cool conditions can drastically change the color balance of the resulting photo, so these presets simulate the effect of various temperature changes to these films.

NEGATIVE

Some of the professional instant films are able to preserve a usable negative within the emulsion. By cleaning them in special ways and then scanning them, it is possible to create beautiful alternate looks with these films, and these versions emulate those effect.

EARLY PULL

In the case of Fuji FP-3000B Negative, some very unusual results can be achieved by peeling the print early, and this preset simulates that effect.

VSCO FILM 03 TOOLKIT

CLARITY DOWN, +, ++, +++, NONE

Sets the Clarity tool to negative values to simulate the smoother look of instant film.

OLD LENS, +, ++, +++, NONE (LR ONLY)

Using the Graduated Filter tool, this preset decreases sharpness and clarity while adding a strong vignette effect to simulate the influence of the lens in many of the common, older cameras used with instant film. This look is often associated with the instant film look because cameras with this effect in their lens were so often used with instant films. The (None) preset is especially useful, as removing this effect otherwise requires opening the Graduated Filter tool and removing adjustments manually.

SHARPNESS DOWN, +, ++, +++, NONE (LR ONLY)

Using the Graduated Filter tool, this preset decreases sharpness to negative levels to simulate the softer look of instant film and the lenses often associated with it.

The (None) preset is especially useful as removing this effect otherwise requires opening the Graduated Filter tool and removing adjustments manually.

TONE - (VARIOUS FILMS)

Because of the massive variations possible with instant films, these presets were built to help customize the film looks even further. Using the Split Toning tool, these presets are stackable on top of all the VSCO Film 03 presets.

VIGNETTE - HEAVY, +, ++, +++, NONE

Similar to the standard Vignette tool, but stronger. The standard Vignette tool only uses the Lens Correction Vignette tool, while this one also employs the Post Crop Vignette tool in the Effects panel.

ADDITIONAL ITEMS FOR VSCO FILM 04

VSCO FILM 04 TOOLKIT

tone - Agfa Scala 200 1, 2, 3, 4

Especially when scanned, this film takes on a few different color shifts that can add a nice tone to the image. Rather than building multiple versions of Agfa Scala 200 with these various tones, we created this tone set to allow you to apply this effect to any of the presets.

tone - Slide Film Cooler, +, ++

Slide film can often take on a slightly cool overall tone, and these tone presets enable you to add that effect to any film preset.

tone - Slide Film Magenta Cast, +, ++, +++

Slide film can very easily take on a magenta color tone. Although this may be due to aging, fading, or mistakes in development, it can also be a wonderful look. These presets enable you to add this effect to any film preset.

ADDITIONAL ITEMS FOR VSCO FILM 05

ADDITIONAL PRESET VERSIONS

COOL/WARM

Depending on the type of lighting the film is shot in and the way it is scanned, these films can exhibit a variation of color balances, and these presets simulate that effect.

VIBRANT

Many of the films in Film 05 can exhibit bright and lively colors in certain scenarios. Simply turning up the Saturation slider doesn't do this look justice, so we created these extra "Vibrant" versions to help achieve this colorful look.

PORTRAIT

Some of the films in Film 05 were particularly suited for portraiture, so these films got an extra "Portrait" version that is finely tuned to deliver even better results for portraits.

CONTRAST +

These presets are similar to the "HC" versions from previous packs, boosting images with richer colors more so than a simple increase to the Contrast slider.

VSCO FILM 05 TOOLKIT

SOFT HIGHS

When film is overexposed by several stops, it tends to compress highlights pleasantly in a way that digital does not. These versions simulate this effect.

ALT

Occasionally a film exhibited a look that didn't really fit into any of the normal categories, but was just too nice to pass over. These looks often appear as the "Alt" versions. It could be from a more aged roll of film, or from an unusual lighting scenario, or any other number of factors.

ADDITIONAL ITEMS FOR VSCO FILM 06

ADDITIONAL PRESET VERSIONS

XP

XP is a common way of shortening the term “Cross Processing”. Cross processing typically means processing positive film through the negative film process, resulting in wild and unpredictable results.

-1, +1, +2, +3

The small numbers next to the film presets represent push and pull processing.

-1 = Pulled one stop. Only for the black and white films, this would mean shooting a film like TRI-X 400 at 200 ISO and then pull processing by 1 stop.

+1 = Pushed one stop. This would mean that a film like Kodak Portra 400 would be shot at ISO 800 and then push processed by 1 stop.

+2 = Pushed two stops. This would mean that a film like Kodak Portra 400 would be shot at 1600 and push processed by 2 stops.

+3 = Pushed 3 stops. Which would mean that Kodak Portra 400 would be shot at 3200 and push processed by 3 stops.

In general, push processing introduces more contrast, more vibrant colors, and more grain.

OVER

When film is overexposed by several stops, it tends to compress highlights pleasantly in a way that digital does not. These versions simulate this colorful look.

ALT

Occasionally a film exhibited a look that didn't really fit into any of the normal categories, but was just too nice to pass over. These looks often appear as the "Alt" versions. It could be from a more aged roll of film, or from an unusual lighting scenario, or any other number of factors.

NIGHT

When normal daylight film is shot under typical night time illumination (such as tungsten light), it must be heavily corrected at the time of scanning to resemble a realistic color balance. This correction also changes the characteristic look of the film, offering a more realistic film rendering of night time illumination. Since some of the films in VSCO Film 06 represent a push to a very high ISO speed, these presets are ideal for these kinds of lighting conditions.

VIBRANT

Many of the films in Film 06 can exhibit bright and lively colors in certain scenarios. Simply turning up the Saturation slider doesn't do this look justice, so we created these extra "Vibrant" versions to help achieve this colorful look.