

Camera Raw Instructions

Art 208 Payne

1 Starting Adobe Bridge

Adobe Bridge is an alternate way of viewing images, so you don't *open* your images in Bridge, but instead *find* them. You can do this by dragging a folder onto the bridge icon in the Macintosh Dock, or by navigating to the folder in one of the two places shown.

Panels can be made wider or narrower by dragging the borders of the panels. A panel can be opened or closed by going to the *Windows* menu.

Rate images by clicking on the stars (dots) beneath the thumbnail.

Drag thumbnails to change their order.

Arrow Keys on the keyboard can be used to cycle through images.

Space Bar brings up a full-screen representation of the image for quick inspection.

Cookie Crumbs show where your images are located. This path is identical to the path to your images when viewed in column view in the Finder. Click the name of the folder you want to move back to.

The Preview Panel has a magnifying glass built in. Just click to see if your image is sharp, click again on the magnifier to dismiss it.

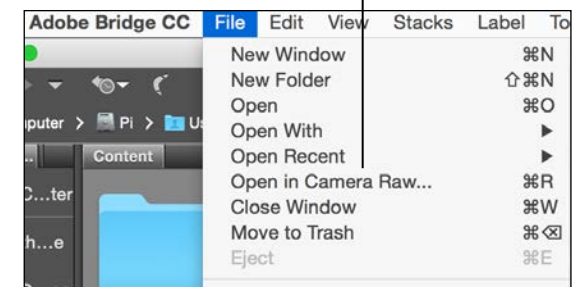
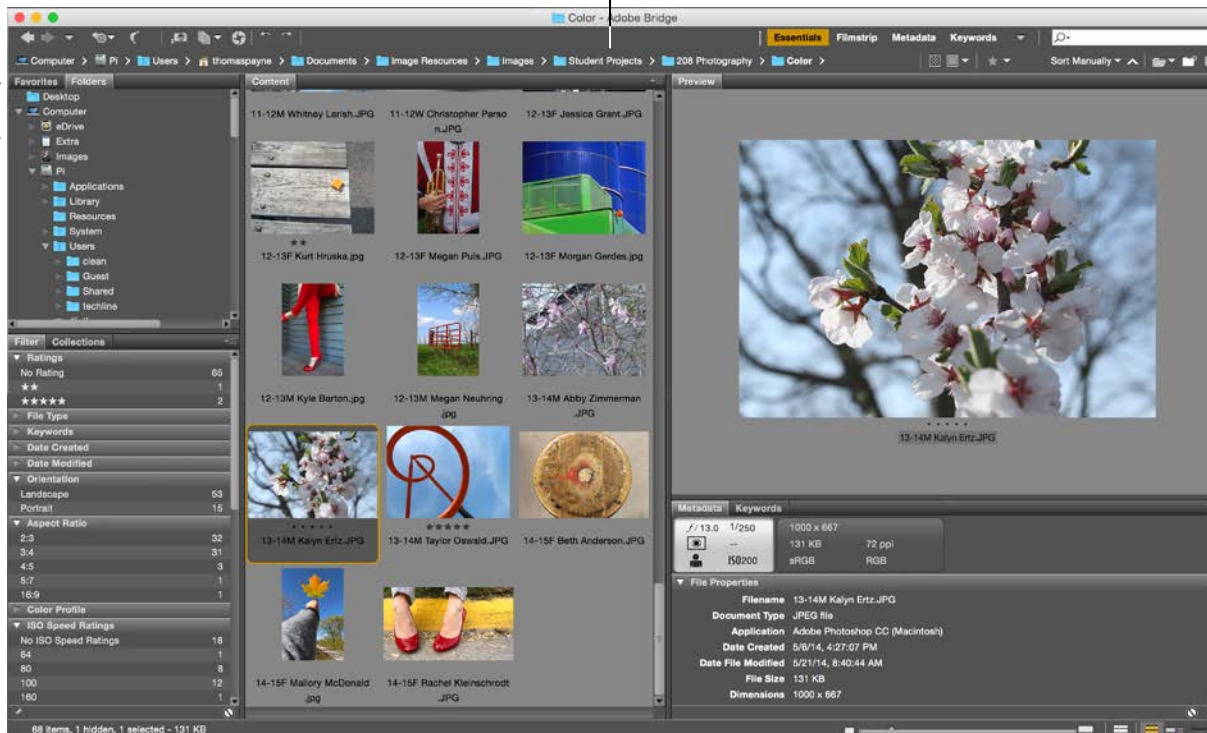
Adobe Bridge is really a viewing application, not an application to catalogue and organize a lot of images.

Catalogue Applications include Adobe Lightroom, Apple Photos, Phase One Camera One, and others. These programs not only allow you to organize many photographs, but also include adjustment tools that are almost identical to Adobe Camera Raw. As a matter of fact, Adobe Lightroom can seem like a combination of Bridge and Camera Raw.

Sort Options let you sort by different criteria. If you change the order of your thumbnails by dragging them, you can reset the original order here.

The Metadata Panel is worth a gander. Metadata is information saved with the image, and includes camera settings, time the image was shot, etcetera.

RAW format images open in Camera Raw by double-clicking them. With other images, go to *File / Open in Camera Raw...* in the menu bar.



2 Looking Around Adobe Photoshop Camera Raw

The screenshot shows the Adobe Photoshop Camera Raw interface. On the left is a toolbar with various tools. The main area is a large image placeholder. On the right is a panel with a histogram at the top, followed by white balance controls (Temperature, Tint), exposure controls (Exposure, Contrast, Highlights, Shadows, Whites, Blacks), and clarity/vibrance/saturation controls. A large white 'X' is drawn over the bottom half of the adjustment sliders. At the bottom of the interface, there is a status bar with file information and buttons for 'Save Image...', 'Open Image', 'Cancel', and 'Done'.

White Balance Tool to correct the color of your image if you have neutral areas to click on.

Hand Tool to move the image around the window when you are zoomed in.

Zoom Tool to zoom in on your image. Hold down option to zoom out.

Histogram shows the tones in your image from black (left edge) to white (right edge).

Adjustment Sets: you only need the Basic Tab now (on far left).

White Balance gives you control over the color of your image when the White Balance Tool will not correct well enough.

Exposure lets you darken or lighten the image. Watch the histogram as you adjust this.

Contrast lets you divide the tones in the image. Watch the histogram as you adjust this.

If you would like to experiment with the things under the X, go right ahead, but be careful—you can easily work into fighting adjustments.

Magnification if you would prefer this method over the zoom tool.

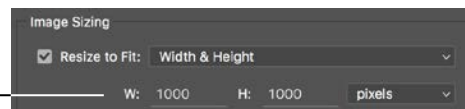
Camera & File name. Why not.

Before/After: Lets you compare an image before and after adjustments. Hold down on the button for menu.

256% 14-15M Gabrielle Catease Fox.jpg Adobe RGB (1998), 8 bit, 1000 by 665 (0.7MP), 300 dpi, Glossy Paper/High

Save Image... Open Image Cancel Done

Save image. Set destination, file naming, file format as JPEG, file size for screen.



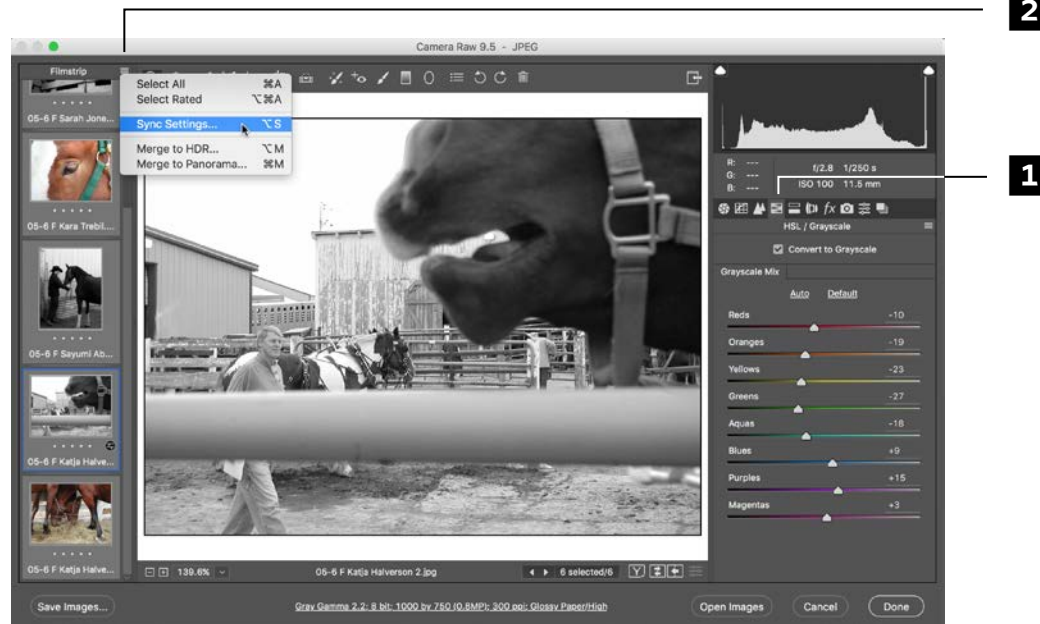
Done button saves your adjustments in a 'sidecar' file with the same name as your image. It may also save it as information attached to your JPEG file.

3 Camera Raw Multiple Edits & Printing

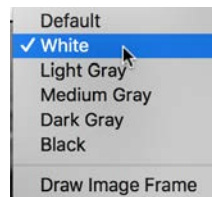
In Bridge you can open many images at once by shift-clicking (or command-clicking) to select them.

1 Make adjustments on one image by selecting it in the Filmstrip. You could change it to grayscale (B&W) by going to the fourth tab in the adjustment panels.

2 In the filmstrip menu, go to Select All, then go to Sync Settings in the same menu. Select *Everything* in the *Synchronize* drop-down (and click okay).



To better see how an image will print, hold the command key while clicking and holding on the background right next to the image. Select 'White'.



Don't be tempted to mess around with the shadow, highlight, etcetera adjustments. If you do mess around with them, make sure you get the exposure and contrast right first.

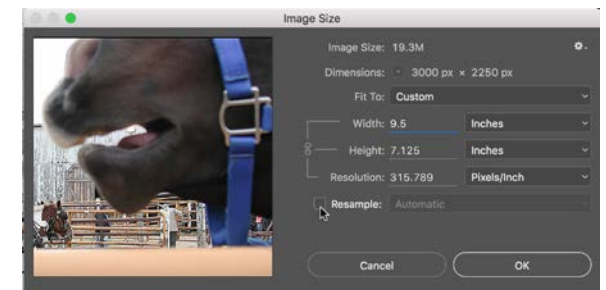
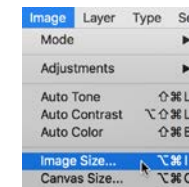
Photoshop To Print

In Camera Raw, go to *Open Image(s)*, which will open them in Photoshop.

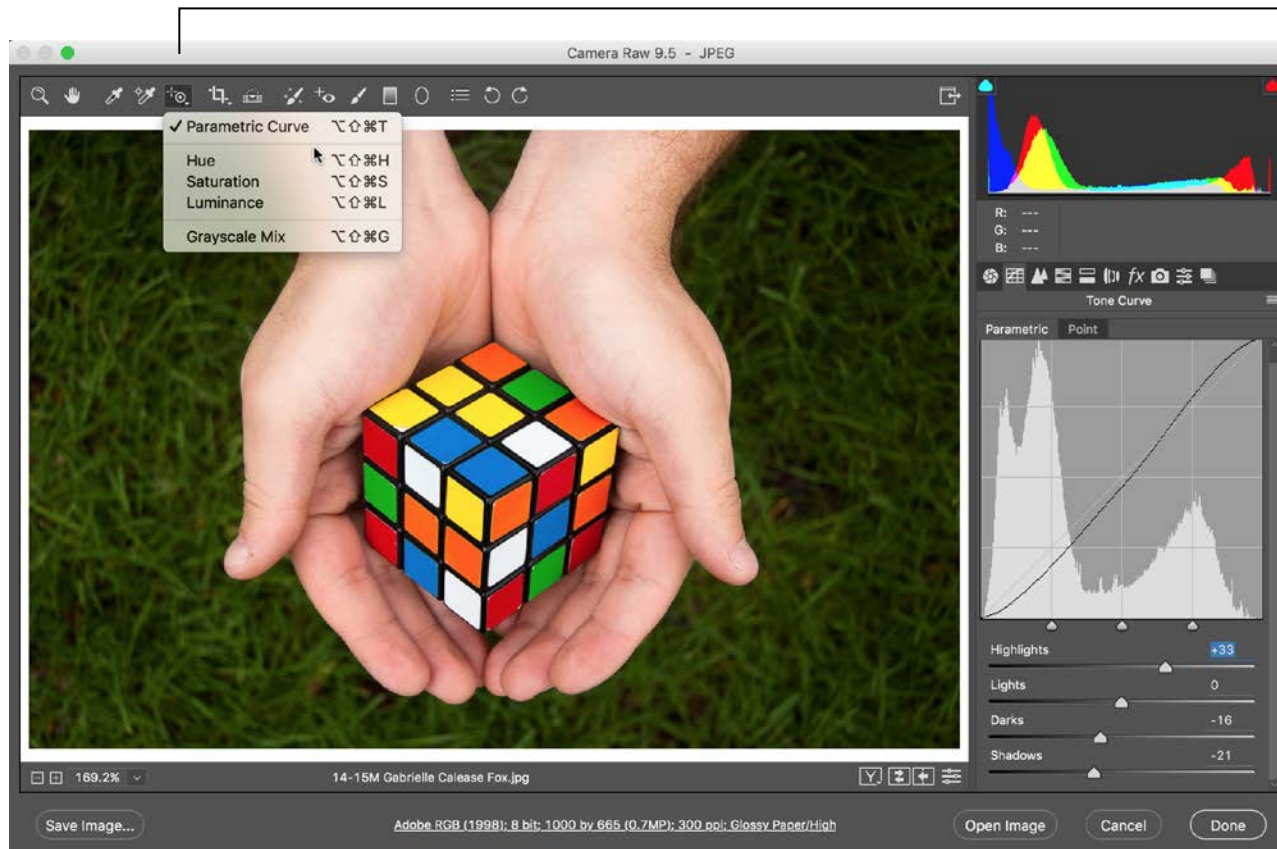
Go to *Image/Image Size*, and uncheck the *Resample* box if it is checked. Always make sure this is unchecked.

Enter either the width or the height you want your image to be on the page (letter size is 8.5 x 11 inches).

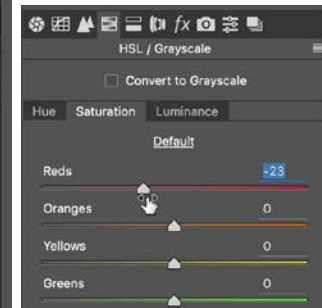
Make sure the resolution is over 200 pixels per inch. If it is not, then something is amiss.



4 Colors & Curves



Targeted adjustment tool (hold down for menu)

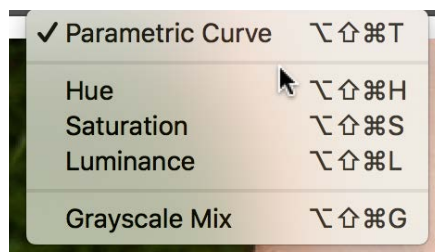


Current mode tool is set to.



Curve or colors can also be adjusted by moving the sliders. More exact adjustment are in the *Point* tab.

Do not overdo this! We are usually attempting two control the process here, not make the most wacked-out adjustments.



Adjusting Curve and Discreet Colors

When set on *Parametric Curve*: The targeted adjustment tool allows you to select individual tones in the image and make them lighter or darker.

When set on *Hue*: Allows you to select individual colors in the image and make them a different color.

When set on *Saturation*: Allows you to select individual colors in the image and make them more or less intense.

When set on *Luminance*: Allows you to select individual colors in the image and make them lighter or darker.

5 Photoshop Camera Raw More Basic Edits

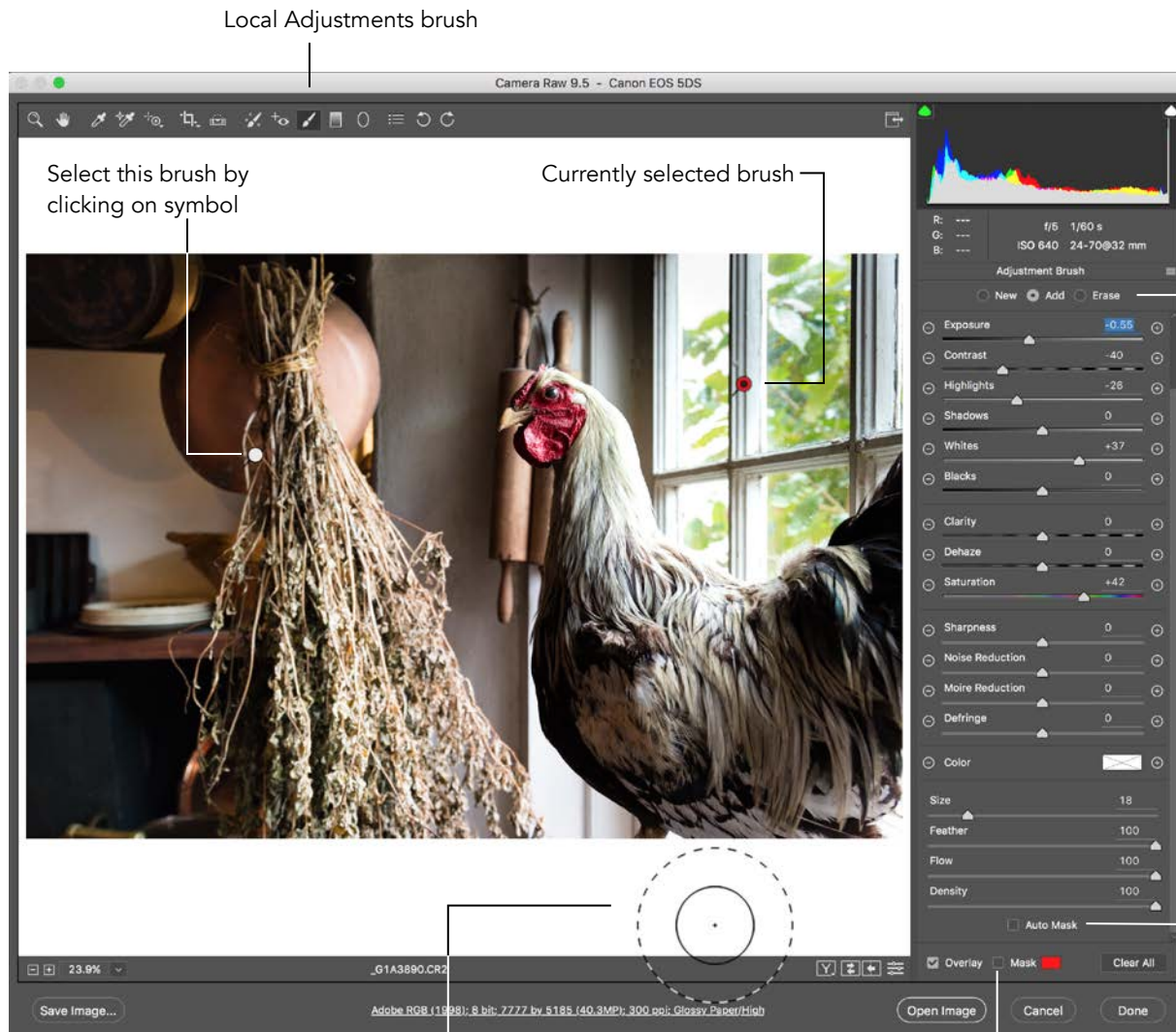
The screenshot shows the Adobe Camera Raw 9.5 interface for a Canon EOS 5DS. The main window displays a photograph of a white pillar with two dark green handrails. The right-hand panel is the 'Basic' adjustment panel, which includes a histogram at the top and various sliders below. The histogram shows four distinct peaks: blue (shadows), yellow (highlights), red (whites), and green (blacks). The 'Basic' panel includes sliders for White Balance (Temperature: 4900, Tint: +14), Exposure, Contrast (+41), Highlights (0), Shadows (0), Whites (0), Blacks (0), Clarity (0), Vibrance (0), and Saturation (0). The 'Auto' and 'Default' buttons are also visible. The bottom of the interface shows the 'Save Image...', 'Open Image', 'Cancel', and 'Done' buttons.

Annotations and their corresponding elements:

- Labels above the histogram: BLACKS, SHADOWS, EXPOSURE, HIGHLIGHTS, WHITES.
- Out of gammut warnings (clickable) - points to the histogram area.
- When rolling the mouse over Histogram, four areas are highlighted. - points to the histogram area.
- Exposure and the four adjustments below can be done by dragging in the histogram in the appropriate area. - points to the histogram area.
- Resets these adjustments. And sometimes Auto works pretty well. - points to the 'Auto' button.
- These should be adjusted only after temperature, tint, exposure, and contrast. Experiment with them, but be prepared to undo your changes and do them more purposefully. - points to the sliders for Highlights, Shadows, Whites, and Blacks.
- Experiment with these as well, and as with all adjustments, make large adjustments to see what is happening, then zero the adjustment and make smaller practical adjustments - points to the sliders for Clarity, Vibrance, and Saturation.

Holding down the option key will allow you to reset all of your adjustments.

6 Photoshop Camera Raw Local Adjustment



Local Adjustments brush

Select this brush by clicking on symbol

Currently selected brush

Local adjustments allow you to 'paint in' many adjustments. It is not unusual for only parts of a photograph to be too light, dark, low contrast, yellow, etcetera.

You can make as many adjustment brushes as you want, or you can add to or partially (or entirely) erase brush marks you have made.

After selecting the adjustments brush, you can set the exposure (or other settings) you want to 'paint' in.

The size of the brush should usually be fairly big, with quite a bit of feather (the area where the adjustment fades out).

Flow is the amount of the adjustment the brush will make. Generally use a flow of around 5 so that you can paint over and over to increase the effect (release mouse button between strokes). Density is the total effect possible. Just set this on 100 (at least for now).

Use Auto Mask to confine adjustments to objects. Auto Mask will find transitions in tone and try to confine the adjustments to that border. Auto mask also works when the brush is in Erase mode, so you can go back and forth to adjust right up to an edge.

When painting in an adjustment or erasing it, the size of your brush is shown. The inner circle is the extent or the heaviest adjustment, and the space between the circles is where the adjustment fades (feathers) out.

Mask will show the painted adjustments as a color. Click the color square to change the color of the mask. Red is very visible in most images. Unless the image contains a lot of red!

7 Photoshop Camera Raw Local Adjustments Continued &c

The Graduated Filter functions pretty much the same as the Adjustment Brush. Very useful for things like darkening the sky. You can also use a brush (see filter panel on right) to erase or add to your adjustment area.

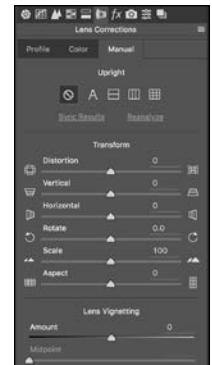
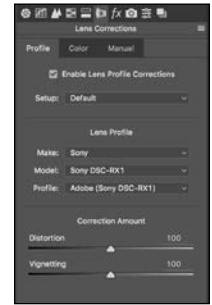
Color samplers are pretty specialized.

The Radial filter adjusts a circular or oval area. The feather here is in the filter panel. Useful for lightening or darkening the edges of an image for a vignette effect (best done in moderation).

One more panel that can be very helpful for specific images (think architecture) is Lens Correction.

This panel has three tabs that let you control the distortions (and light fall-off) that all lenses have. Often just setting the camera and lens type (usually done automatically) corrects the faults.

The other two tabs control some color problems and things like buildings that tilt.



Camera Raw 9.5 - Sony DSC-RX1

You can figure these out (if you haven't already).

Red Eye Removal does just what is says: removes the eyes from people with conjunctivitis [sic].

The Graduated Filter starts the effect where you click and feathers (fades) as you drag. Like the Adjustment Brush you can edit it at any time and add multiple ones.

Temperature 0
Tint 0
Exposure -0.87
Contrast +88
Highlights 0
Shadows 0
Whites 0
Blacks 0
Clarity 0
Dehaze 0
Saturation 0
Sharpness 0
Noise Reduction 0

Save Image... Adobe RGB (1998); 8 bit; 6000 by 4000 (24.0MP); 300 dpi; Glossy Paper/High

Open Image Cancel Done

The RGB values change according to the pixel the cursor is over in the image, with zero being black, and 255 being white. This is sometimes useful to see how light or dark an area is.

If you are not using the buttons at the bottom right of the image, figure them out. The first one has different options if you hold down the mouse over the icon. The next one switches places of the corrected image (useful in conjunction with the next button), and the next button replaces the original image with corrections you have made to that point.

The last button is like an undo button, and you can use it as such. After clicking it, click it again to redo. By repeatedly clicking you can go back and forth quickly to judge if a change helped or not.

8 Some Image Applications

Catalogue Apps (Sometimes Called DAM)

Adobe Bridge

A very light cataloging program. Not good for keeping many images sorted, rated, or keyworded.

Apple Photos

Very easy and nicely designed, without very much versatility (no local adjustments, limited lens correction). Integrates very well with other Apple devices.

Photoshop Lightroom

Best at all around cataloging and editing. Features are same as Photoshop Camera Raw. Available as subscription. Educational versions available.

Capture One Pro

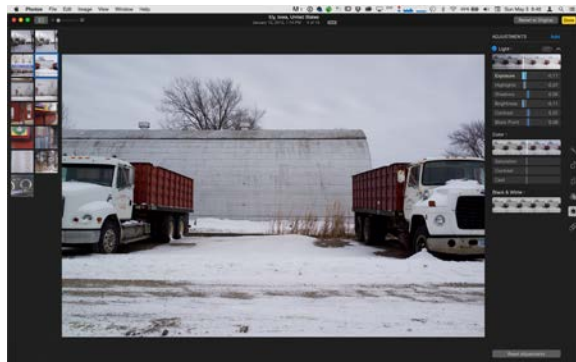
Best at image editing, with strong local controls. Not great at cataloging if you have more than a few thousand images.

Corel Aftershot

Very much like Lightroom, but cheaper and not quite as versatile, but may do everything a person needs to do.

Camera Manufacturer

These range from not-so-great to worse, but sometimes include special features, such as good tethered shooting.



Others

With many Adobe products moving to subscription-based model and Apple discontinuing Aperture, there is a lot of movement in this area. Most programs have free trial versions you can try for a month. There are also web-centric image cataloging methods such as Flickr and Picasa.

Image Editing Applications

Photoshop

The best. At least until someone makes one better that is not subscription-based.

Affinity Photo

A solid editing application for \$50. Does most of what a photographer would want to do with Photoshop.

Pixelmator

Pretty well respected editing program for very cheap. (\$30)

Gimpshop (or Gimp or Seashore)

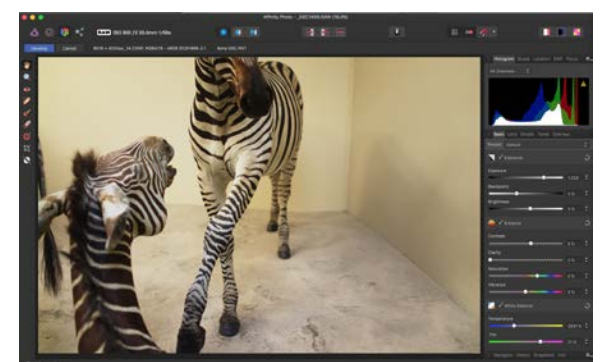
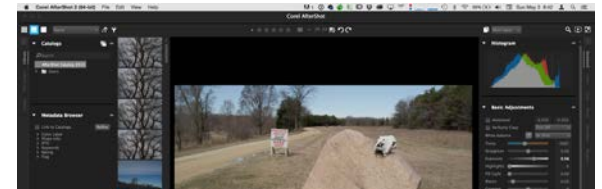
Free versions of open-source software. Many compare these with older versions of Photoshop. Fairly versatile and can't beat the price. While all of these are basically the same application, they have various user interfaces applied to them.



Others

Either Adobe will give options to purchase their programs (instead of renting them) or there will be more image editing applications in the future.

There are also many apps for tablets and phones to edit images. Though not as featured as computer applications, some deal well with RAW, and all are easy to use, based on the same principles as Adobe Camera Raw.



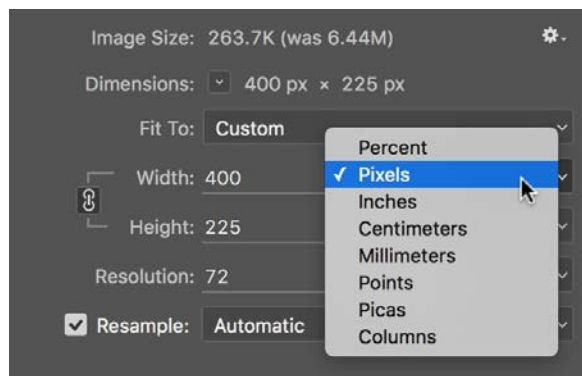
9 Animated GIFs In Photoshop

1. Take several photographs that you want to see in sequence. It may be just two if you want simple movement, or many more if you want complex movements. Most GIFs use under 10 photographs.

2. Open these photographs in Photoshop. If they open in tabs, make your window very small and drag the tabs out of the window to make a separate window for each image.

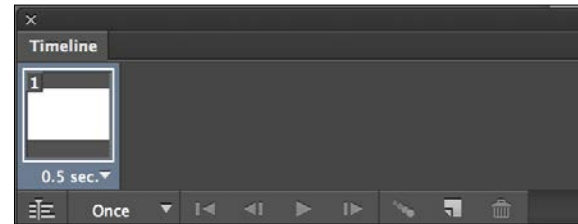
3. With the move tool (top), drag the second image you took onto the window of the first image you took. Hold down the shift key while you are doing this to make the second image fit exactly over the first image. Now take the third image (if there is one) and shift-drag it to the first image. Continue with all your images. Instead you could select all then copy and paste each image into one image.

4. Go to the menu Image/Image size. With constrain proportions and resample image both checked, enter a pixel dimension in either the width or the height boxes. GIFs are generally pretty small—anywhere from about 100 pixels wide to 800 pixels wide. Click okay, then set the image to 100% (actual size it will be in any other application) by double-clicking the magnifier tool. If it is too big or too small, undo your image size and do it again using a different pixel dimension value.



5. Open the Layers Panel by going to the menu Window/Layers. Now open the Timeline Panel (Window/Timeline). Choose then click on “Create Frame Animation” in the

middle of the panel. In the Layers Panel, uncheck the visibility of all your layers except the one on the bottom (titled “Background”). A thumbnail of this layer will show up in the Timeline Panel. Change the number under the thumbnail to the amount of time you want the image to show in your animation. Usually it is less than one second.



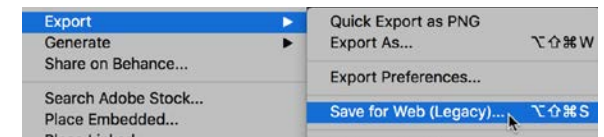
6. At the bottom of the Timeline Panel, click on the icon for a new frame (the blank ‘paper’ icon next to the trash can icon). You will notice that this will make a second thumbnail image next to the first, but they are the same. Go to your Layers Panel, and click on the visibility of the layer called “Layer 1”. You will notice that now the second thumbnail in the Timeline Panel corresponds to your second image.



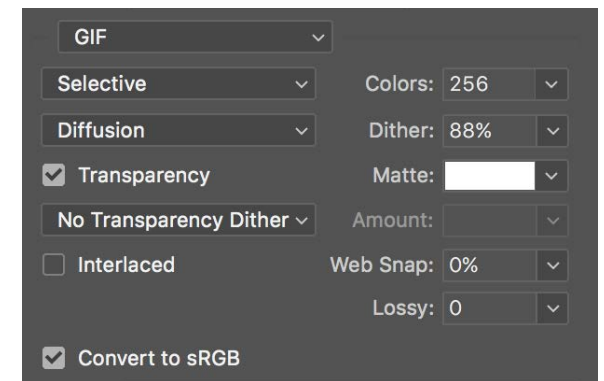
7. Repeat the above step for all the subsequent layers in your image. Test the animation by clicking the play button in the Timeline Panel, and adjust the times under the thumbnails to speed up all the frames or only some of them. Change the menu in the lower left of the panel to “Forever”. You can click and hold your mouse on the small triangle to change it.

8. If you would like to add more frames (perhaps to make the animation run backwards after it runs forwards) just add more frames in the Timeline Panel, and with the specific frame selected, click only the visibility of the layer you want in the Layers Panel.

9. To save your GIF, go to File/Export/Save for Web.



Make sure it is set to save as GIF, and fill in the numbers on the top right of the box as in the illustration below. Click “Save”, specifying where you want to save it. You may want to also save your Photoshop file in case you want to do further work on it.



10. That’s it! Test it by dragging the icon for your GIF to a web browser icon. Drag it into an email document and send it to someone. Or drag it into a presentation to show it there. Any application that supports animated GIFs will show it as you made it.