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The Adobe® Photoshop®
Lightroom Classic
Book
Scott Kelby
The world's #1 best-selling
Lightroom book author
New Riders
VOICES THAT MATTER™
FREE SAMPLE CHAPTER

The Adobe® Photoshop® Lightroom Classic Book

Scott Kelby
The world's #1 best-selling Lightroom book author

New Riders
VOICES THAT MATTER™

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This book is dedicated
to my dear friend, colleague,
and one of Lightroom's guiding lights,
Winston Hendrickson.
You taught us so much, about so much.
We will miss you, always.
1962–2018

ACKNOWLEDGMENTS

I start the acknowledgments for every book I've ever written the same way—by thanking my amazing wife, Kalebra. If you knew what an incredible woman she is, you'd totally understand why.

This is going to sound silly, but if we go grocery shopping together, and she sends me off to a different aisle to get milk, when I return with the milk and she sees me coming back down the aisle, she gives me the warmest, most wonderful smile. It's not because she's happy that I found the milk; I get that same smile every time I see her, even if we've only been apart for 60 seconds. It's a smile that says, "There's the man I love."

If you got that smile dozens of times a day, for 31 years of marriage, you'd feel like the luckiest guy in the world—and believe me, I do. To this day, just seeing her puts a song in my heart and makes it skip a beat. When you go through life like this, it makes you one incredibly happy and grateful guy, and I truly am.

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OTHER BOOKS BY SCOTT KELBY

Crush the Composition

The Natural Light Portrait Book

Photoshop for Lightroom Users

The iPhone Photography Book

The Flash Book

The Landscape Photography Book

How Do I Do That In Lightroom?

How Do I Do That In Photoshop?

The Travel Photography Book

The Digital Photography Book

Light It, Shoot It, Retouch It

The Adobe Photoshop Book for Digital Photographers

It's a Jesus Thing: The Book for Wanna Be-lievers

Professional Sports Photography Workflow

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Scott is an award-winning photographer, designer, and bestselling author of more than 100 books, including *Crush the Composition*; *Photoshop for Lightroom Users*; *The Landscape Photography Book*; *Light It, Shoot It, Retouch It*; *The Adobe Photoshop Book for Digital Photographers*; *The Flash Book*; *The Natural Light Portrait Book*; and his landmark, *The Digital Photography Book*, which is the #1 top-selling book ever on digital photography.

His books have been translated into dozens of different languages, including Chinese, Russian, Spanish, Korean, Polish, Taiwanese, French, German, Italian, Japanese, Hebrew, Dutch, Swedish, Turkish, and Portuguese, among many others. He is a recipient of the prestigious ASP International Award, presented annually by the American Society of Photographers for "…contributions in a special or significant way to the ideals of Professional Photography as an art and a science," and the HIPA award, presented for his contributions to photography education worldwide.

Scott is Conference Technical Chair for the annual Photoshop World Conference and a frequent speaker at conferences and trade shows around the world. He is featured in a series of online learning courses at KelbyOne.com and has been training photographers and Photoshop users since 1993.

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Instagram: **@scottkelby**

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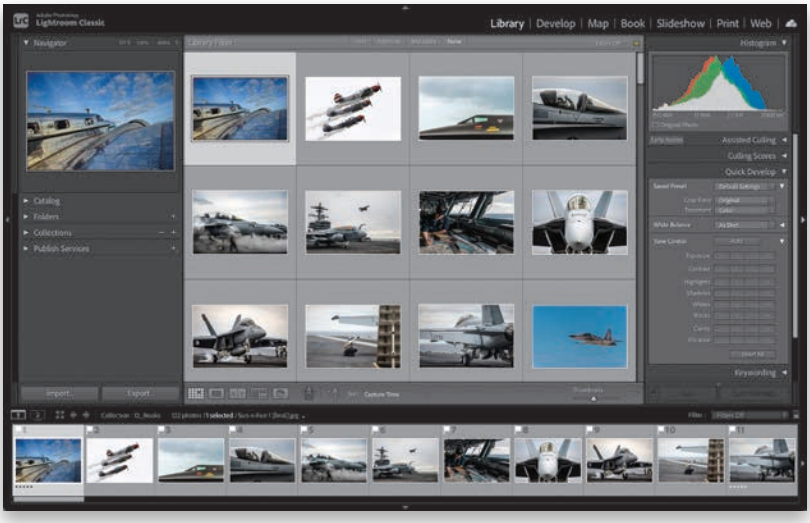
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Seven Things You'll Wish You Had Known Before Reading This Book

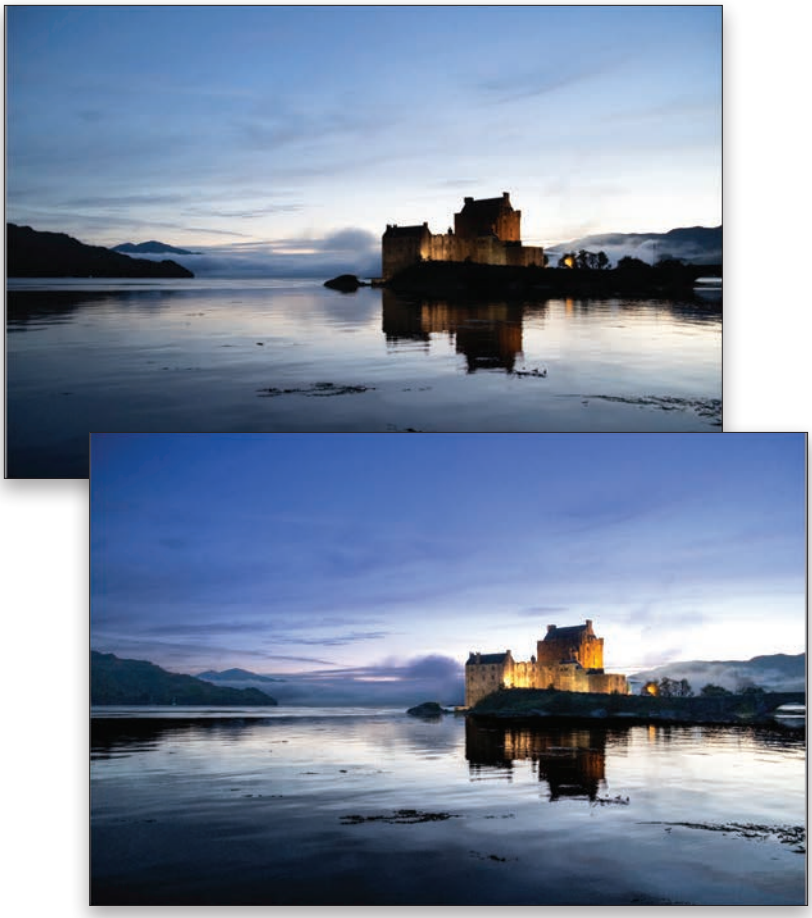
I really want to make sure you get the absolute most out of reading this book, and if you take two minutes and read these seven (or so) things now, I promise it will make a big difference in your success with Lightroom Classic, and with this book, in general (plus, it will keep you from sending me an email asking something that everyone who skips this part will wind up doing). By the way, the captures shown here are just so there's not big, blank spaces—they're essentially for looks (hey, we're photographers—how things look matters).

(1) This book is for Lightroom Classic users (the version of Lightroom that has been around for 19 years now—the one we all know and love). If your Lightroom looks like the one you see here, you're in the right place. If your Lightroom doesn't look like this (you don't see Library, Develop, Map, etc., across the top like you see here), you're using a different version of Lightroom that is based on storing your images in the cloud, and its name is just Lightroom. This book only covers Lightroom Classic—not the cloud-storage version (even though the two have many things in common and often work the same way). You are still welcome to stay and look at the pictures, though.



(2) You can download many of the key photos used here in the book, so you can follow along using many of the same images that I used, at **http://kelbyone.com/books/lrclassic25**. See, this is one of those things I was talking about that you'd miss if you skipped over this and jumped right to Chapter 1. Then you'd send me an angry email about how I didn't tell you where to download the photos. You wouldn't be the first.





(3) If you've read my other books, you know they're usually "jump in anywhere" books, but with Lightroom, I wrote the book in the order you'll probably wind up using the program, so if you're new to Lightroom, I would really recommend you start with Chapter 1 and go through the book in order. But hey—it's your book—if you decide to just hollow out the insides and store your valuables in there, I'll never know. Also, make sure you read the opening to each project, up at the top of the page. Those actually have information you'll need to know, so don't skip over them and head straight for the steps.



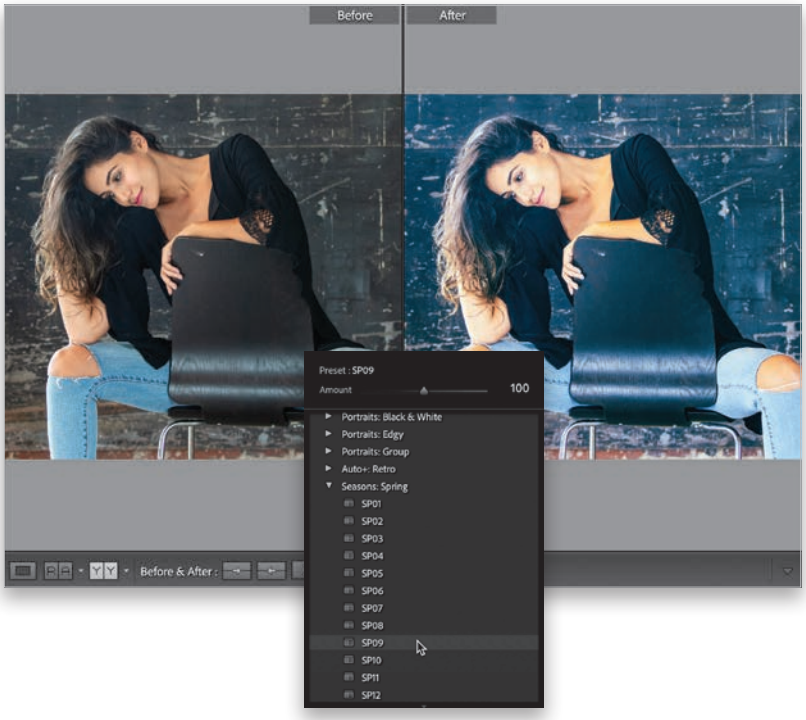
(4) The official name of the software is "Adobe Photoshop Lightroom Classic" because it's part of the Photoshop family, but if every time I referred to it throughout the book, I called it "Adobe Photoshop Lightroom Classic" you would eventually want to strangle me (or the person sitting nearest you). So, from here on out, I usually just refer to it as "Lightroom" or "Lightroom Classic."

(5) Warning: The intro page at the beginning of each chapter is designed to give you a quick mental break, and honestly, they have little to do with the chapter. In fact, they have little to do with anything, but writing these quirky chapter intros is a tradition of mine (I do this in all my books, and I even released a book of just the best chapter intros from all of my books. I am not making this up). But, if you're one of those really "serious" types, please skip them, because they'll just get on your nerves. The rest of the book is normal, but that one single page at the beginning of each chapter, well… it's not normal. Just so ya know.



(6) Where are the chapters on the Web module and the Slideshow module? They're on the web (you'll find them at the address in #7.1). I put them there because Adobe has…well…I think they've kind of abandoned them (not officially mind you, but come on—they haven't really added any new features in years and years, so I can't [with a straight face] recommend that you use them at all). Though, I do have one really good use for the Slideshow module, and I put that in the Video chapter (which is also on the web for you). But, just in case, I still posted those chapters on the web, so just think of them as bonus chapters you won't ever read for features you won't ever use.





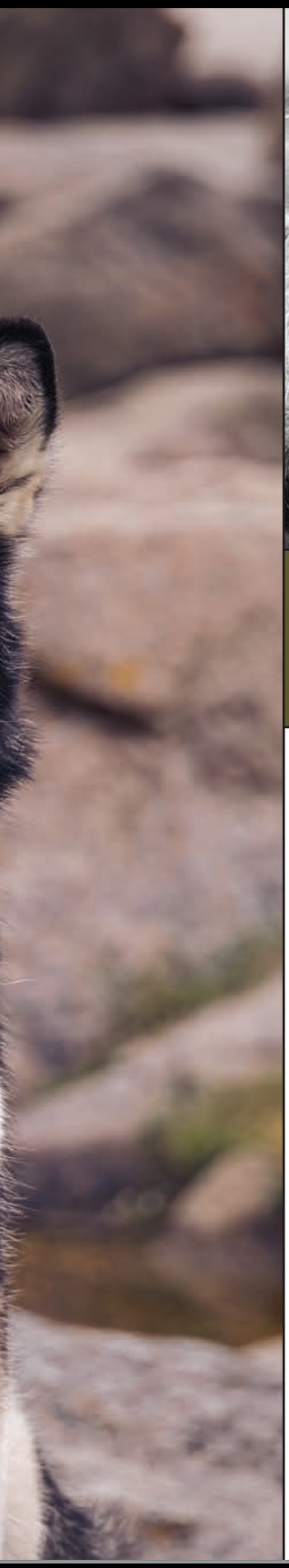
(7) Who's up for some cool, free Lightroom presets? I think you've earned 'em (well, at least you will have by the time you finish this book). Now, if you're a brand-new user and you're not sure what presets are yet, they are basically "one-click wonders" that make your photos look awesome. There's a huge market for presets and people sell presets like these all day long (for bunches of money). But, because I dig you with the passion of a thousand burning suns (or because you bought this book—I'll let you decide which reason fits you best), I'm giving you a whole bunch of them I created for awesome folks like you. Anyway, the link to them, and samples of how they look, are found on the downloads page (mentioned below in #7.1). See? I care.

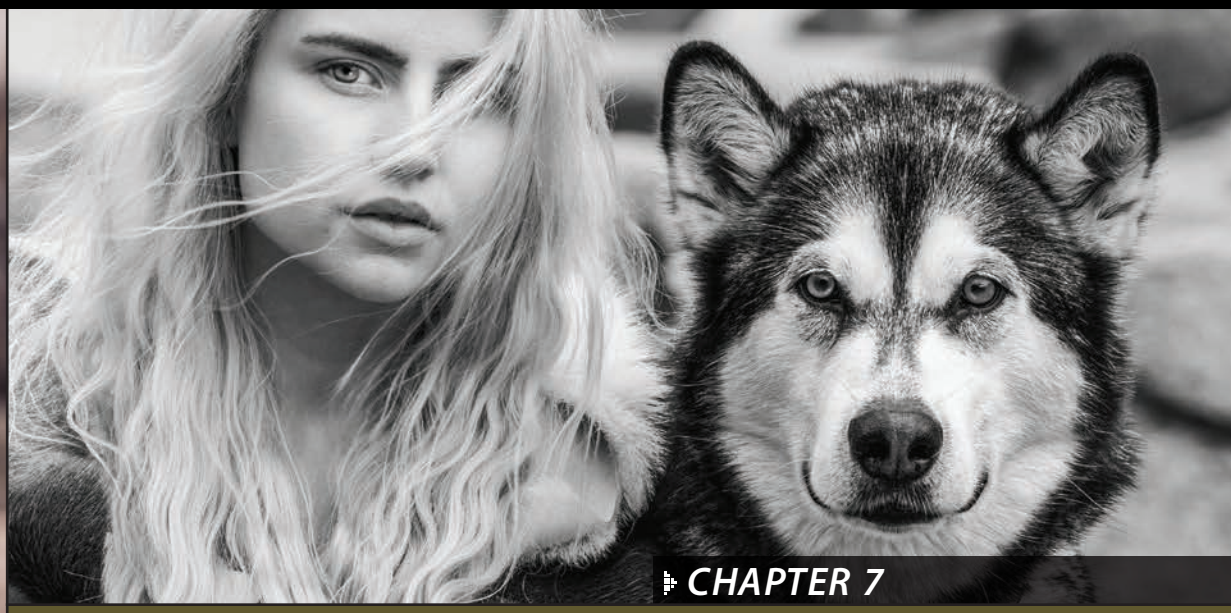


(7.1) I created a couple bonus videos for you. One shows you how to get started by moving all your images onto an external hard drive (which you'll learn about in Chapter 1), and the others show you how to create a custom border in Photoshop that you can add to your prints (you'll learn how to do this in Chapter 11). You can find these at **http://kelbyone.com/books/lrclassic25**. Okay, now turn the page and let's get to work.



Exposure: 1/125 sec | Focal Length: 155mm | Aperture Value: ƒ/5.6 | ISO: 100





CHAPTER 7

THE POWER OF MASKING

unlocking the secrets of the masking tools

If you're a long-time Lightroom user, you probably remember a tool called the "Adjustment Brush," which we used to do what are called "Local Adjustments" (well, it's only called that by people who hang out at swanky Lightroom parties and carry on about which color space they prefer and how they create their own custom monitor profiles. I know this phrase is so outdated that no one under the age of 40 would even recognize it, but "Gag me with a spoon!" Can I get a "Whoop, whoop" in the chat if you're with me!?). Well, anyway, we went on for many years, happily living our Lightroom lives without ever using the term "masking." It just didn't exist in our edit routines, but now it's all about masking. By the way, if you're curious about where the term "masking" came from, it's a holdover from a traditional darkroom technique where the photographer developing the film (in a dark room only lit by a dim, red light) would invite a friend or visitor into their darkroom, and they'd put photo paper into a mix of chemicals so strong they could instantly eat through aircraft-grade aluminum. They would say, "You're about to see a photo being born," and they'd have them stare into this vat of chortling chemical death, and while the visitor was caught up in seeing the image start to appear, behind their back, the photographer would put on a horrifying mask and pick up a large butcher knife. The photo that emerged from the chemicals was often a clown holding a sign that read, "You're about to die!" and now all creeped out, they would turn around, revealing the menacing-looking photographer all masked up (hence the term "masking") in the dim, red light, waving this big butcher knife, and well…it was quite a scene. There was a lot of screaming, hysterical crying, passing out, sobbing uncontrollably, etc. Gosh I miss those days.

Five Handy Things to Know Right Up Front about Masking

When you move a slider in the Develop module's Basic panel, it affects your entire image, but if you want to work on just part of the image (maybe you just want to adjust the building seen in the image below), then you'd use a mask, so only the area you want adjusted gets affected. This will all make a lot more sense in a few minutes, but to start off, here are a few things that will help you get comfortable with the awesomeness of masking. Once you learn these things (along with the rest of the stuff in this chapter), you'll find yourself making fewer trips over to Photoshop, because you can do so much right here in Lightroom.

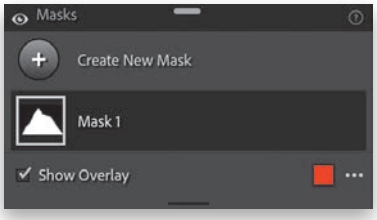
#1: The Whole Red Tint Thing

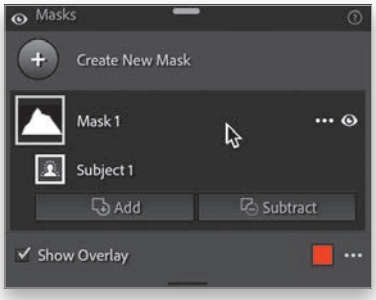
When you use one of Lightroom's masking tools, by default, the selected area (the area you choose to mask) appears in a red-tinted color overlay (as seen here, in the main image). As soon as you move any of the adjustment sliders, that red tint goes away, but you can turn this overlay off at any time by turning off the **Show Overlay checkbox** at the bottom of the Masks panel. You can also see your mask in other ways besides the red tint by clicking on the three dots to the right of the Show Overlay checkbox and choosing a different overlay option from the pop-up menu (as seen here, in the inset). I put three examples of the overlay choices at the top here: on the left is Image on Black, in the middle is Image on White, and on the right is White on Black.



#2: Docking Your Masks Panel

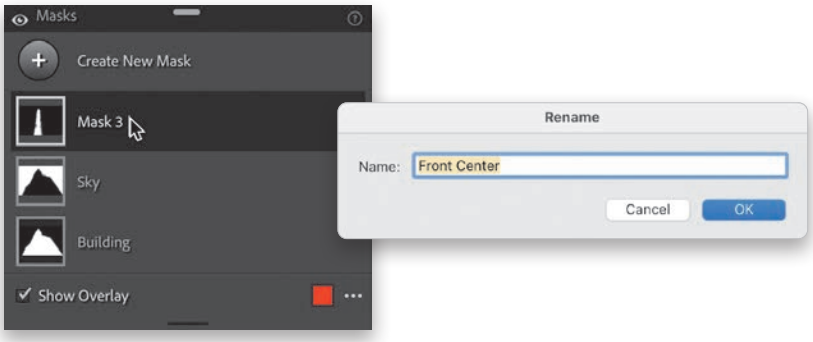
When you create a mask, the Masks panel appears to the left of the right side panels, covering part of your image. You can move it around by clicking on the panel's header and dragging it, but again, it may still cover part of your image. If that annoys you (like it does me), you can dock it near the top of the right side panels, so it appears like a regular panel. Just Right-click on the panel's header and from the pop-up menu, choose **Dock to Panel** (as shown here), so it no longer takes up space when you're not masking.





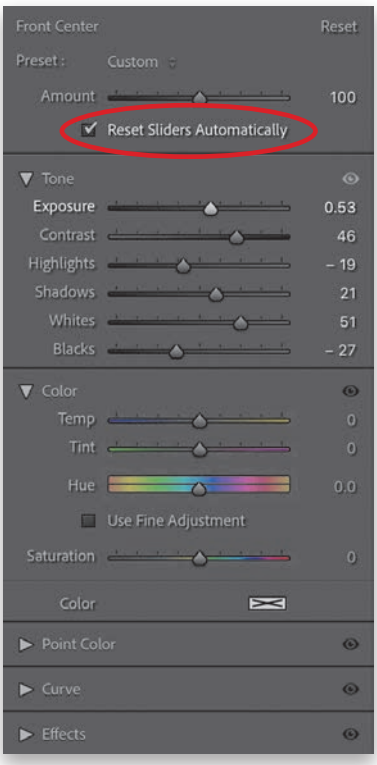
#3: The Hidden Add & Subtract Buttons

There are two buttons that allow you to add to the initial mask you created, or to remove an area from it, but sometimes those buttons are hidden. If you see the Masks panel on the left here, with only the mask's name and no buttons below it, just click once on the mask and the rest of the panel, including the Add and Subtract buttons, will pop down, as seen here on the right.



#4: You Can Rename Your Masks

If you start adding a number of different masks, it starts to get a bit confusing as to which mask selects which part of your image. This is when renaming your masks with descriptive names becomes important. To rename a mask, double-click on the mask's current name (i.e., Mask 1, Mask 2, etc.) in the Masks panel, and the **Rename dialog** will appear where you can type in a more descriptive name.



#5: The Sliders Reset Automatically When You Create a New Mask

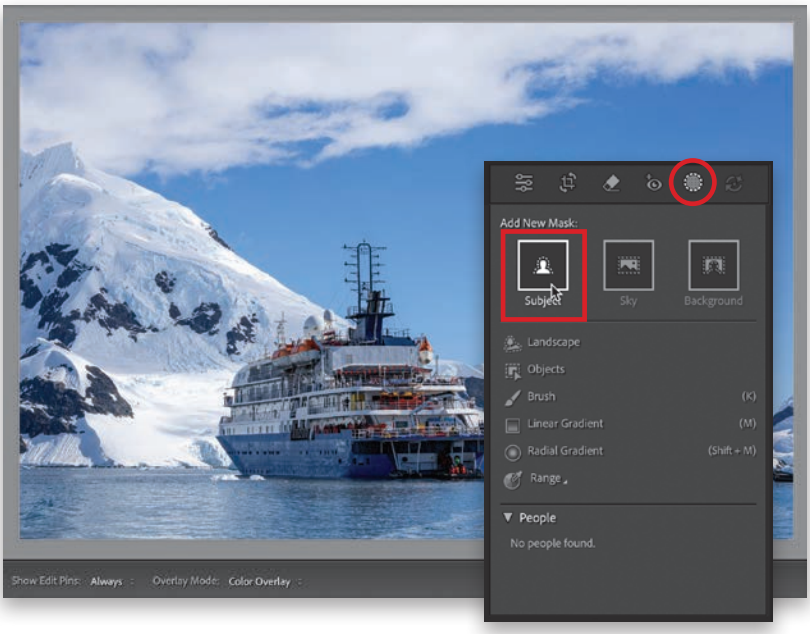
Once we have a mask in place, we make our edits using the adjustment sliders, which are the same sliders as the ones we use in the Basic panel (with one small exception: there is no Vibrance slider. But, if you drag the Saturation slider to the right, it uses Vibrance math to make the colors more vibrant, and if you drag it to the left, it uses Saturation math to desaturate [take away] color).To have the sliders all reset to zero when you create a new mask, make sure the **Reset Sliders Automatically checkbox** is turned on near the top of the panel (as seen circled here; it's on by default). If, instead of creating a new mask, you're adding to or subtracting from one (using the Add or Subtract buttons), you're working on the same mask, so the sliders won't reset (they should stay the same if you're working on the same mask, right?).

Editing Your Main Subject

Lightroom has borrowed some amazing technology from its cousin Photoshop that uses AI and machine learning to determine what the subject of your image is and it isolates (masks) that area, so you can adjust only your subject without affecting the rest of the image. This is really powerful stuff and opens up a whole new world of editing right here in Lightroom, without having to jump over to Photoshop (which we previously had to do for stuff like this).

Step One:

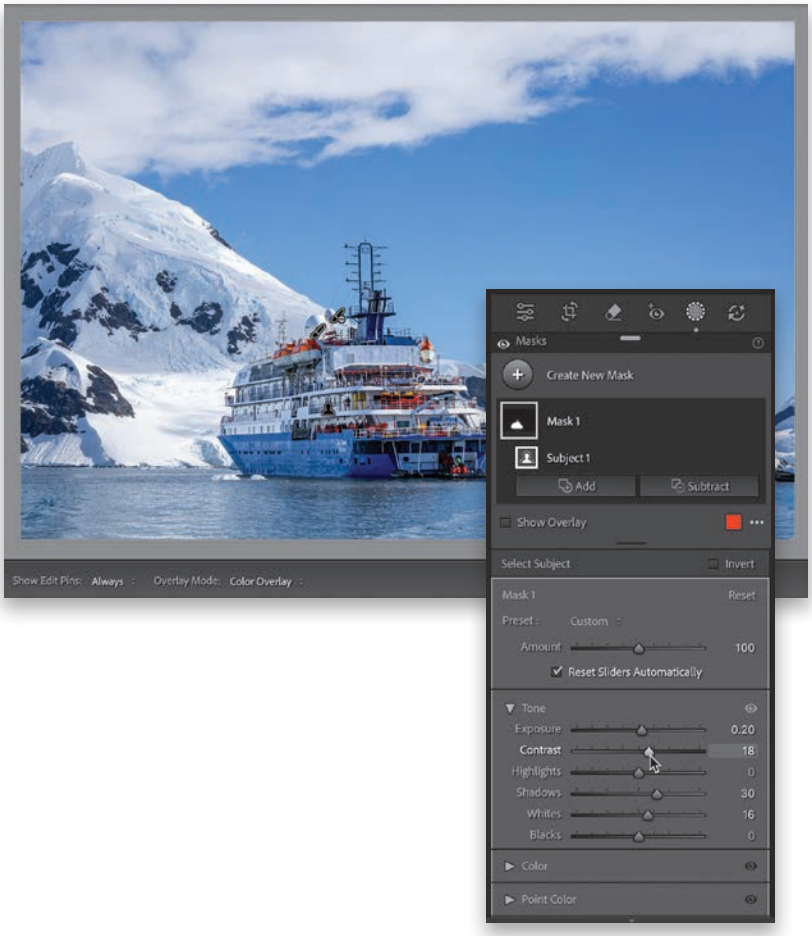
At the top of the right side panels, click on the Masking icon (the circle with the white dotted lines around it, in the toolbox right below the histogram) to reveal the Add New Mask panel with the masking tools. Now, click on the **Subject icon** (as shown here) to have Lightroom analyze the image, determine what the subject is, and mask only that subject so you can edit it without affecting the rest of the image.



Step Two:

When you click the Subject icon, after a second or two, it puts a red tint over your subject (as seen here), letting you know what it masked (if it didn't perfectly select your subject—that was the case here—I cover what to do when that happens starting on page 194). When a mask is created like this, the Masks panel appears floating to the left of the right side panels (see page 190 for how to dock it with the other panels). You'll see "Mask 1" appear in the panel and that represents the area that is masked. Below that mask, it shows that Select Subject (Subject 1) was used to create the mask (if you only see Mask 1, click on it to expand it, so it looks like what you see here, with Subject 1 visible, along with the Add and Subtract buttons).





Step Three:

If you scroll down a bit beneath the toolbox, you'll see the **adjustment sliders** you can use to adjust your masked subject. If they look familiar, it's because they're the same sliders from the Basic panel, with one exception: there's no Vibrance slider, only a Saturation slider. But, Adobe engineered this one slider to be Vibrance when you drag it to the right, and Saturation when you drag it to the left (to desaturate the image). Pretty slick. Now that your subject is masked, as soon as you drag an adjustment slider, the red tint goes away, so you can clearly see your adjustments as you make them. Here, to make the ship stand out a bit more, I increased the Exposure, Contrast, Shadows, and Whites a bit. The edits you make in this Masks panel only affect your subject, not the rest of the image, because you masked your subject using Select Subject.

Step Four:

Below, I pressed the **Y key** on my keyboard to give you a before/after look, so you can see how the changes we made only affected the ship (the main subject) and not the rest of the image.

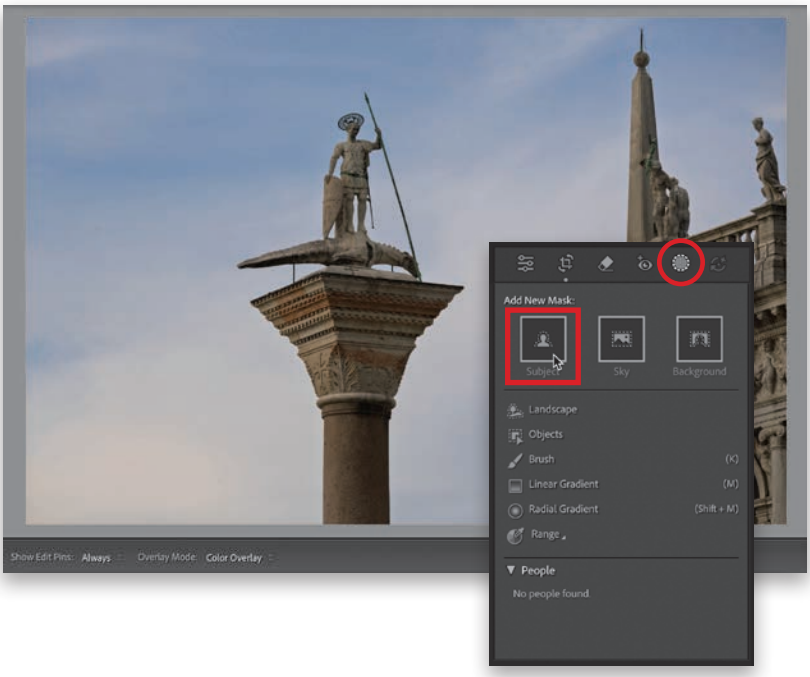


What to Do If It Doesn't Work Perfectly

As amazing as Select Subject is in finding and masking your main subject, what happens if it masks (selects) too much of your image (more than the subject you wanted) or it doesn't select the whole subject you're trying to mask? Luckily, it's usually a pretty easy fix because it uses AI to help you create just the mask you were looking for. So, it does some of the work for you, and then you do the other part.

Step One:

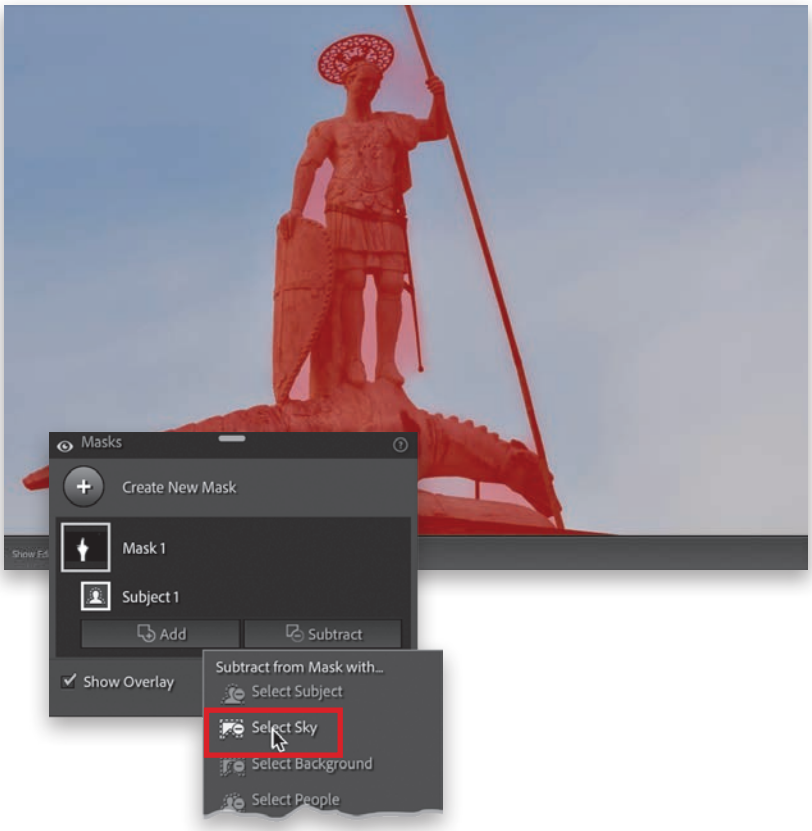
Here, we want to select just the subject in this image (the statue of Saint Theodore of Amasea in the famous St. Mark's Square in Venice, Italy), so we can brighten it and add some texture and clarity, without affecting the sky behind it. At the top of the right side panels, click on the Masking icon (the circle with the white dotted lines around it, in the toolbox right below the histogram) to reveal the Add New Mask panel with the masking tools. Now, click on the **Subject icon** (as shown here). *Note:* Adobe put the three most-used masks up top since it's probably one of those you're looking for.



Step Two:

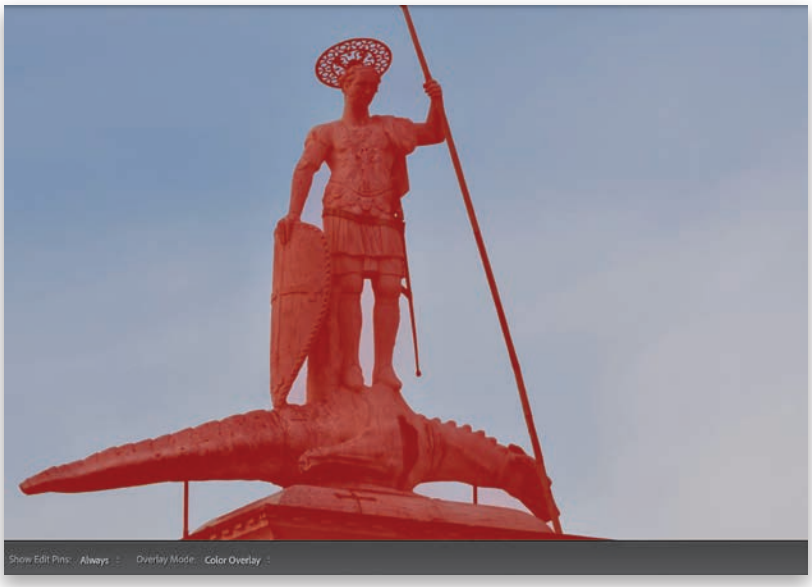
When you click the Subject icon, Lightroom analyzes the image to determine what is most likely your subject, and then displays its choice in a red tint overlay (as seen here, where the column and statue have that red tint). If you were to start moving sliders at this point, the only thing that would be affected is the area in that red tint (known as the "masked area."). It actually did a decent job of selecting (masking) most of the column and statue here, but if you look closely, it also selected some other areas, like part of the sky between his arm and body, between his legs, below his shield, and below the front of the crocodile he's conquered. So, Select Subject actually selected a little more than we wanted, but we can fix that.





Step Three:

Let's press **Command-+ (PC: Ctrl-+)** a couple of times to zoom in, so we can really see the areas where it selected more than it should have (you can see even more areas here, than I pointed out). If you look at the zoomed-in image here, you can see that red tint also spilled over onto the sky between his head and his spear. What we want to do is remove all those areas of the sky from the mask, and luckily we can use some AI to help us do that. Go to the Masks panel, click on the **Subtract button** (because we want to subtract from what's already masked. If you don't see the Subtract button, click on Mask 1 to reveal it). From the pop-up menu that appears, choose **Select Sky** and it subtracts any areas of sky from the Select Subject mask we created just a moment ago.

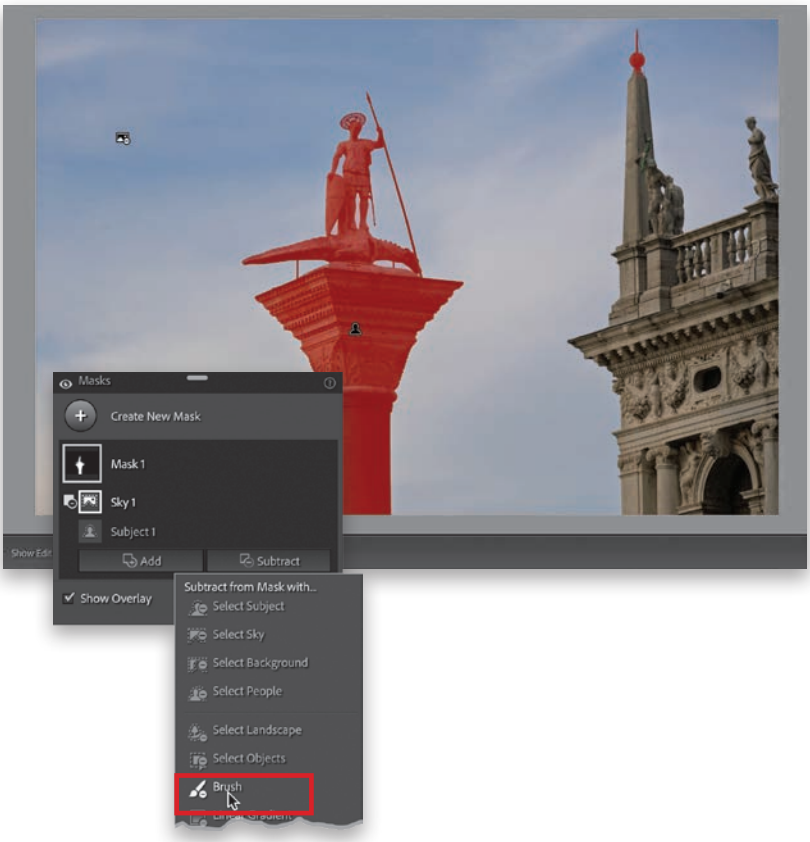


Step Four:

You can see here how much better the mask now looks once we subtracted the sky from our original Select Subject mask. However, there's another problem area in this image (as you'll see in the next step).

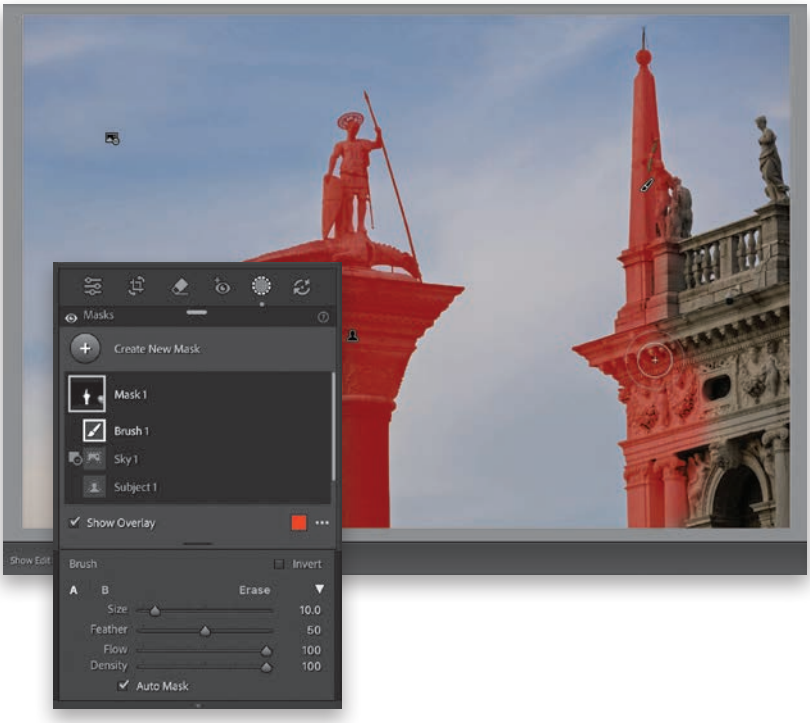
Step Five:

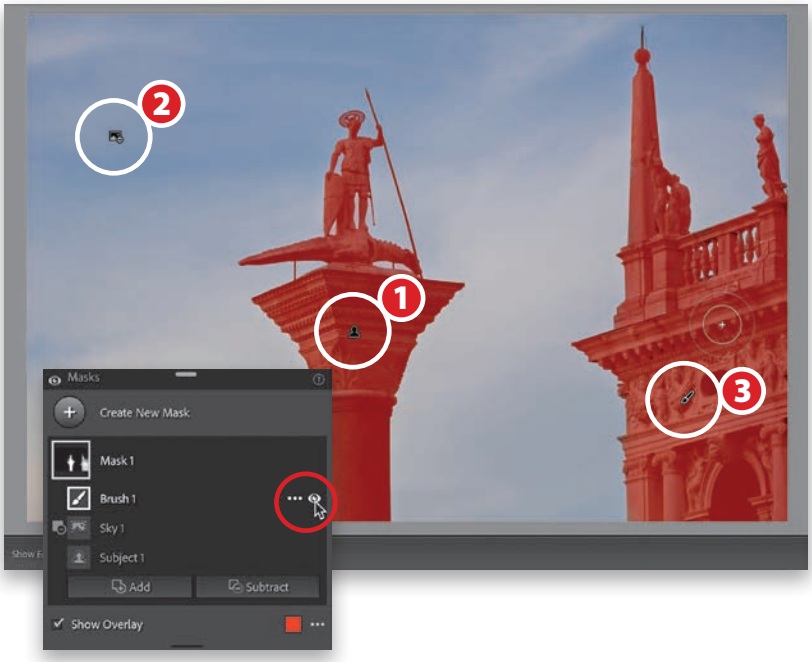
If you look in the top right of the image, you'll see our original Select Subject mask also selected the round object on top of the pillar on the museum's roof. If we didn't want that area masked (selected), we'd literally just use a brush to remove it by clicking on the Subtract button again, but this time, choosing the **Brush tool** (as shown here) as the tool we'd use to subtract from our red-tinted masked area. Then, we'd simply paint right over that round object and the red tint would go away, letting us know that area is no longer part of our mask and it wouldn't be affected by any edits we made with our sliders. But, we have another option: what if we want to include that museum building on the right in our mask, so when we adjust the column and statue to stand out more, it makes the building stand out, too?



Step Six:

In that case, we won't use the Subtract button; we'll use the Add button. So, click on the **Add button**, and from the pop-up menu, click on the **Brush tool**. Now, start painting over that building on the right (if you turn on the Auto Mask checkbox at the bottom of the Brush panel, it will help keep you from painting outside the building onto the sky). As you paint, it adds the red tint because you're adding to our existing mask. So, that's the process: If something's masked that's not supposed to be, you'll click the Subtract button, and then choose whichever tool makes removing that area the easiest (you'll learn more about each of these tools in this chapter). If an area doesn't get masked that you want to be (like the building, here), you'll click the Add button and choose whichever tool would make adding more to your mask the easiest. Again, you'll learn more about the other methods in just a few pages. But we're not done yet.







Step Seven:

Go ahead and finish painting over the building until it's fully in a red tint (as seen here). When you're done, you'll see three tiny icons on the image that represent the three mask adjustments we added. We started with **(1) Select Subject**, so it put its icon (a silhouette of a head and shoulders) right on the column itself. That's an "Edit Pin" for that adjustment (this will make more sense in a moment). Then, we used **(2) Select Sky** to remove the sky from our mask—its Edit Pin appears in the sky (and looks like a tiny landscape photo). Lastly, we chose the **(3) Brush tool** and painted over the building on the right to add it to our mask, so its Edit Pin appears wherever you started painting (and looks like a tiny paint brush). If you look in the Masks panel, you'll see the main mask we started with (Mask 1), and then below it, the three things we did to that mask: the Brush tool (Brush 1), Select Sky (Sky 1), and Select Subject (Subject 1). Hover your cursor over any of those mask adjustments and three dots appear to the right of its thumbnail, and if you click these, it reveals a pop-up menu with more options (like the ability to delete the adjustment). If you want to hide the effects of a mask adjustment, just click on the eye icon to the right of its thumbnail (seen here).

Step Eight:

Now that we have the mask we want (with the column, statue, and building on the right), any changes we make with the adjustment sliders below the Masks panel will affect just those areas and not the sky. Here's a before and after where I made our masked areas brighter with the Whites slider, opened up the Shadows, added some Contrast, and then some Texture and Clarity to bring out extra detail. This ability to add and subtract from your mask is really helpful and although you won't need to do this every time you add a mask, now you know how to do it (and how easy it is to do).

Getting Better Masking Results

This technique uses an Intersect mask to clean up any spillover when your mask isn't perfectly accurate (hey, it happens). For example, if you use Select Sky on a landscape and the edges around the trees aren't quite right, that's where this trick comes in. If you're wondering what Intersect actually does, picture two large circles that overlap—Intersect masks the almond-shaped area where they cross. I don't use Intersect all the time, but this is one case where it works like magic.

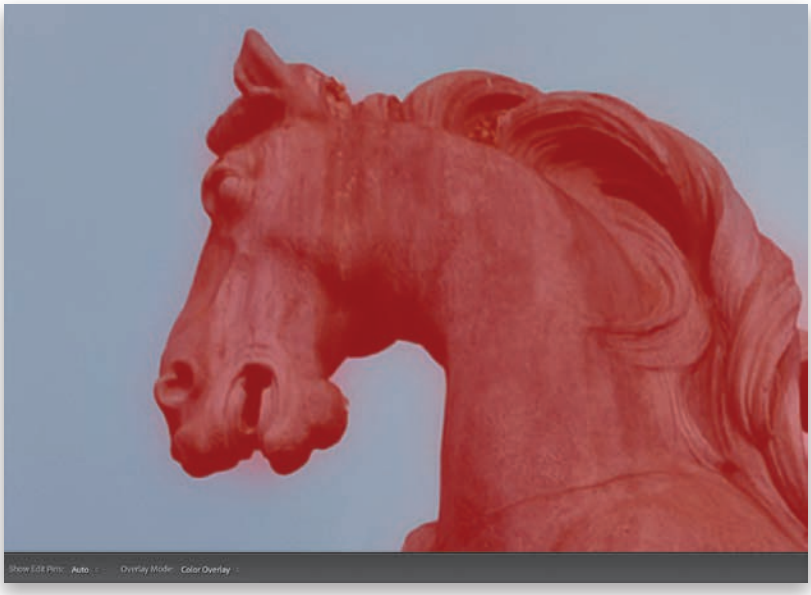
Step One:

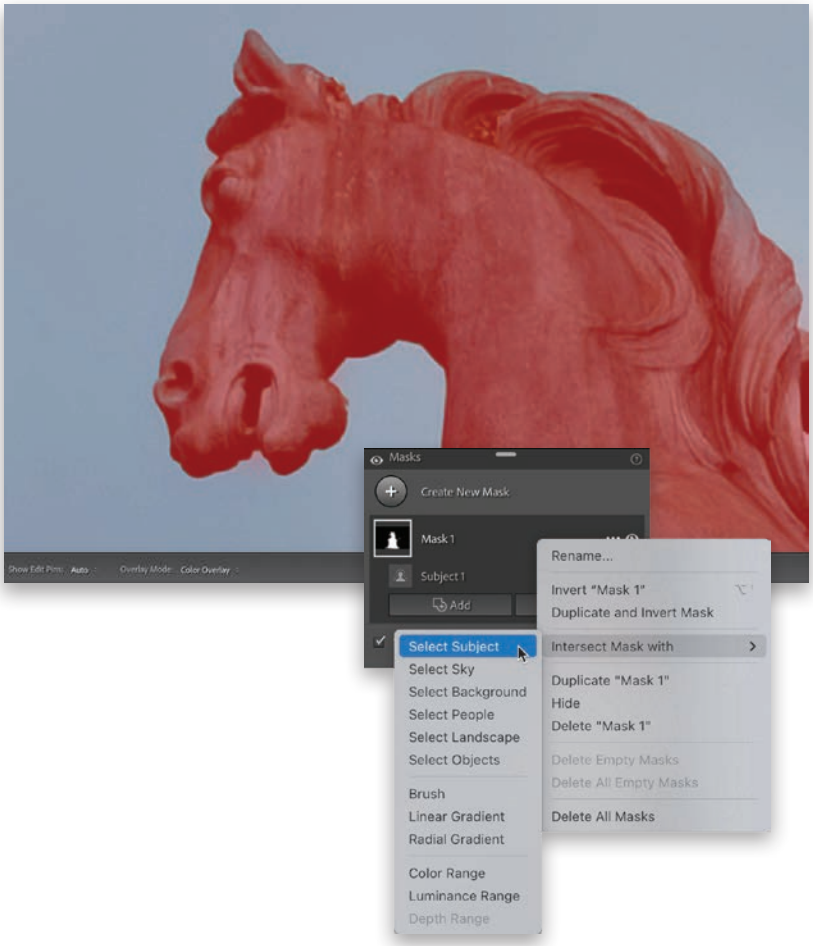
Here's our image of a statue of Louis XIV on horseback in front of the Louvre Museum in Paris, France. Click on the Masking icon (the circle with white dotted lines around it, in the toolbox just below the histogram) to open the Add New Mask panel with the masking tools, and then click on the **Subject icon**. You can see how that masked the statue here, but even zoomed out a bit, you can tell the mask isn't very tight—especially around the horse where there's some red spillover onto the sky where it rears up.



Step Two:

I zoomed in here to 400%, and you can see around the horse's mouth and below his chin that there's quite a bit of spillover that appears in the red tint—it's almost like the mask has a red glow to it. In cases like this, where we want a really tight mask, we can use this technique (well, the one you're about to learn).





Step Three:

In the Masks panel, click-and-hold on the three dots to the right of Subject 1 and from the pop-up menu, under **Intersect Mask with**, choose the exact same mask we applied initially (which, in this case, is Select Subject). That's it. That's the entire technique. Take a look at the Select Subject mask now—that got rid of nearly all the spillover red tint (there's still a tiny bit, but not enough to matter), and we now have a much tighter and better mask .



Step Four:

With the tighter mask, I can now lower the exposure, add some Clarity to make the statue a bit shinier (though that may be a tall order here), and take some highlights out of the base the statue is sitting upon. So, when you need a tighter, more accurate mask, this is your ticket.

Better Looking Skies, Method 1: Select Sky

We're going to look at four different ways to make better looking skies, and the first one is the easiest because it uses more of that AI/machine learning to automatically select the sky for you. Once the sky is masked, you can then apply whatever edits you want and they'll only be applied to the sky.

Step One:

At the top of the right side panels, click on the Masking icon (the circle with the white dotted lines around it, in the toolbox right below the histogram) to reveal the Add New Mask panel with the masking tools. Now, click on the **Sky icon** (as shown here), and it selects the sky for you (even if it's a pretty tricky sky to select).



Step Two:

After a second or two a red tint appears over the sky (as seen here), which lets you know what Select Sky has masked for you.



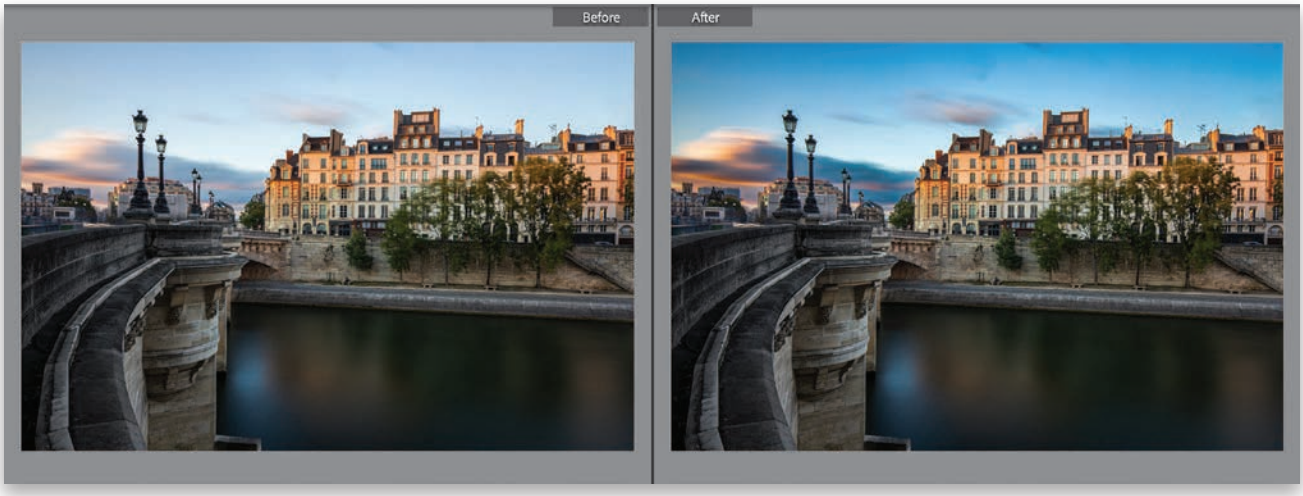


Step Three:

Once the sky is masked, I have a three-move edit to make it look deeper and richer: (1) I lower its brightness by dragging the **Exposure slider** to the left until it's looking good (when you click on a slider, the red tint is hidden, so you can see your sky as you're editing), then (2) I drag the **Contrast slider** to the right to add more contrast, and lastly, (3) I increase the **Whites slider**, so the clouds don't look like rain clouds, and it adds some brilliance to the sky. This three-step move works really well for making the sky look better in most images (sadly, nothing works perfectly for every image, but that's why we have different methods, right?).

TIP: Seeing Which Masks You Used

In the Masks panel, click on Mask 1 (or Mask 2, Mask 3, etc.) to reveal which edits you made to that mask. Here, if you click on Mask 1, you'll see a smaller thumbnail below it called "Sky 1," so you'd know that you applied a Select Sky adjustment mask.



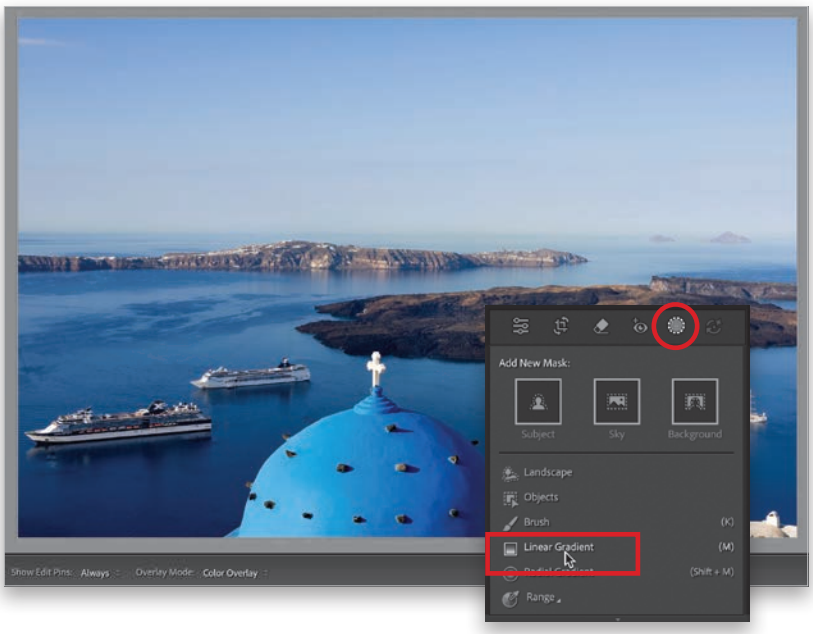
Here's a before/after of our image after making the sky deeper and richer. Again, this is just one method—we've got three more to go

Better Looking Skies, Method 2: Linear Gradient

The Linear Gradient tool lets you recreate the look of a traditional neutral density (ND) gradient filter (these are glass or plastic filters you put in front of your lens that are dark on top, and then graduate down to fully transparent). These are popular with landscape and travel photographers because due to the limitations of your camera's sensor, you're either going to get a perfectly exposed foreground or a perfectly exposed sky, but not both. However, Lightroom's version actually has some big advantages over using a real ND gradient filter.

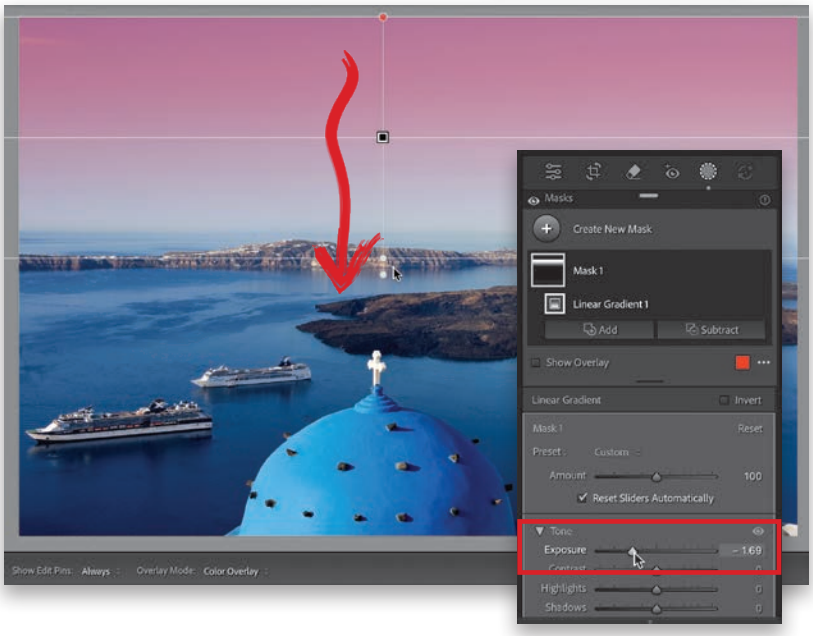
Step One:

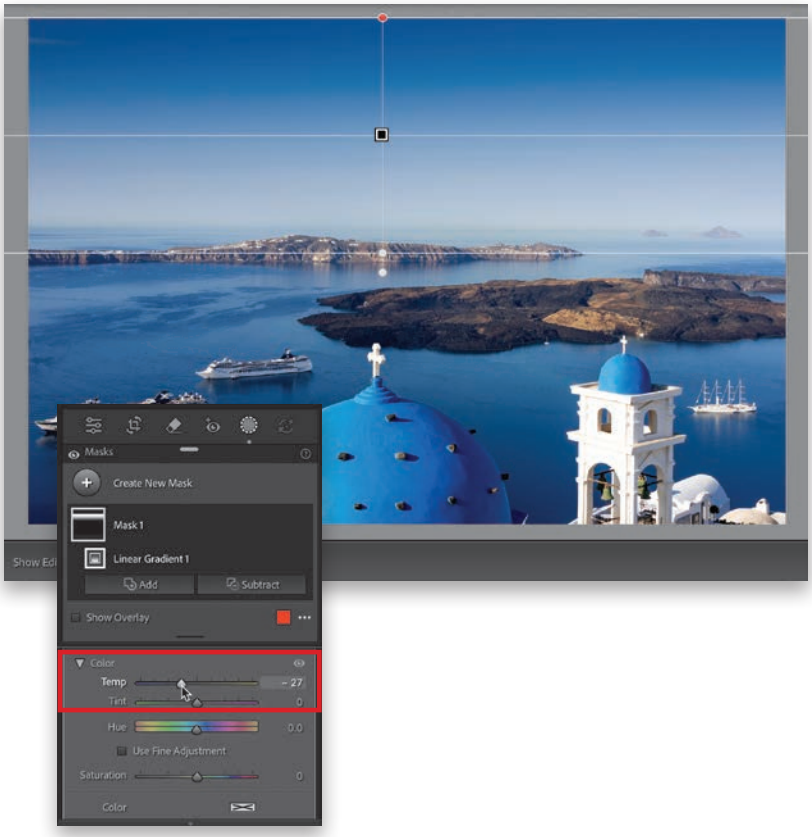
At the top of the right side panels, click on the Masking icon (the circle with the white dotted lines around it, in the toolbox right below the histogram) to reveal the Add New Mask panel with the masking tools. Now, click on **Linear Gradient** (as shown here), and a set of sliders appears like the ones you're used to seeing in the Basic panel (as seen in Step Two).



Step Two:

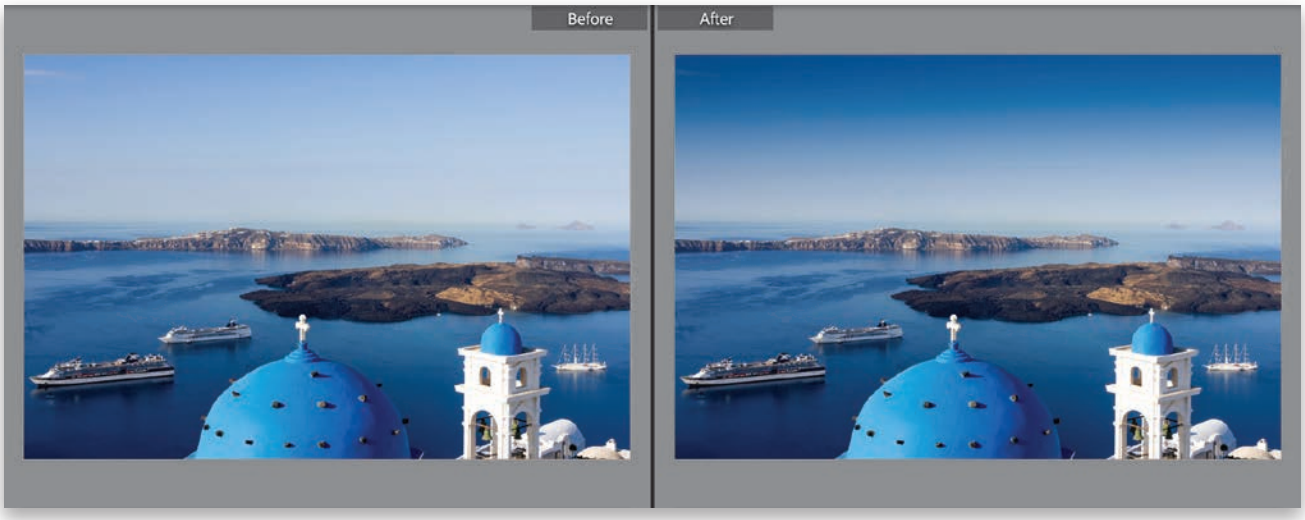
Press-and-hold the **Shift key** (to keep your gradient straight while you're dragging it), then click on the top center of your image, and drag straight downward until you reach just past the horizon line (as shown here). The red tint overlay shows the areas that will be affected. The gradient is darkest at the top (the line with the red dot) and stays like that until it hits the black square in the center, and then it transitions to transparent between that black square and the first white dot on the bottom line. You can click-and-drag that white dot to change how far down the gradient goes. To rotate it, hover your cursor over the second white dot (below the line) and it changes into a two-headed arrow that you can click-and-drag in a circular direction. Now, go down to the adjustment sliders, and let's drag the **Exposure slider** to the left to –1.69 (as shown here) as a starting place (this amount is just a guess—we can dial in the right amount afterward). Just lowering the exposure will help our sky quite a bit, but we can do more than just darken the exposure.





Step Three:

If lowering the Exposure amount didn't make your sky look as awesome as you'd like, the next thing you can try is adding some blue into your sky gradient by simply dragging the **Temp slider** to the left toward blue (as shown here, where I dragged it to –27). By the way, adding blue was the right choice for this image, but it might be adding yellow or magenta or orange to the sky, depending on the image. This adding color to the sky is something you could never do with a real ND filter. A couple more quick things: (1) To delete your gradient, click on the black square in the center and press the Delete (PC: Backspace) key or go to the Masks panel, click-and-hold on the three dots to the right of the mask thumbnail, and from the pop-up menu that appears, choose Delete Mask "1." (2) You can rotate your gradient while you're dragging it out, if you don't press-and-hold the Shift key to make it straight. And, (3) to move the entire Linear Gradient, click-and-drag the black square in the center.



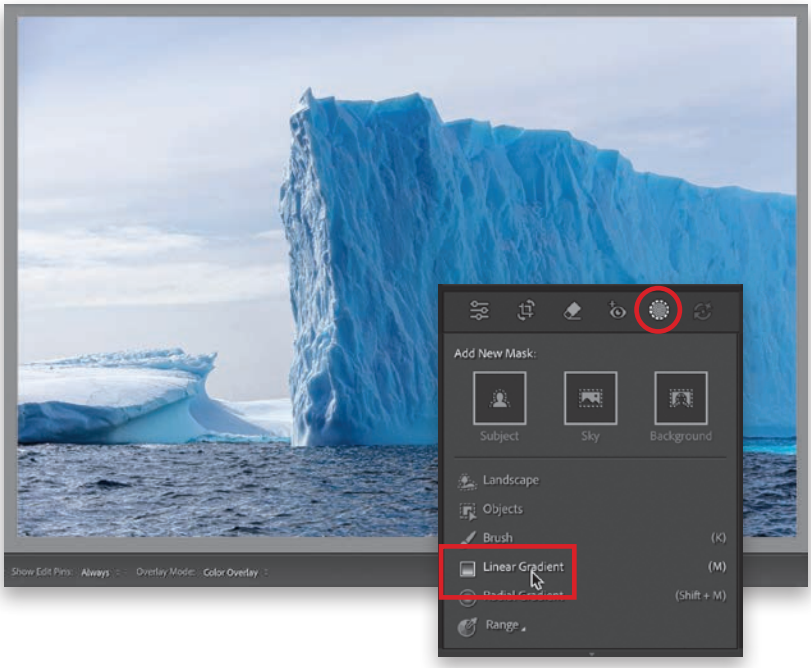
Here's a before/after showing the original sky on the left, and then after we added the Linear Gradient mask on the right

Better Looking Skies, Method 3: Masking Objects

You just learned the technique for adding a Linear Gradient to a sky to darken it and make it richer and bluer, but you're going to run into a trickier situation, like with the image you see below: when you drag out your gradient to darken the sky, it winds up darkening the foreground object (an iceberg, in this case, but it could be a mountain, a person, a building, etc.). But, luckily, there's an easy fix.

Step One:

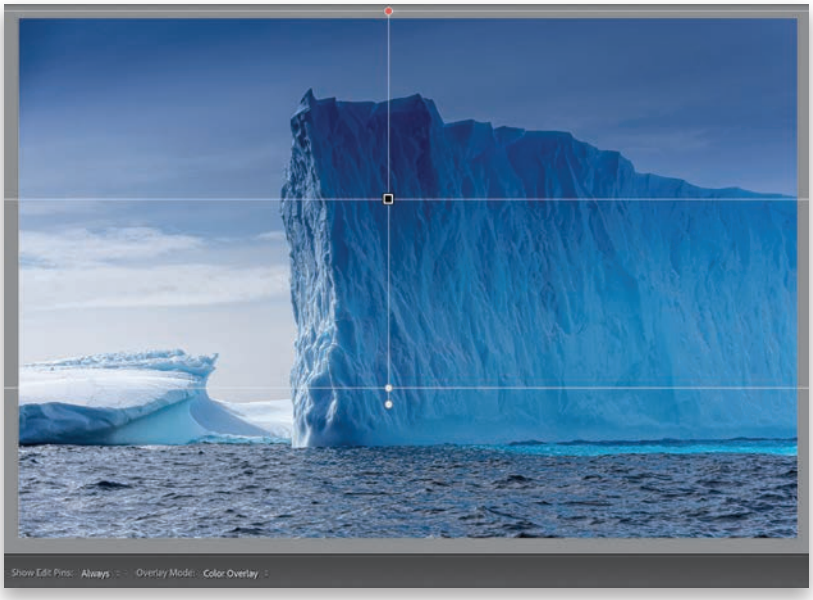
Here's our original image (this is from a workshop I taught at in Antarctica), and you can see the sky is just screaming for us to use the Linear Gradient tool to fix it. What we want here is the sky to be darker, bluer, and better behind the iceberg in the photo, but even if you were to put a traditional screw-on filter in front of your lens, you'd have the same problem, which is it would darken the sky, but it would also darken part of the iceberg. That's a limitation of traditional lens filters, but in Lightroom, we can get around this really easily. At the top of the right side panels, click on the Masking icon (the circle with the white dotted lines around it, in the toolbox right below the histogram) to reveal the Add New Mask panel with the masking tools. Now, click on **Linear Gradient** (as shown here), and then scroll down to the sliders and lower the **Exposure amount** to around –1.20 and the **Temp amount** to around –55 (that's just a starting place).



Step Two:

Now, press-and-hold the Shift key (to keep your gradient straight), and drag the Linear Gradient from the top of the image downward toward the horizon line (as shown here). A red tint shows you the area that's being masked by the gradient, and you can see it's darker at the top and then graduates down to transparent at the white circle at the bottom.



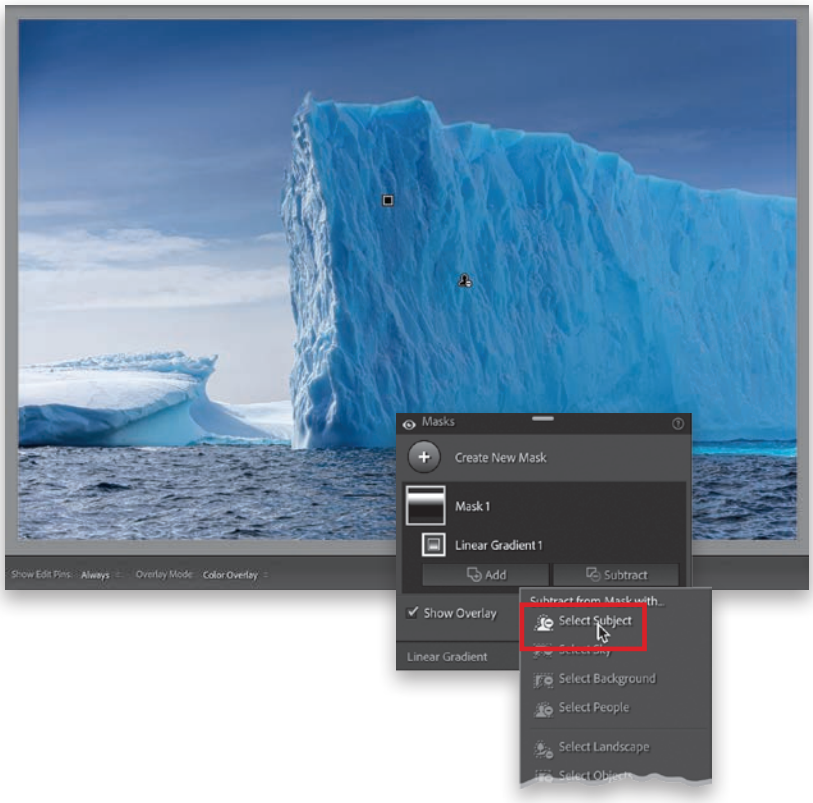


Step Three:

While it did an awesome job darkening the sky, it also darkened the iceberg, as well (as seen here)—same as what would have happened if you put an actual gradient filter over your camera's lens.

TIP: Adding More Gradients

If you want to add another gradient (maybe to darken the left side of the image) and keep the one on the sky you already have in place, just go to the Masks panel, click on **Create New Mask**, then click on Linear Gradient again, and then drag out your new gradient, which you can adjust separately.



Step Four:

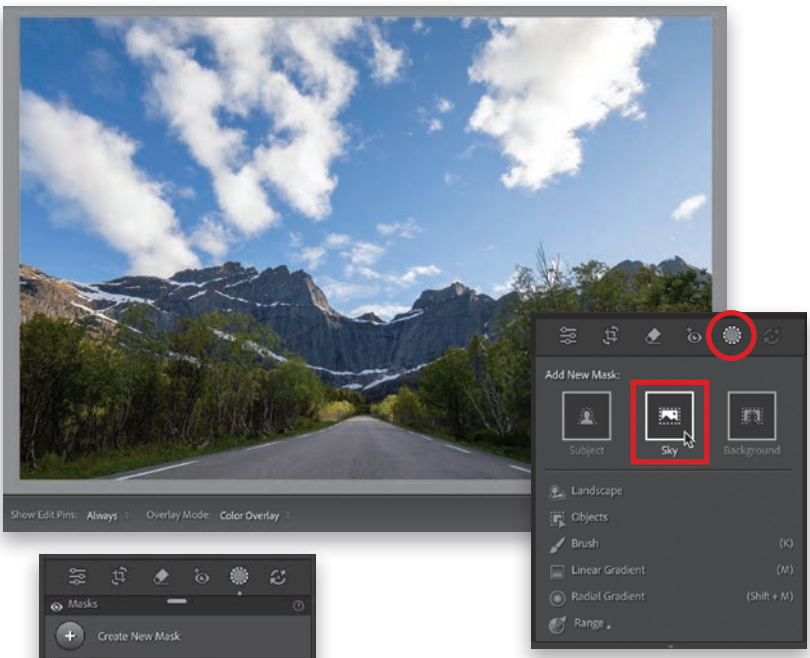
To fix this, go to the Masks panel and you'll see two buttons below your Linear Gradient mask: Add and Subtract (if you don't see them, click on Mask 1 to make them visible). Our gradient goes right over the iceberg, but of course, we don't want it masked, so we're going to remove it (subtract it) from our Linear Gradient mask. Click on the **Subtract button** and from the pop-up menu that appears, choose **Select Subject** (as shown here). That's all there is to it. Lightroom's AI recognizes the subject (the iceberg) and it removes (subtracts) it from your gradient mask. That's something you can't do with an actual filter you put on your lens, and a huge advantage of Lightroom's Linear Gradient (plus, it's just so darn easy to use).

Better Looking Skies, Method 4: Preserving Your Clouds Using a Luminance Mask

The one-click Sky mask works great, but when you have white, puffy clouds, and you darken the exposure of the sky, it also darkens the clouds, which can make your nice, white clouds look dark and ominous. Luckily, there's a feature called Luminance Range that lets you create a mask based on the highlight or shadow areas in your image (so you can select all the bright areas or all the dark areas to work on), which is incredibly handy in all sorts of situations. In this case, we're going to use the Sky mask to select the sky, then we're going to make it a dark, rich blue, but then we'll use Luminance Range to remove the clouds from the mask, so they still appear white and fluffy.

Step One:

Here's our original image with a light sky, and we're going to do the same stuff as usual to darken it. At the top of the right side panels, click on the Masking icon (the circle with the white dotted lines around it, in the toolbox right below the histogram) to reveal the Add New Mask panel with the masking tools. Now, click on the **Sky icon** (as shown here) to have it select the sky for you.

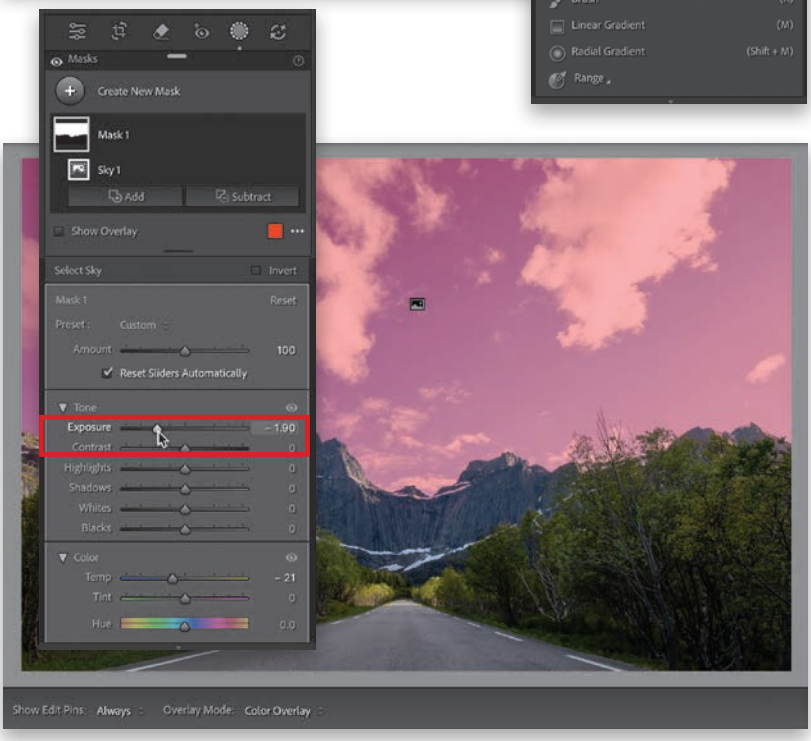


TIP: Seeing/Hiding Your Edit Pins

You have a choice of how Lightroom displays your Edit Pins (the tiny pins that appear over your image, each representing a mask you've applied), and you make that choice from the **Show Edit Pins pop-up menu** down in the toolbar beneath the Preview area. Choosing Auto means when you move your cursor outside the image area, the pins hide. Always means they're always visible, and Never means you never see them. Selected means you only see the currently active pin.

Step Two:

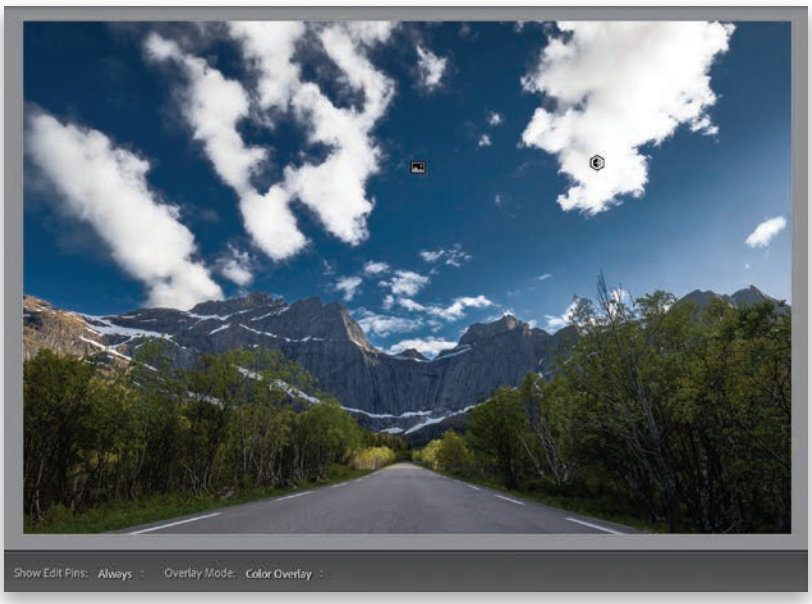
You'll see the red tint over the sky showing what Select Sky has masked for you. With just the sky selected, drag the **Exposure slider** to the left quite a bit (I went to –1.90, here) to darken it. You can also add some more blue to the sky by dragging the **Temp slider** (in the Color panel) to the left, a little toward blue. In the next step, you'll see how the sky looks with the exposure lowered, but you'll notice that it darkens both the sky and the white, puffy clouds as well, which is not awesome (well, in most cases, it's not awesome).





Step Three:

What we need to do is subtract those clouds from our Sky mask. In the Masks panel, click on the **Subtract button** (if you don't see the Add and Subtract buttons, click on Mask 1 to make them visible), and then from the pop-up menu that appears, click on **Luminance Range** (as shown here, bottom left). Now, when the Luminance Range panel appears (seen here, bottom right), your cursor will change into the **Luminance Range eyedropper tool** (circled here). Just click it on the area you want to subtract from your image—in this case, I clicked on a cloud. As I mentioned in the intro, this tool masks based on the brightness of an area, so as you'll see in the next step, it removed everything of similar brightness from our Sky mask. Besides using the eyedropper, you can also drag the **Luminosity Range sliders** to limit or add to the amount of tones it's masking for you. You do this by dragging the slider knobs directly below the tone ramp. Dragging the left knob to the right limits how many highlights are selected, and dragging the right knob to the left limits the amount of shadow areas that are selected. Turning on the Show Luminance Map checkbox here (which adds the red tint overlay) can help make it much easier to see which areas are being affected.



Step Four:

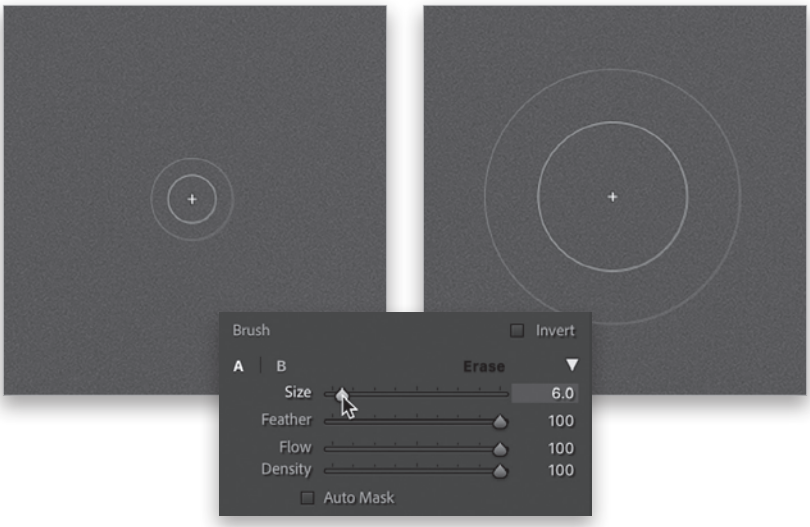
Here's our final image with the sky darker and richer, thanks to the Sky mask and darkening the exposure (and adding in some blue). But, you'll notice that the clouds aren't darkened thanks to removing them (the highlights) from the mask using Luminance Range.

Five Really Helpful Things to Know Now About the Brush Masking Tool

After these two pages, we're diving into an incredibly powerful masking tool, simply known as "the Brush" (formerly known as "the Adjustment Brush"). There are some things that if you learn them now, before you start working with the Brush, will make your brush life easier. So, let's start with these:

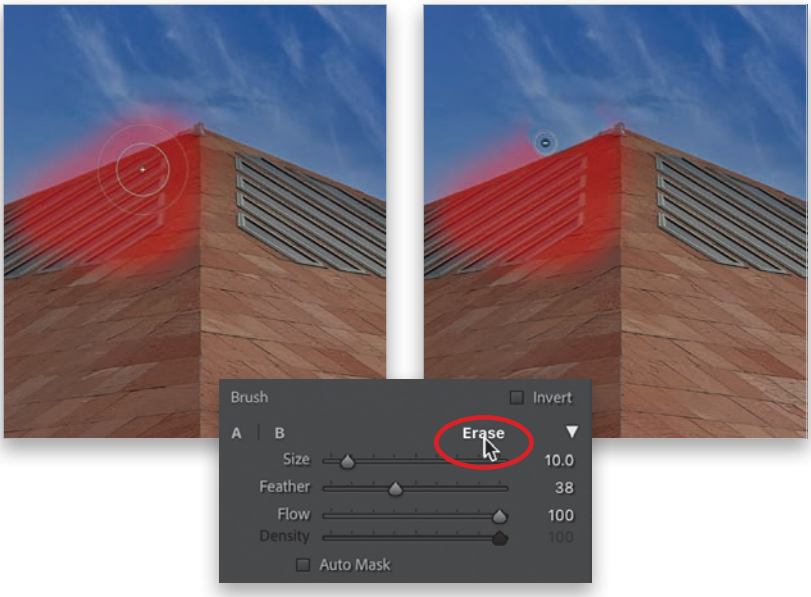
#1: Changing the Size of the Brush

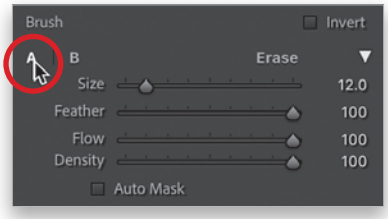
When you choose the **Brush tool (K)**, in the Add New Mask panel, a panel of options appears (as seen here, at the bottom), where there's a Size slider that you can drag to change the size of your brush. But, there's a much faster and easier way to change its size: just the use the **Bracket keys** on your keyboard (they're located to the right of the P key on a standard US keyboard). Pressing the **Left Bracket key ([)** makes your brush size smaller (as seen here, top left) and pressing the **Right Bracket key (])** makes it larger (as seen here, top right).

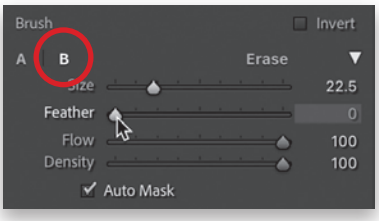


#2: There's an Erase Brush, If You Mess Up or Paint "Outside the Lines"

If you're painting over an area, it's easy to paint somewhere you didn't mean to (for example, while painting over the building here, on the top left, you can see red tint extending into the sky, where I accidentally painted outside the building). That's when you reach for the **Erase brush**. You can click on the word "Erase" in the Brush section of the panel to switch to the Erase brush, but it's much faster to press-and-hold the **Option (PC: Alt) key** to temporarily switch to it, and then paint where you messed up (as shown here, on the top right, where I'm painting over the spill-over to erase it from my mask). Two notes: (1) You don't have to leave the red-tinted overlay on to do this; it's just much easier to see what you're doing with it on. (2) You can choose the Erase brush's settings by clicking on Erase, and then moving the sliders below.

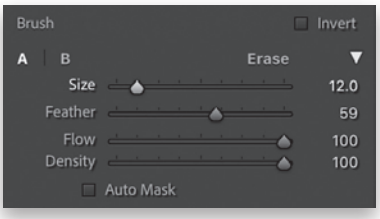






#3: You Have a Second Brush

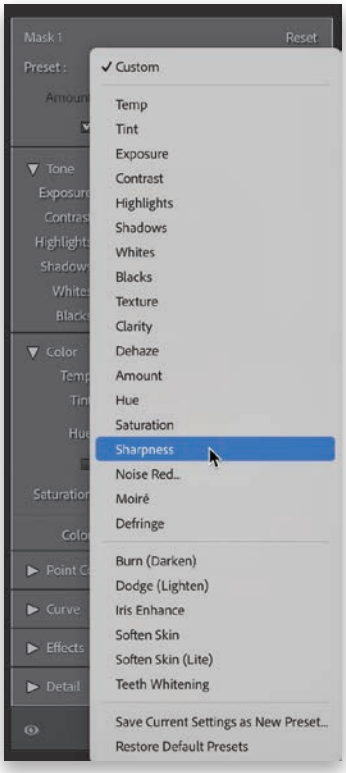
You actually have two brushes to choose from: "A" (your regular brush) and "B," an alternative brush you can switch to at any time, using the **\ (backslash) key** on your keyboard (or, of course, you can just click on "B" in the Brush section of the panel). What's nice is you can choose your own settings for each brush. I usually give my "A" (regular) brush a soft edge, with a high Feather amount (as seen here, on the top), and my "B" brush a hard edge, by lowering the Feather amount to zero (as seen here, on the bottom). So, if I run into a situation where I'm painting along a wall, or another area where a soft edge looks weird, I can toggle over to my hard-edged "B" brush.



#4: Feather, Flow, and Density

There are three brush controls (besides Size) that are important: Feather is the softness of the edge of the brush (the higher the number, the softer and more blending the edge of the brush will be). The outer circle of your brush shows the Feather amount you have applied—the closer that outer circle is to the inner circle, the harder the brush edge. The Flow amount, if set below 100, lets the brush "build up" as you paint, kind of like spray paint or an airbrush. So, if you paint with the Flow set at 20, and then paint over it again and again, it gets darker and darker, and so on until it gets to 100% solid. You can limit how many times you can paint over an area (so it never gets to 100) by lowering the Density amount.





#5: There are Brush Presets

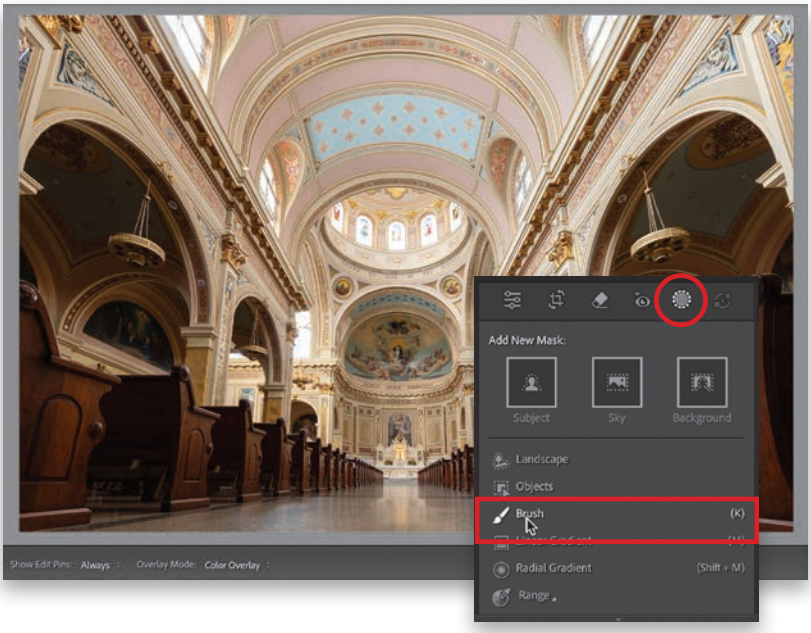
If you click on the word "Custom" to the right of Preset, at the top of the Brush adjustments panel, a pop-up menu of presets appears, and you can use any of these as a starting place for your edits. You can also create your own preset, if you wind up creating a look you like—just choose **Save Current Settings as New Preset** from the bottom of the menu.

Painting with Light (Also Known as "Dodging & Burning")

Another one of our main tools for masking is the Brush tool, which lets us "paint with light" just where we want it. In the darkroom days, this was called "dodging and burning," which simply means brightening (dodging) some areas and darkening (burning) others. This is way bigger than it sounds (and you can do more with this brush than just brighten and darken, but this is primarily what we do with it, so we'll start there).

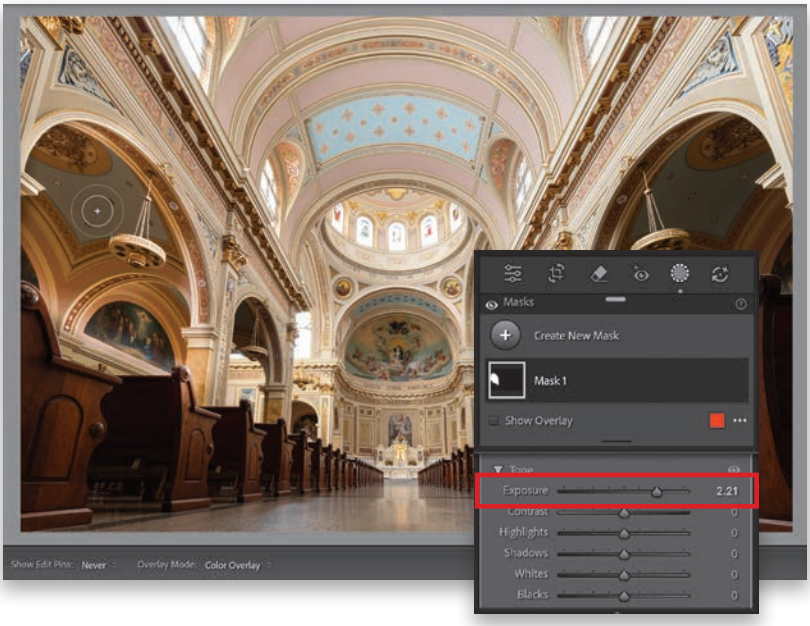
Step One:

Here's our original image of St. Mary of the Angels church in Chicago. Some areas are quite dark (like inside the arches on both sides, the half dome behind the altar, and the backs of the pews in the foreground), and some are too bright (like the dome above the altar and the windows up top). This is why it's so helpful to be able to "paint with light" to balance the overall lighting in the scene, just like our eyes do in real life. Once I get the basic overall exposure looking decent, I use the Brush tool to brighten areas that are too dark and darken areas that are too bright. It's a little weird how the brush works, but once you get it, you'll actually like it: (1) you drag a slider to a random amount (brighter or darker), (2) you paint over an area you want to adjust, and then (3) you go back to that slider and dial in the right amount. Okay, let's start by clicking on the Masking icon (the circle with the white dotted lines around it, in the toolbox right below the histogram) to reveal the Add New Mask panel with all the masking tools, and then click on **Brush (K)** (as shown here).

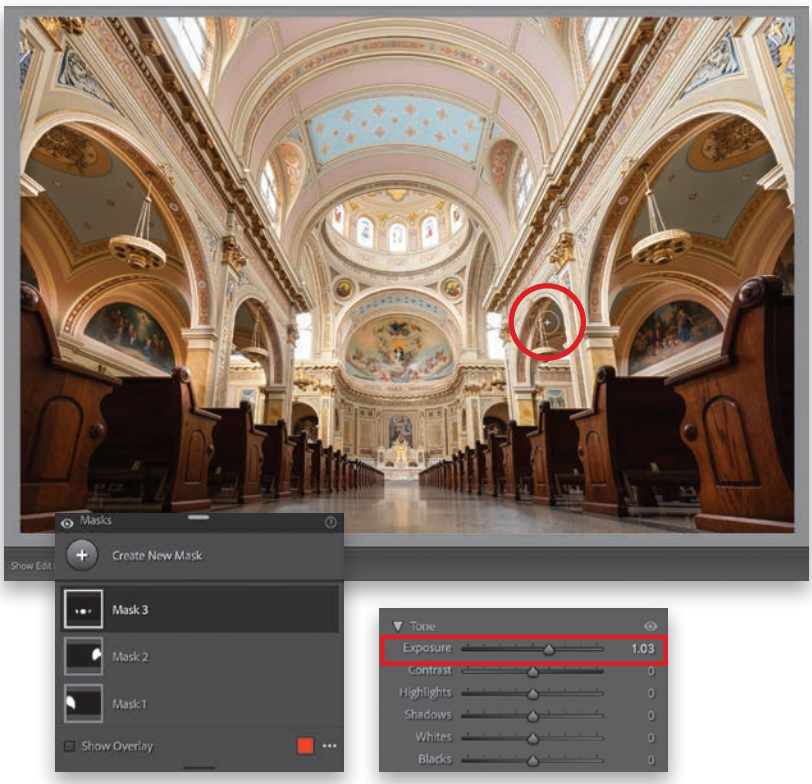


Step Two:

Increase the Exposure slider a bit, and then start by painting over the archway on the left (as shown here, where you can see my brush on its ceiling). We'll do the left and right archways as separate masks, so we can adjust each one individually. The reason for this is the left archway is darker than the right one, so we need to be able to choose a separate brightness amount for each side. Let's increase the **Exposure slider** to around 2.20 for this left one.







Step Three:

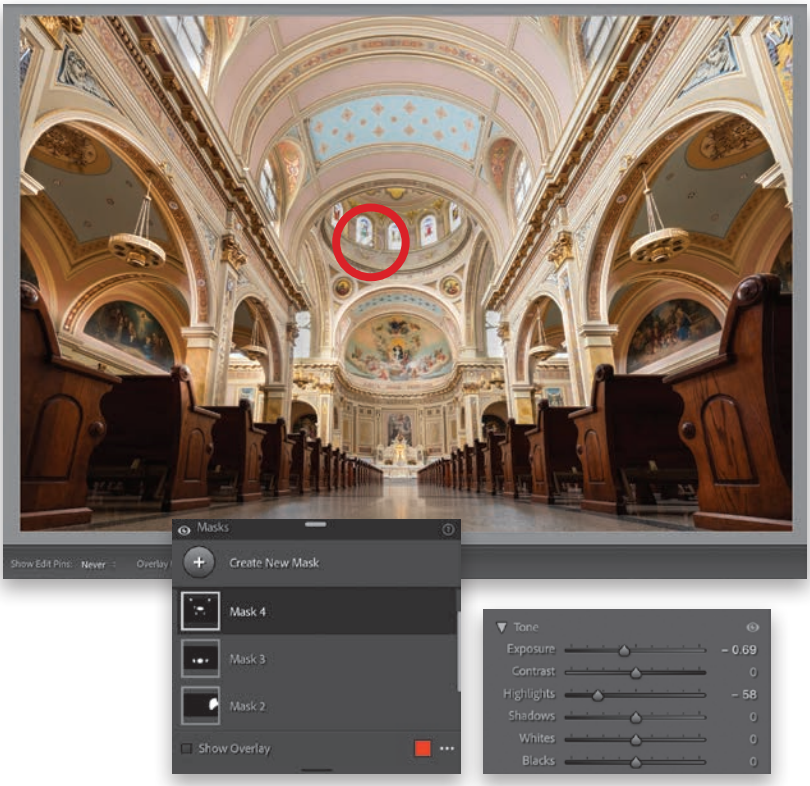
Next, let's click on **Create New Mask** at the top of the Masks panel and choose **Brush** (#1) to leave our existing mask for the left archway in place, and start a new mask for the one on the right. Drag the Exposure slider to the right as a starting place (I usually start at around 1.50, but the amount doesn't matter too much at this point because, again, we'll choose the right amount after we paint), and then paint over that area inside the archway on the right (as shown here). Now, compare the brightness of this archway on the right to the one on the left and try to get them to have about the same brightness. We only have to move the **Exposure slider** for this side to 1.48 (#2) to match the same brightness we have on the other side, where we had to bump up the exposure to 2.21. Again, this is why we create two separate masks—so we can control the brightness of each archway separately.

Step Four:

Click on Create New Mask again to create another Brush mask. We'll use this one to brighten the half dome behind the altar and the two smaller archways back there. Increase the Exposure slider, and then paint over the half dome. Next, move on to the side archways, which aren't as dark as the first ones we did, so you can probably get away with using the same amount of brightness as you did for the half dome for these. Here, I'm painting over the archway on the right. By now you're getting the hang of how this works: (1) Drag the Exposure slider to paint brighter or darker, then paint over an area you want to adjust. (2) After you're done painting, dial in the right amount of brightness or darkness with the Exposure slider (I wound up at 1.03 here). *Note:* When you paint over an area, it drops a tiny Edit Pin icon where you first clicked to start painting, which represents the area you masked over. These help you see where you've made masks and you can click on them to make them active (more on this in a moment).

Step Five:

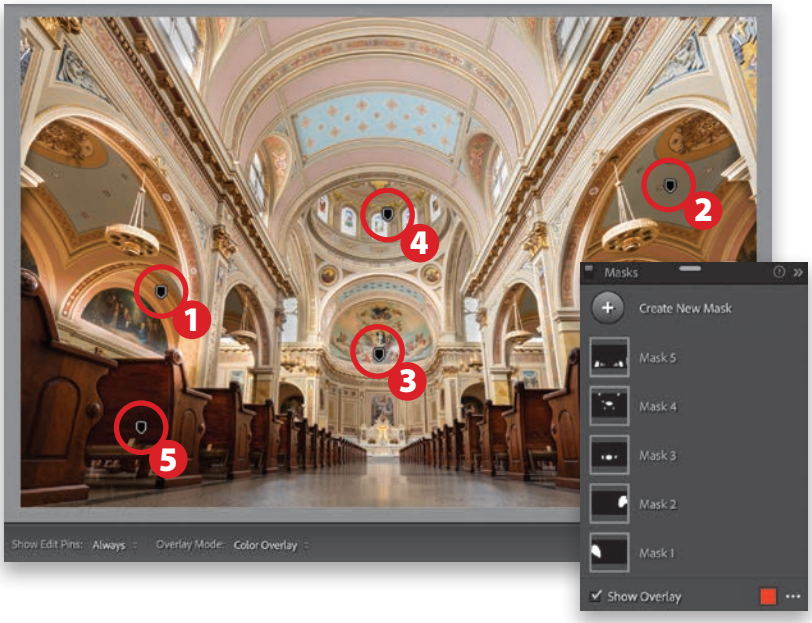
Next, let's darken the bright dome above the altar and the windows in the back and up top. Go to the Masks panel, click on **Create New Mask**, then choose **Brush** (you know the routine), and then we'll do our two steps: (1) Lower the Exposure amount a bit, and then paint over the dome (as shown here) and windows. Once you've painted over those areas, (2) lower the **Exposure slider** until it looks right to you. In this case, I also had to lower the **Highlights slider** since it was so bright in those areas, and pulling back the highlights helped bring out a little more detail in the stained glass. I wound up with my Exposure slider set to –0.69, and my Highlights slider set to –58 (as seen here).



Step Six:

The backs of the pews look fairly dark, so let's bring out the detail in those areas next by creating a new Brush mask, increasing the **Exposure slider**, and then painting over the backs of those pews (as seen here, where I'm painting over the pew on the left). Opening up the exposure (to 0.73) didn't seem like enough, so I also increased the **Shadows slider** (to 26) and that helped a lot. You can see how that really brings out the detail in the wood—detail that had been lost in the shadows—and it also helps to balance the overall light in the scene.







***Mask 1**: Left archway*



***Mask 3:** Half dome and front archways*



***Mask 5**: Backs of pews*

Step Seven:

If you look at our image now, you'll see that we have five black **Edit Pins**, and each one represents an area we masked (we now have five masks, as seen in the Masks panel here). If you hover your cursor over any one of them, the masked area highlights in a red tint (same as if you go to the Masks panel and hover your cursor over any of the mask thumbnails). If you want to edit any one of those areas, just click on its Edit Pin and you can pick up right where you left off. At the bottom here, I hovered my cursor over three of the Edit Pins, so you can see the areas we masked as they appear with their red-tinted overlays. You can also see why renaming your masks comes in handy as you start adding more masks (we looked at this on page 191).

TIP: Remove an Edit Pin

If you want to remove an Edit Pin from an area, just click on it and hit the **Delete (PC: Backspace) key**.



Step Eight:

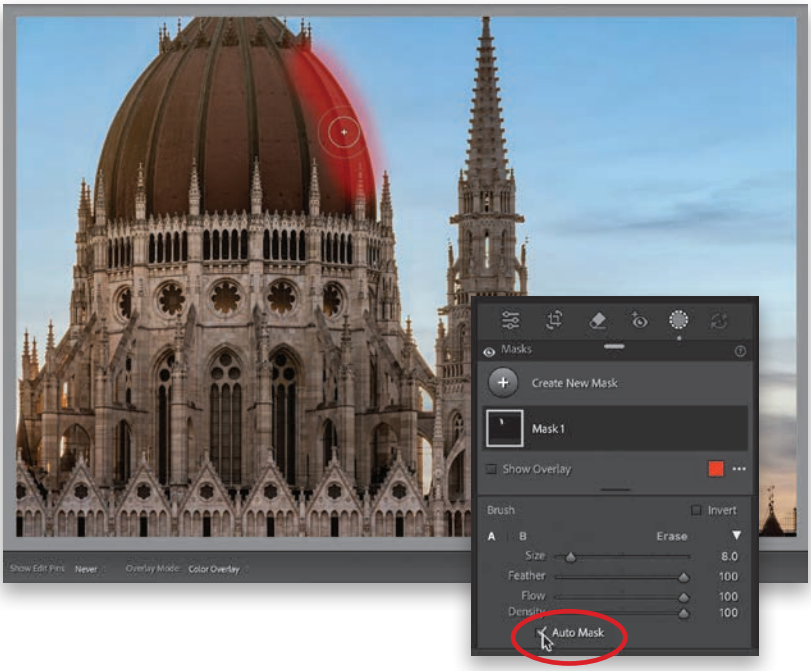
As a final move, I added one more Brush mask and painted the aisle. All I did with this mask was increase the Clarity amount to make it shinier and more reflective. Here's the before and after, and you can see what a dramatic effect painting with light like this has on an image.

The Brush's Awesome Auto Mask Feature (How to Not Mask "Outside the Lines")

When you're masking with the Brush tool, sometimes it's hard to paint "inside the lines," so that's when the Auto Mask feature comes in to save the day. It senses the edges of areas where you're painting, and even if the edge of your brush extends outside the area, it won't spill over onto another area (which is pretty amazing) as long as you follow a simple rule that makes it all work (which you're about to learn).

Step One:

Press the **K key** on your keyboard to get the **Brush tool** and start painting over the right side of the dome (don't move any sliders yet—I want you to see the red-tinted mask). When you paint along the edge of the dome, it's likely your brush strokes will probably spill over onto the sky (as seen here, where you can see the red tint is going over onto the sky). You can keep that from happening (this spillover) by using the Brush tool's **Auto Mask feature**. First, turn it on by just turning on its checkbox at the bottom of the Brush panel (as shown circled here).



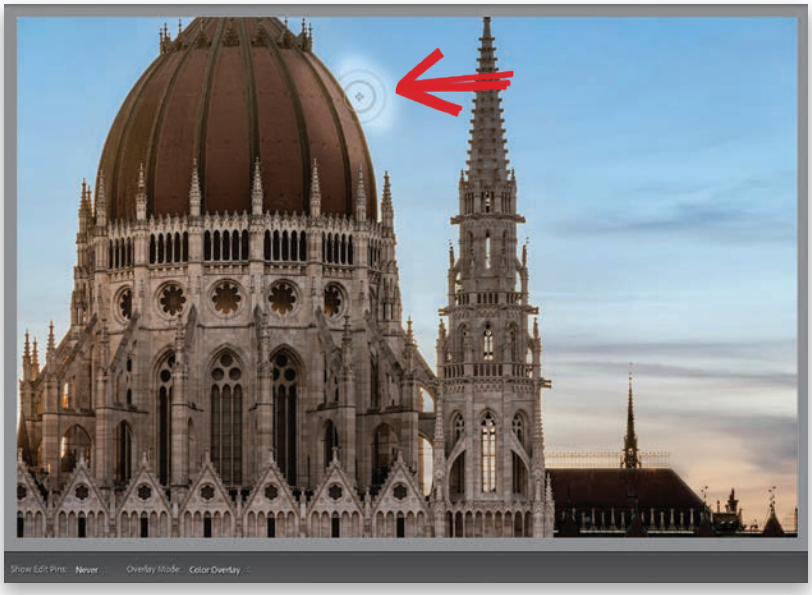
TIP: Making Your Brush Faster

Only turn on Auto Mask when you get near the edge of something—not when you're painting across a large wall or a big sky—because the crazy math it does as you're painting slows the brush down quite a bit. You can press the **A key** to toggle it on/off as needed.

Step Two:

Now, let's hit Undo **(Command-Z [PC: Ctrl: Z])**, and try again, but this time with Auto Mask turned on. As you paint, it senses where the edges of things are in your image and keeps you from accidentally painting over onto other areas (like the sky, as seen here). Notice how the edge of my brush is extending out over onto the sky, but the red-tinted masked area is staying inside the edge of the dome, and is just applying the mask to the dome, not the sky. This is incredibly helpful when painting masks with the Brush tool.





Step Three:

The trick to using this feature successfully is understanding how Lightroom decides where the edge of something is. You see that little **+ (plus sign) icon** in the center of the brush (I put a red arrow here aiming right at it)? That determines what gets affected as you paint. So, any area that the + travels over gets painted. It's okay if the outside edge of the brush strays outside the dome, onto the sky, as long as that + in the center doesn't stray over past the edge. Keep that + over the dome and it usually won't spill over. Here, I increased the Exposure amount, then I intentionally let the + extend over onto the sky a bit, so you can see what I mean. Now, it's brightening the exposure of the sky as I paint.



Step Four:

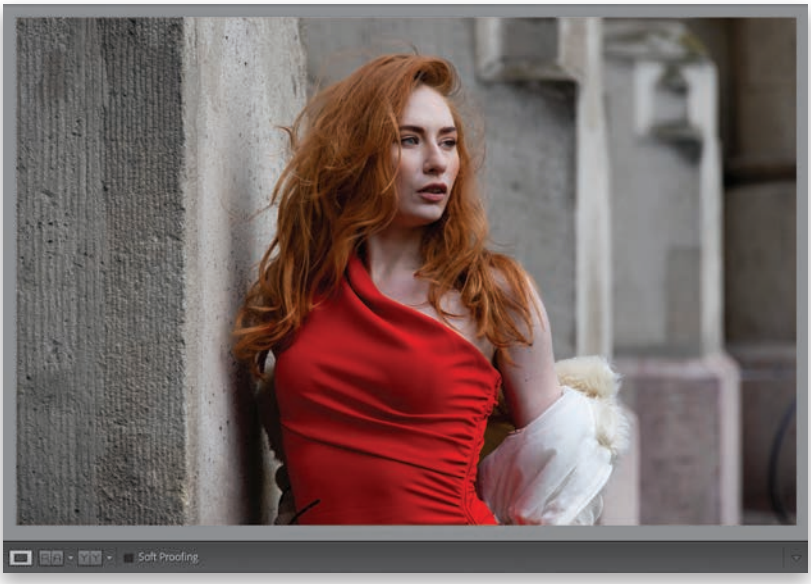
Let's paint over the rest of the dome with Auto Mask turned on, and then let's even paint over the tower on the right to brighten it (but don't let that + [plus sign] go over the windows in that tower or it will brighten them, too). Again, all we have to really keep an eye on is that center + as we paint. Even though the edge of my brush is extending well outside the top of the tower here, it's keeping my masking to the tower. Since that little + didn't stray over onto the sky, it didn't brighten it at all, and that is the magic of Auto Mask.

Fixing the White Balance in Just One Part of Your Image

This is one of those things you might not think of, but it has saved my bacon more than once (and if you've priced bacon recently, well…). The ability to mask or paint color like this can be a real image-saver. One instance where it helps big-time is when you shoot in Auto white balance, which usually works really well unless your subject is in the shade because they'll end up with a bluish tint (that's just the way Auto white balance works on your camera). That's why there's a Shade white balance setting—it warms the color to offset the blue tint. Here's how to fix the problem if you didn't shoot with your white balance set to Shade:

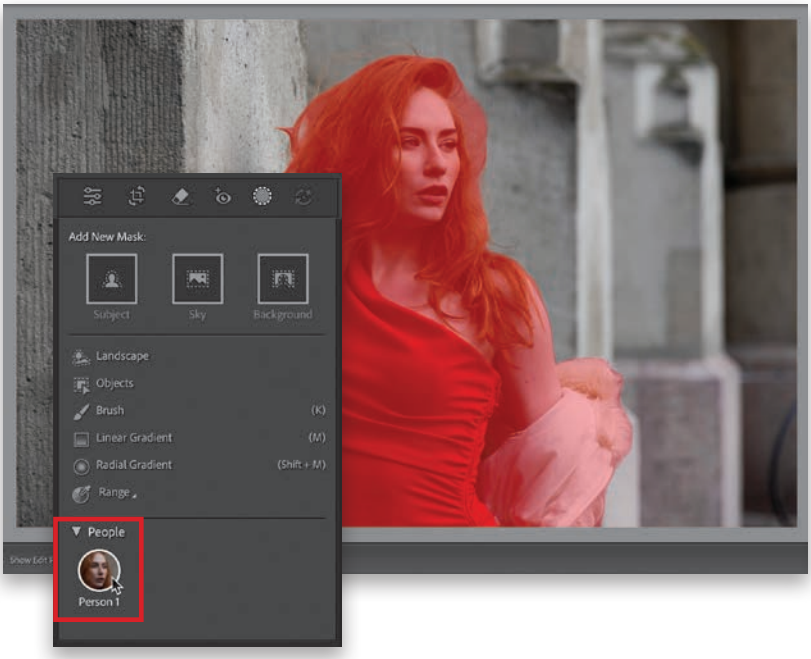
Step One:

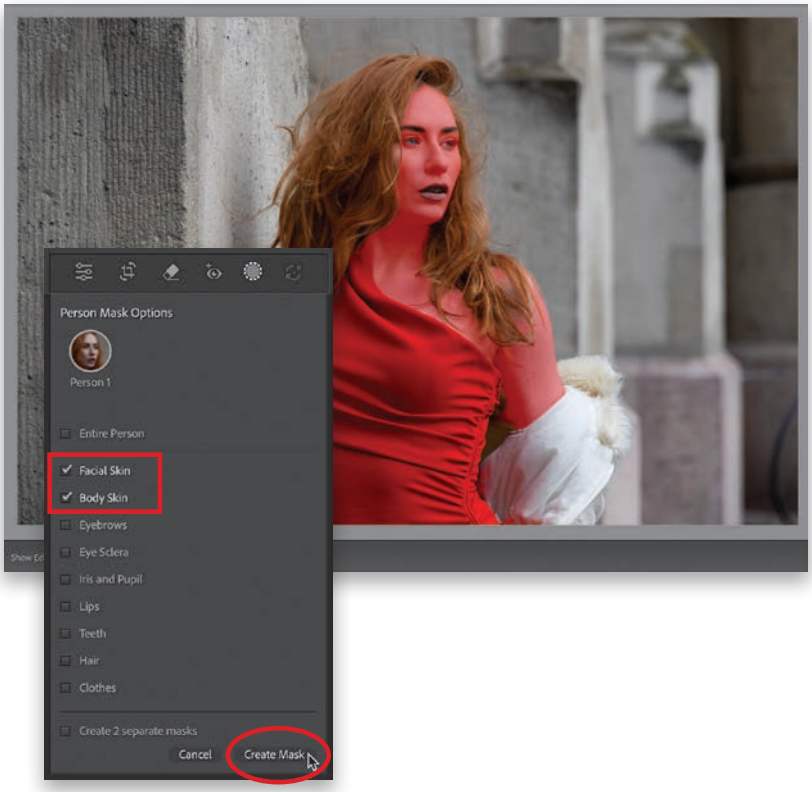
Take a look at the image here, where the background color looks fine, but because my camera's white balance was set to Auto, her skin tone looks bluish. This is where the ability to apply or even paint white balance in just certain areas is incredibly helpful. So, let's start by clicking on the **Masking icon** (the circle with the white dotted lines around it, in the toolbox right below the histogram), and then just wait a few seconds for the AI to recognize there's a person in the photo, because when it does recognize her, we get an extra set of masking features.



Step Two:

You'll know when the AI detects a person because you'll see a circular thumbnail of your subject's face appear in the People section at the bottom of the Add New Mask panel. If you hover your cursor over that thumbnail, a red tint overlay appears over the person in your image (as shown here). We don't need to adjust the color for all of her, here—her red hair and dress look good, it's just her skin tone that looks off. So, in the next step, we'll narrow things down to just that.





Step Three:

Click on that circular thumbnail and you'll get a list of things the AI found on your person—everything from hair to clothes to skin. If you hover you cursor over any one of those items in the list, it will show you a preview onscreen of the area that would be masked (you'll see the red tint appear as you hover over each one). In this case, it's an easy choice—we just want her **Facial Skin** and **Body Skin** masked (yes, you can choose more than one area at one time). So, turn on the checkboxes for those two (as seen here), then click the **Create Mask button**, and the red tint will appear over just those two areas (as seen here). Now, anything we do with the sliders will only affect her facial and body skin (not her eyes, lips, hair, eyebrows or anything else).

TIP: Painting White Balance

In this case, we're going to let the AI select her skin for us, but another method is to get the Brush tool, move the white balance's Temp slider toward yellow, and then simply paint this color over her skin to make it look right.



Step Four:

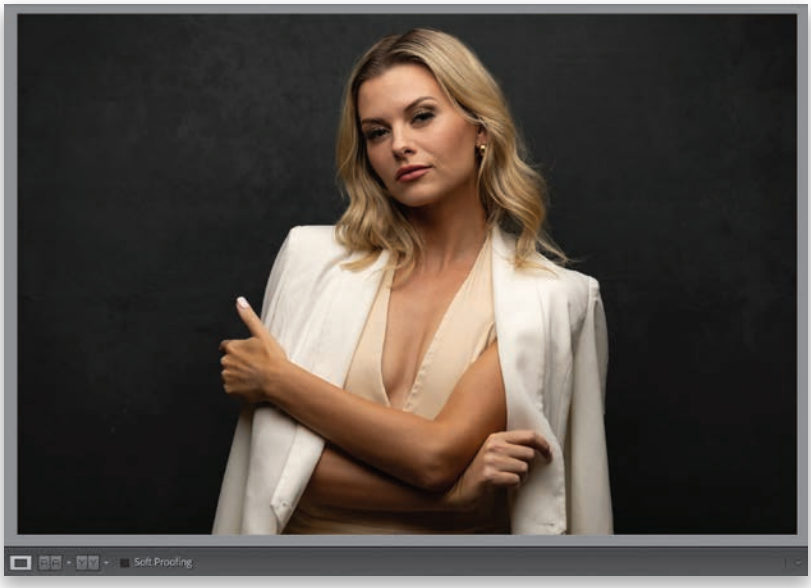
With only these areas now masked, drag the **Temp slider** over to the right a bit (toward yellow) until her skin tone looks about right. As you do this, the yellow white balance you're applying neutralizes the blue tint on her skin (as seen here, in the before/after). If you drag to the right and it's not enough (it still looks bluish), just drag the Temp slider toward the right some more. To get her skin just right, you also might have to add a little magenta as well, by dragging the **Tint slider** to the right (as I did here). Remember my tip above: you can do this using the AI, or you can paint with white balance. The most important thing isn't which tool you use, it's that you take the steps to get the skin tone looking right.

Retouching Portraits

While Photoshop is still king when it comes to pro-level portrait retouching (and just removing distracting things, in general), it's amazing how many portrait retouching tasks we can now do right here in Lightroom (thanks, in big part, to the AI-masking features) without having to jump over to Photoshop. Here are a few of the key things you might do to a portrait, and it's a great way to see how these tools work together.

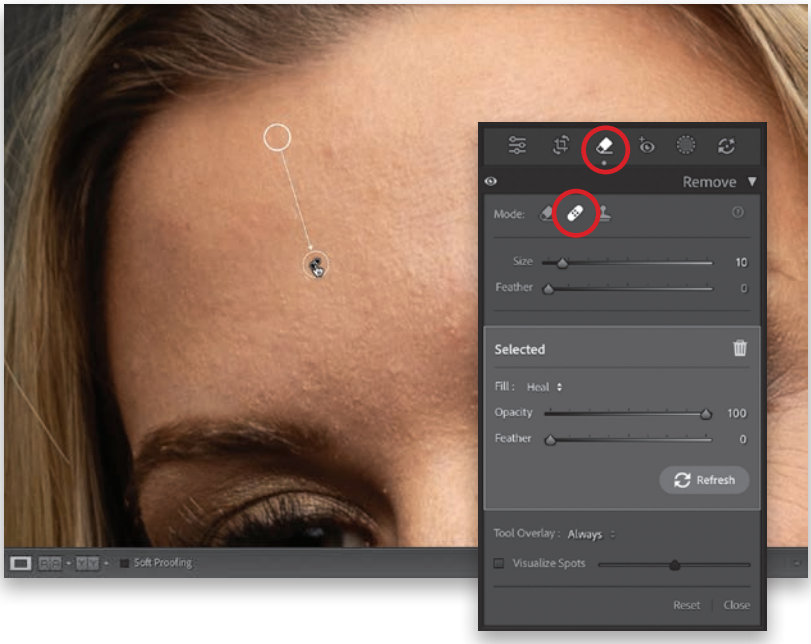
Step One:

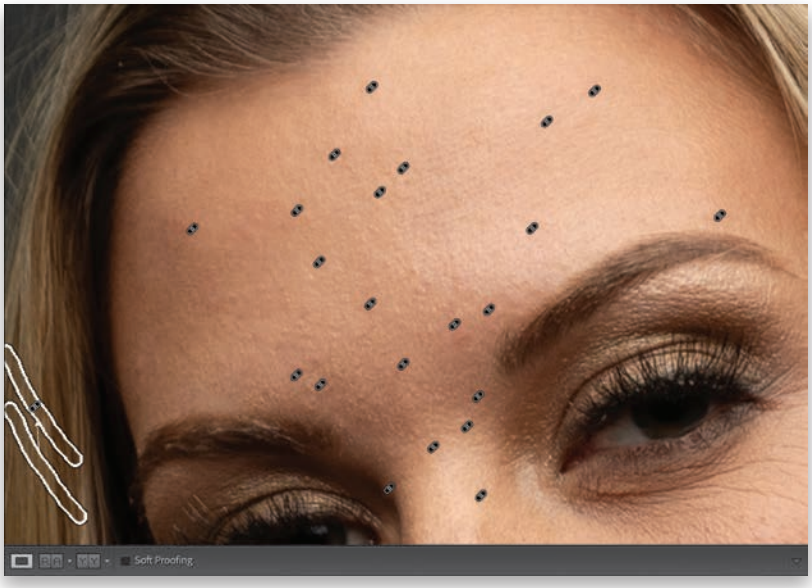
Here are the things we're going to retouch in this image: (1) remove any minor blemishes, as well as reduce the darkening and minor wrinkles under her eyes; (2) brighten and enhance her eyes; (3) soften her skin (well, smooth the tone gradations in her skin); and (4) lighten the dark circles under her eyes (caused by where I positioned the flash). Although we're seeing the full image here, for retouching, it's often best to zoom in quite a bit, so you can really see what you're doing as you're working. Press **Command-+ (PC: Ctrl-+)** a few times to zoom in tight (as seen in the next step).



Step Two:

There are some minor blemishes on her forehead and cheek, which we're going to remove first, so click on the **Remove tool** (the eraser, in the toolbox right below the histogram) or just press the **Q key**. There are three different modes to this tool and for removing simple blemishes like this we use **Heal mode**, so click on the center icon at the top of the Remove panel. This tool works with just a single click, and I recommend making your brush Size a little bit larger than the blemishes you're going to remove (you can use the Size slider in that same panel). Just move your cursor over a blemish, and then click once to remove it. Once you do that, two stamps (circles) with a line connecting them appear. The lighter stamp appears where you clicked (where the blemish was), and the thicker stamp shows where on her face Lightroom choose to "sample" some clean skin texture to make the fix.



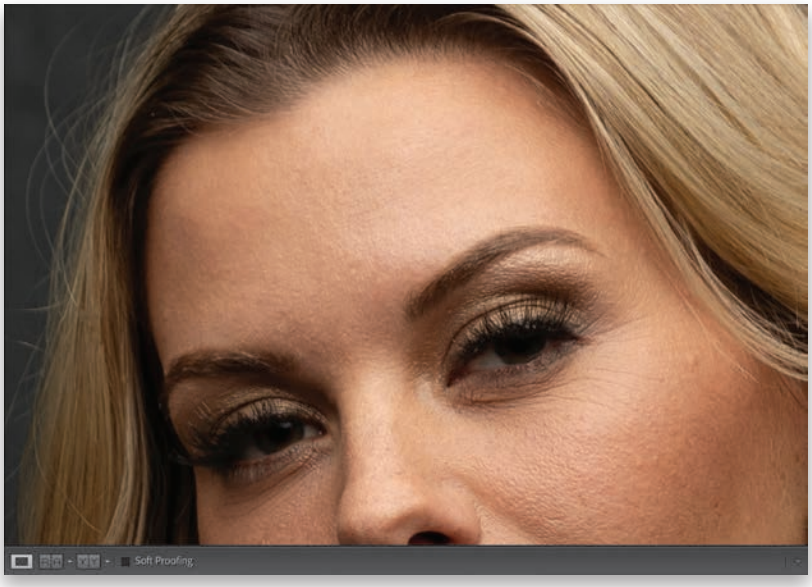


Step Three:

Continue this process of moving your cursor over a blemish and just clicking once to remove it. Each time you do this, it leaves behind a little **Edit Pin** that looks like a Band-Aid (as seen here). If needed, you can click directly on a little Band-Aid to edit it (click-and-drag the thicker stamp to a different spot to sample from—pick a spot nearby, so the skin tone matches) or delete it (click on it, then hit the Delete [PC: Backspace] key). While we're here, let's go ahead and fix that cross hair (a single hair going the wrong direction, which stands out) in her hair on the left side (you can see it in Step Two). Make your brush Size a little larger than the cross hair, and just paint right down along that hair, and it's gone.

TIP: What to Do If It Looks Bad

Sometimes Lightroom simply picks a bad spot to sample from. If that happens, click the Refresh button in the Selected section of the Remove panel to have it pick a different spot to sample from (or just press the **Forward Slash key (/)** on your keyboard). Each time you press it, it chooses a different area, which is really helpful.



Step Four:

Let's zoom back out (press **Command–[PC: Ctrl–]** once or twice) to see how our blemish removal looks. It looks pretty good, but it's only a start. Next, let's reduce the darkening and minor wrinkles under her eyes.

Step Five:

Zoom back in, but this time just zoom in on one of her eyes (as seen here). With the Remove tool still active and set to **Heal mode**, make the brush Size a little larger than the wrinkle area we want to reduce (see tip below), then paint a stroke over the wrinkles under her eye on the right. In the area you paint, an stamp (outline) appears in the shape of your brush stroke (as seen here), much like the one you saw when we fixed the cross hair earlier. This stamp works as a visual cue, so you can see what you're painting over.

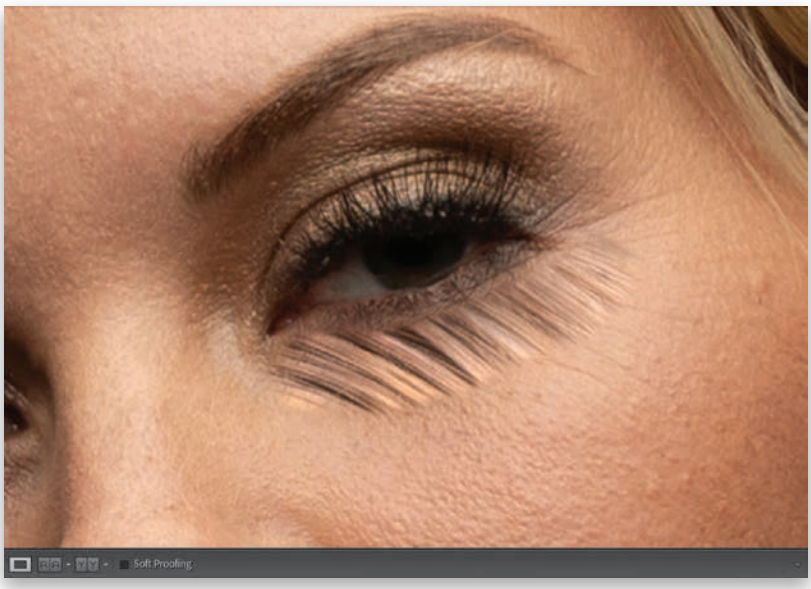


TIP: Quickly Change Brush Size

Just use the Left and Right Bracket keys on your keyboard (they're to the right of the letter P on a standard US keyboard) to change your brush size: press the **Left Bracket key ([)** to make it smaller or the **Right Bracket key (])** to make it larger.

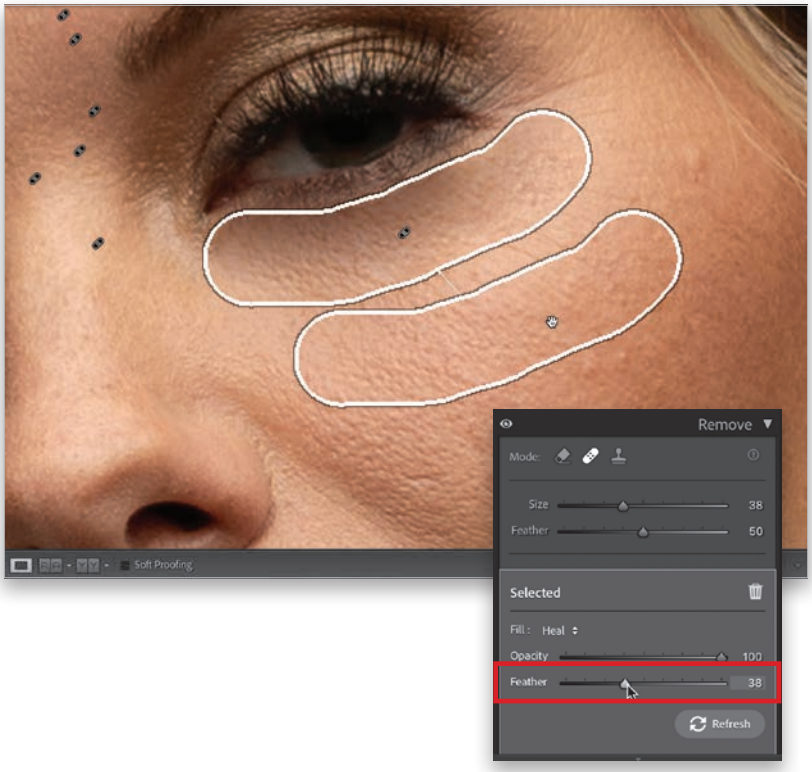
Step Six:

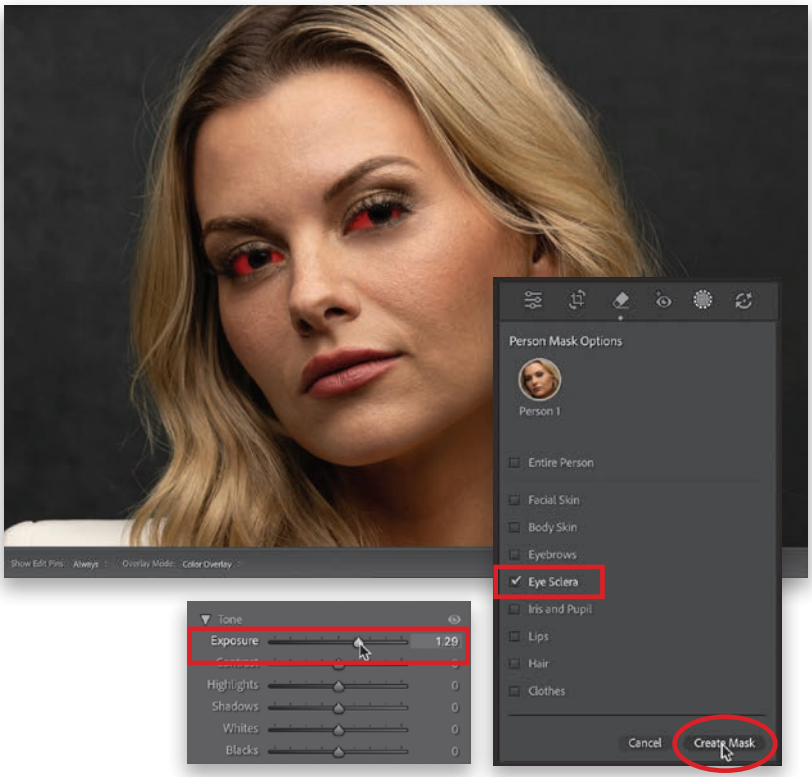
Okay, just so you know, it doesn't always work this poorly, but it chose kind of a crazy place to sample from here (her hair). Your first line of defense when this happens is to click the Refresh button once (or twice) to see if it does a better job. That's what I did here, and while it did pick better spots than from inside her hair, it didn't pick any really good spots either. That means we're going to have to do this manually and click-and-drag the second stamp (the one attached by the line with an arrow) to an area closer to where we want to retouch.



TIP: How to Move Around When You're Zoomed In Tight

When you're zoomed in tight like this it's easy to move around your image by just pressing-and-holding the **Spacebar** on your keyboard. Your cursor will change into a grabber hand and now you can just click-and-drag your image around.





Step Seven:

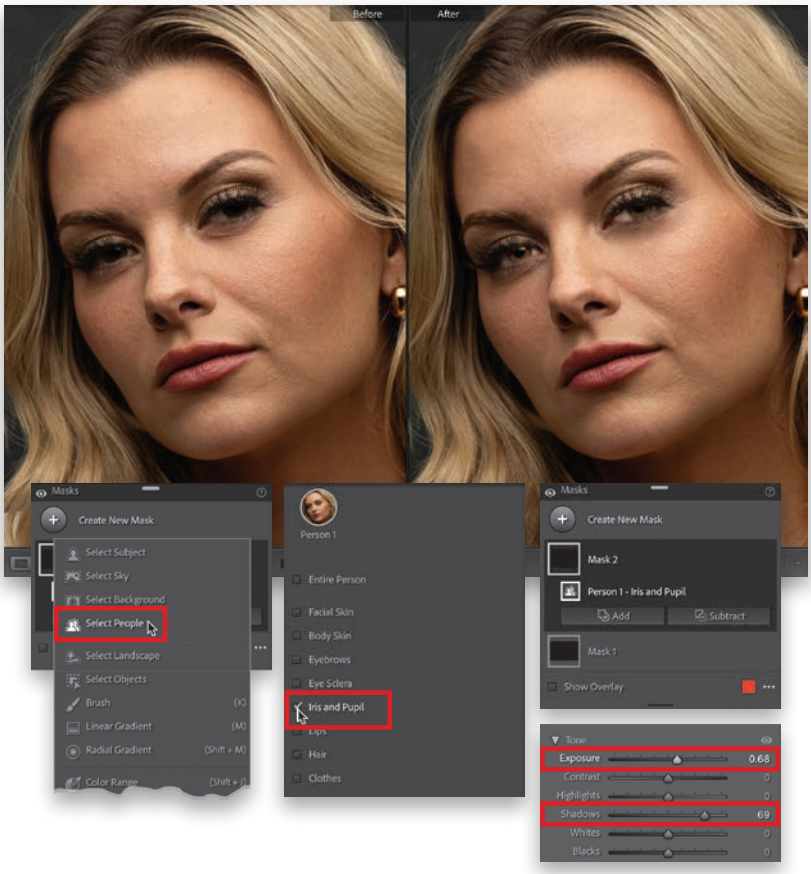
Click inside that second brush stamp and drag it out of her hair (or wherever it ended up) and below her eye. As you can see, this a much better area to sample from. Now, you might be wondering, "Why didn't Lightroom choose this spot in the first place, or at least somewhere near it?" You know, that's a great question, but I have no earthly idea [insert cricket sound effect here]. But, at least we can fix it manually. Also, there is a **Feather slider** in the Selected section of the Remove panel and once you've picked a better area, you might try increasing the feather to see if it helps the retouch blend in better (I increased it to 38, here). Now, do the same thing you did here to the wrinkles beneath her other eye.

Step Eight:

Let's zoom back out a bit for this next step. Her eye areas are a bit dark because I positioned the light almost right above her head, so we'll have to brighten up those areas. We're going to use AI masking to make this really easy, so click on the Masking icon (the circle with the white dotted lines around it, in the toolbox right below the histogram) to bring up the masking tools. After a few seconds, the AI will detect a person in your image and a circular thumbnail of your subject's face will appear at the bottom of the panel. Hover your cursor over that thumbnail and a red tint appears over the entire person, but if you click on it, a list of areas you can mask individually appears. Turn on the **Eye Sclera checkbox**, so we can work on brightening just the whites of her eyes first (they'll appear in a creepy red tint), and then click the **Create Mask button** at the bottom right of the panel. Now that the whites of her eyes are masked, let's increase the exposure, but be careful—this is the thing that most people who mess up a retouch wind up overdoing (brightening the whites too much). I raised the **Exposure slider** to 1.29 because her whites were really dark.

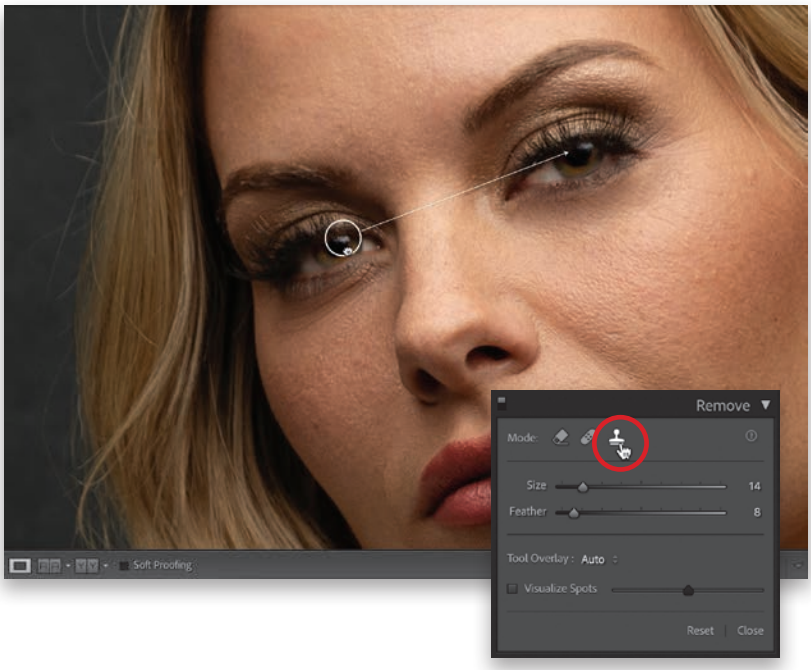
Step Nine:

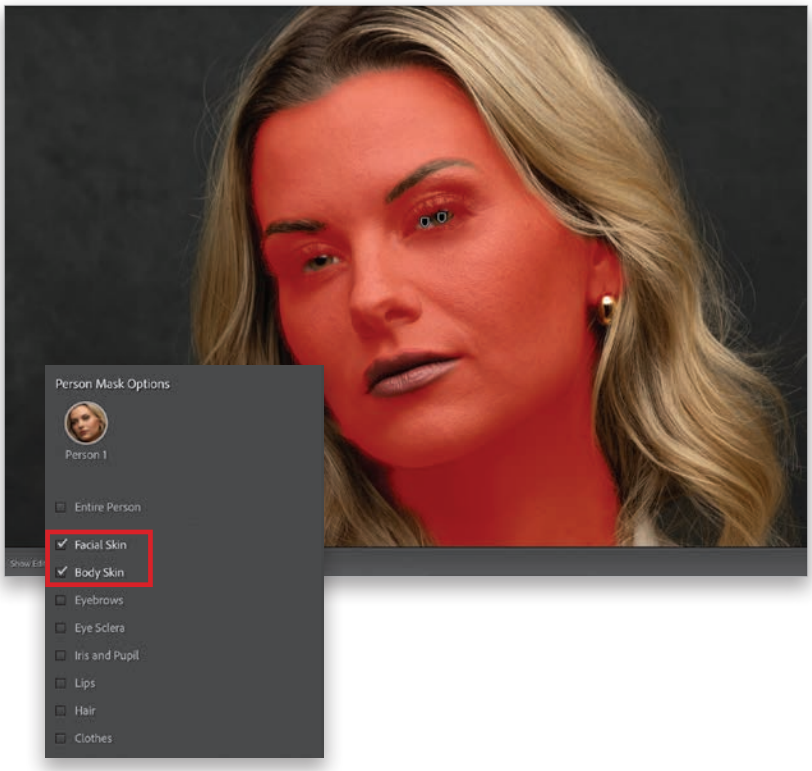
Next, we want to brighten her irises and pupils separately, so we need to create a new mask (we want to adjust each area separately). So, click on Create New Mask at the top of the Masks panel, but the circular thumbnail of her face doesn't appear just yet—you have to choose **Select People** first from the panel that appears (it's different after the first time you use these people masks), and then you'll see the thumbnail. Click on it, then turn on the **Iris and Pupil checkbox**, and then click the Create Mask button. Now, let's increase the exposure and shadows to bring out the brightness and detail in her irises and pupils. I took the **Exposure slider** to 0.68, and the **Shadows slider** to 69. That's way better (see the After image here), but there's something missing: the white catchlight in the eye on the right side of the image.



Step 10:

What we're going to do is copy the catchlight from the eye on the left over onto the eye on the right—and we don't even have to jump over to Photoshop to do it. In the toolbox, click on the Remove tool again, but this time, in the Mode section, choose **Clone mode** (as shown here; its icon looks like a rubber stamp). Now, move your cursor over the eye on the right (the one without the catchlight), resize your brush, then position it where you wish the catchlight was and click once. Most likely nothing great will happen, but we're not done. Click on the stamp on the other end of the line it's connected to, and drag it over the catchlight in the left eye, and it clones that catchlight over to the right eye (crazy, I know, but somehow it works). Okay, we're almost done.





Step 11:

Next, let's work on smoothing the tone gradations in her skin. Go back to the Masks panel and click on Create New Mask again, choose Select People, and then click on the circular thumbnail. This time, turn on the **Facial Skin** and **Body Skin checkboxes**, and then click the Create Mask button (it can look weird if you adjust the facial skin but leave the rest alone, so we'll do them both). Of course, when you turn on these checkboxes you get the sunburned look you see here, but you know it just means her skin is masked (but not her detail areas like her eyebrows, eyes, and lips).

TIP: Keep from Seeing Too Many Pins

To see just the currently selected Edit Pin, choose **Selected** from the Show Edit Pins pop-up menu in the toolbar beneath the Preview area.



Step 12:

To smooth the tone gradations in her skin, go down to the Effects panel, and drag both the **Clarity slider** and the **Texture slider** to the left (I dragged them to –46 and –23, here). Each of these sliders helps soften those transitions when you drag them to the left. Our final step is easy: we're going to brighten the dark areas under her eyes (where we reduced the wrinkles earlier). Click on Create New Mask once again, but this time choose Brush from the panel. Increase the exposure (midtone brightness) amount by dragging the **Exposure slider** to the right (I raised it to 0.49, here), then paint over those darker areas under her eyes, and we're done. Here's a before/after of our retouch.

Selecting People in Group Photos

If you have a group photo, you can use the People masking feature to select any individual person in the group, or any part of them (their hair, clothes, etc.), as well as just parts of the group (like everyone's jeans). Here's how:

Step One:

Click on the **Masking icon** (the circle with the white dotted lines around it, in the toolbox right below the histogram), then just wait a few seconds and you'll see that Lightroom recognizes each person individually down in the People section (at the bottom of the panel), so you can isolate each one if you want to edit just a single person. As you hover your cursor over each person's thumbnail, they'll highlight in the red tint. Here, I hovered my cursor over the thumbnail of the woman second from the left in the image, and you can see she appears in the red tint overlay, indicating she's masked. If we clicked on her thumbnail, it would display all the individual masks we could apply (Facial Skin, Body Skin, Eyebrows, and so on).

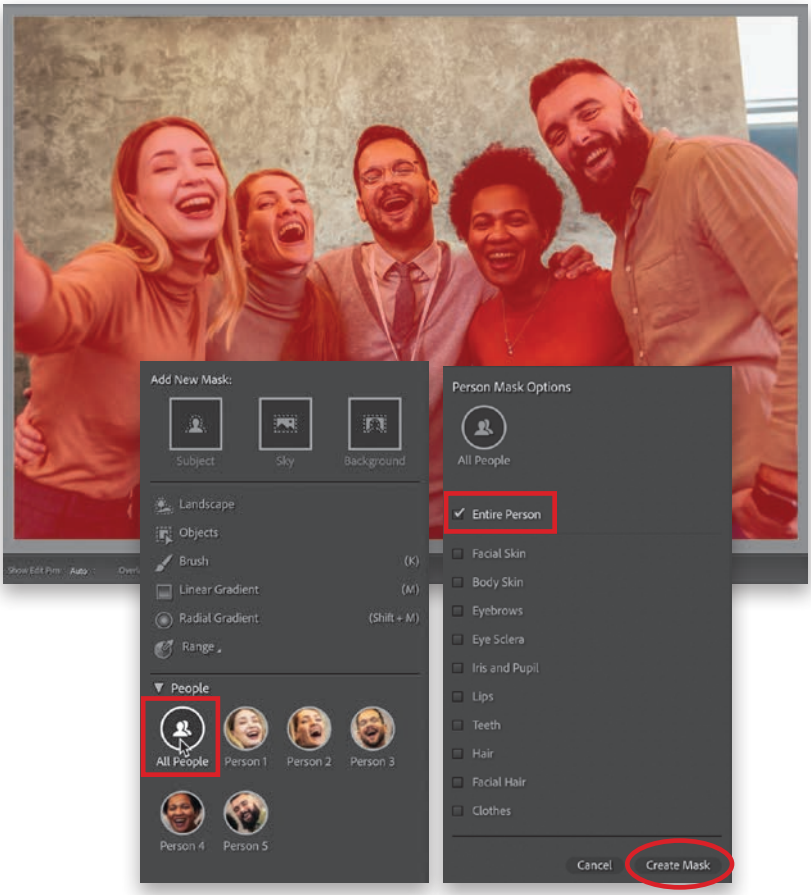


©ADOBE STOCK/MEDITERANEO

Step Two:

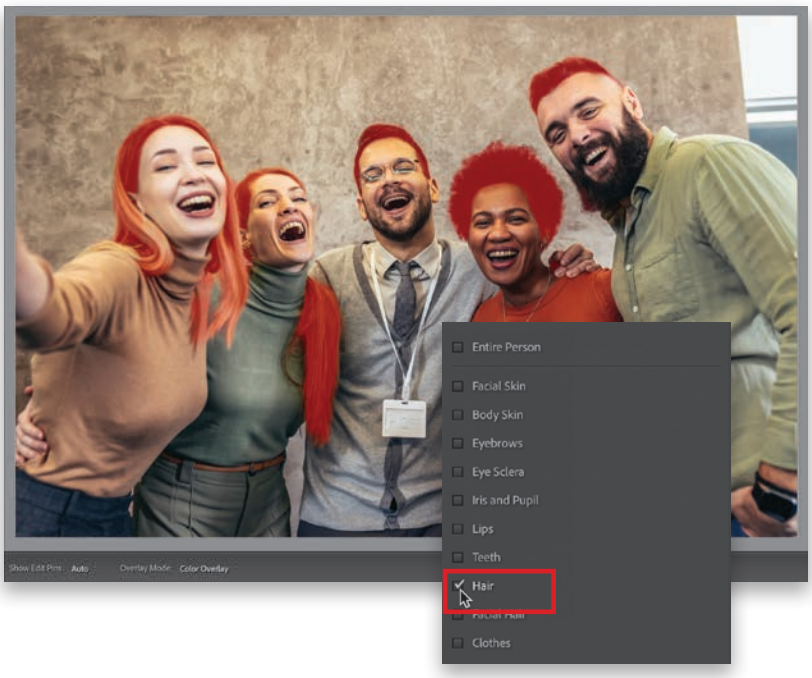
If you want to mask multiple people, after clicking on a thumbnail, click on the **Add People button** (seen here, bottom left) in the Person Mask Options panel, and another panel appears with the thumbnail of each person in your photo. Turn on the checkboxes next to the people you want to mask (as seen here, bottom right, where I selected Person 1 and Person 3), and they will appear in the red tint. Click the Continue button at the bottom right of the panel, and then you can choose to entirely mask the people you selected, or just specific parts of them.





Step Three:

If you want to mask all the people in your photo to adjust them all at once, click the **All People button** (seen here, bottom left) in the People section of the Add New Mask panel. When you click that, the panel of individual masking options appears (seen here, bottom right). If you do want to edit all of them at the same time (maybe you want to make them all brighter), in that Person Mask Options panel, make sure the **Entire Person checkbox** is turned on, then just click the Create Mask button at the bottom right, and then make your adjustments.



Step Four:

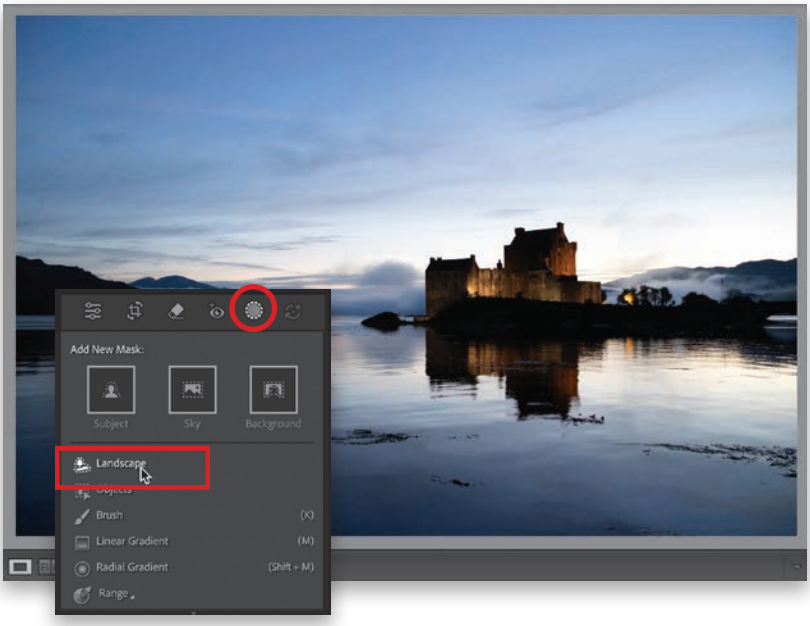
After you've selected All People, and while you're in the Person Mask Options panel, you can select any one of those options (Eyebrows, Clothes, Facial Skin, or as I did here, Hair), or even multiple options, and it selects and masks all of those areas (as seen here). So, now when you click Create Mask, any edits you make will only apply to those areas (all of their hair, here). Pretty darn clever.

Editing Landscape Images

Just like we're able to use the AI-masking to select individual parts of a person (like their facial skin, clothes, hair, etc.), we can do the same thing for landscape images, and have it select things like mountains, water, trees, grass, and even man-made things, like a house or a bridge (which is called "Architecture" in the list of masking items). Here's how it works (but if you did the People masking earlier, you kinda already know):

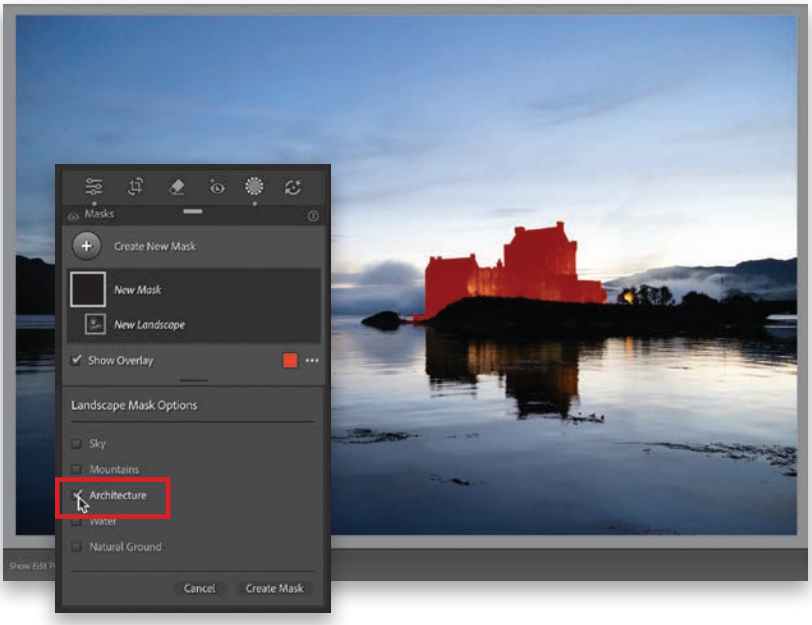
Step One:

Here's our original image, and in this case, we want to make the castle stand out more, make the water shinier, bring out some detail in the natural ground, and make the sky darker and more dramatic. Start by clicking on the Masking icon (the circle with the white dotted lines around it, in the toolbox right below the histogram) to reveal the Add New Mask panel with the masking tools, and then click on **Landscape** (as shown here).



Step Two:

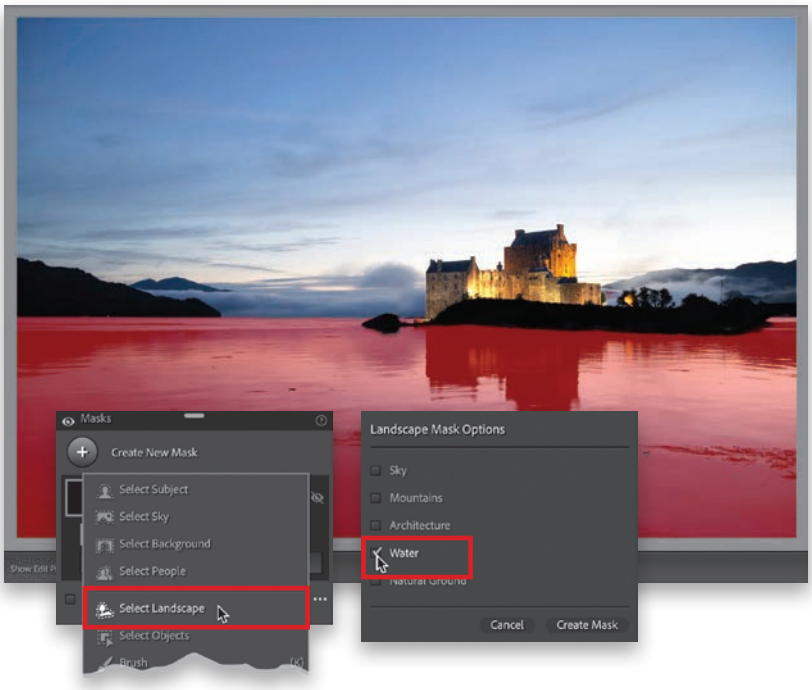
It takes a few seconds for it to detect which landscape features this particular image contains, but once it determines those features, it lists them in the Landscape Mask Options panel. (*Note:* Since this panel reflects what the AI detects in the image, you'll see different options depending on the image. For example, if it detects snow in the image, you'll see a Snow checkbox.) To have it mask just the castle here, turn on the **Architecture checkbox** (as shown in the inset here), and the castle will appear in a red tint (as seen here in the image), letting you know what the AI masking selected.





Step Three:

Click the Create Mask button at the bottom of the panel, and now any sliders we adjust will only affect the castle. Let's increase the Exposure a bit to make the castle brighter (here, I dragged it to the right, nearly a full stop), increase the Contrast amount (to around 55), then increase the Shadows amount (to 23) to open up the shadow areas on the castle, and then increase the Whites amount (to 72) to help bring out the lights on the castle.



Step Four:

Next, let's work on making the water shinier. Click on Create New Mask at the top of the Masks panel, and choose **Select Landscape** (as shown here, bottom left). Then, in the Landscape Mask Options panel, turn on the **Water checkbox** (as shown here, bottom right), and the water appears in a red tint. Now, click the Create Mask button to mask the water.

TIP: Using Landscape Presets

Adobe has some interesting Landscape presets based on the seasons. In particular, you may want to check out the Adaptive Landscape presets (there are eight of them). What's nice is they automatically detect things like the sky, water, foreground, etc., and they're actually pretty good (see page 250 for more on these).

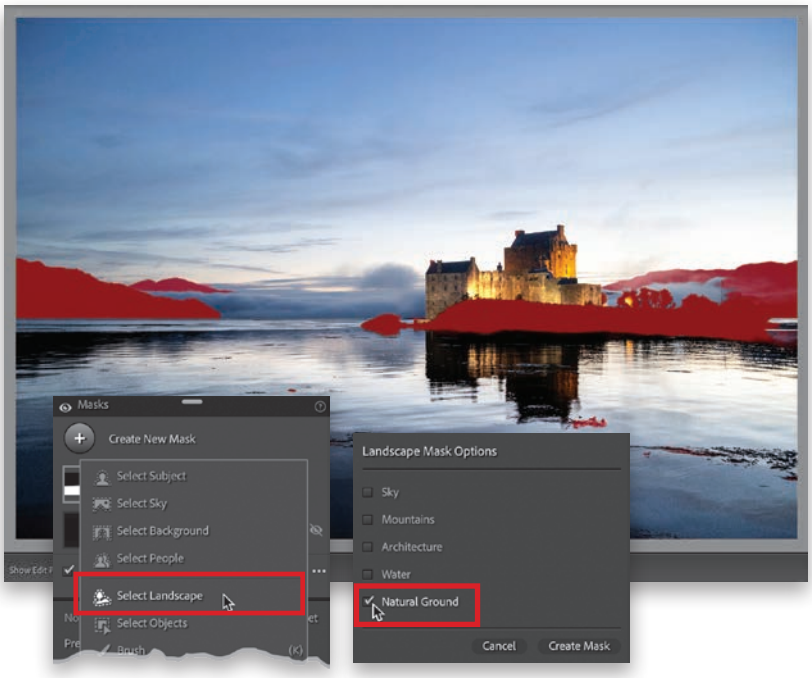
Step Five:

To make the water shinier, scroll down in the adjustment sliders to the Effects panel, and increase the **Clarity amount** (I dragged it to the right to 90). You can see what a difference it made in the water here, by adding all that midtone contrast that Clarity brings.



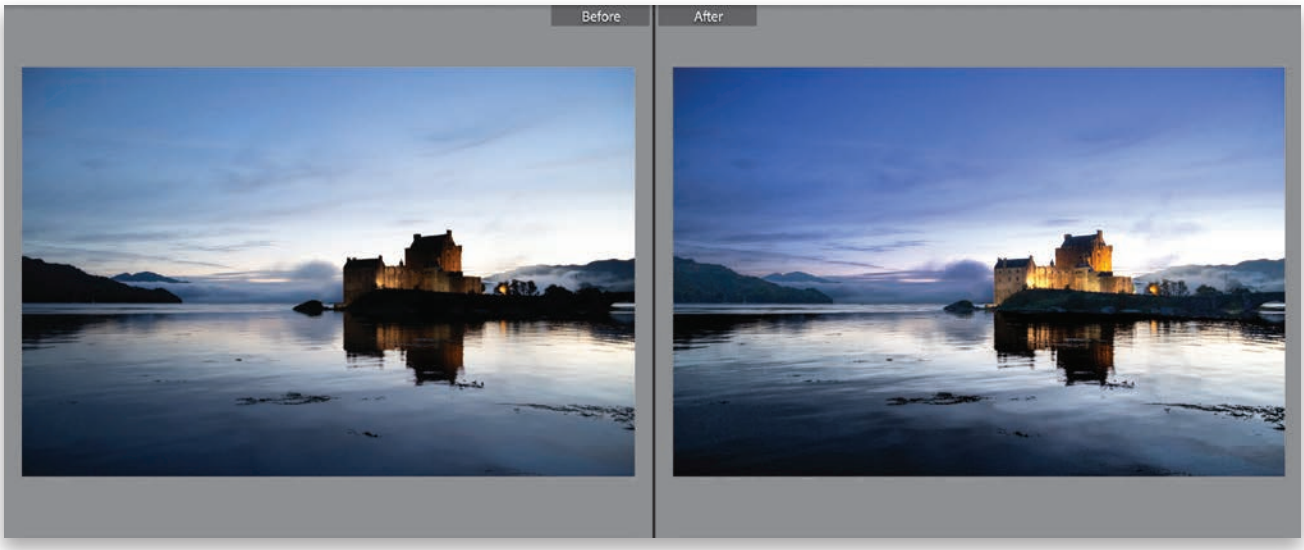
Step Six:

Once again, click on Create New Mask and choose Select Landscape, then in the Landscape Mask Options panel, turn on the **Natural Ground checkbox** (as shown here), and the ground areas appear in a red tint (as seen here). Now, click the Create Mask button to mask those natural ground areas.





Step Seven:
With the natural ground areas masked, let's increase the Shadows a bit (to around 35), so we can see a little detail in those areas that were formerly almost black. Now, one last time, click on Create New Mask and choose Select Landscape, but this time turn on the Sky checkbox in the Landscape Mask Options panel, to mask the sky, and then click the Create Mask button. To make the sky look better, lower the Exposure amount about a stop, then increase the Whites a bit (to 51), so the clouds don't get too dark. Lastly, to make the sky a bit bluer, scroll down to the Color panel and drag the Temp slider to the left (to –33), and if you want to add a little magenta to the sky (just to make it more interesting), drag the Tint slider to the right (I dragged it to 32, here) to finish things off. Below is a side-by-side before and after.



Editing Your Background

You've learned how to have Lightroom automatically mask your subject so you can adjust your subject's brightness, and tweak any other settings you'd like, but what if you want the opposite? What if the thing that needs tweaking in the image isn't your subject as much as it is the background? Here's the easy way to do just that:

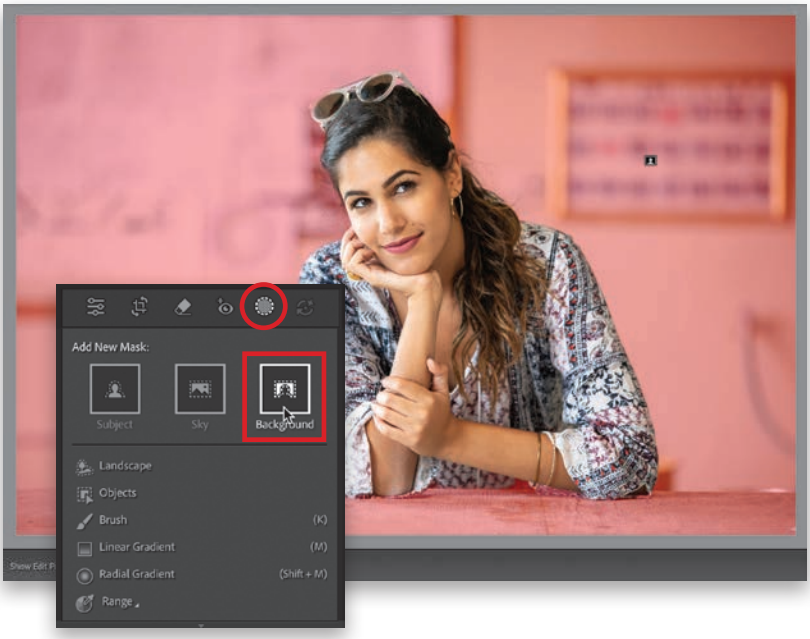
Step One:

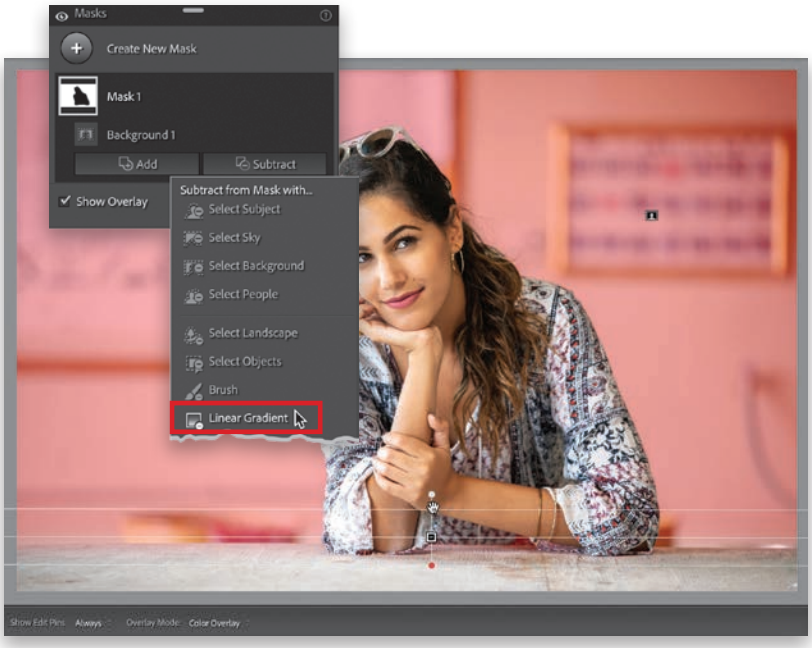
Here's the image we're going to work on. The background is a bit too bright here, and we really want our subject to stand out from the background. So, we want to darken its exposure a bit, and pull back some of those bright highlights.



Step Two:

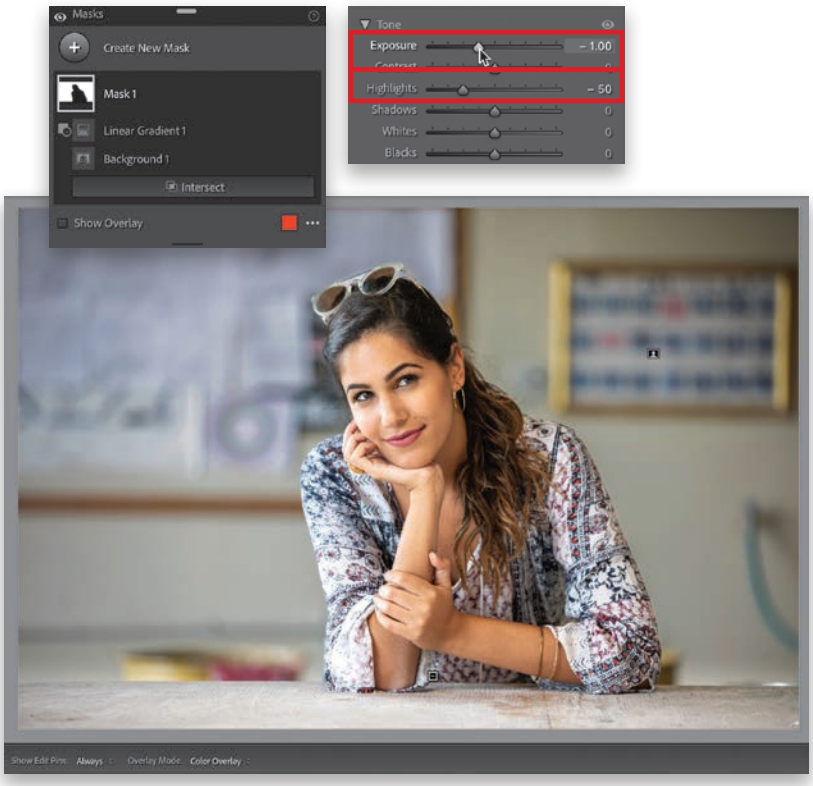
We'll start by having Lightroom mask the background for us. So, go to the top of the right side panels and click on the Masking icon (the circle with the white dotted lines around it, in the toolbox right below the histogram) to reveal the Add New Mask panel with the masking tools, and then click on the **Background icon** (as shown here). When you do this, a red tint appears over the area Lightroom masked for you (which is the image's background here). However, there is one problem: it selected a little too much. Notice the table she's leaning on? That's in the foreground, but since it appears in the red tint, any adjustments we make to darken the background will also darken the table. We don't want this, but luckily it's an easy fix.





Step Three:

When I have a masking problem like this, the first question I ask myself is: "Which tool would fix this the easiest" (which speaks to the laziness in me). Of course, I could use the Brush tool and paint over the table, but there's a quicker way, and that's what I'm looking for—quick and easy. This is a two-click fix: Go to the Masks panel, and under Mask 1, you should see two buttons: Add and Subtract (if you don't see them, click directly on Mask 1 and they'll pop down). Click on the **Subtract button** (because we need to subtract that table from our background mask), and from the pop-up menu that appears, choose **Linear Gradient** (as shown here). Now, take that tool and click-and-drag it from the center of the table upward to around the bottom of her wrist on her front arm. This removes the area under your gradient from the Background mask, and it smoothly graduates to transparent at her wrist, so it doesn't mess with the background behind her. I think this gradient is the quickest method, but if you're not familiar with using the Linear Gradient (you will be soon—don't worry), then you could use the Brush tool instead and just manually paint it away. Your call.



Step Four:

Now that only the background is masked, let's drag the **Exposer slider** to the left to darken it (here, I dragged it down one full stop to –1.00), and then let's pull back the highlights by dragging the **Highlights slider** to the left (I pulled them back to –50, here). She really pops off that background now, and we didn't mess with her exposure (she seemed properly exposed). But by darkening the background it makes her stand out more while maintaining her proper exposure. That's all there is to it.

The Easy Way to Mask Anything (Not Just the Subject)

If you choose Select Subject, Lightroom analyzes your photo and picks what it thinks is the main subject, which is great if that's what you want to edit. But what if you want to edit something that's not the main subject, and you don't want to have to carefully paint a perfect mask for it? That's when the quite-brilliant Objects masking tool comes in handy because it lets you pretty much mask anything in your image in two-seconds flat. Maybe faster. This is one powerful tool and one you'll probably wind up using it a lot. Here's how it works:

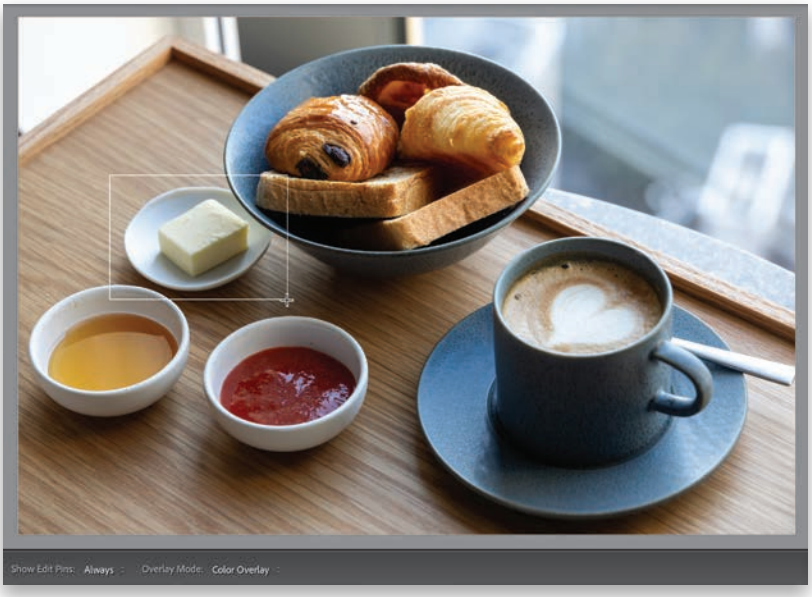
Step One:

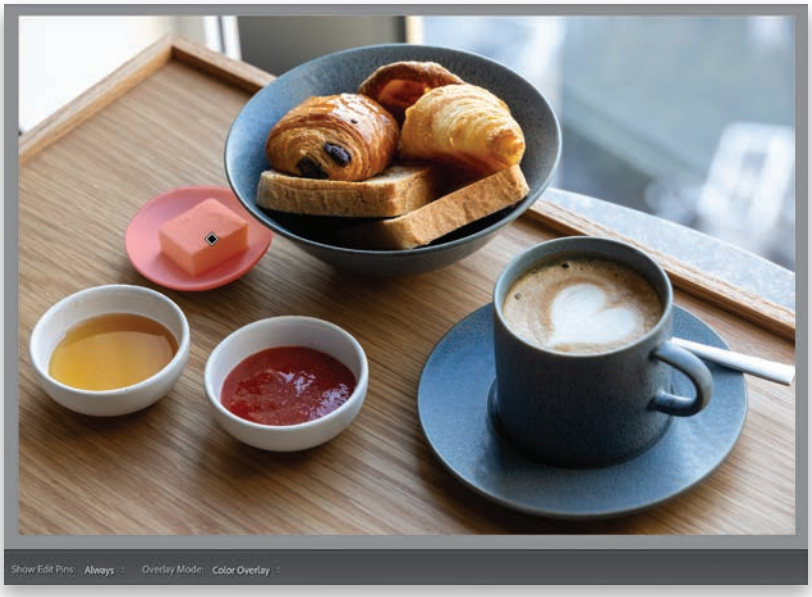
Here's our image. If we clicked on the Masking icon (the circle with the white dotted lines around it, in the toolbox right below the histogram) to reveal the Add New Mask panel with the masking tools, and then clicked on the Subject icon what do you think it would select? That's right—pretty much everything on the tray (well, I tried it and it missed the butter on the left, but it selected everything else). But, what if all we wanted it to mask was the butter? What if we just wanted to make the butter brighter? That's when we'd click on **Objects** (as shown here, bottom left). When you do this, it brings up the Select Objects panel beneath the Masks panel where you'll see two modes: You can brush over an area to select it, using (1) Brush Select mode—but if you're going to do that, you might as well just choose the Brush tool, right? Instead, I prefer the second option: (2) **Rectangle Select mode** (circled here, bottom right) It's much faster and easier all the way around.



Step Two:

Once you choose this mode, take the Objects tool and click-and-drag it over the object in your image you want to mask (in this case, I'm dragging it over the butter) to have it automatically sense where the edges of the object (and the object itself) are so it can mask just that object.



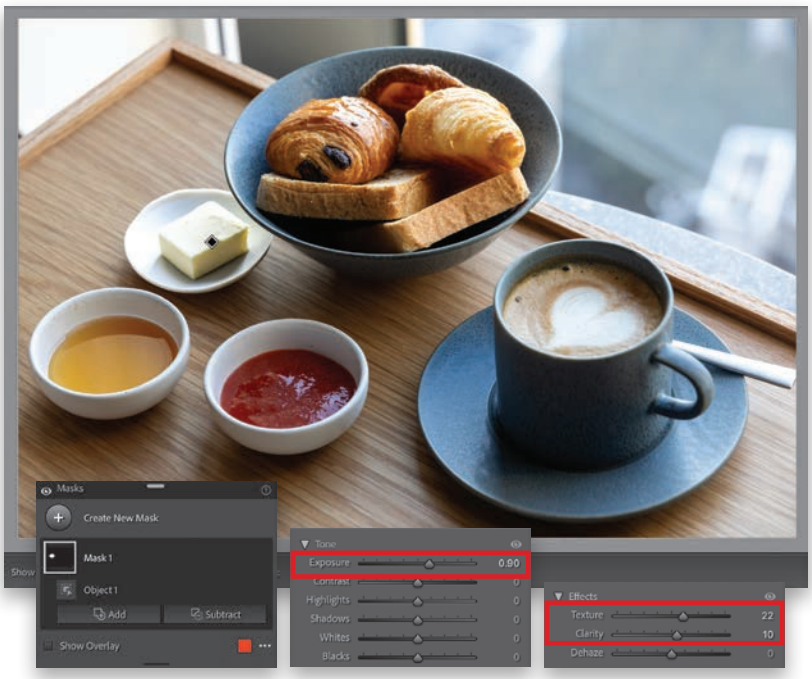


Step Three:

When you let go of your mouse (or your pen, if that's what you're using), it recognizes the object and selects just that (you can see that only the butter dish is masked here). What I find so amazing is that even though my rectangular selection extended over onto the bakery bowl (whose contents were pretty tasty, I might add), it didn't select any of that bowl—only the small butter dish I wanted. It consistently does a pretty great job at masking objects like this.

TIP: If It Doesn't Fully Select the Object, Grab the Brush Tool

That's right. Once you drag out your selection with the Objects tool, if it misses an area of the object you want masked, just go to the Mask panel, click on the Add button (beneath Mask 1), choose Brush, and then paint over any part it missed. If you want to mask a second object, click that same Add button, but choose Object, and then click-and-drag around the second object.



Step Four:

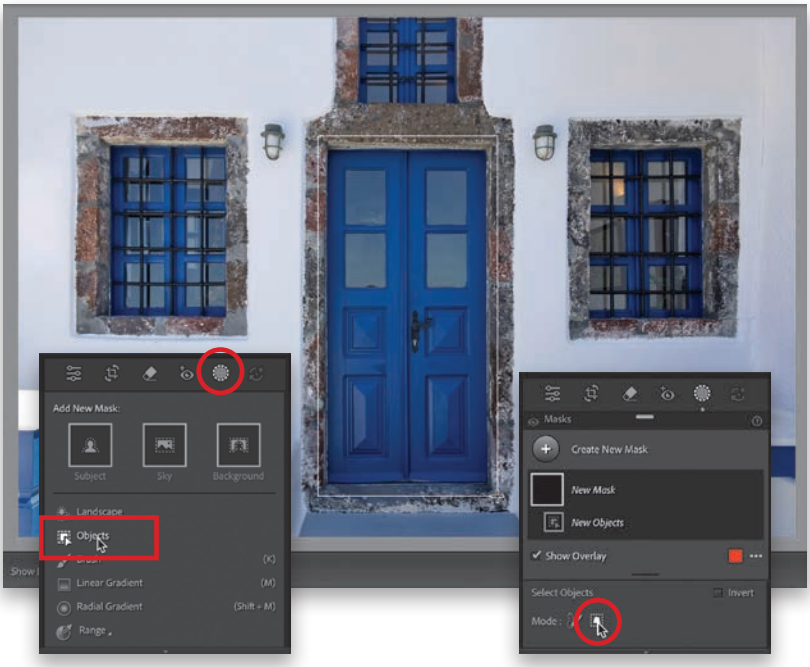
With just the butter dish now selected, I increased its **Exposure**, and brought out its texture by adding **Clarity** and **Texture**.

Changing the Color of Something in Your Image (Point Color)

Before we had Point Color (which is a super-fast and easy way to change the color of an object in your image), we used to use one of the other masking tools: Color Range. While it worked pretty well for changing the color of something, or making its color brighter or darker, it doesn't compare to how easy the Point Color feature makes the process. Here how it works, in tandem with the Objects tool:

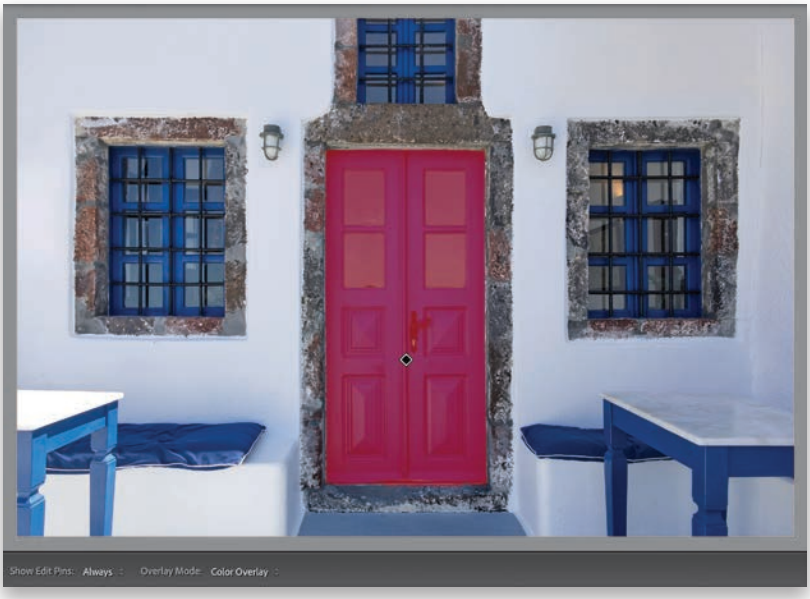
Step One:

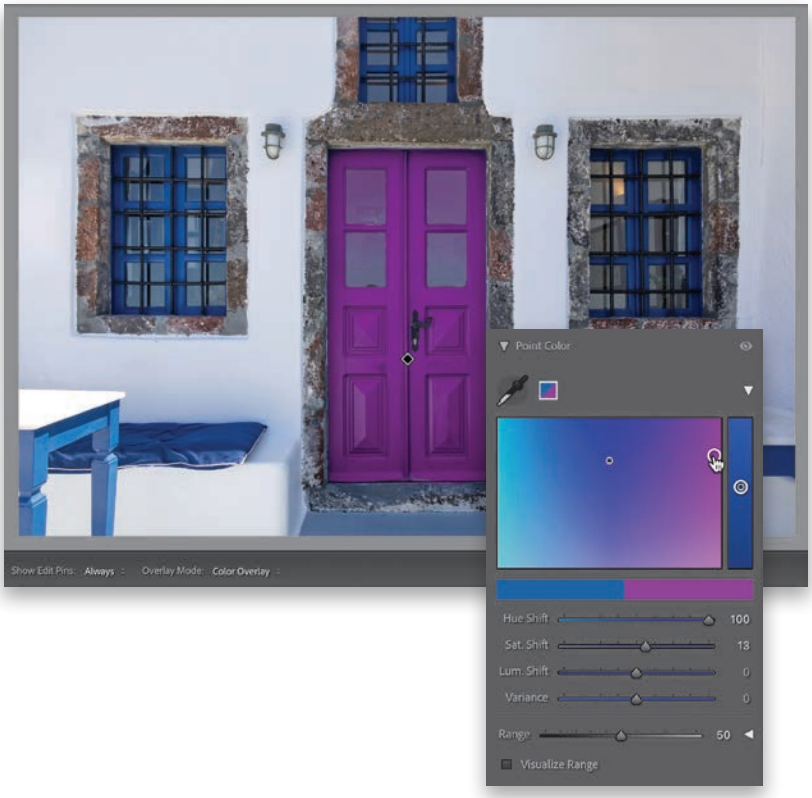
Here's our original image, and in this case, we want to adjust the color of the door so it contrasts with the windows and the accents. We'll start by masking the door, so click on the Masking icon (the circle with the white dotted lines around it, in the toolbox right below the histogram) to reveal the Add New Mask panel with the masking tools, and then click on **Objects** (as shown here, bottom left). In the Select Objects panel, choose **Rectangle Select mode** (instead of the default choice of the brush), and then click-and-drag out a selection around the door (as shown here).



Step Two:

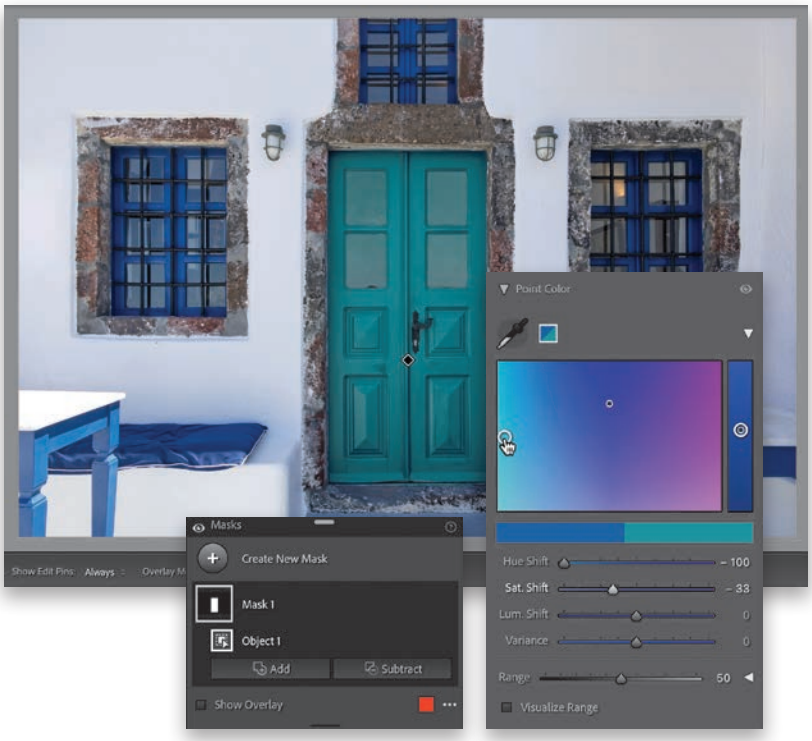
Dragging out that selection with the Objects tool does a great job of just masking the door, as shown here, where the masked door appears in a red tint to let you know what it selected.





Step Three:

To change the color of the masked door, scroll down to the Point Color panel (seen here). The first step is to click on the **Sample Point Color tool** (the eyedropper) to activate it, and then click it in a blue area of the door to sample that color. You'll see a white circle with a black dot appear inside a color gradient ramp in the panel, and that dot represents the original blue color. To change the color, click on that circle and drag it to another location (as shown here, where I dragged it over to a purple hue). The circle you're dragging is a hollow white circle, and the black dot showing where the original color lives in the gradient remains right where it was. So, this gradient ramp lets you choose the hue (the color), and the saturation (more vivid, saturated colors are toward the top; more pastel, less saturated colors are near the bottom). The blue bar on the right side of the panel controls the brightness (luminosity) of the color. The bar directly below the gradient ramp shows the original color on the left, and the new color on the right.



Step Four:

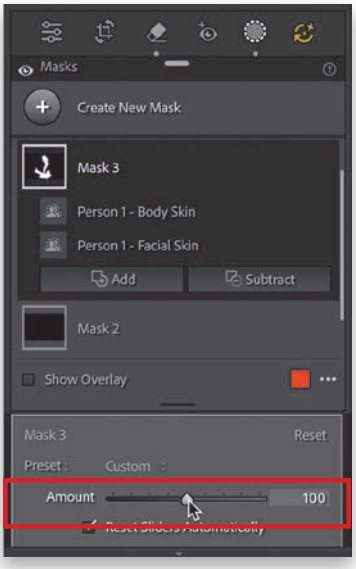
Another way of choosing a new color is to use the sliders: Hue Shift changes the color (like dragging the circle in the gradient side to side), Sat. Shift changes the saturation (like dragging the circle up/down), Lum. Shift changes the brightness (like dragging the circle in the bar on the right up/down), and Variance controls how wide or narrow your color selection is. The Range slider helps you control how many colors near the one you originally clicked on with the eyedropper get included in your color change. To expand the number of colors, drag the Range slider to the right, or to the left to reduce to them. If you click the left-facing triangle to the right of the Range slider, it breaks the Range colors down into three sliders for more precise editing. Here, I dragged the circle over toward cyan, changing the hue and saturation, so now the bar under the gradient shows the original blue and this new cyan-like color.

Eight More Masking Things You'll Want to Know

Before we move on to the next chapter, here are some more handy little features and techniques to know about masking:

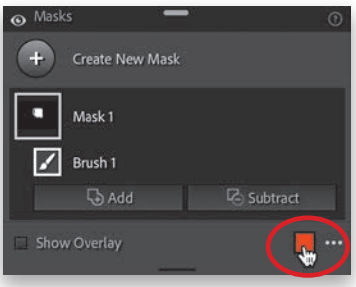
#1: The Amount Slider

This is such an awesome feature because it allows you to lower (or increase) the intensity of the edits you've made with the adjustment sliders. But, rather than having to lower each slider the appropriate amount, this one slider lowers them all for you, which is just so incredibly handy (especially if you're reviewing your edits and you feel like you went a bit too far—you can reach for this slider and just pull it all back a bit). You'll find the **Amount slider** right below the Masks panel

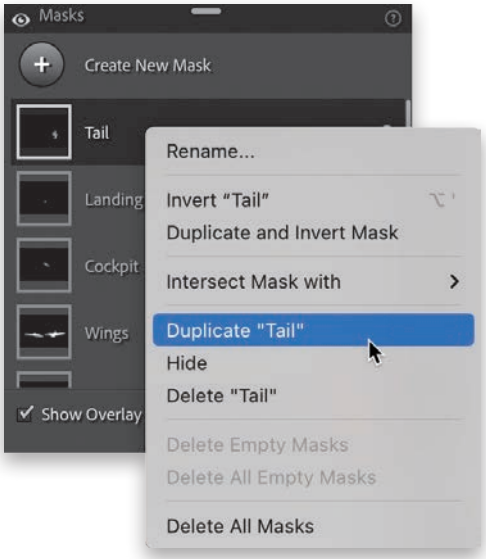


#2: Changing the Red Tint Color

If you like the red-tinted overlay (I do), but you're working on an image with a lot of red in it (like a cardinal, or a red car, or cardinal sitting on a red car), you might not be able to see that tint clearly. Your first thought might be that you have to change to a different mask view (we looked at these back on page 190), but you can actually just change the red tint color to pretty much any color you'd like. Click on the red color swatch in the bottom-right corner of the Masks panel (as shown here), which brings up a **Color Picker** where you can click on any overlay tint color you'd like. To reset it to red, just click on the red Custom Colors swatch in the picker, and then close it by clicking on the "X" in the top right.

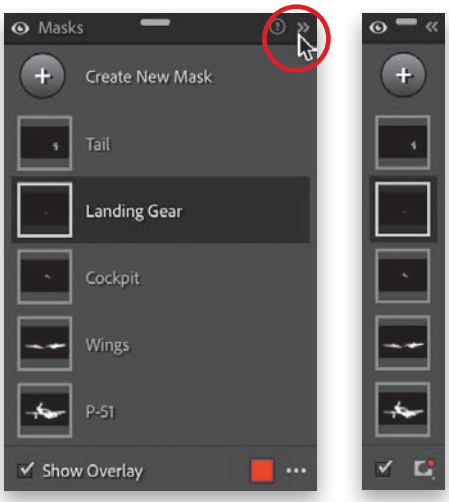






#3: Duplicating & Moving Masks

If you have a mask in place and you want a copy of it—to maybe use somewhere else in that same image—in the Masks panel, click on the three dots to the right of the mask's thumbnail, and choose **Duplicate [name of mask]** from the pop-up menu (as shown here). Once you have the duplicate, you can click on its Edit Pin on your image and drag the mask to whatever position you want. *Note:* You don't have to duplicate a mask to move it—you can click-and-drag an Edit Pin any time you want.

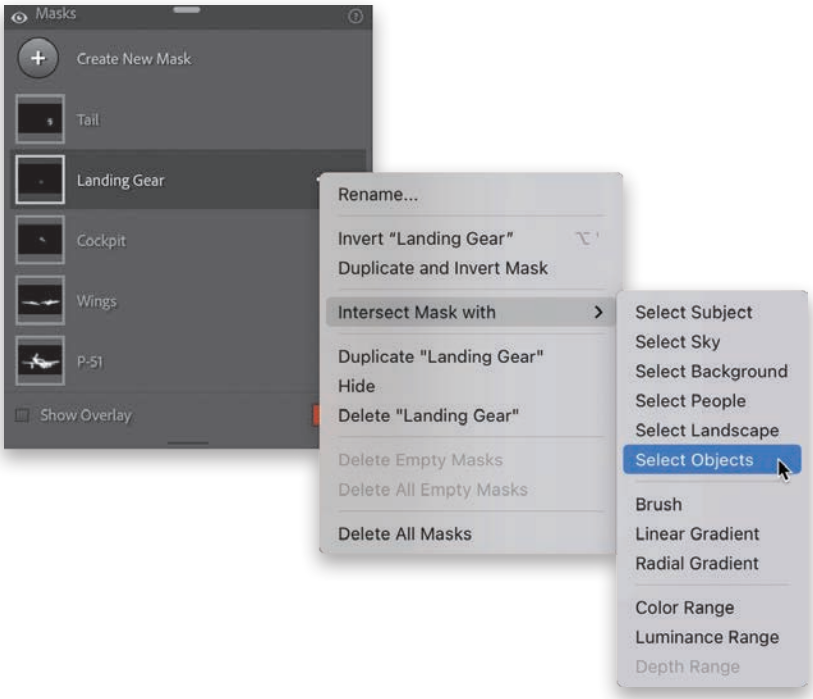


#4: Resizing the Floating Masks Panel

If you leave the Masks panel floating (rather than docking it with the right side panels; we looked at this back on page 190), you can have it cover less of your image by clicking on the two right-facing arrows in the right side of the panel's header. That shrinks the panel down to a tall, vertical strip with just the mask icons showing (as seen here, on the right).

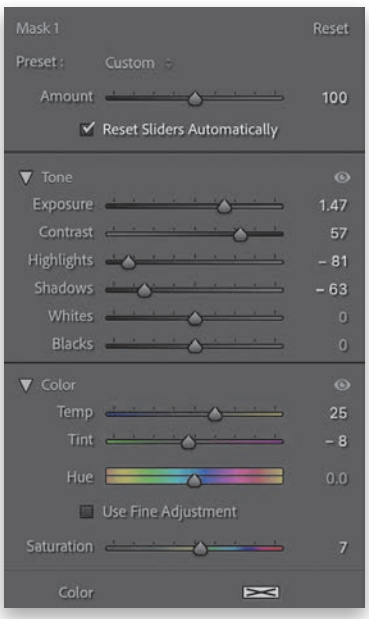
#5: Intersecting One Mask with Another

If you have a mask in place and you want to intersect it with another mask (leaving the area where the two masks overlap as the resulting mask), in the Masks panel, click on the mask you want intersected, then click on the three dots that appear to the right of the mask's thumbnail. From the pop-up menu that appears, under **Intersect Mask With**, choose which of the masking tools you want to use to intersect with your current mask (as shown here, where I chose Select Objects to intersect with my current Brush mask).

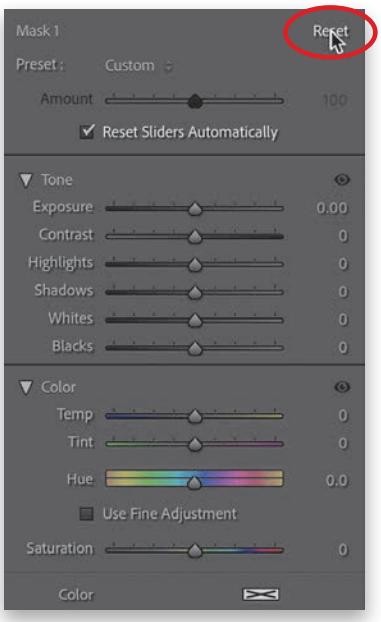


#6: Resetting Your Sliders

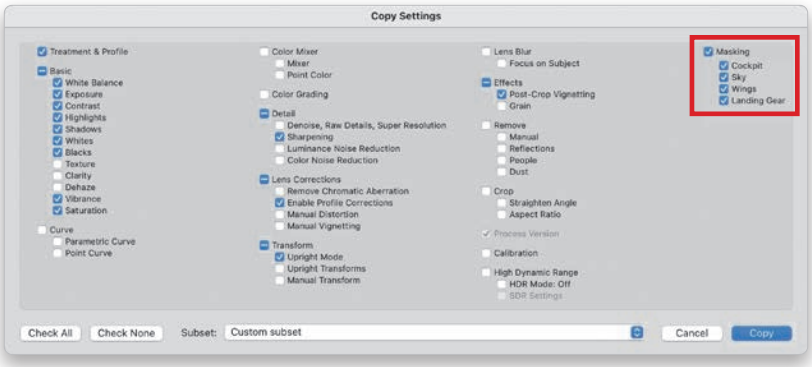
As we're editing, we sometimes wind up moving a lot of adjustment sliders. If we don't like the results and want to reset them back to zero, that could be an awful lot of sliders to have to reset one by one. Luckily, there's an easier way to do this: just click on the word "**Reset**," in the top-right corner of the panel (as shown here, circled in red), and it resets all your sliders to zero for you.



Your sliders get moved a lot during the editing process

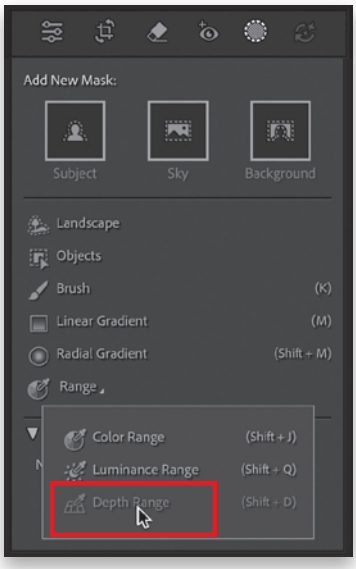


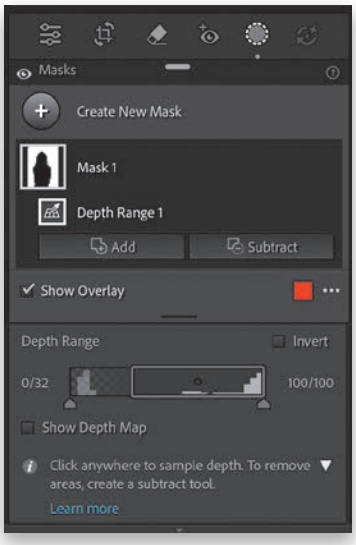
Click on Reset and it resets them all to zero



#7: Copy/Paste/Sync Masks

If you copy-and-paste (or sync) settings from one image to another (by clicking on the Copy button, at the bottom of the left side panels, or the Sync button, at the bottom of the right side panels, when you have multiple images selected), you have the option of choosing which masks you created get copied-and-pasted. On the right side of the Copy Settings (or the Synchronize Settings) dialog, you'll see a **Masking checkbox**, and below that are the individual masks you can choose to include or exclude (this is another reason to rename your masks, if you have more than a couple, as seen here. Otherwise, they just appear as "Mask 1," "Mask 2," etc.). Just turn on the checkboxes beside the masks you want to copy-and-paste.





#8: The Depth Range Mask

At the bottom of the Add New Mask panel, under Range, is a choice that seems like it's always grayed out: **Depth Range**. The reason is: it's only for images where a depth map is created (like those taken with a recent iPhone in Portrait mode, which saves the out of focus area behind your subject as a depth map, or those taken with Lightroom mobile's camera; see Chapter 14 for more on this). When you have that type of image in Lightroom, you can choose that mask, and then adjust it using the Depth Range sliders. Once the mask is in place, you can then use the editing tools to adjust only that masked area.



Exposure: 1/125 sec | Focal Length: 240mm | Aperture Value: ƒ/6.3 | ISO: 160

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