

The Adobe® Photoshop® Lightroom Classic Book



Scott Kelby

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

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The Adobe® Photoshop®
Lightroom Classic
Book

Scott Kelby

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

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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."

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OTHER BOOKS BY SCOTT KELBY

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?

Professional Portrait Retouching Techniques for Photographers Using Photoshop

The Digital Photography Book, parts 1, 2, 3, 4 & 5

Light It, Shoot It, Retouch It

The Adobe Photoshop Book for Digital Photographers

The Photoshop Elements Book for Digital Photographers

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

Professional Sports Photography Workflow

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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.

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

(1) This book is for Lightroom Classic users (the version of Lightroom that has been around for 15 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 work the same way). You are still welcome to stay and look at the pictures, though.

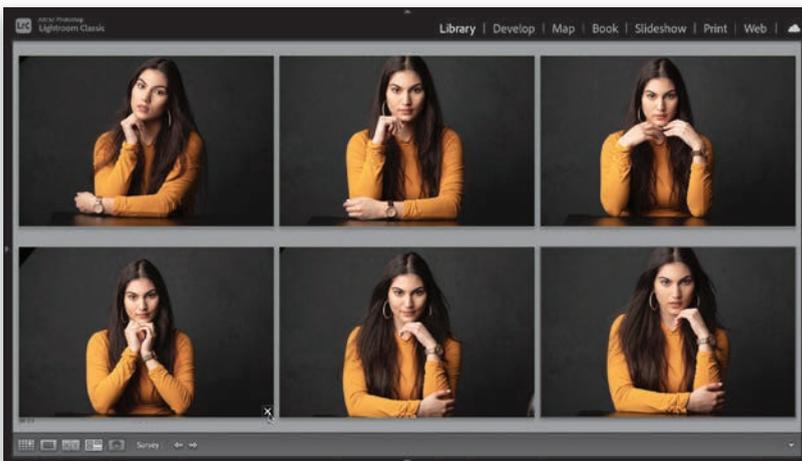
(2) You can download many of the key photos used here in the book, so you can follow along using many of the same images that I used, at <http://kelbyone.com/books/lrclassic8>. See, this is one of those things I was talking about that you'd miss if you skipped over this and jumped right to Chapter 1. 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.

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).





(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.



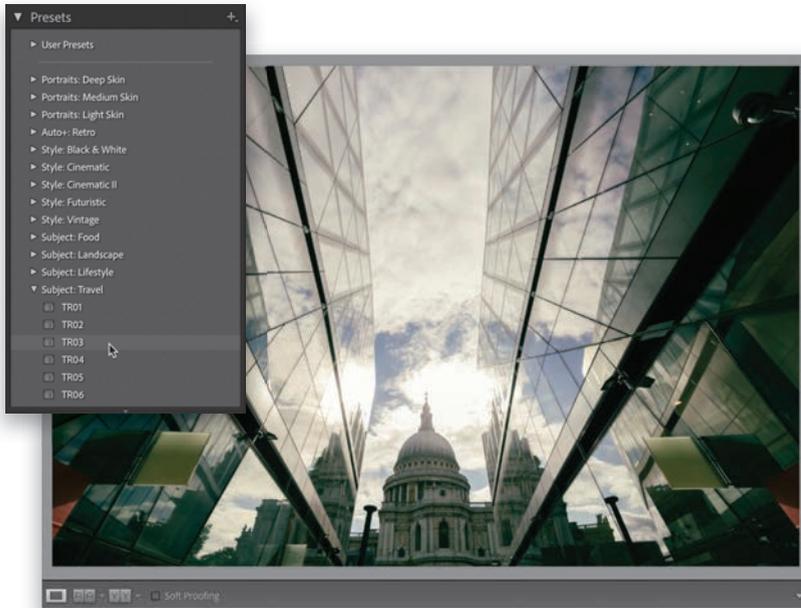
(4) The official name of the software is "Adobe Photoshop Lightroom Classic" because it's part of the Photoshop family, but if every time I referred to it throughout the book, I called it "Adobe Photoshop Lightroom Classic" you would eventually want to strangle me (or the person sitting nearest you). 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 kind of 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, you can 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 quite a while, 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.





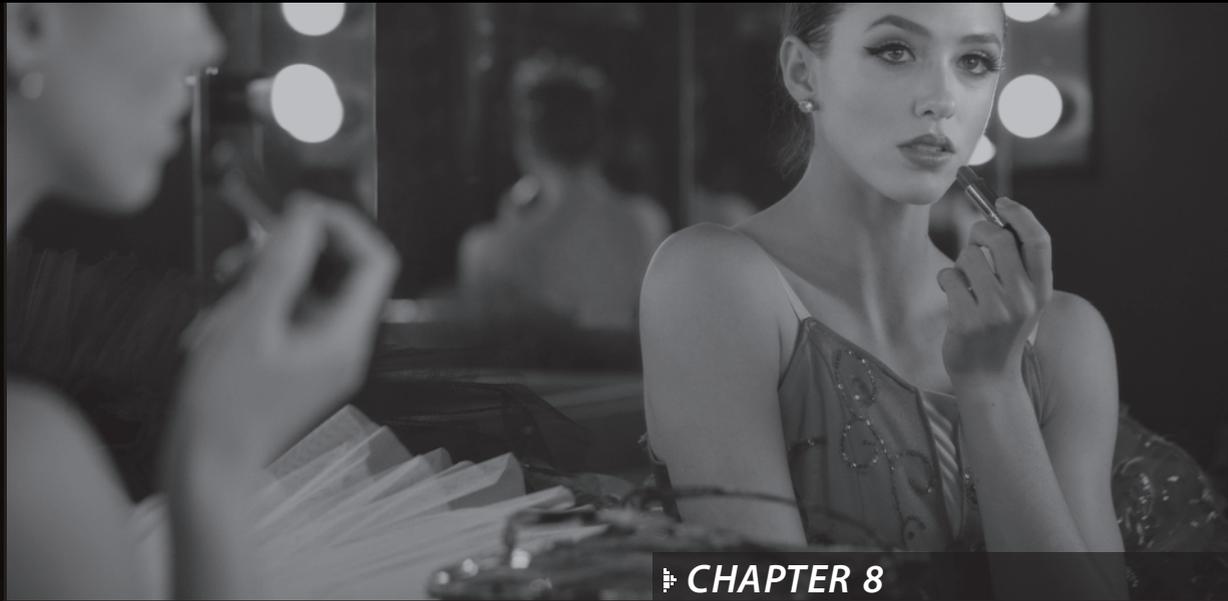
(7) Who's up for some cool, free Lightroom presets? I think you've earned 'em (well, at least you will have by the time you finish this book). Now, if you're a brand-new user and you're not sure what presets are yet, they are basically "one-click wonders" that make your photos look awesome. There's a 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 we created here in-house. 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/lrclassic8>. Okay, now turn the page and let's get to work.







CHAPTER 8

SPECIAL EFFECTS

making your images look...well...special!

When you think of the phrase “special effects,” what’s the first thing that pops into your mind? Hollywood movies, right? No? That’s not what popped into your head? Well, that’s odd. May I ask, and I’m trying not to sound judgemental here, what did pop into your head when I said “special effects?” It’s okay, you can share—this is a safe space and you’re among friends. A chili dog? Seriously? That’s what popped into your head when I said “special effects?” Really? Okay, now I am being judgemental because...come on...a chili dog? I just don’t know what to say (and that totally took the wheels off my entire train of thought for this chapter opener). By the way, since you brought up chili dogs (and I consider myself somewhat of a chili dog connoisseur), did you know that on a “real,” proper, honest-to-goodness chili dog, the chili on top does not have beans? That’s right—if you go to a serious hot dog hut and ask for a chili dog, if the place is legit,

there will be no beans in that chili. Also, I’ll never forget a sign I saw at a famous hot dog stand in Indianapolis (I think it was Portillo’s Hot Dogs), which read something to the effect of: “Once you’re over 18, you don’t put ketchup on your hot dog anymore.” I knew right then that this place spoke to me. Okay, back to our special effects thing. I have to admit, your “chili dog” answer, when I set you up to answer “Hollywood,” kind of threw me (I was not expecting that), so let’s try another angle. Instead, can you tell me which movies you have seen? *Transformers*? Okay, this is great—now we’re getting somewhere. Now, remember how in the movie those cars transformed into giant robots and battled the Decepticons, and they flew and they shot rockets? That was all Hollywood special effects. Wait, you don’t recall there being any cars or robots? Okay, you beat me. I’m done. You win. You can skip this chapter.

Applying “Looks” Using Creative Profiles

Step One:

Here’s our original image (remember, creative profiles don’t need a RAW image—you can apply them to JPEGs, TIFFs, and PSDs, as well). In the Develop module, at the top of the Basic panel, to the far right of Profile, click on the button whose icon looks like four little rectangles (shown circled here in the inset) to bring up the Profile Browser (seen in the next step). You can also just choose **Browse** from the bottom of the Profile pop-up menu.



Step Two:

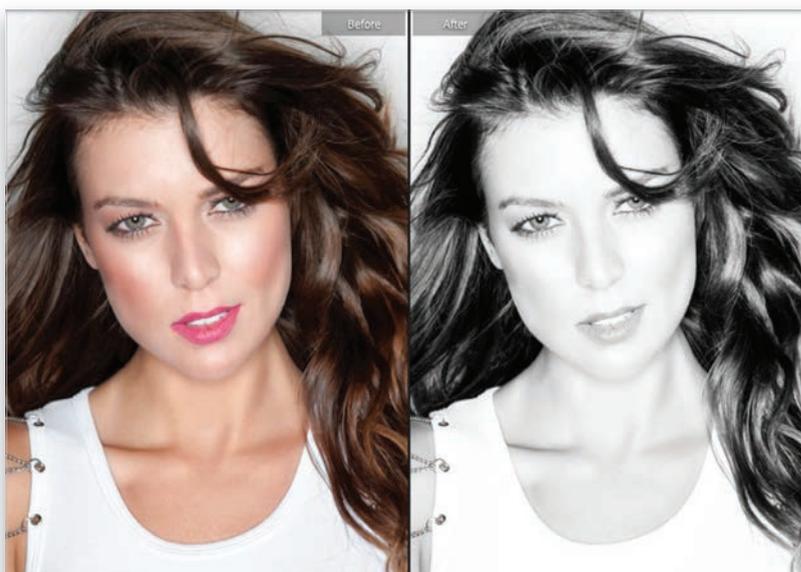
Clicking that icon brings up the **Profile Browser** with rows of thumbnails that show a preview of each look applied to your image, so you can quickly see what looks good without even having to click on one. You can also preview these profiles on your full-size image by just hovering your cursor over any thumbnail. There are four sets of creative profiles here: Artistic, B&W (which I cover in this chapter on page 231), Modern, and Vintage. To apply a profile, just click on one. Here, I clicked on the very first one in the Artistic set called “Artistic 01,” and it adds a purple/reddish tone to the image and increases the contrast. If you don’t like a profile you’ve clicked on, press **Command-Z (PC: Ctrl-Z)** to undo it or click on a different profile.





Step Three:

Let's try another set: Scroll down to the Modern profiles, and click on one you like (here, I chose Modern 05, which has kind of a nice desaturated look). Once you apply a creative profile, an **Amount slider** appears at the top of the browser so you can increase the intensity of the look or back it off if it's too much. Here, I lowered the Amount to 78 (the default is 100), so it's not quite so desaturated. (*Note:* The Amount slider only appears for Creative Profiles. RAW profiles don't have an Amount slider.) If there's a profile you really like, you can save it as a favorite and it will appear at the top of the browser (so you don't have to go digging for it). You do that by clicking on the **star icon** in the top-right corner of the profile you have selected (it doesn't appear until you move your cursor over or click on a particular profile).



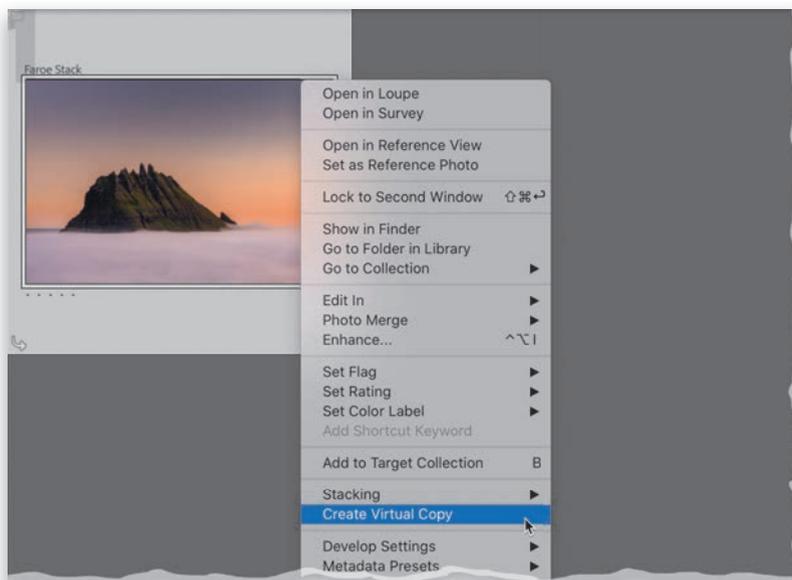
Step Four:

Let's try one more. Scroll down to the B&W set and find one that looks good to you. Here, I went for a B&W profile (B&W 02) that adds a tone of highlights and contrast and her skin gets nearly blown out, so all her features stand out against it. It's not a traditional black-and-white look, but I dunno, maybe that's why I like it. (I pressed the **Y key** to get this side-by-side before and after.) When you're done choosing profiles, click the Close button at the top of the Profile Browser (you can see it in the previous step) to return to the Basic panel. If you apply a profile and later change your mind about it, just choose **Color** from the Profile pop-up menu to return to the default color profile.

Virtual Copies— The “No Risk” Way to Experiment

Step One:

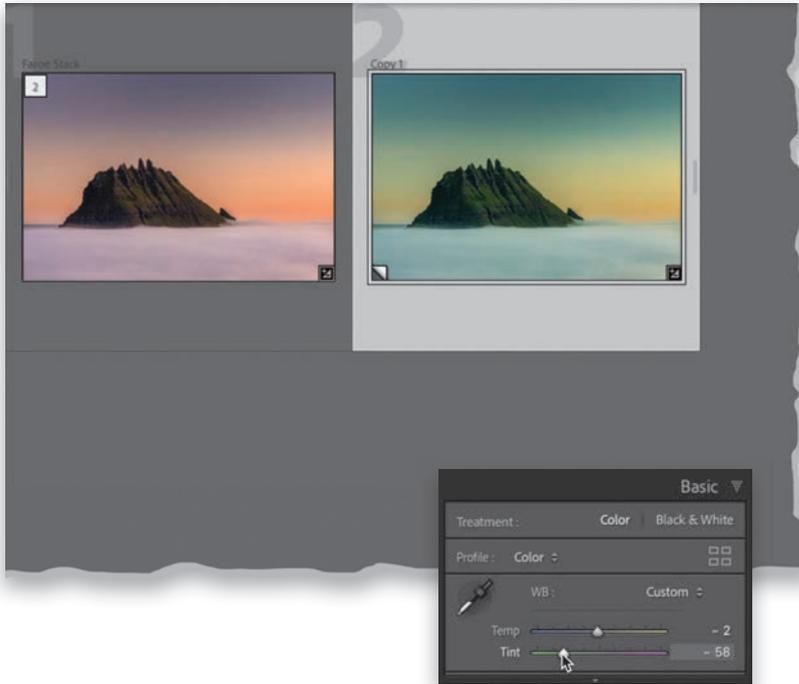
You create a virtual copy by Right-clicking on the original photo and then choosing **Create Virtual Copy** from the pop-up menu (as shown here), or using the keyboard shortcut **Command-'** (apostrophe; **PC: Ctrl-'**). These virtual copies look and act the same as your original photo, but here's the difference: it's not a real file, it's just another thumbnail with a set of instructions, so it doesn't add any real file size. That way, you can have as many of these virtual copies as you want, and experiment to your heart's content without filling up your hard disk. So, let's go ahead and create a virtual copy.



Step Two:

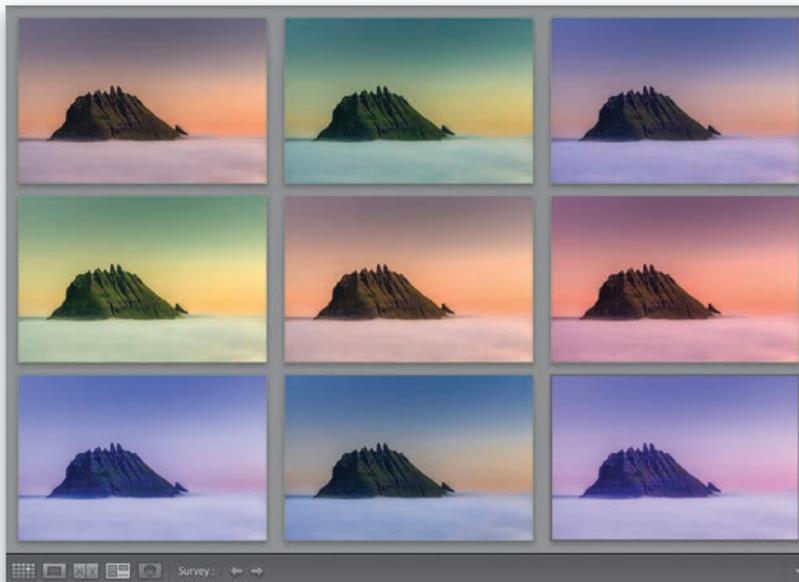
Once you create a virtual copy, you'll know which version is the copy because (a) virtual copies have a curled page icon in the lower-left corner of the image thumbnail (circled in red here) in both Grid view and in the Filmstrip, and (b) virtual copies are named Copy 1 (as seen here), Copy 2, and so on.





Step Three:

This virtual copy is pretty much independent from the original, so you can make changes to it, experiment, and get creative with no risk to your original, and again, it doesn't take up any real space on your hard drive, so you can make as many as you want. Let's go ahead and tweak the white balance on this virtual copy. Here, I dragged **Temp** to -2 and **Tint** to -58 , and you can see the original (on the left) is untouched. This is why virtual copies are so awesome—you can experiment as much as you want. *Note:* When you edit a virtual copy, you can hit the Reset button at the bottom of the right side panels to return it to how it looked when you first created it. Also, you don't have to jump back to the Library module each time you want to make a virtual copy—that Command-' (PC: Ctrl-') shortcut works in the Develop module, too. To delete a virtual copy, just click on one and then hit Delete (PC: Backspace).



Step Four:

One thing I use virtual copies for is to try a bunch of different edits to see which one I like the best. For example, go ahead and make seven more virtual copies (so we have a total of nine thumbnails—the original and eight copies) and change the white balance of each one. Then, select all nine and press the **N** key on your keyboard to enter **Survey view** (seen here), so we can clearly see which one (or ones) we like best (and we could mark them as Picks or give them a 5-star rating). To remove a thumbnail from Survey view, move your cursor over it and click the "X" that appears in the bottom-right corner. What's really cool about these virtual copies is that they act just like the real thing. If you wanted to export one as a JPEG, you'd click on it, choose Export from the File menu, and it pings the original to export a copy that looks identical to your virtual copy. It's like they're separate, but they all point to the original if it's time to export or jump over to Photoshop.

Using Presets for One-Click Looks

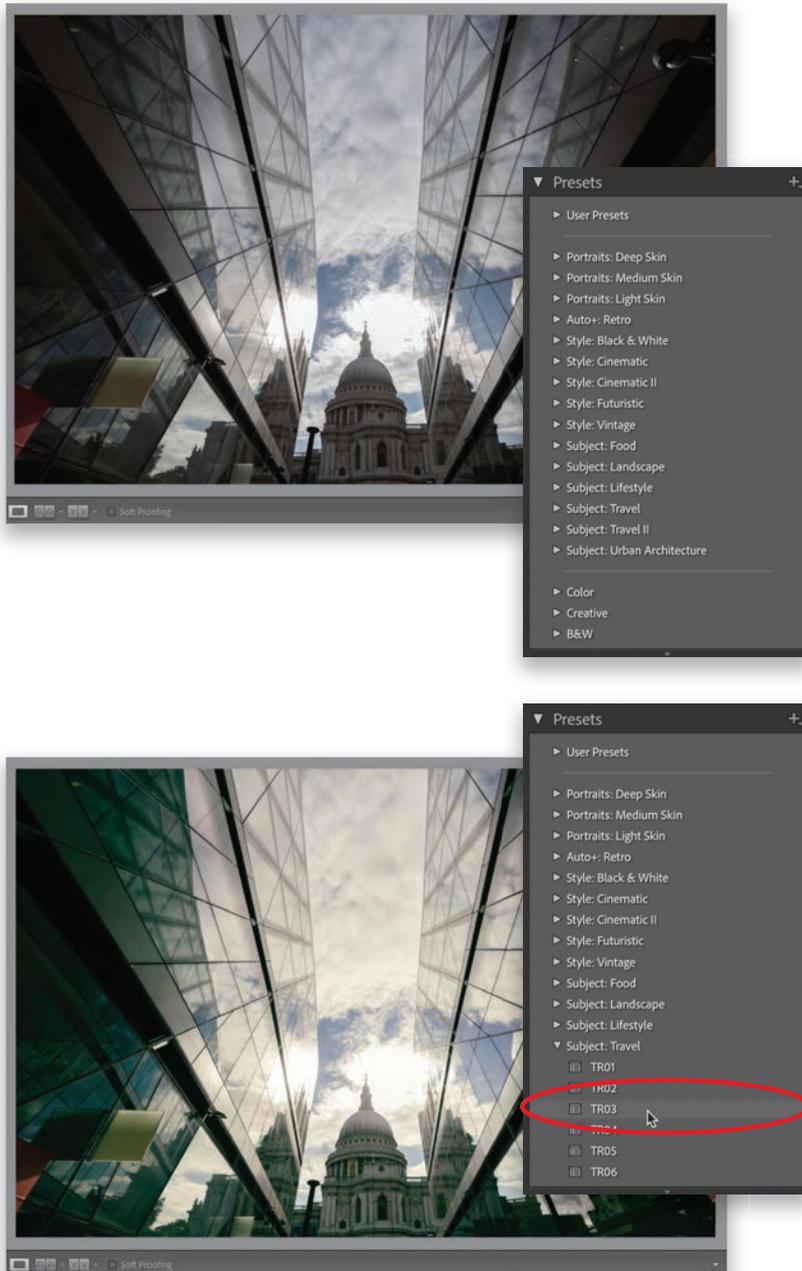
Where They Live:

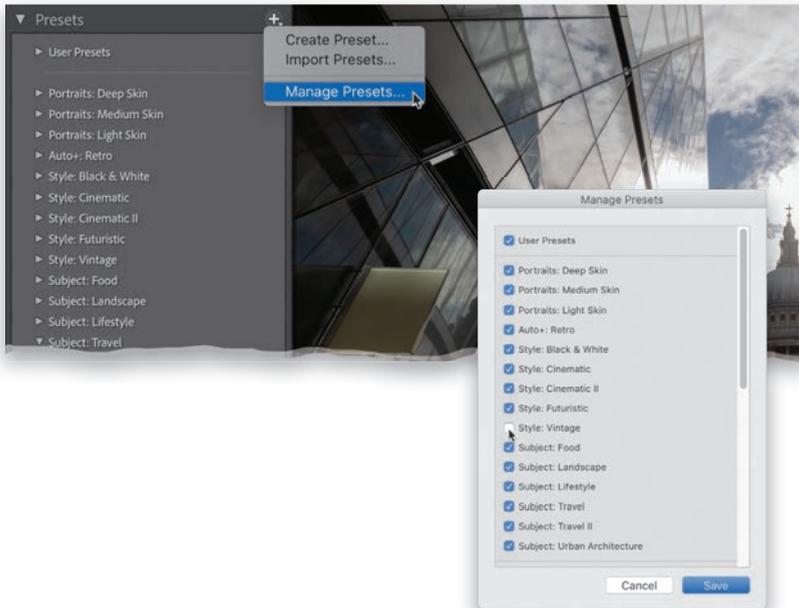
They're called "Develop presets," so they're found in the **Presets panel** (seen here) in the left side panels of the Develop module. They're separated into groups (sets) to make it easier to find what you're looking for (portrait presets, cinematic looks, futuristic looks, and so on), and then down at the bottom are more production-type presets for sharpening, lens corrections, etc. At the top of the panel are your User Presets (the ones that you create and save yourself—more on these on page 218—or those that you download and import).

Seeing Previews/Applying a Preset:

You can see a preview of how any of these presets will look, even before you apply one, by simply hovering your cursor over it in the Presets panel. The effect appears both up in the Navigator panel, at the top of the left side panels, and on your image itself—as seen here, where I'm hovering over preset **TR03** in the Travel group, which puts a greenish/blue tint on the image and boosts the contrast, among other things. Check out some of the other presets in this group while you're there (I like TR10 a lot), but of course, these can look vastly different depending on the image you're working with. To apply a preset, all you have to do is click on it. If you want to tweak things after the preset has been applied, you can just grab the sliders in the Basic panel and go to town!

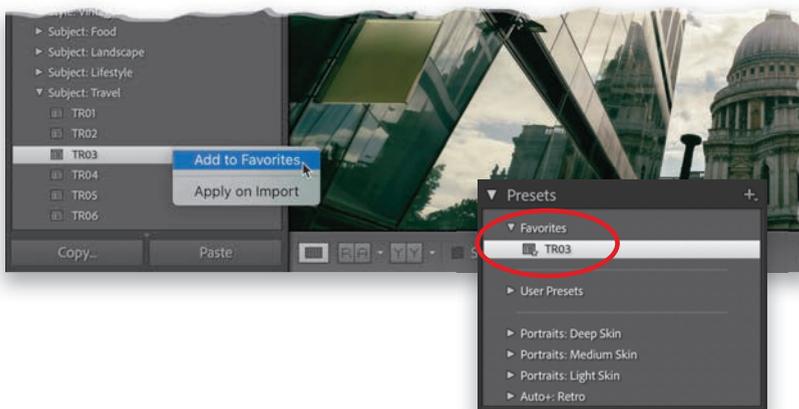
Lightroom comes with a decent-sized collection of pre-designed presets, which give you different looks and do different tasks for you. You click on a preset, and it moves all the sliders and settings it needs to create that look for you (it's like having a friend that's really, really good at Lightroom). Besides using the default presets that come built-in with Lightroom, you can find loads of Lightroom presets online (some free, and some not) that you can import and start using in your own work. Here's how to use the ones that are there and how to import any that you download:





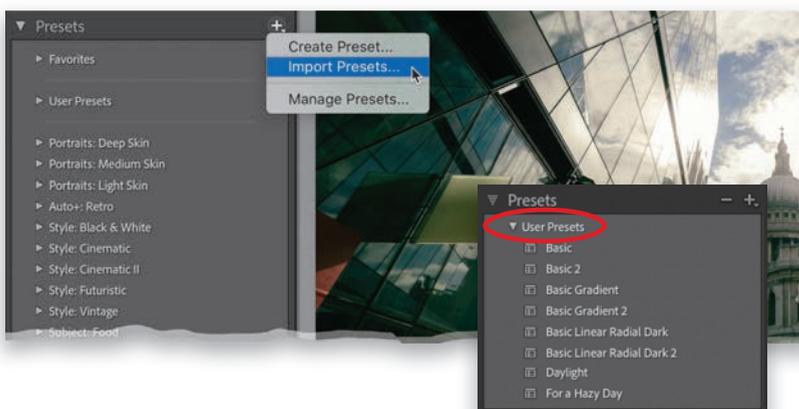
Hiding Presets You Don't Need:

If you find yourself not using Adobe's built-in presets, or if there are just groups of theirs (or anybody else's for that matter) that you don't use, you can hide them from view. It doesn't delete them, so you can make them visible again at any time. Here's how to hide them: In the right side of the Presets panel's header, click on the + (plus sign) button and choose **Manage Presets**. That brings up the Manage Presets dialog (seen here) where you can turn off the checkboxes for any groups of presets you want to hide. Click Save when you're done (and remember, they're not deleted—just hidden). To make them visible again, come back to this same Manage Presets dialog and turn their checkboxes back on.



Saving Favorites:

If you find that you apply certain presets often, you can save them to a Favorites group so they're not only grouped together, but appear right at the top of the panel. To add a preset to your Favorites group, Right-click on the preset and choose **Add to Favorites** (as shown here). Now, when you go to the Presets panel, at the very top, you'll see a new Favorites group and inside it will be just those presets you chose to add as favorites (as seen here, where I added that Travel TR03 preset to my Favorites).



Importing Downloaded Presets:

Like I mentioned, you can find a ton of Lightroom presets online that you can download, import into Lightroom, and apply to your images. Once you've downloaded some, In the right side of the Presets panel's header, click on the + (plus sign) button and choose **Import Presets** (as shown here). Now, just navigate to the preset, or folder of presets you downloaded on your computer, click Import, and you'll now find them under your User Presets group (as seen here).

Creating Your Own Presets

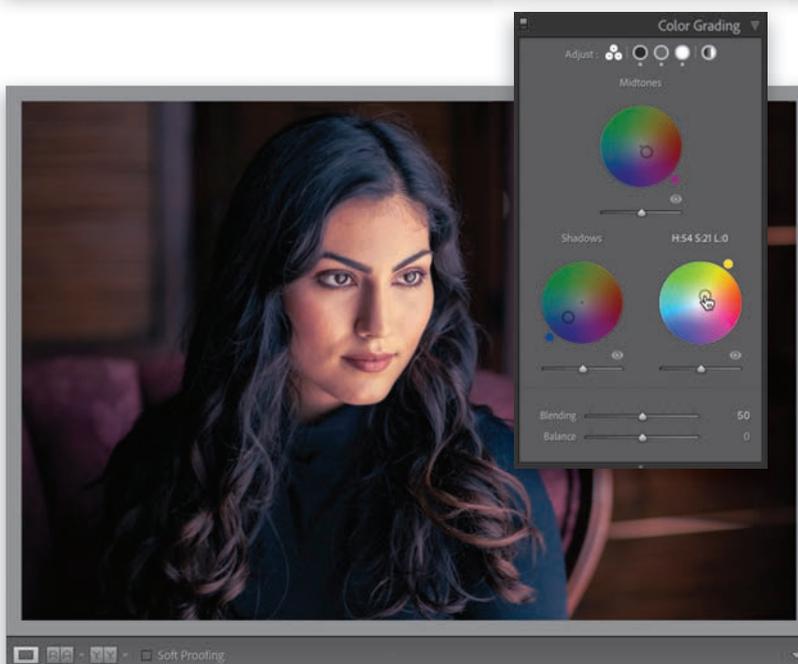
If you come up with a look you really like and want to be able to use that same exact look again, you can save those settings as a preset and apply it to a different photo with just one click. You can start from scratch or, of course, you can use any built-in preset as a starting place and customize the look the way you want it, and then you can save that as your own custom preset. Here, we'll look at how to build your own preset from scratch (it's easier than it sounds):

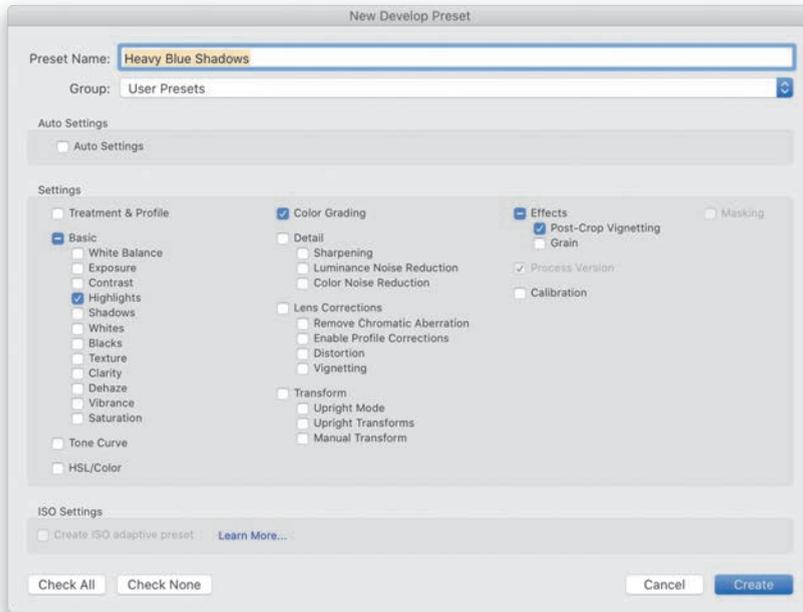
Step One:

The first step is to apply a look you like (in this case, we're starting from scratch, so the image you see here is the original image). What we're going to do here (well, in Step Two) are three simple things: (1) pull back the highlights just a little, so her face isn't too bright; (2) add some color grading; and (3) we're going to add a stronger than usual vignette (darkening) around the outside edges off the image (we'll look at vignetting more on page 225). So, that's the plan, and after we apply those edits, we'll save them as a preset.

Step Two:

First, go to the Basic panel and just drag the **Highlights slider** to the left a bit (I dragged it to -16). Then, go to the **Color Grading panel**. For the Shadows, click-and-drag the circle in the middle of the color wheel downward toward blue to add lots of blue in the shadows. For the Midtones, click-and-drag the circle in the color wheel toward magenta to add some pink tones there, and lastly, for the Highlights, click-and-drag the circle in the color wheel toward yellow (as shown here). Now, go to the Effects panel and in the **Post-Crop Vignetting section**, drag the Amount slider to the left (I dragged it over to -36 , much more than my usual -11 , but we're going for a "look," so I pushed it a bit). Now, let's save all these settings as a preset, so we can apply this same look to other photos with just one click.

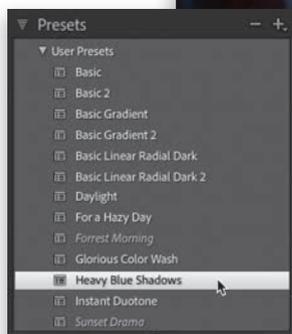




Before



After



Step Three:

In the left side panels, click on the + (plus sign) button in the right side of the Preset panel's header and choose **Create Preset** to bring up the **New Develop Preset dialog** (seen here). Give your new preset a name (I named it "Heavy Blue Shadows"). Now, in the Settings section, we only want to include the things we did to this image (we want the checkboxes beside just those settings turned on) and we want everything else to remain unchecked (turned off). If everything is turned on, a quick way to turn on just the ones we adjusted is to click the Check None button at the bottom left of the dialog, which turns off all the checkboxes for you. Now, just turn on those beside Highlights, Color Grading, and Post-Crop Vignetting (the things we applied, as seen here). You will always need to leave the Process Version checkbox turned on (long story, and a boring one).

Step Four:

Now, click the Create button to save all the edits you just made as your own custom preset, which will appear under the User Presets group in the Presets panel. To apply this preset to a different photo, just click on a photo down in the Filmstrip and then click on the preset in the Presets panel (as shown below).

TIP: Updating a User Preset

If you tweak a User Preset and want to update it with the new settings, Right-click on it in the Presets panel and choose **Update with Current Settings** from the pop-up menu.

TIP: Deleting a User Preset

To delete a User Preset, just click on it, and then click on the - (minus sign) button to the left of the + (plus sign) button in the Presets panel's header .

Creating Presets That Automatically Adapt to Your Image's ISO

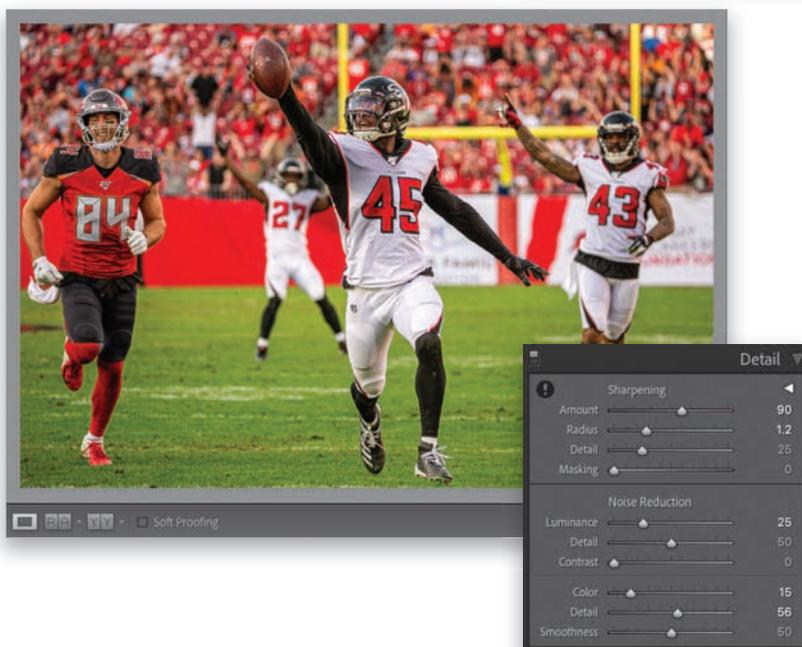
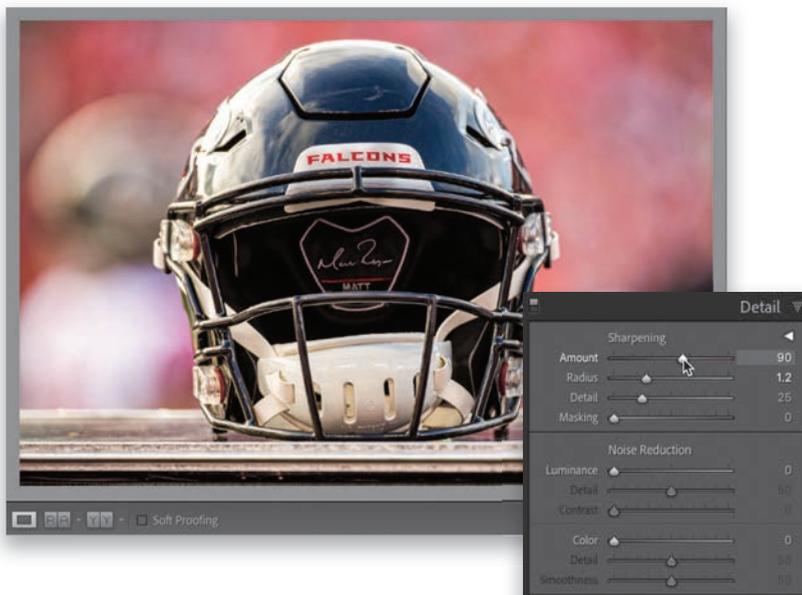
Step One:

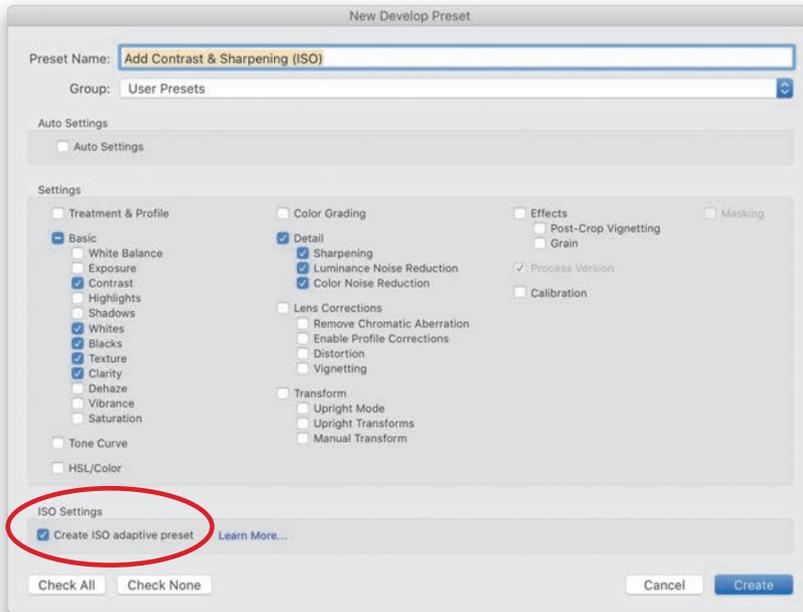
This whole idea is based on using at least two (or more) source images to set this up. This would be one photo taken at your camera's cleanest native ISO (for my particular camera, that would have me using one photo taken at ISO 100), and another taken at what would be the top ISO you'd normally use (here, I'm going to use 1,000 ISO, as this preset would be for football shoots during daylight). So, you need two shots like that: one at the low end of your ISO range and one at the high end. You can use more photos if you'd like—I don't, I just go with two—but if you shoot from 100 ISO to 25,600 or higher, then you should use more images in between. Select the low-ISO image and go ahead and create the look you want, including any noise reduction and sharpening. Here, I added Contrast, increased the Whites and Blacks, and added some Texture and Clarity for a high-contrast look, then I went to the Detail panel and increased the **Sharpening Amount** to 90 and the **Radius** to 1.2.

Step Two:

Now, select the image with the higher ISO, and then click the Previous button (at the bottom of the right side panels) to apply the settings we just tweaked on the previous image to this higher-ISO image. On this high-ISO image, go to the Detail panel and in the Noise Reduction section, increase the Luminance and/or Color amounts (see page 258) until the image looks good to you. You can also set what you feel is the appropriate amount of sharpening for this high-ISO image, as well. Basically, get this image looking how you'd like it.

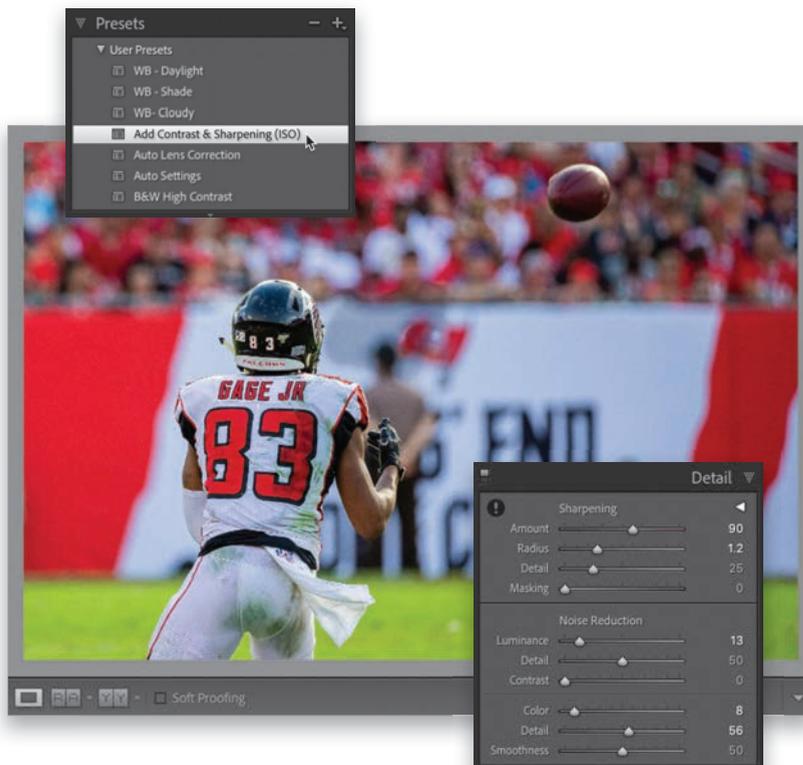
If you're just changing the white balance or the Highlights amount, the ISO you shot the image with doesn't matter all that much in the editing process. But, when it comes to things like applying noise reduction (for times when you shot at a high ISO), it does matter. Luckily, you can create presets that can, for example, apply more noise reduction (or less sharpening, etc.) to higher ISO shots automatically. These ISO adaptive presets look at the ISO metadata embedded into the image, so it can apply the right amounts for you. It's pretty slick, and easy to set up.





Step Three:

Now, down in the Filmstrip, Command-click (PC: Ctrl-click) to select both images (the low- and high-ISO images), then go to the Presets panel, click the little + (plus sign) button in the right side of the panel's header, and from the pop-up menu, choose **Create Preset**. When the New Develop Preset dialog appears, give your preset a name (you might want to include "ISO" in the name, so you know it's an adaptive ISO preset). If all the checkboxes are turned on, click the Check None button at the bottom left to turn them all off, and then just turn on those for the things you want to include in your preset (don't forget to turn on Sharpening and Noise Reduction). At the bottom of this dialog, in the ISO Settings section, you'll see the **Create ISO Adaptive Preset checkbox**. Turn that on. *Note:* If that checkbox is grayed out, you either (a) don't have at least two images selected, or (b) the two images you have selected don't have different ISOs.



Step Four:

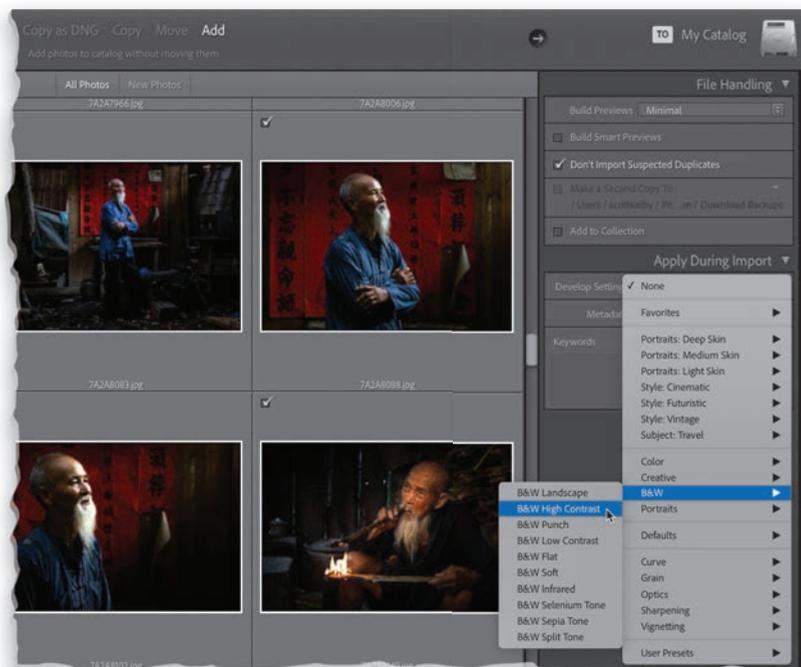
Click the Create button to create your preset, and you can now use it like any other preset. But, when you apply this preset to other images, it will check the ISO the image was taken at and adjust the Noise Reduction and Sharpening amounts appropriately based on the image's ISO. Here, I selected a different image and applied my ISO adaptive preset, and you can see it increased the amount of Luminance and Color Noise Reduction since my ISO was higher than 100, but not as much as in Step Two, to match the lower ISO (320) of this image. Pretty slick stuff, right?

Other Places to Apply Presets

Of course, the most obvious place to apply a preset is from the Presets panel, but there are other places where you can apply them from that can save you time and make your preset life easier.

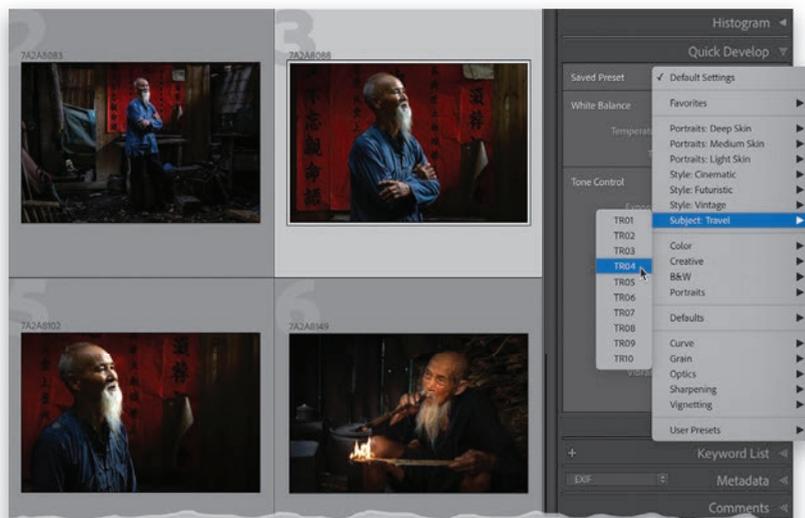
Apply Presets During Import:

If you're planning to apply a particular preset (either a built-in one or one you created) to a bunch of images that you're importing, you can actually have that preset applied to them as they're imported into Lightroom. You do this right within the Import window. Just go to the Apply During Import panel, where you'll choose which preset you want to apply from the **Develop Settings pop-up menu** (as shown here).



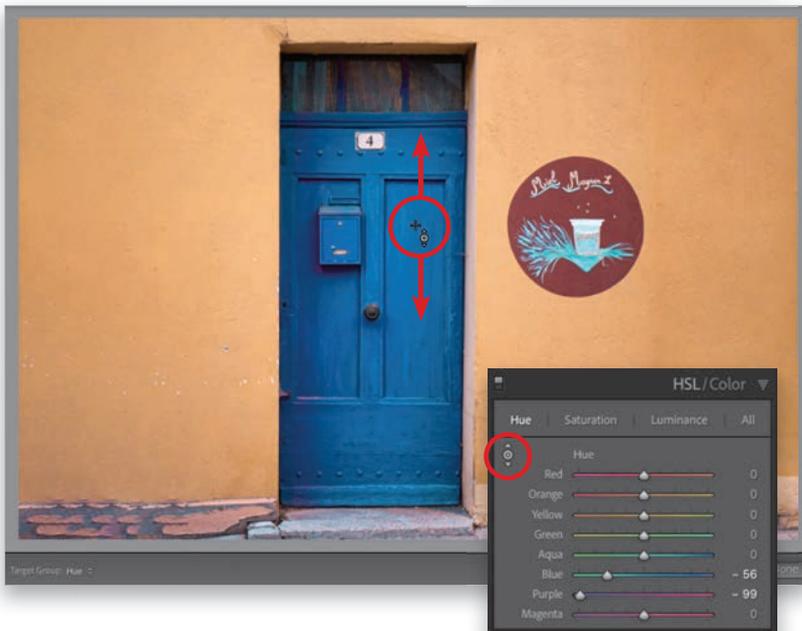
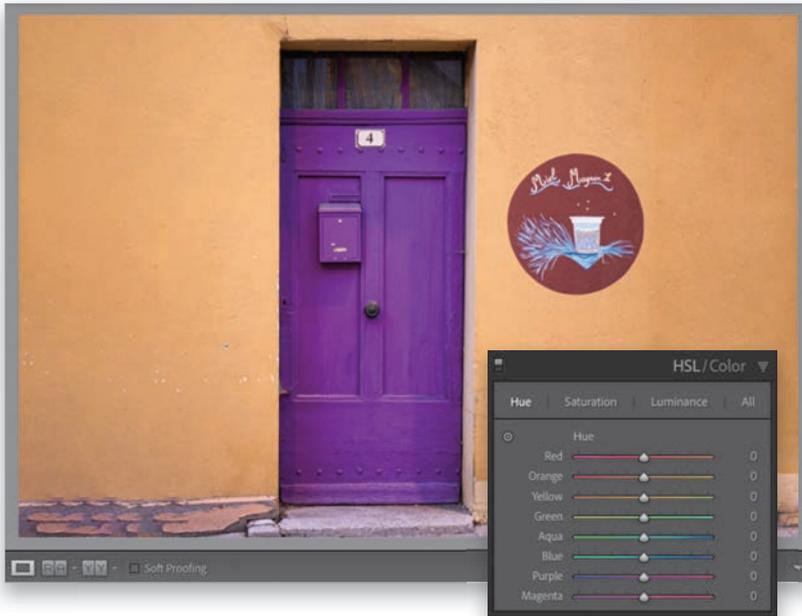
Apply Presets in Quick Develop:

Another place you can apply these Develop presets is from right within the Library module in the Quick Develop panel. At the top of the panel, you'll see the **Saved Preset pop-up menu**. Click-and-hold on it and a menu of presets appears (seen here) that you can apply to your selected photo(s).



Anytime you have just one color you want to adjust in an image (for example, let's say you want all the reds to be redder, or the blue in the sky to be bluer, or you want to change a color altogether), one place to do that would be in the HSL panel (HSL stands for Hue, Saturation, Luminance). This panel is incredible handy (I use it fairly often) and luckily, because it has a TAT (Targeted Adjustment tool), using it is really easy. Here's how this works:

Changing Individual Colors



Step One:

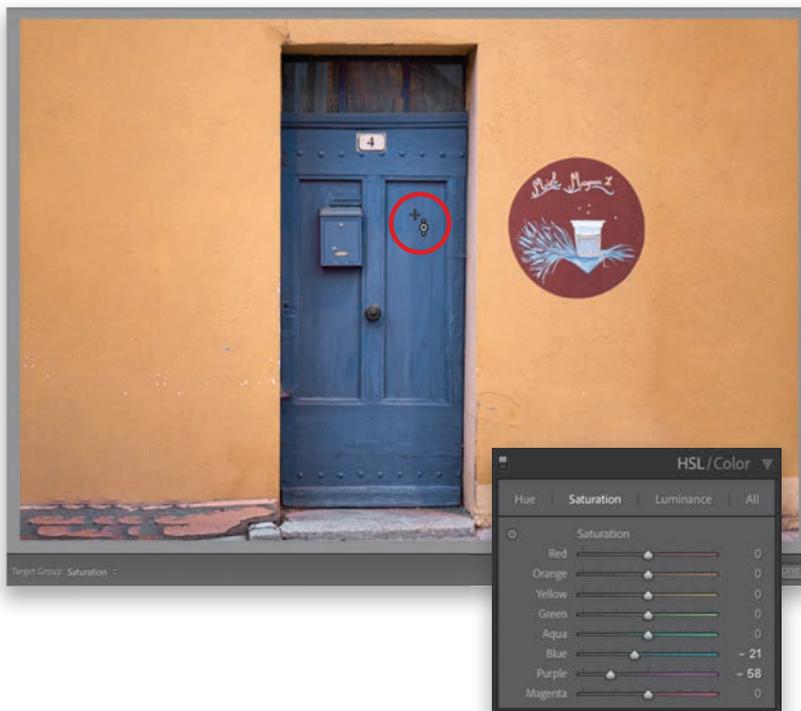
When you want to adjust an area of color, scroll down to the **HSL panel** in the right side panels. That HSL acronym corresponds to the three tabs you see across the top of the panel: Hue, Saturation, and Luminance. Those aren't just words; those are clickable tabs, and you can adjust each of those attributes separately, which is what we're going to do here (well, in the next step anyway). The Hue panel lets you change an existing color to a different hue by using the sliders, and if you understand which combination of sliders make up the exact color you want to adjust, you can just click-and-drag those sliders. However, for the rest of us, we'll need a little help, and luckily, it's there waiting for us.

Step Two:

Our color helper is the **Targeted Adjustment Tool** (or TAT, for short), which makes these color adjustments super-easy. First, make sure the **Hue tab** is selected at the top of the panel, then click on the TAT (it's that little round target, circled here in red, near the top left of the panel). Here's how it works: Let's say we want to change the Hue of the door. Click-and-hold the TAT on the door and drag up or down and it knows exactly which sliders correspond to the area where you clicked and it moves only those sliders as you drag up or down (as shown here, where I clicked on the door and dragged downward to change the hue from purple to blue). As I dragged, it moved the Blue and Purple sliders to the left to the right amounts (as seen here).

Step Three:

Okay, so the Hue tab is where we go to change our hue. Now, click the **Saturation tab**, and you'll notice the sliders are all reset to zero. That's because these sliders are just for adjusting saturation (if you click back on the Hue tab, your previous changes will still be in place). Saturation controls how vivid our colors are, so now that you're in the Saturation panel, click-and-drag downward on the door, and you'll see it desaturates the door's colors (as shown here—compare this door to the one in Step Two). If you drag upward instead, it will make that blue door a more vibrant blue, and the farther up you drag and the more it moves those sliders for you, the more vibrant that door will become. Okay, that's the "H" and "S" of HSL. One more to go.

**Step Four:**

Click on the **Luminance tab** at the top of the panel and a new set of eight color sliders appears all zeroed out. Luminance controls the brightness of a color, so let's use it on the wall. Take the TAT and click-and-drag straight downward on the wall, and as you can see here, its color gets much darker (the luminance for both Orange and Yellow has decreased). Two last things: Clicking the All tab displays all three panels in one long, scrolling, vertical list. If you click on Color in the panel header, it switches to the Color panel, which breaks the colors all into sets with three sliders (HSL) for each color. But, regardless of which layout you choose, they all work the same way.

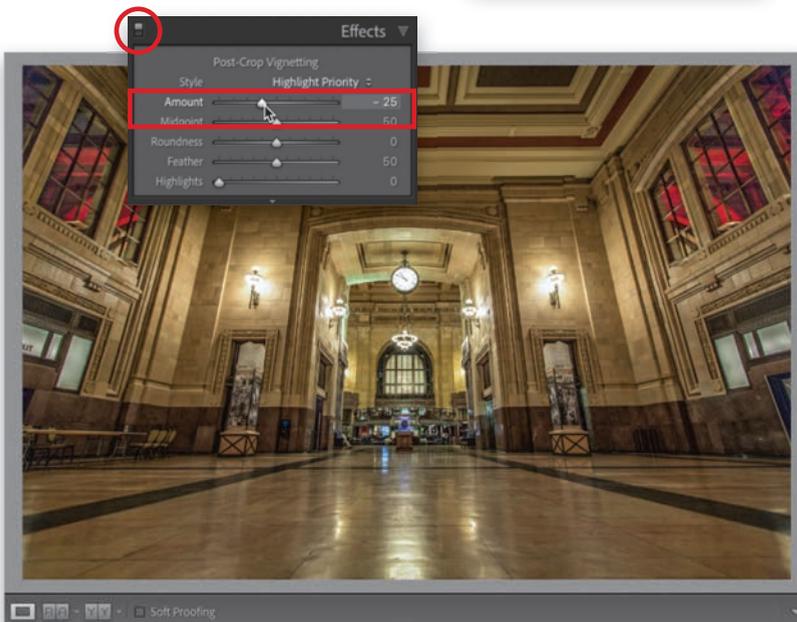
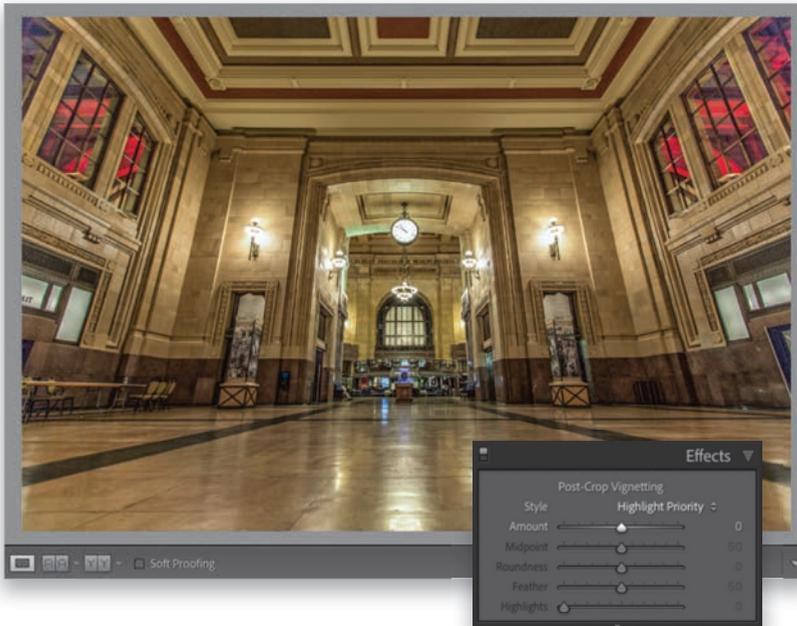


There are two types of vignetting: The first is the “bad” vignette, which is caused by your lens, and it’s when you see dark areas in the corners of your image (I’ll show you how to get rid of this on page 284). Then, there’s the “good” vignette, which doesn’t just appear in the corners. It’s a very popular effect that evenly darkens the edges all around your entire image to draw the viewer’s eye toward the center. I use this as a finishing effect with a subtle enough amount you wouldn’t even know I’ve added a vignette until you toggle its visibility on/off. Then you’ll realize how much a subtle vignette can add.

How to Add Edge Darkening (Vignette) Effects

Step One:

Here’s our original image, and we want to subtly darken the outside edges all the way around to draw the viewer’s eye to the center and de-emphasize parts that don’t matter as much. Plus, it just looks good (as long as it’s subtle. If you go too far, 2004 will call and ask for their vignette back). Scroll down to the Effects panel in the right side panels, and you’ll see the vignette controls right at the top (it’s called “**Post-Crop Vignetting**” because if you crop the image, it will automatically re-adjust itself, so the effect doesn’t get cropped away). At the top of this section is the Style pop-up menu and you have three choices: (1) Highlight Priority (the default), (2) Color Priority, and (3) Paint Overlay (though the only one that looks good is Highlight Priority, so it’s the only one I ever use).



Step Two:

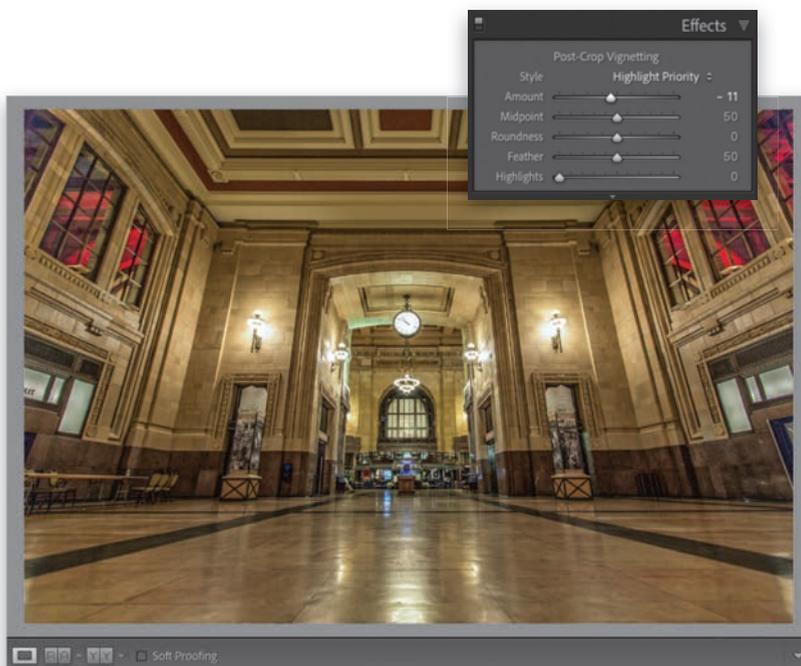
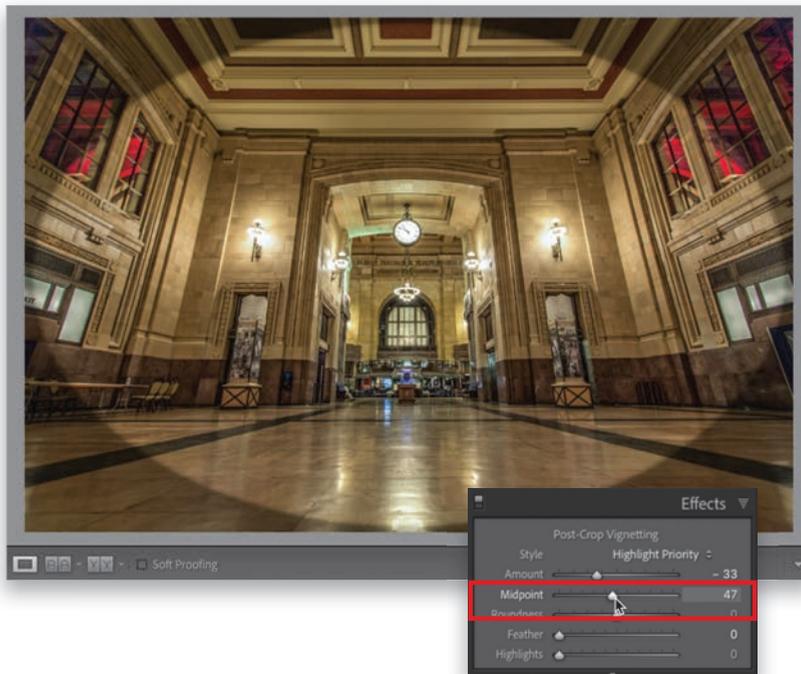
The **Amount slider** determines how dark the edges will be, so go ahead and drag it over to -25 (as I did here) and it adds a fairly subtle edge darkening all the way around the outside edge of your image. Now, looking at this, you might think, “I’m not sure it really did anything,” but this will help: in the left side of the panel header is a toggle switch (circled here in red), which turns on/off the effect. Toggle that bad boy on/off a few times and you’ll be like, “Ohhhhh. Wow, that does make a difference.” Give it a try and you’ll see.

Step Three:

There's only one more slider you might adjust here from time to time and that's the **Midpoint slider**. It controls how far your darkening extends from the edges into your image. Its default setting is actually really good, but to totally “get” what this sliders does, we're going to create something that looks pretty awful (as seen here), but it will really help the learning process. In that Effects panel, drag the **Feather slider** all the way to the left to zero, which gives you a fairly hard edge (as seen here, but outside of this exercise, I never touch the Feather slider—I leave it set at its default of 50). Okay, now drag the Midtone slider back and forth a few times (I also decreased the Amount to -33), and you'll see the oval's size change. As you drag to the right, the oval grows and less and less of the image is getting darkened (the area outside the oval). This will make a lot more sense when you drag the slider yourself, but you can see here, where I made the oval really large, that pretty much just the areas in the corners are getting darkened. If I drag the slider farther to the right, making the oval even bigger, the darkening will literally be only in the corners.

Step Four:

I don't ever mess with the Roundness slider (and you probably won't either), but it controls how round the vignette is. (While you still have the Feather amount set to zero, drag the Roundness slider back and forth to see how it affects the oval. Okay, now reset your Feather amount to 50.) So, I use this edge vignetting in my own workflow as a “finishing move”—something I add at the very end to give the image that little finishing touch—and I have a magic number that I use pretty much every time that adds a very subtle amount (again, toggle it on/off to see what a difference it makes—it's so subtle no one knows I even added it). So, what is this magic number? It's -11. Anticlimatic, I know, but that's what I use.



You see this look, and variations of it, all over Instagram every day. A combination of flattening the overall tones and adding “grit” to the image, along with a slight color tint, gives it its own “city” look. It takes a few sliders, and a simple Curves move, but it’s really easy. Well, it’s easy if you don’t mind moving a lot of sliders.

The “Gritty City” Look



Step One:

Start in the **Basic panel** by clicking the Auto button just to get a reasonable starting place. Now, drag the Whites slider all the way to the left to -100 , and then set the Blacks slider to $+50$. Next, we’re going to crank up the “grit” by adding some Clarity (here, I used $+34$, but depending on the image, you can go as high as $+40$ or $+45$). To get kind of a desaturated-skin look, drag the Vibrance slider to the left quite a bit (I dragged it to -40). Don’t go too far or you’ll wind up with a black-and-white image. You still want some color, but much less vibrant skin tones for the most part (like you see here). You can leave the other sliders where the Auto setting set them (well, for now anyway).

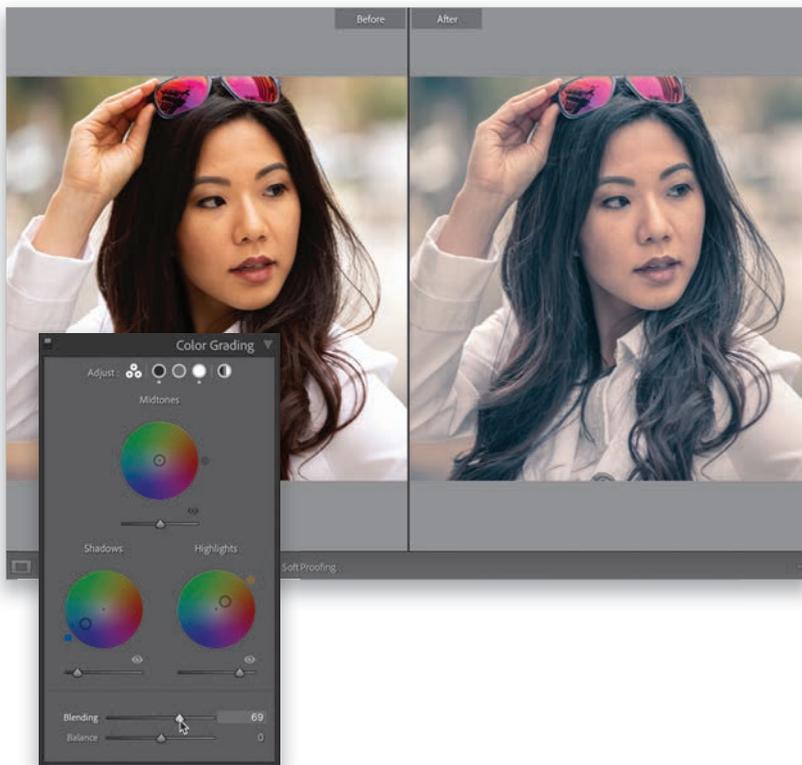


Step Two:

Next, go to the **Tone Curve panel** and make sure the Point Curve is visible (as seen here. Click on the circle with the white dot at the top of the panel if it’s not). We’re going to use this curve to give our image a “flat” look. So, click on the bottom-left control point and drag straight upward a bit (drag it right along that left side). Then, click in the center of the diagonal curve line and drag downward just a tiny bit to deepen the midtones. Now, click right in between those two control points to add another point, and then drag up a little. In short: make the curve look like the one you see here. If you mess up, just Right-click on a point, choose **Delete Control Point**, and start again.

Step Three:

Now let's bring in a dash of color. Go to the **Color Grading** panel, click on the circle in the center of the Shadows color wheel, and then drag it downward and to the left toward blue. Next, go over to the Highlights color wheel, click in the center of that wheel, and then drag the circle a little way toward yellow. Just a little—don't drag too far or you'll get very saturated yellows in your highlights. Now, you see the slider beneath the Shadows color wheel? That controls the brightness (luminance) of the color you added to the shadows. In this case, drag that slider almost all the way to the left. Then, drag the luminance slider beneath the Highlights color wheel almost all the way to the right to brighten the highlights color. Lastly, near the bottom of the panel, drag the Blending slider way over to the right (here, I dragged it to 69). Depending on your photo, you might have to play with these color wheels a bit to get blues in your shadows and yellows in your highlights, so it might take a second to dial those in, but you know what you're going for—a hint of added color, not a big crushing tint.

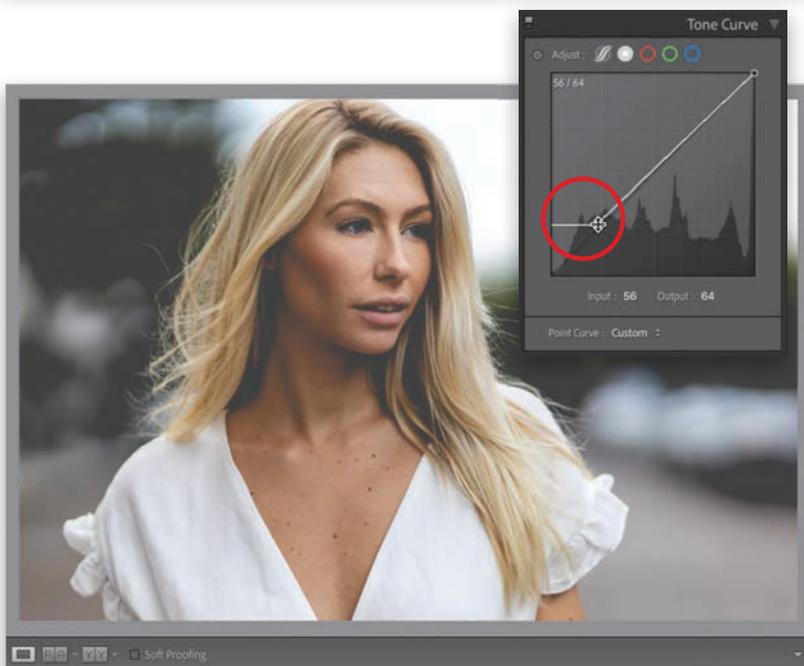
**Step Four:**

The final step in bringing the overall grit factor up (at least on this photo) is to go back to the Basic panel and (1) drag the **Contrast slider** way over to the right (I dragged it to +54), and then (2) drag the **Highlights slider** to the right, as well (to around zero), to create even more contrast. That's a lot of slider moving, but you're there. Now, save this as a preset (see page 218), so you can apply this gritty city look to other images.



This matte finish look has become really popular in the last couple of years, and luckily, it's pretty easy to pull off. It's just a simple Curves move (and even if you've never used Curves before, you'll be able to do this).

Creating a Matte Look



Step One:

Here's the original image we want to apply our matte look to (or upon, or some word so my sentence doesn't end with a preposition. However, Grammarly says this: "It's not an error to end a sentence with a preposition, but it is a little less formal. In emails, text messages, and notes to friends, it's perfectly fine." So, since we're all friends here, here's the original image we want to apply our matte look to. Drops the mic).

Step Two:

Go to the **Tone Curve panel** in the right side panels, and in the bottom-left corner of the curve grid, click on that round control point, and drag straight up, right along the left edge, until you reach the first horizontal grid line to create a low-contrast look (of course, depending on the image, you might need to drag a little higher or lower to make it look washed out and low-contrasty, so don't get hung up on that "hitting the grid line" thing). Now, just drag that point a bit over to the right and that blotches up the blacks and gives you the look. That's it—you've got the matte look, and are ready to rule Instagram like a boss!

Making Great Duotones

Step One:

Although the actual duotone is created in the Color Grading panel (in the right side panels), to get the classic duotone look, you should convert your image to black and white first. So, go to the **Profile Browser**, by clicking on the icon with the four little rectangles in the top right of the Basic panel, and scroll down to the B&W profiles (see page 212 for more on these). For now, just find one that looks good to you as a starting point, click on it to apply your black-and-white conversion (I chose B&W 04 here), and then click the Close button in the top right of the browser. *Note:* You can get this before/after view by pressing the **Y** key on your keyboard.

Step Two:

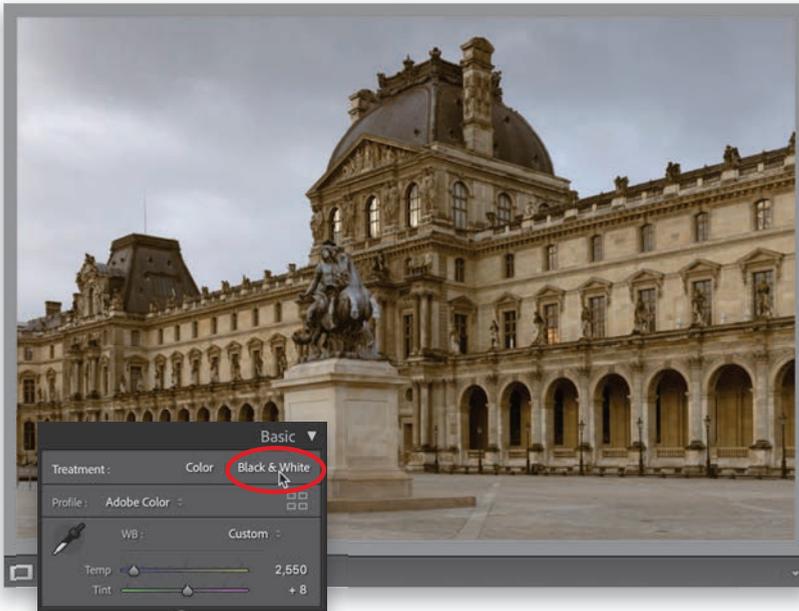
The trick to creating duotones is actually incredibly simple: you only add the color tint in the shadows, and you leave the highlights and midtones completely untouched (as tempting as it may be to mess with them, don't do it). Go down to the **Color Grading** panel and you'll see three color wheels. The bottom-left wheel controls the shadows, so click-and-hold in the center of the wheel and drag just a little ways upward toward a brown tone (as shown here). The farther you drag, the more saturated and vivid the color becomes, but we want a subtle amount of tint here, so just drag a little ways from that center. You can rotate that outside orange pin a little to dial in the exact brownish hue you want (or you could choose a different hue, maybe a blue or reddish duo color). That's it.

This is such a simple technique, but it's so effective. I learned this trick years ago from my buddy and Adobe Worldwide Evangelist, Terry White, who learned it from another photographer who works for Adobe, and now I'm passing it on to you. Of all the methods I've used to create duotones over the years, this is definitely the easiest, but crazily enough, it's also the best.



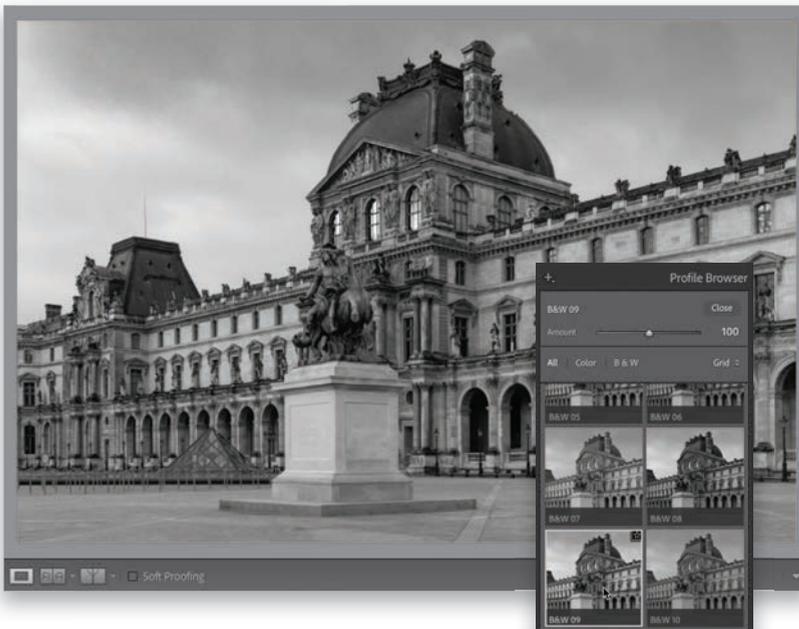
There are two methods for converting your images from color to black and white, and I'll start with the method that has been in Lightroom from the start. But, the newer method (definitely my preferred method) gives you more choices, live previews, and, I think, a far better result. Plus, once you've made the conversion, you can use the same techniques you learned in Chapters 5 and 6 to really fine-tune your conversion.

Creating Black-and-White Images



Step One:

Here's our original color image of a section of the Louvre Museum in Paris, and I thought it would make a good candidate for converting to black and white (not every color image makes a good black-and-white image, no matter how good the conversion technique). At the top right of the Basic panel is a **Black & White** button, but I don't ever recommend using it for your black-and-white conversion. Essentially, it just removes the color from your image and you wind up with a very flat-looking, boring conversion, so I don't use it at all.



Step Two:

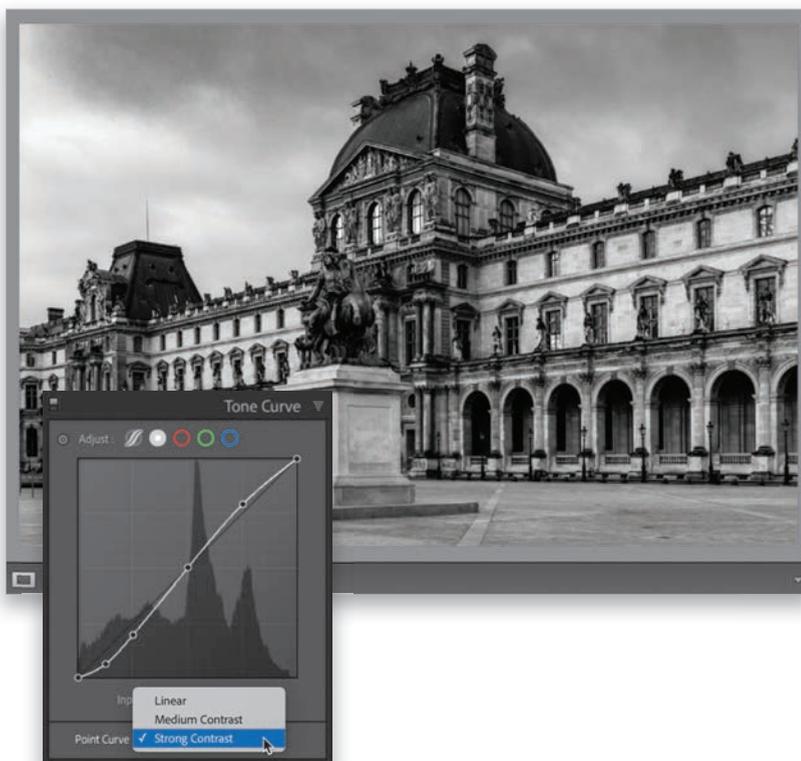
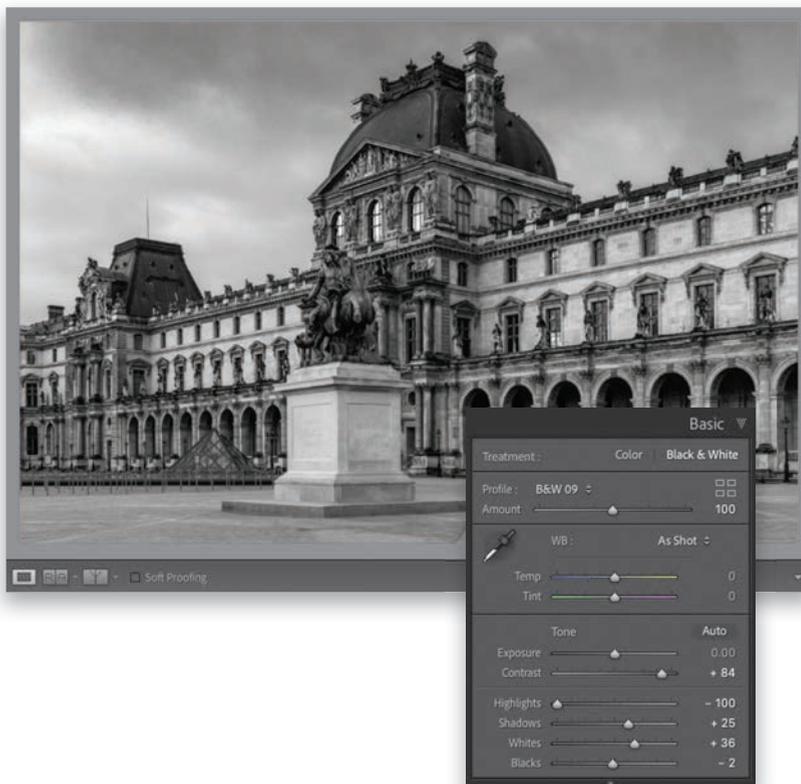
Instead, we can get a better conversion by clicking the icon with the four little rectangles just below that to bring up the **Profile Browser**. There are 17 different black-and-white conversion profiles here, some emulating classic darkroom conversions using different color filters to achieve different looks. The thumbnails display a preview of how the different conversions would look on your photo, but if you hover your cursor over any thumbnail, it gives you the preview on your actual image. Scroll through the list and find one that looks good for your image (I wind up using B&W 04 and B&W 09, as seen here, the most by far. I love how contrasty they are, but I still hover over all 17 just to see if there's a better conversion for the particular image I have onscreen).

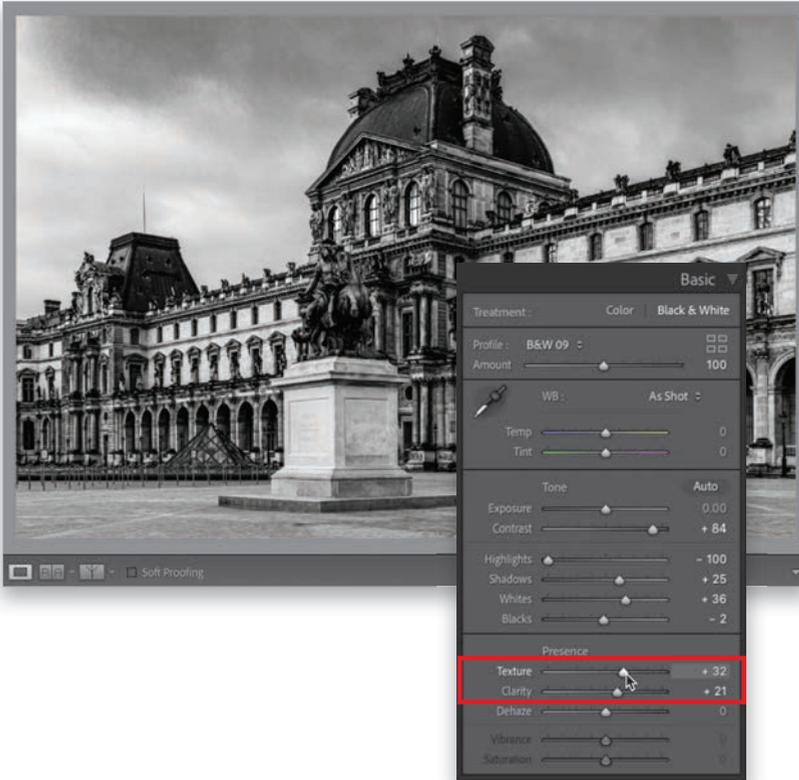
Step Three:

A lot of what I do with a black-and-white image is to introduce a lot of contrast. While you will see some “flat matte-look” black-and-white images on Instagram (mostly portraits), for the most part, what makes a stunning black-and-white image is applying a good dose of contrast. Let’s start by closing the Profile Browser (click on the Close button at the top right) to get back to the **Basic panel** and set the white and black points (see page 148), and then let’s crank up the Contrast quite a bit. Don’t be shy with that Contrast slider—it’s your friend, especially when creating black-and-white images. I also pulled back the Highlights to -100 to help bring some detail back into the sky, and I opened up the Shadows a bit, so things don’t get too dark. Okay, this is a decent start. *Note:* You’ll notice that once you apply one of those B&W creative profiles, at the top of the Basic panel, you now have an Amount slider. That controls the amount of the B&W profile you chose—dragging it to the right intensifies the effect (usually making the image brighter with B&W conversions), and dragging it to the left lessens the effect, making it darker.

Step Four:

Once I get my base contrast set, then it’s time to “bring out the big guns” with the mac-daddy of contrast, the Tone Curve. So, head down to the Tone Curve panel and from the Point Curve pop-up menu, choose **Strong Contrast** (as shown here) to add an “S-curve” to the diagonal line in the panel. That S-shape adds contrast, and the steeper you make that “S” (by dragging the points on the curve), the more contrast it adds. I love what just applying the preset did here, but if your image needs even more, click on the first point below the top-right one and drag it upward to brighten the highlights (making the S-curve steeper). To darken the shadows, click on the second point from the bottom-left one and drag downward (making the curve even steeper).



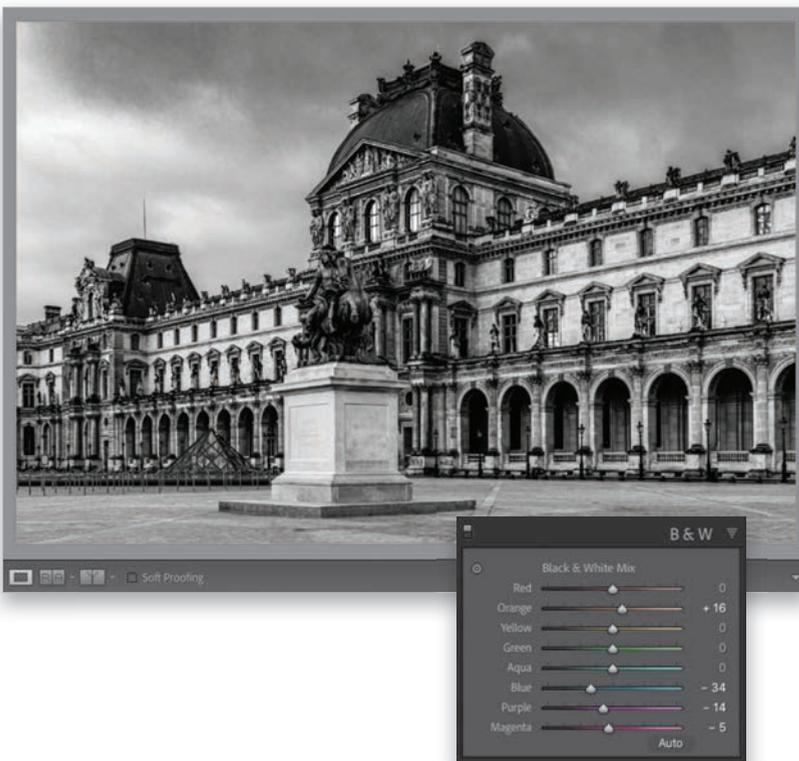


Step Five:

At this point, I boost the **Clarity** because it controls midtone contrast and it looks great on images like this with lots of detail. I also drag the **Texture slider** farther than the Clarity slider to further enhance the detail. Now, this image is starting to look super-crisp, on the verge of “crunchy,” so I should probably back off on those numbers a bit, but I know in the printing process some of that will be lost, so I’m leaving it there for now. But, just a heads-up to keep an eye out while you’re adding Clarity and Texture, so you don’t get super-aggressive with them.

TIP: Would This Make a Good B&W Image?

Wondering if a particular photo would make a good black-and-white? Press the **V key** on your keyboard and it makes the image black and white. If it doesn’t look good, press V again to return to the full-color image.

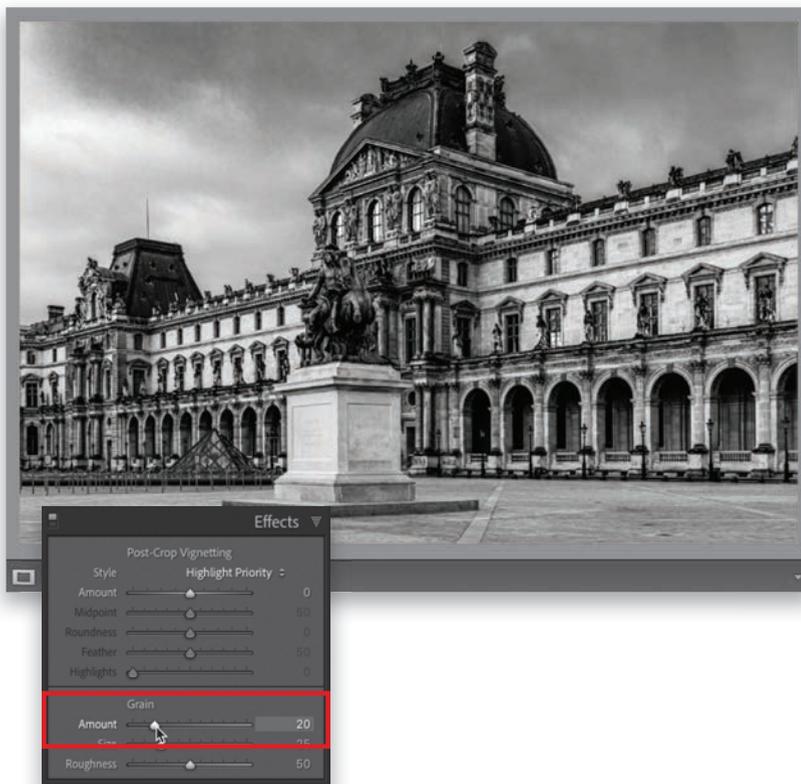


Step Six:

If you want to tweak particular areas of your image, there’s a **B&W panel** (seen here) that lets you do that. Each color slider corresponds with the underlying colors that were in the image before the conversion. So, for example, if you wanted to make the sky in this black-and-white image darker, you’d drag the Blue slider to the left. If you’re not sure which color slider controls which parts of your image, you can get the Targeted Adjustment Tool (called the TAT, for short—see page 223 for more on how it works), click on an area you want to adjust, and it knows the underlying sliders for that area and will move them for you as you drag up/down. This is how, before we had B&W profiles, we used to do our black-and-white conversions. We’d hit the Black & White button at the top of the Basic panel, and then come to this panel to tweak the colors. But, the profiles offer us so much more, and we can still use the B&W panel to tweak things.

Step Seven:

The first part of this last step is optional, but it's a very popular one with photographers who want a more traditional darkroom black-and-white look, and that is to add some film grain to the image. Go to the Effects panel, under **Grain**, and increase the Amount to add a noisy/grainy look to your image (as I've done here, but at the small size you're seeing here in the book, I'm not sure it'll be that visible). The farther you drag this slider to the right, the grainier it gets (I dragged the slider over to 20). Lastly, you want a really sharp image, so don't forget to head over to the Detail panel and add some nice bouncy sharpening (if you're wondering what "bouncy" sharpening is, you're not alone. I just came up with that term as I was typing that sentence, but if I had to describe it, it's somewhere right between a "frisky" amount of sharpening, and some "zippy" sharpening).

**Step Eight:**

Here's a before/after, where I'm comparing the conversion of the color image by just hitting the Basic panel's Black & White button (on the left) with the method you just learned (on the right).

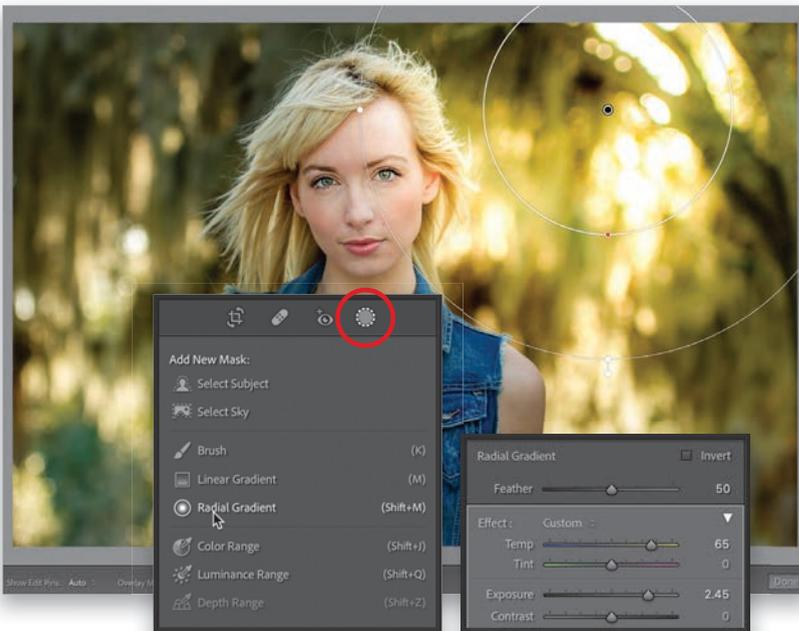
Sun flare effects are really popular right now, and thankfully, they're pretty darn easy to do. Plus, there are two ways you can pull this off. I'll go with my favorite method first, and I'm adding the second method as a tip, since it uses the same settings—just a different tool.

Sun Flare Effect



Step One:

Here's our original image, and if you look at her hair and the little bit of backlighting she's getting from the sun peeking through the trees, it looks like we should put our sun flare on the top-right corner of the image.



Step Two:

Click on the Masking icon (seen circled here), in the toolbox beneath the histogram, and from the panel of tools that appears, click on the **Radial Gradient** (as shown here; or press **Shift-M**). Before you click-and-drag the sun flare out, drag the Temp slider way over to the yellow side (here, I dragged it over to 65). Then, crank up the Exposure (it is the sun, ya know, and in this case, I dragged it over to the right to 2.45, so basically adding about 2-1/2 extra stops of exposure). Now, click-and-drag the sun flare out in the top-right corner (as seen here). Notice the position of the oval here—I'm intentionally letting it spill a little over onto the side of her face.

Step Three:

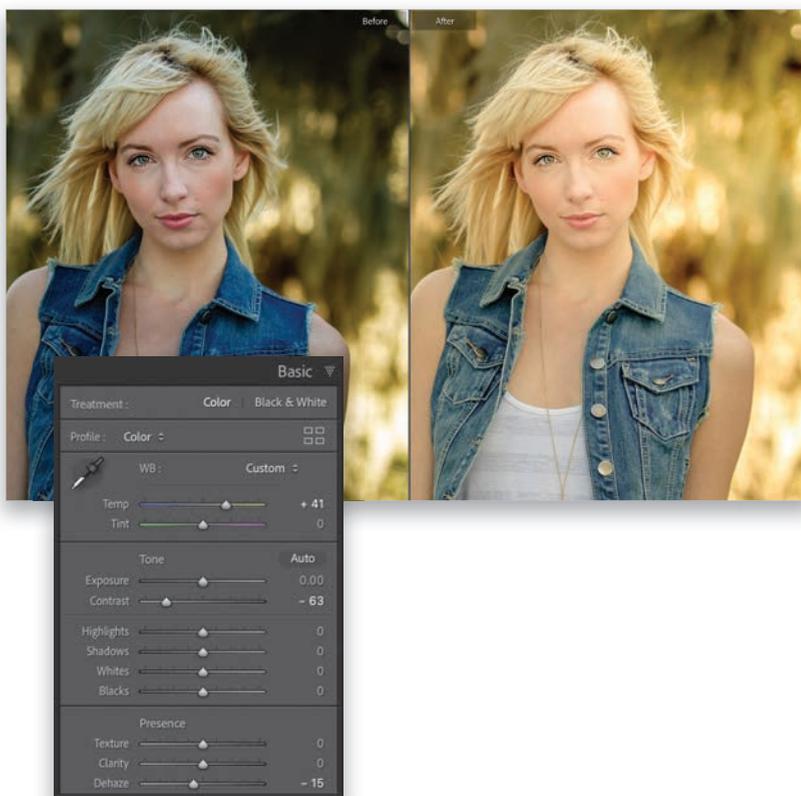
Next, we're going to add some negative Clarity to soften our sun flare, so drag the **Clarity slider** way over to the left (here, I dragged it over to -60). Don't forget—you can reposition your sun flare any time by clicking on the little black edit pin and dragging it right where you want it. *Note:* In case you were wondering, I docked my Masks panel here beneath the toolbox by just clicking-and-dragging it from its usual spot on the left of the right side panels.

**Step Four:**

To make the effect look more realistic, you're going to need to somewhat match up the color of the rest of the image with the very warm color you just added with this sun flare. So, click the Done button at the bottom right of the Preview area, then go to the Basic panel and drag the **Temp slider** over to the right until the color blends in with the color of the sun flare (here, I dragged it to $+41$). To finish things off, back off the contrast a bunch (one of the rare times I add negative contrast, but in this case, with the sun bursting in, it helps sell the look by lowering the contrast of the rest of the image). Here, I dragged the **Contrast slider** down to -63 , and I also ended up dragging the **Dehaze slider** a little to the left to -15 . A before and after is shown here.

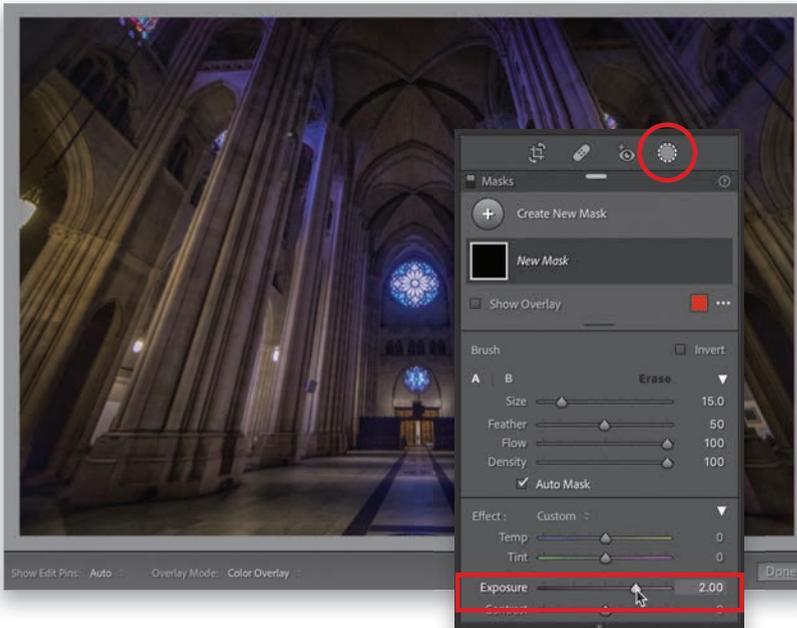
TIP: Optional Second Method

If you're not comfortable using the Radial Gradient yet, you can use the **Brush tool (K)** instead. Just make your brush size really big, and then click it a couple of times in that top-right corner to get a similar look.



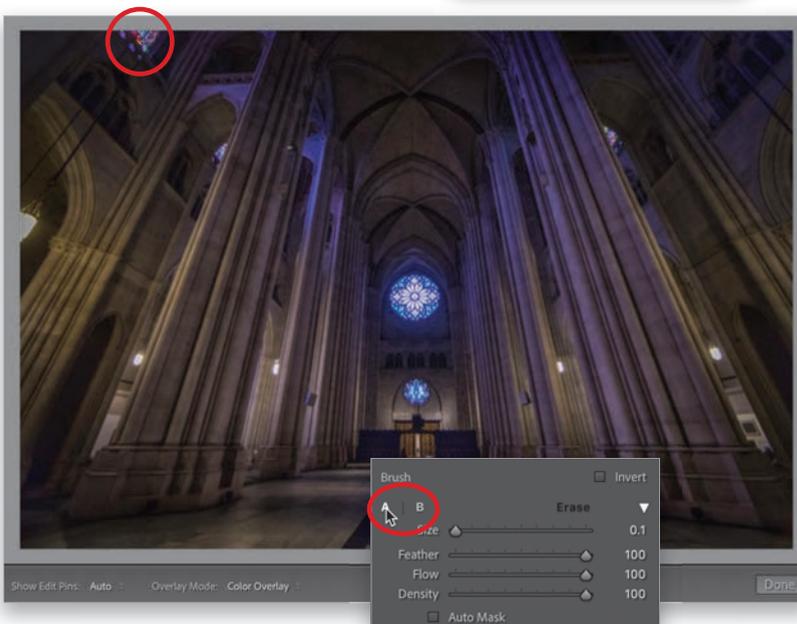
This effect makes use of the fact that Lightroom has two brushes, and you can make each of the brushes a different size and switch between the two. We use that to create a transition between a small brush and a large brush, and the feathering keeps the transitions smooth. Super-easy to do, and on the right image, it's really effective.

Painting Beams of Light



Step One:

Here's the original image we want to add light beams to (this is the rear interior view of The Cathedral of St. John the Divine in New York City). We're going to bring in a light beam from that stained glass window up in the top-left corner, but you could also bring in beams from the right, or from that round stained glass window in the back, or from some unseen window. To create our first beam, click on the Masking icon (seen circled here), in the toolbox beneath the histogram, and from the panel of tools that appears, click on **Brush** (or just press the **K** key). Now, if the sliders are not already set to zero, double-click on the word "Effect" to reset them, and then crank up the **Exposure** to around 2.00 (as shown here).

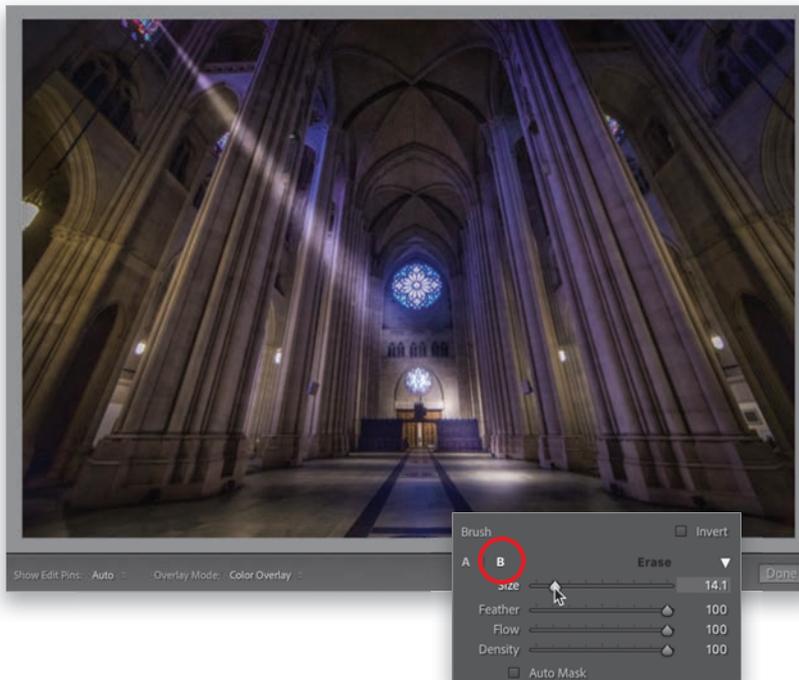


Step Two:

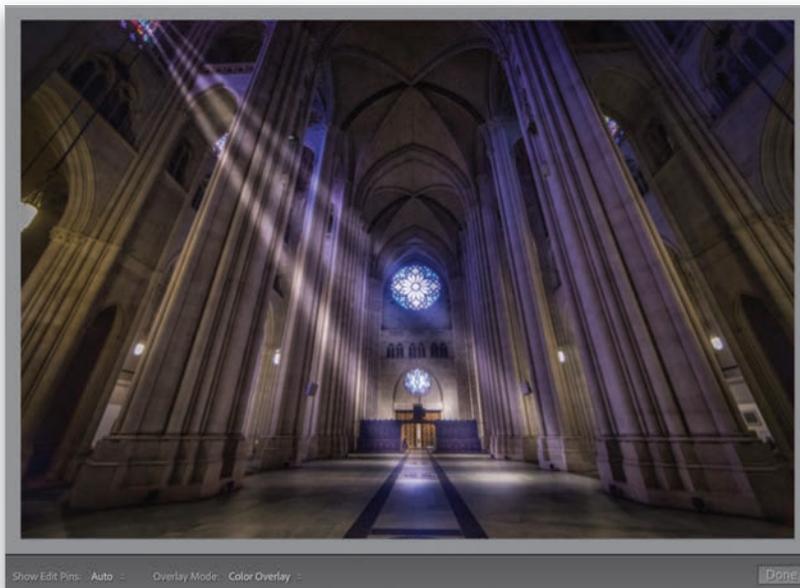
At the top of the Brush panel, we have two brushes we can use marked "A" and "B" (seen circled here in the inset). Click on the **A brush**, set the Feather amount to 100 (to make the edges of your brush soft), and then set the Flow amount to 100 (so we get a consistent amount of the effect we're going to apply). Now, drag the Brush Size slider all the way to the left to 0.1 (as seen here. That is one tiny brush!). Take that tiny brush and click it once on the stained glass window in the top left of the cathedral. Your brush is so small, you won't actually see anything, but you should see a little black Edit Pin (brush) appear in the spot where you clicked (as seen circled here). This is where our beam will start.

Step Three:

Now click on the **B brush**. Make sure the Feather and Flow are set at 100, but set this brush at a much larger Size (here, I set it to 14.1). Now that you have the B brush, move it over to an area on the floor, press-and-hold the Shift key (holding this makes it draw a straight line between where you first clicked on the stained glass window and your second click), and then just click once with that larger B brush. It will draw a straight line between the two spots, starting at that small size up at the window and gradually growing larger until it reaches the floor. That's it—you have your first beam! If it looks too bright (or not bright enough), you can adjust the brightness using the Exposure slider. If you want to add more beams, do the same thing (click on Create New Mask first, at the top of the Masks panel, before you start your new beam), but there's something else we can do to make the process of adding more beams quicker.

**Step Four:**

Instead of going over to the Brush panel every time we need to switch between the A and B brushes, we're going to use a keyboard shortcut to make the process much faster. With the A brush selected, click once on the window, then press the **/ (forward slash) key** to switch to the B brush, press-and-hold the Shift key, and click on the floor to the right or left of your original beam. So, that's the process. Click once on the window with the A brush, press the forward slash key, then press-and-hold Shift and click on the floor, and each time you do this, it adds another beam. Three more tips: (1) It'll look more realistic if you vary the size of each beam a bit, so change the Size of the B brush after each beam. (2) To soften the beam of light, drag the Clarity slider to the left. The farther left you drag it, the softer it gets. (3) Also try varying the Exposure amount a bit for each individual beam (as I did here).

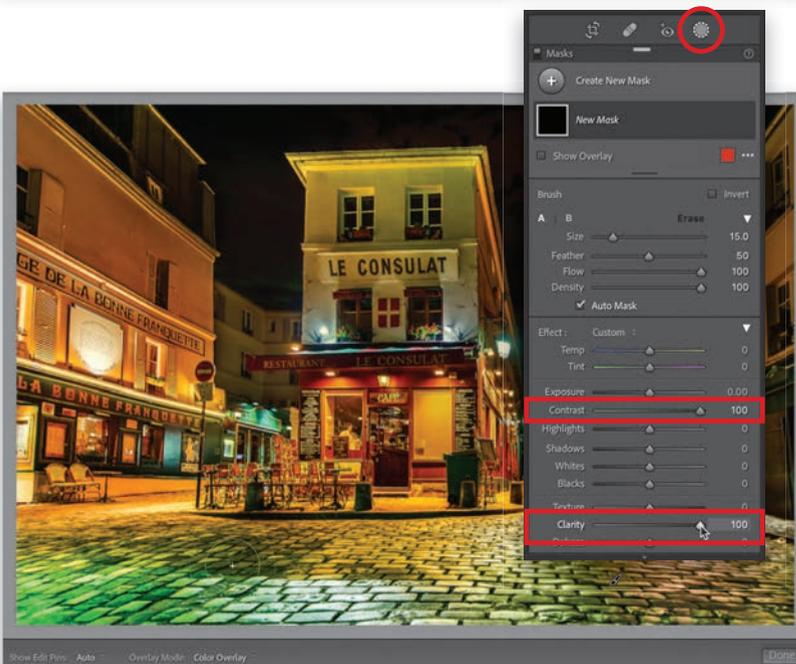
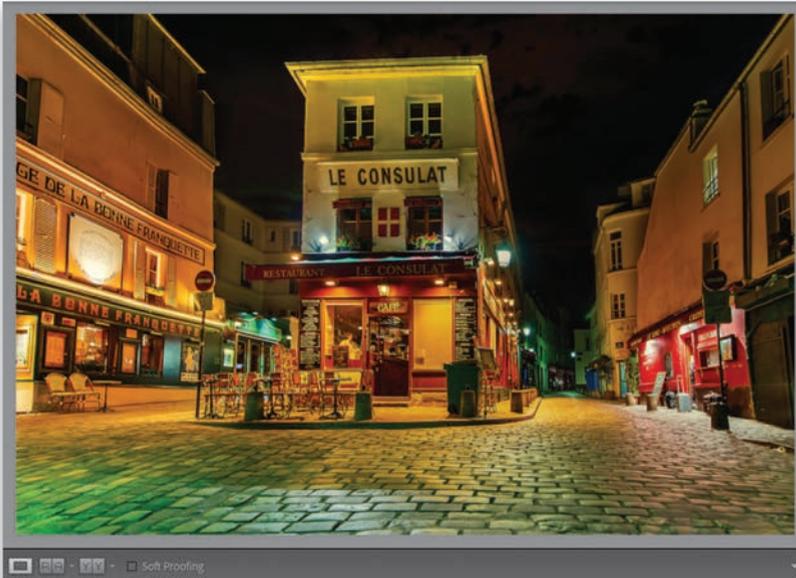


This is a trick I've been using for a while to make streets look wet in my travel photos, and what I love about it is that it's so simple (you just use two sliders) and yet it's amazingly effective (especially on cobblestone streets, where it looks especially good, but also on just regular ol' asphalt streets, too).

Making Streets Look Wet

Step One:

Here's the original image, taken in the Montmartre section of Paris. The cobblestone street in the foreground looks very dry and while it's reflecting some of the colors from the surrounding buildings, if we make those cobblestones look wet, those reflections will be enhanced.



Step Two:

Click on the Masking icon (seen circled here) in the toolbox beneath the histogram, and then in the panel that appears, click on **Brush (K)**. If the sliders aren't already set to zero, double-click on the word "Effect" to reset them. You only have two sliders to adjust here: (1) drag the **Contrast slider** to 100, and then (2) drag the **Clarity slider** to 100, as well. That's it—that's the recipe. Now, paint over the surface you want to appear wet (here, I'm painting over the street in the foreground). As you paint, the area begins to look wet and reflections are added just like an actual wet street.

Step Three:

If you paint over the street and it doesn't look wet enough, Right-click directly on the Edit Pin (brush icon) the Brush created when you started painting, and from the pop-up menu that appears, choose **Duplicate "Brush 1"** (as shown here). This has a doubling-up effect as you stack another adjustment on top of the first one (you'll see Brush 1 Copy in the Masks panel), painting over the exact same area you did the first time, so it looks twice as wet. If it gets a little too bright looking, you can lower the Exposure slider for this brush copy (that's what I did here, lowering it to -0.26 , so about 1/4 of a stop). Now it has the same approximate brightness, but the streets look wetter (more wet?).

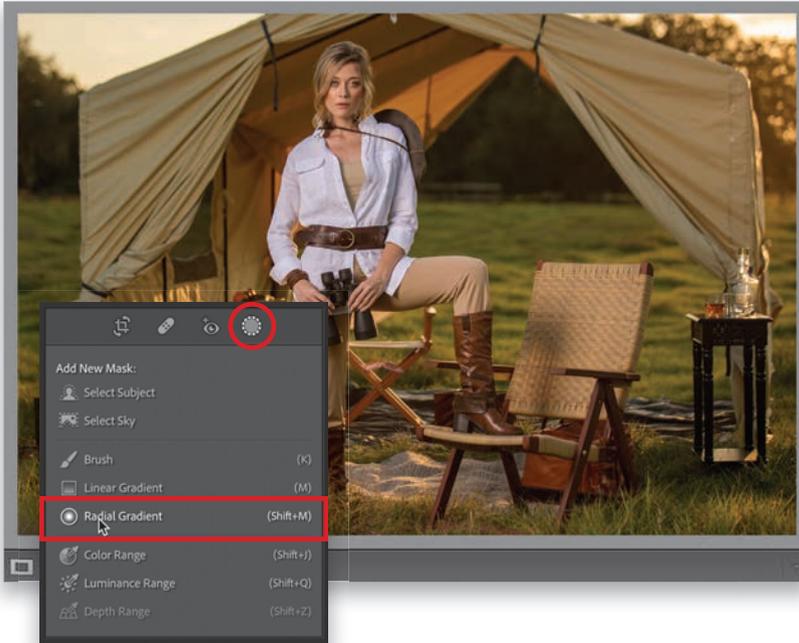
Step Four:

A before and after of our wet street effect is below. This technique looks particularly great on cobblestone streets, but it also works for most regular paved streets, as well. Okay, that's it. Instant wet streets.



We create this spotlight effect using the Radial Gradient masking tool, which allows us to draw a circle or an oval, and then we can use the tool's sliders to brighten, darken, or make any other standard adjustment to either: (a) any areas that appear inside the oval, or (b) all the areas outside the oval. This is an awesome tool for creating a bit of drama by adding anything from a soft pool of light to a beam of light (by using a really thin oval).

Quick and Easy Spotlight Effect



Step One:

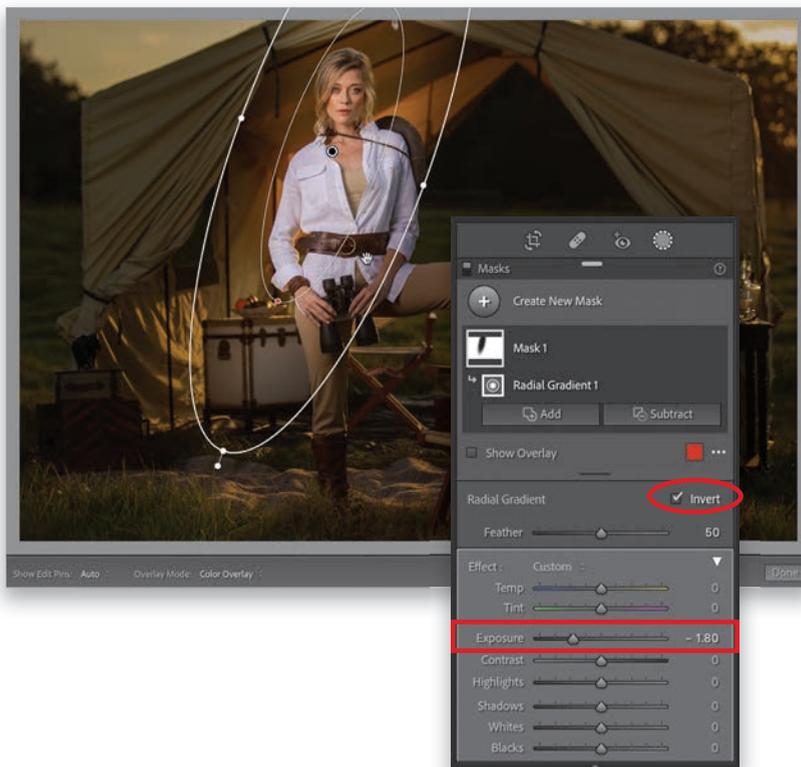
I use this technique to lead the viewer's eye to my subject, since our eyes are drawn to the brightest part of an image first. One thing I love about this technique is that it gives the appearance of your subject being brighter. But, because we're not actually brightening them—we're darkening the area around them—it doesn't actually make your subject brighter or overexpose them. Here, the whole image looks kinda flat, but we're about to change that. Click on the Masking icon (seen circled here), in the toolbar beneath the histogram, and then in the panel that appears, click on **Radial Gradient** (as shown here). Or, you can just press **Shift-M**.

Step Two:

To create your spotlight, click-and-drag down over your subject to create an oval shape (like you see here). Once the oval is in place, you can change its shape by clicking-and-dragging the white control handles on the top, bottom, and sides. To rotate the oval, move your cursor just outside of it and your cursor will change into a two-headed arrow. You can then click-and-drag to rotate the oval in the direction you want (as shown here). To reposition the oval, click anywhere inside of it, and then drag it right where you want it.

Step Three:

Next, scroll down to the adjustment sliders and drag the **Exposure slider** to the left to around -1.80 . Now, this will make the center of it really dark, but we want the opposite of that—we want everything outside the oval dark. To do that, at the top of the panel, turn on the **Invert checkbox** (as seen circled here), and now you're darkening the area outside the oval. To better match the angle of the setting sun, you might want to rotate the oval a little more (like I did here), and move it so the brightest part of it (the center) hits more on her face (I dragged it up a bit, too). By the way, the transition between the brighter area and the darker area is nice and smooth because the edges of the oval have been feathered (softened) to create that smooth transition (if you want a harder or more abrupt transition, just lower Feather amount at the top of the panel. I have it set to 50 here).



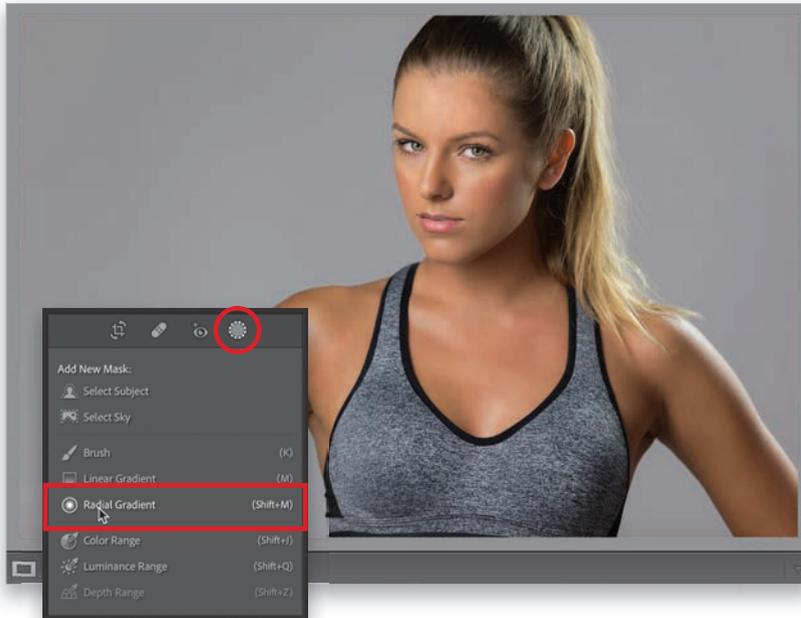
Step Four:

Here's a before/after. *Note:* If you'd like to add a second spotlight to your image (though this particular image doesn't have an obvious area that needs a second one), Right-click on the edit pin inside your oval and choose **Duplicate "Mask 1."** This puts another oval right on top of your current one, so the area outside of it looks even darker. But, you're

going to change three things: (1) Turn off the Invert checkbox. (2) Click-and-drag this second oval someplace else in the image you want to lighten instead (resize it, if you need to). And then, (3) drag the Exposure slider to the right to brighten that area. There ya have it—an instant spotlight (or two!).

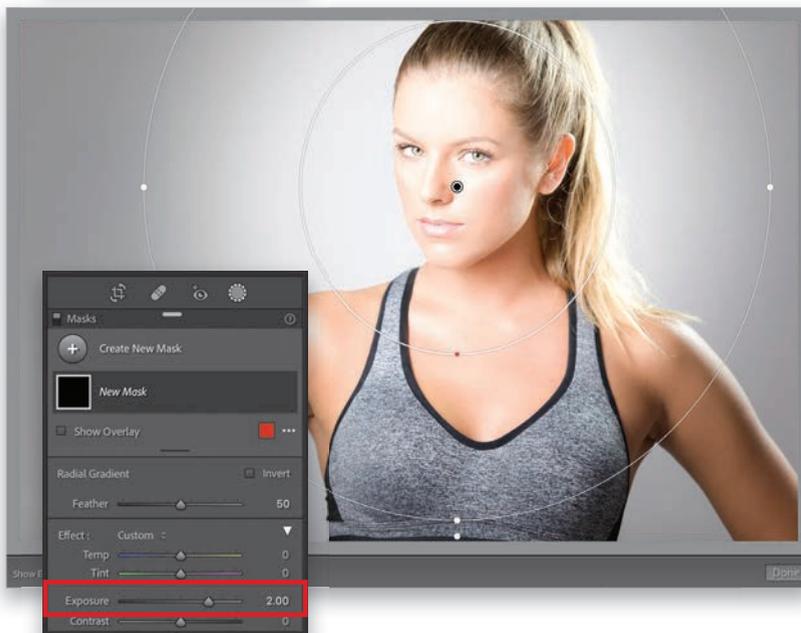
This is a really simple technique for adding a background light behind your subject, like you lit it that way when you took the shot, and thanks to Lightroom's masking tools, it's not only super-easy (way easier than actually setting up a light behind your subject in real life), but you can change the intensity of the light and even add a colored gel to it after the fact.

Adding a Light to the Background



Step One:

Here's our original image. When I took the shot, while I did add a kicker light to one side, I didn't light the background, but of course, we can easily add one here in Lightroom. Click on the Masking icon in the toolbox beneath the histogram, and then in the panel that appears, choose **Radial Gradient** (as shown here. Or just press **Shift-M**). This tool allows us to create and affect a round or oval-shaped area of our image.

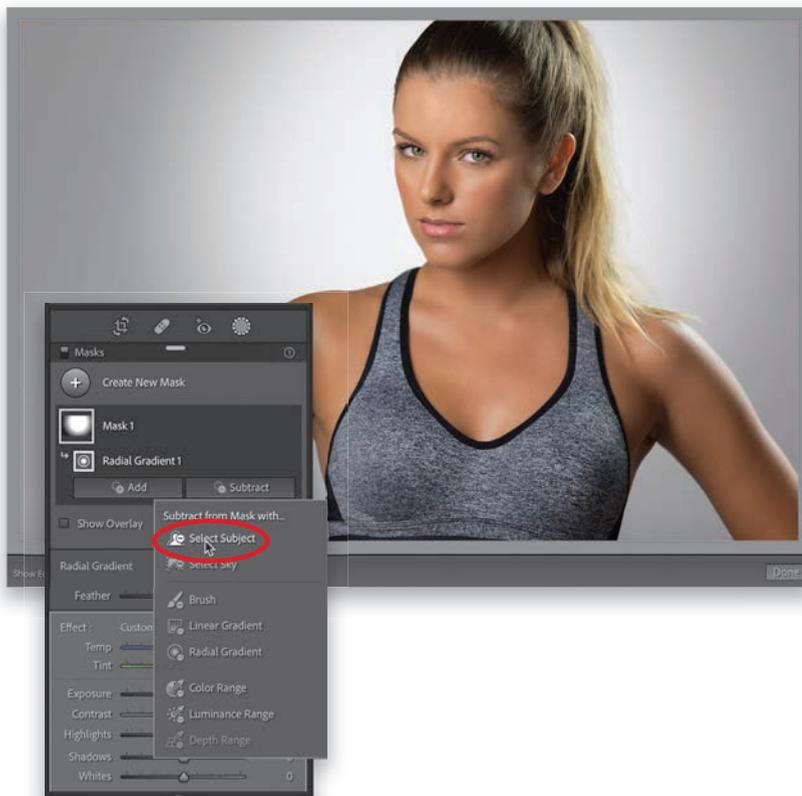


Step Two:

First, drag the **Exposure slider** over to 2.00. That will probably be way too much, but it's just a starting place—we'll dial in the right amount of brightness once the light is in place. Making it really bright from the start like this makes it easier to see the effect as you apply it, so I tend to start at a really high number, like +2 stops. Now, click-and-drag out your light. If you press-and-hold the Shift key, it makes your gradient a perfect circle (like you see here). If you don't, it makes it a free-form oval that you can shape either as you drag it out, or afterward by clicking-and-dragging the little white dots (they're actually control handles) on the top, bottom, and sides. If you need to reposition it, click on the black edit pin in the center and drag it right where you want it.

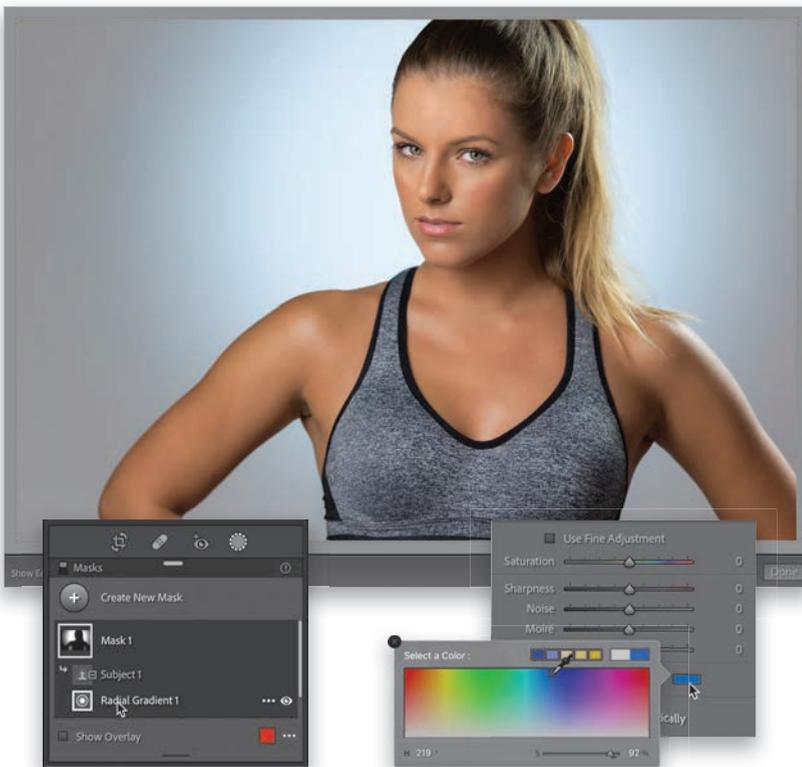
Step Three:

Now, of course, the problem is: our spotlight goes right over the front of our subject, instead of just lighting the background behind her, but we can fix that with two clicks (well, Lightroom can fix it for us). Go to the Masks panel and click on Mask 1 to reveal the Add and Subtract buttons, because we need to subtract our subject from that bright light we just added. So, click on **Subtract**, and from the pop-up menu that appears, choose **Select Subject** (as shown here), and Lightroom will automatically remove our subject from that Radial Gradient mask (as seen here). It even did a really good job here at keeping her hair intact, too. The final step would be to go back to the Exposure slider and lower the brightness of the light to where it looks good to you by dragging it to the left. Now, the technique is done, but if you want to add a colored gel to your light (totally optional), go on to the next step.



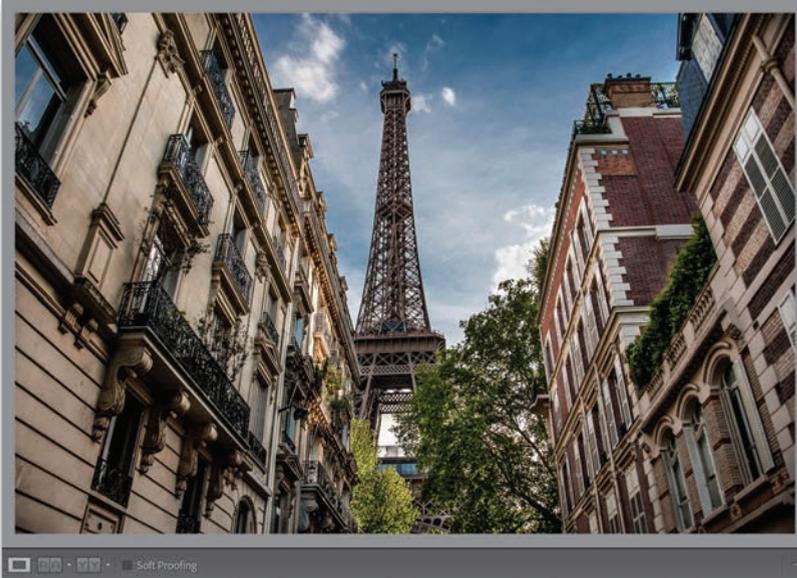
Step Four:

To add a colored gel, first go to the Masks panel and click on Radial Gradient 1 to activate it again (Subject 1 should still be active, because that's what we used last). Next, scroll down to the bottom of the sliders, to **Color**, and to the right of it, you'll see a white box with an "X" in it, which is letting you know that no color tint has been applied. To add a color tint, click on that box and a **Color Picker** appears (seen here, below right) where you can click on any color you'd like to add as a tint to your light and it'll apply that color (as shown here, where I clicked on a blue color). As you click-and-drag your cursor around the Color Picker, the colors change live, in real time, so when you find one you like, just stop, then click the little "X" in the left top of the picker to close it, and you're done. *Note:* If you add a color gel and later decide you don't want it, just double-click on the word "Color" and it will reset the color to none.



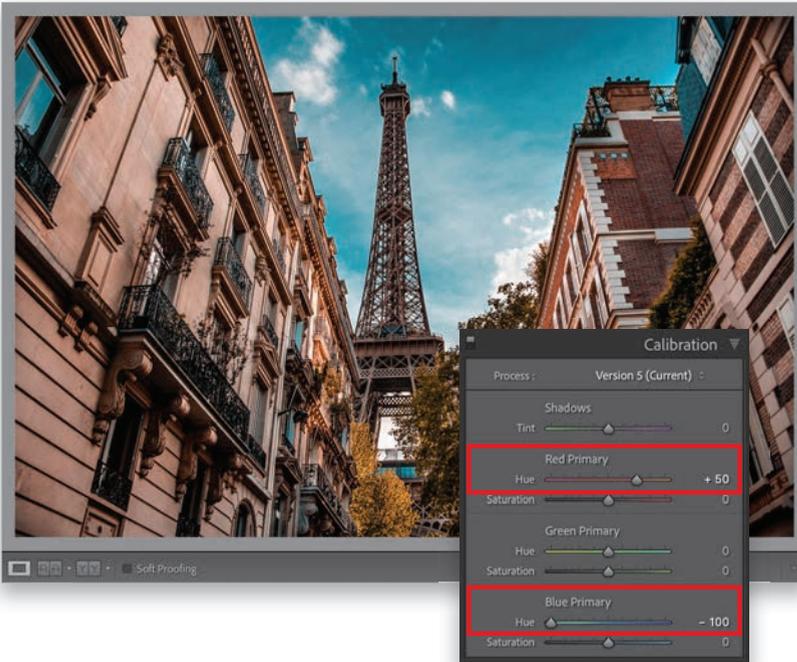
This is a look that caught fire on social media and it's now everywhere (and it's still very popular). Basically, what you do is just what it says: add an orange

Getting the "Orange & Teal" Look



Step One:

Here's the original image, which I already tweaked using the "standard stuff," so this would normally be my final image. But, in this case, we're going to add this orange and teal look at the very end.

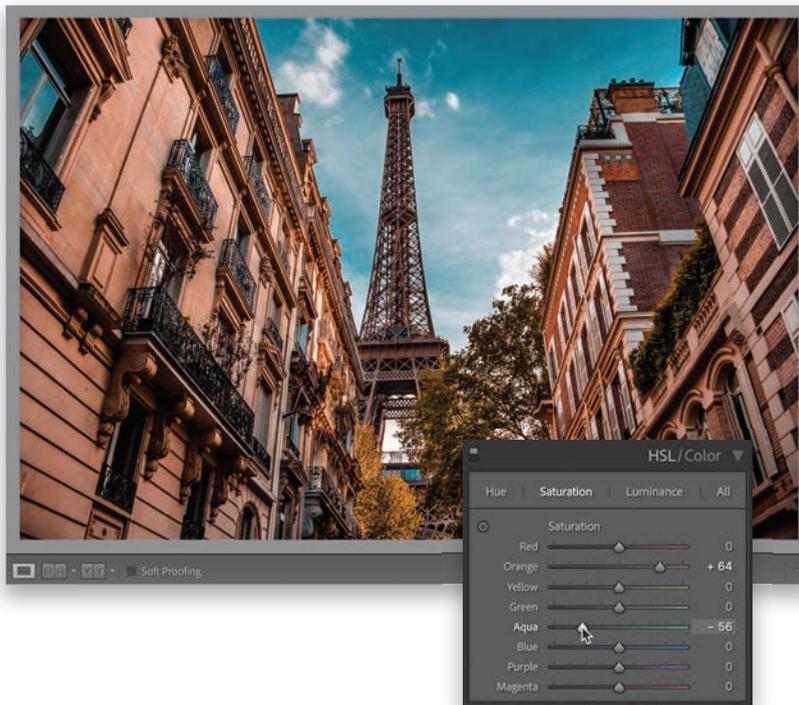


Step Two:

There are a dozen ways to do this technique, including a bunch of really complicated ways, but this simple one is my favorite and the only way I do it these days. Go to the Develop module's Calibration panel, at the bottom of the right side panels, where you only have to do two things: (1) drag the **Red Primary Hue slider** to +50, and then (2) drag the **Blue Primary Hue slider** to -100. That's it. That gives you the essential look, but there's one more tweak I usually wind up doing to make the teal more teal and the orange more orange to it up a notch.

Step Three:

Go up to the HSL/Color panel, click the Saturation tab at the top of the panel, and then drag the **Orange slider** to the right to intensify the amount of orange, and then drag the **Aqua slider** to the left (and sometimes the Blue slider, if you think the particular image you're working on needs it), until you have a nice aqua color in the sky (as shown here).



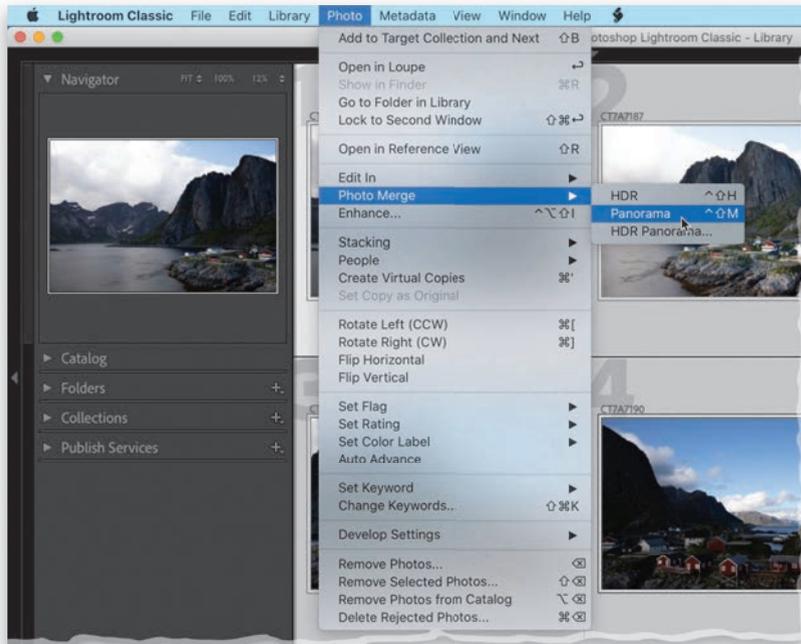
Step Four:

Here's a before/after of this image (at the top). *Note:* You can change the balance between the orange and teal colors by going to the Basic panel and using the white balance Temp and Tint sliders. That's what I did with the Dubai image here (in the before/after at the bottom). I started with the standard orange and teal effect, and once it was in place, I dragged both the **Temp and Tint sliders** a bit to the right to create a warmer look, but it still has that orange and teal look. There ya have it.



Lightroom's panoramic feature (which stitches multiple frames into one very wide, or very tall, shot) is one of the best out there, and one of the coolest things about it (besides how fast it is, and the great options it has) is that the final panoramic image it creates is still a RAW image. What?!! I know. Crazy, right? But, that's how it works (well, that's how it works if you started with RAW images anyway).

Creating Panoramas

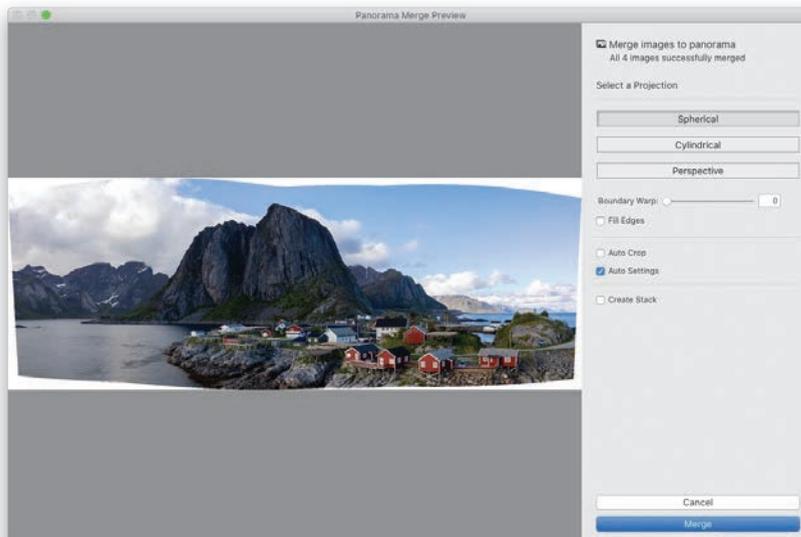


Step One:

The first step happens in your camera because you can help Lightroom successfully stitch your shots into a panorama (we just call them “panos,” for short) by making sure to overlap each frame by at least 20% when you’re taking it. This helps Lightroom determine which frames go together. So, as long as you keep that overlapping thing in mind while you’re shooting, Lightroom will do the rest. Now, once you’ve imported your images, in the Library module, start by selecting those that you want combined into a pano. Then, go under the Photo menu, under Photo Merge, and choose **Panorama** (as shown here) or just press **Control-Shift-M (PC: Ctrl-Shift-M)**. You can also Right-click on any of the selected images, and from the pop-up menu, under Photo Merge, choose Panorama.

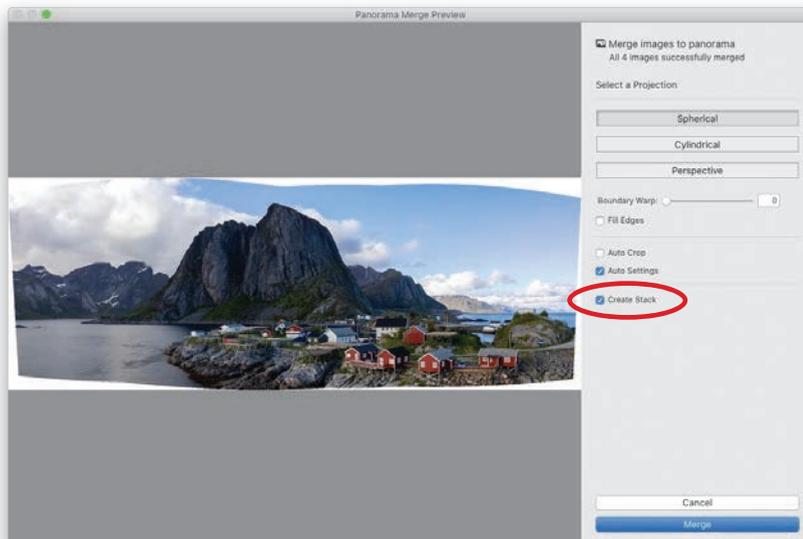
Step Two:

This brings up the **Panorama Merge Preview dialog** (seen here). It has three Projection choices for creating your pano, but it automatically chooses which one it thinks is best. I generally wind up using Spherical, and according to Adobe, it works best for wide panos. If you shoot architectural panos, where you’d want to keep the lines that are supposed to be straight, Adobe recommends the Perspective projection. Lastly, the Cylindrical projection is a cross between the two, as it’s supposed to work better for panos that are really wide, but still need straight vertical lines. All that being said, I still usually wind up just using Spherical.

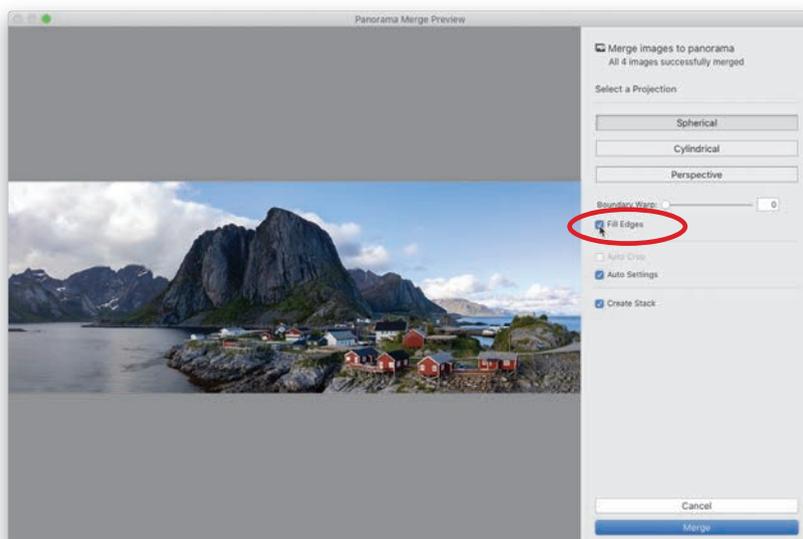


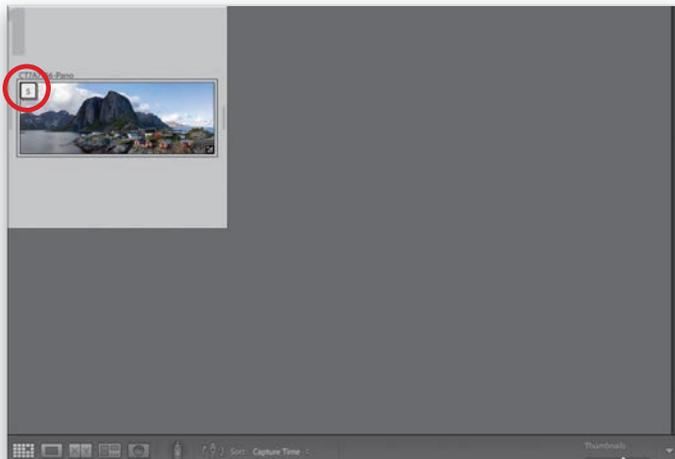
Step Three:

Before we deal with those white gaps you see around your pano, there's an organizational feature you might want to consider: **Create Stack**. When you turn on this checkbox (shown circled here in red), when your pano is complete, you'll see a thumbnail for your pano, but the images that make up this particular pano will be stacked (tucked behind) with the pano itself. They're "stacked" together. You'll be able to tell it's a stack because you'll see a number in the top-left corner of the thumbnail showing the total number of stacked images. If you click that number, it reveals them all. Just an option, but I think it's a helpful one. Also, this dialog is resizable—just click on the bottom-right corner and drag (I like to stretch mine out wide, so it fills my screen).

**Step Four:**

Now let's deal with the white gaps. There are three ways to deal with them: Two of them work like magic and the other one, Auto Crop, just crops the photo, so all that white space is cropped away. It works, but of course, it makes the image smaller all the way around (and it could crop off things like mountain tops), so I avoid this one if I can. The other two options are awesome. The best is probably **Fill Edges**, which borrows its math from one of Photoshop's best features, Content-Aware Fill, to intelligently fill in the missing areas based on what's around those areas in your photo. As you can see here, it did a brilliant job (and often does), plus it keeps the size of your pano intact. The other option is the Boundary Warp slider, and it's awesome as well. It somehow reshapes or bends the pano to fill in those open gaps and yet, when it's done, it doesn't look funky—it looks fantastic! The farther you drag this slider to the right, the more of the gaps it fills (I normally drag it all the way to 100%). I have some examples for you on the next page comparing these three options for dealing with the white gaps.





Step Five:

Again, just for visual comparison purposes, here are the three gap removal options: At the top is Auto Crop (you'll notice it's the thinnest of the three because it crops in). In the middle is Fill Edges, and at the bottom is the Boundary Warp slider dragged all the way over to 100%. There is no wrong answer here—you can choose whichever one you want, including making no choice at all and cropping later using Lightroom's Crop Overlay tool. Totally your call.

Step Six:

Now, click the Merge button and it will render the final high-res version of your pano (it renders in the background, but you'll see a progress bar in the upper-left corner of Lightroom). When it's finished, your final stitched pano appears as a DNG file in the same collection as the images you used to create the pano (provided, of course, that the images were in a collection when you started. If not, it'll appear in the same folder, but usually at the bottom of the folder), and now you can tweak this pano like you would any other image. By the way, you're seeing the stacked images here, like I mentioned in Step Three. You can see the pano thumbnail and the number 5 in the top-left corner, letting you know there are five stacked images here (the four original images, plus the pano).

Creating HDR Images

Step One:

First, select your bracketed shots in the Library module. Here, I have three bracketed shots (the regular exposure, one shot that is two stops *underexposed*, and one shot that is two stops *overexposed*), but according to Adobe's own engineers, Lightroom doesn't actually need more than just two frames to do its thing—the one that's two stops underexposed and the one that's two stops overexposed. So, here, I just selected those two shots. Now, Right-click on one of them, then go under Photo Merge, and choose **HDR** (as shown here; or just press **Control-Shift-H** [PC: **Ctrl-Shift-H**]).

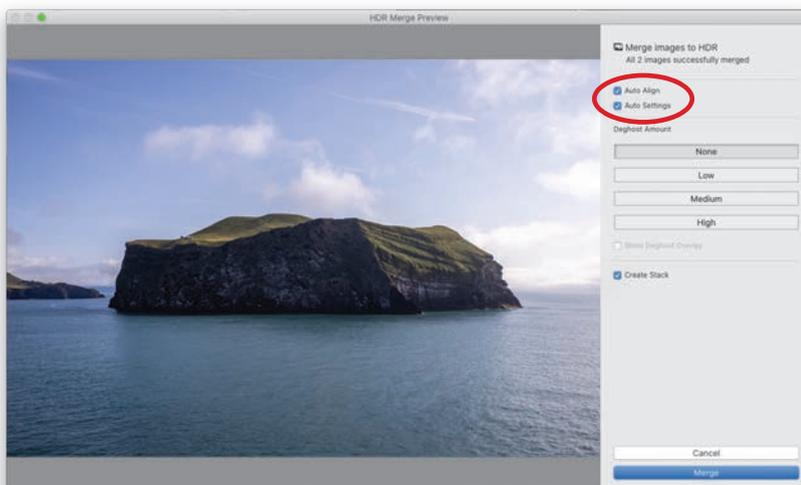
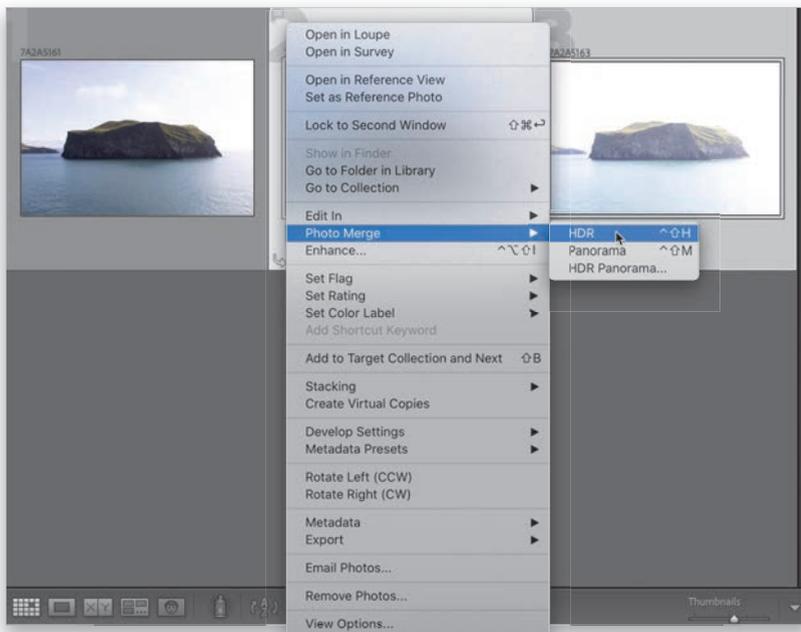
Step Two:

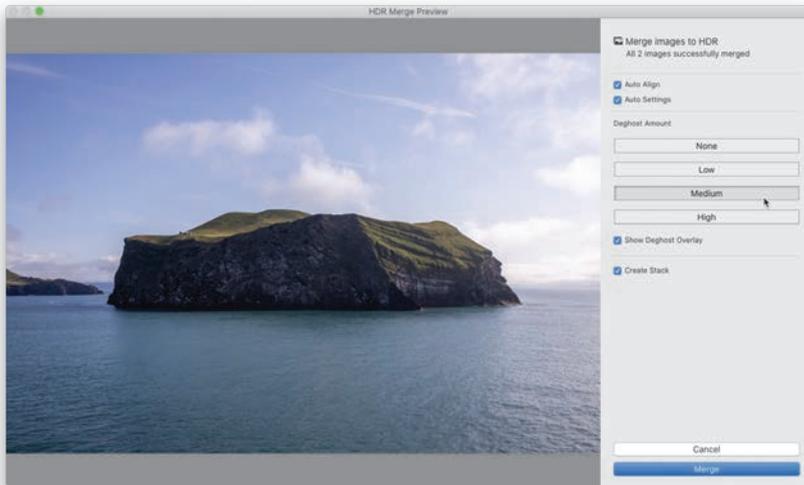
This brings up the **HDR Merge Preview dialog** with a preview of your HDR image. (Note: This dialog is resizable—just click-and-drag the edges.) Near the top right, the Auto Settings checkbox is on by default and it's the same as Auto Tone from the Basic panel. It actually works surprisingly well with HDR so I leave it on. If you hand-held when taking your bracketed shots (HDR shots generally work best shot on a tripod), you can turn on the Auto Align checkbox to have it align your images for you before it makes the HDR. It does a pretty decent job.

TIP: Faster HDR Processing

To skip this dialog and have it create your HDR in the background (using whatever settings you used on your last HDR image), just press-and-hold the Shift key when you choose HDR from the Photo Merge menu.

HDR (high dynamic range) images are images that combine multiple exposures (taken in-camera using Exposure Bracketing) into a single image that has greater tonal range than your camera's sensor can capture by itself. Lightroom's HDR feature has a secret weapon, which is that you can open up the shadow areas of your photo big time without seeing lots of noise. It's pretty miraculous really, so if noise is an issue, HDR is your friend. I shoot three bracketed photos (one normal, one two stops darker, and one two stops brighter), and Lightroom combines them into a single RAW HDR image.





Step Three:

The next section down is for deghosting, which you'd only have to deal with if something was moving when you took your bracketed photos. When they're combined into an HDR image, that moving object has a ghosted effect, and **Deghost Amount** helps get rid of that. By default, it's set to None (so it's off), but if you have something moving, it's worth trying each of the three choices (Low, Medium, and High) to see if that gets rid of the ghosting effect. In this image, there's nothing really moving (well, the ocean is, but just a tiny bit—so little that I didn't see any difference using a Deghost Amount). If you turn the Show Deghost Overlay checkbox on, it shows an outline around the areas where it applied the effect (when I turned it on, there was no outline, so it didn't do anything). Now, if there had been a seagull flying through the foreground here, it probably would have fixed that (it does work fairly well). Anyway, when you're done, hit the Merge button and it creates your HDR image (if you want to turn on the Create Stack checkbox, see page 248, Step Three for more on that).



Step Four:

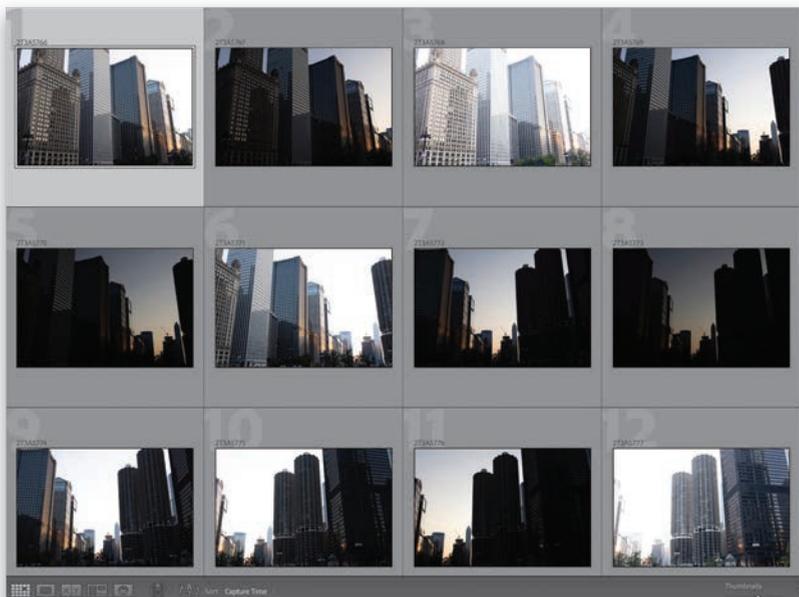
Now you can tweak your HDR image just like you would any other regular RAW image (the resulting HDR image that Lightroom creates is a RAW image). Remember, Auto Tone has already been applied, so don't be surprised if you see some sliders have already been moved. However, the big advantage of creating an HDR image is the expanded tonal range, so you can open the Shadows to +100, or even use the Brush tool to paint over the front shadow side of the island to open up those shadows big time without experiencing anywhere near the noise increase you would normally see. In fact, you probably won't see much visible noise at all, and that's pretty remarkable. There's so much extra tonal range that you can tweak an HDR image to death without any worries.

Creating HDR Panos

If you want to create a panoramic image, but you also want it to have the same expanded total range of an HDR, you are clearly an overachiever. Be that as it may, if you're willing to do what it requires in-camera (which is to set up your camera to shoot in Exposure Bracketing mode and take at least three bracketed shots for each frame of your pano, so you wind up with a bunch of photos, like you see here below), then the Lightroom part is really a breeze.

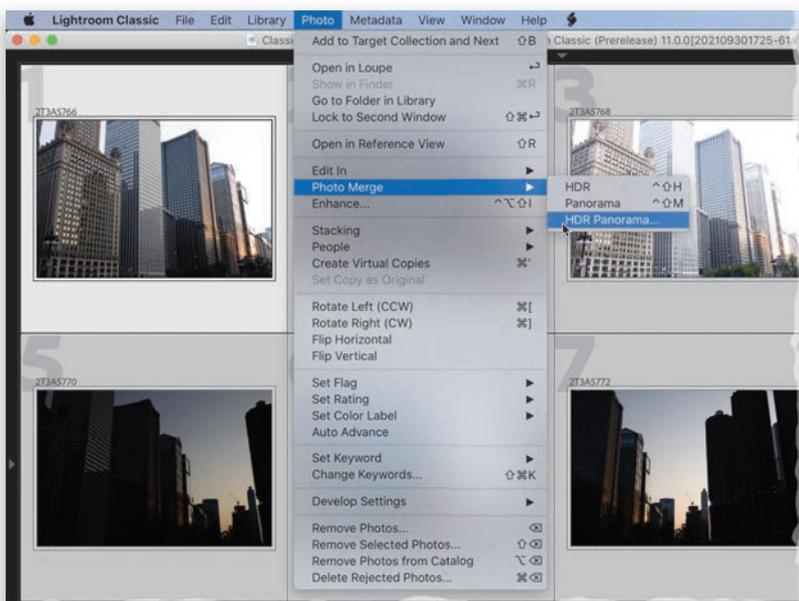
Step One:

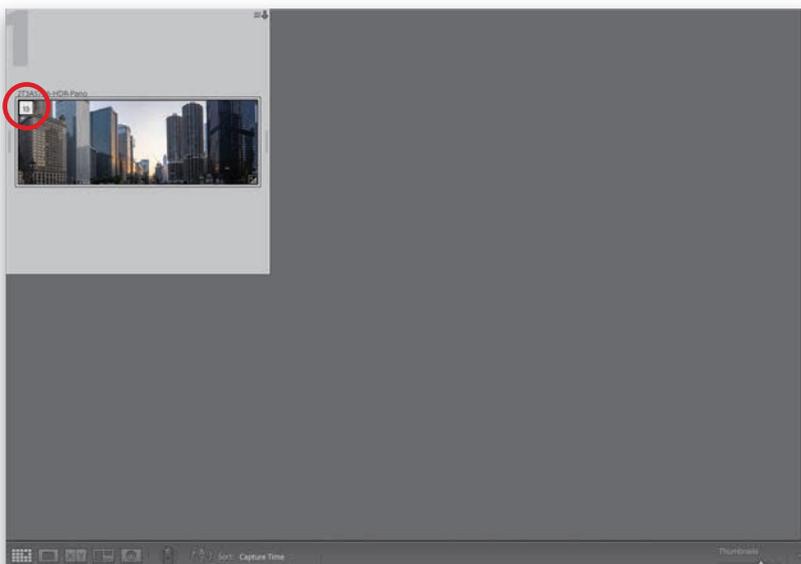
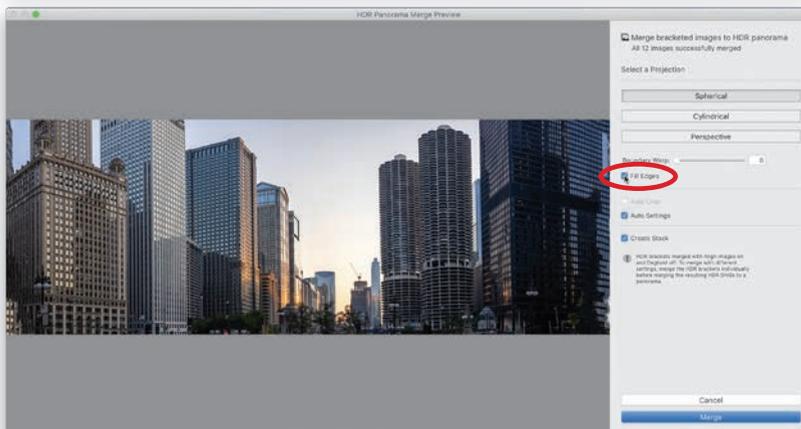
Here are the images—each frame of a four-frame panorama taken with Exposure Bracketing turned on in my camera, for a total of 12 images. So, essentially, you shoot a bracketed exposure shot (that's three images), and then move your camera over a bit (keeping in mind to overlap this second frame by at least 20% with the previous frame), and then take another series of bracketed exposures, and so on, until you reach the end of your pano. Yeah, it's kind of a pain, which is why I don't do it very often, but then, I'm an underachiever. Well, maybe a neutral achiever. Either way, it's kind of a pain. But, I digress.



Step Two:

Select all 12 images (or however many you have), and then go under the Photo menu, under Photo Merge, and choose **HDR Panorama** (as shown here).





Step Three:

This brings up the **HDR Panorama Merge Preview dialog**, which is pretty much... okay, identical to the regular Panorama Merge Preview dialog, with the same options and all. On this particular image, I tried the Fill Edges feature for filling in those white gaps and I was amazed at how well it did filling in those areas—really just pretty jaw-dropping. I also tried the Boundary Warp slider and it looked okay, but not nearly as good as Fill Edges, so I went with that one.

Step Four:

When you're done, click the Merge button, and now you have an HDR panorama, and it's even a RAW DNG image, which is great (the final HDR pano is shown below as a stacked thumbnail. That's why there's a "13" in the top-left corner—that represents the 12 images that made up the pano, and the pano itself). Now, if you're thinking, "But Scott, I had some ghosting in my HDR image, and there are no deghosting controls in this dialog?" This is true, and if you have ghosting (something that moved in your image while you were taking the pano), you'll have to go "old school" and skip this "one-stop HDR pano shop," and instead, do it all manually. First, combine each set of bracketed exposures into single HDR images, then select them (in this case, you'd select four HDR images), go under the Photo menu, under Photo Merge, choose Panorama, and it'll stitch all those HDRs together into a pano. The result will look the same as what you see here—it'll just take a little bit more doing on your part. Or, you can use the Merge to HDR Panorama command, and then take a trip over to Photoshop for some clever masking or cloning or some other Photoshop wizardry.

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