



Beckham Digital Tutorials

Photoshop CS-5 Shooting Raw

Well, we have to ask the question, why shoot Raw files and we think the simplest answer is just two words. IMAGE QUALITY. Our videos will explain all, but it's enough to say here that shooting and manipulating raw images is the only way for a serious photographer to go.

Shooting Raw can give us tremendous control over our images and these advantages are difficult to ignore. As serious amateurs, professionals or semi professionals, Raw shooting is not something we can decide to accept or not. It is the way the photographic industry is going so we may as well be on board now.

Every new version of Photoshop adds new tools to the Raw tools we already have and we don't see that changing any time soon.

We will be making changes to our Jpeg images anyway, so why not do that to Raw files and gain the enormous latitude that shooting Raw allows us. Having said all that, exposure is still the Holy Grail of photography and when we start the Raw manipulation process with a great exposure, we are already halfway to a great image.



Why Shoot Raw. - Video Running time 11:17



We could go on and on here about the advantages of shooting raw, but a picture is worth a thousand words they say. So, here we take two identical images that we deliberately over-exposed. Both show the same problems with a complete burn out over a considerable part of the image.

We first took the Raw file on the left and with one change to the exposure slider we recovered ALL the burnt out detail.

The same cannot be said about the jpeg image on the right. No matter what we did with either Levels or Curves we were left with large areas of burnt out detail that can easily be seen in this small thumbnail.



The loss of detail was more than enough to make the image only fit for the bin. Remember when you look at our two examples here that both were identical to look at before we started our manipulations. We think the case for the defence of shooting Raw rests here.

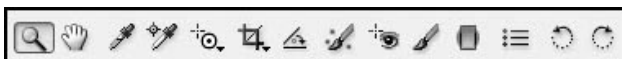
Do we now process using 16 bit or 8 bit? - Video Running time 11:45



Sorry folks, but we must get just a little bit technical here, but as long as we don't allow all the technical stuff to overwhelm us we will survive. In this section we explain the difference between 16 bit and 8 bit processing because this is a decision we have to make when we start shooting Raw files.

We think that it makes sense to take all the advantages we possibly can and a change to 16 bit processing is one of those choices.

A Camera Raw Overview - Video Running time 12:58



We are not lovers of giving an overview of software generally as we think we learn better with practical projects. However, there are some cases where a brief look around before we start does seem to help.

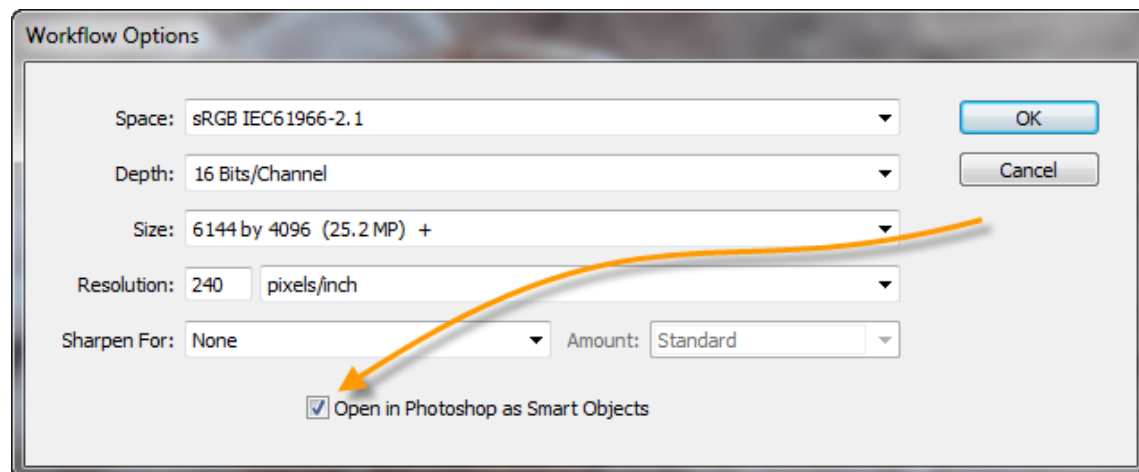
In this section we just offer a few pointers to help us find our way around our images inside the Camera Raw window. After all, we will be spending some time working here.

Smart Objects - Video Running time 11:56

In this video we introduce you to Smart Objects. Now Smart Objects will do nothing directly to our images, but what it will do is open up enormous flexibility to manipulate our images to a new level.

We use Smart Objects alongside solid manipulation techniques and together they are unbeatable in our view.

Smart Objects keep our image live and changeable at any time, back in Camera Raw and we will need this advance to get the best from our exposures.



Auto Bracketting - Video Running time 7:19

Apart from shooting Raw, using 16 bit processing and Smart Objects, is there anything else we can do to give ourselves the edge?

Well, yes there is. Getting the right exposure is essential to make sure we can manipulate our images using the best possible starting point. We cannot always achieve this in one shot and therefore Automatic Exposure Bracketting is something we can use in tricky lighting conditions.



Its no good finding out that we didn't get the exposure right when we are sitting in front of our computer. It is often too late then.

Basic Raw Manipulation - Video Running time 10:47

One thing we need to be aware of when shooting Raw is that our thumbnails may look a little dull, compared to what we are used to seeing in our Jpeg images. This is not too surprising, because we have told our camera not to make any changes to our images at all by selecting Raw shooting.



Here we use some basic changes in Camera Raw, but the changes are significant.

All the ingredients for a great image with impact are locked inside our thumbnail to the left. We just need to use Camera Raw to bring those improvements out.

Remember that all the time we are doing this we are working on raw computer data and therefore we retain every bit of quality. When looking at the before and after we can clearly see that we have to train ourselves to look past what we first see in our thumbnails as the quality is always there.



Graduated Filters - Chromatic Aberration and More - Video

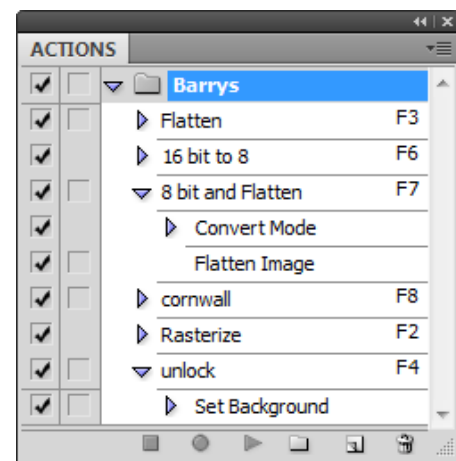


It is almost impossible to deal with one tool at a time inside Camera Raw and here is no exception. We demonstrate how to add a graduated filter using Camera Raw, but we also look at dealing with Chromatic Aberration and more too.

What is Chromatic Aberration? Well, you will probably have seen this in your own images and it is caused by our lenses. It is a coloured fringe that appears in our images around objects usually against a lighter background. In all our tutorials we take you through what we have done fully to complete the image and this includes the other work we may need to do in the main screen of Photoshop.



Actions Shortcuts. - Video Running time 5:54



If we are going to use 16 Bit Processing and Smart objects we are also going to need to Rasterize a layer from time to time. (Remove the Smart Object status) and change a 16 bit image to 8 bit on completion of the manipulation.

While it is not essential to record an action to make these changes, it certainly is convenient and quick.

Here we demonstrate how to set up a simple action that we can use to carry out these repetitive tasks. Then we can Rasterize a layer or convert from 16 bit to 8 bit with the touch of a function key.

Sharpening in Camera Raw & The Adjustment Brush. - Video Running time 20:22

As well as dealing with sharpening images we also cover other tools and techniques in Camera Raw. One example here is dealing with the green colours independently to the pink leaves.



We need to do this because when we make our raw changes, the effects are global across the entire image. This means that sometimes a positive change in one area of the image creates a negative reaction elsewhere and



that was the result in this example.

As we go through the manipulations of this image we found that we had to use the Adjustment Brush to balance up tones and make changes to a strategic area of the image.

We also demonstrate how we sharpen in Camera Raw and how we can mask areas we do not want sharpened. As is always the case with our sharpness tools, we need to use a measured and delicate approach as we can over sharpen in Camera Raw, just as we can in the main screen in Photoshop.

Using Smart Objects for Exposure Balance - Video Running time 33:33



If there was a core manipulation technique on this disk, then this is it. The technique we demonstrate here is how we always manipulate our own images. This is also where our exposure bracketing will be a great benefit. In with this manipulation we also demonstrate clipping warnings that help us identify areas of the image that are burnt out or where the shadows are blocked up.

In this demo we use all the power of Raw, 16 bit and Smart Objects to bring out a really good, well balanced image from our starting file. We show how those Smart Objects can allow us almost unlimited control of the

tonal range of our image, which these small examples are struggling to show.

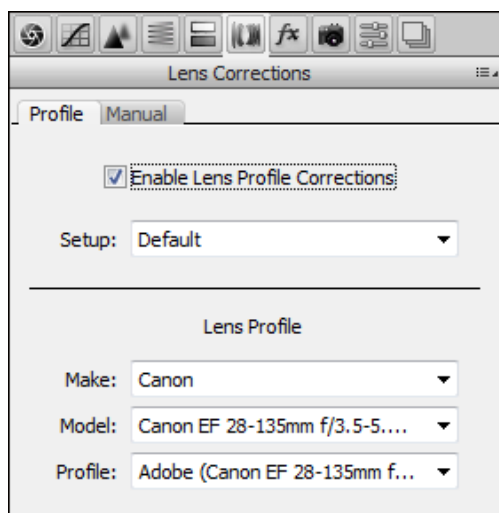
We need to use Multiple Layers, Smart Objects and Layer Masks to give us the opportunity to make changes in one area of the image without affecting another.

This is very important, especially when we remember that every exposure we make is likely to be a compromise.

For example, the sky may be good, but the foreground too dark, or the foreground may be good and the sky too dark.



Lens Profiles - Video Running time 7:57



While using some lenses we can see problems with distortion and Chromatic Aberration. The distortion is probably seen most clearly when we use our wide angle lenses. For example: If we compose a seascape with the ground taking up a third at the bottom of the image and the sky two thirds, we can often see the horizon line curving down at each end. The reverse is true if we include one third sky and two thirds foreground and the curve is upwards at each end.

Using the latest Camera Raw Plugin File we can often find that it will automatically pick up the lens we used for the shot and compensate for the lens distortion. Not only will it deal with curved horizons from those extreme wide angle lenses, but it will also deal automatically with Chromatic Aberration.

You must make sure you do have Adobe Camera Raw 6.1 installed to be able to use this option, but it is a great way to cure two very distracting issues in our images. Here we take you through how it all works.

Its simple and fast.

The Targeted Adjustment Tool - Video Running time 14:24

The Targeted Adjustment tool is a different way to not only adjust highlights and shadows in our raw images, but also individual colours.



We can target just one colour and by clicking and dragging either increase saturation or reduce saturation. We have the same options with Hue, Luminance and also Grayscale.

So, in our example here we can target the orange colours independently to the blue colours with a simple click and drag.



Reduce Noise - Video Running time 20:48



Many digital photographers are reluctant to increase their ISO settings because of the unwanted noise that can also appear in our images. We can deal with that very effectively in Camera Raw.

It's not only the noise issue we deal with of course. Here, as you can see from our before and after images that we also adjust the colour independently.

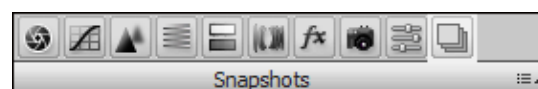
We needed cool blue tones for the top of the sky and the water, but warm tones for the middle distance and horizon. The shot was taken using a 1600 ISO setting at 7:40pm in the evening when it was almost dark.

The 1600 ISO allowed us to capture the shot, but noise spoils the image. Camera Raw's noise reduction settings has allowed us to deal with the noise while not having a bad effect on the sharpness of the image elsewhere.



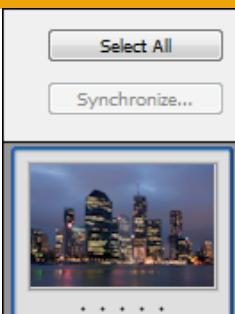
Snapshots and Presets - Video Running time 16:41

Snapshots are a way we can store settings applied in Camera Raw. This will allow us to make changes to one part of the image independently of another, while still having a route back to our previous settings. (Version)



Presets can be used in a similar way and if we had a batch of images that we wanted to apply the same changes to, this is one way we can do that. One example may be when we need to adjust a number of images, that we then need to use to create a Panorama. We can make our Raw changes and be sure the same settings are applied to all images.

Manipulating Multiple Images. - Video Running time 4:42



A short video covering the opening and manipulating of multiple images

Monochrome Images In Raw. - Video Running time 24:12



We can create a Monochrome image in a number of ways and here we show a couple of those options through Camera Raw

We could use the targeted adjustment tool or we can

balance the tones as we have in other videos on this disk. First using Raw, Smart Objects, Layers and Masks and then converting to black and white in the Photoshop main screen later.

The most vital part of any black and white image is that it has that essential black and white sparkle. A strong contrast that gives the image appeal, but without losing any detail in either the highlights or the shadows. Camera Raw is our route to sparkling monochrome images.



Our Final Roundup - Video Running time 4:28

This is a very short video covering a few last thoughts before finishing our Photoshop CS5 Shooting Raw Disk

Extras

General

This disk contains 18 videos, which are best viewed in order, at least for your first run through. The disk runs in total for around 4 hours. The videos are duplicated on the disk with Windows Media Player videos for PC and Quicktime videos for Mac computers. PC users can navigate the entire disk using our interactive menu system. Mac users must locate the Quicktime videos from the Mac_Videos folder on the disk.

We have included 2 of our Audio Visual slide shows and links to more of our full shows and demos on line. The software used is PicturesToExe and we include links to the software and tutorials for that program too.

Music for Photographers

Music for Photographers is a series of some 36 albums of royalty free music for your digital projects. The music can be used commercially for low level use. What do we mean by low level use? If you wish to make and sell CD/DVD's maybe selling a 100-300 units the royalty free license covers you for that. If you want to show your work at the Camera Club or womens institute where payment may be made on the door, you are covered for that too. Check the license also on the disk and please raise any questions with us, if you are in any doubt about the scope of the license.

Listening to music samples on line can be tedious, so we have included all our web based samples on this disk for your convenience. Just go to the music page and click the button to copy the samples to your desktop. There you can play and evaluate them with ease, but remember these are low quality web samples. Those albums and tracks you may wish to purchase have no quality issues. Select your album or track and then go to our web site to purchase your music.

Albums are available on CD or as a download and you can buy individual tracks. At the time of writing albums are \$22 Australian and \$5 per track. Discounts are offered on multiple purchases.

Enjoy our Disk