



Photographer: Matt Kloskowski

Exposure: 1/500

Focal Length: 200mm

Aperture Value: *f*/5.6



London Bridge

bridge essentials

This is as good a time as any to let you know that I have always named the chapters in my books after songs, movies, or TV shows, so it's actually the subtitle that appears under the chapter title that really tells you what the chapter is about. If you looked at the chapter title above, you probably thought, "Oh, how cute. He named this chapter after a nursery rhyme." If you thought that, you are very old. At least 40. However, if you're much, much younger than that (like myself), and incurably cool (ditto), then you probably recognize the title not as a nursery rhyme, but as a tender, emotion-filled love song that includes the touching lyric "I'm Fergie Ferg and me love you long time." "Ah ha (you loudly exclaim)!" That "love you long time" bit is a reference to the movie *Full Metal Jacket* (which came out in 1987. I was

probably a toddler back then and definitely not already 27 years old, if that's what you're thinking). So now you're feeling all "Yeah, I knew that one," but then there's a single bead of sweat trickling down your forehead. It's there because you're afraid someone (me) is going to ask you who this Fergie is and the only Fergie you know (at your advanced age) is the Duchess of York, but you know darn well that she isn't likely to be quoting lines from *Full Metal Jacket* in her R&B songs, but now you're even more worried that the rest of the book you just bought is like this chapter intro. If you're worried about that, it can only mean one thing: you didn't read "The Quick Q&A You're Going to Wish You Read First" at the beginning of the book. If I were you, I'd go back and read that now. Don't worry. I'll wait long time.



Getting Your Photos into Bridge

Step One:

To import photos from your digital camera, first launch Adobe Bridge (from here on out, I'll just call it Bridge for short), and then click the Get Photos from Camera icon near the top-left side of the window (it's circled here in red), or if you're charging by the hour, you can go under the File menu and choose Get Photos from Camera. By the way, if Bridge is open and you connect a digital camera or a memory card to your computer, a little dialog will appear asking you if you want to have the Photo Downloader appear automatically each time a camera or card reader is connected (it's shown here). Since the Photo Downloader is just one click away, personally I'd rather not have it popping up automatically, but this one's totally your call.

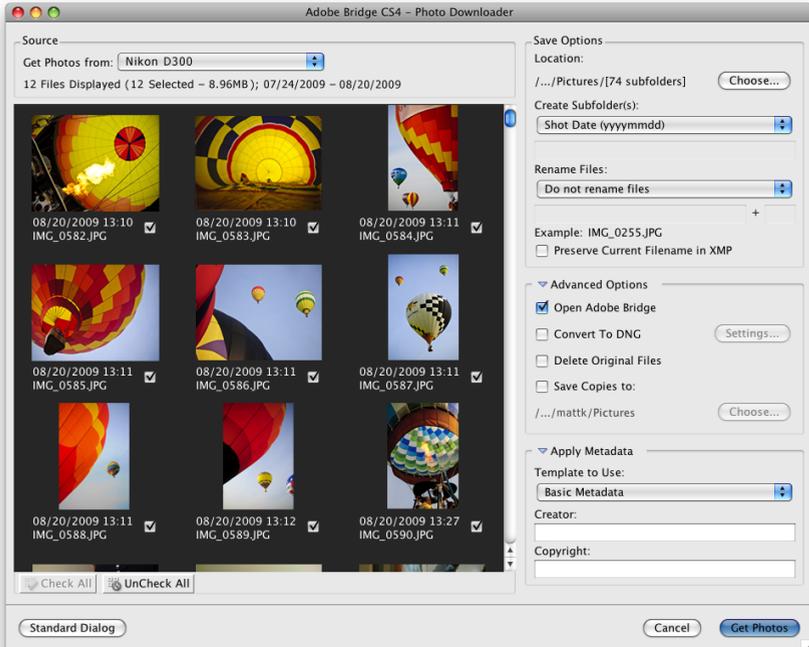
Step Two:

Clicking on that Get Photos from Camera icon brings up Bridge's Photo Downloader. Before you do anything else, I recommend clicking on the Advanced Dialog button in the bottom-left corner (as shown here). While this does make some advanced options available, more importantly, it shows you previews of the photos you're about to import.

After you've finished taking your photos, what's the first thing you need to do? Get 'em onto your computer, right? That's when all the fun starts. Well, the Mac version of Elements has a program called Adobe Bridge. It's the place where you view your photos, sort through them to find the keepers, and is the overall way to keep track of your images. What's really cool about this version of Bridge for the Mac is that there's a photo downloader that makes getting started much easier.



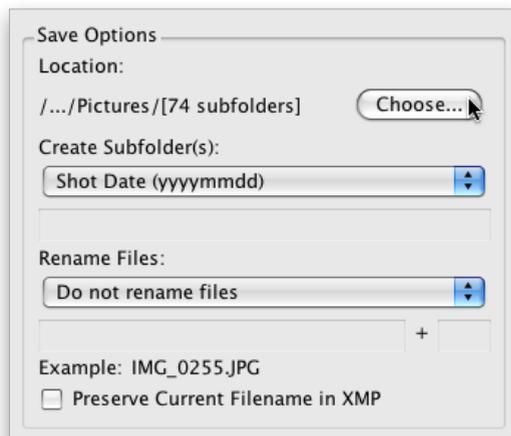
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Step Three:

Here's what the Advanced dialog looks like, with the thumbnail previews on the left, and options on the right. By default, it's set to import every photo it finds on your memory card. If you see a photo you don't want imported, just turn off the checkbox under the thumbnail (only checked photos will be imported). If you want just a few photos imported, it's quicker if you start by clicking the UnCheck All button first (below the left side of the thumbnail preview area) to uncheck all the photos. Then select the photos you do want to import by pressing-and-holding the Command key and clicking on them (as you do, each thumbnail is highlighted), then turn on the checkbox for any one of these photos, and all your selected photos become checked (and will be imported).

**Step Four:**

Once you've chosen which photos you want imported, you'll need to choose where these photos will be saved to on your computer. By default, it saves them in your Pictures folder. If you want them saved to a different location, then click the Choose button (as shown here, where I've zoomed in on the Save Options section of the Photo Downloader). This brings up a dialog where you can choose the location where you'd like your imported photos stored. Pretty standard stuff—you've chosen which photos you want to import, and where you want to save them on your computer once they're copied from your memory card.

Continued

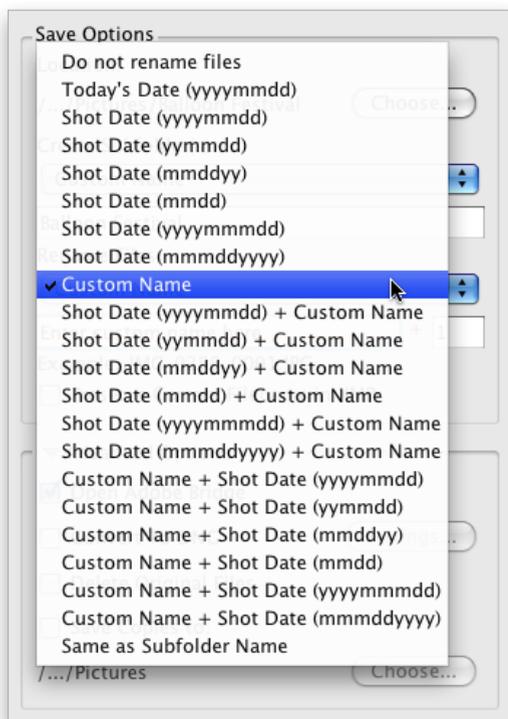
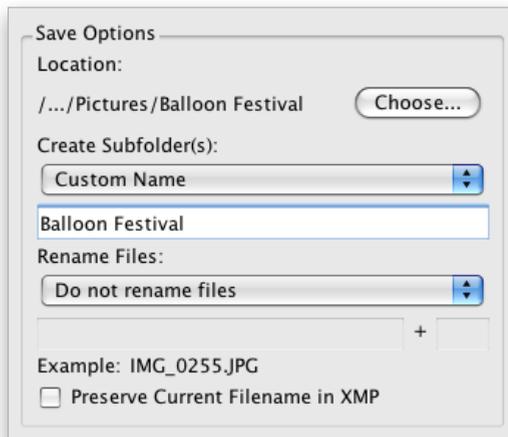


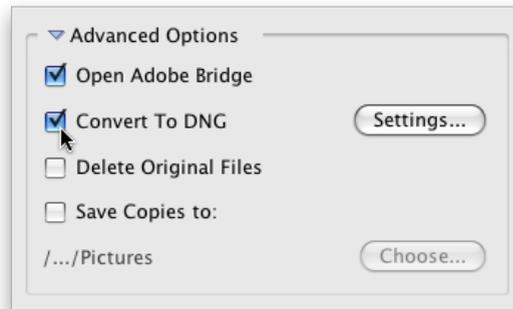
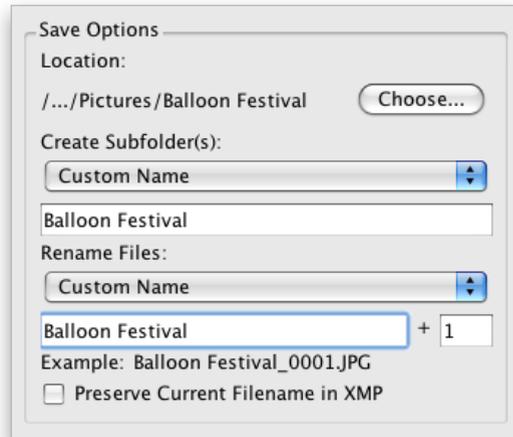
Step Five:

I recommend letting the Photo Downloader create a separate folder for your imported photos, inside your Pictures folder. If not, it'll just toss them loose into your main folder, which makes staying organized a nightmare. By default, it puts your photos in a folder named with the date you took them. Personally, I think it's more useful to name the folders by topic or subject (that way, you don't have to remember dates). For example, these photos are from a balloon festival, so from the Create Subfolder(s) pop-up menu, I'd choose Custom Name and then type in the name I'd like for the folder just below it (as shown here, where my custom name is "Balloon Festival"). When I'm searching on my computer, that name means more to me than just seeing a folder named "20090725."

Step Six:

Also by default, your photos will keep the same non-descriptive, just-about-useless names your camera gave them when they were taken. So, I recommend having the Photo Downloader rename your photos as they're imported with a descriptive name, which will make your life much easier down the road when you need to find these photos again fast. To do this, click on the Rename Files pop-up menu, and a list pops up with a wide range of auto-naming choices (seen here). So, just choose which naming convention you'd like (from the options that include a custom name and the date the photos were taken) from this list.





Step Seven:

If you've chosen a naming convention that has a custom name in it from the Rename Files pop-up menu, the name field beneath it becomes active and highlighted. Type in your custom name (in this case, I chose "Balloon Festival") and then in the field to the right of it, choose the number where you'd like the sequential auto-numbering to start (it automatically uses a four-digit number). An example of your renaming appears directly under the name field (as seen here). There's also a checkbox that lets you embed the original filename into your renamed file, just in case for some reason you need it one day (by the way, so far I've never needed to know a photo's original camera-given name, but hey—ya never know).

Step Eight:

In the Advanced Options section, there's a checkbox that automatically opens Bridge (if it's not already open) once your photos are imported. I know what you're thinking: "That's an advanced option?" (Don't get me started.) Anyway, directly under that you have the ability to convert your imported photos into Adobe's DNG format, which is a universal archival format designed primarily for RAW files. For more on the advantages of DNG, jump over to Chapter 2 in the book, but in the meantime, here's my rule of thumb for converting to DNG: If it's a RAW file, I turn on the Convert To DNG checkbox. If it's a JPEG or TIFF file, there's not really any advantage to converting to DNG, so I don't. Simple enough.

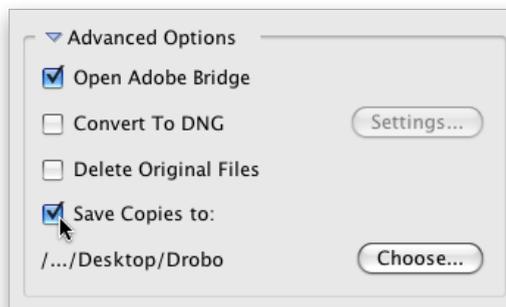
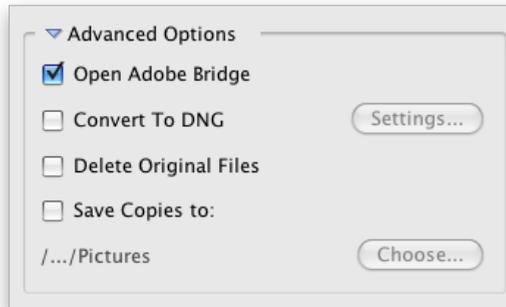
Continued

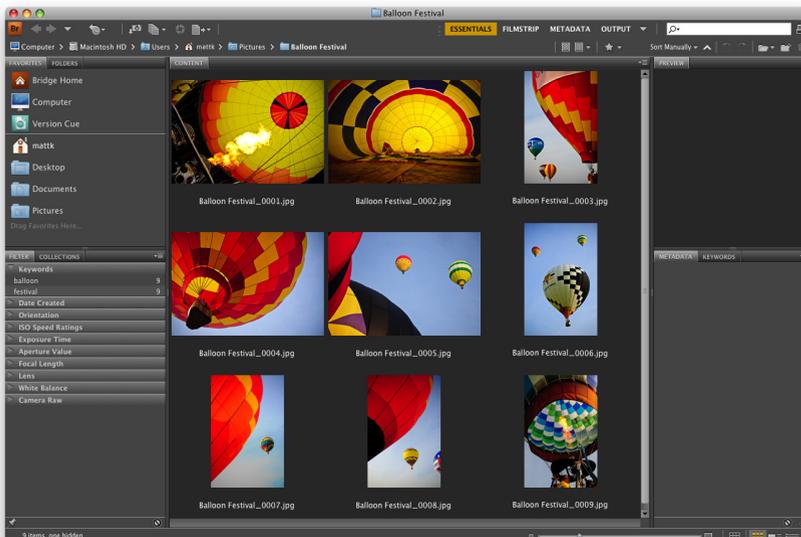
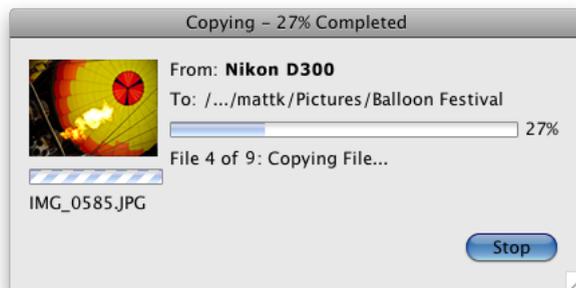
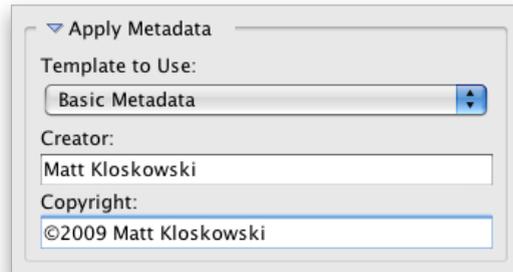
**Step Nine:**

There are two more options in the Advanced Options section: one I recommend you avoid, and one that is absolutely critical. First, the bad one: there's a Delete Original Files checkbox. This one erases the photos on your memory card right after they're copied to your computer. So, what if the images you just copied to your computer are corrupt or otherwise messed up? (Hey—it happens.) You can't try to re-import them or rescue them from the memory card because (that's right) you just had Bridge erase them. My golden rule is: Don't erase anything unless you have at least two backups first, and you've spot-checked at least two or three random photos from those to make sure they're okay. Otherwise, you're really taking your chances. Okay, so that's the bad checkbox (leave Delete Original Files turned off). Now, for the good one...

Step 10:

To make certain you have a second backup copy, turn on the Save Copies to checkbox to automatically back up your imported photos to a different hard drive (click the Choose button to choose the external hard drive, network, etc., where you want a copy of the photos you're importing backed up to). This is so incredibly important because, at this point, if your computer's hard drive crashes, all your photos are gone. For good. But by turning this feature on, you'll have a second backup set on a totally separate hard drive (and yes, it has to be on a totally separate hard drive—backing up to a different folder on your same computer doesn't help, because if your computer's hard drive crashes, you lose the originals and the backup at the same time).



**Step 11:**

The next section down is the Apply Metadata section. This is where you're able to embed your name and copyright information into each file automatically, as it's imported. Simply click in the Creator field and type in your name. Then click in the Copyright field, type in your copyright info (as shown here), and you're set. Now, you can have more information embedded upon import than this, and I'll show you how to see and edit yours later in this chapter. So, for now, just use the Basic Metadata template and enter your name and copyright info.

Step 12:

That's a look at how I set up the Photo Downloader to import photos. Now all you have to do is click the Get Photos button (in the bottom-right corner of the Photo Downloader), and a download status dialog appears (shown here), showing you which files are being imported, how far along you are, etc.

Step 13:

Once your files are imported, they're displayed in Bridge as thumbnails (as shown here), and now you can begin sorting, ranking, and doing all the other cool stuff we're going to learn in the rest of this chapter.



A Better Way to View Your Images

Step One:

Although we call it “importing,” your photos aren’t actually in Bridge—they’re in a folder on your computer, and you’re looking at what’s inside that folder using Bridge. Your photos show up as thumbnails in the Content panel, which by default appears in the center of Bridge (as shown here). You have control over how quickly your thumbnails appear in Bridge based on how high-quality you want your thumbnails to be.

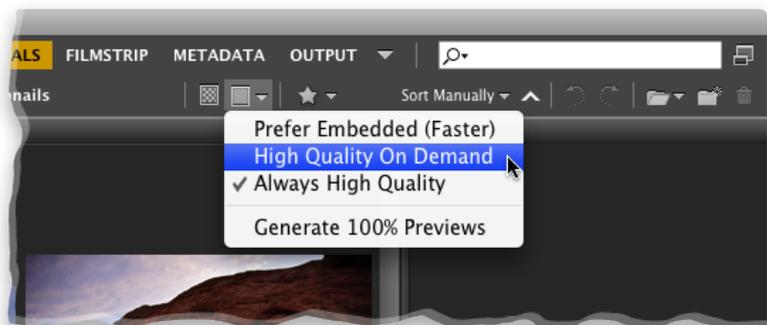
Step Two:

You make your “speed” choice from an Options pop-up menu in the Path Bar at the top of the window (shown here). Prefer Embedded (Faster) lets your thumbnails load the fastest by using the same small preview you see on the back of your digital camera. High Quality On Demand (which is the one I use myself), loads low-res thumbnails first, but once you click on a thumbnail, it then renders a higher-quality thumbnail. I don’t recommend Always High Quality (which has Bridge individually render a high-res preview of each photo), simply because it’s so much slower. Generate 100% Previews is painfully slow because it renders the full-screen preview even if you never use it. Again, my recommendation is High Quality On Demand for initial quick loading, and then higher quality when you click on a thumbnail.

Once you import your photos, they appear in Bridge, but they appear in the default layout. This layout does a good job of giving you access to all of Bridge’s different panels and features, but I think it’s a pretty lame setup for actually using Bridge. So, here we’re going to look at how to set up Bridge for a much a better way to view and work with your photos.



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Step Three:

By the way, if you're going to choose Prefer Embedded (Faster), you don't have to dig through that pop-up menu—just click the little Browse icon to the immediate left of the Options icon. Now, once your thumbnails appear in the Content panel, you can resize them using the thumbnail slider at the bottom right of Bridge (as shown here). Dragging to the right makes the thumbnails larger, and you can pretty much imagine what happens when you drag to the left.

TIP: One-Click Sizing

If you want to jump to the next larger (or smaller) size thumbnail, just click on the little rectangular icon on the far right (or left) of the thumbnail slider.



Step Four:

If you look back at the Bridge capture in Step Three, you'll see a problem—see how the two photos at the very bottom of the Content panel are cut off? If that drives you as crazy as it does me, you can turn on an option that makes sure that never happens. You see, there's a new little feature that Adobe added that I personally love (it's the little things, right?) called Grid Lock, and you turn this option on by clicking on the little Lock Thumbnail Grid icon in the bottom-right corner of Bridge's window (shown circled here in red). By the way, there are a few other icons there, as well: the next icon over switches you back to the regular Thumbnails view; the second icon from the right displays a Details view of your photos, which is a small thumbnail followed by lines of embedded info about your photo; and the icon on the far right gives you a List view, which is a simple list of your images like you might see when viewing a folder of images on your computer.

Continued



Step Five:

Once my photos appear in Bridge, the first thing I generally want to do is get a closer look at them. When you click on a thumbnail, a preview of that photo appears in the Preview panel at the top of the right side Panels area (as seen here). The problem is the preview isn't much bigger than the thumbnail (in fact, if you've dragged the Thumbnail slider to the right, it's not even as big!). So, when I'm starting to look at my images, the first thing I do is make my preview larger—that way I can see my photos at a large enough size that I can actually make a reasonable decision about which ones are “keepers” and which ones don't make the cut. What we need is a much bigger Preview panel, and a much smaller Content panel.



Step Six:

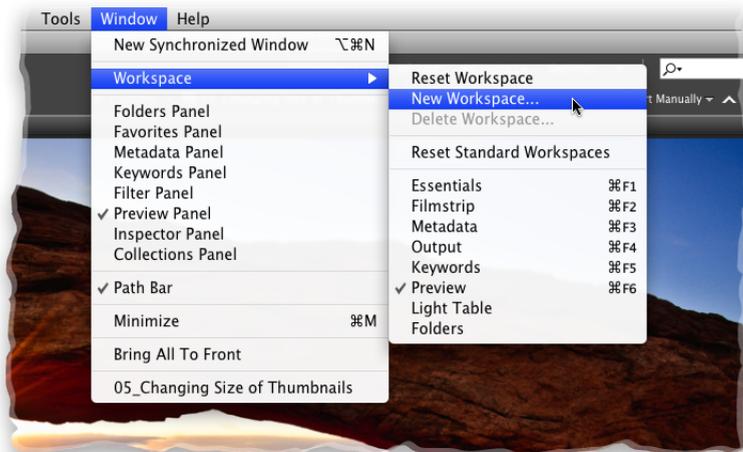
A step in the right direction is to choose one of Adobe's built-in workspaces. These are just different layouts for Bridge's panels that focus on different tasks. Some of these built-in workspaces appear right on the Application Bar at the top of the window, so they're one click away (like Essentials, Filmstrip, etc.). To get to the workspace we need, called Preview, you can either click-and-hold on the little down-facing triangle to the right of the workspaces in the Application Bar and choose Preview from the pop-up menu (as shown here), or just press **Command-F6**. Either way, it changes Bridge's layout to what you see here, with a really big Preview panel on the right, the Content panel (with your thumbnails) really skinny in the center, and the left side Panels area still there on the left. This is better, but I'm not loving it. There's still too much clutter for just viewing your images (we need distractions out of the way, so we can focus on the photos).





Step Seven:

To put the focus on our photos, we need to hide the left side Panels area. Go back and look at the capture in Step Six, and you'll see a thin divider bar that separates the left side Panels area from the Content panel in the center. Just double-click directly anywhere on that divider bar, and the left side Panels area tucks out of sight, leaving just the Content panel thumbnails on the left, and a really huge Preview panel. Now, I recommend shrinking the size of the Content panel on the left, so you just have one vertical row of thumbnails. You do that by clicking-and-dragging the thin divider bar between the Content and Preview panels to the left to squash the Content panel's size a bit (as shown here).



Step Eight:

This is the exact Bridge layout I use when looking at my imported photos, and if you like this layout, you can save it as your own (so it's only one click away). You do that by going under the Window menu, under Workspace, and choosing New Workspace. A dialog will appear asking you to name your workspace and when you click OK, your workspace will now not only appear in the Workspace submenu, it will also appear as the first workspace in the Application Bar's list of workspaces.

TIP: Panel Tricks

To collapse most panels, just double-click on its tab. To expand it, double-click on its tab again. However, if there's a panel you find you don't use, you can hide it from view—just go under the Window menu and choose the name of the panel you want to hide. To make a hidden panel visible again, do the same thing.

Continued



Step Nine:

Now that your Preview panel is nice and large, you can really put it to work. If you press-and-hold the Command key, and click on more than one thumbnail in the Content panel, it displays them in the Preview panel (as shown here). To remove one of the photos from the Preview panel, Command-click on its thumbnail in the Content panel to deselect it (if you look at the capture in Step 10, you'll see where I've deselected the photo at the top, leaving just two selected, and they automatically zoom up to fill in the space and give you an even better size for making a comparison).



Step 10:

The Preview panel has another nice feature: a built-in Loupe for zooming in tight (perfect for zooming in on an eye in a portrait to check sharpness). Here's how it works: Move your cursor over a photo, and your cursor changes into a magnifying glass. When you click, a Loupe magnifier (shown here) appears with a 100% view of the area your cursor is over. To reposition the Loupe, click-and-drag it where you want. To zoom in to a tighter 200% view, press the + (plus sign) key on your keyboard (the view magnification amount appears to the right of the photo's name). Click the + key again to zoom to 400%, and once again for the maximum view of 800%. To zoom back out, press the - (minus sign) key. To remove the Loupe, click the little X in its corner.



TIP: Flipping the Loupe

If you get so close to an edge that the Loupe would extend outside of it (or the Preview panel itself), it automatically flips to a different orientation.

**Step 11:**

One of my favorite new features in Bridge is the ability to instantly see a full-screen view of any thumbnail—just click on the thumbnail in the Content panel, then press the **Spacebar** on your keyboard, and it appears full screen (like you see here). As handy as this is, there is another full-screen view mode you may actually like better—Review mode, which is also new.

Step 12:

To see all the images in your current folder in Review mode, press **Command-B**. If you have more than four images in your folder, it puts your images full screen in a cool carousel-like rotation (as seen here). This mode is great for two big reasons: The first being it makes a really nice onscreen slide show presentation. You can use the **Left and Right Arrow keys** on your keyboard to move through the photos, or the arrow buttons in the lower-left corner of the screen (as a photo comes to the front, it becomes larger and brighter). If you want to open the image in front in Elements, press the letter **O**. To open the front photo in Adobe Camera Raw, press **R**. To open all your images in Camera Raw, press **Option-R**. To leave Review mode, press the **Esc key**. If you forget any of these shortcuts, just press **H**.

TIP: One-Click Collection from Review Mode

When you're in full-screen Review mode and you've whittled things down to just your keepers, you don't need to leave Review mode and navigate to the Collections panel to create a collection—just click the New Collection button in the bottom-right corner of the screen and whatever's left in Review mode is automatically added to this new collection.

Continued

**Step 13:**

The second reason to use Review mode is to help you narrow things down to just your best photos from a shoot. Here's how: Let's say you have five or six similar photos, or photos of a similar subject (in this case, an arch in Arches National Park), and you want to find the single best one out of those. Start by Command-clicking on just those photos (in the Content panel) to select them, and then press Command-B to enter Review mode. As you move through the photos (using the Left and Right Arrow keys on your keyboard), and you see one come to the front that's not going to make the cut, just press the **Down Arrow key** on your keyboard (or click the Down Arrow button onscreen) and that photo is removed from contention. Keep doing this until you've narrowed things down to just the final image. Once you fall below five images, you no longer get the carousel view. Instead, it looks more like regular Preview mode—it's just full screen (as seen here).

Step 14:

In Review mode, you can still use the Loupe for zooming in—just move your cursor over any photo and click to bring up the Loupe for that photo. You can have multiple Loupes—one for each open image (shown here).

TIP: Moving and Zooming in the Loupe

With some Loupes in place, Command-click-and-drag within any one of them and they'll all move together, which is handy for inspecting similar photos. Also, if you press **Command+⌘** (plus sign) to zoom in, all the Loupes zoom in together.





Step 15:

Okay, this isn't really a step, but I've got a few cool tips about viewing your photos and working with Bridge's panels, and I figured this is a perfect place for them:

TIP: Grouping Panels

You can group panels you want together by clicking on a panel's tab, and dragging-and-dropping it onto another panel. This creates a "nested" panel, where you can now click on a tab to reveal that panel. That way, if you need a lot of panels visible for the way you work, at least you can nest them together. In the example shown here, I clicked-and-dragged the tabs of the panels normally in the right side Panels area and dropped them on the top of the left side Panels area to nest them there (notice the five tabs across the top of the left side Panels area).

TIP: Quick Navigation Using the Path Bar

The Path Bar shows you visually the folder hierarchy (the file path) of what you're seeing in Bridge, but beyond that, each level of that path is clickable. So, if you want to jump back two folders, just click on the folder. This can be a huge time saver when navigating from folder to folder.

TIP: Hide the Path Bar

If you really want the ultimate in clean layouts for viewing your photos, you can hide the Path Bar across the top of Bridge's window—go under the Window menu and choose Path Bar, and it's hidden (in the image here, the Path Bar is hidden, leaving just that one slim bar across the top).

TIP: Hiding Panels Areas

Pressing the **Tab** key hides both side Panels areas, so whatever's in the center panel goes the full width of Bridge.





Sorting and Arranging Your Photos

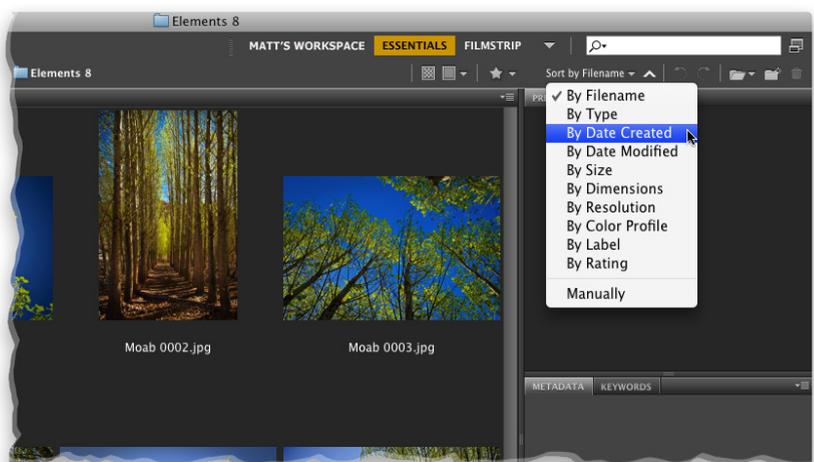
Step One:

When you view your images in Bridge, by default, they're sorted manually by filename, so it's pretty likely that the first photo you shot will appear in the upper-left corner of the Content panel. I say it's "pretty likely" because there are exceptions (if you did multiple shoots with different cameras, or shot on different memory cards, etc.), but most likely they'll appear first one shot first. If you want to change how they are sorted, click-and-hold on the words Sort by Filename near the right side of the Path Bar, and a pop-up menu of options will appear (as seen here).

Step Two:

Let's start by quickly rating our photos to separate the keepers from the rest of the bunch. First, switch to a view mode that's better for decision making—choose either the workspace we created earlier (seen here) or Full Screen Preview (select any photo and then press the **Spacebar**). You don't have to select them all first—just click on any one and hit the Spacebar). With whichever one you choose (the one we created earlier or Full Screen Preview), you can use the Left and Right Arrow keys on your keyboard to move through your images.

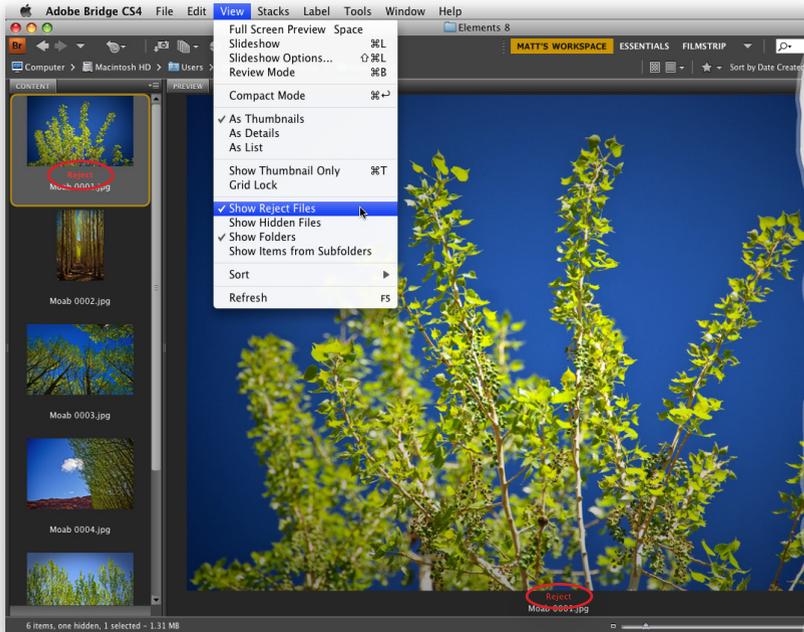
Ah, finally we get to the fun part—sorting your photos. We generally have the same goal here: quickly finding out which are the best shots from your shoot (the keepers), marking them as your best shots, and then putting them one click away, so we can view them as slide shows, post them on the Web, send them to a client for proofing, or prepare them for printing. Here we're going to look at how to do just that, in the most efficient way possible, by taking advantage of some of the new features in Bridge.



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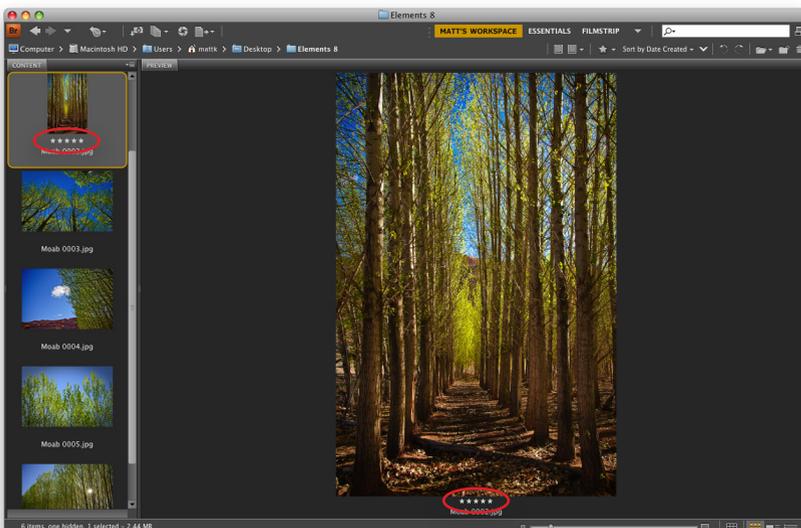


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Step Three:

Probably the most popular method for sorting your images is to rate them using Bridge's 1- to 5-star rating system (with 5 being your best images). That being said, I'm going to try to convince you to try a rating system that is faster and more efficient. When you see a photo that is really bad (way out of focus, the flash didn't fire, the subject's eyes are closed, etc.), press **Option-Delete** to mark that photo as a Reject. When you do this, the word Reject appears in red below the image in the Preview panel, and below the thumbnail in Content panel, as well (they're both circled here in red). It doesn't delete them; it just marks 'em as Rejects. *Note:* You can choose to have Bridge automatically hide any photos you mark as Rejects by going under the View menu and choosing Show Reject Files (as shown here).



Step Four:

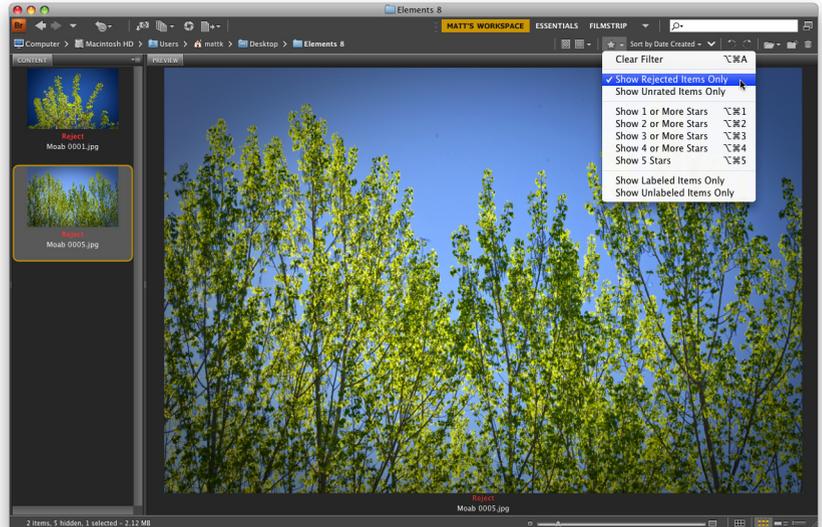
When you see a "keeper" (a shot you may want to print, or show to the client, etc.), you'll want to press **Command-5** to mark that photo as a 5-star image. This star rating will appear below the selected photo in the Preview panel and below the thumbnail in the Content panel, as well (they're shown circled here in red). So that's the drill—move through your photos and when you see a real keeper, press Command-5, and when you see a totally messed up photo, press Option-Delete to mark it as a Reject. For all the rest of the photos, you do absolutely nothing. So, why not use the entire star rating system? Because it takes way, way too long (I'll explain why on the next page).

Continued



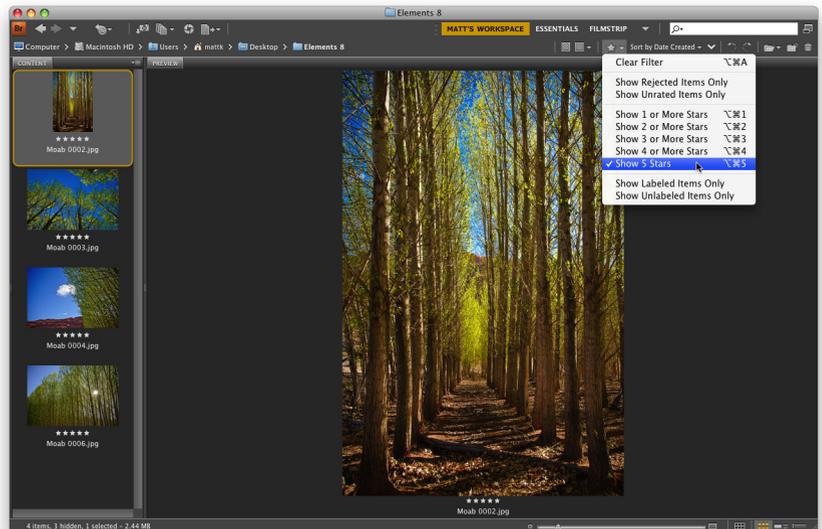
Step Five:

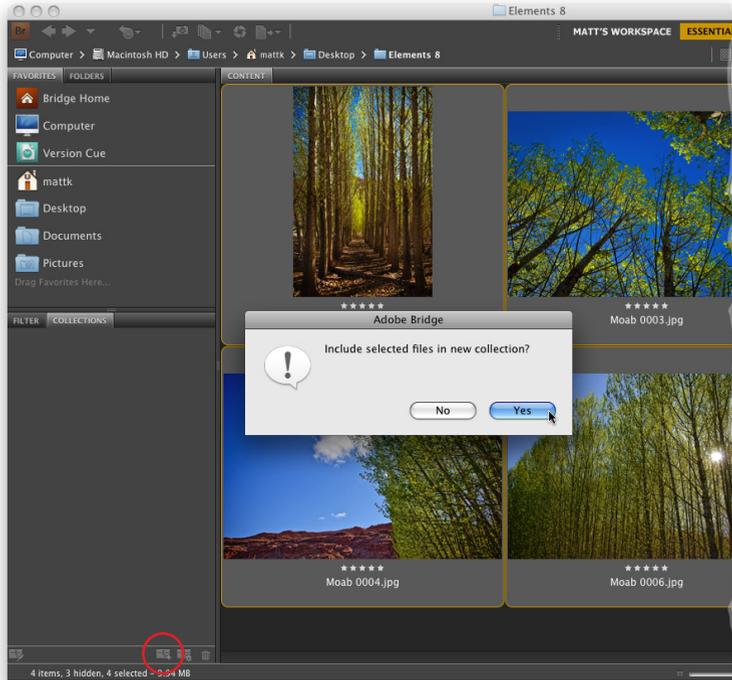
Here's why I don't recommend using the entire star rating system: What are you going to do with your 2-star images? They're not bad enough to delete, so we keep 'em, right? What about your 3-star ones? The client won't see these either, but we keep 'em. What about your 4-star photos (the ones that weren't quite good enough to be five stars)? We keep them, too. See where I'm going? Why waste your valuable time deciding if a photo is a 2- or a 3- or a 4-star, if all we're going to do is keep 'em anyway? The only shots we really care about are the ones we want off our computer (they're messed up and just wasting disk space), and our best shots from that shoot. So, once you've gone through and ranked them, let's get rid of the dogs. Click-and-hold on the Filter Items by Rating icon on the right side of the Path Bar (it's the star icon) and choose Show Rejected Items Only (as shown here) to see just the Rejects.



Step Six:

Now press **Command-A** to select all of them, and then press **Command-Delete** to move these all to your Trash. Next, go under the Filter Items by Rating pop-up menu again, but this time choose Show 5 Stars (as shown here) to filter things down so just your keepers—your 5-star images—are visible in Bridge.





Step Seven:

At this point, we want to set things up so that in the future these 5-star photos are just one click away at any time, and we do that using collections. Here's how it works: Our first step is to click on the word Essentials up in the Application Bar, then press Command-A to select all your 5-star photos. Now click on the Collections panel's tab (in the middle of the left side Panels area) to make the Collections panel visible. Click on the New Collection icon at the bottom of this panel (it's circled here in red), and a dialog will appear asking if you want to include the selected photos in this new collection (you do, so click the Yes button).

TIP: Removing Ratings

To remove a photo's star rating, just click on the photo, and then press **Command-0**.



Step Eight:

When you click the Yes button, Bridge creates a new collection in the Collections panel. The collection is untitled, but the name field is already highlighted, so all you have to do is type in a name for your collection (as I did here), and press the **Return key** on your keyboard to lock in your new name. Now these "best of that shoot" photos will always be one click away—just go to the Collections panel, click on the collection, and only the shoot's 5-star photos appear. Also, if you wanted to view this collection larger, you could either make the thumbnails bigger (using the Thumbnail Size slider at the bottom of the window), or just switch to your viewing workspace (the one we created earlier) and you'll see the images really large in the Preview panel.

Continued



Step Nine:

Now, you can take things a step further if you like. For example, if you show these shots to your client, and they choose three of these 5-star photos to have printed, you can then use color labels to mark those as your “Client Selects.” Just Command-click on the photos they chose to select them, then press **Command-6** which adds a color banner around the star rating (as seen here, where you can see Red labels on three of the images). If I do this, I generally create another collection called “Client Selects” by clicking on the Filter Items by Rating icon (the star icon on the right side of the Path Bar) and choosing Show Labeled Items Only from the pop-up menu, which displays just those red-labeled photos. Then I select them all (Command-A), click the New Collection icon at the bottom right of the Collections panel, and I would name this one “Moab Selects.”

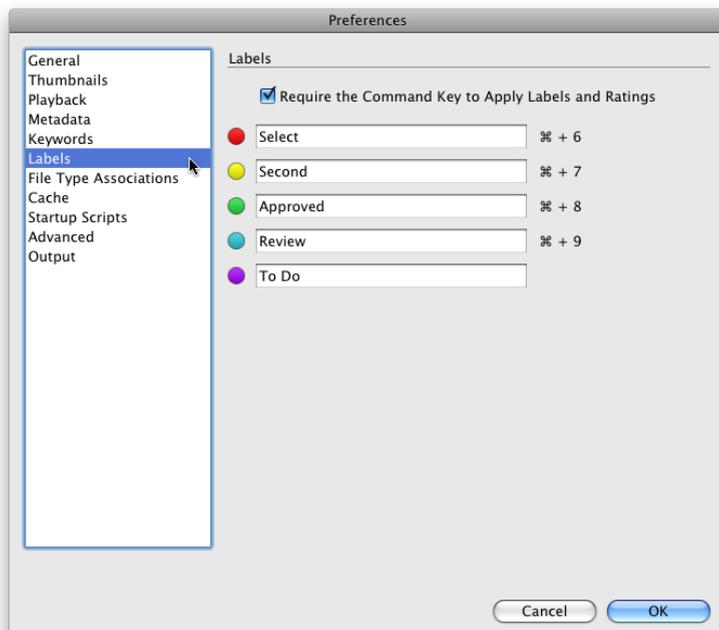


Step 10:

If you like this color label thing, there are four other built-in color labels available, and you can assign your own names for what each one represents. Just press **Command-K** to bring up Bridge's Preferences dialog, then click on Labels in the left-side column (as seen here). This shows the different color labels and their keyboard shortcuts (on the far right). Here, you can click in any color's name field and rename it.

TIP: Assigning Color Labels

There are three ways to add a color label: (1) use the keyboard shortcut, (2) select the photo(s), then Right-click on it, and choose the label you want from the Label submenu, or (3) go under the Label menu and choose the label.





This probably seems like the most obvious thing in the world, because in just about all Adobe products, if you click on something and hit the Delete key on your keyboard, it goes away. But in Bridge, it doesn't really just go away—a dialog pops up and in a roundabout way, asks you "How much do you really hate this photo?" Here's how to understand what your choices really are:



Deleting Photos (and Folders) from Bridge

Step One:

To delete a photo(s), just click on it to select it, then press the Delete key on your keyboard. This brings up the warning dialog shown here, which assumes you don't really want to delete this file, you just want to mark it as a Reject (that's why the Reject button is highlighted as the most likely choice). If you do want to move the selected photo(s) into the Trash, then click the Delete button.

Step Two:

Sadly, clicking the Delete button brings up another warning dialog (seen here) asking if you really want to move this photo into the Trash. If you want to avoid both of these dialogs when deleting files, here's what to do: Don't just hit the Delete key, instead hit **Command-Delete**, which will take you right to the second dialog. When it appears, turn on the Don't Show Again checkbox and from this point on, the Command-Delete shortcut will send your stuff straight to the Trash without any dialogs.

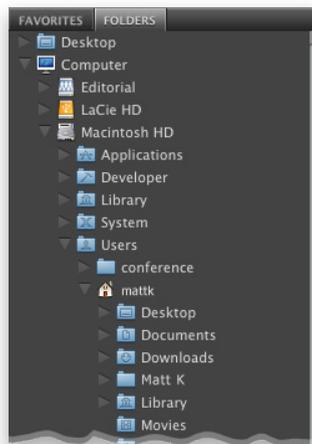


Viewing Photos Already on Your Computer

So far, we've mostly been working with photos that we just imported from our camera's memory card, but if you want to see photos that are already on your computer, you'll need to work inside the Folders panel. This panel gives you access to any folder of photos on your computer, on an external hard drive, or over a network. Here's how it works:

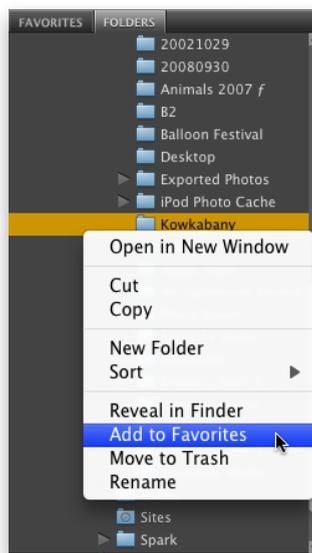
Step One:

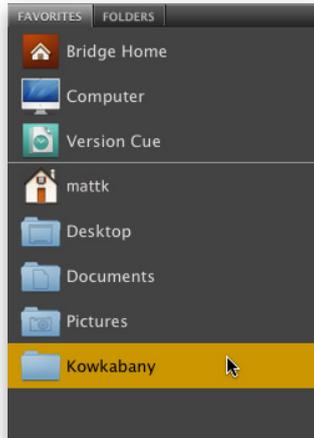
First, make sure you're in the Essentials workspace (click on Essentials in the Application Bar), then click on the Folders panel's tab to make the Folders panel visible. This Folders panel gives you access to all the files and folders on your computer, so you can simply navigate to a folder of photos and click on it to see them. Of course, if you have an external hard drive connected, or DVD, or CD, etc., you'll see them listed too, and you can look at them the same way. So, it's pretty much like the standard file structure of your computer.



Step Two:

Right beside the Folders panel's tab is the Favorites panel's tab, and this panel is kind of like your bookmarks in your Web browser. So, if you find yourself constantly going to a particular folder of photos, you can save a shortcut to that folder in the Favorites panel. That way, you won't have to go digging through your hard drive in the Folders panel to find it—it will be just one click away. To add a folder as a favorite, Right-click on the folder and choose Add to Favorites from the contextual menu that appears. (Note: If you use a workspace where you can see both the Folders and Favorites panels at the same time, after finding a folder using the Folders panel, you can just drag-and-drop it from the Content panel right into the bottom area of the Favorites panel.)



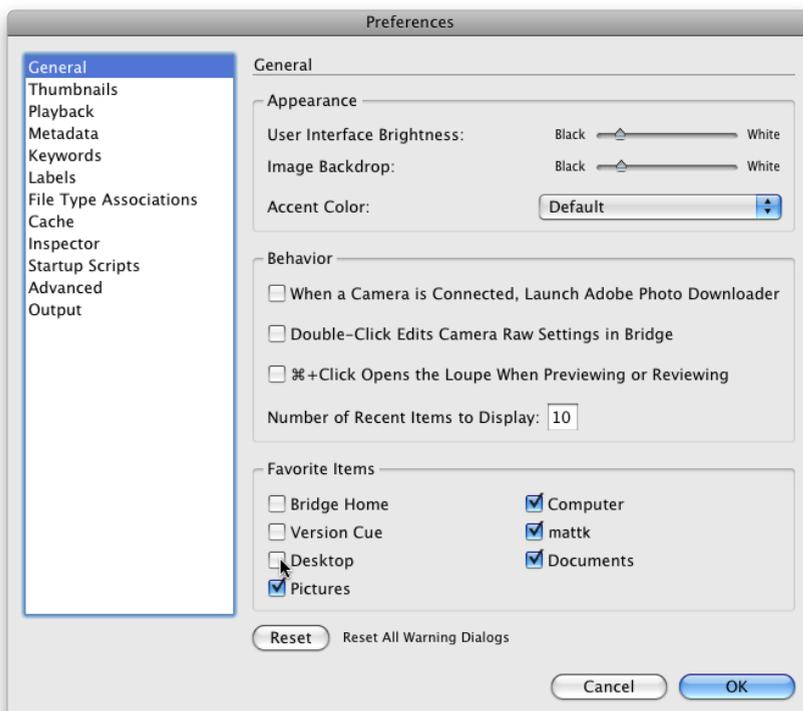


Step Three:

Once you've saved that folder as one of your favorites, you'll see it added to the bottom of the list in the Favorites panel. Now, to jump directly to the photos in that folder, just click on it (as shown here).

TIP: Renaming Photos

It's hard to imagine why someone wouldn't like such a descriptive name as DSC_00679.jpg, but if you're one of those people who finds it useful to apply names that describe what's actually in the photo (like me), here's how it's done: With a thumbnail selected, click directly on the photo's filename (in the Content panel) and the name will highlight. Type in your new name, press the **Return key**, and the thumbnail updates with your new-and-improved name.



Step Four:

If you look in the list of favorites in the Favorites panel, you can see Adobe has kind of already decided what it thinks might be some of your favorite destinations and added them to your list. If you'd like to remove any of them (so there's more room for the items you choose as your favorites), go to Bridge's General Preferences (**Command-K**) and in the bottom section of the dialog, within the Favorite Items section, turn off the checkboxes for whichever Adobe-chosen items you don't want to appear in your Favorites panel (as shown here), then click OK. So, that's basically how to look at folders full of photos already on your computer, and how to save your favorite folders (or discs, or drives, etc.), so they're more convenient. Now on to moving photos from folder to folder.

Continued



Step Five:

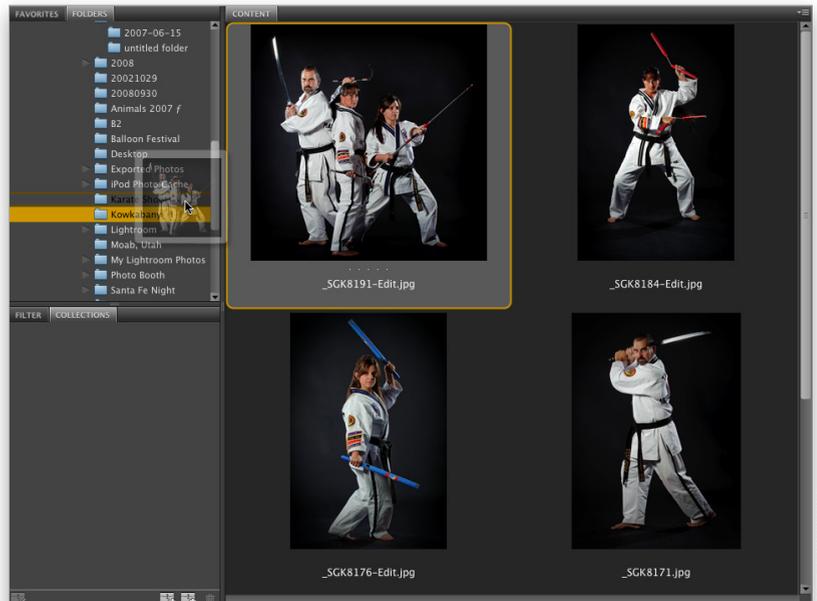
Another nice feature of Bridge's Folders panel is that you can use it to move photos from one folder to another. You do this by clicking-and-dragging the thumbnail of the photo you want to move in the Content panel, then dropping that photo into any folder that appears in the Folders panel (when you move the dragged photo over a folder, the folder is highlighted, letting you know that you've targeted that folder). That photo will now be removed from the currently selected folder and placed into the folder you dragged-and-dropped it into.

TIP: Dragging-and-Copying

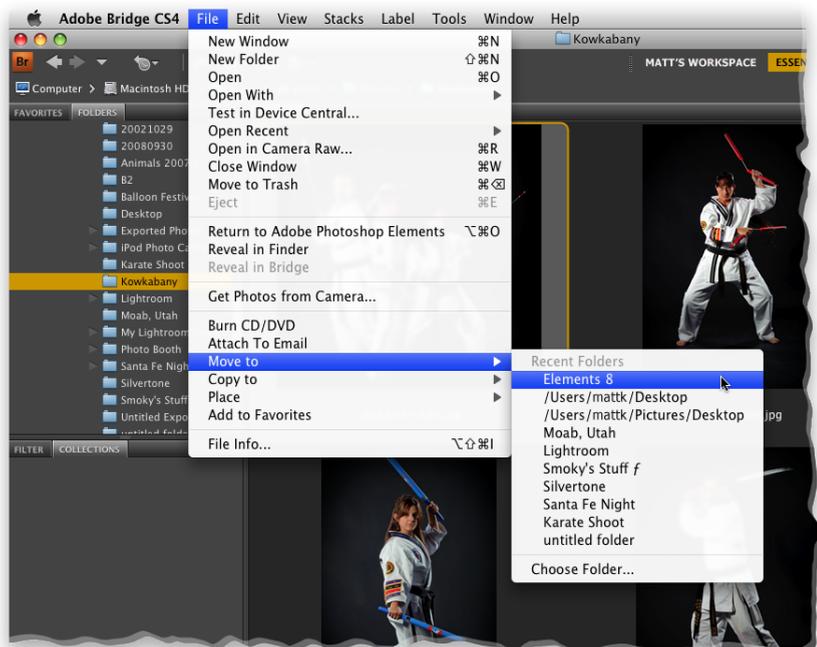
If you press-and-hold the **Option** key as you click-and-drag, instead of moving your original photo, Bridge will place a duplicate of your photo into the folder.

Step Six:

If your list of folders is really long, here's a more manual way to move photos from folder to folder: First, click on a photo you want to move to a different folder, then go under the File menu, under Move To, and you'll see a list of your recently viewed folders (as shown here). Now just choose which folder you want that photo to appear in, and you're set. If you didn't recently use the folder you want, just select Choose Folder at the bottom of the submenu. If, instead, you wanted to make a copy of your selected photo and place it into another folder, you'd still go under the File menu, but this time you'd choose Copy To and then choose a recent folder or Choose Folder.



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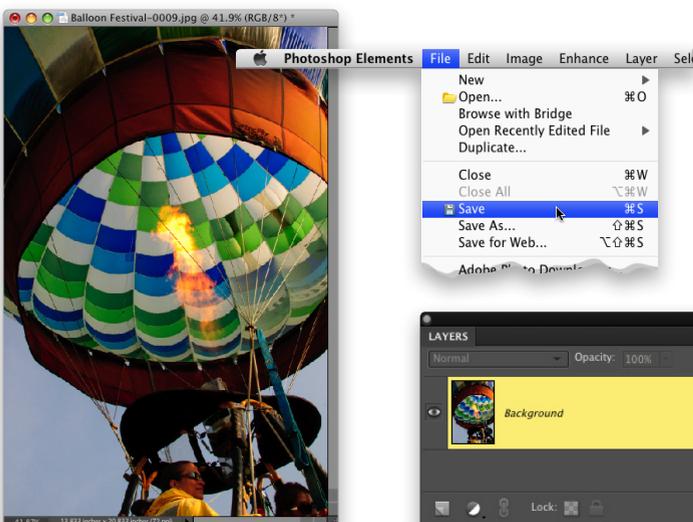
Rotating photos within Bridge is as easy as clicking one button. However, when you rotate photos within Bridge itself, you're only really rotating the thumbnail. This is handy, because when you're sorting photos with a portrait orientation (tall rather than wide), you want to be able to see them upright to make a sorting judgment call, but you have a separate decision to make if you want the actual photo rotated—not just the thumbnail. Here's how to do both:

The Scoop on Rotating Photos



Rotating thumbnails:

Rotating a thumbnail is a total no-brainer—just click on the thumbnail you want to rotate, then click on one of the curved arrow Rotate icons in the top-right corner of Bridge (on the right side of the Path Bar). The left arrow icon rotates counterclockwise; the right arrow icon rotates clockwise. You can also use the shortcut **Command-[** (Left Bracket key) to rotate counterclockwise, or **Command-]** (Right Bracket key) to rotate clockwise.



Rotating the actual photo:

When you rotate a thumbnail, you're doing just that—the photo itself doesn't get rotated until you actually open it in Elements (go look in the image's folder on your hard drive, and you'll see from the file's thumbnail that the actual photo isn't rotated). So if you really want to rotate the original photo, rotate the thumbnail in Bridge, then double-click on the thumbnail in Bridge, and the image will open in Elements with the rotation applied. Now, you can choose Save from the File menu to make the rotation permanent.

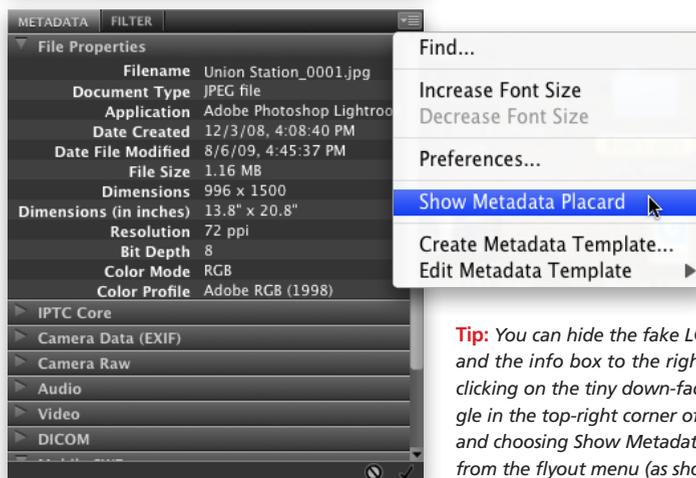
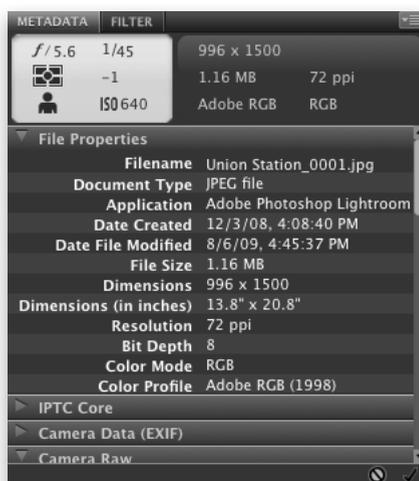


Seeing and Editing a Photo's Metadata

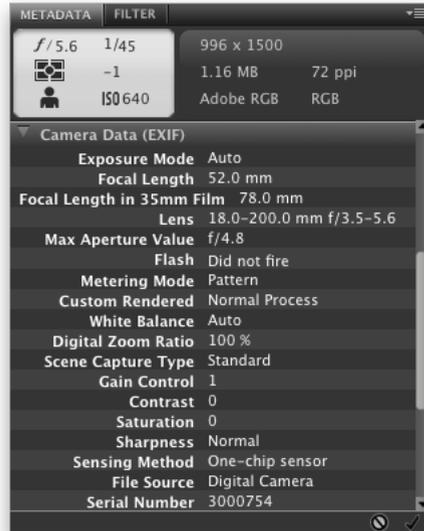
Step One:

Switch to the Metadata workspace (click on the down-facing arrow to the left of the search field in the Application Bar, and choose it from the pop-up menu), click on a photo, and then look at the Metadata panel, at the bottom-left side of the window (I zoomed in on it here, so you can see it more clearly), to see all the photo's embedded background info. On the top left of the panel, there's a little window that looks like a digital camera's LCD screen. This "fake LCD screen" displays some key EXIF data (shooting info) for that photo, like the f-stop, shutter speed, ISO setting, metering mode, etc. The section to the right of the screen shows some of the file info data, like the physical dimensions, file size (in this case, it's 1.16 MB), resolution, etc. Below these two boxes is the File Properties section, which shows the full file info data, instead of just the "quick glance" version. By the way, Bridge pulls this File Properties info from the photo itself, so this information is not editable by you (or me) in this panel. The only way to change this part of the metadata is to actually change the photo itself by opening it in Elements and changing the image size, or color mode, or resolution, etc. Then, when you save the file with the changes, the metadata is updated automatically to reflect them.

When you take a photo, your digital camera automatically embeds a host of background info right into your photo (called EXIF data), which includes the make and model of your camera, the lens you used, your exposure settings, etc. Bridge not only lets you see this information, but it also lets you embed your own custom info (like your copyright info, contact info, etc.), and it also shows the file properties (like the pixel dimensions, resolution, color mode, file size, etc.). All this embedded info is known as your photo's metadata.

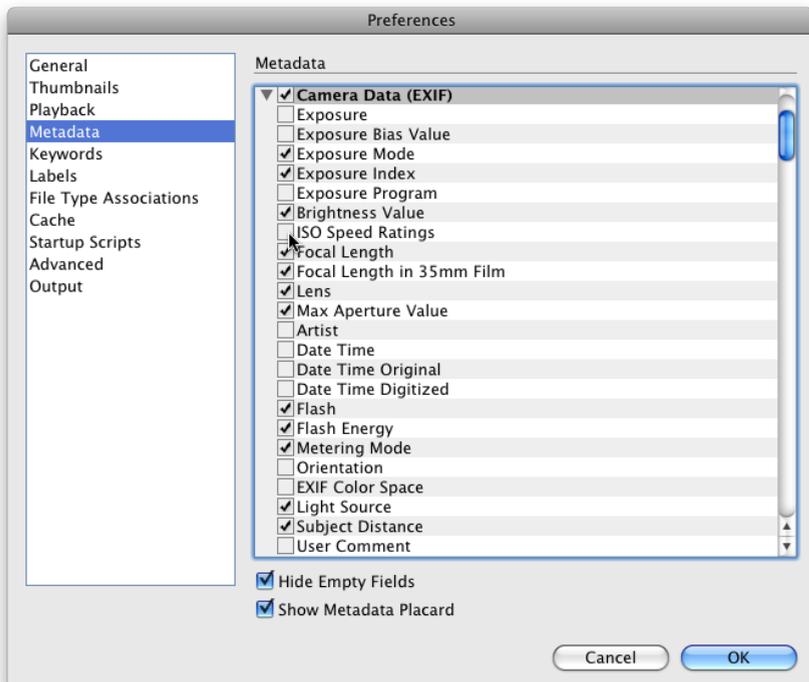


Tip: You can hide the fake LCD screen and the info box to the right of it by clicking on the tiny down-facing triangle in the top-right corner of the panel and choosing Show Metadata Placard from the flyout menu (as shown here). Choosing this hides those sections from view. If you change your mind, just choose Show Metadata Placard again.



Step Two:

Now scroll down a little further until you come to the Camera Data (EXIF) section, as shown here (you'll scroll right by the IPTC Core info section, but don't worry, we'll look at that next). This section shows the information embedded by your digital camera at the moment you pressed the shutter button. Info in this Camera Data (EXIF) section can't be edited anywhere at all—it was put there by your camera and it stays there, so all you can do is look at it (you'll use this info later, and then you'll understand why it's so useful). So, for now, just take a look at it and comment out loud something along the lines of, "That's really cool the way it knows everything about my photo."



Step Three:

Now, there is a long list of Camera Data (EXIF) fields that, again, you can't change or add info into (many more than the average photographer will ever need). That's why most folks set up this section to display only the fields they really want to see. To do this, click on the tiny down-facing triangle in the top-right corner of the Metadata panel and choose Preferences from the flyout menu that appears. This brings up Bridge's Preferences dialog with the Metadata category selected. Scroll down to Camera Data (EXIF) and you'll see the full list of available camera data fields (scary, ain't it?). Only the fields with checkmarks by them will be visible, so to hide a field in the list, just click on the checkmark beside that field. Also, ensure the Hide Empty Fields checkbox is turned on at the bottom of the dialog, so when you click OK, only the checked fields with information will be visible.

Continued



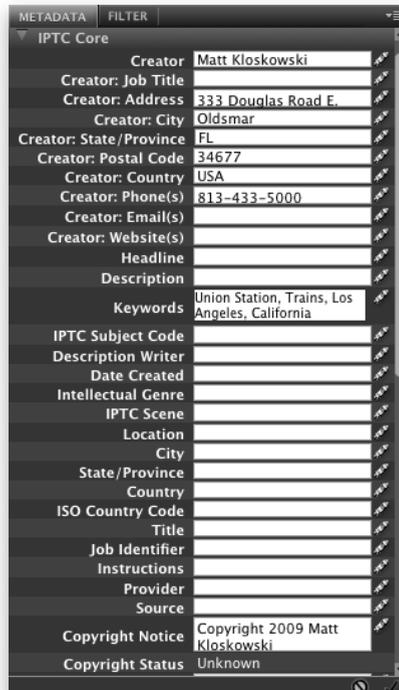
Step Four:

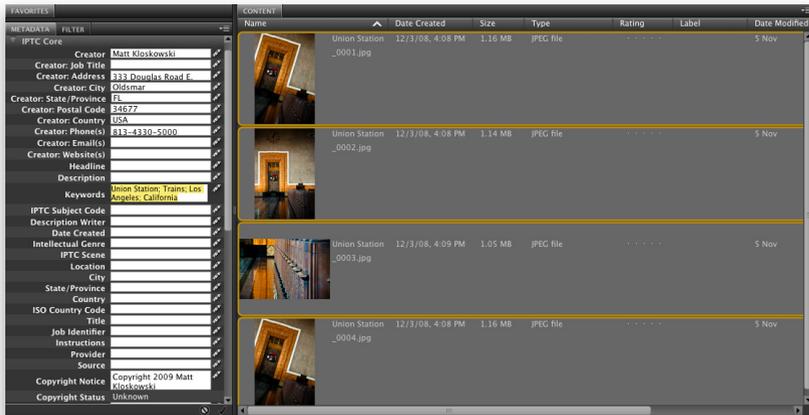
Okay, so although the camera data isn't editable, there is one section where you can add your own info: the IPTC Core section (named for the International Press and Telecommunications Council). This is where you can add info directly into the file, like your copyright info, your contact info, the rights usage for the photo, your website, etc. So, let's add some. In the Metadata panel, scroll to IPTC Core and click on the right-facing triangle to the left of the words IPTC Core to reveal that section (shown here). If you see a little pencil icon on the far-right side of any field, you can write your own custom info into that field. If you added some metadata during the import process (like your copyright info), you'll see that info has been added to those fields.



Step Five:

To enter your own info, click once in the blank field to the right of the item you want to edit and all the text fields will appear. To see how this works, click to the right of Creator: Address (it's near the top). When the field appears, just type your street address. To move on to the next field down (in this case, it's the Creator: City field), just press the **Tab key** on your keyboard. If you want to jump directly to any field, just click on it. When you're done adding your own custom data, click on the checkmark icon at the very bottom of the Metadata panel. You can also press **Return** or, if the field accepts multiple lines of text (such as the Creator: Website field), press **Command-Option-Return**.

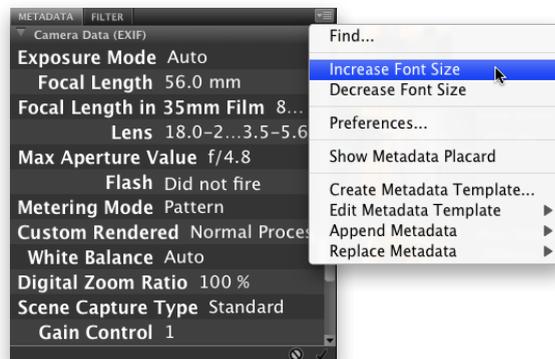




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Step Six:

Applying your own custom info on a photo-by-photo basis can really be slow and tedious, but luckily you can apply your info to as many photos as you'd like, all at once. If you want to apply this info to all the photos in the folder you're currently working with, press **Command-A** to select them all, then click to the right of the info field you want to add info to, to activate it. Now just type in your info, and when you're done, click the checkmark in the bottom-right of the panel, and all those photos will have that custom metadata applied. But what if you just want to add (or edit) metadata on certain photos? (Maybe you want to add your contact phone number to some photos you're going to post on the Web.) Then do this instead: Click on the first photo you want to edit, then press-and-hold the Command key and click on all the other photos you want to affect. Once they're selected, click to the right of the phone number field, type your phone number in the active field, click the checkmark, and it's done. Much faster and easier.



TIP: Increasing the Font Size

Because there's so much metadata included in each photo, Adobe had to make the panel's font size really small. Luckily, you can increase it by clicking on the Metadata panel's flyout menu (at the top-right corner of the panel) and choosing Increase Font Size. If it's still not big enough, choose it again. Still not big enough? Choose it again and again, until it's so large your next-door neighbors can read it through your window. Take a look at the example shown here where I just chose Increase Font Size two times.



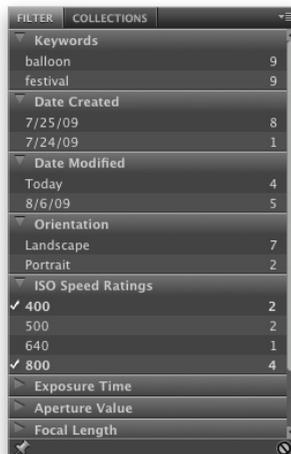
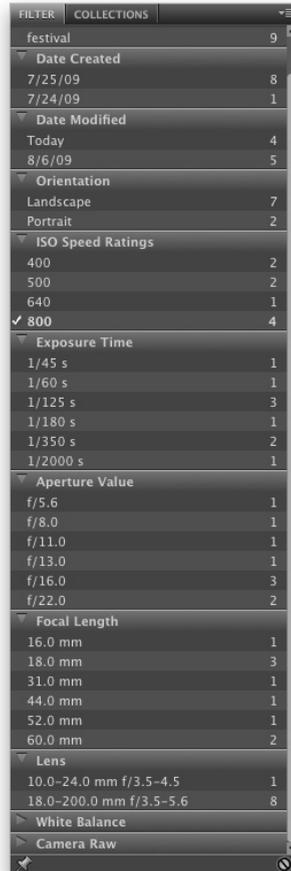
Finding Photos with the Filter Panel (Using Embedded Metadata)

Step One:

As I said in the previous tutorial, when you take a photo with today's digital cameras, at the moment you take the shot, the camera automatically embeds loads of information about what just took place—things like the make and model of the camera, the time the photo was taken, the exposure setting, the f-stop, shutter speed, etc. (this info is called EXIF camera data). Click on a photo in Bridge, and you'll see the basic camera data is displayed at the top of the Metadata panel (found in the right side Panels area if you're working in the Essentials workspace) in a layout similar to an LCD screen on a digital camera (as shown here). Once you view a digital photo in Bridge, more information is embedded into the photo (stuff like the filename, when it was last edited, the file format it was saved in, its physical dimensions, color mode, etc.). All this embedded info comes under the heading of metadata, and that's why it appears in the Metadata panel. At the top of the panel, within the File Properties section, is the info Elements embeds into your file. The next section down is IPTC Core metadata, where you can embed your own customized info (stuff like copyright, credits, etc.) into the photo (we covered this in detail in the previous tutorial), and the Camera Data (EXIF) section displays data embedded by your camera.

The Metadata panel is where you can go to see all the background info on your photos, including all the EXIF metadata added by your digital camera at the moment you took the shot, along with any metadata added in Bridge itself (like your copyright info or custom filenames added when you imported the photos from your camera). Here's how to leverage that info to make finding a particular photo that much easier, using the Filter panel:





Step Two:

Now, metadata is more than just interesting to look at—it can be incredibly useful in helping you find a particular photo (or group of photos), because it's also automatically read by the Filter panel, which appears in the left side Panels area. Here's how it works: click on any folder of photos, and their metadata is automatically added to this Filter panel. For example, click on a folder, and then look in the Filter panel. In the example shown here, it lists the dates the photos in that folder were created, and how many photos in that folder were created on each date. But here's where it gets cool: Go down a little further to the ISO Speed Ratings section. See where it says 800? To the right of that, it shows that four photos in this folder were taken at ISO 800. Click on the 800, and now only those four photos are displayed in Bridge (and a checkmark now appears before 800 to show you what's currently being displayed). I know, pretty cool (and very powerful)!

Step Three:

Okay, let's say you now want to see all the ISO 400 and ISO 800 photos together. To do that, just click to the immediate left of 400 to add a checkmark to that filter, and now both ISO 400 and ISO 800 photos are displayed together. To remove a line of filtering, click on the checkmark again. To clear all the filters, click on the "No!" symbol in the bottom-right corner of the panel. So, to recap: if you have some idea of what you're looking for (for example, you remembered that these shots were taken indoors during a presentation), metadata filtering can help you quickly narrow the field.

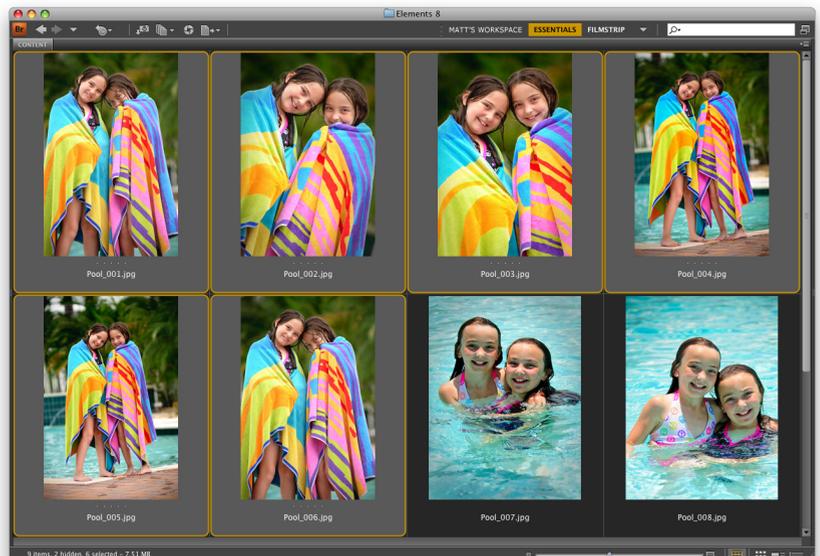


Stay Organized Using Stacks (Perfect for Panos and HDR Shots)

Step One:

To stack similar photos together, press-and-hold the Command key, and click on the similar photos you want in your stack to select them.

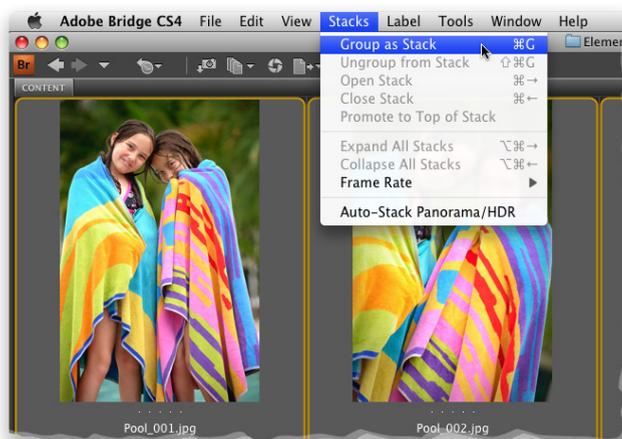
Let's say you took 10 or 12 shots of a bird, in pretty much the same position. In Bridge, you'll see 10 or 12 thumbnails of these very similar shots, right? This is where stacks come in. You can group these very similar photos together under just one thumbnail (called a stack), so those shots only take up one spot, instead of 12. Any time you want to see your bird photos, you just click on that one and the stack expands to reveal them all. Bridge can now even create stacks for your panos and HDR shots automatically. Pretty slick, eh?

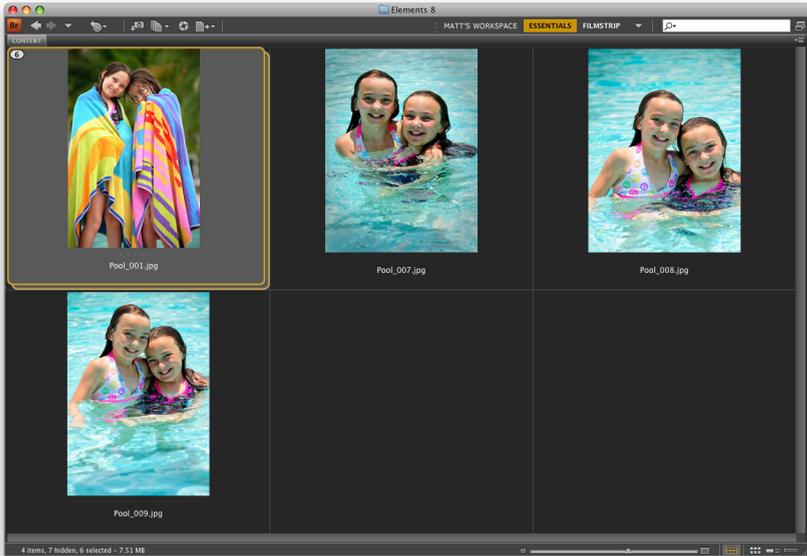


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Step Two:

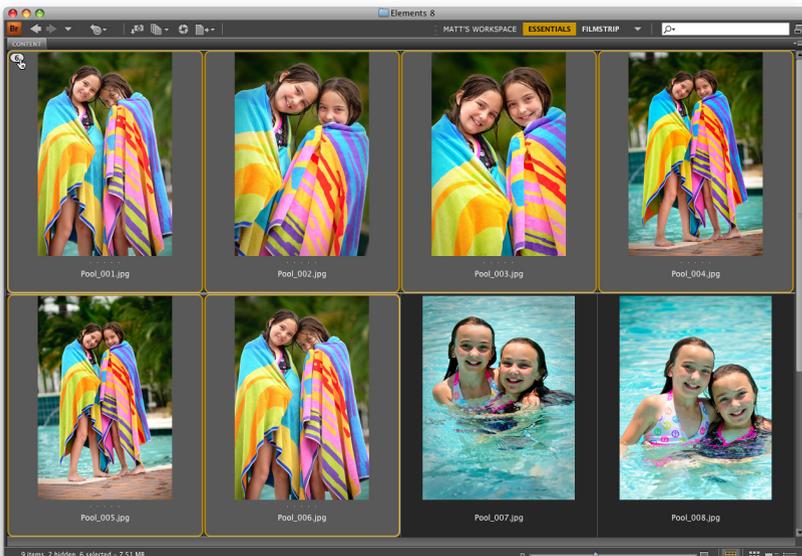
Now, in the menu bar, go under the Stacks menu and choose Group as Stack, or just press the keyboard shortcut **Command-G**.





Step Three:

Once you do either of those, when you look in the Content panel, you'll see two indicators that you have a stack: you'll see a thin stroke around your thumbnail's cell that looks like the outline of a traditional slide mount (as seen here), and a number appears in the top-left corner to let you know how many photos are in that stack (in my case here, it's six). By stacking these similar photos together, you can now see more photos in your Content panel that otherwise you'd have had to scroll down to see. You can create as many stacks as you'd like—after all they're just there to help you stay organized. How many (or few) stacks you create is totally up to you.



Step Four:

If you want to expand your stack and see what's inside it, just click directly on the number up in the top-left corner, and the stack expands (as shown here). If you actually want to permanently unstack your stack (and have your photos return to just being individual thumbnails), press **Command-Shift-G**.

TIP: Open Stacked Photos in Elements

If you click on a stack and press the **Return key**, only the top photo (the visible photo) in that stack will open in Elements. However, if you look closely, you'll see that there are two slide mount outlines around each stack. If you click directly on the second slide mount (the one in back), when you press the Return key, it opens all the photos in that stack in Elements. By the way, if those photos are in RAW format, they will open in Camera Raw instead.

Continued

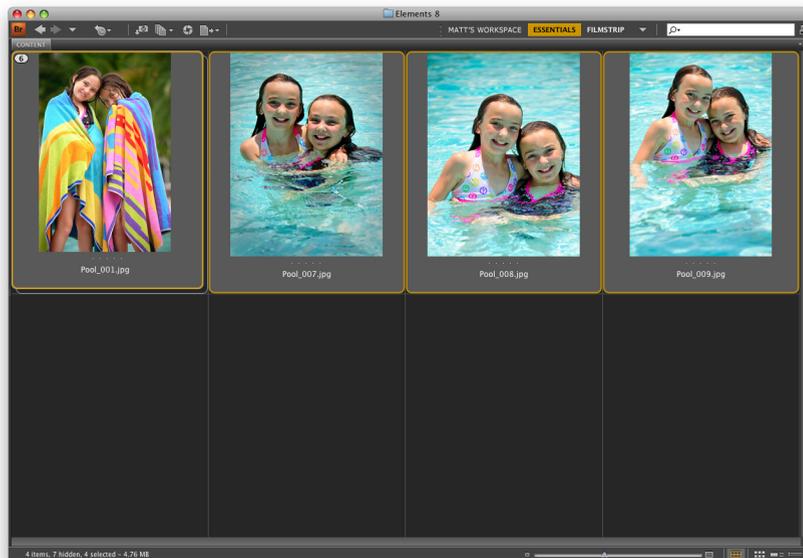


Step Five:

To add photos to an existing stack, first click on the stack you want to add them to, then Command-click on the photos you want to add. Now press Command-G, and those photo(s) are added to the stack.

TIP: Scrubbing Through a Stack

If you have 10 or more photos in your stack and you place your cursor over its thumbnail, a little horizontal slider will appear across the top of your stack. If you click-and-drag this slider to the right, it will scroll through and show you the thumbnails of the photos in that stack. That's pretty sweet because you don't have to expand the stack to see them.

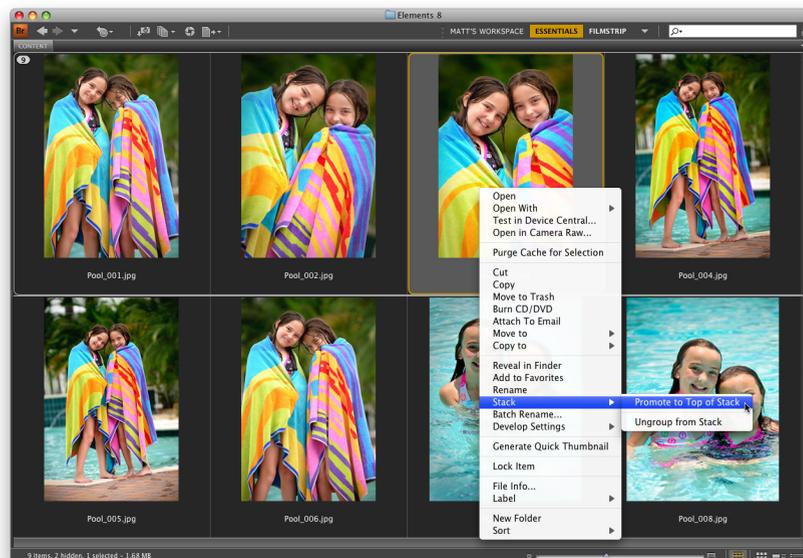


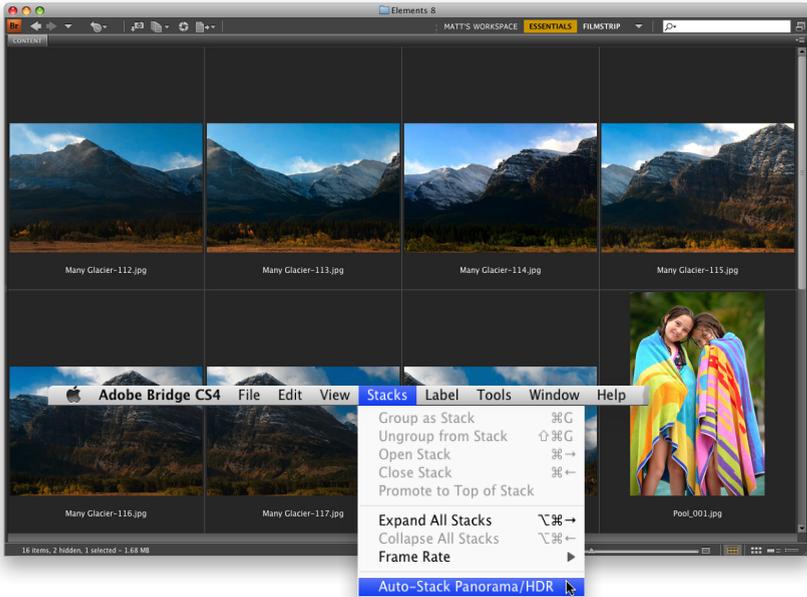
Step Six:

After you've created your stack, you can choose any photo as the top photo (and the one visible when the stack is collapsed) by first expanding the stack (click on the number in the thumbnail's top-left corner), and then Right-clicking on the photo you'd like as the top photo. When the contextual menu appears, under Stack, choose Promote to Top of Stack (as shown here) and that photo will now represent the stack. Of course, when the stack is expanded, you can also just drag-and-drop photos into the order you want.

TIP: Instant Stack Slide Show

To the immediate left of that horizontal slider I mentioned in the previous tip is a tiny Play button. Click it to see a quick mini-slide show of the photos in that stack, right within that thumbnail window.





Step Seven:

If you shoot multiple shots to later stitch together as a single panorama, then stacking really makes sense. In Bridge, Adobe added an automatic feature that looks at the embedded camera data and tries to determine if the photos are a panorama (it looks at the time between shots), or if you took a series of shots at different exposures to compile into a single HDR (High Dynamic Range) photo, it senses that too, and can automatically stack them together. To turn this feature on, go under the Stacks menu and choose Auto-Stack Panorama/HDR (as shown here), and Bridge will search through your current images and see if it can stack any together for you.

Step Eight:

Here you can see the results of an auto-stack of the panorama shown in the previous step.



TIP: Finding Your Panos Easier

If you don't want to use the auto-stack feature, here's a tip to help you find your panos easier when they're viewed in Bridge: Right before you shoot your pano, hold up your index finger in front of the lens and take a shot. Then shoot your pano, and after the last frame, hold up two fingers and take another shot. That way, later, when you view your photos in Bridge, you'll not only see a reminder that you shot a pano, you'll see exactly which photos belong in that pano. Try this once, and you'll always do it.



Creating Full-Screen Slide Shows

Step One:

To see a full-screen slide show of the photos currently shown in Bridge, press **Command-L** and your slide show starts (as shown here). If you just want certain photos to appear in your slide show, select them by Command-clicking on them before you start your slide show. The slides advance automatically, but if you'd prefer to switch slides manually, press the Right Arrow key on your keyboard (to return to the previous slide, press the Left Arrow key. I know, that was pretty obvious. Sorry).

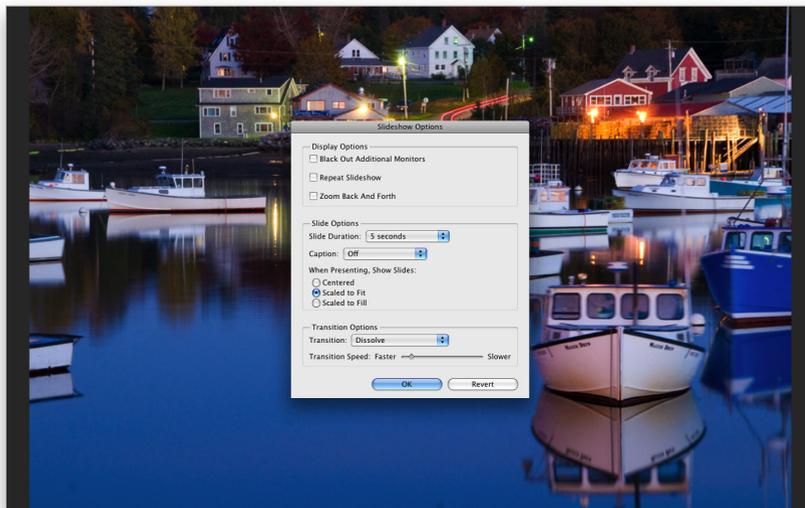
Step Two:

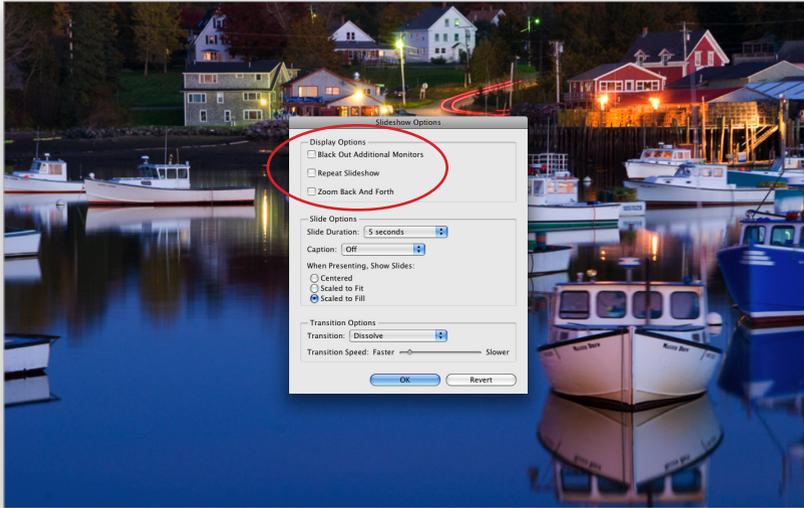
To pause your slide show, press the Spacebar. To restart, press it again. To quit your slide show, press the Esc key on your keyboard. Also, there are options for how your slide show displays onscreen, and you can bring those up by pressing **Command-Shift-L** or just choose Slideshow Options from the View menu (when you're not in Slideshow view). The Slideshow Options dialog is shown here.

Earlier in the chapter, you learned how to do a manual full-screen slide show (you press the Spacebar and your photo goes full screen, then you use the Arrow keys on your keyboard), but for a client presentation, you might want a slicker slide show with smooth transitions and effects. Of course, beyond just showing off your work, while the slide show is running, you can still delete any bad shots, apply ratings, rotate shots, etc. Here's how to set one up:



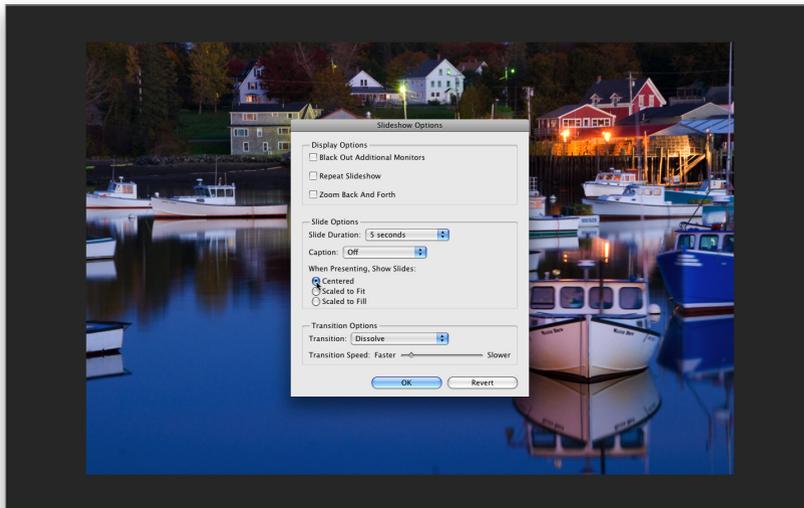
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Step Three:

At the top of the dialog are the display options. The first option only applies to people working with two different monitors (turning this on blacks out the second monitor, so it doesn't distract from your slide show on the first monitor). The Repeat Slideshow checkbox does...come on—do I really have to describe this one? The last checkbox, Zoom Back And Forth, sounds like it would create something really annoying, but actually this is Adobe's name for the popular Ken Burns effect—where your photos slowly and smoothly move toward the screen (or away from it), giving your slide show some subtle motion. You should definitely at least give this a try to see if you like the effect (it's very popular).



Step Four:

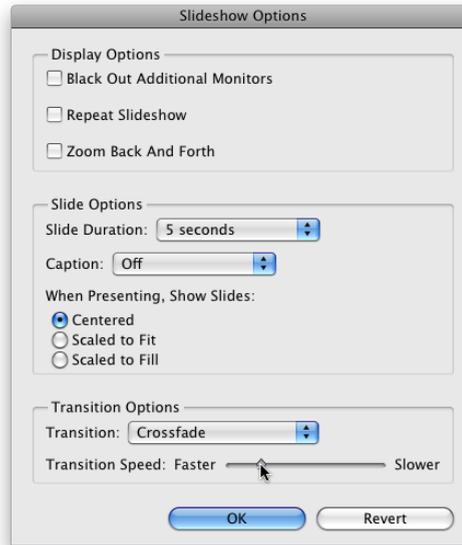
The next set of options relates to the slides themselves, including how long each slide appears onscreen and whether any captions you've added to the photo's metadata will appear onscreen, as well. The next option down is important, because it determines how big your photos appear onscreen. I don't like the default Scaled to Fit setting, because (depending on the size of your photos) it can leave gray bars on both sides of your image (look at the image in Step One to see what I mean). That's why I prefer either of the two other choices. The Scaled to Fill option scales your photo to fill the entire screen (which looks really good; see Step Three), and I recommend this option if you choose the Zoom Back and Forth effect. If you're not using Zoom Back and Forth, I like the Centered option, which displays your photos a little smaller, but nicely centered on a gray background (as shown here).

Continued



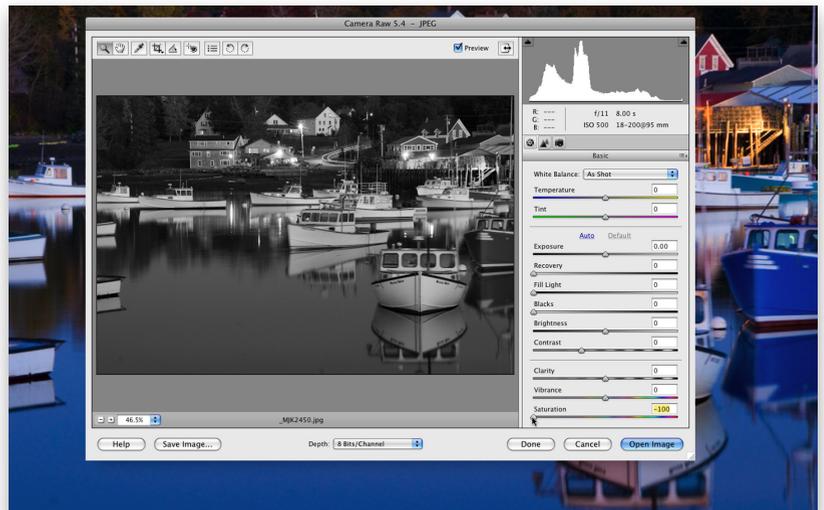
Step Five:

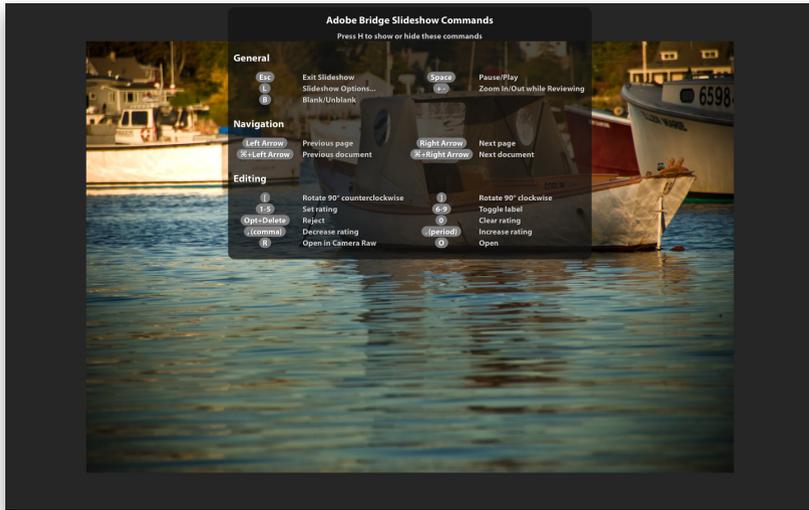
The last set of options is the transition options, where you can choose from a pop-up menu of transitions. Thankfully, the default transition is a nice, smooth dissolve, but you can choose other transitions, as well as how fast (or slow) the transition effect takes before the next slide appears (you set this using the Transition Speed slider, just below the Transition pop-up menu, as shown here).



Step Six:

This is really more a tip rather than a step, but it's so cool that I had to include it here. If you're looking at your slide show and you see a photo you'd like to edit in Camera Raw, just press the letter **R** (easy to remember—R for RAW). It pauses your slide show and instantly opens that photo in Bridge's own Camera Raw, as shown here (remember—Bridge has Camera Raw built right in), so you can edit the photo. Once you're done editing, click the Done button and you return to the slide show. The changes you made are instantly applied and the slide show continues. This is cooler than it first sounds. Think about it—you're watching your slide show and you see a photo and think "I wonder what that would look like if it was black and white," so you press R to bring up Camera Raw, drag the Saturation slider all the way to the left, click Done, and bam, you're back in your slide show, and your photo is black and white. Now, come on, that is pretty slick.





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Step Seven:

There are other keyboard shortcuts for controlling your slide show (like ones for applying star ratings to your slide show photos, or to rotate them, etc.), but you don't have to remember all of them if you can remember just one—the letter H. If you press H on your keyboard while the slide show is running, a list of shortcuts appears onscreen (as shown here). To hide the shortcuts, press H again. Okay, now there is one handy shortcut that's not on this list—if you click your mouse button on a photo in the slide show, the slide show pauses and your photo zooms to 100%. To move around the photo while zoomed in, just click-and-drag. Click on the photo again and then press the Spacebar to restart the slide show.

▲	Name	Time	Artist	Album	Price
1	Ariane	4:53	Acoustic Alchemy	The Very Best of Acoustic ...	⊕ \$0.99 BUY SONG
2	Heart of a Child	5:07	Jon Schmidt	August End	⊕ \$0.99 BUY SONG
3	Whipping the Horse's Eyes	1:24	Calexico	Feast of Wire	⊕ \$0.99 BUY SONG
4	Family Portrait	5:41	Rachel's	Music for Egon Schiele	⊕ \$0.99 BUY SONG
5	The Great Wall	4:46	David Arkenstone	Citizen of Time	⊕ \$0.99 BUY SONG
6	Canarios	3:51	Neal Hellman	Autumn in the Valley	⊕ \$0.99 BUY SONG

Step Eight:

Sadly, Bridge still doesn't have a built-in background music feature, but that doesn't mean you can't have background music. Here's what I do: I open Apple's iTunes and start my background music first. Then I jump over to Bridge and start my slide show. The effect is exactly the same—a full-screen slide show with background music. By the way, if you want some ideas for great slide show background music, in Apple's iTunes Store, Scott created a 6-song iMix (a playlist) of great slide show background music, called (surprisingly enough) "Scott's Slideshow Mix." You can listen to a 30-second preview of each track, and you can buy any of them for 99¢ each. To get to his iMix, launch your Web browser and type in this address: <http://phobos.apple.com/WebObjects/MZStore.woa/wa/viewPublishedPlaylist?id=222715> or just go to the iTunes Store and search for it by its name, "Scott's Slideshow Mix."

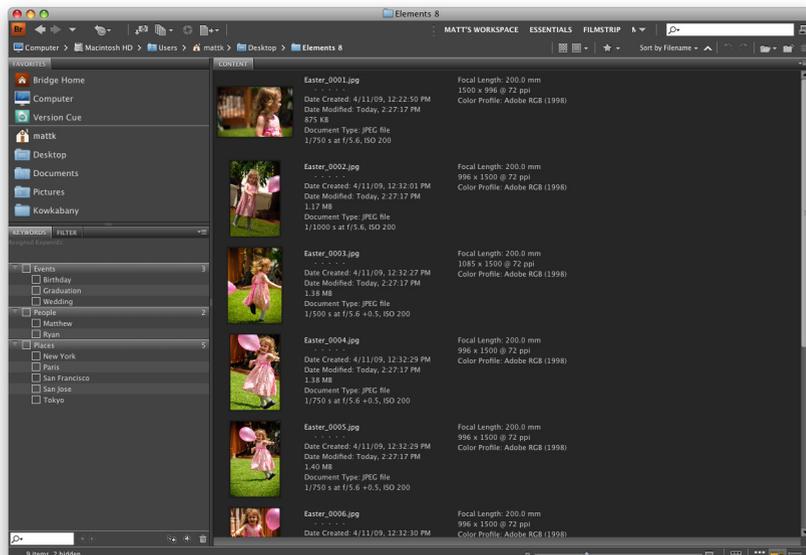


Finding Your Photos Fast by Using Keywords

It doesn't take long to have thousands of photos on your computer or an external drive, and the secret to keeping all of them just one click away is to use keywords (a fancy name for search terms). That way, for example, if you needed to find all your images of a bride holding a bouquet, you'd just type in bouquet, and instantly every shot you tagged with the keyword "bouquet" would appear. All you have to do is take a few seconds now to create and embed those keywords. Here you'll learn how to embed them, and then how to put them to use.

Step One:

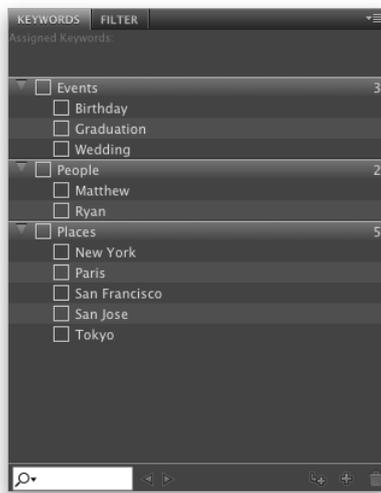
There's a built-in workspace that's designed to make tagging your shots with keywords more convenient, so let's start there by choosing Keyword from the Application Bar's Workspace pop-up menu (click on the down-facing arrow to the left of the search field), or use the keyboard shortcut **Command-F5**. This puts the Keywords panel in the bottom left, and your photos take up the rest of the window in Details view (as shown here).

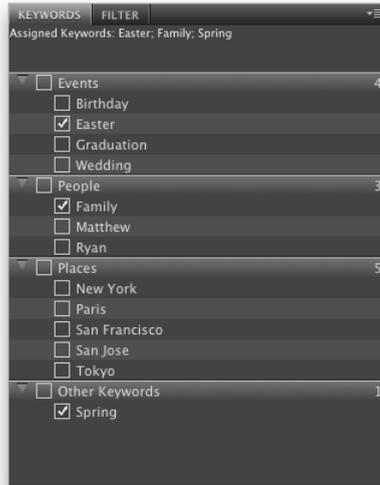


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Step Two:

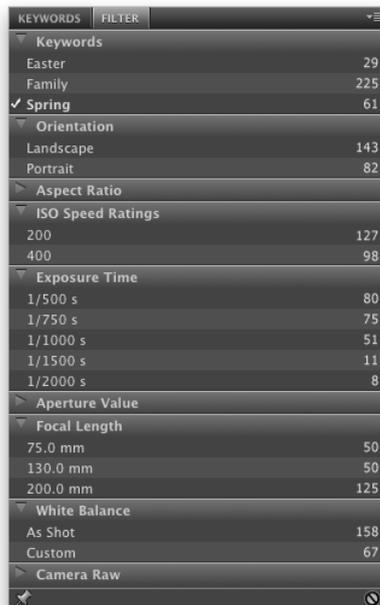
If you look in the Keywords panel, you'll see that Adobe has already included some keyword categories (Adobe calls them parent keywords), including Events, People, and Places, each with some of the most common keywords associated with these categories as subkeywords (for example, under Events, the default keywords are Birthday, Graduation, and Wedding). These default keywords are just there to basically give you an idea of how keywords and subkeywords work, and to give you a starting place, but the real power comes from you creating and applying your own keywords.





Step Three:

Any keywords that you've assigned to a photo will appear in the Keywords panel. For example, when you look in the Keywords panel, you'll see the generic keywords (Spring, Easter, Family) I added after I imported some photos. If I click on one of those photos, two things happen in the Keywords panel: (1) at the top of the panel, it displays all the keywords assigned to that photo, and (2) down in the list of keywords, I'll see a checkmark beside each keyword assigned to my selected photo, as shown here (we actually use the term "tagged," as in, "That photo is tagged with Easter and Family." It's important to use slang like this to build "street cred" with the kids—I mean, your colleagues).



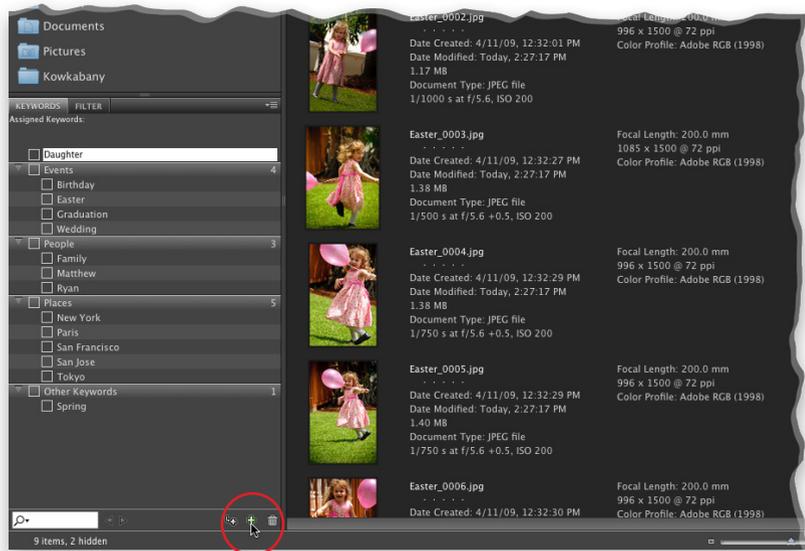
Step Four:

Now, the problem is generic keywords will only get you so far. Here's why: Let's say that you're working on a project and you need a photo of your daughter you shot one holiday. Well, you could look in your Family folder, but there could easily be hundreds, or even thousands of photos in that folder. Instead, to narrow your search, you could go to the Filter panel and click on the keyword Spring, and now all the shots you took during the spring would appear. That's nice, but what if there are 61 shots you took during the spring (as shown here)? You'll need to narrow your search further, but you really can't, because you only assigned these generic keywords.

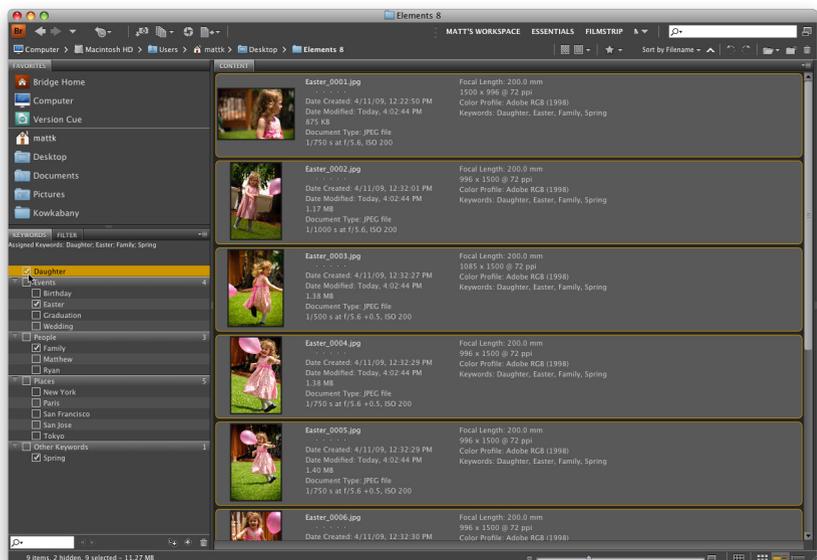
Continued

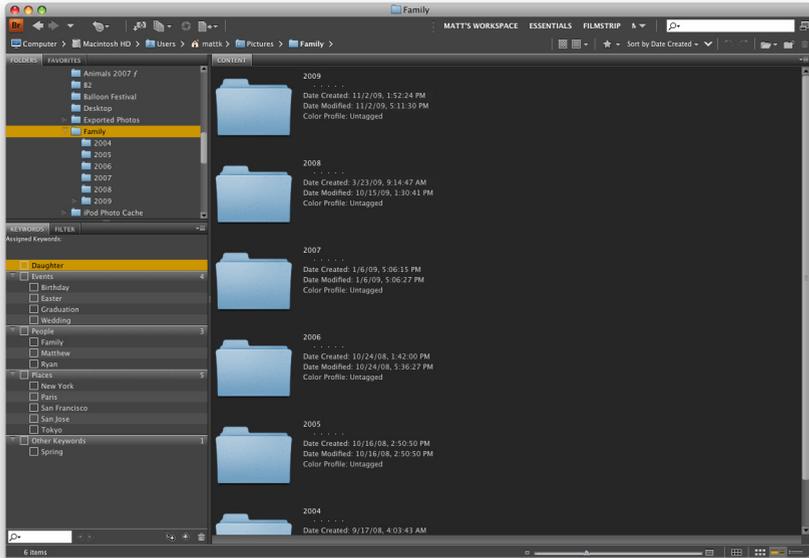
Step Five:

If you want to save yourself from having to spend 30 minutes searching every time you need to find a particular photo, here's what to do: after you import your photos and get rid of the obviously bad, out-of-focus, totally trashed shots, go right then and tag your photos with specific keywords. At this point in the game, it takes just a few minutes, but it will turn your 30-minute searches into 30-second searches, so it's definitely worth doing. You start in the Keywords panel by clicking on the New Keyword icon at the bottom-right corner of the panel (as shown here). This adds a new highlighted parent keyword field, so type in the name you want to add as a keyword (I typed in "Daughter"). *Note:* You can also click on a parent keyword, then click on the New Sub Keyword icon at the bottom of the panel to create a subkeyword.

**Step Six:**

Now scroll through your photos, and when you see one with your daughter, Command-click on it to select it. Once they're all selected, go to the Keywords panel and turn on the checkbox for Daughter (as shown here), and all the selected photos are now tagged with that keyword. So, that's basically the process—create and assign keywords in the Keywords panel. Then to find photos, you'll use the Quick Search field, or the Find command, which we're going to talk about in just a moment. But first, we need to add more keywords to these photos, because a year from now you might not remember that you used the keyword Daughter (or Easter, or Spring, or Family) to describe them. So, I would add more keywords, like Pink Dress, Balloons, and any other descriptive terms that might help you find these photos in the future.



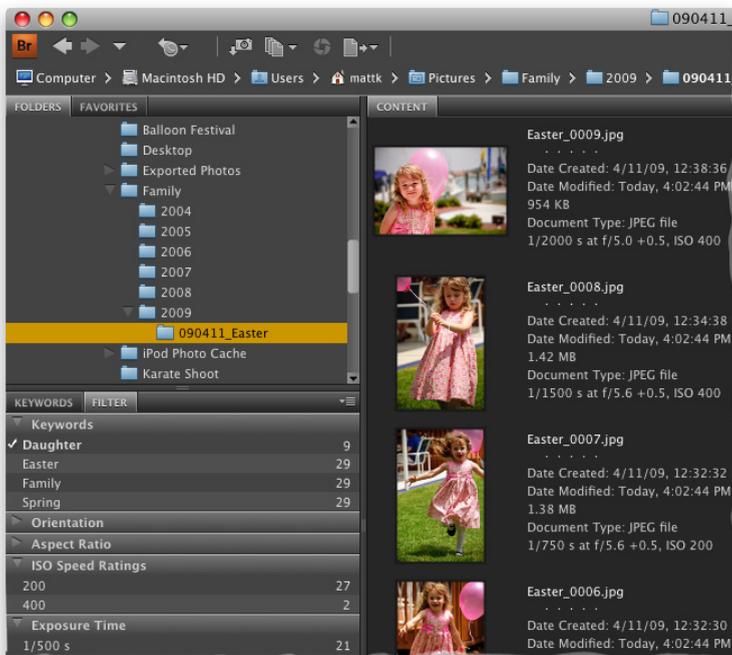


Step Seven:

So, now let's see just how adding these keywords has made your life easier by going back to your project. Go to the Folders panel (you'll need to choose it from the Window menu, since the Keywords workspace hides it), find your Pictures folder, and click on it to show its contents. Find your folder named Family and click on it. Let's say that inside this folder are all the photos you've taken of your family in the past five or six years, so you have several subfolders by date.

TIP: Deleting Parent Keywords

If you want to delete the default parent keywords that Adobe put in the Keywords panel, just go there and click on the parent keyword (like Events or People) and then click on the Trash icon at the bottom of the Keywords panel. You can delete sub-keywords the same way.



Step Eight:

If you know which subfolder in your Family folder you need to look in, you can use the Filter panel to find it. Just click on the subfolder in the Folders panel, then in the Filter panel, click on the keyword you want (I clicked on Daughter here). This will show you only the images in that subfolder with Daughter as a keyword. If you took photos of your daughter at different times of day (different ISOs), and you know what ISO you are looking for, you can click on both the keyword and the ISO, and Bridge will filter your photos to ones that contain both.

Continued

Step Nine:

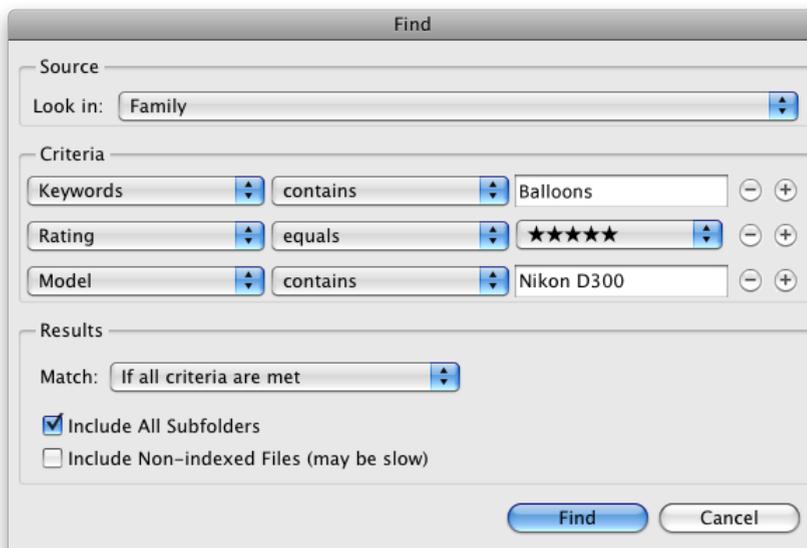
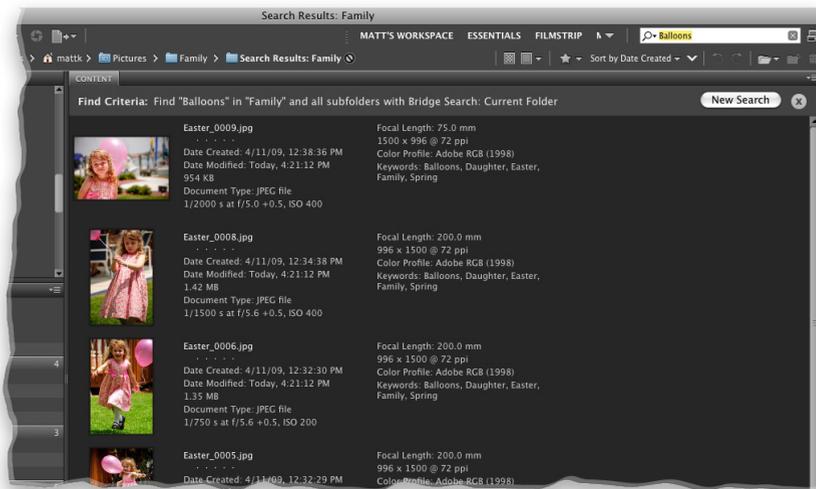
Now, the other way to quickly find photos is by using the new Quick Search field up in the top-right corner of Bridge. Quick Search uses Bridge's search engine by default, and will search in your folder and all subfolders by filename and keyword. Just type in the keyword(s) you want to search for (in this case, "Balloons"), and as soon as you start typing, it starts narrowing your search, until just your photos tagged with Balloons are showing.

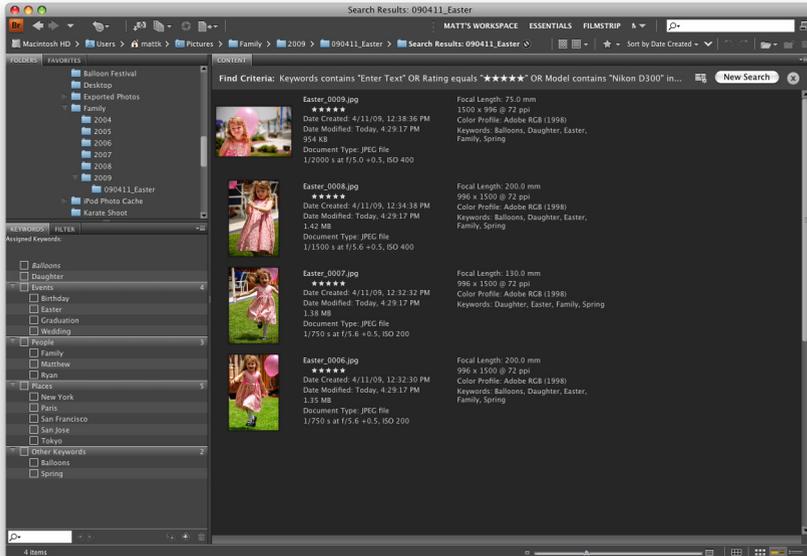
Step 10:

If you want to do an advanced search (a search with more options and power), then skip the Quick Search field up top and, instead, press **Command-F** to bring up the Find dialog (shown here). (Note: If you decide to narrow your search after using Quick Search, just press the New Search button at the top right of the Content panel to bring up the Find dialog with your current search criteria in place.) You pick your search criteria from pop-up menus, and you can add as many different lines of criteria as you'd like by clicking on the + (plus sign) button on the far right side of each criteria line. Here I searched for the keyword Balloons, but added more criteria, so it only searches for my 5-star images taken with my Nikon D300. To search your subfolders, make sure the Include All Subfolders checkbox is turned on near the bottom of the dialog.

TIP: Getting Automatic Find Criteria

If you go to the Keywords panel and Control-click on a keyword you want to search, and choose Find from the contextual menu that appears, it automatically chooses all the right criteria for you and inserts the keyword in the text field. A big time saver!

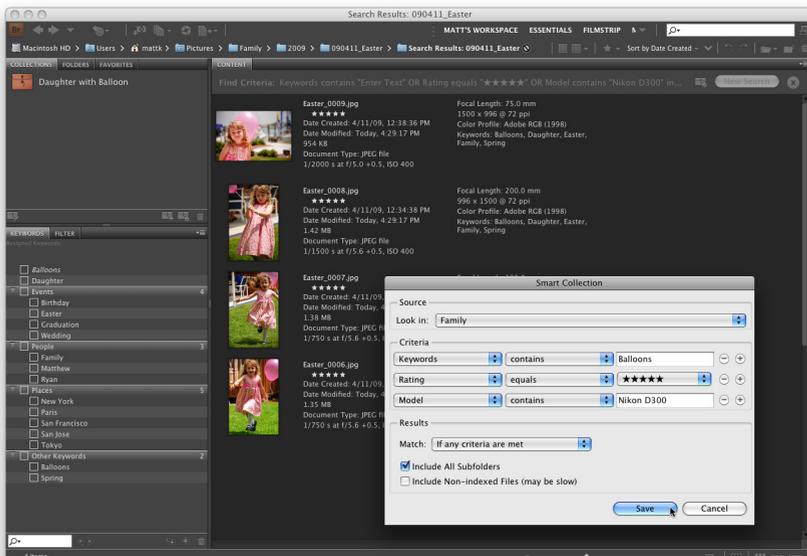


**Step 11:**

Click the Find button, and within a few seconds, just the photos that have been tagged with the keyword Balloons, that are 5-star-rated, and were taken with that particular make and model of camera will appear in the Content panel (as shown here). To search for something else, click the New Search button in the top right of the Content panel. To clear this advanced search, click the little X button at the top right of the Content panel.

Step 12:

Okay, so all your 5-star balloon photos shot with your Nikon D300 appear in the Content panel. Now what? Well, you can sort them, open them in Elements, etc., but if you think you'd like to have instant access to this exact same group of photos again (without having to do another Find), you can create a collection of them (remember, we learned that in "Sorting and Arranging Your Photos" earlier in this chapter?). To do that, first select the photos you want in the collection (I just do a Select All **[Command-A]** at this point), then go under the Window menu and choose Collections Panel, and it appears in the top left of the window. Click the New Collection button at the bottom right of the panel, click the Yes button in the dialog that appears to include the selected files in your new collection, give your new collection a name, and you're set. Now these photos are just one click away in the Collections panel. *Note:* If you make this a smart collection (as shown here), it updates live, meaning whenever you tag a new 5-star photo shot with your Nikon D300 with the Balloons keyword, it will automatically be included in this smart collection (and smart collections are really just the results of a search, so it doesn't add any file size. See "Creating Smart Collections" near the end of this chapter). Pretty handy, eh??





Batch Renaming Your Files

Step One:

First, you have to tell Bridge which photos you want to rename. If it's just a certain number of images within your main window, you can press-and-hold the Command key and click on only the photos you want to rename. But a more likely scenario is that you'll want to rename all the photos open in your Content panel, so go under Bridge's Edit menu and choose Select All, or press **Command-A**. All the photos in your Content panel will be highlighted. Now, click on the Refine icon in the Application Bar (it looks like a stack of paper) and, from the pop-up menu, choose Batch Rename.

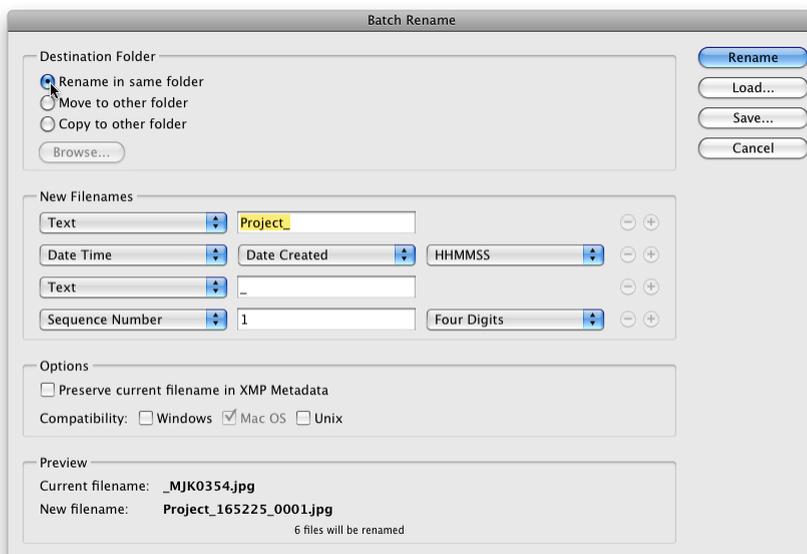
Step Two:

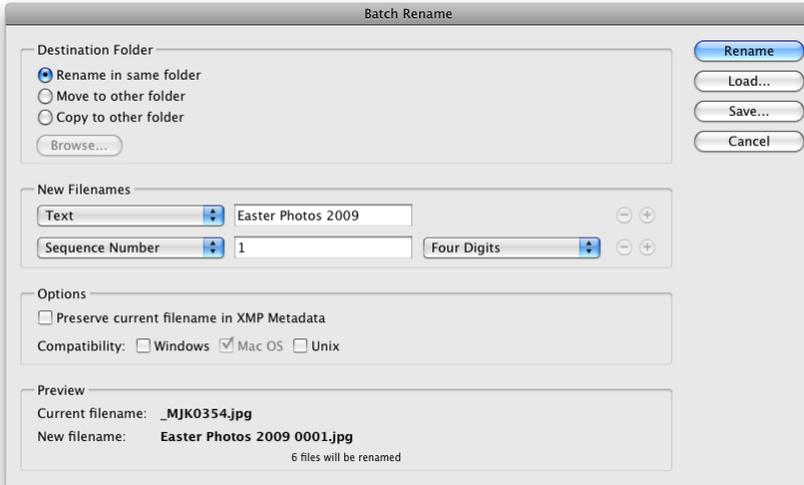
When the Batch Rename dialog appears, you need to select a destination for these renamed photos by choosing an option. Will they just be renamed in the folder they're in now? Do you want them renamed and moved to a different folder, or do you want to copy them into a different folder? If you want to either move or copy them, you'll need to click on the Browse button at the bottom of the Destination Folder section. In the resulting dialog, navigate to the folder you want your photos moved (or copied) into after they're renamed. In our example, we'll just rename them right where they are (which is probably what you'll do most of the time).

If you didn't rename your photos when you first imported them from your memory card (or if the photos were already on your computer), then you can use Bridge to automatically rename an entire folder full of images. This is really helpful because you can give your photos descriptive names, rather than the cryptic secret code names assigned by your digital camera (which tends to give your photos fun names like DSC_0486.JPG or DSC_0784.NEF). So, here's how to batch rename a folder full of (or just selected) photos fast!



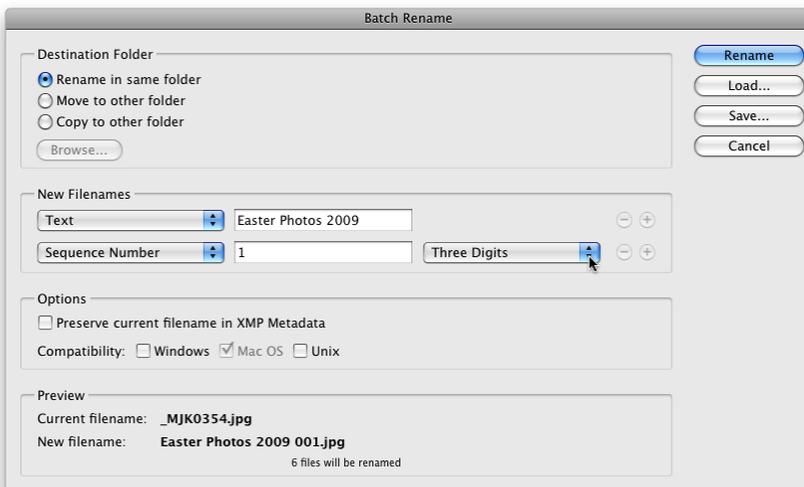
MATT KLOSOWSKI





Step Three:

In the New Filenames section of the dialog, the first pop-up menu shows Text by default and a text field appears to the right. Just type in your own custom filename to replace the default text (I entered “Easter Photos 2009”). At the bottom of the dialog, there’s a live before-and-after preview of your custom filename, so you can see how it will look. Since we’re not going to include the date and time in our new filename, or any other additional text, click on the – (minus sign) buttons to the far right of the second and third rows of pop-up menus to remove them (as I did here). Okay, so far, so good, but there’s a problem: In your folder, you can only have one photo (or any file for that matter) exactly named Easter Photos 2009, so you’ll need to add something to the end of the filename (like a number), so each photo is named something different (like Easter Photos 2009 0001, Easter Photos 2009 0002, and so on. I added a space to the end of the filename to separate the number). This is where the last default row of pop-up menus comes in.



Step Four:

To use the built-in auto-numbering, leave the first pop-up menu in the second row set to Sequence Number (to have Bridge automatically add a sequential number after the name); in the center text field, enter the number you want to start with (I left the number 1); then, from the pop-up menu on the far right, choose how many digits you want for your sequence (I chose Three Digits, as shown here). Look at the preview at the bottom of the dialog to see how the name looks now—Easter Photos 2009 001.jpg. (By the way, you can also use an underscore between the last word and the number to separate them, just make sure you add it after you type in your name in the text field.)

Continued

Step Five:

When you click the Rename button, Batch Rename does its thing. If you chose to rename your files in the same folder, you can just take a peek at Bridge, and you'll see that your selected thumbnails are now updated with their new names (as seen here). If you chose to move all your files to a different folder and then clicked the Rename button, the Content panel will be empty (that makes sense because you moved the images to a new folder and the Content panel is displaying the current folder, which is now empty). So, you'll need to go to the Folders panel in Bridge and navigate your way to the folder to which you moved (or copied) all your photos (and you'll see that they're now sporting their new, more descriptive names).

Step Six:

Batch renaming doesn't just change the thumbnails' names, it applies this name change to the actual image file. To check it out, leave Bridge and go to the folder on your hard disk where these photos are stored. Open that folder and you'll see the new filenames have been assigned there, as well.

TIP: Including the Original Filename

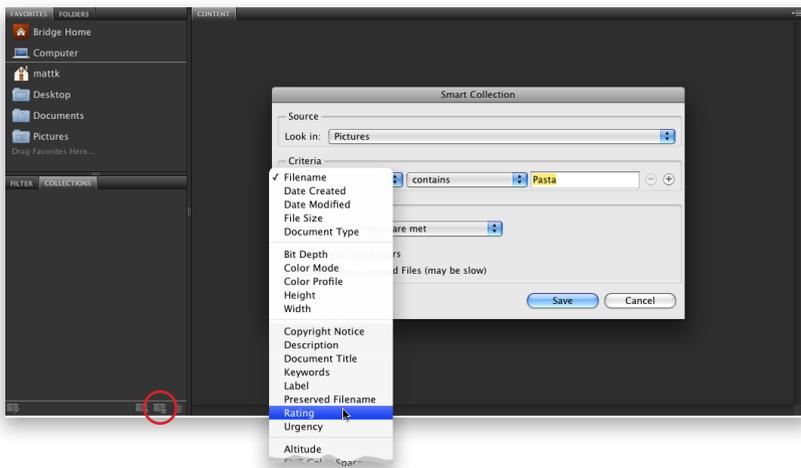
If you want to take this renaming thing a step further, you can click on the little + (plus sign) button on the far right of the last row in the New Filenames section to add another set of naming options. From the first pop-up menu in the new row, choose Current Filename, which adds the original filename to the end of your new filename. Hey, some people dig that. Instead of adding the original filename to the end of the new one, what I do is go in the Options section, and turn on the checkbox for Preserve Current Filename in XMP Metadata. That way the original filename is embedded into the file, just in case you have to go searching for the original file one day.





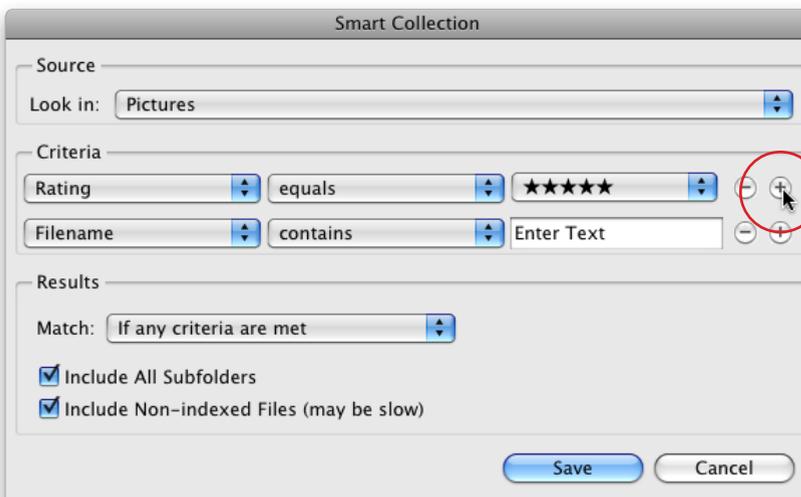
In Bridge CS4, Adobe added smart collections—a very powerful, yet fully automated way to create collections based on a set of criteria you get to select. For example, you could create a smart collection that would include any photo, from all your photos, that has both a 5-star rating and is tagged with Bride as the keyword, but only those that were shot with a wide-angle lens, and only those that were shot this year. You give it the criteria, and it does the rest. Here's how to start making your own smart collections:

Creating Smart Collections



Step One:

To create a smart collection, click on the Collections panel's tab (if it's not visible, just choose Collections Panel from the Window menu up top). Next, click on the New Smart Collection icon at the bottom right of the Collections panel (it's shown circled here). This brings up the Smart Collection dialog. Now, let's use the situation I laid out in the intro above to create your first smart collection. The default criterion is to create a collection based on Filename (as you can see here), but we're going to change that first field to Rating, so click on the word Filename, and choose Rating from the pop-up menu, instead.



Step Two:

When the Rating criterion appears, it changes the criteria to the right of it. Leave the center pop-up menu set to Equals, but choose five stars (as shown here) from the third pop-up menu. If we click Save now, it would just search your computer for 5-star photos, but we want to add more criteria to make our search even more powerful. Click the small + (plus sign) button to the right (shown circled in red) to add another search criterion (it appears below the first one, with the default Filename chosen).

Continued

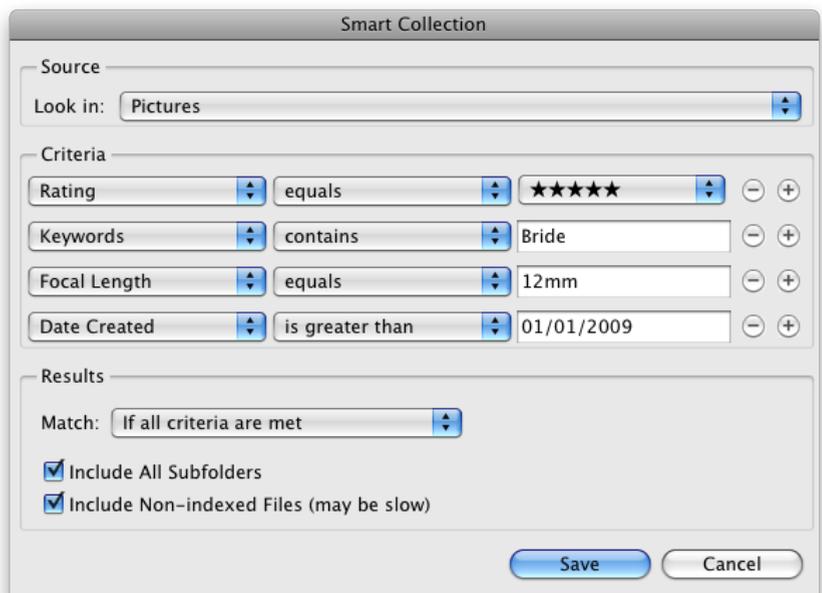
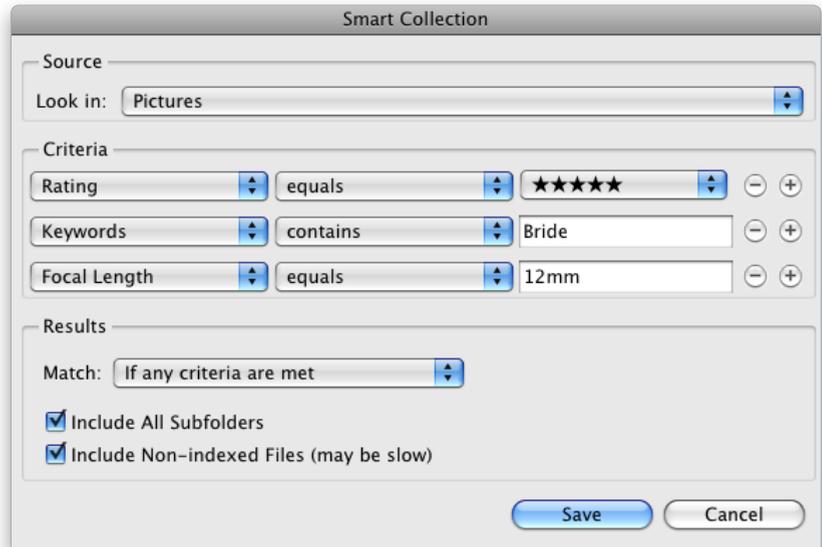


Step Three:

For our new criterion, from the pop-up menu, choose Keywords, leave the center pop-up menu set to Contains, and type in Bride in the text field (as shown here). If you clicked Save now, it would make a smart collection of all your 5-star photos that contain the keyword Bride, but we still want to add a few more criteria. Click the plus sign button again, and this time choose Focal Length from the first pop-up menu, leave the center pop-up menu set to Equals, then type in the length of your wide-angle lens (in this case, 12mm).

Step Four:

Click the plus sign button yet again to add another line of criteria. Because we just want photos taken this year, we're going to set the first menu to Date Created, the center to Is Greater Than, and the date to the first of this year (as shown). Lastly, in the Results section, set the Match pop-up menu to If All Criteria Are Met. Now, click the Save button, and this new smart collection will appear in your Collections panel with its name field highlighted, so just type in a name and then hit the **Return key**. Here are two things you'll want to know about smart collections: (1) They're live. If you set the Match pop-up menu to If All Criteria Are Met when you created your smart collection, and you lower the rating of one of your 5-star photos, it will be removed from this smart collection automatically, because it no longer matches all the criteria. And, (2) you can edit the criteria for any existing smart collection by clicking on the smart collection, then clicking the Edit Smart Collection icon at the top right of the Content panel. This brings back up the Smart Collection dialog with your current criteria, so you can add, delete (by clicking the – [minus sign] button), or change the criteria.



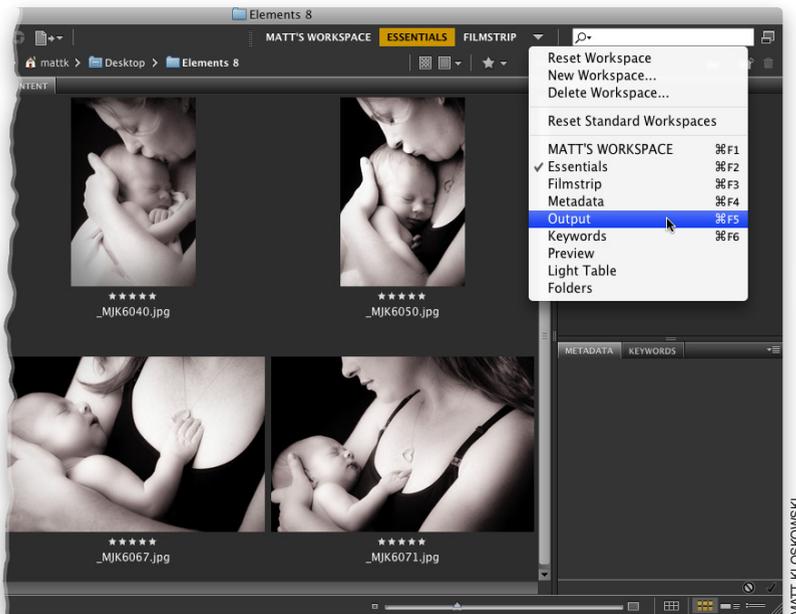


One big area that Adobe updated in CS4 is how you go directly from Bridge to output, and by that I mean going straight from Bridge to either a printed contact sheet (or a regular print), a PDF slide show, or a full-blown online photo gallery for the Web. You do this in a much different way than in previous versions of Bridge, and now all your printed output is actually saved to a PDF, which to some will be a bonus, and to others...well...let's just say it's not a bonus. Here's how to do both:

Making Prints, Web Photo Galleries, and Contact Sheets

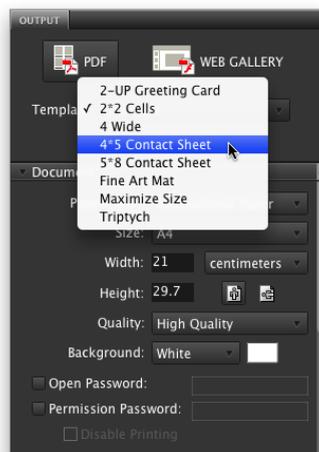
Step One:

Adobe has changed this enough that it now has its own workspace. When you're ready to make a print (straight from Bridge, without going through Elements—keeping in mind that you can use Bridge's version of Camera Raw first, though), go ahead and switch to the Output workspace by clicking on Output at the right end of the Application Bar (if it's visible); clicking on the Output icon in the Application Bar and choosing Output to Web or PDF from the pop-up menu; clicking on the down-facing arrow to the left of the search field and choosing Output; or using the keyboard shortcut **Command-F4** (this is the default shortcut, if you haven't saved your own workspace, as I did here).



Step Two:

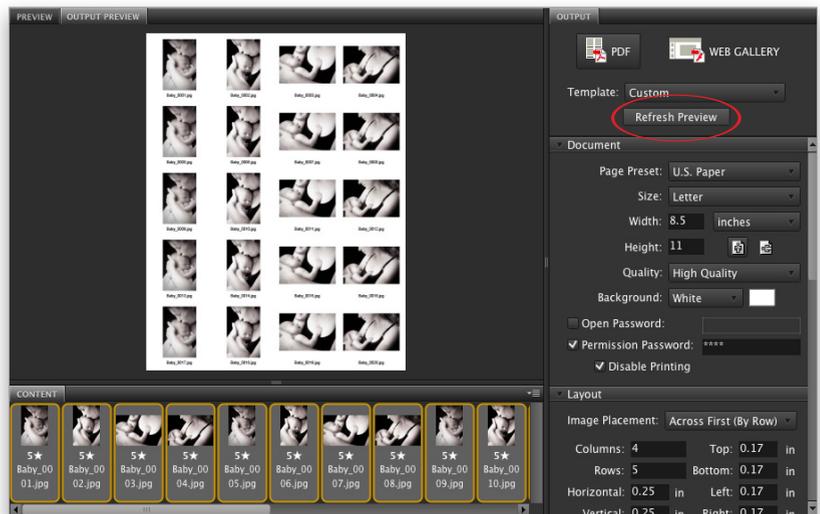
When this Output workspace appears, the Output panel appears along the right side of the window, with your Content panel thumbnails as a filmstrip along the bottom. First, choose whether you want a print or slide show (from a PDF) or an online Web gallery. We'll start with the prints and slide show, so click on the PDF button at the top of the Output panel. Directly under that are the built-in templates you can use. For our print example, choose 4*5 Contact Sheet (as shown here), then in the Content panel, Command-click on the photos you want in your contact sheet to select them.



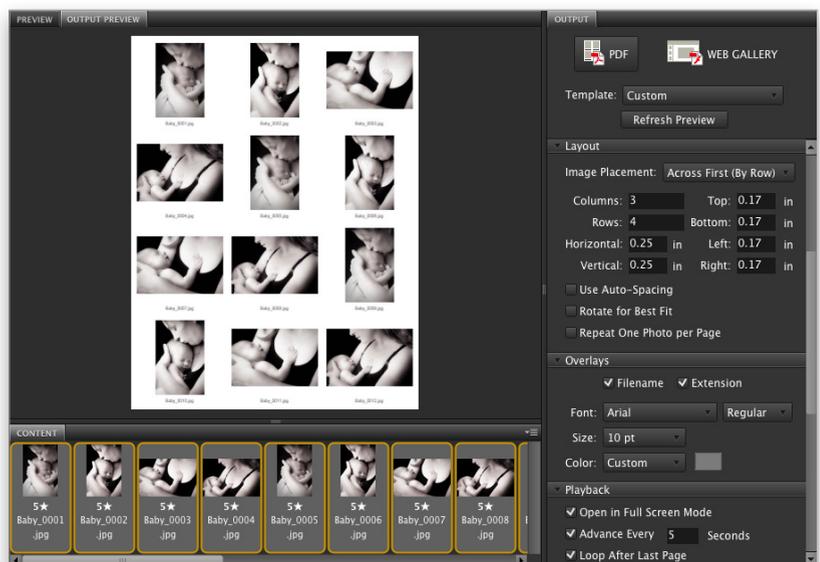
Continued

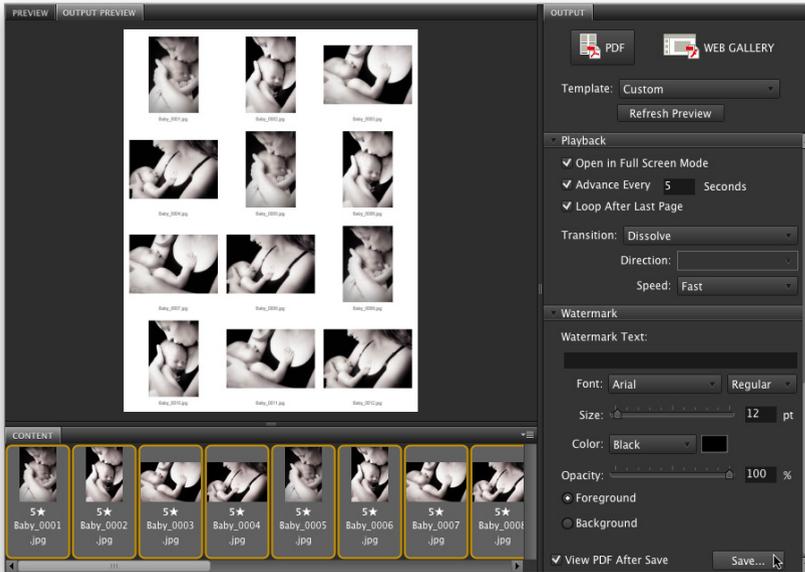
Step Three:

Even though you can see your selected photos in the Preview panel, they don't appear in the Output Preview panel until you click the Refresh Preview button (circled here in red). Before you click that button, you have a few choices to make first in the Document section of the Output panel, including your paper size, quality (choose High Quality for larger size images), your background color, and whether you want to password protect your PDF (so it can only be opened by someone you give the password to). Also, if you're emailing this to someone, and you don't want them to be able to print your contact sheet out, then turn on the Permission Password and the Disable Printing checkboxes (as shown here). After you make your choices, then click the Refresh Preview button to see your PDF in the Output Preview panel.

**Step Four:**

If you scroll down, you'll see the Layout section, where you can choose how many rows and columns you'd like, and your page margins (here I changed it to 3 columns and 4 rows, which makes the images larger on the contact sheet, but to see that change I had to click the Refresh Preview button. You may want to change the page margins if you're creating a slide show). Next, is an Overlays section with checkboxes for whether you want the filename to appear below each image, and whether it should show the filename extension. If you choose to print the filename, you can choose the font, style, size, and color (I chose a medium gray). If you create a multi-page PDF and want it to appear as a slide show when opened, use the Playback section below the Overlays section.





Step Five:

There's one thing I want to point out in the Playback section, and that's the Transition pop-up menu. If you choose one (I always choose Dissolve, because it's subtle and doesn't take away from the photos themselves), you'll get one or two more pop-up menus with options for that transition. The final section is Watermark, which lets you put a visible watermark (usually a copyright notice or the name of your studio) right over each image. You get to choose the font, style, size, color, and opacity of this watermark. You also get to choose whether it appears over your images or behind them. Lastly, I recommend turning on the View PDF After Save checkbox, so you can see your final contact sheet or slide show before you print it or email it. Now, click the Save button, and then if you want to print it, you can print from Adobe Acrobat or Elements.



Step Six:

If you choose to create a Web photo gallery instead, you start at the top of the panel by clicking on the Web Gallery button, and when you do, an entirely new set of options appears. You can choose a built-in Web gallery template from the Template pop-up menu below the Web Gallery button. My favorites are under Lightroom Flash Gallery (chosen here), and when you choose this, you get to choose which Style you want. Now, sadly, there is no automatic preview, so what you have to do is choose a style and (you guessed it) click the Refresh Preview button each time you choose a new style, until you come up with a look you like (the one shown here is Night Life).

Continued



Step Seven:

You customize the text that appears on your Web gallery in the Site Info section of the Output panel. You just click in the text fields and type in the info you'd like to appear on the page. As always, none of this updates live, so after you enter your text, the only way to actually see it on the page is to click that by now really annoying Refresh Preview button (can you tell this is starting to get to me?). Then it redraws the preview with your new text changes.



Step Eight:

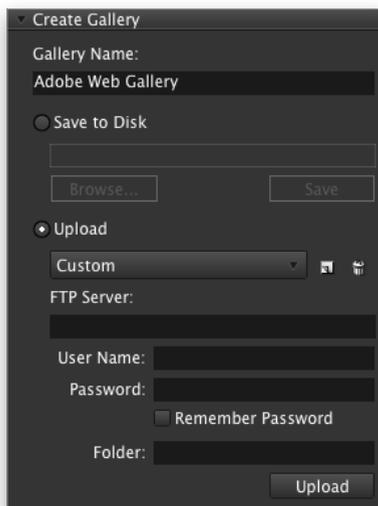
If you continue scrolling down the Output panel, you'll find a Color Palette section, where you can choose custom colors for everything from your backgrounds, to your borders, to your text by clicking on the little color swatches (here, I made a few changes to the default colors). Sounds like fun, until you realize that none of these changes appear until (gotcha!) you click the Refresh Preview button again. (I know, I know. Hey, I didn't design it—I just teach it.) A little farther down is an Appearance section, where you can choose things like which side your film-strip will appear on, how large your thumbnails will appear, and how big the main preview will appear when you click on a thumbnail.





Step Nine:

After you've tweaked your colors, positions, sizes, and basically whatever you felt like tweaking, before you go and save your Web gallery, I absolutely recommend heading back up to the top of the Output panel and clicking the Preview in Browser button. This renders a temporary version of the photo gallery—it launches your default Web browser, and opens the page so you can see what those viewing it will see, and how it will really look when it's up on the Web. I've caught little things a dozen or more times that I didn't see (or just didn't notice) until I saw the page previewed in a browser like this, so I definitely recommend giving it a look here before you save the final file.



Step 10:

When it's time to save your Web photo gallery, scroll down to the very bottom of the Output panel to the Create Gallery section (I know, it should be named "Save Gallery"). Here's where you give your gallery a name and choose whether you want to save it on your computer (for uploading to your Web hosting company) by clicking the Save to Disk radio button, or if you host and maintain your own server, then you can actually upload the files directly to your FTP server by clicking the Upload radio button (by the way, if you were reading that last part about the FTP thing and you thought to yourself, "What's FTP?" then you're a Save to Disk person, so ignore the FTP stuff, which will make sense to people who use FTP [freaks that they are]). For you FTP guys, you enter your server path, login stuff, and root folder (again, if that sounds foreign, you've read too far. Go back and choose Save to Disk).