



Adobe Photoshop CC update: Camera Raw 8.4

Welcome to the latest Adobe Photoshop CC bulletin update. This is provided free to ensure everyone can be kept up-to-date with the latest changes that have taken place in Photoshop (and are also applicable to CS6 users).

This bulletin describes the latest changes to Camera Raw. For a complete description of how to use these new Photoshop tools, with diagrams and step-by-step tools, I recommend you buy the *Adobe Photoshop CC for Photographers* book.

Camera Raw 8.4

Camera Raw 8.4 has been released to coincide with the release of Lightroom 5.4. This version of Camera Raw is designed to do a number of things. Photoshop CS6 remains as a current shipping product sold as a perpetual license alternative for those Photoshop customers who don't wish to subscribe to the Creative Cloud and access the latest Photoshop CC program. Camera Raw support is to be continued for Photoshop CS6 users and this Camera Raw 8.4 release therefore offers support for the latest raw camera formats and lens profiles. Like Camera Raw 8.1 – 8.3, it continues to provide a bridge between that and the Photoshop CS6 program, allowing CS6 customers to open Lightroom 5 images that have been edited using the new adjustment options (such as Upright or Radial filters) via Camera Raw. If you are using Photoshop CS6 this means you can read files that have been edited using the latest adjustments, but you won't be able to edit settings that would otherwise be new to Photoshop CS6. Meanwhile, Photoshop CC users will be able to access the features described over the following pages that are new to Camera Raw.

Camera Raw 8.4 now uses a newer JPEG library. This change shouldn't be too apparent, but will affect the quality of exported JPEGs and Lossy DNGs created via Camera Raw. Also note that Camera Raw 8.4 and DNG Converter 8.4 are no longer officially supported on the following platforms: Mac OS 10.6.x (Snow Leopard), Windows XP and Windows Vista.

New Camera Support in Camera Raw 8.4

Canon EOS 1200D (REBEL T5, KISS X70)

Canon PowerShot G1 X Mark II (*)

Casio EX-100

DJI Phantom

Fujifilm X-T1

Hasselblad H5D-50c

Hasselblad HV

Nikon D3300

Nikon COOLPIX P340

Nikon D4S

Nikon1V3

Olympus OM-D E-M10

Panasonic LUMIX DMC-ZS40 (DMC-TZ60, DMC-TZ61)

Phase One IQ25

Samsung NX30

Sony Alpha a5000 (ILCE-5000)

Sony Alpha a6000 (ILCE-6000)

New Lens Profiles:

Apple

Apple iPhone 5c

Canon mount

Canon EF-S 18-55mm f/3.5-5.6 IS STM

Canon EF-S 55-250mm f/4-5.6 IS II

Zeiss Otus 1.4/55 ZE

SIGMA 24-105mm F4 DG OS HSM A013

Canon EF 200-400mm f/4 L IS USM

Canon EF 200-400mm f/4 L IS USM EXT

CanonEF200-400mmf/4LISUSM

CanonEF200-400mmf/4LISUSMEXT

DJI mount

Phantom Vision FC200 (for raw files)

Fujifilm mount

Fujifilm X 100S

Nikon mount

Nikon 1 NIKKOR 6.7-13mm f/3.5-5.6 VR

Nikon AF-S NIKKOR 18-35mm f/3.5-4.5G ED

SIGMA 24-105mm F4 DG OS HSM A013

Nikon AF-S DX NIKKOR 18-55mm f/3.5-5.6G VR II

Nikon AF-S NIKKOR 35mm f/1.8G ED

Zeiss Otus 1.4/55 ZF.2

Nikon COOLPIX P340

Sony E mount

Sony E PZ 18-200mm F3.5-6.3 OSS

Sony FE mount

Sony FE 24-70mm F4 ZA OSS

SonyFE24-70mmF4ZAOSS

SonyFE70-200mmF4GOSS

Sony Alpha mount

Sony 20 mm F2.8

Sony 24mm F2ZA SSM

Sony 35mm F1.4 G

Sony 50mm F1.4

Sony 50mm F1.4 ZA

Sony 50mm F2.8 Macro

Sony 85mm F1.4 ZA

Sony 85mm F2.8 SAM

Sony 135mm F1.8 ZA

Sony DT 11-18mm F4.5-5.6

Sony DT 16-50mm F2.8 SSM

Sony DT 16-80mm F3.5-4.5 ZA

Sony DT 18-55mm F3.5-5.6 SAM II

Sony DT 18-135mm F3.5-5.6 SAM

Sony DT 30mm F2.8 Macro SAM

Sony DT 35mm F1.8 SAM

Sony DT 50mm F1.8 SAM

Sony DT 55-200mm F4-5.6 SAM

Sony DT 55-300mm F4.5-5.6 SAM

Sigma mount

SIGMA 24-105mm F4 DG OS HSM A013

Adobe have added camera matching color profiles (Provia/Standard, Velvia/Vivid, Astia/Soft, Monochrome etc.) for the following Fujifilm cameras:

- Fujifilm X-A1
- Fujifilm X-E1
- Fujifilm X-E2
- Fujifilm X-M1
- Fujifilm X-S1
- Fujifilm X-T1
- Fujifilm X-Pro1
- Fujifilm X10
- Fujifilm X20
- Fujifilm XF1
- Fujifilm XQ1
- Fujifilm X100
- Fujifilm X100S

Histogram pane

The histogram in Camera Raw now has the contextual menu options shown in Figure 1. This allows you to enable or disable showing the highlight and shadow clipping warnings. It also allows you to show Lab color readouts in the Histogram panel. This will then display Lab color values below the histogram regardless of the output space you have selected in the Workflow Options.

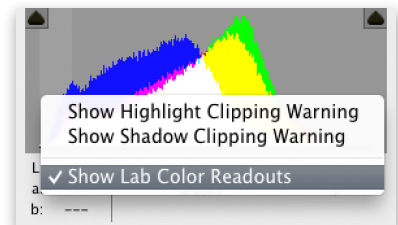


Figure 1 The Histogram, showing the new contextual menu.

New preview controls

The old preview checkbox has been replaced with new controls that allow you to quickly compare the current state of the image with a before or checkpoint state. Clicking the new preview mode button lets you cycle through the five available modes, which are listed in Figure 2 below. To see this list click on the preview mode button and hold the mouse down. To cycle through these options you can either repeat click on the preview button, or use the **F** key to advance to the next preview setting.

Note that zooming or panning on one pane view automatically zooms or pans in the other. But when you use any tool other than the zoom or hand tool (to pan), the After Preview pane is updated. Using the crop tool always takes you back to a full preview “After” preview mode.

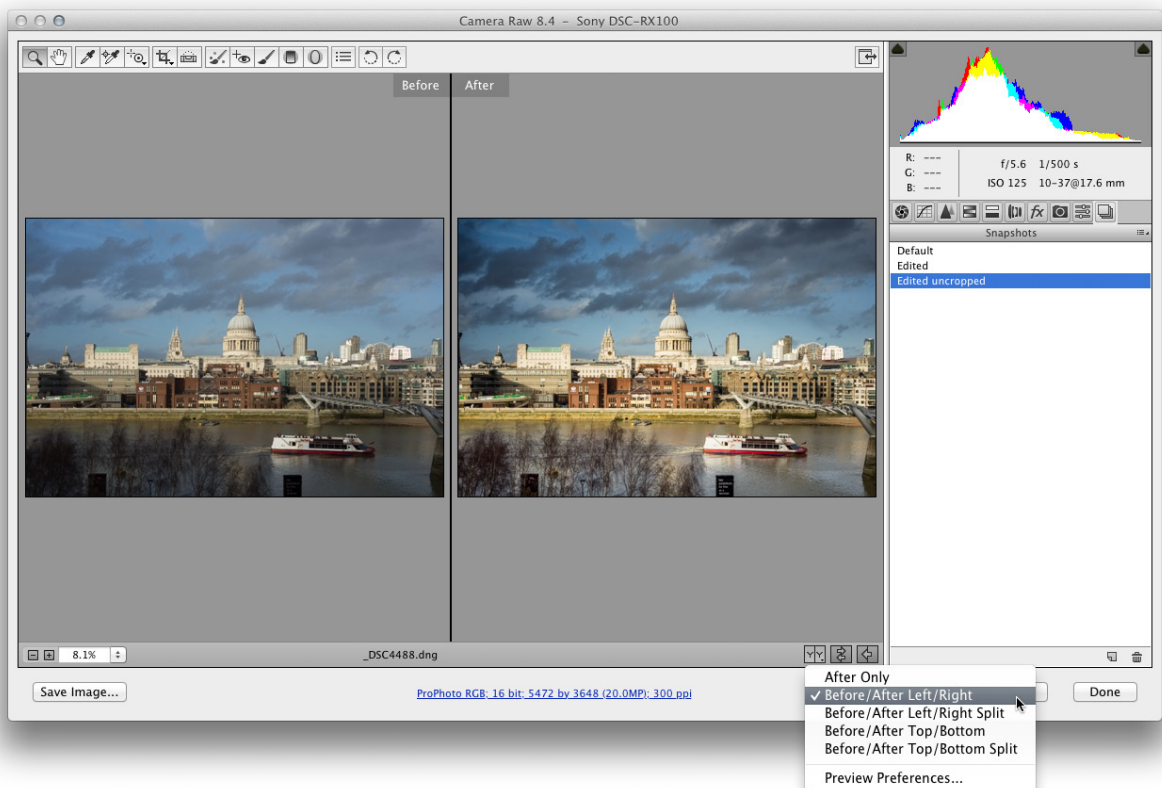


Figure 2 This shows the new preview controls menu for previewing the current state against a before, or checkpoint view state. The five options are: After Only; Before/After Left/Right (as shown here); Before/After Left/Right Split; Before/After Top/Bottom; Before/After Top/Bottom Split.

Checkpoints

Anyone who has worked with Lightroom will be familiar with these preview controls and also the fact you are able to create checkpoints mid-session to create an updated before preview to compare against.

The Swap button (⇧) can be used to swap the current image settings with the before or checkpoint state settings. What happens here is when you click this the settings in the image for the before state are actually updated (like creating a new snapshot). You can then click again on the Swap button to return to the previous working state. You can also use the **P** key to swap between the two states. To update the current checkpoint using the current settings, click the Checkpoint button (⌘), or use the **alt P** shortcut.

Comparing different states

Suppose you want to compare one image state against another. Once you arrive at a setting you wish to compare with, click the Swap button to make the current After state the new Before state. You can then load a pre-saved snapshot setting and load this as a new After preview to compare with the current Before checkpoint state plus you can then click on the Swap button again to swap between these two states.

Preview preferences

The Preview Preferences can be accessed via the menu shown in Figure 3. This allows you to enable/disable the various Cycle Preview Modes (when clicking on the Preview button or using the **;** shortcut) and choose to show or hide the Draw Items listed below. The screen shots shown here were all captured with the Divider in side-by-side views and Divider in split views options checked.

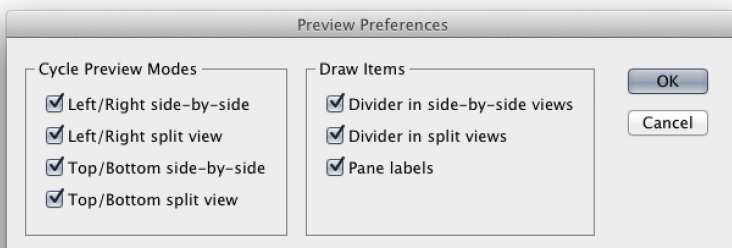
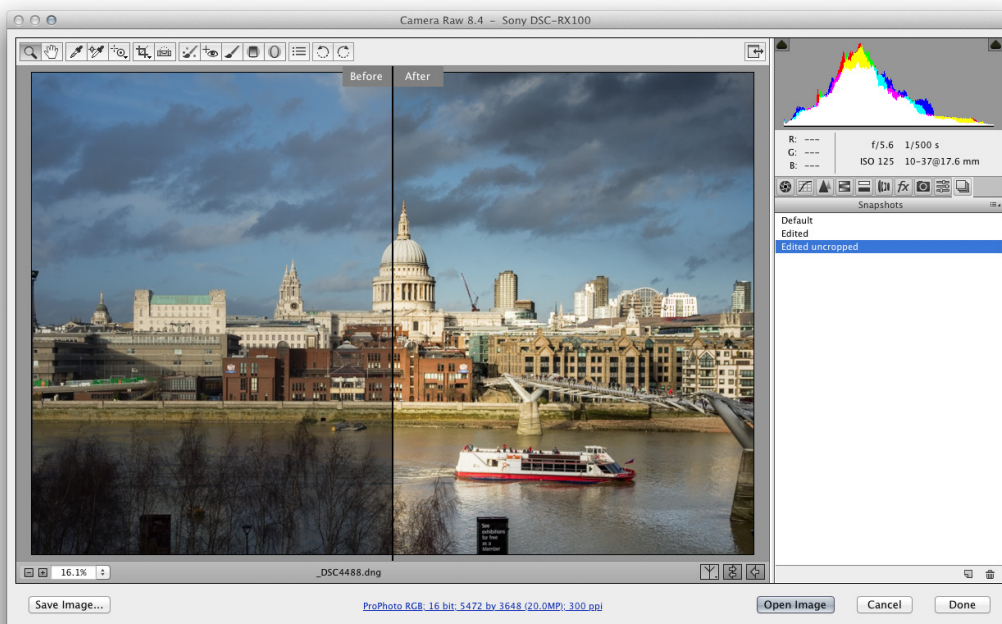
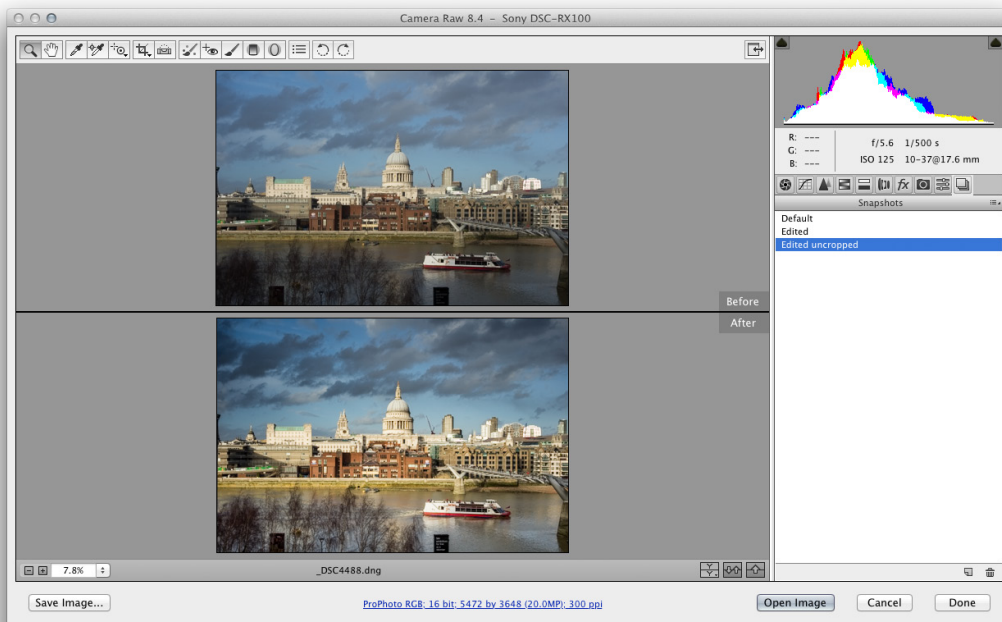


Figure 3 The Preview Preferences dialog, which can be accessed via the Preview options list shown in Figure 2.



1 In this first step I selected the Before/After Left/Right Split preview.



2 Here you can see the image previewed using the Before/After Top/Bottom preview.



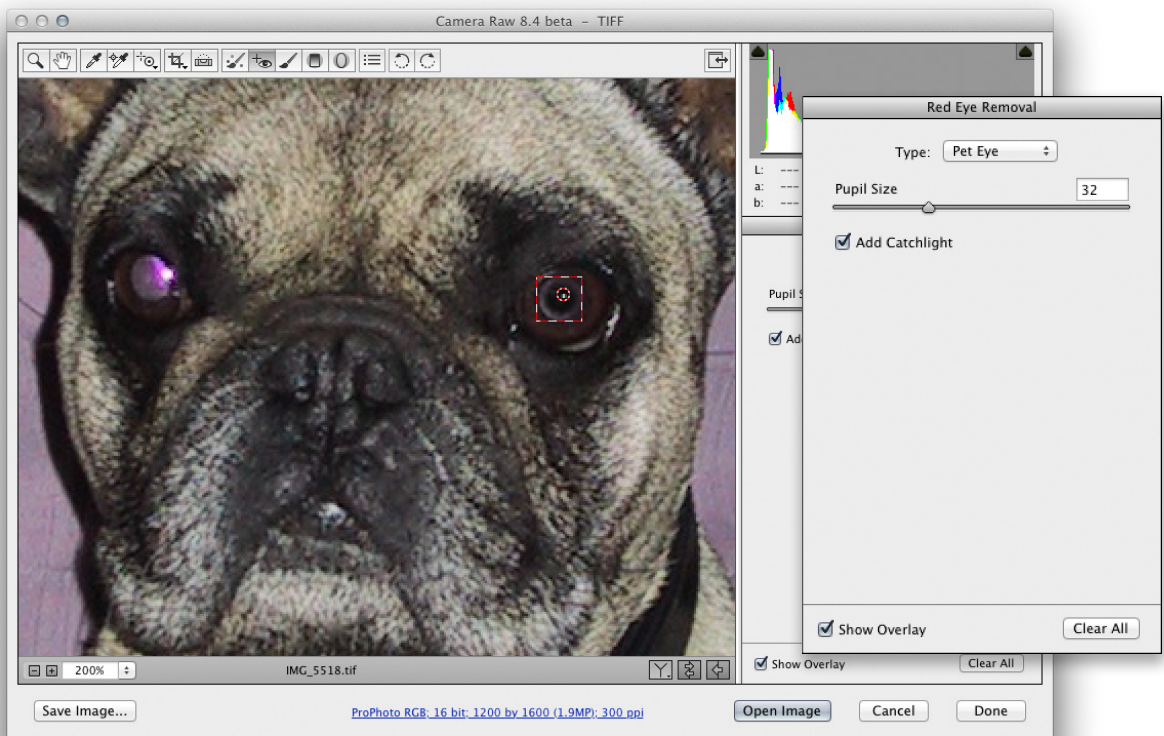
3 And this shows the Before/After Top/Bottom Split preview.



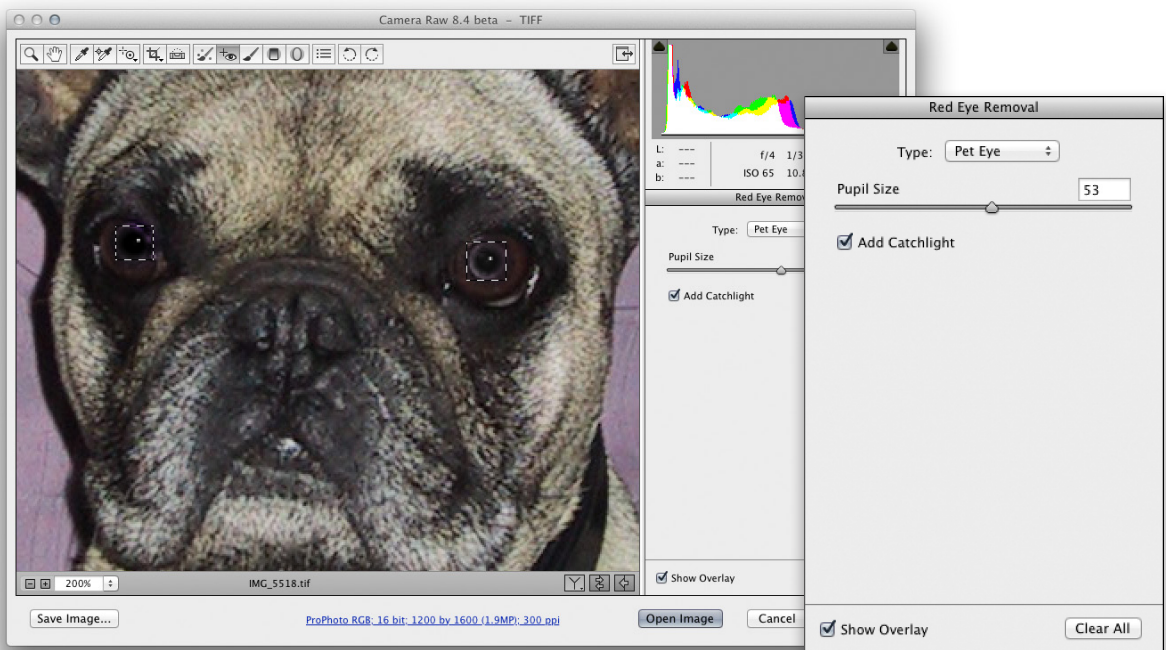
4 In this example, I returned to the Before/After Left/Right Split preview and clicked on the Checkpoint button (↺) to update the Before preview. I then converted the image to black and white and was now able to compare this state with the full color edited checkpoint state.

Red eye: pet eye removal

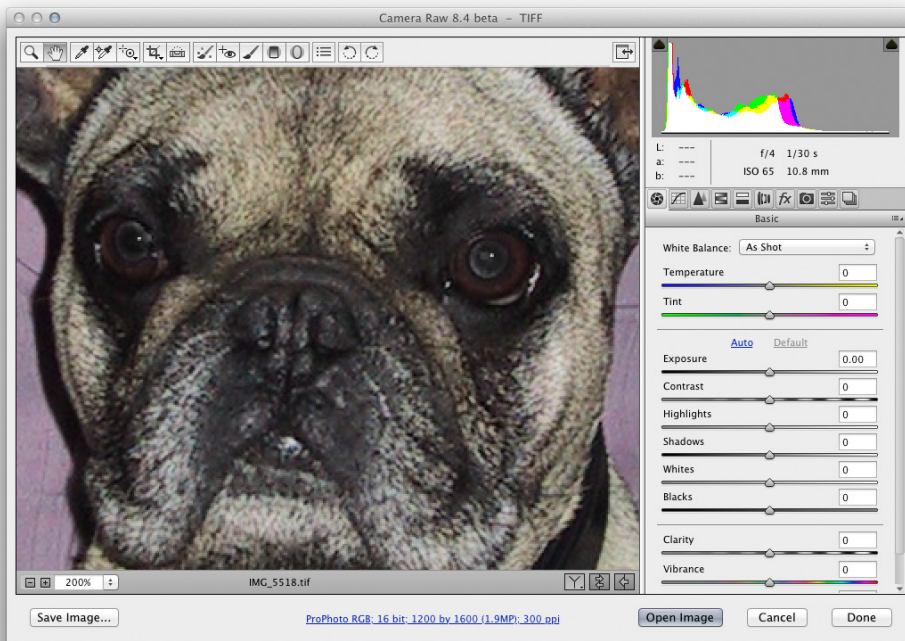
There is now a Pet Eye mode for the red eye tool, which is available as a menu option. This has been added because the red eye effect you get when using flash to photograph animals isn't always so easy to remove using the standard red eye tool. Corrected pupils can now be made darker to give you a more natural look. The Pet Eye controls allow you to adjust each pupil independently by adjusting the Pupil Size slider. You can also check the Add Catchlight box to enable adding a catchlight highlight, which you can then click and drag and position over each eye.



1 Here you can see I had selected the new Pet Eye option before using the red eye tool to marquee drag over the right eye of the dog in this photograph.



2 Having selected each eye I adjusted the sliders for the Pupil Size.



3 This shows the finished result.

Local adjustment changes

There are now two easy ways you can reset localized adjustment settings in Camera Raw. One method is to right-click on an adjustment pin and choose “Reset Local Correction Settings” from the context menu. The other method is to click to select a localized adjustment pin and choose “Reset Local Correction Settings” from the flyout menu.

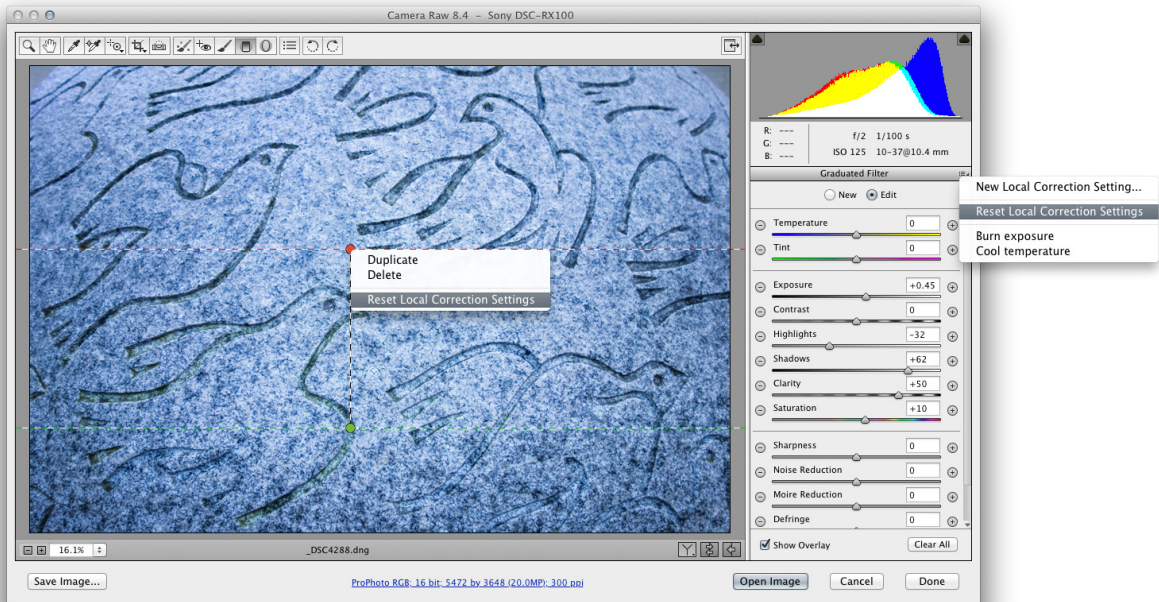
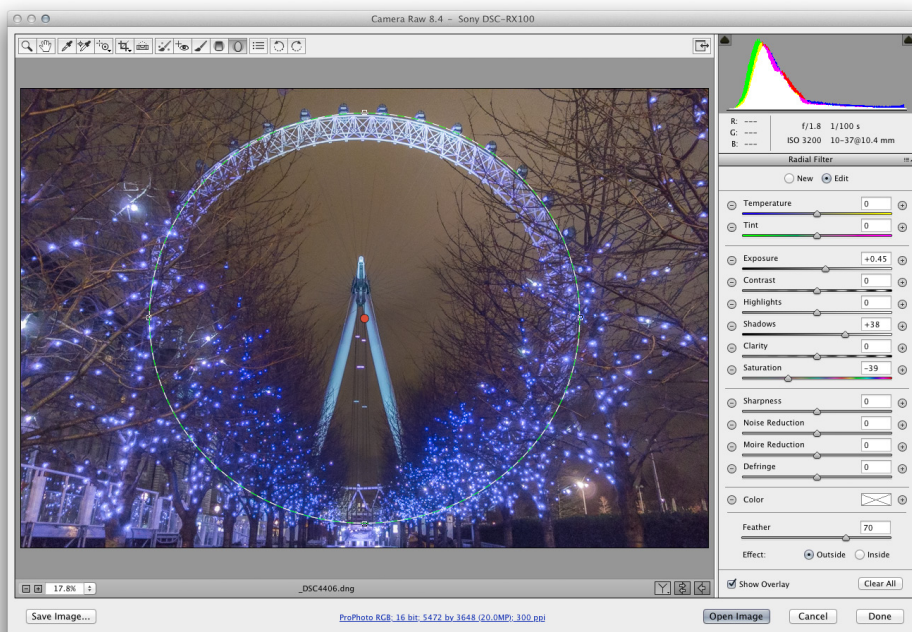
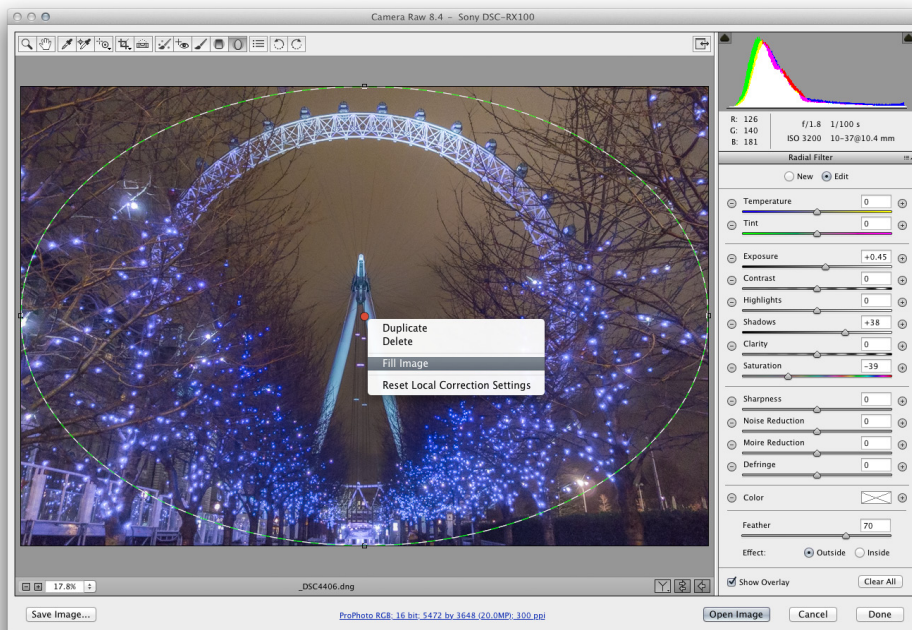


Figure 4 This shows the new Reset Local Correction Settings options in Camera Raw.

With the Radial Filter there is now a new contextual menu option that allows you to expand a Radial Filter adjustment to fill the image bounds. Just right mouse-click on a Radial Filter pin and select “Fill Image”. There is an example of how this works shown on the following page. Note that double-clicking inside the ellipse overlay for a Radial Filter adjustment achieves the same result.



1 Here is an image in which a radial filter adjustment had been applied to lighten the outer area.



2 I then used a right mouse-click to access the contextual menu and selected Fill Image to expand the radial filter size to fit the bounds of the image.

Additional items

The Lens Corrections panel Profile tab section now includes an alert message at the bottom to indicate when metadata-based lens corrections have been applied automatically to an image (see Figure 4). Some compact cameras rely on software to correct for geometric distortion and chromatic aberration. In fact, it has always been conditional that Adobe read and apply these behind the scenes when reading the raw data. If you could see the raw image without the correction you would see quite a difference. But because these are applied automatically there is no need to apply a profile correction, hence the new message, which explains this.

Check All and Check None boxes have been added to the Synchronize, New Preset, Save Settings and Copy/Paste (in Bridge) dialogs (see Figure 6). Also, when using the crop tool or Straighten tool you can press **X** to flip the crop aspect ratio.

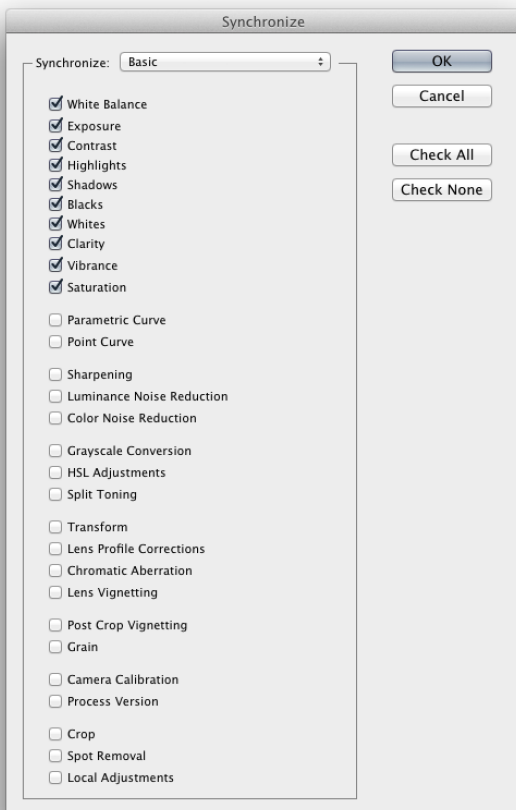


Figure 6 The new style Synchronize dialog including the 'Check All' and 'Check None' buttons.

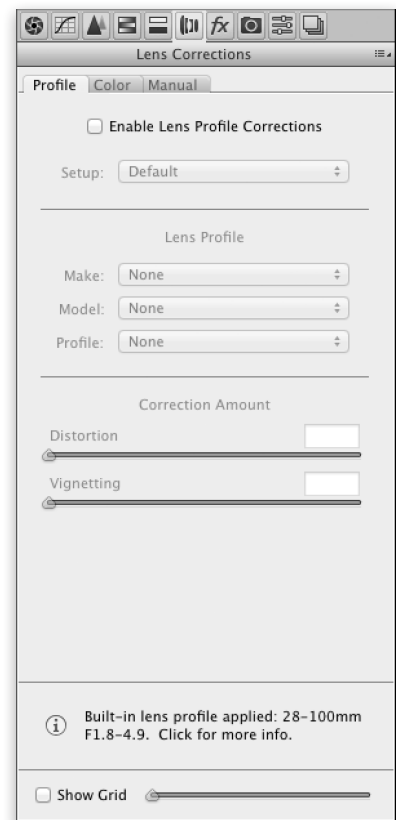


Figure 5 The Lens Corrections panel showing the new lens profile message. For example, the Sony RX-100 camera I shoot with uses metadata-based lens corrections and the corrections are applied automatically.