

Adobe Photoshop Lightroom Classic CC

**Hot Springs Village Camera Club
presented by Paul Winberg**

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Today's Presentation

- Import images for the class.
- Class member's experience level.
- Caveats
- Handouts/Files
- Photoshop
- Editing philosophy.
- Lens Corrections
- Basic Panel adjustments.
- Tone Curve - lightly
- HSL panel
- Detail.
- Transform
- Effects.
- Calibration

Caveats

Perceptions and Goals

Good Image

Learning Experience

Prints

Keyboard Shortcuts

d Develop

r crop

g grid mode of library

e single image mode of library

f full screen (f again to normal)

spacebar toggle magnification between last two sizes used

Ctrl/Cmd ‘ make virtual copy

Ctrl/Cmd n make snapshot

Handouts and Files

1. Handouts (also as files)
 - 1.1. Image file types
 - 1.2. Keyboard shortcuts
 - 1.3. Color temperature
2. Files
 - 2.1. Calibration image
3. Recommendations
 - 3.1. Set camera color space to AdobeRGB
 - 3.2. Set camera file type to RAW, or RAW and JPEG
 - 3.3. Set Lightroom/preferences/external editing
 - 3.3.1. Photoshop - PSD or TIFF file, Prophoto RGB, 16 bit
 - 3.3.2. 2nd choice editor - TIFF, Prophoto RGB if available, else AdobeRGB, 16 bit
 - 3.4. Photoshop - set default color space to Prophoto RGB
 - 3.5. Get a monitor capable of at least 98% AdobeRGB, and calibrate it.

What about Photoshop?

- ◆ Originally developed for Graphics Arts community
 - ◆ Very Powerful Tool - Complex - Steep Learning Curve
 - ◆ **Destructive Editor** (files are converted to bit-map in photoshop)
 - ◆ History not saved.
 - ◆ Exception to #3 and #4 is use of smart layers.
 - ◆ Great for Local Adjustments and Composite work
 - ◆ Excellent masking tool for selections.
 - ◆ Uses layers.
-
- ◆ TIP - always shoot in RAW if you can.
 - ◆ TIP - Import to LR as DNG file.

Editing Philosophy

The same thoughts apply to our photography and to all creative arts.

Before diving in and starting to edit an image, first give some thought to what you were seeing when you took the shot.

What was it about the scene that caught your eye and that you want the viewer to experience? Unusual lighting, compositional elements, certain detail, colors, patterns, emotion - there can be many reasons for taking the shot - connect with that.

You might try taking it step a further by describing the scene with words - not the physical elements of it, but emotions, energy, movement that inspired you to take the shot.

Knowing what you want to show the viewer helps you focus on the critical elements of the image and guides your editing.

- This can be summed up with
 - Why - Why did I take this image?
 - What - What do I need to emphasize
 - How - How do I make those changes.

Editing Workflow

There are two basic ways to approach editing:

- Start with Global adjustments to get good balance, then add Local adjustments to accent the items of special interest.
- Start with Local adjustments to accent the important parts of the image, then balance the image with Global adjustments.

I usually work the first way because it helps me better see what needs emphasizing.

Your experience may be different - try both ways to see what works best for you.

For this class, it will be better to start with Global adjustments and work on Local adjustments as we learn more in Part 2.

Edit Photos - do this first

- Lens correction - Especially wide angle and backlit images. We use this first because correcting for lens errors will improve our sharpness and color rendition.
 - Image 01 Vines
 - This tool will remove image distortions and vignetting caused by the specific lens used for the image.
 - It will also Defringe any color aberrations. Important for best focus.
 - First try using the Profile selection.
 - Select Profile
 - Check “Enable Profile Corrections”.
 - Check “Remove Chromatic Aberration”.
 - The lens profile boxes should automatically fill with lens make, model and profile name. Its that simple.
 - If the lens is not recognized, then use the Manual mode.
 - Adjust the distortion slider to remove pincushion or barrel distortion.
 - Adjust both of the Defringe Amount sliders as needed to remove the purple fringe and the green fringe. Fine adjust color range if needed.
 - Adjust the Vignetting slider to remove vignetting from the corners

Edit Photos

- When you have a series of images taken under the same lighting conditions, you can make corrections to one image and apply them to others automatically.
 - In the filmstrip select the image that has been edited.
 - In the filmstrip, CTRL/CMD click each of the other images to be changed
 - The first image selected is called the “Most Selected” image and has a lighter border than the other selected images.
 - Click on the Synch button.
 - In the dialogue box that pops up, select only those changes that you want to apply to the other images (e.g. may not want crop or vignette, but want color temp, highlights, exposure etc.)
 - Select Sync, they will all be changed.
 - The changed images will only show the act of Synchronization, not the history that created the changes.

Edit Photos

Go to Develop Module (d).

In the filmstrip (bottom of screen) select the image to be edited.

Image 02 White Balance -1

Virtual Copy :

A virtual copy is a pointer that links to the selected image and allows edits to be made that are NOT applied to the original image.

As many virtual copies as desired can be made.

Note that the virtual copy will not show in the history panel any of the edits made prior to making the copy.

This is useful as a learning tool, and also to explore different edit choices, all from the same original image.

With an image selected, CTRL/CMD ' (apostrophe) to create a virtual copy.

Use Snapshots (CTRL/CMD n) to mark different milestones in your work. I like to name the shots with a sequential number and a brief note.

Be Careful - snapshots are good for looking back at the work, but if you start editing from an earlier snapshot, you will lose all subsequent history.

Edit Photos - Global Method

1. We start with the upper section of the Basic panel - Image 02 White Balance 1 & 2
2. A quick look at Presets - click array on top right or pick from Presets on left panel.
3. Photo/new preset.
4. Adjust color temperature - slide left for cooler look, right for warmer.
 - 4.1. Higher color temperatures are bluer, lower ones, yellower. In this adjustment you are saying to the app “render this **as though the image was taken** with the adjusted color” Kind of opposite of what you expect.
5. Adjust the tint slider if needed. I rarely use this, and when I do, I use it sparingly. Individual colors can be better adjusted in the HSL panel.
6. You may wish to set the temperature and tint using the eyedropper.
 - 6.1. Choose an area of the image that is neutral gray - Image 02 - 2
 - 6.2. A White Balance card is good for this. A good WB target is a medium to light gray, but truly neutral (no color cast). Using a full white, bright, object may not work well.
 - 6.3. I use the WhiBal card from michaeltapesdesign.com which is available at photo stores.

TIP - return any slider to neutral position by double-clicking the name of the slider, or the slider itself.

Edit Photos - Global Method

7. Next is the Tone section. Image 03 - Chimney Rock
8. You might start with an overall Exposure adjustment. Sometimes this changes the character of the shot more than desired. In that case, skip the Exposure adjustment for now and look at it again later. Slide end to end - see extremes.
9. The contrast slider is rather heavy-handed. Try it to see if you like the effect. Other tools will provide contrast more subtly.
10. The Highlights/Shadows/Whites/Blacks sliders all work the same way.
 - 10.1. Hold down the alt/opt key and move one of the sliders. The image will go full white, or full black, with just the blown-out or blocked areas showing.
 - 10.2. Move the slider until the over/under exposed areas are eliminated, or at least minimized. Some areas of full black, deep shadow are fine, as are some areas of full white - depends on the image.
 - 10.3. Use the Histogram to check the levels of different areas of the image by moving the cursor over an image area and reading RGB values below the chart.

Edit Photos - Global Method

11. Next is the Presence section.

11.1. These tools (except Vibrance) are available here and also in the brush tool. If you like the effect created by these tools, but don't want/need it for the whole image, then apply them using the brush tool - Part 2 class.

11.2. Texture sharpens edges. When using this, show your image at full 1:1 scale so you can see the full effect of the texture changes. (SPACEBAR toggles zoom level).

11.3. Clarity emphasizes color differences and provides separation. It also creates some contrast.

11.4. Dehaze - works wonders at eliminating fog, haze and glare. Often brings in color that you didn't realize was there. Provides depth. I often start with the Dehaze adjustment in this section before using the others.

11.5. Vibrance accents colors that have higher luminance to start with.

11.6. Saturation increases saturation of the entire image - usually not a good effect

Edit Photos

12. HSL Panel - is used to change Hue, Saturation, and Luminance of specific color areas. I often work with the Saturation and Luminance functions. Hue sometimes needs a slight tweak, but if the image is color balanced well to start, then the hues typically are fine as is.

12.1. Image 04 Bighorns

12.2. Start by deciding which area you want to work on, then choose the desired type of change (H or S or L).

12.3. You can just move the slider for the desired color range - right is more, left is less. I often find that when I do this I have not chosen the right color or combination of colors.

12.4. The TAT (targeted adjustment tool) works very well. Click on the the TAT and move the cursor to the image area to be changed, hold the mouse button down, and drag up to increase, down to decrease. When done with the TAT, click it back into its holding space.

12.5. Image 05 Pond

Edit Photos

13. Detail Panel - Image 06 - Window.

13.1. Sharpening used to be a standard part of my workflow before the introduction of some of the newer tools in the presence section. I still will review the image to see if it is needed.

13.1.1. When sharpening, view the image at 1:1. Oversharpening may produce noise in sky areas, and halos around objects.

13.1.2. The Amount setting works best in the 30 to 80 range with my cameras. Try moving to maximum to see the effect.

13.1.3. The Radius slider controls the size of detail to which the effect is applied. For my images of ~20MB I use 0.7 to 1. For ~40MB images I use higher values 1-2.

13.1.4. The Detail slider seems to increase the fineness of sharpening in small details.

13.1.5. The Masking slider is subtle. It seems to reduce the effect in less-focused areas.

13.2. Noise Reduction has Luminance and Color sliders.

13.2.1. Start with Luminance - especially areas of uniform color

13.2.2. Work with color slider as needed

13.2.3. Again view your image at 1:1

Edit Photos

14. Transform Panel

14.1. Image 07 - trees and rocks.

14.2. The tools all work to allow you to stretch and distort the image. Might be used for perspective correction for architectural shots, or skewing something that is off-angle. Photoshop has more options for extreme cases.

14.3. Try the simple ones first - Auto, Level, Vertical and Full.

14.4. Next is Guided

14.4.1. Click on the Hatch icon or the Guided button.

14.4.2. draw two lines on the image that should be horizontal and/or vertical after stretching. use 7/20-8275

14.5. Image 08 - Church.

14.6. The sliders can be used to manually adjust as desired. These can be applied in addition to corrections made with the other tools.

14.7. After all the changes are made, the image will probably have to be cropped to eliminate the white areas.

Edit Photos

15. Effects Panel - Image 09 - Valley

15.1.Vignette: The panel can be turned on/off by clicking the switch.

15.1.1.To see the effect of the sliders, start by setting Feather and Midpoint to zero.

15.1.2.Move the Amount slider to ~ -50 or less.

15.1.3.Now move the roundness slider from left end to right end.

15.1.4.My workflow is to move the roundness and midpoint sliders to what I think is a good starting position. Then move feather to 100. Finally move amount to a moderate value -10 to -20 or so. The goal is to bring the eye back into the image without an obvious dark corner.

15.1.5.The Highlights slider will reduce the effect in areas with strong highlights.

15.2.Grain: After finally getting your image sharp, clear and clean, you may want to add Grain to give the appearance of film-based images. Especially for B&W and antique-style treatments.

15.2.1.Pretty straightforward. Start with Amount, then Size and Roughness.

15.2.2.View sky/smooth areas to see the effect best.

Edit Photos

16. Calibration Panel

16.1. In past versions this panel allowed the user to take a reference image using standard color targets and then the image/file could be loaded into LR to make a custom calibration for each camera used. Looks like that has been eliminated. I had tried it and found I did better with the default program values.

16.2. This version allows you to adjust the colors to create a custom calibration. There does not appear to be any way to save the changes, but they can be synched with other images.

16.3. Before using this feature, be sure you are seeing the colors well on your monitor. It should be calibrated, and ideally be AdobeRGB capable. Most monitors are NOT.

Edit Photos

1. Spot Removal
2. Image 09 - Valley7/20 8264
 - 2.1.sky flare and dirt.
3. Heal vs Clone.

**Thank Y'all for
Attending**

Part 1 Outline

1. Opening - 5
2. Load Images -10
3. Photoshop - 2
4. Philosophy -4
5. First Image, snapshots, virtual copies - 10
6. Start Global -Basic Panel
 - 6.1. Temp - 5
 - 6.2. Tint - 2
7. Tone Section
 - 7.1. Exposure - 3
 - 7.2. Histogram - 5
 - 7.3. Contrast - 2
 - 7.4. Hi/Shad/White/Black sliders - 10
8. Stretch break. 5
9. Presence section
 - 9.1. Texture - 3
 - 9.2. Clarity - 3
 - 9.3. Dehaze - 6
 - 9.4. Vibrance - 2
 - 9.5. Saturation - 2
10. Tone Curve - skip for now
11. HSL Panel
 - 11.1. Image 8142 - 8
 - 11.2. Black/white highlights
 - 11.3. Dehaze/clarity/texture
 - 11.4. lum/sat shift grass
 - 11.5. lum/sat sky in water
12. HSL image 7953 - 5
 - 12.1. change grass
13. Detail Sharpening - at 100%
 - 13.1. Amount 40-80 - 2
 - 13.2. Radius 0.8 to 2
14. Detail Noise reduction - 2
 - 14.1. Luminance for uniform color areas
 - 14.2. Color for busier areas.

Stuff to Bring

1. USB3C to HDMI adaptor
2. USB3C to USB2 adaptor
3. Long HDMI cable.
4. Extension cords - 3
5. Fan-out strips - 3
6. USB sticks with images.
7. Name tags
8. Mona PC/mouse/mousepad
9. Spare mouse battery
10. 2x4x16 spacer
11. 2 folding tables
12. bridge table
13. large wood blocks
14. Check presets on Monas PC