Dedicated to the lasting memory and substantial contributions of Bruce Fraser.
Thanks, Bruce, from all of us.
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# CHAPTER 5

## DEPLOYING PHOTOSHOP TO PERFECT YOUR DIGITAL NEGATIVES

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INTRODUCTION

*The Digital Negative, 2nd Edition* is about raw image processing of digital camera captures. It details what makes for a really good digital negative and how to harness the massive power of Lightroom and Camera Raw to extract the best-possible raw rendering of that digital negative. It’s also about when and how to deploy Photoshop to take your rendered digital negatives further using the power of Photoshop to perfect the images that need and deserve the attention.

I drill down on the Lightroom Develop module and the Camera Raw plug-in extensively—that’s the meat of this book. While *parametric image editing* (editing the parameters instead of the image pixels in Lightroom and Camera Raw) has advanced considerably since Camera Raw was first introduced, there is still a use for that venerable old lady, Photoshop.

I wrote this book because there didn’t seem to be an optimal source of information that suitably covered the main topic without being relegated to covering everything about a single application. The world doesn’t need yet another Lightroom or Photoshop book. What I thought was needed, though, was a book about the essence of raw image processing, regardless of the imaging application. I set out to write a book about cross-application integration that addressed the needs of photographers who want to optimize their images for the best-possible image quality.

I called the book *The Digital Negative* for a reason. In my formative years as a young photographer, I read a series of books by Ansel Adams that formed the genesis of my infatuation with and addiction to photography. Ansel’s books—*The Camera*, *The Negative*, and *The Print*—had a huge impact and greatly helped advance my knowledge of photography. Time will tell if I can have even a minute fraction of the impact on others that his books had on me.

Who am I and why should I write this book? Well, I’m a graduate of Rochester Institute of Technology (RIT), with two degrees in photography. I was a commercial
advertising photographer in Chicago for over 30 years (yeah, I won a few awards). I was an early adopter of digital imaging—my first photo assignment that was manipulated on a computer was in 1984 (the year the first Macintosh computer shipped). No, I didn’t do the digital imaging—a pioneering company called Digital Transparencies, Inc., in Houston, Texas, did.

In 1992, I started doing my own Photoshop digital imaging using Photoshop 2.0. I was one of the first off-site Photoshop alpha testers (alpha meaning way before any sort of final coding is done and before it’s really usable). I got to know and work with many of the Photoshop engineers because of this testing. When I mention names like Thomas Knoll (the co-author of Photoshop) or Mark Hamburg (the No. 2 Photoshop engineer and founding engineer of Lightroom), it is not to drop names, but because these guys are friends of mine. I’ve worked with them a lot over the years. I want people to know their names and give them the respect they deserve.

I was significantly involved in the early development of both Camera Raw and Lightroom—not because Adobe was paying me tons of money (alpha testers work for free), but for the selfish motive of advancing and improving the tools I personally wanted to use.

I’ve also had the good fortune to meet a lot of the leading experts in the field: I want to express my sincere appreciation of one dearly departed friend, Bruce Fraser, noted author and educator, for taking me under his wing. I had the singular honor of joining Bruce and some other friends in forming a company named Pixel Genius, which developed Photoshop plug-ins. I also fulfilled Bruce’s wish that I take over and act as co-author of two of the books he authored, Real World Camera Raw with Adobe Photoshop and Real World Image Sharpening with Adobe Photoshop, Camera Raw, and Lightroom. I’ve also co-authored a book with another good friend and colleague, Martin Evening, titled Adobe Photoshop for Photographers: The Ultimate Workshop. So, now, with this book, I’m a full-fledged solo author!

By way of disclosure, let me just say that I am not and never have been an employee of Adobe (even though, over the years, I’ve worked with Adobe on software development). I don’t have any contracts or testimonials with any camera companies. In the book, I frequently mention specific cameras and lenses I used for image captures. I do so to provide a provenance of how and with what gear an image was captured, not to promote any specific camera. I used those cameras because, well, those are the cameras I bought and paid for (although I’ve been known to get some really good deals). My opinions are my own, and anybody who knows me knows that no company could influence me. So, when I write something, you can be assured my motives are pure (even if my tone can be a bit, uh, verbally aggressive).

I owe a large debt of gratitude to many people, and since it’s my book, I’ll take the time to mention them. First, we all owe a huge debt of gratitude to two guys, John
Knoll, and his brother, Thomas, who really started this whole digital image revolution by co-authoring Photoshop. I also send sincere thanks to Mark Hamburg for his willingness to put up with my quirky ways and sometimes actually listen to me when I told him what he should do. There are a ton of people at Adobe to thank: Russell Preston Brown for being a co-conspirator, Chris Cox for a lot of sneaky things he put into Photoshop, Russell Williams for striving for Photoshop excellence, and John Nack (and most recently Bryan Hughes) for being Photoshop product managers who really care about the end user. On the Camera Raw team, special thanks go to Eric Chan, who will always listen and do the right thing (even if it’s a pain), and the gone but not forgotten Zalman Stern (he didn’t die—he just went to work for Facebook).

I also thank my good friends and partners at Pixel Genius—Martin Evening, Mac Holbert, Mike Keppel, Seth Resnick, and Andrew Rodney—and our gone but not forgotten members, Mike Skurski and Bruce Fraser. We all miss them and so does the industry. I’ll also give a shout-out to the Pixel Mafia—you know who you are....

Thanks to the Peachpit “Dream Team” (that’s what Bruce used to call them, and I wholeheartedly agree): Valerie Witte, who was the newly appointed acquisitions and project editor (which means she had to put up with my foolishness and tardy submissions); my production editor, Lisa Brazial, who conspired with me to allow me to do what I thought was best; and my development and copy editor, Anne Marie Walker, who had the unenviable job of reading and rereading all my terrible writing and correcting me to make me sound like I have half a clue. Thanks also to the book compositor, Kim Scott of Bumpy Design, who did an excellent job of laying out the book and making my figures work. Thanks to my proofreader, Patricia Pane, for catching all the small stuff, and indexer, Emily Glossbrenner, for making stuff easy to find.

Big thanks also go to Mimi Heft, for the cover and interior design excellence (and for putting up with my histrionics)—seriously, I never would’ve picked that image for the cover, but it really works! And a special debt of gratitude to Rebecca Gulick who was my first acquisitions and project editor who helped me get my two titles to print.

I also owe a huge debt of gratitude and massive appreciation to my long-suffering wife, Rebecca (Becky), who is always the first person to read the drivel I write (and tell me how to make it sound intelligible, which always makes me look good to my copy editor). She stoically puts up with all my inattention and bad habits when I’m writing and seems to genuinely love me in spite of myself. Thanks also to my loving daughter, Erica, who suffers the loss of her dad while I’m under deadline. She gets back at me by being one my harshest critics, which, I think, makes us even.

My thanks also go to you, the reader, for taking the time to at least get this far. I hope you’ll find this book beneficial in advancing your image-processing excellence. You can find additional information on the book’s companion website at www.thedigitalnegativebook.com.

—Jeff Schewe, July 2015
THE CREATIVE CLOUD SAGA

When Adobe announced the cessation of the Creative Suite and the release of the Creative Cloud, some users were less than completely satisfied (read they were pretty upset). I understand their dissatisfaction even if I don't agree.

Back when Adobe released Creative Suite 5.5 (meaning Photoshop 5.5), the company started down the path of offering subscription licenses to its software as well as perpetual licenses (perpetual meaning for the perpetuity of the software or until hardware and operating system ceased to support the software).

With the launch of Creative Cloud (such as Photoshop CC and all the other apps), Adobe changed the game plan. It stopped producing the Creative Suite—which killed perpetual licenses and forced users into a subscription-only license. This was done for sound technical reasons, even though a lot of people claimed it was for purely business reasons: this is incorrect.

The main reason is that there are a lot of applications included in the Creative Suite/Creative Cloud—by last count over 25 applications. To provide both a perpetual license and a subscription license was virtually impossible. Running dual code bases for 25 apps was technically unfeasible. Adobe made the difficult (and unpopular) decision to kill off perpetual licenses.

There was a good reason for this even if many users failed to grasp it. The way Adobe accounts for its development costs of applications precludes it from adding new features to applications with perpetual licenses after the end of the quarter that application was shipped. Adobe is limited to bug fixes and maintenance releases only. This is not a problem for subscription licenses. An application licensed under a subscription license can be updated at any time a new feature is ready.

So, this is where the disconnect becomes evident. Adobe can update and add new features to subscription-based licenses but cannot do so for perpetual licensed products.

For all of the Creative Cloud applications, once you subscribe, you get free updated versions with new features for as long as you keep the subscription active—and this is where users get a bit cranky. Users need to keep paying for continual access to their applications.

Personally, I don't have a problem with this. I use a lot of Adobe’s applications: Photoshop, InDesign, Illustrator, and Lightroom (I don't use any video apps). So paying for a subscription to Creative Cloud is a no-brainer. For me, it’s a deal.

As a direct result of the negative reaction, Adobe came out with a special Photographer’s Package that bundled both Photoshop and Lightroom as a package for $9.99/month (USD—price may vary by region). I know exactly who helped push this package: he had a little bit to do with starting this whole digital image processing industry.

Do I love the Creative Cloud? Not really, but although it’s a bit of a pain, I’ve come to appreciate it. I like getting more frequent feature updates. Do I understand why Adobe did it? Yes, and I tend to agree—in general. Do I hate the Creative Cloud application? Absolutely. When I recently had an issue with the Photoshop CC 2015.1 update, I couldn’t run Batch processing. My only recourse was to uninstall Photoshop CC 2015 and reinstall Photoshop CC 2015.1. It sucked. Of course, with my new faster Internet it sucked less.

When Lightroom CC 2015.1 was released, a lot of the perpetual Lightroom 6.1 users were upset because Dehaze wasn’t included with Lightroom 6.1. It should not have surprised users since Dehaze didn’t make the cut for the End-Of-Quarter cutoff. But, to be honest, regular users shouldn’t be expected to know this stuff and Adobe didn’t really explain the issue well.

Camera Raw 9.1 will continue to work in Photoshop CS6 for now (which is still available as a perpetual license), but with no new features added to the CC versions. However, there are no certainties how
long that will be true with future versions of Camera Raw. If future versions of Camera Raw will not work, users will need to either use the free DNG Converter or upgrade to Photoshop CC for new camera support. Lightroom 6 will be available for the foreseeable future. Adobe has gone on record stating it has no plans to kill the perpetual license, but Lightroom 6 will not get new features, only new camera support and bug fixes. How long Adobe will continue to release new perpetual versions of Lightroom is unknown.

Adobe is still selling Photoshop CS6, although all it will receive are bug fixes and maintenance releases; no new features will be added. Camera Raw 9.1 will work in Photoshop CS6, but you won’t have access to the new features. Ironically, Camera Raw 9.1, when hosted inside of Photoshop CS6, will actually process the image adjustments that may have been made using Camera Raw 9.x in Lightroom CC or Camera Raw when hosted by Photoshop CC. So, if somebody sends you a file from Photoshop CC or Lightroom CC, you can still process the image in Photoshop CS6.

Adobe has changed one aspect of Lightroom CC (and subscription users of Lightroom 5.x) that addresses users’ access to their images and adjustments. Lightroom CC (and 5.5 or later) will continue to launch even after the subscription expires. You won’t have access to the Develop or the Maps modules, and Lightroom Mobile will cease to work. The desktop application will continue to launch and provide access to the photographs managed within Lightroom Library as well as the Slideshow, Web, Book, or Print modules, and you can use the Export function as well.

For Photoshop CC, when your subscription ends, the application will no longer launch.

I’ve mentioned Lightroom Mobile, and you might wonder if I’ve included a section about it in this book. Nope. From my point of view, Lightroom Mobile doesn’t really address my raw processing workflow. At this point, Lightroom Mobile needs to grow a lot before I incorporate it into my workflow.

I do encourage continued development of Lightroom Mobile. Some of the things I would like to see are further features for selection editing and keywording. I would also like to be able to sync the desktop and mobile device using a local area network and not have to rely on the cloud syncing. I go to some pretty remote places where getting a cell signal or Internet access is impossible, which renders mobile syncing useless.

All in all, the last couple of years have seen a lot of changes to the way people work and how software developers are adapting their business models. Many people like the subscription model with the ability to get new features more quickly. Another advantage is that the subscription model allows cross-platform application use. I know many people have a Windows desktop and an Apple MacBook Pro for the field. Will Adobe lose some users because of subscription? Sure, I suspect Adobe knows that. Will this give some other enterprising developer incentive to develop new applications? Yep, it already has. Competition breeds excellence, and it’s good for the industry—I like that!

Rather than deal with this issue in the chapters, I chose to write about it in the Introduction of the book and not clutter the working chapters. So now, on to the book!