

PHOTOSHOP FOR PHOTOGRAPHERS

Part 2 Using Bridge and Camera Raw

Bridge

If you are capturing images with Bridge or any other program, you will want to have quick access to any and all images whenever you need them. Assuming you have designed a well organized filing system, Windows Explore is still a good place to start. It is quick and maliable, and at this point, it is probably most familiar to you. So let's use it for this workshop.

1. Open Photoshop and click on the **Bridge** icon in the upper right corner of the screen. Bridge will open.
2. Reduce the **Bridge** panel size so that it occupies only the upper half of the screen. Click and hold the cursor at the blue bottom border of the window and drag it upwards.
3. Open **Windows Explore**, and reduce it to fit into the lower half of the screen.
4. In **Windows Explore** find the folder on your CD containing **Part 2: Raw images/01-Raw_Fort DeSoto for Class** and drag it into the **Preview** panel in **Bridge**. Expand Bridge back to full screen.
5. Select a viewing platform from one of the small icons at the very bottom right side of the screen, and use the slider at the left of the icons to change the size. I mostly use the first platform (the icon on the left).
6. Change the image icon panel size using the cursor to grab the bar (panel divider) separating the image icon panel from the Preview panel (See Fig. 2-1). You may also change the height of the Preview panel the same way by using the cursor on the top and bottom borders of the Preview panel.
7. Select (highlight with only one click) the top or first image icon. The selected image now appears large in the **Preview** panel.
8. Using the **arrow keys** to browse through the images give the “keepers” a grade by holding down the **<Ctrl>** (Control) (Command in MAC) key while tapping a number key from 1 to 5. For speed, I keep my left thumb and index finger over the **<Ctrl>** and **<2>** keys in a comfortable position while working the up-and-down arrow keys, and make secondary evaluations at a second pass.
9. Now go to the small icons at the top right, just over the image icon panel and click on the arrow next to the word **unfiltered**. Then click on “Show one or more stars” or use keyboard shortcut **<Ctrl+Alt+1>**.
10. Select any one of the image icons and then keyboard **<Ctrl+A>** to select all of your best Raw images. Right click on one of the select images and click **Open**. This will take you to “**Camera Raw**,” but more about that later.

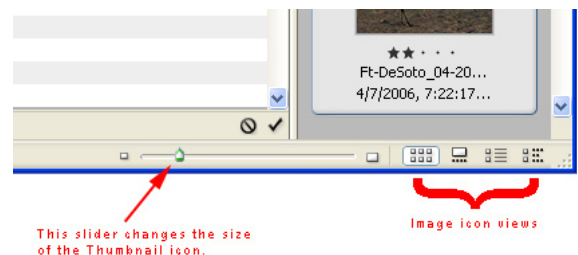


Fig. 2-1

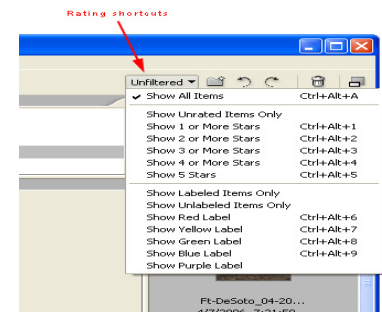


Fig. 2-2

Preparing images for a slide show

1. Back to Bridge. To prepare a slide show, first place the cursor on the right Preview panel wall and enlarge the image icon panel to its maximum. Using the slider at the bottom right, adjust the size of the image icons so that many, if not all, of the icons fit within the panel.
2. Using the cursor, move the icons into a pleasing “Slide Show” sequence.
3. Keyboard **<Ctrl+A>** to select all. **<Ctrl+Left-Mouse>** will deselect any last minute rejects.
4. At the top menu bar click on **Tools/Batch Rename**. At the top of the **Batch Rename** panel in “Destination Folder” click on the button next to “Copy to another folder,” and browse to a pre-selected folder. Below in the “New Filenames” box, select “sequence number” from the first drop-down menu. Then click the “+” sign at the far right of that line if there is not another line already there. In the second line’s drop-down menu, select “Current Filename” and click **Rename**.

5. As a preliminary viewing of your slide show, keyboard <Ctrl+L> and use arrow keys to scroll through the images.
6. If you are planning a slide show to be made in another slide show program, then you should reduce the image sizes using the Batch/Action system (See Part 8 Appendix).

Camera Raw

1. Go to the Image CD and open **02-366CANON Canadian Rockies – RAW** image file. Drag it into the preview window of **Bridge**.
2. Click on the first image in the *image icon panel* on the right side of the screen and it will appear in the preview panel.
3. Using the arrow keys to browse through the images give the “keepers” a grade as described above (See Page 1, Bridge #8). For this lesson please select images 6692, 6696, & 6700.
4. Now go to the small icons at the top right, just over the image icon panel and click on the arrow next to the word unfiltered. Then click on “**Show one or more stars**” or use keyboard shortcut <Ctrl+Alt+1>.
5. When the new selections appear, click on any one of the image icons and then keyboard <Ctrl+A> to select all of your best Raw images. Right click on one of the select images and click **Open** (default for RAW files) or **Open in Camera Raw**. A message will appear asking if you want to open that many images. Click on **Yes**.

Workflow Defaults

6. You are now in **Camera Raw**. Set up this main panel as follows, making sure the “Show work flow options” box is checked, and set to:
 - Space: at Adobe RGB 1998
 - Depth: 16-Bit/Channel
 - Size: Determined by your camera’s resolution
 - Resolution: My default is 240

Settings Box

1. Default settings in the “Settings” box are shown with all “Automatic” boxes checked. This is not always the way you want to view your images. So, in the upper left corner of the screen, click on “select all.” Then keyboard <Ctrl+U> to turn off all automatic functions. The preview window will now show the actual exposure you made in the camera.
2. If you make any adjustments in the settings box (on the right side of screen), or anywhere else for that matter, at this point they will affect all of the selected images. Click on any one of the icon images to deselect the others.
3. Make adjustments to your liking.

*Note: as a guide to prevent over adjusting any of the sliders make sure that the **Shadows** and **Highlights** boxes (at the top of the screen) are both checked. The “blowouts” in highlights will show up as red in the image, and the lost shadow detail will show up as blue.*

 - In the **White Balance** area, you will rarely want to change the settings. If you do, then think of the **Temperature** as adjusting the Red/Blue colors, and the **Tint** as adjusting the Green/Magenta colors.
 - When adjusting the **Exposure** and **Shadows** sliders, keep an eye on the **Histogram** above. If one of the colors hits or goes “up the wall” on either end, it means you are losing the detail in that color somewhere in the image. If you have applied the above “Note,” then the blue and red splashes will tell you where, and you can determine if they are important enough to not sacrifice. (Do a quick preview by un-checking the Shadows and Highlight boxes at the top of the screen.)
 - If you must save shadow or highlight detail and still need more depth, then try to make slight adjustments in Brightness and Contrast. These controls work on mostly mid-tones, but if adjusted too much will bring back the blue and red splashes. Use them sparingly.
 - Saturation in most cases should not exceed 20%. If an image looks good, don’t kill it with saturation.
4. Click on the “Details” tab at the top of the **Settings** area. If you are not planning any additional work in Photoshop proper, then you may sharpen the image at this point. My recommendation: try 85% first and vary to your own liking. If a dark image starts to show

noise, then use the sliders below. But, if you *are* planning to do more work in Photoshop, then do not sharpen here. In fact you may consider moving the **Sharpness** slider to “0” and wait until you have done all your work in Photoshop. Then sharpen in Photoshop.

5. A nice feature to use on wide-angle lens shots is the **Chromatic Aberration** box in the Lens tab. For this experiment select image **CRW_6696** a mountain trail scene.
 - In the lower left corner of the **Preview** panel, click the down arrow and select 100%. Then with the space bar held down, grab and move the image to the upper right corner so that the row of trees between the two mountains is visible
 - Click the Lens tab in the **Settings** area.
 - Move the top slider (**Fix Red/Cyan Fringe**) to the left until the blue fringe disappears. It should disappear at or near -40.

Tools

- At the top of the preview box is a row of adjustment tools. These work in a similar way to the corresponding tools in Photoshop proper. One nice added feature *here* is the **level** tool. When dragged across the preview image to straighten a horizon, the image shows a new maximum crop—all in one operation.
- After finishing the adjustments for the whole group of images, you may now (or at any time in Camera Raw) re-assign “Star” ratings at the image icons.
- Select one image in the list of image icons. Keyboard **<Ctrl+A>**. Click on “Save Images.” The images will be saved as 16-bit Tiff. Some limited further work may be done in Photoshop CS2 or CS3. Future versions of Photoshop promise more work possible in 16 bit and higher, but for now, to use the full power of Photoshop you may have to convert to 8-bit Tiff or JPEG.

Important Tips

- When setting up **Camera RAW**: Use 16-bit files.
- General work on all multiple selections. e.g., **<Ctrl+U>** to remove automatic adjustments. Often I find it convenient to uncheck only the Exposure and Shadows Auto boxes and leave the other auto boxes checked.
- **Don’t Sharpen** in RAW if you have other work to do in Photoshop. Use **Camera RAW** cropping tool for standard or free-hand sizing.

Suggested reading

Ben Wilmore: *Adobe Photoshop CS2 Studio Techniques*

Scott Kelby: *The Photoshop CS2 Book for Digital Photographers*

Ellen Anon & Tim Grey: *Photoshop CS3 for Nature Photographers*

*If you have any problems working with these lessons, please call me at 407-658-4869.
Best times are Tuesday, Thursday, and Friday between 7:30 and 9:30 PM.*