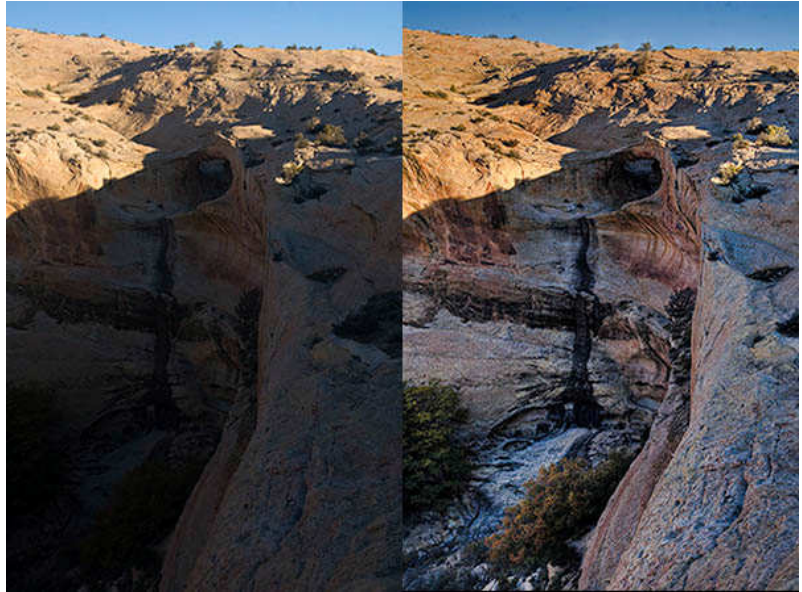


Choking on Gigabytes

What's your typical digital shoot like?

Mine has a number of alluring components. I like to shoot landscapes. Landscapes are best captured at Magic Hour, that hour of enchanted light at sunrise and sunset. Say, something like this before and after...



If you want to make big, accurate, professional prints, say 20 x 30" or larger, then you need a DSLR with 12 to 25 megapixel images.

But there are some serious camera sensor limitations for Magic Hour capture. Digital cameras can only capture a single, raw image with a dynamic range of 5 or 6 EV. Expensive pro DSLR's may get 8 or 9 EV. An EV is an exposure value akin to a changing shutter speed e.g. 1, 2, or 4 seconds, etc. at constant aperture.

If you're shooting at Magic Hour, you've got high contrast and slow shutter speeds. Because of light's high dynamic range (HDR) you'll shoot images captured at different EV. High contrast and slow shutter speed requires serious efforts to capture images with mirror lock-up, minimum noise, and maximum sharpness.

In extreme conditions, you're going to need several bracketed images to capture HDR; Magic Hour may have a 16 EV scene you desperately want. Whether it's a gorgeous mountain sunset or a soft pastel sunrise, you might shoot a panorama, which extends your images captured by factors of 2, 3, or...

In today's real-world, these big digital cameras may have several 4 or 8 GB cards to store data. Let's say you shoot an 8 EV bracket set for 3 panoramic orientations. Each individual shot set, depending on how your camera is setup, could be 100 to 200 MB. By the time your panorama is done, one scene could take 400 to 600 MB. Now, let's say you've trekked deep into an Anasazi ruin; you shoot the Kiva, towering rock roof, then hidden, interior living quarters - some in panorama. It doesn't take long to fill up a 4 GB card. Next, you fill up a couple of spares... *and that's only your morning shoot. You're out for a week!*

OOPs, now you're simply swamped with data!

Real World Camera Raw with Adobe Photoshop CS3 - Industrial-Strength
Production Techniques ... to our rescue!

In December, 2007, Bruce Fraser and Jeff Schewe just hit the book stands with a clear series of remarkable examples for shooting and fine tuning raw format. They show you how to refine your workflow to quickly identify how to turn this surfeit of data into award-winning images. 355 pages contain theory, practical examples, and images about how to help you easily add intellectual property metadata, annotate, and edit hundreds or thousands of raw images quickly. You can learn how to efficiently using Adobe Bridge, Adobe's standalone file browser and its component, Adobe Camera Raw 4.X (ACR).

Yes, we're talking about Adobe Photoshop CS3 and its companion Bridge CS3.

But it's more, *much* more, than just that!

This excellent book, with an easy, engaging style, helps you build an efficient workflow. You avoid drowning in data. You leverage the power of Camera Raw with new slider editing controls which efficiently refine your images before CS3 ever sees them. You learn well-tested, proven techniques for dealing with hundreds or thousands of digital captures a day. You learn to move them from camera to computer, make an initial selection, sort, optimize captures, preface them with your metadata, and quickly process them into deliverable form.

As the authors say, *"The entire reason for writing this book was to throw a life belt to all those photographers who find themselves drowning in gigabytes of data!"*

"The combination of Photoshop CS3, Bridge CS3, and Camera Raw for plug-in offers a fast, efficient, and extremely powerful workflow for dealing with raw digital captures.

"Available info tends to be short on answers to such questions...!"

Head on, this book answers many questions and other daily workflow issues that arise. It focuses on everything you need to know *before* you get your images open in Photoshop.

If you're ready, let's dive in!

Let's take a slider... no, sliders's *not* a baseball term. Slider is a new, quick-processing term for one of the most versatile raw image tools I've ever used. I used sliders to create the after image above (rhs).

I think you'll like 'em too!

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BistiArt@Smugmug.com

www.BistiArt.Smugmug.com