

Movie 4

Camera Raw localized adjustments

Localized adjustments

We now come to the adjustment brush and graduated filter tools, which can be used to apply localized edits to photos in Camera Raw. Although localized editing made an appearance in Aperture 2.1, the Camera Raw tools are quite different as they truly do allow nondestructive editing. Just like the like the spot removal and red eye removal tools, you can revise the edits as many times as you like, without having to render an interim pixel version of the raw master. Not only that, these are more than just dodge and burn tools. There are a total of seven adjustment effects to choose from, not to mention an Auto Mask option.

Adjustment brush

When you select the adjustment brush tool (K), the tool options shown in Figure 1 will appear in the panel section on the right with the 'New' button selected and below that a set of sliders you can use to configure the brush adjustment before you apply it.

Camera Raw versus Aperture

It is worth making the point here that Camera Raw 5 and Aperture 2.1 have adopted completely different approaches to localized editing. Aperture creates a rendered pixel image that can be manipulated via what is essentially a basic pixel image editing program, and to be honest, if you are going to render a pixel image, you might as well edit in Photoshop. Camera Raw on the other hand offers true non-destructive raw image editing.

Toggle the main panel controls

Hit the K key to revert to toggle between the main edit panel mode and the Adjustment Brush panel.

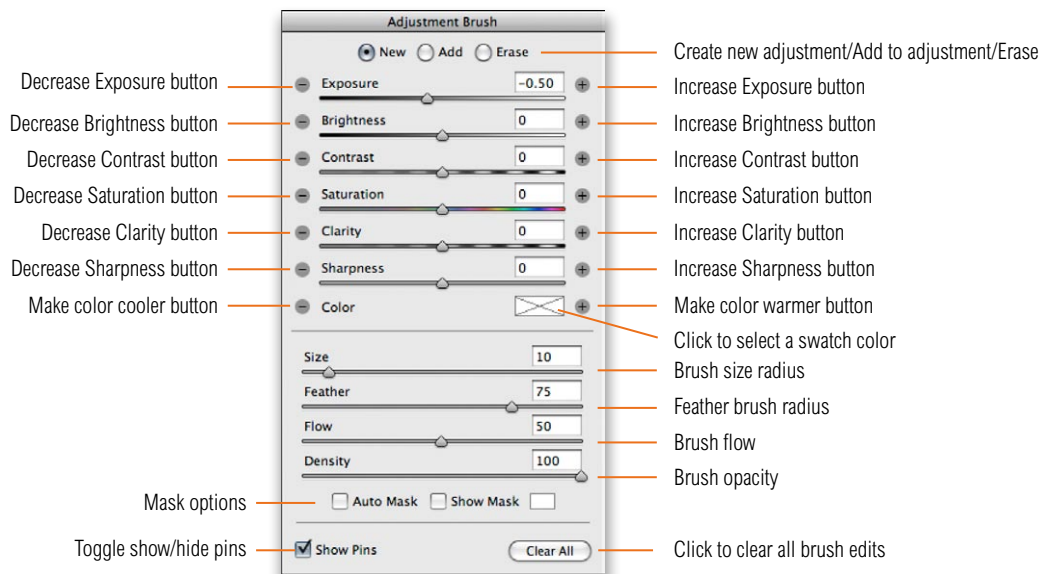


Figure 1 The Adjustment brush options.

Initial Adjustment brush options

To apply a brush adjustment, click on the new brush button at the top of the panel and then select the effect options you wish to apply by using either the plus or minus buttons or the sliders. For example, clicking on the Exposure plus button will increase the exposure setting to +0.50 and clicking on the negative button will set it to -0.50 (these are your basic dodge and burn settings). The effect buttons therefore make it fairly easy for you to quickly create the kind of effect you are after. You can only select one effect setting at a time using the buttons, but if you use the slider controls you can fine-tune the adjustment brush effect settings and combine multiple types of effects.

Brush settings

Below this are the brush settings. The Size slider adjusts the brush radius, plus you can also use the **[]** keys to make the brush smaller or larger. The Feather slider adjusts the softness of the brush and you can also use the **Shift]** keys to make the brush edge softer and **Shift [** to make the brush harder. Note that these settings will be reflected in the cursor shape shown in Figure 2.

The Flow slider is a bit like an airbrush control. If you select a low Flow setting, you can apply a series of brush strokes that successively build to create a stronger effect. As you brush back and forth with the brush, you will notice how the paint effect gains opacity, and if you are using a pressure-sensitive tablet such as a Wacom™, the Flow of the brush strokes is automatically linked to the pen pressure that you apply.

The Density slider determines the maximum opacity for the brush. This means that if you have the brush set to 100% Density, the flow of the brush strokes can build to a maximum density of 100%. If on the other hand you reduce the Density, this will limit the maximum brush opacity to a lower opacity value. For example, if you lower the Density and paint over an area that was previously painted at a density of 100%, you can paint with the adjustment brush to reduce the opacity in these areas and if you reduce the Density to 0%, the adjustment brush will act like an eraser.

Return to the main panels

Click **K** to toggle between the Adjustment Brush tool mode and other panel modes.

Hiding and showing brush edits

Use the Preview button in the Camera Raw dialog to toggle showing and hiding all Adjustment brush edits.

On-screen brush resizing

If you hold down the **ctrl** key (Mac) or use a right-mouse click (Mac and PC), you can drag to resize the cursor before you start using it to retouch the image.

Adding a new brush effect

You are now ready to start painting. When you click on the image, a pin marker is added and the Adjustment Brush panel will show that it is now in 'Add' mode (Figure 3). As you start adding successive brush strokes, these will be collectively associated with this marker and continue to do so, until you click on the 'New' button and click to add a new set of brush strokes.

The pin markers therefore provide a tag for identifying groups of brush strokes and you can click on a pin marker whenever you need to add or remove brush strokes, or re-edit the brush settings that were used previously. If you want to hide the markers you can do so by clicking on the Show Pins box to toggle showing/hiding, or use the **H** key shortcut.

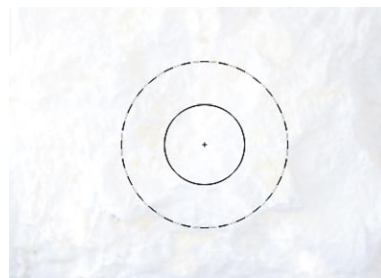


Figure 2 The outer edge of the adjustment brush cursor represents the overall size of the brush, while the inner circle represents the softness (feathering) of the brush relative to the overall brush size.

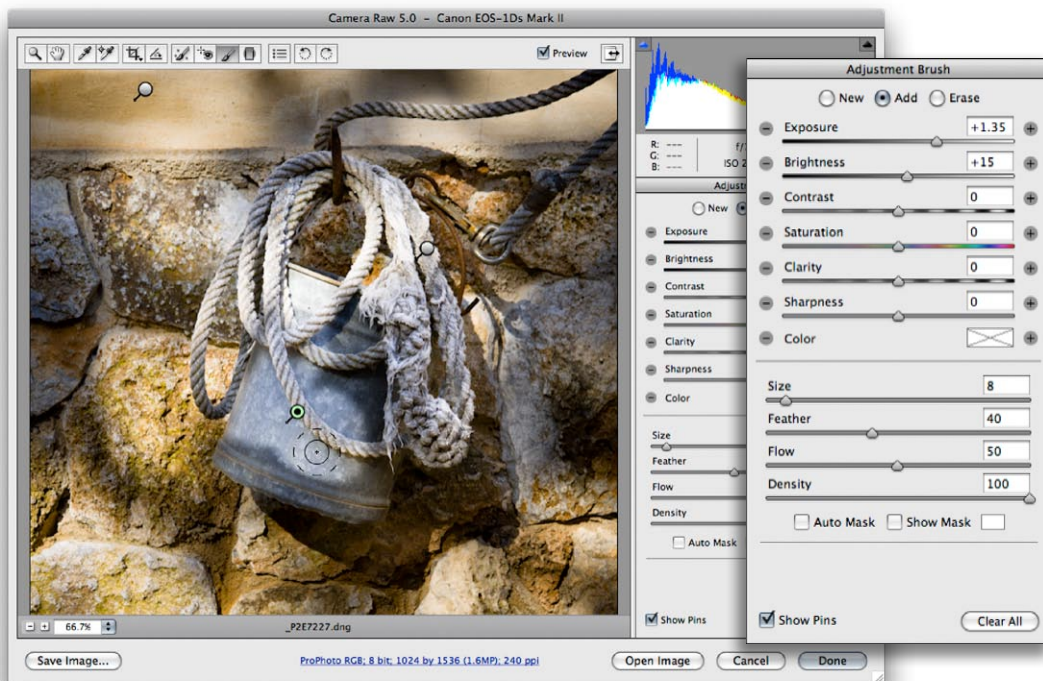


Figure 3 In this example I added several pin markers representing groups of brush strokes. The one at the top was used to darken and the one that is currently active was used to lighten the bucket with a positive Exposure value.

Editing brush adjustments

To edit a series of brush strokes, just click on an existing pin marker to select it (a black dot will appear in the center of the pin). This takes you into the 'Add' mode, where you can add more brush strokes or edit the current brush settings. For example, in step 2 (on the next page), I might have wanted to drag the Exposure slider to lighten the selected brush group more. You might also want to erase portions of a brush group, which you can do by clicking on the Erase button at the top of the Adjustment Brush panel, where you can independently edit the brush settings for the eraser mode (except for the Density slider which is locked at zero). Alternatively, you can hold down the **alt** key to temporarily access the adjustment brush in eraser mode. When you are done editing, click on the New button to return to the New adjustment mode, where you can now click on the image and add a new set of brush strokes.

Previewing the brush stroke areas

If you click on the 'Show Mask' option, you'll see a temporary overlay view of the painted regions (Figure 4). The color overlay represents the areas that have been painted and can also be seen as you roll the cursor over a pin marker.

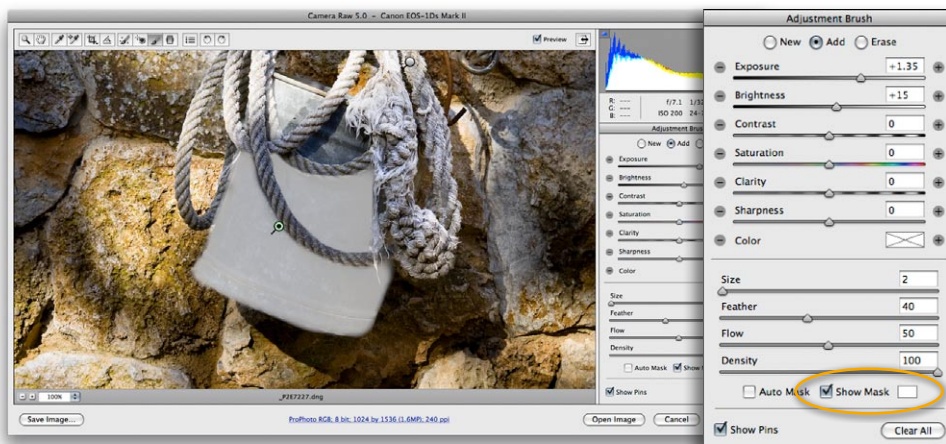


Figure 4 In this screen view, the 'Show Mask' option is checked and you can see an overlay mask for the selected brush group. Click on the swatch next to it if you wish to choose a different color for the overlay display.

Undoing and erasing brush strokes

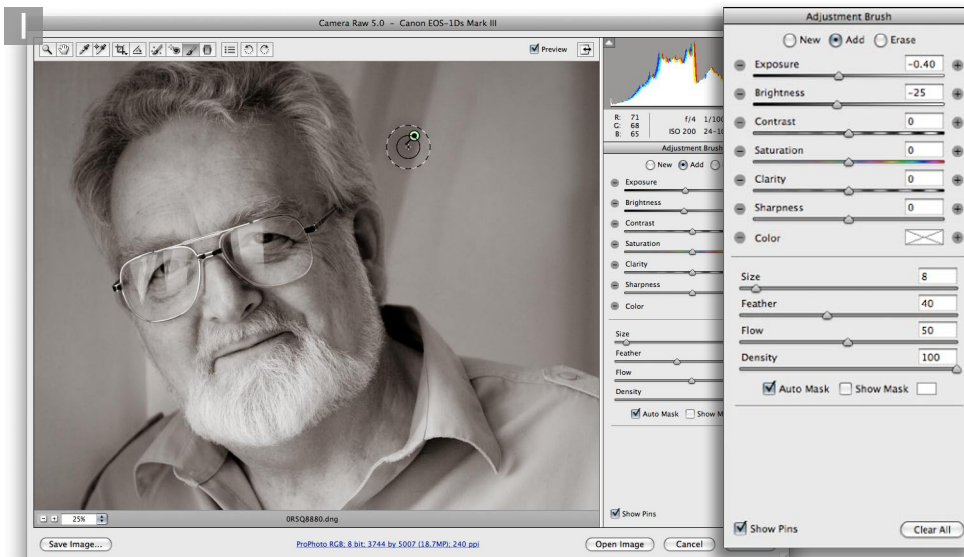
As you work with the Adjustment brush, you can undo a brush stroke or series of strokes using the undo command (**⌘ Z** / **ctrl Z**).

Previewing the mask more clearly

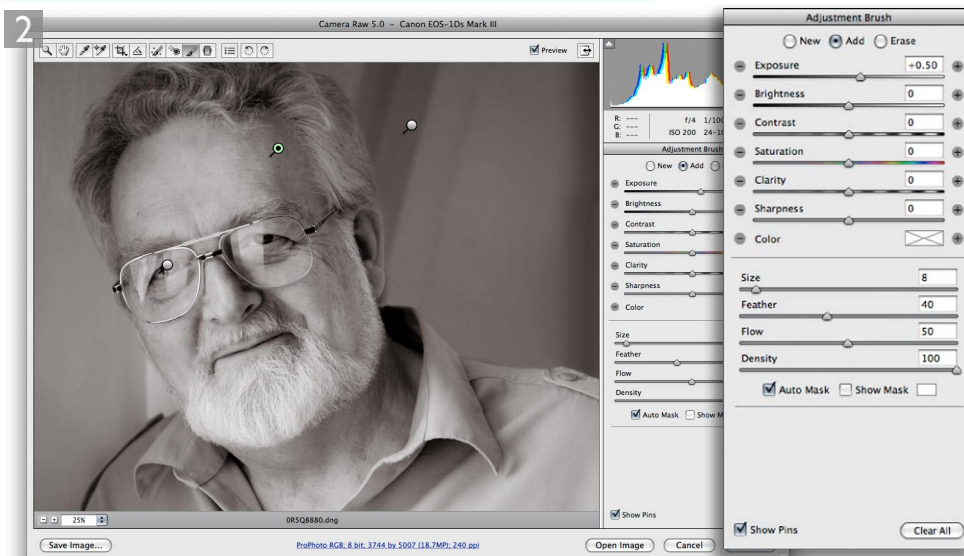
Sometimes it is useful to initially adjust the settings to apply a stronger effect than is desired. This will let you judge the effectiveness of your masking more clearly. You can then reduce the effect settings to reach the desired strength for the brush strokes.

Resetting the sliders

Double-clicking a slider name will reset to zero, or to its default value.



1 Here is a portrait of Rod Wynne-Powell who tech-edited the book for me. To add a new adjustment brush group, I adjusted the effect sliders, clicked on the image and started painting. In this first step I applied a darkening effect to the background.



2 I then added further brush groups. In this step I added a new brush group to lighten the eyes and a third brush group (highlighted here) to lighten Rod's forehead.

Photograph: © Jeff Schewe 2008

Graduated Filter tool

Everything that has been described so far about working with the adjustment brush more or less applies to working with the graduated filter, which allows you to add linear graduated adjustments (Figure 3.5). To use the tool, just click in the picture to set the start point (the point with the maximum effect strength), drag the mouse to define the spread of the graduated filter, and release to set the point of minimum effect strength. There is no midtone control with which you can offset a Graduated Filter effect, and there are no Graduated Filter options other than 'linear'.

Graduated filter effects are indicated by two pin markers with a dashed line between these two points. This indicates the spread of the filter and you can change the width by dragging the outer pins further apart and move the position of the gradient by clicking and dragging the central line. When a gradient is selected, the green dashed line represents the maximum effect strength and the red dashed line represents the minimum effect strength.

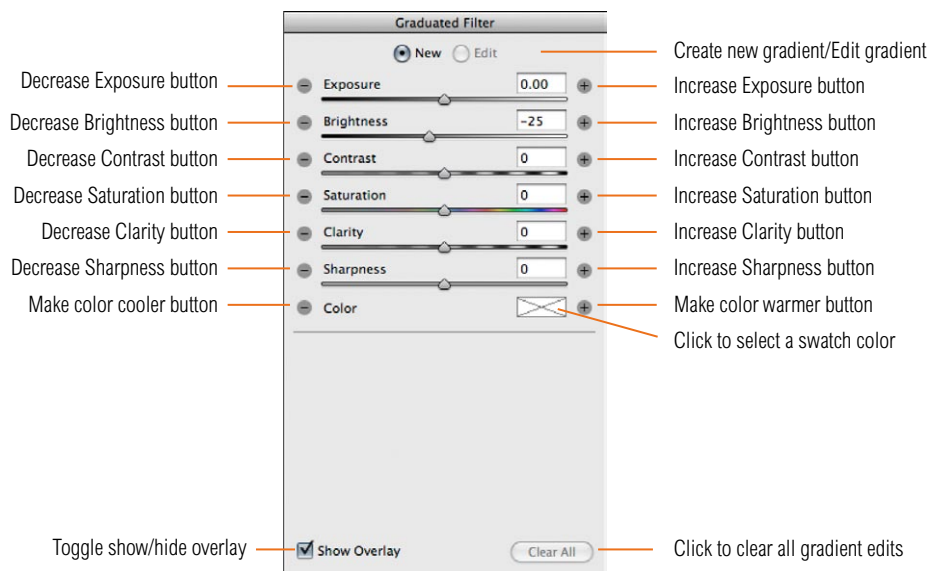


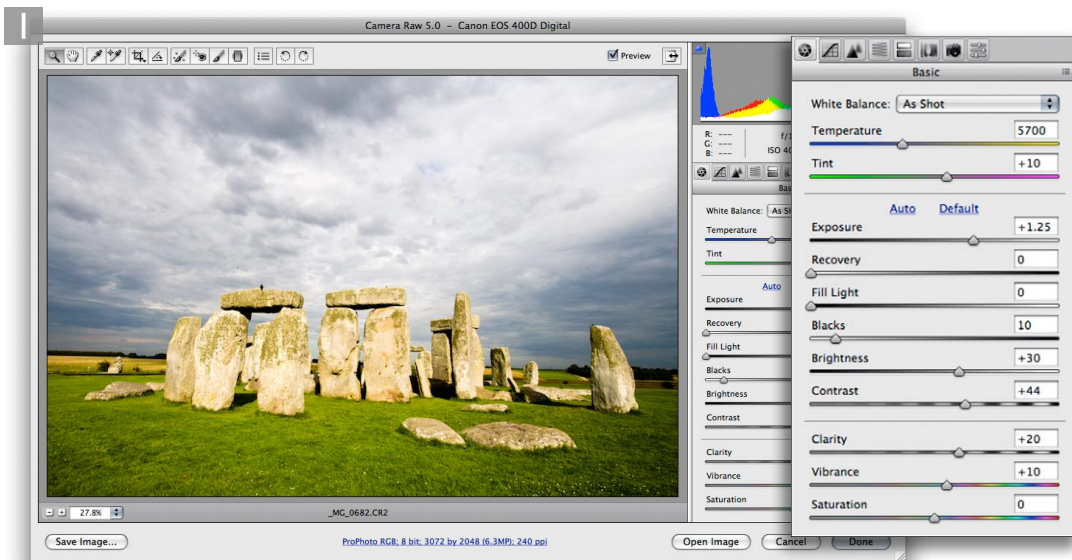
Figure 5 The graduated filter tool options.

Toggle the main panel controls

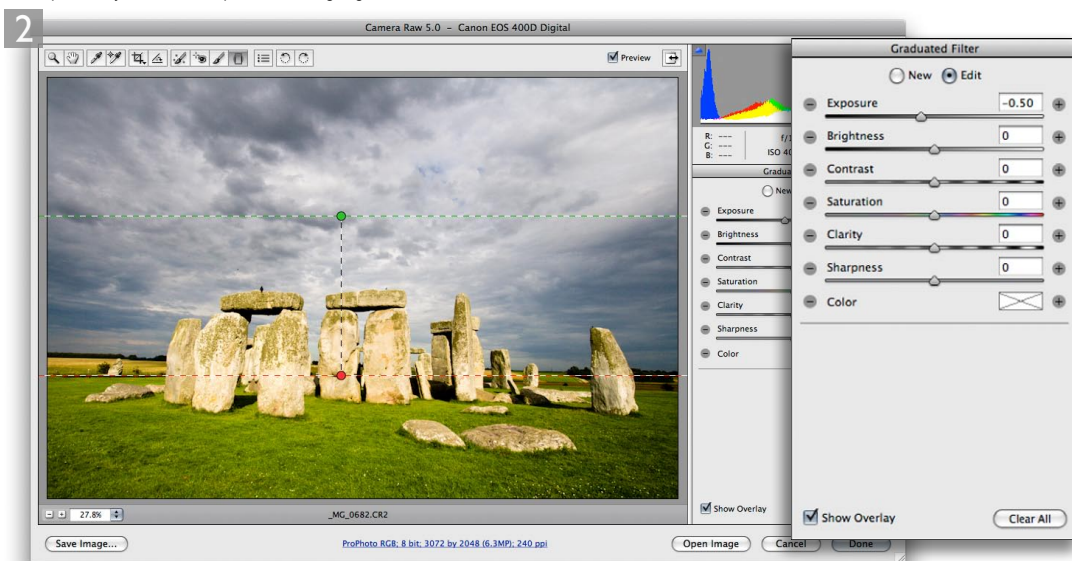
Hit the **G** key to revert to toggle between the main edit panel mode and the Graduated Filter panel.

Resetting the sliders

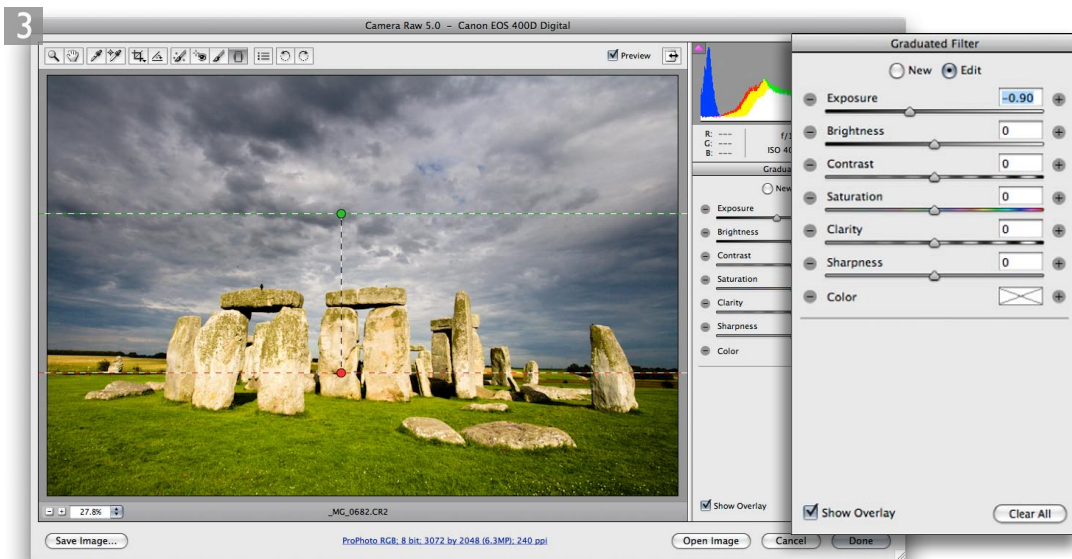
As with the adjustment brush options, double-clicking a slider name will reset to zero, or to its default value.



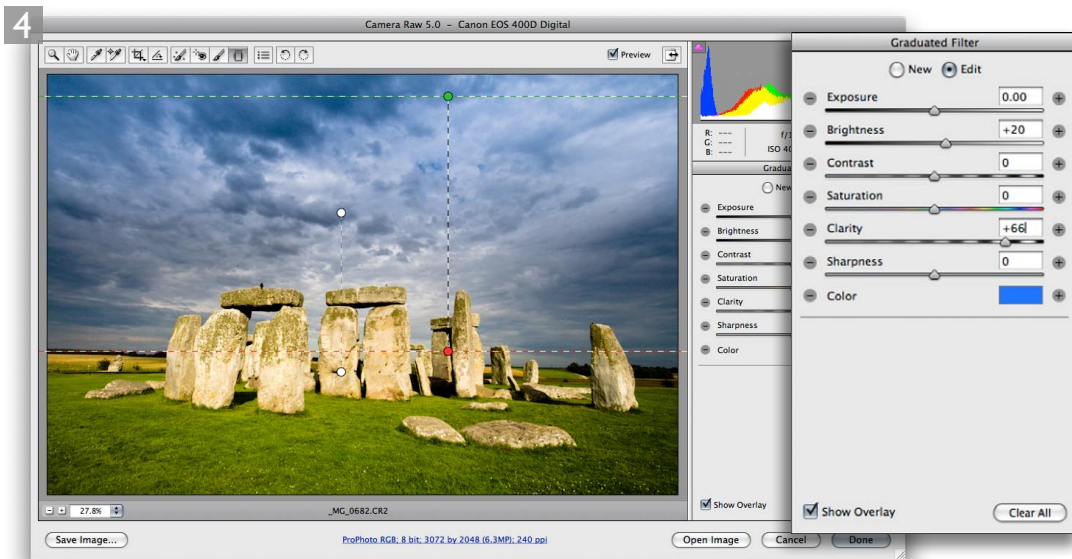
1 This shows how the original photograph looked after I had applied just the main Basic panel adjustments to optimize the highlights, shadows, and contrast.



2 I selected the graduated filter tool, which revealed the Graduated Filter panel. I selected a negative Exposure as the effect to use, and dragged the graduated filter tool from the middle of the sky downward.



3 I then decided to strengthen the darkening graduated filter effect by decreasing the Exposure setting to -0.90 .



4 After that, I clicked on the color swatch to open the Color Picker shown here, selected a blue color and added a new graduated filter adjustment by dragging from the top of the photograph downward to the horizon.

Adobe™ Photoshop™ CS4 for Photographers

This PDF on digital capture is supplied on the DVD that comes with Martin Evening's book: Adobe Photoshop CS4 for Photographers. This latest update in the Adobe Photoshop for Photographers series contains 704 pages in full color, plus a DVD containing video tutorials. The book layout has been further improved to make navigation easier and contains updated advice on everything you need to know about using Photoshop, from digital capture to print output, as well as all that is new in Adobe Photoshop CS4.

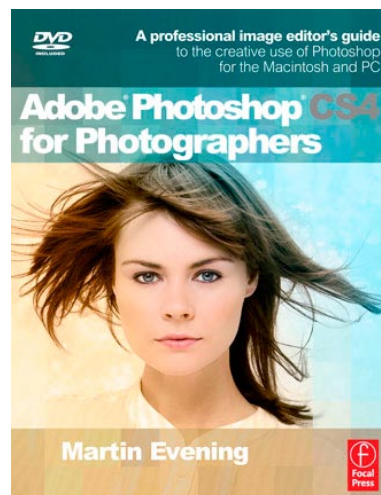
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