

A beginners guide to Post-production



Mac OS version 

By Nina Bailey

About the book

I have written this version of the Beginners Guide to Post-production especially for Canon EOS photographers who use Apple Mac computers. This allows me to be specific as to the programs that you can use to adjust your images. It also ensures that the screen grabs match what you will be seeing.

The images that EOS cameras produce are getting larger all the time. So, the computer specification for post-production needs to be reasonably good. That said most computers today will handle post-production. However, if your computer is 5 or more years old it may struggle to process a number of images at the same time.

Within the guide I would look at a number of programs, three of which are free and two actually come supplied a standard on your Mac. The others are affordable as they can either be subscribed to for a modest monthly cost or bought for an affordable one off cost.

You don't need all of these programs, in fact just one of them will do what many photographers need to do to make an image look really good. However, some offer greater flexibility than others, hence why I am at least showing them. You will find a surprising similarity in the way that many of them work.

Written, designed and images by Nina Bailey www.ninabailey.co.uk

About the author



Nina started her career in the retail sector of the photo... then moved to Canon UK where she had a successful nine... training, exhibitions and marketing both in the UK and also... This gave Nina an unrivalled knowledge of not only the Canon... but also how to develop and enhance the skills of photographers of a... levels. Whilst working at Canon, Nina worked on the very first digital ca... models, both compact and D-SLR, to enter the market and this has give... here a unique insight about the workflow and processing for digital images.

Nina started her own business in 1999, concentrating on training for amateur photographers. She is also at the forefront in developing and producing the new Online EOS Training Academy. As well as developing the online training academy and direct training of photographers, Nina is a prolific professional photographer producing images not only for the EOS Training Academy but for a variety of outside organisations.

In 2014 Nina started producing her own range of ebooks to bring photography training to an ever wider audience. Nina writes, shoots, produces all graphics and designs all the layouts of the books herself and this gives her a very good in-depth understanding of all the processes involved in producing digital images and how they are used.

In Summer 2015 Nina was appointed as Technical Editor of EOS Magazine, a role that she is doing in addition to her active role as the principal lecturer for the EOS training Academy and writing her ebooks.

Nina started taking images when she was very young and is still a very keen photographer both professionally and personally. Nina loves travel, landscape and wildlife photography and still occasionally shoots commercially within the travel photography market. However, most of the images she now shoots are for her own picture library for use in the books and articles that she writes.

PREVIEW
EDITION

2

Contents

3
PREVIEW
EDITION

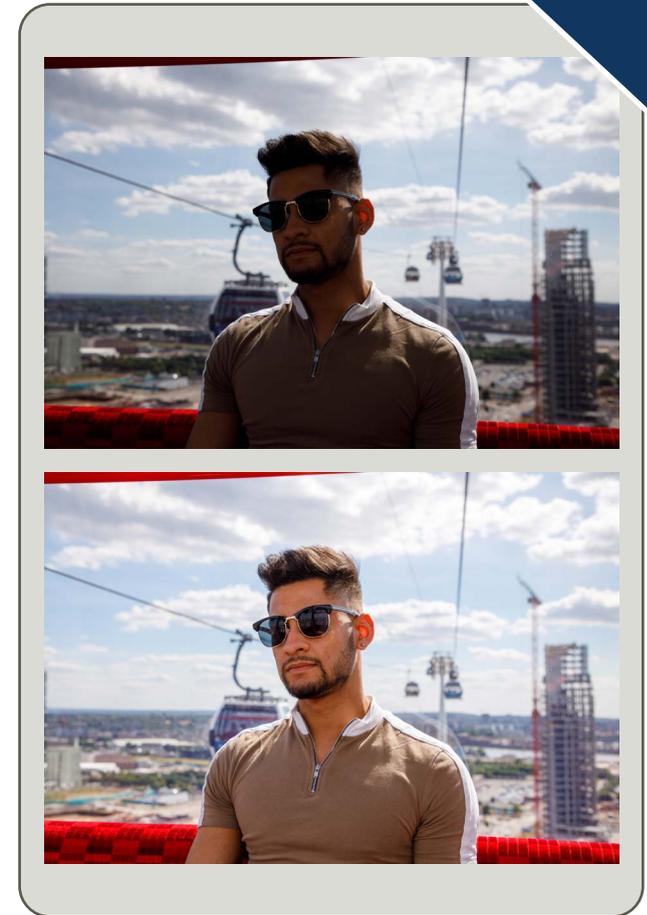
Navigating the book.

All of the menu items below are hyper-linked to the appropriate page - so just tap on the item you want to go to that page. On each page there is a link like this.

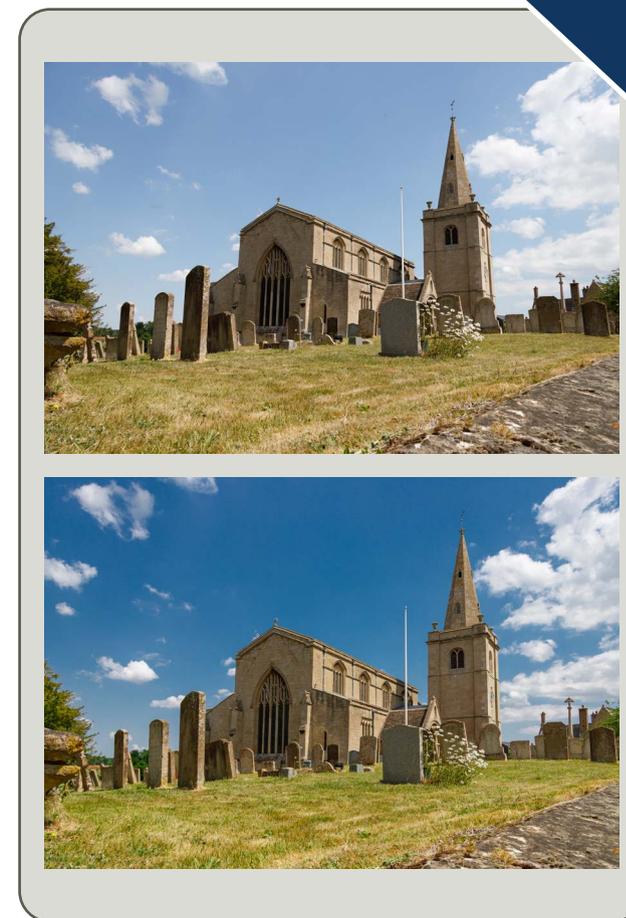
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Tap/click on this button to return to this page. These navigation controls make it much faster to “jump” around the ebook.

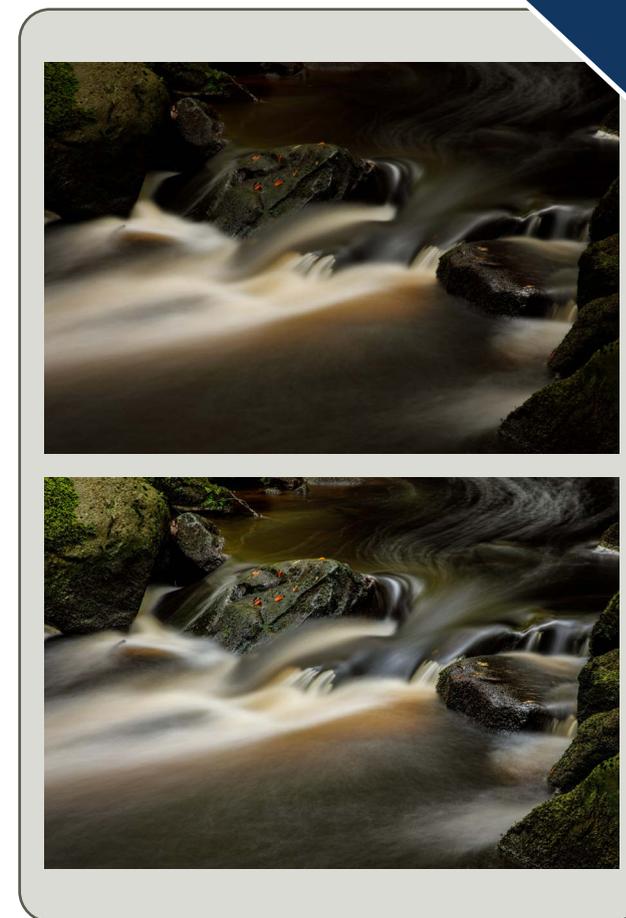
Introduction	7	What can be achieved in postproduction	47
Introduction	8	What can be corrected - Introduction	48
Free Canon software you need	10	If your images are already in Photos...	49
		Cropping	50
		How much can you crop	52
Reference section	15	Adjusting the image	54
Mac OS systems - things you need to understand	16	About Previews tool palette	55
Computer requirements	17	Histograms	56
Mac monitors	18	Understanding histograms	57
Shooting formats	19	Interpreting histograms	60
Common file types within post-production	20	Histograms that show problems	62
Which is best to use	23	Adjusting using the histogram	63
Understanding JPEG files	24	Auto levels	65
JPEG saving options	26	Other adjustments	66
Bit depth of images	27	Exposure adjustments	67
Destructive and non-destructive adjustments	29	What the exposure control does	68
Mouse clicks	31	What the contrast control does	69
Creating folders	32	What the highlight control does	70
Keyboard short cuts	32	What the shadow control does	71
		Colour adjustments	72
Downloading and organising images	33	What the saturation control does	73
Downloading images	34	What the temperature control does	74
Automatic downloading systems	39	What the tint control does	75
Filing images	40	What the sepia control does	76
Quickly get rid of images you don't want	43	What the sharpening control does	77
How to look at EXIF data in DPP	46	Where to find the camera controls	79



Putting the controls together	80	Plug-ins for Photos	132
Latitude on JPEG files	82	Photos summary	133
Latitude on RAW files	85		
Other programs	86	Post-production in Digital Photo Professional	134
Photos	87	About Digital Photo Professional	135
Digital Photo Professional	88	Using camera adjustments	137
Photoshop / Lightroom	89	About Digital Photo Professional	138
Summary	93	Getting familiar with DPP	139
		Finding and displaying your images	140
Post-production in Photos	94	About the Multi Layout tool bar	141
Understanding Photos and importing images	95	The main window controls	142
Filing options	96	The rating and navigation controls	143
iCloud Photos	97	Thumbnail window controls	144
Mojave versus Catalina Photos	99	About the thumbnail control panel	145
Using Photos to edit images	100	Moving and filing images	146
Edit window familiarity	103	Basic editing of images	147
Cropping	104	Picking up the camera settings	148
Filters	105	Basic adjustment of an image	149
Adjust controls - Light	106	Auto Gamma Adjustment	150
Adjust controls - Colour	110	Basic saving of finished images	152
Adjust controls - White Balance	111	Understanding the tool bar	154
Adjust controls - Red-Eye	113	Using the controls	156
Adjust controls - Retouch	114	Brightness adjustment	157
Adjust controls - Black and white	115	White balance adjustment	158
Adjust controls - Selective colour	117	Auto white balance 2015 and later models	159
Adjust controls - Definition	119	Colour temperature scale	160
Adjust controls - Sharpen	120	About the click white balance	161
Adjust controls - Noise reduction	123	About the Fine tune control	162
Adjust controls - Vignette	125	Auto Lighting Optimizer	163
Adjust controls - Levels	126	Picture Style adjustments	165
Adjust controls - Curves	128	Understanding Picture Styles	166
RAW vs JPEG what is achievable	130	New Picture Style Option - Fine detail	167
Exporting images from Photos	131	Advanced Picture Style options	168

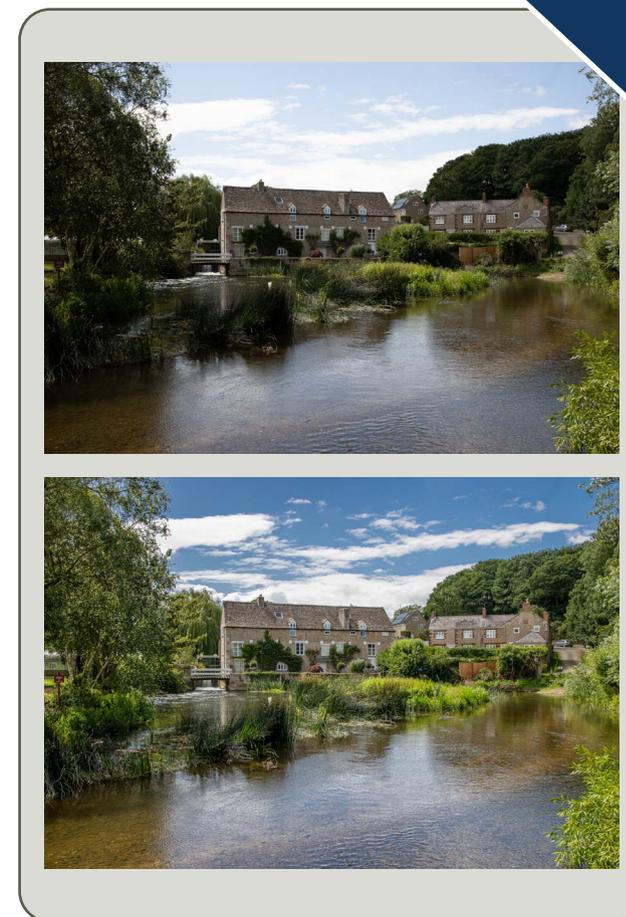


About Gamma Adjustments	169	Before and after options	211
Advanced Picture Style - Contrast	170	Camera RAW window navigation	212
Advanced Picture Style - Shadow and Highlight	171	Highlight and Shadow Alerts	213
Advanced Picture Style - Saturation	172	Saving RAW images	214
Picture Style options - Colour tone	173	Saving from RAW to JPEG/TIFF/PSD images	215
Picture Style options - Sharpening	174	Saving JPEG images	217
Picture Style options - Unsharp mask	175	Texture option	219
Monochrome Picture Style options	177	Clarity option	220
Monochrome Highlight/Shadow options	178	Dehaze option	221
Understanding the Filter effect options	179	Vibrance and saturation	222
Toning effect options	181	Curve	223
The other tool palettes	182	Detail	225
The Tone adjustment tool palette	183	Sharpening	226
Trimming / angle tool palette	184	Noise reduction	227
Stamp / dust delete data tool palette	186	Colour Mixer	228
Colour adjustment tool palette	188	Split toning	230
Detailed adjustment tool palette	190	Optics	231
Partial area adjustment tool	191	Lens corrections	232
Lens tab	193	Geometry	233
Lens tab - Digital Lens Optimization	194	Effects - grain	235
Lens aberration correction settings	195	Effects - Vignetting	236
DPP summary	196	Calibration	237
		Edit palette option	237
Post-production in Photoshop	197	Toolbar options	238
About Photoshop	198	Crop tool	240
Why subscriptions work	201	Straighten tool	241
The difference between Photoshop and Lightroom	202	Spot removal	242
Photoshop vs Photoshop Elements	203	Adjustment brush	243
The three guises of Photoshop Elements	204	Graduate filter	245
Photoshop Navigation	205	Radial filter	249
Tool palette	208	Red-eye removal	250
Auto Options	209	Presets	251
Basic palette	210	Snapshots	252



Contents

Photoshop methodology	253	Correcting overexposure - JPEG	297
Photoshop summary	261	Correcting underexposure	298
		Improving skies	299
Post-production in Lightroom Classic	262	Making good images better	300
About Lightroom versions	263	Removing haze and mist	302
Lightroom Classic main window	266	Correcting colours	303
Catalogues	267	Correcting perspective	306
Importing images	268	Enhancing details	307
About the windows	271	Flattering skin	308
Library window	271	Retouching	309
Develop window	271	Summary	310
Map window	272		
Book window	272	Other products and services	311
Slideshow window	273	Learn about your camera and software	312
Print window	273		
Web window	274		
Understanding the Develop window	275		
Basic tool palette	278		
Exporting an image	280		
Other tool palettes - Tone curve/HSL/Split toning	281		
Other tool palettes - Detail / Lens corrections	282		
Other palettes - Transform	283		
Other tool palettes - Effects/Calibration/History	284		
Lightroom summary	285		
Affinity Photo - A brief introduction	287		
About Affinity Photo	288		
How to fix.....	292		
Subject too small in frame	293		
Lack of sparkle or flat looking image	294		
High contrast	295		
Correcting overexposure - RAW	296		



Introduction

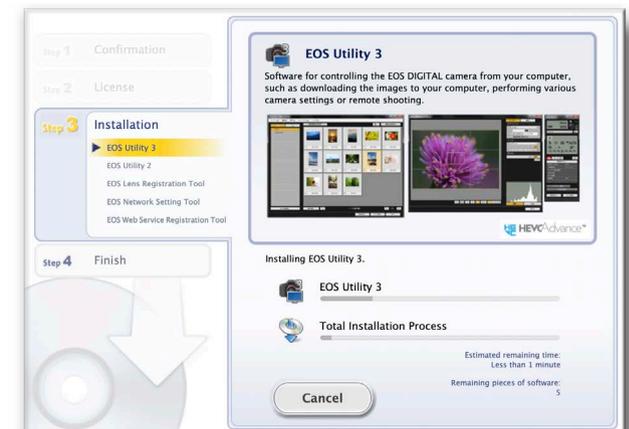
In this introduction section I want to explain a little bit about the book as well as a couple of pieces of software that you can download for free from the Canon website. It would have been possible to make this book generic to any brand and indeed that's what most authors would do after all it guarantees higher sales of the book.

However, what it prevents you from doing is explaining the very versatile and useful software that supplied free from the manufacturer to go with your camera. I say free, but don't kid yourself, you pay for it when you pay for your camera. So, having paid for it you might as well use it.

What it does mean though is that this book has to be specific for Canon EOS users, but to me that's a good thing because everything can be tailored for the EOS system and giving the best advice as to how to make the most of the camera and the images that it produces. I am also looking at some other programs that may be better for some photographers.



PREVIEW
EDITION



Introduction



Many of the books that I have written have been triggered by a comment or something that has happened whilst I have been training.

The idea for this book was sparked about a year ago, by a one to one training day that I was doing. The training day was supposedly teaching somebody how to use their EOS camera better. However, what quickly became apparent was the lack of understanding as to how they could tweak the images they were getting and make them significantly better. They were actually throwing away images that I would have considered to be perfectly acceptable because they were slightly dark or lacked a bit of sparkle or were a bit dark in the shadow areas.

I am a great believer in getting the image right in camera and understanding how to fix problems that occur when taking in the field rather than fixing in post-production. Most of my images require only 10 to 30 seconds of post-production at most to make them look really good. So although



this is a book about post-production, within it I will occasionally, talk about the camera features that could have been used to fix the problem at the time of shooting, rather than relying on post production.

This book is aimed at the complete beginner who uses Canon EOS cameras and so we're going to go back to scratch and look at the basic operation of these programs and indeed the navigation and what some of the terms mean as well as showing how to do the post-production.

One of the other things that this book is about is understanding the latent potential of the images that you take. Sometimes we use an image almost exactly as it was taken whilst at other times it's the little bits in post-production that can make that image look so much better.

So a lot of post-production is about understanding what is and is not realistic to do as much as understanding about how to do it.

Reference section

It's important to understand some of the terms, jargon and other information that gets used within the post-production process. My initial involvement with post-production goes back a long way before digital cameras first appeared, back to the early 90s. So, I learned at a time when post production was very simple, or at least had a far less options than are available today.

For those entering the world of post-production today, that means there's a little bit of catching up to do. One of the things that makes post-production so complex, is a lot of people who write articles and features often forget not everybody has spent years within this part of photography and therefore do not understand the jargon and the terms.



Common file types within post-production

DNG - DIGITAL NEGATIVE

This is the Photoshop equivalent of a RAW file format. Introduced by Photoshop to give standardisation in the way that files saved between manufacturers' different images.

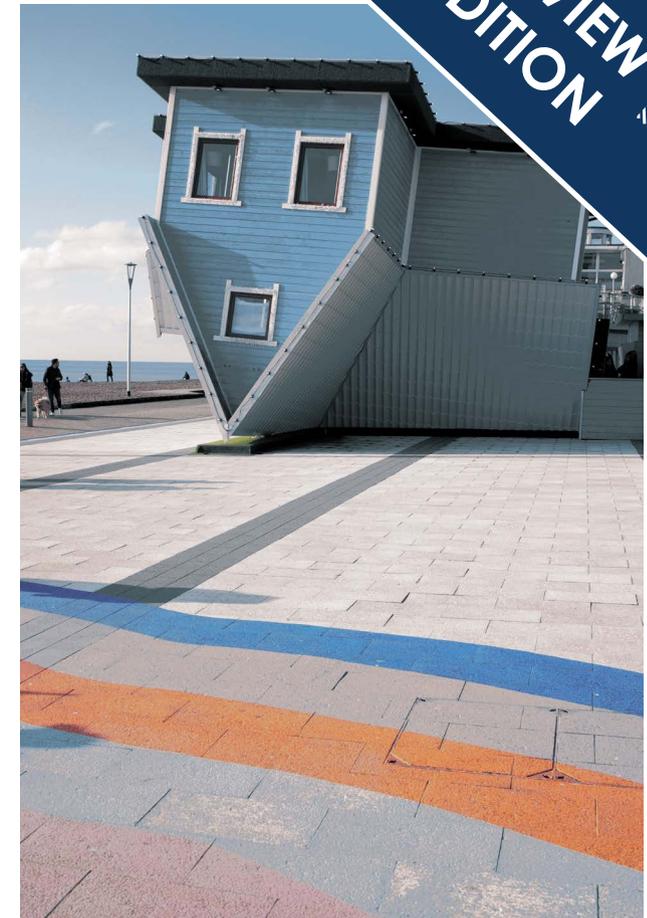
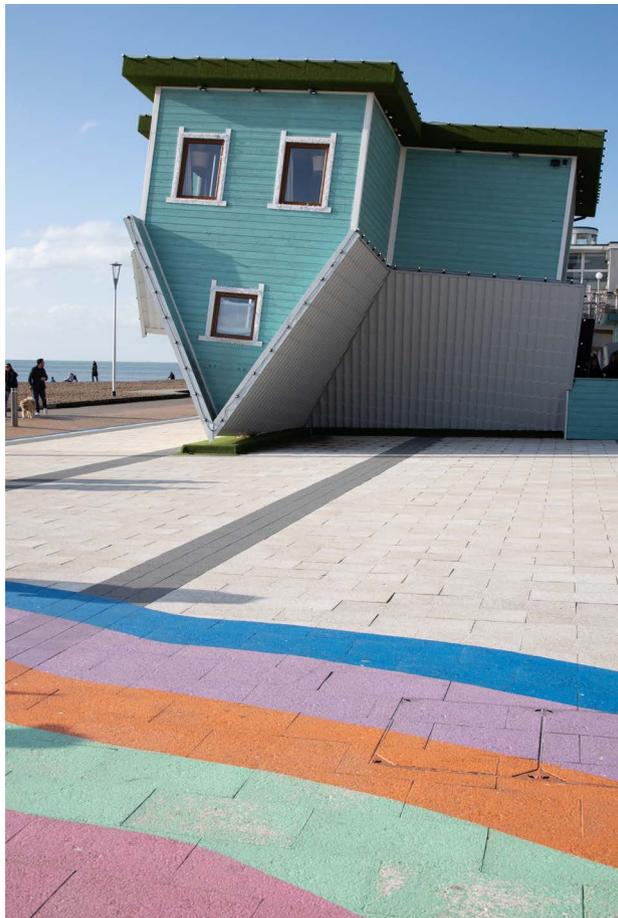
Photoshop allows RAW files shot with any make of camera to be converted into its DNG format. If the image is not a RAW image then it cannot be saved in this format. Be aware that once converted there is no way back to its original RAW file option.

Adobe intended this to become an industry standard. As time has gone by we are seeing its used less and less. Part of the reason for its introduction was to enable photographers to standardise the files that they were storing, so that all the files were the same regardless of the models or make that they were produced on. Though today most software is designed to be backward compatible to the point that digital models appeared.

GIF - GRAPHIC INTERCHANGE FORMAT

A file format initially invented by CompuServe, which allows graphics to be reduced in size for Internet use. Size reduction is achieved by reducing the number of colours within the image and so although ideal for graphics and logos this is a format that when used for images either produces a very big file or produces very low quality images.

This is still a very popular format for the people that design website graphics. However for anything that contains images, then PNG has really taken over from this file format.



▲ It can be difficult to see any difference between many of the file formats. It's often the way that they are saved or the application that they can be used in or the fact that there can be a clear background which is the reason that they're being used.

GIF files are ones where you can show a very distinct change in how the image looks. The image to the left is saved as a JPEG file whilst the one on the right is saved as a GIF file which only has 12 bit colour within it. In other words, the colour palette has been severely restricted in order to make the image smaller in size. It has made a difference to the size; the JPEG file is 18.6 MB when it is closed whilst the GIF file is only 4.4 MB. However, you can see the effect on the picture quality very clearly by making it into a GIF.

Downloading and organising images

When you want to do post-production on your images, it is important in some programs that you know where to find them. One of the things that you are going to see is a very big difference between the two types of programs that exist. Photos which is a standard program on the Mac and Adobe's Lightroom work differently from the other programs that we're going to look at. They are designed to automatically download your images into a library that the program controls.

Where that library is located, can be quite hidden. If that is the only program that you use for your post-production work then it's not really a big problem. However, if you want to switch between programs, and sometimes you may need to use another program occasionally as it's more flexible or it gives more post-production options, then you need to be able to tell that program where your image is located.

You may also want to put your images in a different place to the default where the program decides to store them.



Downloading images

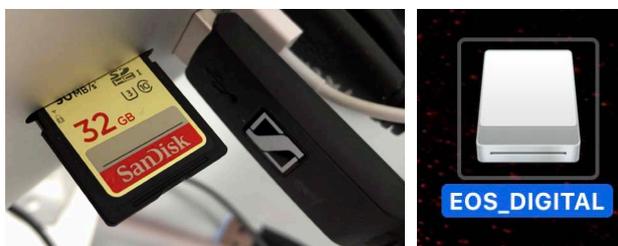
The original way of downloading images was using a card reader and it's still a very popular way of downloading today. It's worth splashing out and buying a good card reader if you are going to download this way. The latest ones actually download very quickly. Most of them today are using either USB 3 or USB C which are both supported by the latest Macs. Most Macs also have a card slot on them, except for the latest ultra small laptops.

This is actually my preferred way of downloading, mainly as it gives me control to decide exactly where the images are going to go. Even if using a program that files the images for you, such as Lightroom or Photos there are advantages to keeping in control of where your images are to start with.

There is a big difference in the way that enthusiasts and professional shoot compared to the people that take a few snapshots of the family. Professionals and enthusiasts tend to keep a lot less of the images that they shoot. Especially if shooting subject such as wildlife, action or birds in flight.

On programs such as Lightroom and Photos, once the image goes into the program it can be a lot trickier to get the image deleted as the program remember that it is there.

So, downloading using a card reader you get two distinct advantages. You get to choose where the images are being put and you can also sort them before you put them into any filing system.

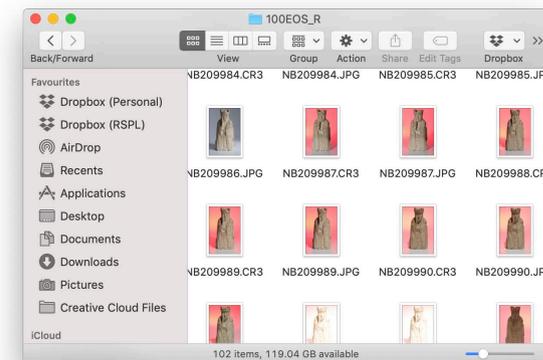
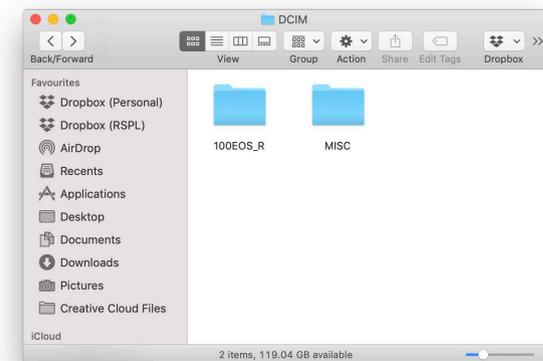
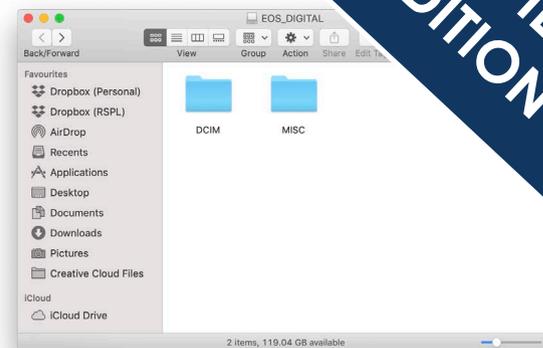


Drag and drop downloading

If you are going to use a card reader or the slot on a Mac, when you insert the card into the reader it will appear onto your desktop and looks like an icon of a hard drive as shown in the image top right of this column. When you double click on the icon it will bring up a window that will have two folders in it, there will be a DCIM folder and MISC folder. This is shown in the top right-hand image.

All you need to do is to double click on the DCIM folder. When this opens there will be 2 folders available one will be a MISC folder, the other will be the folder where the images are located. There may actually be more than one of them. The name of this second folder varies according to the camera you have. The image centre right shows the folders on this card which had been in my EOS R. The later models tend to have just the name of the camera showing with the folder number.

When you double click on that folder it will open up to show the images inside of it. The image bottom right shows the images within the folder. You will notice looking at the images that there are two of each which are RAW and JPEG files within the folder. This is because I had the camera set up to shoot both file formats.



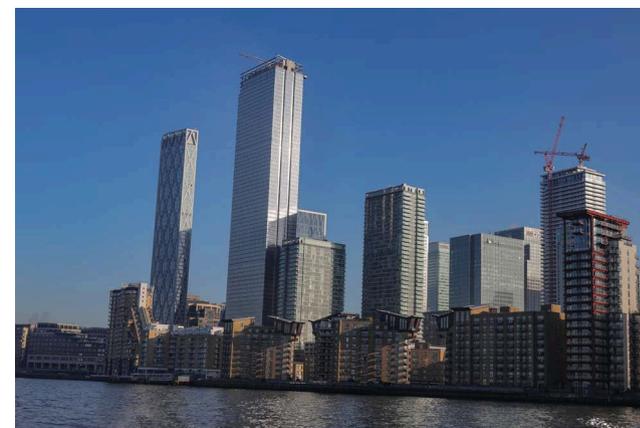
PREVIEW EDITION

What can be achieved in post-production

The top image was taken from one of the Thames river buses in London. You get very little chance to frame or compose the images you are taking and being on the river you are always looking up at things, hence you will get converging verticals with a wide angled lens.

The lighting was coming from a very side on angle and so the buildings facing the river have actually gone quite dark in the original image. However, there are some easy adjustments to make the shadows a lot lighter and also to deal with the distortions that we are seeing. The total time for the corrections from start to finish was only a couple of minutes.

It's important to understand what is and is not possible within post-production and that's what we're going to look at in this chapter. Don't worry about the fact that I am not showing you how to do all of these corrections, that's all going to be revealed in later chapters.



What can be corrected - Introduction

It is often said that with digital images you can correct for anything that you get wrong in the shooting stage. Whilst true to a degree, there needs to be a rider that even if correcting a RAW file, there can often be consequences in the form of the degraded image quality.

We get very used to seeing images on the social media platforms, Facebook or Instagram and much of the time we view images on these platforms on a smart phone or tablet. Whilst it's true that the resolution of these devices has increased immensely over the last few years, the reality is we're still viewing the image on a very small screen. So, it is easy to look at images and think that they are stunning quality, whereas in fact they are very poor quality it's just that the viewing platform does not show the degradation of the image.

Besides leading training events and writing my books, I am also the technical editor of EOS magazine. I generally write the more technical articles. One of the things you become aware of when putting images into articles for publication is the quality that you need for the image to look good. That varies according to the size of the image. A lot of my images get used quite small, often only 5 or 6 centimetres at the widest point. At this size you can get away with images that possibly are not the quality that we might expect from the latest models. Occasionally I may place an image which I believe is going to be used small and suddenly the general editor of the magazine decides it's going to go to full page. It's great when that happens, but on several occasions in the past, I have asked for the



▲ *The image above was taken on the EOSD 5D back in April 2007. It was taken on my EF 300mm f2.8 L IS USM lens at 1/640th f8 at 320 ISO. The pixel count on this image is only 12.7 MP. So only about a third of the image size I shoot today.*

image to be substituted with another which I know is sharper or better quality but of the same type of subject. This is due to the original image being submitted not being of sufficient resolution to print that size and remain pin sharp.

The image above is one of my favourite shots I took at the Santiago Leopard Project in Welwyn Garden City. It's somewhere where we used to

run a lot of events. We stopped running at the big cat centres around about 2012, so I do not have any images taken there on the higher resolution cameras. The image quality is easily good enough to use it in an ebook, though I would be reluctant to use this image much more than a single page in a magazine, it would struggle to do a double page spread, simply down to the lower pixel count.

About Previews tool palette

One of the reasons I decided to include Preview as an option for doing image adjustments is it is very simple to get to grips with. All of the controls appear on one simple adjust colour pallet. Although it's called adjust colour actually you have quite a number of controls here that you can use.

This is actually quite a good palette to use to explain to you the standard imaging controls that we use all the time. I have mentioned that imaging programs bear a remarkable similarity to one another and the controls that we're looking at here are found in all the other programs that we're going to look at. One or two of them change the name very slightly, a number will become more complex in their operation and of course there will be additional things that you'll be able to do in more sophisticated programs.

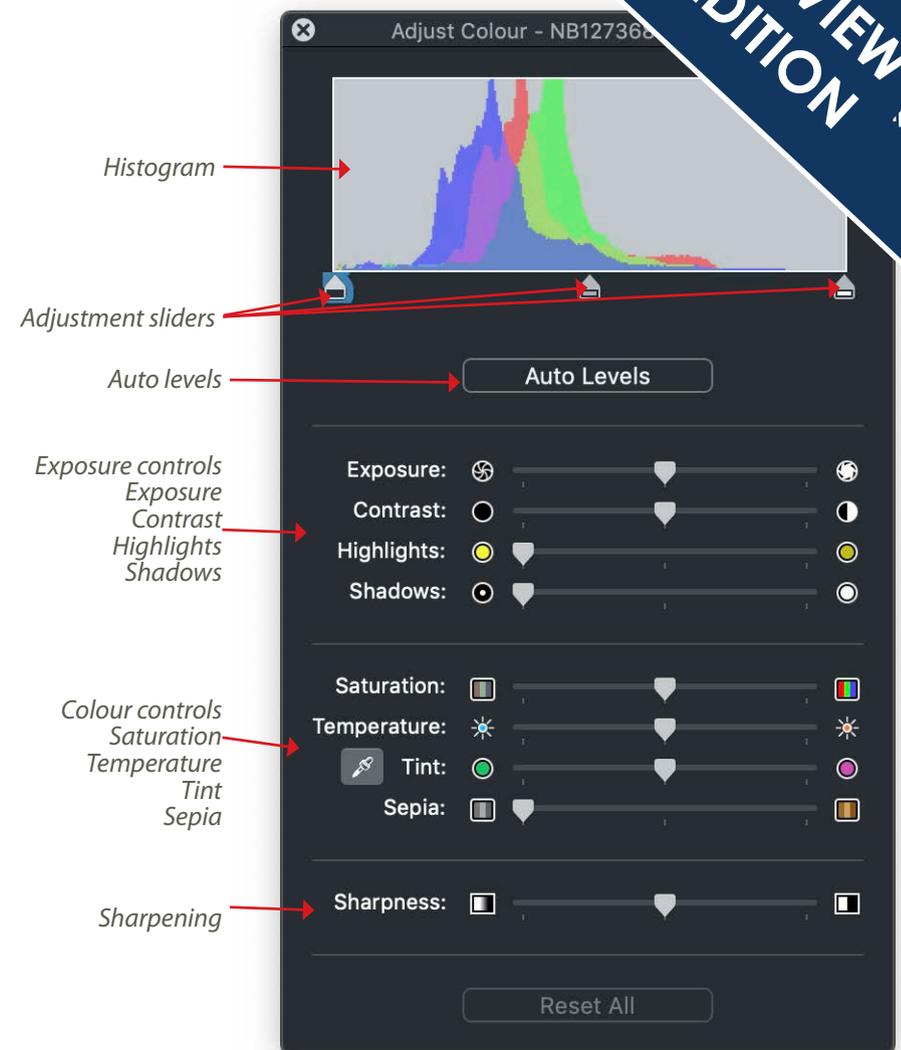
But this does represent the basics that will set you on the road to being able to adjust your images easily and simply.

I find it quite strange how few people actually use the options within Preview as they are sufficient for the vast majority of people that want to tweak the odd image. One thing that you do need to know, is that this is only going to work with the images that you shoot as a JPEG.

If you open a RAW file from within Preview, it will open to let you see it, but you will see that it says that the image is locked. That means you can't do any adjustments to it.

At the bottom of the tool pallet you will find a button marked Reset all, if you've been adjusting and decide you really don't want to adjust the image or you made some errors, clicking on that takes you back to the original state when the image was first opened, providing a course you have not closed it or saved it in the meantime.

I am going to go through the varying adjustments that you can do on this tool palette one at a time and show you some example images, which will make it obvious what they do to an image. When working in Preview you don't actually have to do a save as or save on the image. When you go to close it will give you an automatic prompt on screen that you need to save (only on later versions of Mac OS, earlier version save automatically) then click on save and it will save those changes.





Post-production in Photos

Photos is supplied as standard with a Mac and by default when you plug in a memory card to the slot on your computer or to a card reader, photos will automatically download the images into it. Of course, it is possible to stop it doing this.

Photos acts as a program to file your images and of course find them again. It also allows you to edit your images. Photos is compatible with both RAW and JPEG images and provides the same adjustments for both. Regardless of using JPEG or RAW the program is designed to do non-destructive adjustments.

The screen grabs to the right are taken from a computer running Catalina which is the latest Mac OS system. There are very few changes except for the visual look of the front part of the program. There is though a change in the categories you can view your image by as the program now works in years months days and all photos. The earlier version of the software which is called Mojave has categories for photos, moments, collections and years. The change in the new operating system makes a lot of sense as it's more obvious what you're looking at.



Understanding Photos and importing images

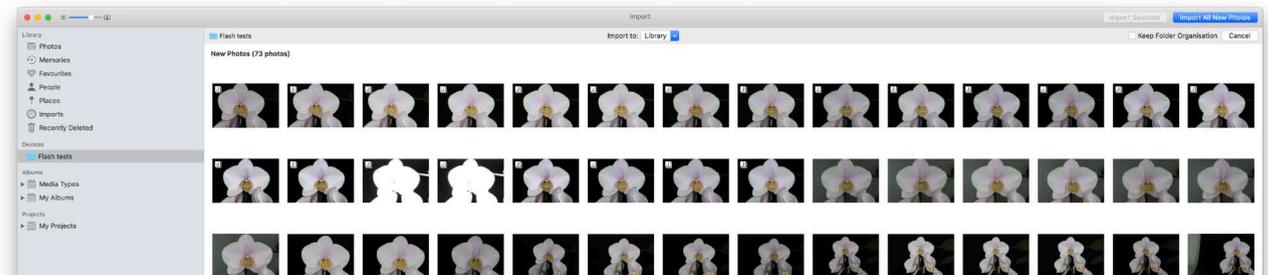
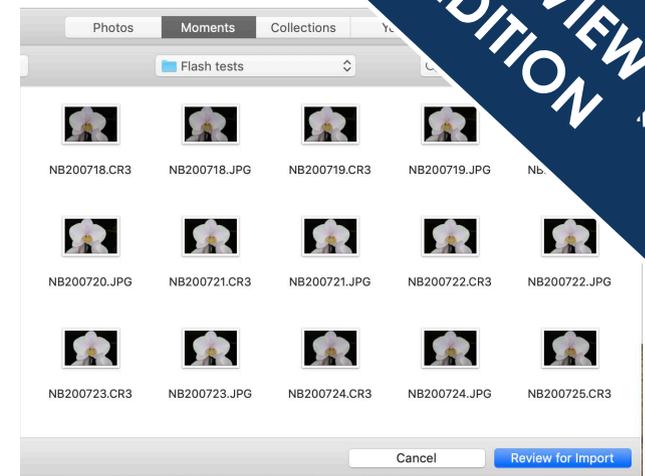
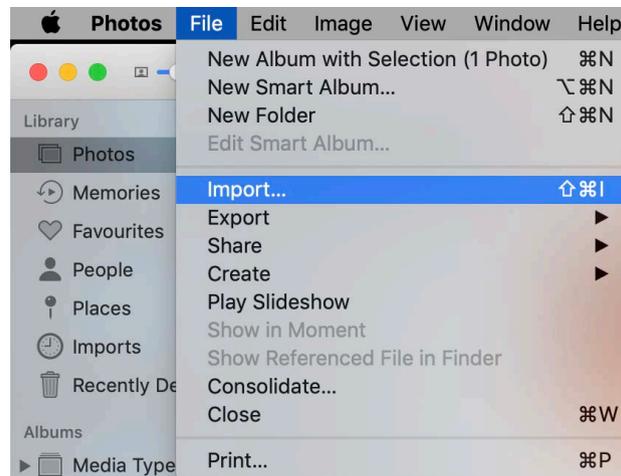
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Photos is a very popular app on the Mac system. It's fair to say that photographers either love it or hate it. I have to say I fall in the latter of those categories. However, I have a very large photo library which works when it's filed in a very specific way. Photos just does not work for what I need to do with images. However, as a program for the novice to store images and edit their images within, it works fine. It gives a good range of adjustments and it's a simple program to understand.

It is a program therefore that you need to think a little bit about whether it works for you. If you take photographs of your trips and your family and you want to store those images print them occasionally or view on screen or even upload to social media, then it's possible it's the ideal application for what you need.

If you are slightly more serious photographer and you want to use different programs to edit your images, or to use the images that you shoot in presentations or put them into documents, then it's possibly not the best program to be using.

If your images are not already within Photos, then there is a simple import command that allows you import images in and even choose the ones you do and don't want to import. The program will file them by date. The top left image shows the import command in the File menu. You then need to navigate to where the images are stored where they will appear in a window shown top right. At the bottom right is a Review for import command. When you click on this it brings up a larger window



which allows you to choose where to import to, it has a option to import all photos and an option that if importing several folders that it keeps the folder structure.

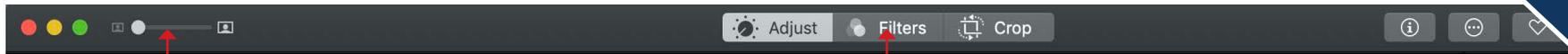
The problem with Photos comes when you don't want to use it anymore. There is no folder where you can go to simply drag your images out and put them somewhere else. You must use the export command, and this will export the images and put them wherever you tell the program. If you simply want a few images out for a specific purpose this works very well. If you have thousands of images or

indeed hundreds of thousands this is going to be a slow and painful process. That's the key reason why I'm not a fan of the program.

You may wonder why I'm not keen on the program why I'm including it. It's because for many people it's a perfect solution. It's also excellent if you change computer because the system will migrate automatically your picture library from your old Mac to your new Mac. Something that isn't going to happen quite so automatically on any of the other programs I'm going to look at. If you decide to change from Mac to PC then the process is far from simple.

Edit window familiarity

PREVIEW EDITION



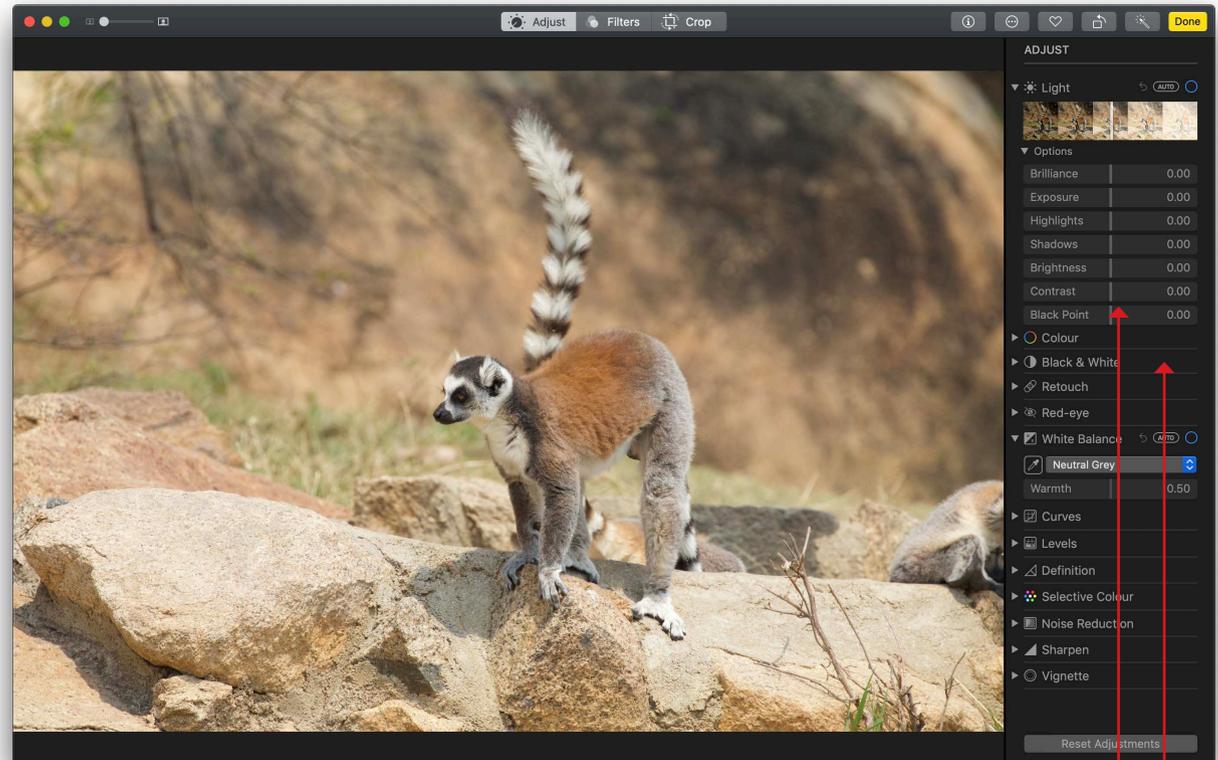
Zoom control

Clicking on edit at the top right of the screen enters the edit window. Top left of the bar at the top you can choose to zoom in or zoom out on the image. It will automatically come up to fill the frame. There are some adjustments such as sharpening, where you need to zoom in on the image to see what is happening.

Edit window options

Applies the corrections

You then have the edit window options at the top centre. The main one is Adjust and this brings up the adjustment tool palette down the right-hand side which is where you apply the adjustments that you want to do. Notice that the adjustments have an arrow to the left-hand side of them. The Light adjustment at the top has the arrow pointing downwards and the pallet has been expanded could to give you all your adjustment options for the Light. Click on the arrows and the pallets will open and close for you. Once the palette has opened, all the other options available will be shown. Clicking on the name of the palette also makes that the one that is currently active.



Also, at the top of the screen you have a Filter option. This gives you a range of pre-programd effects. Then there is the Crop option which allows you to crop and rotate the image.

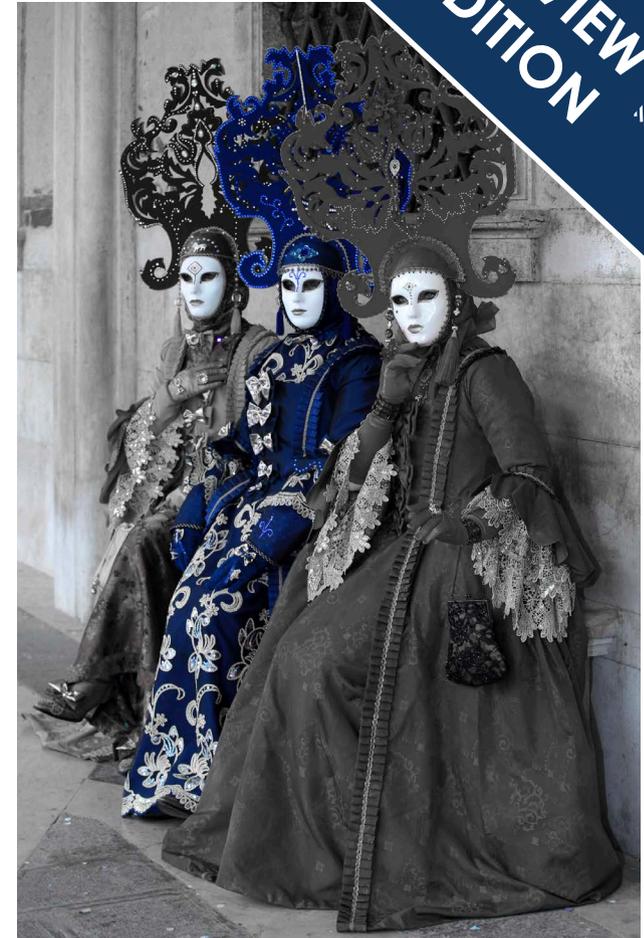
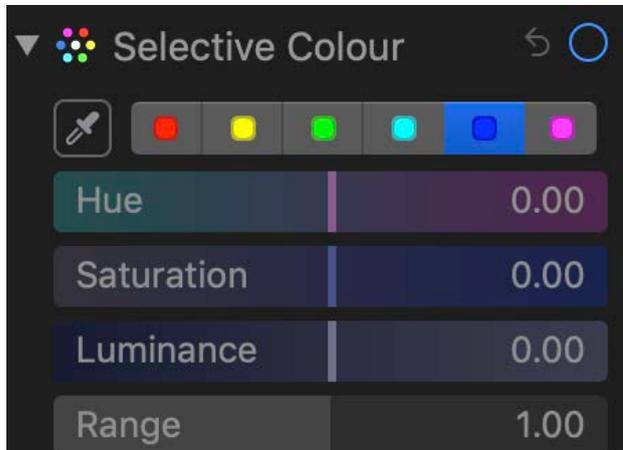
At the top right of the screen is a button marked as Done, when you click this it would apply all the corrections and it takes you out of the edit window.

I am going to look at all the options down the right hand side, though the order will vary slightly compared to the order they are listed as I am leaving the more complex options until the end of the chapter. Photos only allows you to edit a single image at a time.

Open tool palette showing all the options available

Closed tool palette, click on the arrow at the left to open

Adjust controls - Selective colour



The Saturation does the normal thing which is to increase or decrease the brightness of that colour. The Luminance allows you to make the colour lighter or darker than it is originally.

The image to the right shows another way that this can be used which is to leave one colour within the image but take the other colours so that they have no saturation and as a result become black and white. In this image there are strong Reds and there are yellows but there is only one figure that has blue on it.

So, by selecting the red and reducing the saturation to 0 and then selecting yellow and reducing that also to 0 we have taken any colours other than blue out of the image. The wall in the background in the break also happens to fall into these two-colour categories.

This type of image always looks good, but I will stress how few images actually work successfully

for this technique. I'm used to finding images that will work, but I went through several hundred images to pick a few that I thought would work and out of those only three were successful. I've used the best two here.

It is possible when you are selecting the swatch to adjust more than one colour, which means you can saturate change or desaturate more than one

colour. If you use the colour picker to select the image, then you can only pick one colour without the colour picker. However, you can still also use the swatches as well.



PREVIEW
EDITION

Post-production in Digital Photo Professional

Digital Photo Professional is software that is produced by Canon and it is designed especially for Canon EOS users to allow them to process, adjust and export images that were taken as RAW files.

Originally Digital Photo Professional was supplied on a disk in the box with the camera. Today you go to the Canon website and download it, it's free and can be updated constantly to the latest version with no cost. The program can also handle JPEG images although its editing capabilities are limited.

The program also has some useful utility's that allow you to sort images with the quick check tool that I have already looked at as well as renaming and resizing options all of which work with JPEGs and RAWs.

It is the only program when handling RAW files that maintains all the image processing data that is encoded with the RAW at the time of shooting by the camera. This gives the advantage that the amount of post-production that needs doing to an image can be significantly less than with other RAW processing programs.



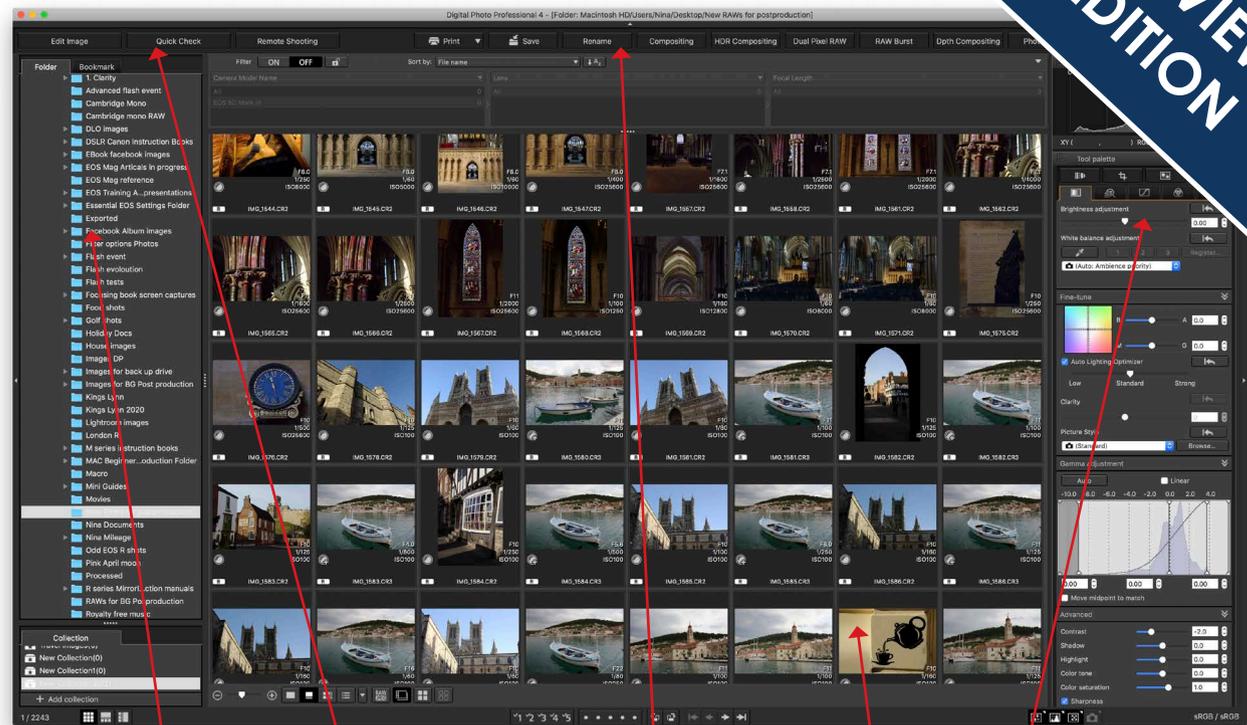
About Digital Photo Professional

PREVIEW EDITION

Digital Photo Professional or DPP as we tend to call it, is designed primarily to handle RAW images. It is very different in operation from Photos which we have just looked at. This is a program that does not need you to load the images in order to work on them. It is designed so that all you do is to navigate to where the image is open it and simply work on the image. You can then either save the RAW image with those adjustments or save it as a JPEG or TIFF in a place of your choosing.

If you mostly shoot JPEG images then this program still useful to have on your computer, but your use of it will be limited mainly to sorting images, renaming or resizing.

If you shoot RAW images, then it's a useful program to have to allow you to convert your RAW files after adjustment into a more usable and often more compact file format.



Folders - Where you find the files to work on *Function options* *Top options bar* *Thumbnails* *Tool palette*

as good as possible though of course, being RAW, these settings can be changed.

The screen grab above shows the main layout of the program. This is showing the thumbnails view, though it is possible to have an image with thumbnails to the side or underneath if you prefer. To the left of the thumbnails are your folder options and this is where you use your computers standard navigation to find where you have put the folder of images that you want to work upon. In the middle

at the top you have a lots of option buttons which allow you to directly access some of the features of the program , though all of these can also be accessed from the menu bar at the top of the screen which is not visible in this screen grab . On the right-hand side, you have your tool palette. The screen grab is only showing one of 9 tabs that it has. It works much like the tab menu on your camera so when you click on a different tab you get a different menu.

Digital Photo Professional is a relatively easy bit of software to use, once you understand the navigation of the program. A lot of the corrections that are available to you we will have already looked at within Preview and Photos. However, there is some extra versatility within the program.

The program uses a lot of terms for adjustments that are also used on the camera. So, providing you know your camera settings, it's easy to understand. You will also find that the image opens looking good and much higher proportion of the time. That's because the program is utilising all the options from the camera to initially make the image look

Basic adjustment of an image



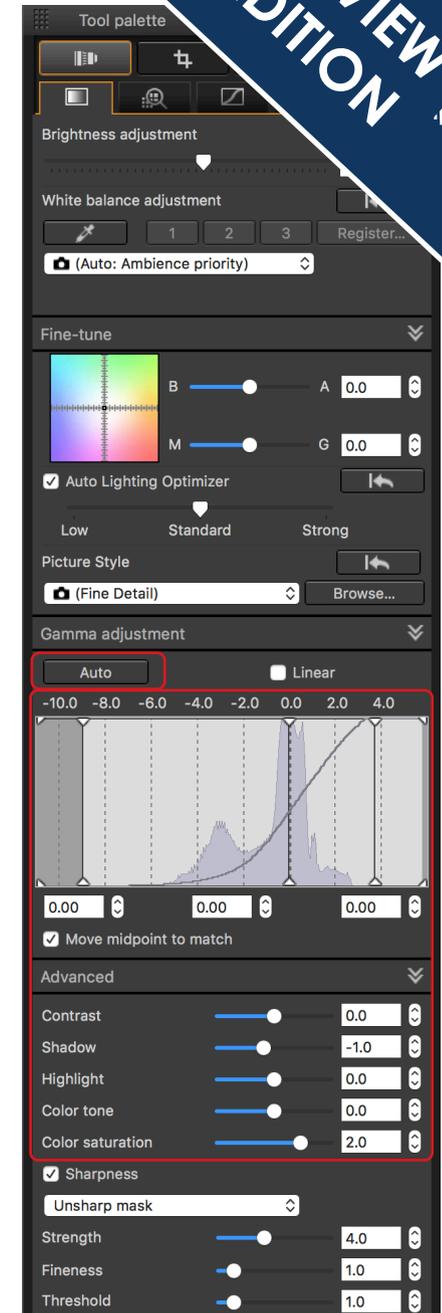
A useful option when starting to edit images is the before/after option. Here the left image is the original and the right image has been edited. You can have the images above each other or side by side. The controls for this are exactly the same as I looked at earlier in this chapter and appear underneath the main image. They are available in all but the thumbnail view.

The image corrections to produce this result are very simple. The brightness has been taken up a little and then I have done an Auto Gamma adjustment (highlight by the small red box). This has adjusted automatically all the options in the

larger red box shown to the right. The rest of the settings are as set on the camera at the time of taking. I have enlarged the toolbox so that you can see the settings more clearly.

Most corrections that you do to images will be very small ones like this. I will take a look in the next chapter at the corrections that are available and how they are best used.

As you gain more experience it is less necessary to have the before and after view, however to start with it helps to see if the final image or the original looks better.





Post-production in Photoshop

Photoshop is by far the best-known program within the imaging market. This year, 2020 the program celebrated its 30th birthday, so you can see it's been around since the very start of digital imaging.

Photoshop used to be an expensive program to buy, costing several hundred pounds and needing to be kept up to date, as the upgrades could only be done one version on. Today that has all changed, as it is now available via a very affordable subscription, paying about £10 a month gets you both the latest version of Photoshop and the latest version of Lightroom. This has made it far more accessible and ensures that you've always got the very latest version. That's important if you shoot RAWs as Photoshop never makes the older programs compatible with the new codecs on RAW so you must keep the program up to date.

There is also a version called Photoshop Elements which you buy outright, rather than subscribing to and this costs about £90. The Elements version is similar in operation however it does have guided and creative options in addition to the more manual parts of the program. It is possible to get a free trial version of Photoshop (7 days free) and a trial version of Elements which gives a free 30 day trial from the Adobe website.



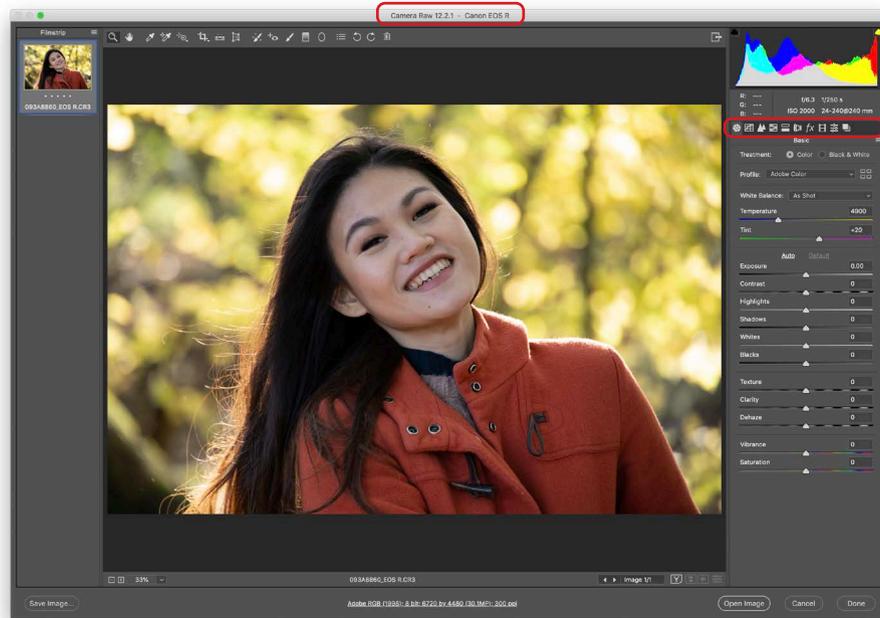
Adobe Photoshop

21.2.0 Release



About Photoshop

PREVIEW EDITION



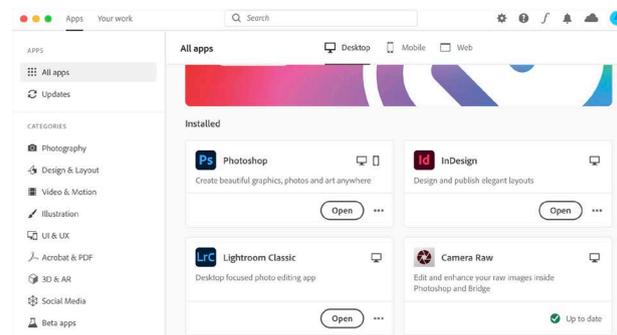
Photoshop have just updated the way that the Camera RAW window looks and is brought it more in line with the interface that Lightroom uses which we're going to look at in the next chapter. One of the advantages of subscribing to Photoshop creative cloud is that as soon as the new version of the program is released you can automatically update to it so you always have the latest version to work on.

to the right shows the program is up to date but it will show an update button where it says open on my screen. When you update to it will update automatically to the new version on your computer.

chapter, particularly so as it's the first major change in layout of the program that's happened in about five years, and so all of my screen grab images have had to be redone to suit the new format.

The timing of the update was unfortunate as it came out the day after I initially finished writing this

At the top of the Camera RAW window it shows which version you have, as shown above. The version all the screens in this chapter is based on is 12.3.



The Creative Cloud icon on your desktop at the very top right of your screen (shown above) will tell you by showing a red dot that there are notifications and when you click on it, which brings up the screen to the right, you will often find that there is a new version of the program available. The screen

However, this book is aimed at beginners and so we may have users out there that are still using the older incarnation of the program. If you're working on the free trial it will be the new version but if you've got your own copy then it could still be the old one which needs to be updated.

Photoshop Navigation

26
PREVIEW
EDITION

When you open a RAW image, it goes straight into the Camera RAW window there is nothing else that you need to do. The camera window is shown top right. You then do the adjustments using the tools either along the top or down the right, we will look at those shortly. When editing RAW files, it is important to understand that some of the corrections cannot be done to a RAW file, you will have to open it within the main part of Photoshop to do some corrections. However, most of the time you will be able to do what you want to do to an image within the Camera RAW window.

If you open a JPEG, or indeed any other file type apart from RAW, the image or images will be opened within the normal part of Photoshop. Down the left-hand side of the screen you have the tools which are available to use, along the top just above where the images are open you have the options for those tools. Down the right-hand side, you have menus allowing you to directly access and see some of the key controls you can use such as layers. However, the actual adjustments themselves are controlled via the menus along the top.

When you click on one of the menus at the top it drops down a long menu and as you run the mouse down that it will bring up menus to the right-hand side with the options within it.

The screen grab at the bottom shows it going into the image menu and then to the adjustments command that has a long menu with all the things that we might want to adjust on the image. This is a different way of navigation to what we've seen in any of the other programs so far and it is actually what makes this such a complex program to use, as you really do need to know the menu system quite well. If you transfer a RAW image into the main part of Photoshop to do other adjustments on it, exactly the same way of working applies.

To the side of many of the commands it shows keyboard short-cuts, and these are used by experienced users a lot to quickly access the controls. Keyboard short-cuts work well if you know your way round the keyboard, but they do rely on you memorising the options.



Photoshop Navigation

PREVIEW EDITION



So, one of the things you can see is that Photoshop is quite complex program to use for the beginner. However, one of the things that has become available for those that shoot JPEG images is you now have an option within the Filter menu called Camera RAW Filter, the location is shown to the left. When you click on this with an image open it takes you into a window that looks virtually identical to the one that you get when opening a RAW file shown top right. This makes the program much simpler to use when you are starting out.

The bottom screen image is the window that you get when you open a RAW file. There are a few very small differences. The most significant is when using a JPEG file to access Camera RAW you can only open a single image at a time. With RAW files you can open a number and they will appear down the bottom side as thumbnails if you have the thumbnail panel open and you can scroll between them.

If you look along the far right hand toolbar you will see there are slightly less options as there are one or two that cannot be used when adjusting a JPEG, and you have slightly less options down the bottom of the screen. That is partly because if adjusting a RAW file you can either click on done and it will hold those corrections on the file but leave the image as a RAW image, or you can click on save image down the bottom left and that will convert the image to a TIFF or JPEG in the same way that the convert and save option did within Digital Photo Professional.

So RAW images are handled in a non-destructive way, whilst JPEG images are always handled as destructive processing. That said you can always choose to save a JPEG as a different name and keep the original image.

We are now going to take a look at the controls available to you within the camera window which can be applicable regardless of the file type that you shoot. We will mention as we go through any which are not applicable if using JPEGs.



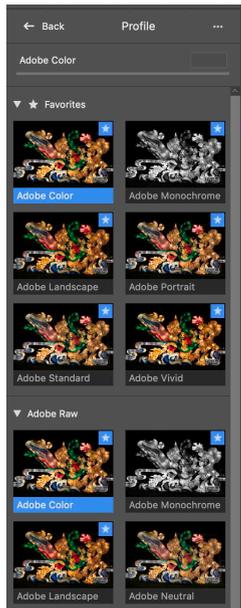
Tool palette

The screen image of the tool palettes to the right show just how similar the operation is of the Camera RAW window using JPEG or RAW files. As we go through the controls you will see in one or two menus there are slight changes between the two file types in terms of what can be done. This is simply reflecting the extra flexibility that a RAW file can offer compared to a JPEG. Especially when it comes to things such as lens corrections.

At the very top we have an RGB histogram which we've seen in other programs that we've looked at and below this we have the basic EXIF data for the image.

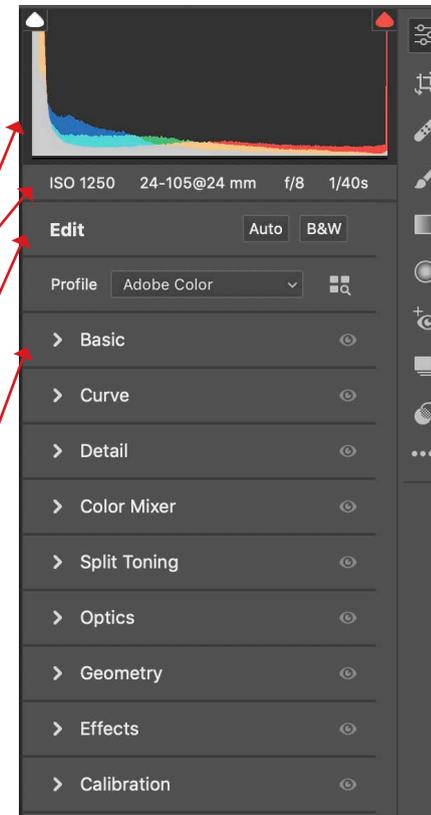
Where it says Edit we have the option to do a Auto adjustment to the image, this works even better in the latest version of the program plus there is the option to make the image black and white.

Below the EXIF data we have the tabs where we can select the various tool palettes, each time you click on a different section it will expand and you will see different options available to you. Just like with Digital Photo Professional, it is the top option, called Basic, that we will use from most of the adjustments that we are going to make.

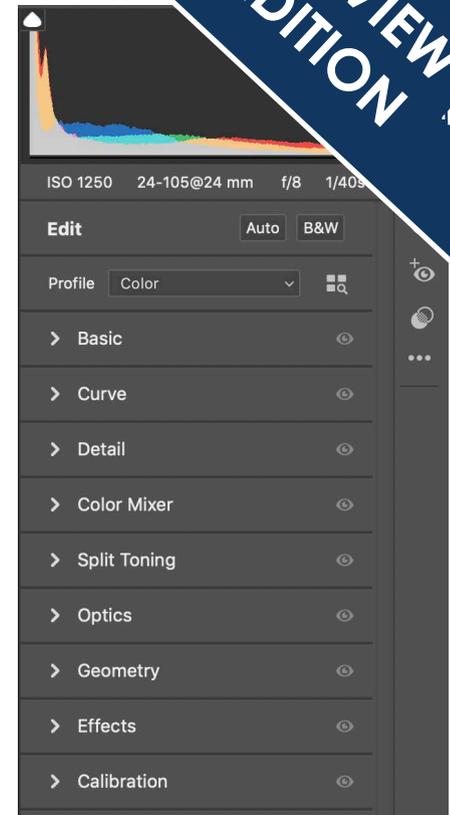


Below the Edit option you have an option called Profile, this is an Adobe version of what we called Picture Style within the Digital Photo Professional software. There is a drop-down list option but if you click on the four squares to the right it brings up a more detailed palette where you can simply click on the option that you want to use and preview it.

The screen grab to the left show some of the options which are available within this, as you scroll down you have a number of options ranging from the Adobe ones which are designed to match the camera settings and then towards the bottom more creative ones that give you some special effects. This is adjusting things like the overall colour bias, saturation, contrast within the image. The screen grab to the left shows the options for RAW images. If using JPEG there are still a number of options but less than you get with RAW.



RAW tool palette

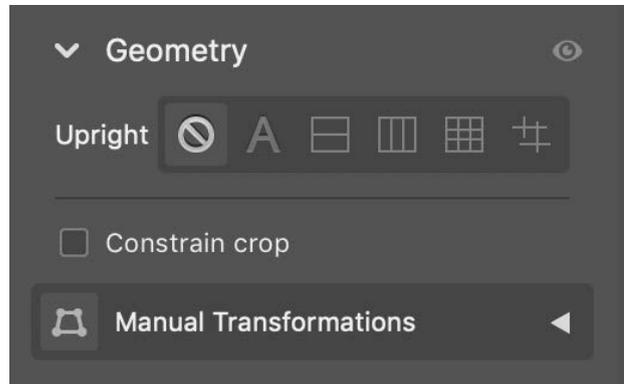


JPEG tool palette

PREVIEW EDITION

Geometry

PREVIEW EDITION



The Geometry option used to be one of the tools found along the top of the window but it has now been moved into the palette controls. It first opens up as shown at the top with the Upright options. There are a range of controls that can be selected.

The options from left to right allow you to do automatic perspective adjustments. The A is for an automatic balanced adjustment, you then have an option to adjust just a level adjustment, which is the third button in, a level and vertical adjustment on the fourth button along or a level, horizontal and vertical adjustments which is the option that looks like a grid. You will have noticed with all the automatic adjustments I've looked at throughout the book that sometimes they work and sometimes they don't, and these automatic options are going to be the same.

The final option at the far right allows you to tell the program the lines that you want to be corrected and this works far better than any of the automated options. Once you click on this the palette expands



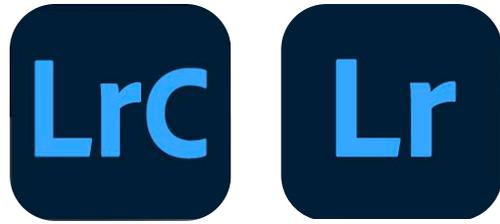
to give more options. I prefer drawing the lines as I can then choose where the adjustments are going to take place within the image.

Once you open the geometry palette all you then have to do is to move your mouse onto the image click on an edge that you want to be straightened and a line will appear. All you do is move the mouse down and let go when the line lines up with the edge of your building. You can draw the lines either vertically or horizontally. You need to draw at least two lines before any correction is applied. The image above has had three lines put on two verticals and one horizontal. Don't worry if

you don't get them perfect to start with you can click on the little circles and adjust them. Once you draw the second or third line you will see the image adjust and straighten up.

There are also options below for manual transformations, again click on the little arrow to the right and this expands the palette to show all of the manual options. As you move the sliders you will see the image adjust on screen. It's personal preference as to which way you prefer to work.

About Lightroom versions



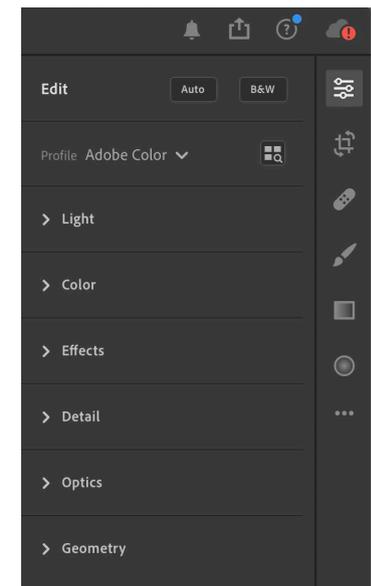
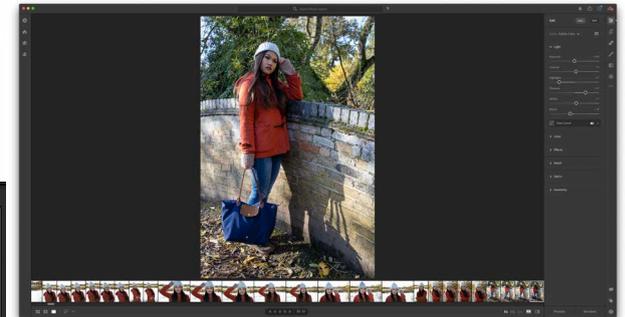
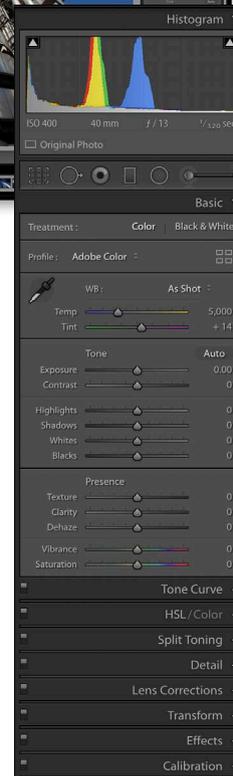
The first thing that I need to explain is that there are now two versions of Lightroom. The desktop version of Lightroom is now called Lightroom classic and is shown to the left and the new version, or Cloud based version is just called Lightroom and is shown to the far right.

They are very different in the way they work and it's important to choose the right one for your requirements. Lightroom classic is a desktop-based application, in other words is designed to store your images either on your hard drive or an external drive attached to your computer. If you want to back images up this can be done to another hard drive or wherever you want to store them.

So Lightroom classic requires you to manage your own storage for your images. There are three advantages to that the first is that you decide where the images are kept and the second is you are not paying for cloud storage, and thirdly you are not reliant on Internet speeds.

Lightroom is designed as a cloud-based storage system and is being promoted quite heavily by Adobe at the moment. It is sold on the basis that you can choose which images to keep on your hard drive and to save space all the other images are stored in your cloud storage which you pay for.

The left hand screens are from Lightroom classic, whilst the ones on the right are from Lightroom, the cloud based application. Lightroom looks more like the Photoshop Camera RAW interface, where as Lightroom classic retains its original layout and look.



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