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Seven Things You’ll Wish You Had Known Before Reading This Book

It’s really important to me that you get a lot out of reading this book, and one way I can help is to get you to read these seven quick things about the book that you’ll wish later you knew now. For example, it’s here that I tell you where to download something important, and if you skip over this, eventually you’ll send me an email asking where it is, but by then you’ll be really aggravated, and well…it’s gonna get ugly. We can skip all that (and more), if you take two minutes now and read these seven quick things. I promise to make it worth your while.

(1) You don’t have to read this book in order.
I designed this book so you can turn right to the technique you want to learn, and start there. I explain everything as I go, step-by-step, so if you want to learn how to remove dust spots from a RAW image, just turn to page 52, and in a couple of minutes, you’ll know. I did write the book in a logical order for learning Photoshop, but don’t let that tie your hands—jump right to whatever technique you want to learn—you can always go back, review, and try other stuff.

(2) Practice along with the same photos I used here in the book.
As you’re going through the book, and you come to a technique like “Creating the Tone-Mapped HDR Look,” you might not have an HDR-bracketed set of shots hanging around, so in those cases, I usually made the images available for you to download so you can follow along with the book. You can find them at http://kelbyone.com/books/cc17 (see, this is one of those things I was talking about that you’d miss if you skipped this and went right to Chapter 1).
3) Photography is evolving, Photoshop is evolving, and this book has to, too.

The photographer’s workflow in Photoshop has evolved greatly over time and, in this edition of this book, you’ll wind up doing a lot of your processing and editing in Adobe Camera Raw (whether you shoot in RAW, JPEG, or TIFF—it works for all three). That’s because, for years now, Adobe has been adding most of Photoshop’s new features for photography directly into Camera Raw itself. Since today’s photography workflow in Photoshop is based around Camera Raw, nearly half of the book is on working in Camera Raw, and I wanted you to know that up front. (After all, you don’t want to buy an outdated Photoshop book that used a 2006 workflow—you want one for today’s workflow.) This affects other old-school features like Photoshop’s Curves feature, which was actually in the original version of Photoshop 1.0 (released back in 1990 and has hardly changed much since). Today we really don’t use Curves very often, and if we do, we use the Tone Curve in Camera Raw instead (which I do cover here in the book). However, even though the old version of Curves isn’t covered here in the book, I did provide a color correction chapter that uses it on the book’s downloads page (ya know, just in case you want to go “old school”). You can find it at the web address just mentioned in #2.

4) I included a chapter on my CC workflow, but don’t read it yet.

At the end of this book, I included a special chapter detailing my own Photoshop CC workflow. But, please don’t read it until you’ve read the rest of the book, because it assumes that you’ve read the book already, and understand the basic concepts, so it doesn’t spell everything out (or it would be one really, really long drawn-out chapter).
The intro pages at the beginning of each chapter are not what they seem.

The chapter introductions are designed to give you a quick mental break between chapters, and honestly, they have little to do with what’s in the chapter. In fact, they have little to do with anything, but writing these quirky chapter intros has become kind of a tradition of mine (I do this in all my books), so if you’re one of those really “serious” types, I’m begging you—skip them and just go right into the chapter because they’ll just get on your nerves. However, the short intros at the beginning of each individual project, up at the top of the page, are usually pretty important. If you skip over them, you might wind up missing stuff that isn’t mentioned in the project itself. So, if you find yourself working on a project, and you’re thinking to yourself, “Why are we doing this?” it’s probably because you skipped over that intro. So, just make sure you read it first, and then go to Step One. It’ll make a difference—I promise.

There are things in Photoshop CC and in Camera Raw that do the exact same thing.

For example, there’s a Lens Corrections panel in Camera Raw, and there’s a Lens Correction filter in Photoshop, and they are almost identical. In my own workflow, if I can do the exact same task in Camera Raw or Photoshop, I always choose to do it in Camera Raw, because (a) it’s faster (there are no progress bars in Camera Raw—everything happens in real time), (b) it’s non-destructive (so I can always change my mind later), and (c) if you shot in RAW, it applies the edits to the RAW 16-bit image, which has a wider tonal range, and even heavy amounts of editing will do less visible damage to the image. So, if I’m showing you something in Camera Raw that can also be done in Photoshop, I’ll mention it, but I’ll only show it in Camera Raw (since that’s how I do it).
(7) Where’s the Adobe Bridge stuff?
Adobe hasn’t really updated Bridge for years now. Well, I guess that’s not exactly true. They removed some stuff, and moved some stuff around, but outside of that—that’s pretty much it. I’m thinking the future of Bridge is not bright, and since it hasn’t really changed in years (and it’s slower than an asthmatic three-toed sloth covered in molasses, going uphill on a sand dune), I’m no longer including it here in the book, but if you’re brand new to Photoshop, you don’t use Lightroom, and you think you might need Bridge (please, rethink it), I did write two entire chapters just on Bridge and put them on the book’s download site for you to download for free. You’ll find these at http://kelbyone.com/books/cc17, along with two other bonus chapters on printing and editing video (see, I care).

(8) Each chapter includes my “Photoshop Killer Tips”!
Hey, I thought you said it was “Seven Things”? Well, consider this eighth a “bonus thing,” because it’s about another bonus I included in this edition of the book. At the end of every chapter is a section I call “Photoshop Killer Tips” (named after the book of the same name I did a number of years back). These are those time-saving, job-saving, “man, I wish I had known that sooner” type tips. The ones that make you smile, nod, and then want to call all your friends and “tune them up” with your new status as a Photoshop guru. These are in addition to all the other tips, which already appear throughout the chapters (you can never have enough tips, right? Remember: He who dies with the most tips, wins!). So, there you have it, seven (or so) things that you’re now probably glad you took a couple minutes to read. Okay, the easy part is over—turn the page and let’s get to work.
Okay, just a friendly heads up: I wouldn’t even attempt to read this chapter intro until you read #5 of the “Seven Things You’ll Wish You Had Known...” a few pages back. If you skipped it (and we both know you did), jump back to page xvi, read it, then come right back. I’ll hold your place—go ahead (fingers gently tapping on desk). That was pretty quick. Did you just skim it? You did, didn’t you? Hey, this is imperceptibly important stuff, so please go back and read it again carefully. I’ll wait. (No worries, I’m still on hold with Verizon tech support.) Well, if you’re back here, you know what you’re in for, so now the onus is on you (ewwww, you have an onus!). This chapter on the essentials of Camera Raw is named after the album Raw and Un-Kutt by rapper Kutt Calhoun. I wasn’t familiar with his work, so I played a preview of one of his tracks (I think it was called “Naked [Boom, Boom, Boom]”, which coincidentally was almost the name of this chapter before I even heard of that song). Anyway, whoa nelly! He certainly seems very upset about something. But I digress. Before we get too deep into this, I’m going to call Adobe out on something. You know that little knobby thing on the Camera Raw sliders that you click on and drag? Some folks call it a “nub” or “knob” or whatever, but it has no official name, and personally, I feel this is a travesty. Everything, and I mean everything, in Photoshop has an official name that a group of perpendicular engineers literally argued to death blows over, except this one nebulous nubby thing. That’s when it hit me, this nubby thing’s name is up for grabs! Like an undiscovered planet or a new perfume (Splendifiquois, the new fragrance from L’Oréal). But I knew I would have to come up with a name that isn’t already used for anything, and that’s not as easy as it sounds, because a lot of things in life already have names. Then it hit me: there is one totally made-up word that has no actual meaning, yet is an important part of the American rock vernacular—pompitous. Check this out: “Click on the Highlights pompitous and drag it over to +0.25.” It sounds so legit! Yes, it shall be pompitous from now on. So let it be known; so let it be done. And remember, it was I, “Maurice,” who came up with this. (Well...“some people call me Maurice. ’Cause I speak of the pompitous of love.”) Dang, this word works for anything! (Stop bragging, you sound so pompitous).
How to Open Different Types of Images in Camera Raw

Although Adobe Camera Raw was originally created to process photos taken in your camera’s RAW format, you can also use it to process your JPEG and TIFF photos. A big advantage of using Camera Raw that many people don’t realize is that it’s just plain easier and faster to make your images look good using Camera Raw than with any other method. Camera Raw’s controls are simple, they’re instantaneous, and they’re totally undoable, which makes it hard to beat. But first, you’ve got to open your images in Camera Raw for processing.

Opening RAW Images:
Since Camera Raw was designed to open RAW images, if you double-click on a RAW image (whether in Bridge or just in a folder on your computer), it will launch Photoshop and open that RAW image in Camera Raw (its full official name is Adobe Camera Raw, but here in the book, I’ll just be calling it “Camera Raw” for short, because…well…that’s what I call it). Note: If you double-click on what you know is a RAW image and it doesn’t open in Camera Raw, make sure you have the latest version of Camera Raw—images from newly released cameras need the latest versions of Camera Raw to recognize their RAW files.

Opening JPEG & TIFF Images from Bridge:
If you want to open a JPEG or TIFF image from Bridge, it’s easy: either click on an image and press Command-R (PC: Ctrl-R) or Right-click on it and, from the pop-up menu, choose Open in Camera Raw.
Opening JPEG & TIFF Images from Your Computer:

If you want to open a JPEG or TIFF image from your computer, then here’s what you do: On a Mac, go under Photoshop’s File menu and choose Open. When the Open dialog appears, click on your JPEG (or TIFF, but we’ll use a JPEG as our example) image, and in the Format pop-up menu, it will say JPEG. You need to click-and-hold on that menu, and then choose Camera Raw, as shown here. Now, click the Open button, and your JPEG image will open in Camera Raw. In Windows, just go under Photoshop’s File menu and choose Open As, then navigate your way to that JPEG or TIFF image, change the pop-up menu near the bottom right to Camera Raw, and click Open.

Opening Multiple Images:

You can open multiple RAW photos in Camera Raw by selecting them first (either in Bridge or in a folder on your computer), then just double-clicking on any one of them, and they’ll all open in Camera Raw and appear in a filmstrip along the left side of the Camera Raw window (as seen here). If the photos are JPEGs or TIFFs, in Bridge, select ‘em first, then press Command-R (PC: Ctrl-R). You won’t be able to open multiple JPEGs or TIFFs from a Mac Finder or Windows Explorer window; you’ll need to use Bridge to open them (just use the Path Bar in Bridge to navigate to where those images are located).

(Continued)
Editing JPEG & TIFF Images in Camera Raw:

One thing about editing JPEGs and TIFFs in Camera Raw: When you make adjustments to a JPEG or TIFF and you click the Open Image button, it opens your image in Photoshop (as you’d expect). However, if you just want to save the changes you made in Camera Raw without opening the photo in Photoshop, then click the Done button instead (as shown here), and your changes will be saved. But there is a big distinction between editing JPEG or TIFF images and editing a RAW image. If you click the Done button, you’re actually affecting the real pixels of the original JPEG or TIFF, whereas, if this were a RAW image, you wouldn’t be (which is another big advantage of shooting in RAW). If you click the Open Image button, and open your JPEG or TIFF in Photoshop, you’re opening and editing the real image, as well. Just so you know.

The Two Camera Raws:

Here’s another thing you’ll need to know: there are actually two Camera Raws—one in Photoshop, and a separate one in Bridge. The advantage of having two Camera Raws comes into play when you’re processing (or saving) a lot of RAW photos—you can have them processing in Bridge’s version of Camera Raw, while you’re working on something else in Photoshop. If you find yourself using Bridge’s Camera Raw most often, then you’ll probably want to press Command-K (PC: Ctrl-K) to bring up Bridge’s Preferences, click on General on the left, and then turn on the checkbox for Double-Click Edits Camera Raw Settings in Bridge (as shown here). Now, double-clicking on a photo opens RAW photos in Bridge’s Camera Raw, rather than Photoshop’s.
Miss the JPEG Look?
Try Applying a Camera Profile

If you’ve ever wondered why RAW images look good on your camera’s LCD, but look flat when you open them in Camera Raw, it’s because what you see on your LCD is a JPEG preview (even though you’re shooting in RAW), and your camera automatically adds color correction, sharpening, etc., to them. When you shoot in RAW, you’re telling the camera, “Turn all that color enhancement and sharpening off—just leave it untouched, and I’ll process it myself.” But, if you’d like that JPEG-processed look as a starting place for your RAW photo editing, camera profiles can get you close.

Step One:
Click on the Camera Calibration icon (the third icon from the right) near the top of the Panel area, and in the Camera Profile section, click-and-hold on the Name pop-up menu, and you’ll see a list of camera profiles available for your particular camera (it reads the embedded EXIF data, so it knows which brand of camera you use). For example, if you shoot Canon, you’ll see a list of the in-camera picture styles (shown here) you could have applied to your image if you had taken the shot in JPEG mode (if you shoot in RAW, Camera Raw ignores those in-camera profiles, as explained above). If you shoot Nikon, or another camera brand, you’ll see a slightly different list, but it does the same type of thing.

Step Two:
The default profile will be Adobe Standard. Now, ask yourself this: “Does the word ‘Standard’ ever mean ‘Kick Butt?’” Not usually, which is why I suggest you try out the different profiles in this list and see which ones you like. At the very least, I would change it to Camera Standard (as shown here), which I think usually gives you a better starting place.

(Continued)
Step Three:
Depending on the individual photo you’re editing, Camera Standard might not be the right choice, but as the photographer, this is a call you have to make (in other words, it’s up to you to choose which one looks best to you). I usually wind up using either Camera Standard or Camera Landscape for images taken with a Canon camera, because I think Landscape looks the most like the JPEGs I see on the back of my camera. But again, if you’re not shooting Canon, Landscape might not be one of the available choices (Canons and Nikons have five picture styles). If you don’t shoot Canon or Nikon, or one of a handful of other cameras, then you’ll only have Adobe Standard, and possibly Camera Standard, to choose from, but you can create your own custom profiles using Adobe’s free DNG Profile Editor utility, available from Adobe at http://kel.by/dngprofile.

Step Four:
Here’s a before/after with only one thing done to this photo: I chose Camera Landscape (as shown in the pop-up menu in Step Three). Again, this is designed to replicate the color looks you could have chosen in the camera, so if you want to have Camera Raw give you a similar look as a starting point, give this a try. Also, since Camera Raw allows you to open more than one image at a time (in fact, you can open hundreds at a time), you could open a few hundred images, then click on the icon to the right of Filmstrip, at the top left, choose Select All, then change the camera profile for the first-selected image, and then all the other images will have that same profile automatically applied. Now, you can just click the Done button.
Using Camera Raw Like It’s a Filter

Okay, I’m starting off with this particular feature because the ability to reopen any currently open image in Camera Raw had been at the top of my Photoshop wish list for years. Before this was possible, if you had an image open in Photoshop and you wanted to re-edit it in Camera Raw, you had to save the image and close it. Then, you’d have to go to the Open dialog, find the image on your computer, change the Format to Camera Raw, and then open it. Now, it’s finally just a one-click process (like applying any other filter).

Step One:
When you have an image already open in Photoshop and want to edit it in Camera Raw, just go under the Filter menu and choose Camera Raw Filter (as shown here).

Step Two:
The Camera Raw window opens, and now you can make any changes you’d like. When you’re done, just click OK, and you’re back in Photoshop with your Camera Raw changes applied. Just a heads up: if your image is already open in Photoshop, even if it was shot in RAW format on your camera, it’s no longer a RAW photo at this point, so it doesn’t go back and reopen the RAW version—it takes the 8- or 16-bit photo you have already open in Photoshop and it opens that in Camera Raw. This isn’t a bad thing, and works as expected, but I just thought I’d address it in case you were wondering.
Setting the White Balance

If you’ve ever taken a photo indoors, chances are it came out with kind of a yellowish tint. Unless you took the shot in an office, and then it probably had a green tint. If you took a shot of somebody in the shade, the photo probably had a blue tint. Those are white balance problems, and if we properly set our white balance in the camera, we won’t see these color problems (the photos will just look normal), but since most of us shoot with our cameras set to Auto White Balance, we’re going to run into them. Luckily, we can fix them pretty easily.

Step One:
The white balance is usually the very first thing I adjust in my own Camera Raw workflow, because getting the white balance right will eliminate 99% of your color problems right off the bat. At the top of the Basic panel (on the right side of the Camera Raw window), are the White Balance controls. If you look to the right of the words “White Balance,” you’ll see a pop-up menu (shown circled here in red), and by default it shows you the “As Shot” white balance (you’re seeing the white balance you had set in your camera when you took the shot). I had been shooting indoors under regular indoor lighting, so my white balance had been set to Tungsten, but then I went into a room with natural light and didn’t change my white balance, so the first few shots came out with a bluish tint (as seen here—yeech!) and that’s why the white balance is way, way off.
Step Two:
There are three ways to change the white balance in your photo, and the first is to simply choose one of the built-in White Balance presets. Fairly often, that’s all you need to do to color correct your image. Just click on the White Balance pop-up menu, and you’ll see a list of white balance settings you could have chosen in the camera. Just choose the preset that most closely matches what the lighting situation was when you originally took the photo (for example, if you took the shot in the shade of a tree, you’d choose the Shade preset). Here, I tried each preset and Daylight seemed to look best—it removed the bluish tint. (Note: This is the one main area where the processing of RAW and JPEG or TIFF images differs. You’ll only get this full list of white balance presets with RAW images. With JPEGs or TIFFs, your only choices are As Shot or Auto white balance.)

Step Three:
The second method is to use the Temperature and Tint sliders (found right below the White Balance preset menu). The bars behind the sliders are color coded so you can see which way to drag to get which kind of color tint. What I like to do is use the built-in presets to get close (as a starting point), and then if my color is just a little too blue or too yellow, I drag in the opposite direction. So, in this example, the Daylight preset was close, but she was still a little too blue, so I dragged the Temperature slider a little bit toward yellow and the Tint slider a tiny bit toward green.

(Continued)
Step Four:
Just a couple of other quick things about manually setting your white balance using the Temperature and Tint sliders: If you move a slider and decide you didn’t want to move it after all, just double-click directly on the little slider “nub” itself, and it will reset to its previous location. By the way, I generally just adjust the Temperature slider, and rarely have to touch the Tint slider. Also, to reset the white balance to where it was when you opened the image, just choose As Shot from the White Balance pop-up menu (as shown here).

Step Five:
The third method is my personal favorite, and the method I use the most often, and that is setting the white balance using the White Balance tool (I). This is perhaps the most accurate because it takes a white balance reading from the photo itself. You just click on the White Balance tool in the toolbar at the top of the window (it’s circled in red here), and then click it on something in your photo that’s supposed to be a light gray (that’s right—you properly set the white balance by clicking on something that’s light gray). So, take the tool and click it once on the strap on her dress (as shown here) and it sets the white balance for you. If you don’t like how it looks, then just click on a different light gray area.

TIP: Quick White Balance Reset
To quickly reset your white balance to the As Shot setting, just double-click on the White Balance tool up in the toolbar.
Step Six:
Now, here’s the thing: although this can give you a perfectly accurate white balance, it doesn’t mean that it will look good. White balance is a creative decision, and the most important thing is that your photo looks good to you. So don’t get caught up in that “I don’t like the way the white balance looks, but I know it’s accurate” thing that sucks some people in—set your white balance so it looks right to you. You are the bottom line. You’re the photographer. It’s your photo, so make it look its best. Accurate is not another word for good. By the way, you can just Right-click on your image to access the White Balance pop-up menu (as shown here).

Step Seven:
Here’s a before/after so you can see what a difference setting a proper white balance makes (by the way, you can see a quick before/after of your white balance edit by pressing the letter P on your keyboard to toggle the preview on/off).

TIP: Using the Gray Card
To help you find that neutral light gray color in your images, I’ve included an 18% gray card in the back of this book (it’s perforated, so you can tear it out). Once your lighting is set, just have your subject hold it while you take one shot. Then, open that image in Camera Raw, and click the White Balance tool on the card in your image to instantly set your white balance. Now, apply that same white balance to all the other shots taken under that same light (more on how to do that coming up in the next chapter).
Seeing a Before/After in Camera Raw

Before Photoshop CC, Camera Raw’s ability to show you a before/after preview of your changes was clunky at best, and totally confusing at worst, mostly because toggling on/off the Preview checkbox didn’t show you a full before/after of your image, it only turned on/off the changes you made in the current panel. Luckily, in CC, they borrowed a feature from Lightroom and gave us before/after previews that have a lot of options and make sense.

**Step One:**
If you’ve made some adjustments, and want to see what your image looked like before you made them (the “before” image), just press the P key on your keyboard. This is probably the Before view I use the most in my own workflow. To return to your After image, press P again. If you’d like to see a side-by-side Before/After view, either click on the Before/After preview icon (circled here in red) or press the Q key to get the view you see here, with the Before image on the left, and the After image, with the tweaks you applied (here, I made some basic adjustments and used the Adjustment Brush to do some minor retouching) on the right. Note: Each time you press Q, it toggles to a different preview view.

**Step Two:**
One thing I don’t like about this side-by-side view is that while it works great on tall, vertical images, for wide orientation images like this, the previews are really small. Luckily, you can fix that: once you’re in this view, just press Command-+ (plus sign; PC: Ctrl-+) to zoom in on your image like you see here. Each time you press that shortcut, it zooms in tighter. Once you’re zoomed in tight, you can reposition your image by simply clicking on either image (your cursor changes to the Hand tool) and dragging the image any way you want. To zoom back out, press Command-- (minus sign; PC: Ctrl--) until you’re zoomed out enough.
Step Three:
Another preview option is a split-screen that shows the left half of the image as the Before and the right half as the After (as seen here). Once you’re in this mode, you can literally swap sides, so the After is on the left and the Before is on the right (so instead of a Before/After, you have an After/Before). To do that, click on the icon to the right of the Before/After icon (it’s shown circled in red here, at the bottom) below the bottom-right corner of your image preview, and it swaps the two. If you click the next icon to the right of it, it copies the current settings to the Before image. The final icon (on the far right), lets you toggle on/off the changes made in just the current panel (like the old way previews worked in Camera Raw). By the way, if you click-and-hold on the first icon (the one that looks like the letter “Y”), a pop-up menu appears (seen here) that lets you choose the different before/after previews by name.

Step Four:
If you press Q again, it toggles you to the Before/After Top/Bottom preview (as seen here, which looks kinda creepy, since her Before head is growing out of her After head). If you press Q one last time, you get a top/bottom split view. Anyway, besides all this, you have a reasonable amount of control over how all this is displayed by going to that pop-up menu we saw back in Step Three and choosing Preview Preferences to bring up the dialog you see here below. The first column lets you hide (by turning off) any of the preview mode checkboxes you don’t care about (I only use the left/right side-by-side myself). In the second column, you get to choose whether you want to see a solid line divider between your before/after previews, and if you want to see the words Before and After onscreen.
Letting Camera Raw Auto-Correct Your Photos

If you’re not quite comfortable with manually adjusting each image, Camera Raw does come with a one-click Auto function, which takes a stab at correcting the overall exposure of your image (including contrast, highlights, shadows, etc.), and at this point in Camera Raw’s evolution, it’s really not that bad. If you like the results, you can set up Camera Raw’s preferences so every photo, upon opening in Camera Raw, will be auto-adjusted using that same feature. You also now have the option to add individual Auto corrections, and we’ll take a look at how to do that, too.

**Step One:**
Once you have an image open in Camera Raw, you can have Camera Raw take a stab at setting the overall exposure (using the controls in the Basic panel) for you by clicking on the Auto button (shown circled in red here). In older versions of Camera Raw, this Auto correction feature was...well...let’s just say it was less than stellar, but it has gotten much better since then, and now it does a somewhat decent job (especially if you’re stuck and not sure what to do), so click on it and see how it looks. If it doesn’t look good, no sweat—just press Command-Z (PC: Ctrl-Z) to Undo.

**Step Two:**
You can set up Camera Raw so it automatically performs an Auto Tone adjustment each time you open a photo—just click on the Preferences icon up in Camera Raw’s toolbar (it’s the third icon from the right), and when the dialog appears, turn on the checkbox for Apply Auto Tone Adjustments (shown circled here), then click OK. Now, Camera Raw will evaluate each image and try to correct it. If you don’t like its tonal corrections, then you can just click on the Default button, which appears to the right of the Auto button (the Auto button will be grayed out because it has already been applied).
Step Three:
While the Auto button can do a pretty good job at making a proper exposure, sometimes it’s absolutely dreadful. Say you have an image that’s intentionally kinda dark, like a low-key image or when you shot someone on a black background. When you click on the Auto button, it tries to make it a daylight shot and it’s just a disaster. Here, though, it made it a little bit darker, but it’s not too bad.

Step Four:
Now, here’s the problem: when you hit Auto, it’s applying Auto Shadows, Auto Highlights, Auto everything. But, what Adobe added here in Camera Raw (well, hid here; this one’s buried) is the option to add individual Auto corrections, like Auto Temperature and Auto Tint, and a way for you to set the white point and black point automatically (which we’ll look at more later in this chapter). So, it’s kinda like an Auto White Balance and an Auto Levels, but they’re all separate. For example, you can add a separate Auto correction for Tint and a separate one for Temperature. You don’t have to do them both; you can do one or the other. Same thing with Whites and Blacks. I’ve set this back to the default, here, so we can try this out.
Step Five:
So, let’s start with the Whites and Blacks. All you have to do is press-and-hold the Shift key, double-click on the Whites slider knob, and it sets the white point for you. Done. Set. Do the same with the Blacks slider. Boom—it sets the blacks. Look at the difference with just those two; it does a nice job.

Step Six:
If you want Auto White Balance, just go up, press-and-hold the Shift key, and double-click on the Temperature slider knob. If you need to adjust the Tint, do the same there. If it does something you don’t like, release the Shift key, double-click on the knob, and it will return to the default. So, you can’t ever mess things up. I think this is a very hidden, but very powerful, little tool here.
My Editing Your Images Cheat Sheet

Here’s a quick look at the sliders in Camera Raw’s Basic panel (this isn’t “official”—it’s just how I think of them). By the way, although Adobe named this the “Basic” panel, I think it may be one of the most misnamed features in all of Camera Raw. It should have been called the “Essentials” panel, since this is probably where you’ll spend most of your time editing images. Also, something handy to know: dragging any of the sliders to the right brightens or increases its effect; dragging to the left darkens or decreases its effect.

Automatic Toning
Click the Auto button and Camera Raw automatically tries to balance the image for you. Sometimes it’s great; other times…well, not so much. If you have no idea where to start, try this. It might be a good starting place. If not, just click the Default button to the right.

Overall Exposure
These two sliders, Exposure and Contrast, do most of the heavy lifting when it comes to editing your images. Exposure controls the overall brightness of your photo, so you’ll almost always wind up using it, at least a bit. Once it’s set the way you want it, then add contrast (I rarely, if ever, lower the contrast).

Problems
I use these four sliders when I have a problem. I use the Highlights slider when the brightest areas of my photo are too bright (or the sky is way too bright). The Shadows slider can open up the darkest parts of my image and make things “hidden in the shadows” suddenly appear—great for fixing backlit subjects. The Whites and Blacks sliders are really for people used to setting white and black points in Photoshop’s Levels. If that’s not you, chances are you’ll skip using these two.

Finishing Effects
These are effects sliders that add tonal contrast and make your colors more vibrant (or take the color away).
Photoshop Killer Tips

Skipping the Camera Raw Window Altogether
If you’ve already applied a set of tweaks to a RAW photo, you probably don’t need the Camera Raw editing window opening every time you open the file. So, just press-and-hold the Shift key when you double-click on the RAW file in Bridge, and the image will open in Photoshop, with the last set of edits already applied, skipping the Camera Raw window altogether. If you didn’t apply any tweaks in Camera Raw, it just opens with the Camera Raw defaults applied. Either way, it’s a big time saver.

Handy Shortcuts for Blend Modes
Most people wind up using the same handful of layer blend modes—Multiply, Screen, Overlay, Hard Light, and Soft Light. If those sound like your favorites, you can save yourself some time by jumping directly to the one you want using a simple keyboard shortcut. For example, to jump directly to Screen mode, you’d press Option-Shift-S (PC: Alt-Shift-S), for Multiply mode, you’d press Option-Shift-M (PC: Alt-Shift-M), and so on. To run through the different shortcuts, just try different letters on your keyboard.

Seeing Image Size
The size of your photo (and other information) is displayed below the Preview area of Camera Raw (in white underlined text). When you drag out a cropping border, the size info for the photo automatically updates to display the dimensions of the currently selected crop area.

Don’t Get Fooled by the Default Button
If you’ve edited your image in Camera Raw, and then you decide you want to start over, clicking the Default button in the Basic panel (it’s to the left of the Auto button) won’t return your image to how it looked when you opened it. Instead, to get back to the original way your image looked when you first opened it in Camera Raw, go to the Camera Raw flyout menu and choose Camera Raw Defaults. You can also press-and-hold the Option (PC: Alt) key, and the Cancel button will change to a Reset button.

Deleting Multiple Images While Editing in Camera Raw
If you have more than one image open in Camera Raw, you can mark any of them you want to be deleted by selecting them (in the Filmstrip on the left side of Camera Raw), then pressing the Delete key on your keyboard. A red “X” will appear on those images. When you’re done in Camera Raw, click on the Done button, and those images marked to be deleted will be moved to the Trash (PC: Recycle Bin) automatically. To remove the mark for deletion, just select them and press the Delete key again.

Cool Raw Retouching Trick
There’s a pretty common retouching technique in Photoshop for reducing hot spots (shiny areas on a subject’s face), which uses the Healing Brush to completely remove the hot spot, then under the Edit menu, you choose Fade Healing Brush, and lower the Opacity there. A little hint of the hot spot comes back, so it looks
more like a highlight than a shine (it actually works really well). You can do something similar in Camera Raw when using the Spot Removal tool (set to Heal) by removing the hot spot (or freckle, or wrinkle) and then using the Opacity slider in the Spot Removal options panel.

Get a Larger Preview Area
If you have multiple images open in Camera Raw, and need more room to see the preview of the image you’re currently working on, just double-click right on that little divider that separates the Filmstrip from the Preview area, and the Filmstrip tucks in over to the left, out of the way, giving you a larger preview. To bring it back, just double-click on that divider again (it’s now over on the far-left side of the Camera Raw window) and it pops back out.

Rate Your Images in Camera Raw
You don’t have to be in Bridge to add or change star ratings. If you’ve got multiple images open, you can do it right in Camera Raw. Just press Command-1, -2, -3 (PC: Ctrl-1, -2, -3), and so on, to add star ratings (up to five stars). You can also just click directly on the five little dots that appear below the thumbnails in the Filmstrip on the left.

Rule-of-Thirds Cropping
This one Adobe borrowed from Camera Raw’s sister program Photoshop Lightroom, because (like in Lightroom) you can have the “Rule-of-Thirds” grid appear over your cropping border anytime by just clicking-and-holding on the Crop tool in the toolbar, then choosing Show Overlay.

Jump to Full Screen Mode in Camera Raw
If you want to see your image in Camera Raw as large as possible, just press the F key, and Camera Raw expands to Full Screen mode, with the window filling your monitor, giving you a larger look at your image.

Shortcut for Viewing Sharpening
The best zoom magnification to view your sharpening in Camera Raw is a 100% view, and the quickest way to get there is to just double-click the Zoom tool.

Don’t Know Where to Start When Editing an Image?
Try Auto Levels or Curves
Adobe greatly improved the results of the Auto button found in the Levels and Curves adjustment layer settings in the Properties panel, as well as in the Levels and Curves adjustment dialogs. It often actually makes a pretty decent starting point for editing your image, especially if you have a tricky image and you’re not sure where to start.