

# ONLINE ADDENDUM

## What's New in Adobe Camera Raw 5.2

Shortly after releasing Adobe Photoshop CS4, and just as we were sending *Real World Adobe Photoshop CS4 for Photographers* off to the presses, Adobe released Camera Raw 5.2. Unlike most Camera Raw releases, version 5.2 includes some significant enhancements that make substantial changes to the Adobe Camera Raw user interface. We apologize for not being able to include the Camera Raw 5.2 enhancements in time for the press date of *Real World Adobe Photoshop CS4 for Photographers*, but we hope to make it up to you in this bonus online addendum. Camera Raw 5.2 is such a feature-rich upgrade that if you don't already have it, we recommend that you download and install it.

### UPDATING TO ADOBE CAMERA RAW 5.2

As with any Camera Raw update, you can simply run the Adobe Updater utility that was installed with Photoshop (choose Help > Updates). It should download the update and install everything in the right places.

You can also install manually by finding the Camera Raw update at [www.adobe.com/downloads/updates](http://www.adobe.com/downloads/updates) where you should note that it's listed under Camera Raw, not Photoshop. The installation instructions are on the download page, so after you click Download don't close that page without reading it! After you download the update, you'll need to move the Camera Raw 5.2 plug-in to the folder described in the instructions, and run the included installer for the DNG profiles.

Camera Raw 5.2 includes the final version of the DNG profiles, so if you had installed the pre-release (beta) profiles you may want to remove them before installing the final ones. We list the file paths to the DNG profiles on your computer on page 173 of the book.

## THE TARGETED ADJUSTMENT TOOL

 **TIP** If you're familiar with Adobe Photoshop Lightroom, you may already know how the Targeted Adjustment tool works. The TAT that Adobe added to Camera Raw is very similar, but adapted to work within the Camera Raw dialog.

The idea behind the Targeted Adjustment tool (TAT) is simple: Instead of having to control an image from inside a dialog box or panel, you use gestures to manipulate the image itself. This can be faster and more intuitive than trying to figure out which control will result in the edit you want. The TAT is similar to the On-Image tool we cover in Chapter 7, “Image Adjustment Fundamentals.”

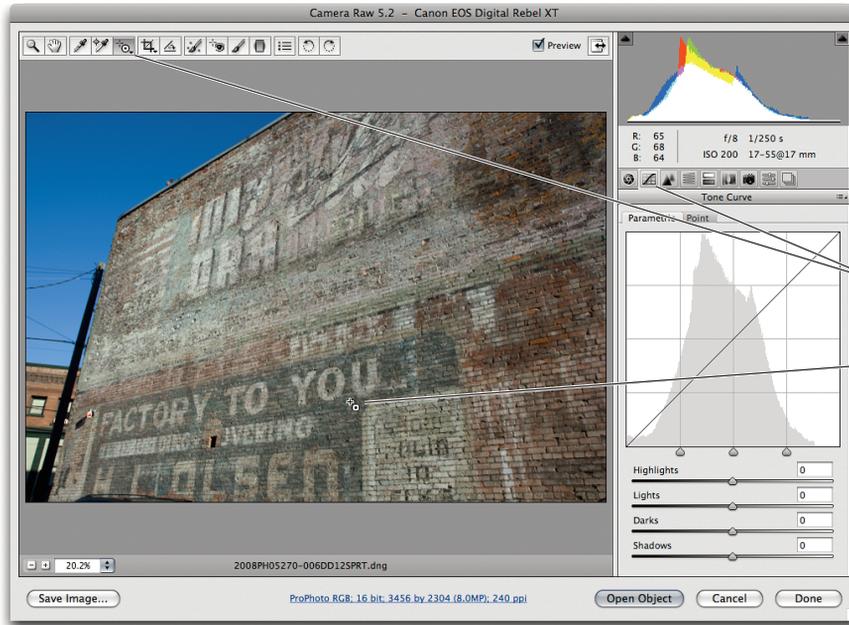
The Targeted Adjustment tool is basically an intelligent shortcut for visually manipulating specific options in the Camera Raw dialog. For example, instead of having to figure out which slider to drag in the Parametric Curve tab, just position the TAT over the tone you want to adjust, and drag. The TAT figures out which slider corresponds to the tone you dragged, and moves that slider for you (see **Figure 1**). To reduce an option's value by dragging the TAT, drag left or down. To increase an option's value, drag up or right. For example, if you mouse down on a very bright area of the image and drag down, the TAT selects the Highlights slider and reduces its value.

Camera Raw lets you adjust several different options groups using the Targeted Adjustment tool:

- The Parametric Curve sliders in the Tone Curve tab
- The Hue, Saturation, or Lightness sliders in the HSL/Grayscale tab
- The Grayscale Mix sliders in the HSL/Grayscale tab

 **TIP** When changing the mode of the Targeted Adjustment tool, you have to press and hold the mouse on the toolbar. The tool menu won't drop if you just click.

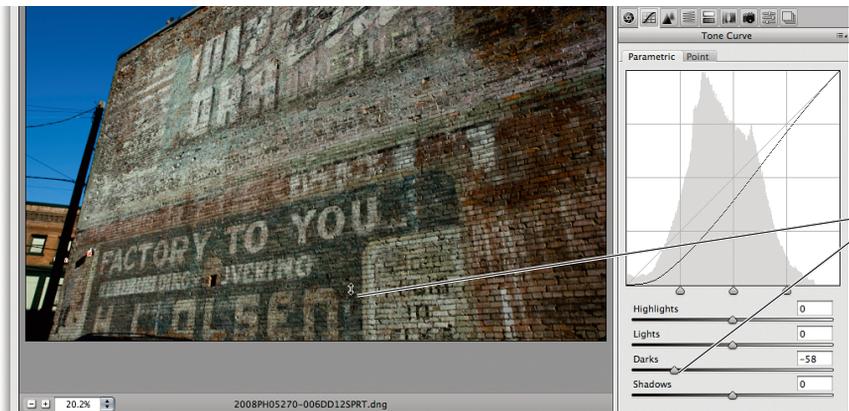
To set which options you want to control using the TAT, hold down the mouse on the Targeted Adjustment tool and choose the options group from the pop-up menu that appears (see **Figure 2**). You can also set the options group by pressing one of the keyboard shortcuts listed on the Targeted Adjustment tool menu. When you change the options group, the tab that contains the sliders for those options automatically appears at the right side of the Camera Raw dialog. The TAT affects only one of the options groups at a time.



**Figure 1** The Targeted Adjustment tool

Targeted Adjustment tool is selected for the Tone Curve tab

Positioning the tool over dark tones



When you position the TAT on an image and drag, you alter the image using the current tab's options. Here we want to make dark tones darker, so with the Tone Curve tab active we drag the TAT down within the dark tones. Camera Raw automatically moves the Darks slider for us to represent the change we made visually.

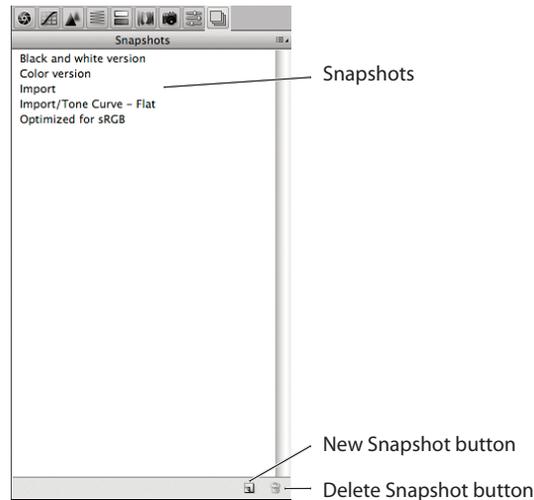


**Figure 2** Hold down the mouse button on the Targeted Adjustment tool to choose the options group you want to edit, and to see their shortcuts.

## THE SNAPSHOTS TAB

The new Snapshots tab (Command-Option-9 in Mac OS X or Ctrl-Alt-9 in Windows) lets you save multiple versions of an image (see **Figure 3**).

**Figure 3** The Snapshots tab



Before Camera Raw 5.2, saving alternate renderings of an image was somewhat clumsy. For example, if you wanted to save both color and black-and-white versions of an image, you had to copy the image itself or save a separate settings file for each version. Copying the entire image is an inefficient use of disk space, and saving a settings file wasn't ideal because it wasn't automatically associated with the image—you had to give the settings file an easily identifiable filename, and fish around for it on disk or on the single settings menu provided for all of your images.

In Camera Raw 5.2, Adobe added *snapshots*, a simple solution already implemented in Lightroom. A snapshot is a saved state of all Camera Raw settings for an image. You can use snapshots like an image history so that you can return to earlier points in the editing process, or to save alternate versions of the same image such as different crops, optimized for different color spaces, or the black-and-white and color renderings we mentioned earlier.

You might ask, “How is a snapshot different from the existing presets feature?” Presets are not image-specific, which makes them difficult to use for tracking image versions as we mentioned earlier. A snapshot is saved only

with a specific image, so as you load different images in Camera Raw you can see each image's own list of snapshots (if they contain them).

Another difference is that a snapshot always records the settings for every Camera Raw option in the main Camera Raw window. With presets, you can decide to include just a subset of Camera Raw settings.

## Using Snapshots

By default, an image contains an Import snapshot. It's the only snapshot Camera Raw creates automatically; other snapshots are created only when you manually add them yourself. To create a snapshot, click the New Snapshot button at the bottom of the Snapshots tab, enter a name, and click OK. Snapshots are listed in alphabetical order, not chronological order. To delete a snapshot, select it in the list and click the trash can icon at the bottom of the Snapshots tab.

To apply a snapshot, click its name in the Snapshots tab (see Figure 3). You can also click the settings menu and choose the name of the snapshot from the Apply Snapshot submenu.

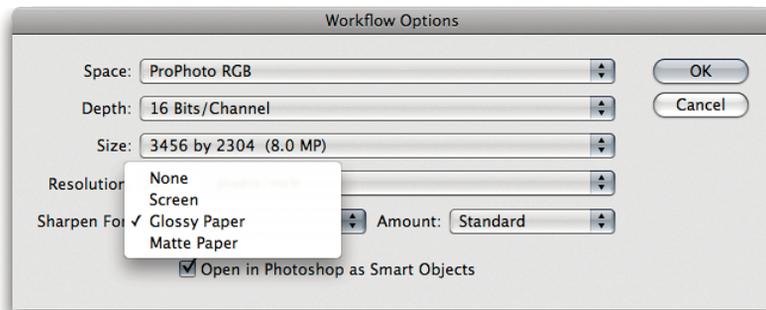
Earlier we mentioned that snapshots already exist in Lightroom. If you create snapshots in Adobe Camera Raw 5.2 or Lightroom 2.0, you'll be able to see and use the snapshots in both programs. And that's as it should be.

## OUTPUT SHARPENING

In Chapter 10, "Sharpness, Detail, and Noise Reduction," we discuss the sharpening workflow advanced by Bruce Fraser, with its three stages: Capture sharpening, creative sharpening, and output sharpening. (You can read more about that sharpening workflow in his book *Real World Image Sharpening with Adobe Photoshop CS2*.) Before Camera Raw 5.2, Camera Raw supported only the first two stages: The Sharpening tab handled capture sharpening, and the Adjustment Brush let you apply creative sharpening. Camera Raw 5.2 adds support for output sharpening, using new settings in the Workflow Options dialog (see **Figure 4**).

 **NOTE** If you give a snapshot the same name as a snapshot that already exists for that image, the new snapshot replaces the old one without a warning. You don't get a warning when deleting a snapshot, so be careful when you do.

**Figure 4** You control output sharpening using the Sharpen For and Amount pop-up menus in the Workflow Options dialog.



Output sharpening specifically means that the new sharpening options apply to an image only when you generate final images from Camera Raw. You don't actually see any difference in the Camera Raw window, because you can't accurately use it to preview sharpening on another medium such as paper.

Because output sharpening is intended as a final sharpening step and calculated assuming that you've already set the image's final size and resolution, you shouldn't apply output sharpening at all if you plan to resample, resize, or composite the image further after it leaves Camera Raw. Output sharpening is primarily as a convenience for those times when you don't need to make any further corrections after Camera Raw—and those instances are becoming much more common as Adobe has continued to add powerful nondestructive editing features to Camera Raw.

## Using Output Sharpening

To set output sharpening, click the blue underlined text at the bottom of the Camera Raw window to open the Workflow Options dialog (see Figure 4), then choose a sharpening option from the Sharpen For pop-up menu. If you choose any option other than None, you can then choose a degree of sharpening from the Amount pop-up menu.

**Sharpen For.** At first glance, you might think that the Sharpen For choices are way too basic: Screen, Glossy Paper, and Matte Paper. But don't dismiss them out of hand—the choices are far more sophisticated than they look. When you choose a sharpening option, you aren't applying a single hard-coded number to the image. Instead, each option calculates a sharpening amount that's based primarily on the resolution and pixel dimensions of the

image, and also on the medium represented in the name of the Sharpen For setting you chose.

Let's run through an example using an 8-megapixel image (3456 x 2304 pixels) set to 240 ppi in Camera Raw Workflow Options. If you choose Glossy Paper, Camera Raw applies a sharpening value that it thinks is optimal for glossy paper stock at 240ppi. If you change the resolution or the image size, Camera Raw calculates a different sharpening amount even if you don't change the Sharpen For setting—that's why you don't see a static number in that pop-up menu. But this also means that if you save an image at those Workflow Options settings and then you use the image for screen display or you print it at a different size or resolution or on matte paper, the output sharpening applied to it will be wrong.

How does Camera Raw know what an optimal sharpening value is? It uses methods similar to the tried-and-true sharpening algorithms used by PhotoKit Sharpener, a Photoshop plug-in developed by PixelGenius LLC ([www.pixelgenius.com](http://www.pixelgenius.com)). Because the proper amount of sharpening is best determined by the final output conditions, the goal of the technology is to let you apply sharpening by specifying your output conditions instead of by facing an Unsharp Mask dialog that you have to figure out yourself. PixelGenius was founded by Photoshop experts including Jeff Schewe (author of *Real World Adobe Camera Raw with Adobe Photoshop CS4*) and Bruce Fraser, so when you apply output sharpening in Camera Raw it's a little like having the best minds in the business figure out your sharpening settings for you.

**Amount.** Proper sharpening isn't a purely technical decision; there's an aesthetic component as well. If you sharpen a photo for a specific type of output and show the output to a range of professionals, you'll get a sort of Goldilocks effect: Some of them will tell you it's undersharpened, some will say it's oversharpened, and some will say it's just right. The Amount pop-up menu exists to account for a reasonable range of personal preferences. The Standard setting is a technically sound starting point when Sharpen For is set correctly, but if you find that you regularly prefer less or more sharpening than you get from the Standard setting, choose Low or High from the Amount pop-up menu.

Because Amount is more about personal preference, the first time you use it you may not know which setting you'll prefer. Run some output tests at all three settings to determine which Amount setting is right for you.

## CAMERA PROFILES

When we sent *Real World Adobe Photoshop CS4 for Photographers* to press, the Digital Negative (DNG) profiles were in still in pre-release testing. Camera Raw 5.2 supports the final versions of those profiles, and also includes an installer for them. You can use DNG profiles to adjust the default rendering of your raw images in Camera Raw and Bridge so that they more closely match the JPEG previews generated by the camera, render more accurate color in difficult lighting conditions, or simply to tweak the default rendering of raw files to satisfy your own aesthetic preference.

We discuss how to use DNG profiles in “The Camera Calibration Tab” in Chapter 5, “Building a Digital Workflow.”