

# **Adobe Photoshop Lightroom Classic CC Part 2**

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

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# Today's Presentation

- Import images for the class.
- Notes on Part 1
- Spot Removal and area patching
- Red eye.
- Graduated filter
- Radial filter
- Brush Tool.
- B&W conversion
- Split Tones
- Go to Photoshop.
  - Panoramic
  - HDR
  - Content aware fill
  - Working with Layers
  - Merlin's Magic sharpening
  - Compositing

# Some notes from Class 1

1. Opening LR to a different catalog.
  - 1.1. Menubar Edit/preferences/general (LR/preferences/general) - Prompt me when starting
  - 1.2. Alternative - Alt/(Opt) click on LR to open dialogue panel.
2. Using the cursor to read the RGB values under the histogram.
  - 2.1. Demo WB change with eyedropper before and after.
  - 2.2. Note: Full white areas just can't be fixed with adjustments - have to add content.
3. HSL: Hue = color, Saturation = depth of color, Luminance = brightness.
4. Revisit over sharpening - look for halos.
5. Resource websites
  - 5.1. [mattk.com](http://mattk.com) - a number of free videos and presets. I like his for-fee tutorials.
  - 5.2. [cambridgeincolour.com](http://cambridgeincolour.com) - wealth of technical info and lots more.
  - 5.3. [adobe.com](http://adobe.com), under support heading - community forums
  - 5.4. Youtube
  - 5.5. [adorama.com](http://adorama.com) go to How To, then search for Lightroom
  - 5.6. [kelbyone.com](http://kelbyone.com) has many online tutorials. Also search Amazon for Scott Kelby

# Edit Photos - Spot and Redeye

- Spot removal - Image 09 Valley.
  - Position the cursor on the target spot to be removed.
    - Just clicking will select a round spot.
    - Clicking and dragging will select a region.
  - A “source” will be automatically selected.
  - Move the target as needed.
  - Move the source by dragging to get the best result.
  - Try selecting Clone, then Heal to see the difference.
    - Clone makes an exact copy.
    - Heal blends the source with the target.
  - Click Done. Or escape or delete.
- Red Eye removal - Image 10 Cat.
  - Click in the middle of the red eye, drag to end of eye and then top of eye and click.
    - Adjust size and darkness.
  - Reposition as needed. Click Esc.
  - Position on left eye and repeat - doesn't work.
  - Select Pet Eye and repeat - now it works.

# Edit Photos - Graduated Filter

- Graduated Filter - Image 11 Storm.
  - Reset all sliders by double-clicking Effect.
  - Increase the exposure to +2.
  - Position the start of the filter.
    - In this image we want to lighten the foreground, so position at the top of the ridge.
    - Drag the mouse down some distance.
  - With the cursor on the center dot, drag the filter as needed.
  - With the cursor on the center line, rotate the filter by dragging.
  - With the cursor on the top or bottom line increase/decrease width of filter.
  - Adjust exposure and any other sliders as desired.
    - You can also click on the Brush and add the same effects to individual areas.
  - Click done to finish using the tool, or escape to continue with the tool in a new location.
  - Drag a new selection on the upper clouds using - 2 stops.
  - To remove an effect, activate the tool again, then move into the image and click on the Pin for the region to be removed - tap Delete.
    - If Pins do not show, Change “show edit pins” setting at bottom to Auto.

# Edit Photos - Radial Filter

- Radial Filter - Image 12 Clown.
  - Select the Radial filter.
  - Reset the sliders and increase exposure.
  - In the image, click on the clown's nose.
  - Drag down and sideways to make an oval that extends a bit beyond the face and ears.
  - If the effect is outside of the selected area, click on INVERT at the bottom of the panel.
  - Drag the center dot to reposition the selection.
  - Drag the edges to change the size.
  - Rotate the selection by moving the cursor near a quadrant mark, look for the curved arrows, and drag as needed.
  - Make exposure and any other slider changes desired.
  - Click Done, Esc, or Delete.

# Edit Photos - Brush Tool

- Brush tool - Image 13 Wildflowers.
  - Create snapshot 01 (Ctrl/(Cmd) n).
  - Select the brush tool, set the exposure to +2, and drag through all the sky area.
    - With the brush tool active, notice that there is a crosshair (plus sign) in the center of the tool. Near the bottom of the panel, select Auto Mask. As you start selecting, keep the crosshair in the area you want to select. Auto Mask will look for edges and not select areas of contrast change.
    - If you have selected areas not wanted, hold down Alt/(Opt) to get eraser ( - sign).
    - You can also click on tool B which can be set for different parameters.
    - Use Left Bracket to decrease, Right to increase size of brush.
  - To see the mask overlay, click on “Show Selected Mask Overlay”, or type o, Type it again to disappear the overlay.
  - Click on Range Mask/Color.
  - Use the eyedropper to select Blue areas WITHIN the selected area. Return the eyedropper. This can be tricky - example is - the clouds have a lot of blue.
  - Once selection is complete, adjust the edit sliders as desired to get the needed changes.
  - Click Done, or Esc to continue new brush. Create snapshot 02.

# Edit Photos - Brush Tool Continued

- Brush tool - Continued.
  - With new brush, reset sliders, set +2 exposure, select all of foreground, then range mask/Luminance.
  - Adjust Luminance range to cut out darker areas.
  - Adjust any other sliders, then Done. Create snapshot 03.
  - To delete a brushed region, select brush tool, click on PIN, then delete (use show pins Auto).
- At the bottom of the main slider group there is the word Color and a box with an X.
  - Click on the box and pick a color from the chart.
  - Close the chart (corner x).
  - Now as you move the brush around, it will paint the selected color in addition to any other slider settings.
  - This might be used to change the tone of specific areas.
  - Click Done.
  - To reset the color box to none, click on it and move the slider below the chart to zero, then close the box.
- Finally, the density slider at the bottom of the panel reduces the overall effect of all slider settings, as you are using the brush to select areas.



# B&W - Don't Do

1. Do not set your camera to “Black and White” and allow your camera to make all the decisions.
  - 1.1. You can do so much more in Lightroom.
2. Do not bring a color image into Photoshop, then convert to LAB color and delete the A and B channels.
  - 2.1. The color channels offer additional information for the conversion, that you can take advantage of in Lightroom.

# B&W Conversion - 1

1. Method 1 – Click on a preset - Image 14 Goldmine.
  - 1.1.Create snapshot 01: Ctrl/(Cmd) n.
  - 1.2.Click through presets and click on the one you like.
  - 1.3.Adjust from there.
  - 1.4.Add vignette - reverse vignette for old-time look.
2. When you get it the way you want, save as new preset. Shift-Ctrl/(Cmd)-n.
  - 2.1.This command is under the Develop menu. Also click on + on Presets header.
  - 2.2.Right click in presets panel to Manage presets.
  - 2.3.Create a new preset group.
    - 2.3.1.right click on existing preset
    - 2.3.2.select move.
    - 2.3.3.In dialogue box select New Preset.
    - 2.3.4.Name it.
    - 2.3.5.It shows up in area above User presets and moves that preset to the new location.
3. Presets can be dragged or copied to other locations as needed.
4. Open Image 15 Goldmine and apply the new preset to it.

# B&W Conversion - 2

2. Method 2 - Click the B&W button and use the temperature sliders to tweak the image. Continue with Image 14 Goldmine.
  - 2.1. Create Snapshot 02.
  - 2.2. Click on Snapshot 01 to restore to original.
  - 2.3. Select B&W in the Basic panel.
  - 2.4. Open the HSL/Color panel - Header now says B&W only.
  - 2.5. Click auto adjust.
  - 2.6. Adjust any of the sliders as desired.
  - 2.7. Or use the TAT to adjust by color.

# B&W Conversion - 3

3. Method 3 - Manually drag the B&W sliders in the HSL/Color panel.
  - 3.1. Create Snapshot 03.
  - 3.2. Click on Snapshot 01.
  - 3.3. Open the HSL/Color panel.
  - 3.4. Click on the Saturation header.
  - 3.5. Drag all the Saturation sliders to the left (-100).
  - 3.6. Select Luminance.
  - 3.7. Adjust the sliders manually.
  - 3.8. Use TAT (Targeted Adjustment Tool) to tweak the various colors.
  - 3.9. Select the Hue.
  - 3.10. Again adjust sliders or use TAT.

# B&W Conversion - Split Toning

4. Split Toning - continue with Image 14 Goldmine.
  - 4.1. Create snapshot 04.
  - 4.2. Open the Split Toning panel.
  - 4.3. Adjust the Highlights sliders.
    - 4.3.1. Increase Saturation to mid value.
    - 4.3.2. Adjust Hue to desired shade.
  - 4.4. Adjust the Shadows sliders.
    - 4.4.1. Increase Saturation and adjust Hue.
  - 4.5. Tweak Saturation and Hue as desired.
  - 4.6. Adjust Balance slider as desired.
5. Additional technique - Graduated Filter.
  - 5.1. Create snapshot 05.
  - 5.2. Click on Snapshot 03.
  - 5.3. Select Graduated Filter.
  - 5.4. Set color box.
  - 5.5. Drag over image as desired.
  - 5.6. Add additional colored Graduated Filters to different areas.
6. Works similarly with Radial Filter.

# Edit Photos - Panoramic

1. We will start with Photoshop for this as it offers more options and shows us layers which are not part of LR.
2. In the Library select all five “Image Pano” images.
  - 2.1. click on first, Shift-click on last.
  - 2.2. Or, click on first, Ctrl/(Cmd) click on each of the rest of them.
3. In the Menubar select Photo/Edit In/Merge to Panoramic in Photoshop.
4. Photoshop opens and the dialogue box allows you to choose different merge methods. Select Default, check the Blend, Vignette, Geometric, and Content boxes on the bottom and click OK.
  - 4.1. The images will load into PS
  - 4.2. PS will align them and then mask them and present the finished image.
5. In PS you will see a layer for each image and an extra layer with the Content-Aware Fill. Each image layer contains one image and a mask that blanks out the part of the image that is not being shown.
  - 5.1. Turn off all but one to see just that layer. (Alt/(Opt) click on eye).
  - 5.2. To show all layers, right click on eye and select “show/hide all layers”
  - 5.3. To turn off “marching ants” selection, type Ctrl/(Cmd) d.
  - 5.4. When satisfied with result, Flatten the image (Layer/Flatten Image) to reduce file size.
  - 5.5. Save the image and it will be saved back to LR in the same place it came from.
  - 5.6. Close the Image.
6. LR also has a panoramic tool.
  - 6.1. In LR, select all five Image Pano images.
  - 6.2. In the menubar select Photo/Photo Merge/Panorama.
  - 6.3. Here we have a preview of what the result will look like.

# Edit Photos - HDR

1. Again, we will use PS for this as it offers more options and additional functionality.
2. Select the two “Image HDR” images.
3. Photo/Edit In/Merge to HDR PRO in Photoshop.
4. After the images are loaded, a preview screen appears with a variety of options.
  - 4.1. At the top, try using some of the presets. They can then be further adjusted with the sliders.
  - 4.2. Try moving the various sliders around to see how they affect the image.
  - 4.3. When done, click OK.
5. On the PS menu bar, select File/Save. This saves the image back to the same directory it came from in LR and brings it into the Library.
6. When done select File/Close.
7. Go back to LR and see that the image is there.
8. LR also has an HDR function, but fewer options and some different features.
  - 8.1. ghost reduction strength.
  - 8.2. viewing of ghosting mask.
  - 8.3. Select both images.
  - 8.4. Photo/Photo Merge/HDR.

# Edit Photos - Content Aware Fill

1. Select Image 16 Grotto.
2. Photo/Edit In/Photoshop (Ctrl/(Cmd) e).
  - 2.1.If a dialogue box opens, select “edit a copy with LR adjustments”
3. The file opens in PS. Look for the Layers panel (menubar Window) and you will see a layer named Background. This layer is protected from certain actions as long as it has the name “Background” (notice the lock on the layer).
  - 3.1.Double click it and accept the default rename Layer 0. Alternatively, leave it named as is.
4. Drag Layer 0/Background to the icon at bottom of panel that looks like a page with corner turned over. This creates a duplicate layer with the name Layer 0 copy/Background copy.
  - 4.1.Double click the name of this layer and rename it Layer 1.
  - 4.2.We will work our changes on Layer 1 and preserve Layer 0/Background in its original condition.
5. Zoom in: Ctrl/(Cmd) + (out = Ctrl/(Cmd) -) so we have the orange kayak at a good size to work on.
6. Select the Lasso tool (l).



# Edit Photos - Content Aware Fill 2

7. With the lasso tool active, move the mouse near the kayak, click and drag a selection border loosely around the kayak, leaving a space between the border and the kayak.
8. Select Edit/Fill/Content Aware Fill from the menubar.
9. Accept the default settings and click OK. BANG, the kayak is replaced with what the computer has selected as good fill material.
  - 9.1.If it didn't work well, Ctrl/(Cmd) z to Undo the action.
  - 9.2.Ctrl/(Cmd) d to delete the selection border.
  - 9.3.Repeat selection using only part of the kayak, or with more or less space around the kayak.
10. When you like the result, we are finished with this.
  - 10.1.First, flatten the file - Layer/Flatten Image.
  - 10.2.Select File/Save to save the corrected image to LR.
  - 10.3.Select File/Close.
11. Return to LR.

# Edit Photos - Merlin's Magic

1. After you have worked the image fully in LR, but you still think it would benefit from additional sharpening - all over, or just in certain areas. Use this technique.
2. Select Image 17 Lush Valley: Photo/Edit in: (Ctrl/(Cmd) e).
3. Make a copy of the Background layer and rename it Layer 1.
4. With Layer 1 selected go to Menubar Filter/Convert for Smart Filter.
5. With Layer 1 still selected, Filter/Other/High Pass - Speed bump analogy.
  - 5.1. The image will show with gray tones.
  - 5.2. Slide the amount slider to a moderate value: 4-ish. Look for edges of smaller details, not larger ones.
  - 5.3. Click OK.
6. Layer 1 now has the high pass filter applied, and is above the Background layer. In PS, the layers are seen from the top of the layer panel downward.
  - 6.1. With Layer 1 still selected, look above the layer stack to the Blend Mode box which has the word NORMAL showing. Click on the drop-down and select OVERLAY.
7. We now see the sharpening effect applied to layers below Layer 1.
  - 7.1. See the effect of this by clicking on the eye on the left of the layer to turn that layer on and off.

# Edit Photos - Merlin's Magic 2

8. Now, in Layer 1, double-click on the High Pass filter icon.
  - 8.1. We now can adjust the amount of high pass action while viewing the effect on the image. Adjust as desired.
9. For this image we only want to apply the effect to a part of the image - the foreground:
  - 9.1. With Layer 1 active, click on the Mask icon (white box with black circle in it) at the bottom of the panel. This creates a Layer Mask. That mask determines which part of the image will have the effects applied to it.
  - 9.2. Note that when we created the mask, the Mask thumbnail had a White Frame placed around it. If we select the Image thumbnail in that layer, then it will have a white frame and the IMAGE will be active.
  - 9.3. We want to work on the mask, so Click on the mask itself to restore the white frame.
  - 9.4. In a mask, white areas will show the effect of that layer on the layers below it in the stack. Black areas will hide the effect.
10. Now activate the Brush tool (b).
11. Look at the bottom of the PS Tool pallet. You will see one square box partially overlaid on another square box.
  - 11.1. The foreground one is the active color.
  - 11.2. The standard colors are White and Black. Shades of Gray can be used to partially mask areas.
    - 11.2.1. If your boxes show shades of gray, type d to reset to B&W, or click on the tiny pair of overlapped boxes.

# Edit Photos - Merlin's Magic 3

12. We have a white mask, so the effect is applied to the entire image. We want to limit the effect to just the foreground area, and eliminate it from the background.

12.1. Type x if needed to make Black the foreground color.

12.2. Be sure the Mask thumbnail has the white frame, if not, click on the mask thumbnail.

12.3. Type o to show the rubylith (overlay) of the mask as we create it.

13. With the brush in the image.

13.1. Look at the bottom of the Brush palette and be sure the Density is set to 100.

13.2. Click and drag over the mountains and fog area. As you do so, observe the mask TN and see that areas of the mask are now black.

13.3. Continue until all the background is masked black (covered in Overlay color).

13.4. Type o to remove the rubylith.

13.5. Type h to put away the brush and give you the Hand tool.

14. Now click the eye next to the layer to turn the layer off, then on to observe the effect of the masking.

# Edit Photos - Notes on Layer Masks

1. Masking in PS is a very powerful, and consequently very complicated tool. For all my years of working with PS, I often have to go back to my notes for refreshers on how to use them properly.
2. If you get lost in the process, go to the History panel and click back at an earlier place in the editing to restore your starting point. You can save up to 1000 history steps. The default number is much lower. Set this in Preferences/Performance. I use a setting of around 200.
3. There are more advanced masking tools in PS that allow very fine selection of details such as hair and foliage. The real power of PS comes in using these tools for advanced editing. There is enough to learn there for several more classes.
4. There are many tutorials on the web - youtube for one - that will guide you through some of the learning steps. For me, I learn well from workbooks. Take a look at Scott Kelby's materials.
5. If you are using the LR/PS CC online apps, there are free tutorials available for LR and PS. Look for the CC icon (looks like a black 8 laying down) on your menubar, open it and select Learn. Instructional videos are listed right there and there is a link to many more on the Adobe site.

# Edit Photos - Compositing

1. Compositing is combining 2 or more images into a single image. For our example we take a great seascape shot and add a more dramatic sky to it.
2. Select Image 18 Sunset Sky and Image 19 Sunset Beach.
3. On the menubar Photo/Edit In/Open as Layers in PS.
  - 3.1. We want the Sky image at the top of the stack. If not right, click and drag to the correct location.
4. Activate the Sky layer by clicking on it.
5. We will add a mask to this layer, but this time we want the mask to start out all Black.
  - 5.1. With the layer selected, Alt/(Opt) click on the layer mask icon on the bottom of the panel.
  - 5.2. An all-black mask is created and is active.
  - 5.3. This makes the entire Sky layer invisible, and we see the underlying Beach layer.

# Edit Photos - Compositing 2

6. We see that the Beach image has clear space at the bottom, so we need to move it to the bottom of the canvas.
  - 6.1. Select the Beach layer to make it active.
  - 6.2. Select the Move tool (v).
  - 6.3. Click in the image window and drag down.
7. Again we want to use the Brush tool (b), but this time we will paint with White on the areas we want to see applied to the layers below.
  - 7.1. Click on the Sky layer.
  - 7.2. Click on the layer Mask TN to make it active.
  - 7.3. Check to see that the foreground color is White. Type x to switch if needed.
  - 7.4. In the image window, start painting with the brush.
  - 7.5. Paint the sky down to, and below, the horizon, including the sunburst.
  - 7.6. Remember you can change the size of the brush using the bracket keys.
  - 7.7. You can use the polygonal Lasso tool to limit the area brushed, then switch back to the Brush to finish the masking.
  - 7.8. Select the Polygonal Lasso tool (right click Lasso in toolbar).
  - 7.9. Click on one end of Horizon, move to other end, click again. Then click two more places below the horizon but outside of the canvas, and finally click back where you started, to close the area and complete the selection.
  - 7.10. Now select the Brush tool (b) and paint with white. Only the selected area will be changed.

# Edit Photos - Compositing 2

8. The sky overlaps the beach of the lower layer, so we have to move it.
  - 8.1. Select the Sky layer.
  - 8.2. Click on the Image TN of the sky (not the mask TN).
  - 8.3. Select the Move tool (v).
  - 8.4. In the main window, drag the image vertically to match the horizons.
9. Now we need to fine-tune around the sunburst.
  - 9.1. Select the Brush tool (b).
  - 9.2. Click on the Sky Mask TN.
  - 9.3. Type \ to see the ruby mask on the image.
  - 9.4. Using white or black as needed, mask out the unwanted areas.
10. Save the file.
11. Flatten the file if desired.
12. Close the file.



**Thank Y'all for Attending**