LIGHTROOM CLASSIC OVERVIEW: PART 2

DEVELOP TOOLS ON THE RIGHT JUST BELOW THE HISTOGRAM & SYNC AND COPY FEATURE

I mostly use the tools during my processing workflow, jumping back and forth from the tools to the panels. You can use these after completion of the general adjustments listed in Part 1 of this overview but I find the best results come from a varied workflow depending on the image. It's often the case you will need to adjust something with say the Graduated Filter before the true colours and brightness levels are displayed in a way that you can start other edits.

The first step is to go to the Develop Module.

Graduated Filter: If the sky for example is too bright use the Graduated filter. Select it then drag down from close to the top of the image (holding Shift if you want it level). To use the sliders, it's good to double click on the word "effects" at the top left of the sliders to reset the sliders to zero before starting to avoid any unwanted adjustments.

Then adjust White Balance, Exposure, Temperature, Tint, Dehaze, etc as required. You move the bars by clicking and dragging them left or right.

You can move the whole Graduated Filter by clicking and dragging on the centre button / Edit pin or rotate it by placing the hand to the side of centre until you see the rotation symbol. To widen or narrow the filter, drag on the top or bottom bars of the filter.

If there is water or something else at the bottom of the photo that's too bright you can do this in reverse by dragging the Graduated Filter up from the bottom. If the issue is at the sides drag from the appropriate side.

There is a direct colour selection box at the bottom of the sliders. Click on this box to open up the colour panel and select a colour. When you drag the slider, the colour is visible but when you let go the colour disappears. Press O to show it again and toggle on and off. Once you close the Graduated Filter the colour will remain visible.

To remove the colour and revert back to the box having a X through it move the S slider to the left until its zero %.

Range Mask; To stop the filters effects spilling over onto adjacent areas that don't need this treatment use the range mask slider, which is at the bottom of the adjustment slider panel, to direct where the filters effects are shown. Note the Range Mask is only on the later versions of Lightroom so may not be on your version.

There are two options Colour and Luminance (Depth is greyed out apparently for use in a future update).

Usually as its darkening of skies you will probably be doing most often, select Luminance and move the left-hand luminance range slider to the right but if say you don't want to darken the whiter clouds but just the sky behind you can move the right-hand slider a little to the left.

For brightness luminance works well but if you had for example a light blue sky behind an iceberg and you wanted to darken the sky you would also darken the iceberg and this would also apply to white clouds.

Therefore, after your darkening / colour change adjustments using the Graduated Filter, select colour and use the eye dropper to select the colour you want to remain the adjusted colour and then experiment with the amount slider to reduce the effect on the other colours.

There is a brush available with this tool (separate from the main brush tool) where you can brush in some extra treatment or hold down Alt and deduct the effect from areas. To see the areas affected by the original filter tick the box "Selected Mask Overlay" in the bottom left just under the main photo display screen. Alternatively, you can simply press O to see the mask overlay.

The default colour of the mask is red but you can change this by pressing Shift O to scroll through the options of Green, White, Black and back to Red. This can help against different colour backgrounds.

You can have multiple Graduated filters on one image and can also overlap them.

To remove a Graduated Filter, click on the Graduated Filter icon and all the filter pins will be visible. Move the cursor over the pin of the filter you want to remove and click on it to open that filter and then press delete.

To remove all Graduated Filters press reset within this panel Not the main Reset button on the bottom right.

The little white / black switch can be used to turn the filers on and off.

To close the filter either click on the word Close in the bottom right of the panel or just click on the filter icon.

Radial Filter: Then there is the Radial filter, which is second from the right.

You select the filter, place your cursor on the photo and with the left button held down drag the filter open into a circle or eclipse using the mouse (or Pen).

If you want a circle hold down the shift key.

If you hold down the Ctrl key, place the curser anywhere on the photo and double left click it will form a large circle centred on the image.

To move a Radial Filter, click on the pin to open it. Then click on it again and drag it to a new location.

To spin the filer around move the cursor to just to the outside of the filter and a double headed arrow will appear. Be careful as if you place the cursor too far outside a new filter will appear. If this happens just press Ctrl Z to remove it. You will have to open the original filter again by clicking on the pin.

You can add an oval inside another oval. Make the first oval and place it where you want it. Create a second oval outside the first. Then holding Ctrl + Alt click on the second Radial Filter and a third oval will appear on top of the second oval, which will be a duplicate of the second one, and drag it into the first.

You can create a new Radial Filter in this way or when all Radial Filters are closed but the buttons only visible click on New on the line under the tools bar.

Use the sliders and colour picker in the same way as for the Graduated Filter. Feather the effect as required. You can light streetlights or windows with this tool and it can look very effective.

This can also be used to enhance the sky / sun light or act as a spot flash on a portrait.

You can also have multiple Radial Filters on an image.

There is a Feather slider to feather the effect. Zero feather completely fills the Radial Filter.

Tick the Inverse box to work within the filter and un-tick to work outside the filter.

Again, there is a brush tool available which is useful to blend in the effect or remove overspill from the background of a portrait for example. Click on the word Brush (even though it looks grey) under the tool bar and the brush will appear. Brush outside the oval to the area that requires the adjustment and it will add a lighter feathered version of the effect. Hold down Alt and a – sign appears in the brush and it will deduct the effect within the oval. There are feather and flow sliders that you can adjust.

To remove a Radial Filter, click on the Radial Filter icon and all the filter pins will be visible. Move the cursor over the pin of the filter you want to remove and click on it to open that filter and then press delete.

To remove all Radial Filters press Reset within this panel Not the main Reset button on the bottom right.

The little white / black switch can be used to turn the filers on and off.

Brush: The tool on the far right. This again works with the same sliders so you can brush in the effect where you want it.

The size of the brush is altered by the mouse wheel or the [ ] brackets.

This is a very useful tool as it allows you to place adjustments exactly where you want them in whatever shape or pattern.

Click on the Brush icon, adjust the brush size, select an adjustment, say reduced exposure, so you can see where you are brushing, then move the cursor and when in position click and drag. Then if you want the same adjustment elsewhere release the mouse, move to a new location and then you can click and drag again to have multiple brush strokes on the image under the one pin. Then all adjustments you then make affect all these brushed areas.

However, its normally better to click New for each area so you can have different adjustments on each brush pin.

When you are happy with the brush location you can fine tune the adjustments to suit.

There are Feather, flow and Density adjustment sliders to fine tune the adjustments

If you want to avoid the adjustment to spilling over onto a different colour / exposure area tick the Auto Mask check box.

With a brush active hold down Alt to have a negative brush to remove brush adjustments.

You can use it multiple times across an image.

To remove it's the same process as for the Graduated and Radial filters.

Spot Removal: There is a spot removal tool, it works reasonably well but I only use this occasionally as I prefer to do this in Photoshop as the results are much better.

It's either a spot with a single dab or drag the curser to create an area for removal. With both move the automatically selected replacement around until you have a good match for the space to be filled in.

There are adjustment sliders to help feather the edges or reduce the opacity. These are useful to help the change blend in.

To remove it's the same process as for the Graduated and Radial filters.

The little white / black switch can be used to turn the brushes on and off

Crop Tool: I tend to leave this until last as generally its only when all adjustments are made you can see what you want to show in the final image. However, this doesn't mean it has to be the last step that's just way I tend to work.

This is the tool on the far left of the row.

This is possibly the most misunderstood tool in Lightroom because cropping reduces image size as I discuss in a separate document for those who may be interested.

It's very useful when used correctly but can also lead to some issues.

Cropping is to show the area of the image you want to retain, what you want to discard and to move the image around to get the most pleasing composition. This can be to focus on a specific area or remove the distractions etc to the edges.

This is why it's often best if you use post processing to shoot slightly wider than required so you have a bit of wiggle room later. This is especially important when photographing tall buildings that you may want to straighten in post processing to correct the backwards lean. This correction will need quite a lot of space above the building to move into.

This tool as everything else in Lightroom is non-destructive so you can go back and re-crop later.

The crop tool is also to help deal with composition issues and to move the subject to say a "Rule of Thirds" point or move a horizon to a "Golden Ratio" line.

To scroll though the various on screen guide lines, which help line up the image press the O key.

You can adjust the level of the image here as well, either using Auto or manually using the Angle tool that looks like a spirit level, which is 2nd one down in the top left corner of the crop tool panel, where you drag out a line that you want to set as the level line. You can of course use the other levelling tools in the Transform Panel if you find this easier.

To crop either drag on the "handles" of the overall crop grid, select a crop using the Aspect tool or select one of the pre-set ratios just to the left of the padlock.

To maintain your aspect ratio, keep the padlock on the right side of the screen closed. With the padlock closed you maintain the original "as shot" ratio as you drag the crop handles. With the padlock open (just click on it to open) you can then drag on the various handles and change the aspect ratio as you crop.

To use the Aspect tool, which is the 1st tool on the left of the crop tool panel, just click on it and then drag a box on the photo and the crop will be done. With the padlock closed the crop stays at the "as shot" ratio and with the padlock open it can be to any ratio you draw.

There are pre-set aspect ratios in the small menu to the left of the padlock so you can just click on these to change various standard ratios.

Once you have the crop size and ratio you want click inside the crop and drag the image around to get the best position. Re-crop and drag until it's just how you want it.

If you have a photo in landscape orientation and want to change to portrait orientation drag the top right-hand corner handle down diagonally quite a lot until the orientation changes then carefully increase the crop in the new orientation.

You can Constrain to Image (i.e. remove areas outside of the crop mainly when levelling shown as white) by ticking this box and it will re-crop to the minimum required so these white pieces are not visible.

Cropping obviously reduces the image size. Remember to toggle through the information on the top left by pressing the I key. This will show the original image size and the cropped image size as soon as you release dragging the crop handles.

Overall, the crop tool is very useful but just try to avoid cropping too much especially when starting with small file sizes.

Red Eye Correction: There is a red eye correction tool caused by direct flash or sunlight, that may be useful if you haven't dealt with this at the time of taking the photo.

Just select the red eye tool, place the cursor over the eye and click.

Auto Sync and Copy

Copy

If you make some adjustments to a photo and think the same adjustments would work on another photo click on the Copy button at the bottom of the left-hand panel.

This will bring up a Copy Settings menu page. Probably best to click on Check None and then tick the ones you want to apply and then click the copy button.

Now go back to the grid view and select the photo you want these adjustments to apply to or select a group of photos.

Now go to the Photo menu at the top and choose Past Settings or use the key command Ctrl+Shift+V

If its just the next photo to be developed, you want to have the same adjustments select it in the film strip and click on the Previous button on the bottom of the right-hand panel and those adjustments will be applied to the selected photo.

Auto Sync

If you want to edit several photos at once select them in the film strip at the bottom and you will see the "Previous" button below the right-hand panels change to Sync. Click on the very small white & black switch to the left of the Sync button and the button will change to Auto Sync. Now any change you make to the first image displayed on the main viewing panel will be replicated to all the selected images.

<u>**SETTINGS: VERY BRIEF GUIDE**</u>

These Lightroom guides have focused on Post Processing but if the original photo has issues, these may not be possible to correct.

Therefore, in addition to the Photographers I noted in Part 1 of this guide, I suggest you may like to watch a few additional YouTube Videos on general photography settings and the difference between settings on the different types of camera (Full Frame, APS-C & 4/3rds).

Remember there is no such thing as "the best" camera settings as it depends on what you want to convey, the camera you are using, the lens, are you using a tripod, the quality of the light, the weather conditions. All of these play a part in the settings to use. However, when starting out its often worth using the standard guides to gain confidence and then experiment as you move forward.

<u>**Focusing**</u>

However, first I would look at focusing and depth of field and here the apertures stated are for Full Frame Cameras and apertures do change for APS-C and 4/3rds cameras based on their crop factor.

These are linked in that for landscapes you want a reasonable front to back depth of field and this is normally found between f9 – f13 when focusing approximately one third into the scene. There are some mathematical formulas for different lenses but I find one third in gives reasonable results and you can easily gauge this in practice.

Then for landscapes use the Single Auto Focus (AF-S) and using the flexible spot and move this over to the focus location on the ground whilst framing the overall image. Then when you take the shot the focus will be in the right place.

For portraits move the focus point to the nearest eye of the subject. For example, for a portrait, if their right eye is closer to the camera the focus point would be in the upper left half of the view. If they are straight on then either eye will do. If doing a close up make sure the focus is on the eye ball not the eye lashes.

For wildlife and sport with reasonably stationary targets, you can change the aperture to say f6.3, f7.1 or f8, still use flexible spot but change to Continuous focus (AF-C) and a reasonably high frames per second; Frame up as for portraits and take say 3 – 5 images in a burst. This way on more modern cameras the camera will re-focus for each image. You could use method this for portraits if your subject is not still.

If the target is moving just use centre spot focus or a larger flexible spot located in the centre of the view, with Continuous focus (AF-C) and a reasonably high frames per second and take say 5 – 7 images in a burst. Remember to increase the shutter speed for fast moving subjects.

Aperture

This section is about moving away from the Auto setting on the camera. The reason for moving away from this is that the camera doesn't know what type of photography you are doing so cannot select which of the Shutter speed, Aperture or ISO is the most important. Some cameras do have pre-set Auto settings for different types of photography but these do not provide the accuracy of the Manual or Semi-Automatic approach.

If you don't want to use full Manual control use one of the Semi-Automatic controls. Aperture Priority for landscapes and I use this about 50% of the time and Manual the other 50%.

Then you can use either Aperture Priority or Shutter Priority for wildlife and sports depending on the situation. You would think it's always Shutter speed and it mostly is but sometimes depth of field is more important.

On Sony and Nikon this is A or S (nice and easy); on Canon its Av and Tv (weird), on Fuji its completely different as the f stop is on the lens so check the manual.

Another way is to use full Manual control but set the ISO to Auto and for wildlife and sports this is what I use most often. This way you set the shutter speed and aperture and the camera automatically sets the ISO to suit the available light. This is very useful when shooting wildlife or sports when the subject is moving in and out of the light or the light is constantly changing. You can set a maximum limit on the ISO and when this is exceeded it won't go above this (some cameras flash the ISO number) and the image may be a bit dark and then require brightening in post.

To understand these options, you need to understand the relationship between aperture, shutter speed and ISO.

When people talk about settings and in particular aperture (the f number) they don't explain which type of camera they are referring to but its normally Full Frame. This can then cause issues for those using APS-C or 4/3rds cameras.

So first let's set out the basic principle of exposure, which is the Shutter speed – Aperture – ISO triangle.

The most brightness is achieved from slower shutter speeds, the higher the ISO and the larger apertures such as f2.8.

Apertures can be confusing as f2.8 is a small number but a large aperture (i.e. the hole is large) so it lets lots of light through, whereas f22 is a high number but a very small aperture (a tiny hole) and only lets a very small amount of light through.

ISO should be kept low (100 is good) to avoid noise but can be raised as required to achieve the balance required depending on which of the three is the most important at the time. It's probably not advisable to go above ISO 2400 on most cameras as once past this point noise will become a serious issue. However, sometimes you may have no choice to get the shot and accept that it will be noisy.

It's not the high ISO itself that creates the noise but the fact you have to increase so you can use an appropriate shutter speed and aperture, due to the low light. When you take photos in very low light and then artificially increase the exposure either in camera via ISO or in post processing, noise appears but it's already in the image caused by the low light.

Shutter speed will depend on what type of photography you are doing. Landscapes usually require slower shutter speeds and wildlife or sports a high shutter speed.

ISO, Aperture and Shutter Speed all work together and must be kept in sync for a balanced exposure but they are all dependant on the available light.

An example would be on a sunny day for a landscape photo you may want an aperture of f11 for front to back sharpness, focusing 1/3rd into the scene so you set this first; then you want a nice clean image so you set an ISO of 100; and then this results in a shutter speed of 1/200 sec, which is fine for landscapes as they aren't moving, if you have a tripod, something to balance the camera on or you are confident you can hold the camera steady enough for the image stabilization in the camera or lens to deal with any slight movement.

If you can't hold the camera steady enough you may have to increase the ISO to increase the shutter speed to something that you know works for handheld shots for you. Even if you are confident it never hurts to take a second shot with the higher ISO and shutter speed just in case, as there is nothing worse in getting home to see that the image is shaky and blurred.

I often take shots with multiple settings and from multiple positions just in case, especially if its somewhere a long way from home that you can't easily re-visit. This is the advantage of modern digital cameras over old film cameras, there is basically no limit on the number of shots you can take.

I have prepared a more detailed set of notes on focusing, depth of field and aperture, which will posted on the EPC web site if you want to look it up and if members want to have a discussion evening in the future on this topic that may be possible.

For now, have a look at the three videos noted below.

Nigel Danson – You Tube video on Mastering Exposure

https://www.youtube.com/watch?v=Av-WDSJsxyY

Very informative video on the subject

Mads Peter Iveson - You Tube Video on Landscape photography settings (remember he is using a Full Frame camera)

https://youtu.be/5_qIXaQkNRE

This is a useful video on Camera settings. He is a very good photographer and explains things well.

It's interesting he uses such a wide range of settings for landscape photography depending on the conditions and goes further than I normally do, down to f5.6 and up to f22 on occasions. I would generally say that landscape shots to be between f9 – f13 and only start to experiment as you get more experience.

His view is that the settings are only a guide and you should use what's required to suit the conditions, which is absolutely correct. However, he is an experienced photographer and is possibly more able to make these judgment calls but sticking within the normal boundaries when starting out is not a bad place to start.

Then as you gain more experience start to experiment with different settings and observe the effects and use these creatively.

One other point to remember is that the settings he is using apply to a Full Frame (35mm sensor) camera. The settings will be different due to the crop factor on both APS-C (Cropped sensor) and Micro 4/3rds Sensor cameras.

 Tony Northrup – You Tube video on the different types of camera and the F Stop effects on each.

Another good video on the different types of camera and how to get the same results (within certain limitations) for each type is this You Tube video by Tony Northrup

https://www.youtube.com/watch?v=hi_CkZ0sGAw

It shows that it's understanding the crop factor that is the way to adjust your setting to suit the sensor size rather than trying to use the full frame settings and expecting the same results.

It shows you generally don't need a full frame camera for most standard photography situations to achieve a good result.

Quite a lot of maths in the video but don't let that put you off as basically, it's about adjusting both focal length and aperture by 1.5x (1.6x for Canon) for APS-C and 2.0x for 4/3rds from the settings for full frame cameras.