

The Digital Corner

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PHOTOSHOP ELEMENTS VER. 7 --- THE RAW CONVERTER (PART 2 OF 2)

INTENDED AUDIENCE OF ARTICLE

This article is written for those that: ① shoot in JPEG format, and ② have experience and/or have taken one or more workshops on Adobe Photoshop Elements.

INTRODUCTION

In Part 1, we were introduced to **The Raw Converter** where we learned what each tool does. In Part 2, we are going to learn how to use the tools in **The Raw Converter**.

JPEG CAPTURED VS RAW CAPTURED

Figures 1 and 2 contain the same image captured by a Canon 40D SLR. In Figure 1 the camera stored the image as a JPEG file format, and in Figure 2 the camera stored the image as a camera raw file format.



Figure 1: Camera Stored Image as JPEG File Format (_MG_0011.jpg)



Figure 2: Camera Stored Image as Raw File Format (MG_0010.cr2)

Notice the camera's processing of the image stored in JPEG format:

- Increased saturation,
- Increased contrast, and
- Increased sharpness.

EXAMPLE 1 --- PROCESSING USING THE RAW CONVERTER

We will copy the original image and give it the name of _MG_011 JPEG Captured. Let's open the file into The Raw Converter (File → Open As ...). Below are the steps used to process the image:

1. **Straighten tool** --- correct the sloping water line on the far side of the lake.
2. **Crop tool** --- was automatically opened by the Straighten tool. Using the Crop tool, let's raise the bottom of the image to remove most of the grass in the foreground.
3. **Exposure Slider** --- Hold down Alt key and hold down left mouse button on the Exposure slider (Threshold View). There appears to be some very small white dots in the snow topped mountains. Overall the exposure looks good; therefore we will not make any changes.
4. **Recovery Slider** --- Since we have some very small white spots in threshold View, we will use the Recovery slider to remove these white spots. Set the Zoom Level to 100%. Move the image to display the snow topped mountains. While in Threshold View check to see if there are any pure white areas. Move around in the image checking for pure white areas. We did not find any. At 21.7% Zoom Level (Fit in View) what appeared to be pure white was not. Make no adjustment to this slider.
5. **Blacks Slider** --- With Threshold View, we do not see any solid black areas in the image. Set the Zoom Level to 100% and place the window on the dark pine trees at shoreline. With the Alt key held down, move the Blacks slider to the right until we see some very small areas of black (a value of +6). Since the areas are so small, we will leave the slider at this level. Return Zoom Level to Fit in View.
6. **Fill Slider** --- In the author's view, the image does not need any adjustments.
7. **Brightness Slider** --- In the author's view, the image does not need any adjustments.
8. **Contrast Slider** --- In the author's view, the image does not need any adjustments.
9. **Clarity Slider** --- Set the Zoom Level to 100%. Adjust the Clarity slider to the desired level of contrast in the midtones (midtones look crisp but not over done). We finalized on a Clarity level of +65. Leave the Zoom Level set at 100%.
10. **Vibrance Slider** --- Move the Vibrance slider to the right until we have the desired amount of saturation in the areas that are already least saturated, a value of +20.
11. **Saturation Slider** --- In the author's view, the image does not need any adjustments. Set the Zoom Level to Fit in View and study the image to see if you have the desired effect.
12. **Review** ---using the Threshold View and 100% Zoom Level, recheck for blown out whites with the Recovery slider and recheck for blocked up blacks with the Blacks slider. We see that no adjustments are required

We will not make any changes for the Detail tab nor the Camera Calibration tab. Below is a screen capture of **The Raw Converter** window with the abovementioned adjustments (Figure 3).

Click on **Open Image** button to open the image into Photoshop Elements Full Editor. The image at this level is shown in Figure 4 below.

We will save the image with a different name, _MG_011 Processed. In a future article of **Digital Corner** on **Adjust Color Curves**, we will continue working with this image.

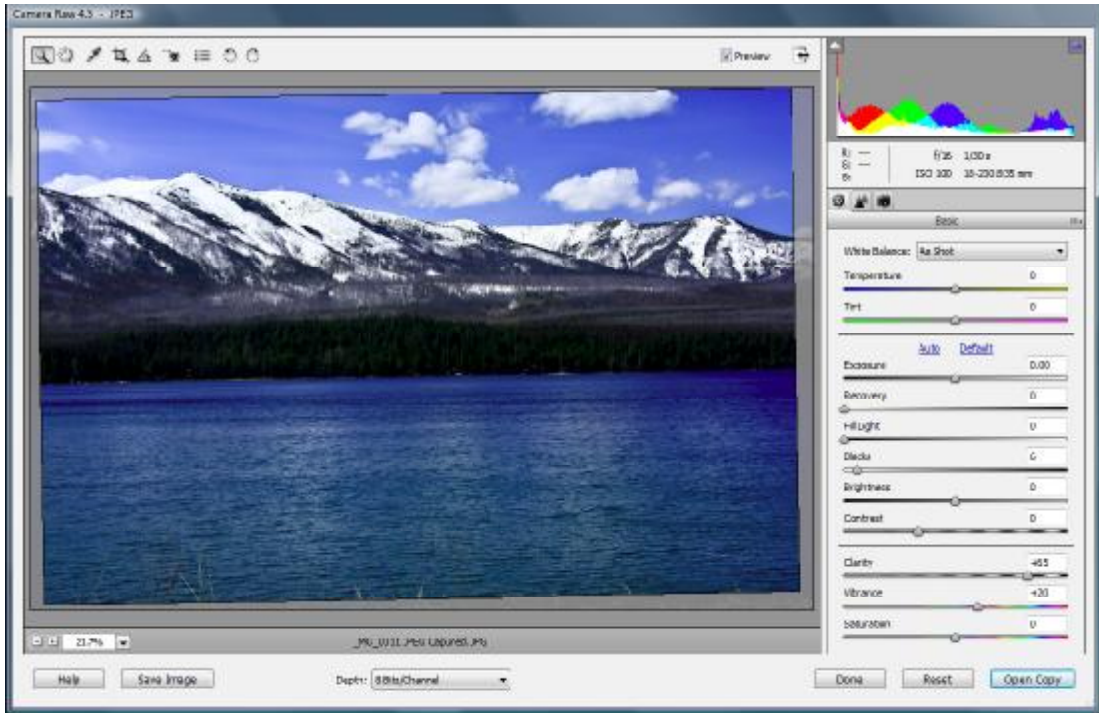


Figure 3: Screen Capture of The Raw Converter



Figure 4: Image Opened Into Photoshop Elements After Raw Converter Processing

EXAMPLE 2 --- PROCESSING USING THE RAW CONVERTER

We will copy the original image and give it the name of _MG_026 JPEG Captured. Let's open the file into The Raw Converter (File → Open As ...). Below are the steps used to process the image:

1. **Straighten tool** --- correct the sloping water line on the far side of the lake.
2. **Crop tool** --- was automatically opened by the Straighten tool. No further cropping needed.
3. **Exposure Slider** --- Start with Zoom Level at Fit in View. Hold down Alt key and while holding down left mouse button on the Exposure slider (Threshold View) move the slider to the right until we see areas of solid white --- value of +0.75.
4. **Recovery Slider** --- Start with Zoom Level at 100% and the image view of the mountain snow top. While holding down the Alt key (Threshold View) move the slider to the right until there is no solid white area in the image --- value of 15.
5. **Blacks Slider** --- With Threshold View and Zoom Level at Fit in View, move the Blacks slider to the right until we have some solid blues in the trees on the left side of the image --- value of 12. Two rocks in the bottom right corner have some solid black areas.
6. **Fill Slider** --- At 100% Zoom Level and viewing the trees on the left edge of the image, move the Fill slider to the right until we have the desired level of blacks in the trees and shadow area of the mountains, value of 20.
7. **Brightness Slider** --- In the author's view, the image does not need any adjustments.
8. **Contrast Slider** --- In the author's view, the image does not need any adjustments.
9. **Clarity Slider** --- With the Zoom Level at 100%, adjust the Clarity slider to the desired level of contrast in the midtones (midtones look crisp but not over done) --- a value of +50.
10. **Vibrance Slider** --- With the Zoom Level at 100%, adjust the Vibrance slider to the right until we have the desired amount of saturation in the areas that are already least saturated, a value of +30. Set the Zoom Level to Fit in View and study the image to see if you have the desired effect.
11. **Saturation Slider** --- In the author's view, the image does not need any adjustments.
12. **Review** --- using the Threshold View and 100% Zoom Level, recheck for blown out whites with the Recovery slider and recheck for blocked up blacks with the Blacks slider. We see that no adjustments are required

We will not make any changes for the Detail tab nor the Camera Calibration tab. Below is a screen capture of **The Raw Converter** window with the abovementioned adjustments (Figure 5).

Click on **Open Image** button to open the image into Photoshop Elements Full Editor. The image at this level is shown in Figure 6 below.

We will save the image with a different name, _MG_026 Processed.



Figure 5: Screen Capture of The Raw Converter



Figure 6: Image Opened Into Photoshop Elements After Raw Converter Processing



Figure 7: Image As Captured by the Camera and Stored As JPEG File Format

SOME CONCLUDING THOUGHTS

Saving Adjustments Made in The Raw Converter

If you process the image with **The Raw Converter** and click either Done or Open Image, the settings that you have made in **The Raw Converter** are written to the file you opened. For instance, _MG_011 Captured.jpg file size before processing in **The Raw Converter** was 4,206,592; the file size after processing is 4,214,784. The increased file size is the information about the settings you made in **The Raw Converter**. Your actual pixels for the image have not been changed.

When in Elements if you do not save the photograph with the same name, the processing that you did in **The Raw Converter** are saved in the original file. If later you decide that the exposure is not correct (or any other adjustment), you can again process the original file with the settings restored in **The Raw Converter**. Hence, you only need to change the one adjustment and not have to remember all of the other settings that you had made previously.

Global Changes to Tonality, Saturation, and Contrast in Elements

If you have been careful in **The Raw Converter**, usually you will not need to make global changes for tonality, saturation, contrast, setting white point, nor setting black point in Elements. If you feel any one of these are needed on the global level (entire image), try going back into **The Raw Converter** for the original image and make the necessary adjustments.

FUTURE ARTICLE FOR THE DIGITAL CORNER

Now that we have the overall exposure, saturation, and contrast at desired levels through adjustments made in **The Raw Converter**, we are ready to make additional adjustments with a relatively new command in Photoshop Elements --- **Adjust Color Curves command**. We will see how to use the **Adjust Color Curves command** to make adjustments nondestructively to the entire image (global editing) and to parts of the image (local editing).

The next article for **The Digital Corner** will be **Adjust Color Curves command**.

IS THERE ANY INTEREST?

Would you please let me know:

- If the Digital Corner is of interest to you, and
- If you have any suggestions for future articles.

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