



Project 6: Converting Color Portrait Photos to Black & White

Skills you will learn:

- How to convert a color portrait photo to Black and White
- The basics of how to retouch a Black and White portrait
- Using a radial filter to create personalized vignette.

Time to execute: 30 minutes

This is portrait of myself that a friend took of me, and that I wanted to make into a black and white dramatic photo.



1. Select Black & White Treatment.

Again this is directly at the top of the **Basic panel** on the right side. Choose **Black & White**.



2. Make Adjustments in the HSL Panel.

Select the **Targeted Adjustment tool** in the HSL panel and now you are going to see how amazing this tool can be.



Click on the face in the portrait and drag up and see how it's going to change the settings. Click on several different places around the face to brighten it up. By using the targeted adjustment, Lightroom is bringing up the red skin tones just by us dragging on them.



3. Adjust the Shadows and Highlights.

On portraits I don't do the plus 100 and minus 100, it can kind of look weird on some portraits including this one.



So let's just open up a little bit the shadows, push the **Shadows slider** to +58 and then the **Highlights slider** down to -3.



4. Set Your White point and Black point.

Hold down the **Alt key** while moving the **Whites slider** until the photo goes

black and keep pushing it until you get a little bit of red and then adjust it by eye looking at the black and white photo, probably to around +31 on the **Whites** and -20 on the **Blacks**.



5. Clarity.

Drag the **Clarity slider** down to about -18. It's better for skin as it smooths it out and it's better for the overall look.



6. Apply Lens Corrections.

Go to the **Lens Corrections panel** and **Enable Lens Corrections** and **Remove Chromatic Aberration** and **Auto Upright**.



7. Crop the Photo.

Alright let's make the subject of the photo a bit bigger in the frame by cropping it a bit.



8. Start Making the Photo More Dramatic with Grad filters, Brushes and Radials.

Now we're ready to add drama. Drama number 1, the sky. Create a new **Grad**

Filter, place it on the sky and go to **Exposure** and bring it down to -1.56. But it's applying it over the face as well which doesn't look good.



You know what to do now right? That's right! Select the **Brush** from within the grad tool press **Alt** and just take the effect of the grad filter off my face by brushing over that area.



You can check the accuracy of your work using the **Show Overlay** option from the toolbar.

Next create a new **Grad Filter** (I like to make a second gradient to double up on the exposure instead of making one very dark one) and let's go again on **Exposure** putting the slider to -.78 and just make that part of your sky very dark.



Next create another new **Grad Filter** and this time put it on the bottom of your frame to close it at the bottom. And let's go again on **Exposure** with the slider at -.78.



Okay, so now we have a bit more drama. Let's add more with the **Local Adjustment brush**. Set the **Exposure** to 1.01, **Flow** to 70, **Density** around 70 and **Feather** at 100.

Let's add a little here maybe here on my face a little bit and then on the clouds in the sky, just to make this whole thing a bit more interesting.



Let's add some more details and it's good practice to get in the habit of creating new brushes as you go to retouch different parts of the photo because it makes it easy to adjust those specific areas. So click **New Brush**. And now brush over the water to help brighten it up and also brighten up the buildings a bit.



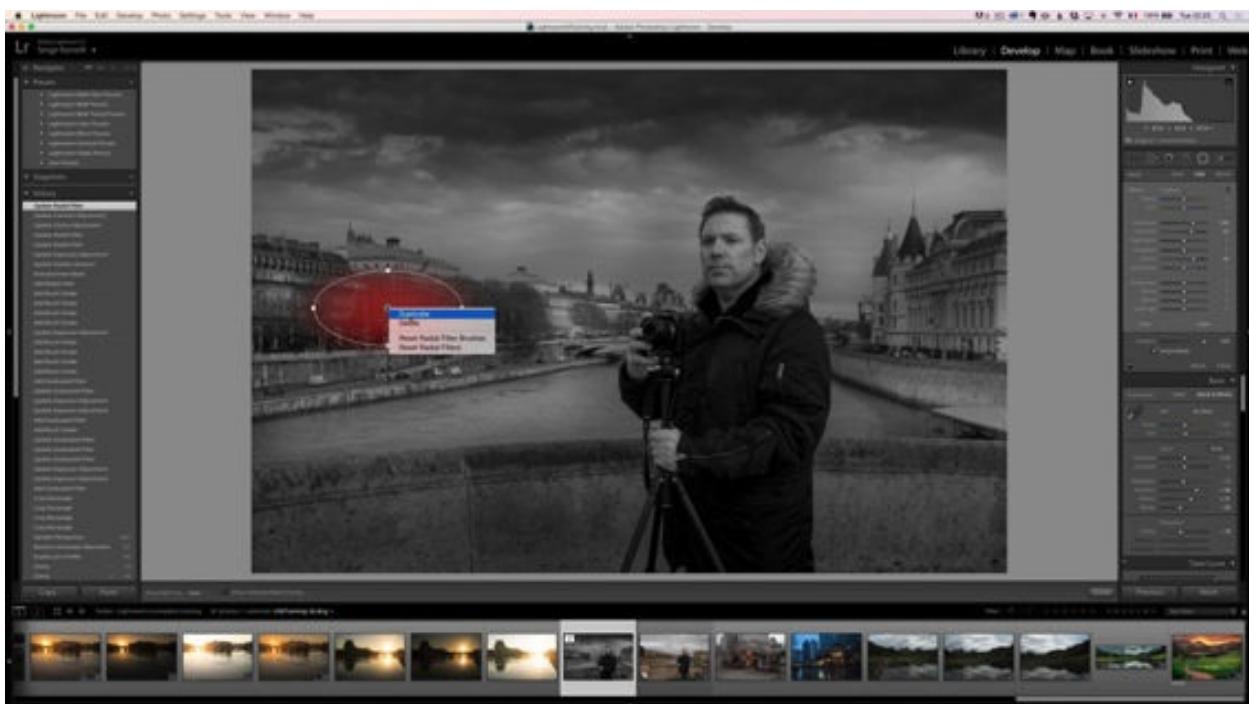
Let's create another new brush, click New, and now add a little bit of brightness onto the faux fur hoodie on my jacket.



As part of making a more visually interesting photo, you've seen how I add **Radial filters**. Let's do that here. Create a new **Radial filter**, boost the **Exposure** to 1.88, **Contrast** to 39 and **Clarity** to 48, select **Invert Mask** and make a nice circle over on the second building on the left of the photo.



Once you like the settings, right click and duplicate it and put another one on the building on the right side of the screen.





Duplicate that and put another one on the wall to my left. It'll be a bit too bright for there so lower the **Exposure** to .88, we want just a little bit of light.



Duplicate that and put it on the wall to my right.



I hope that you are beginning to see how important these little flourishes are. Little bit by little bit you're adding some complexity on the lighting of the scene to make things a bit more interesting. Let me show you before the circles and after.





Okay, now let's work on the face. Speaking bluntly, I don't have great skin and when you are taking photos of people you want to make them look as good as you can without turning them into a cartoon. So create a new **Local Adjustment brush**, set the **Clarity** to -78, **Exposure** to 0.30, **Flow** 91, **Density** 95 and just paint a little bit over my face. I'm just trying to make the face look better and negative clarity can really help on skin troubles.



One thing that professional photographers do to help portraits pop is to specifically retouch the eyes. Go ahead and create a new **Local Adjustment brush** and set **Clarity** to +34, **Exposure** to 0.07, **Flow** 91, **Density** 95. Using a small brush, carefully brush over the eyes and you will see, it adds a nice pop! Voila!



9. Adjust Overall Contrast.

Now we are trying to make a dramatic black and white portrait so let's add some more contrast in there, go ahead and push the overall **Contrast slider** to +40.



But you'll see that this creates a problem because the jacket goes way too dark. How are you going to fix it? We need to add some more light into it. Create a new brush, set it to **Exposure** and then go to the **Exposure slider** and put it at .55. Now just lightly go over the jacket to bring back a little bit of the details so the jacket doesn't look like just a big black thing.



10. Adjust Your Crop.

For my taste, I think there's still too much sky above me, so let's crop it even more onto me. Unlock the **Aspect Ratio** and using the rule of thirds, make sure my face is right in that intersection on the top right.



(For a full explanation on the rule of thirds, check my website and blog!)

Okay let's see where we are at. Go ahead and look at the **Before and After** (remember the keyboard shortcut is **Y**).



It's a nice black and white portrait. We played a lot with light to make an interesting portrait, and you can see with using minus clarity you can always make the skin a little bit better, which is cool.

11. Use a Radial Filter to Create a Personalized Vignette.

Now we could just use the **Post-crop vignette** but I want to show you how to use a radial filter to create personalized vignetting. What that means is that if you create a new **Radial filter** and drag it around the person and lower the **Exposure** to around -1.33, everything is going to become darker except the person, which is kind of cool.



Actually on this photo it kind of works for a stylized approach, but it's a bit too dark so lighten it up and put the **Exposure** to -0.20 .



Now if you **Duplicate** that radial filter, invert the mask and set the **Exposure** to about $+0.86$ you are getting a vignetting effect where on the first circle, I made everything out of the circle darker, and on the second circle, everything is brighter inside of it. It makes a good vignetting effect.



Voila, that's how you make a dramatic black and white portrait of a photographer in Paris!



Project 7: Split Toning

Skills you will learn:

- How to do Split Toning

Time to execute: 30 minutes

One option that we have not looked at very much is the split toning option, and I want to show this to you on this photo.



As you can see, the problem is that the clothes are pretty boring, and I have this little rule: if the colors are boring, I either go black and white, or I try split toning.

Let's start by doing the basic retouching.

1. Open up the Shadows.

In the **Basic panel** go ahead and grab the **Shadows slider** and bring it up to 100 and grab the **Highlights slider** and move it to +12 so we preserve the mood we have.

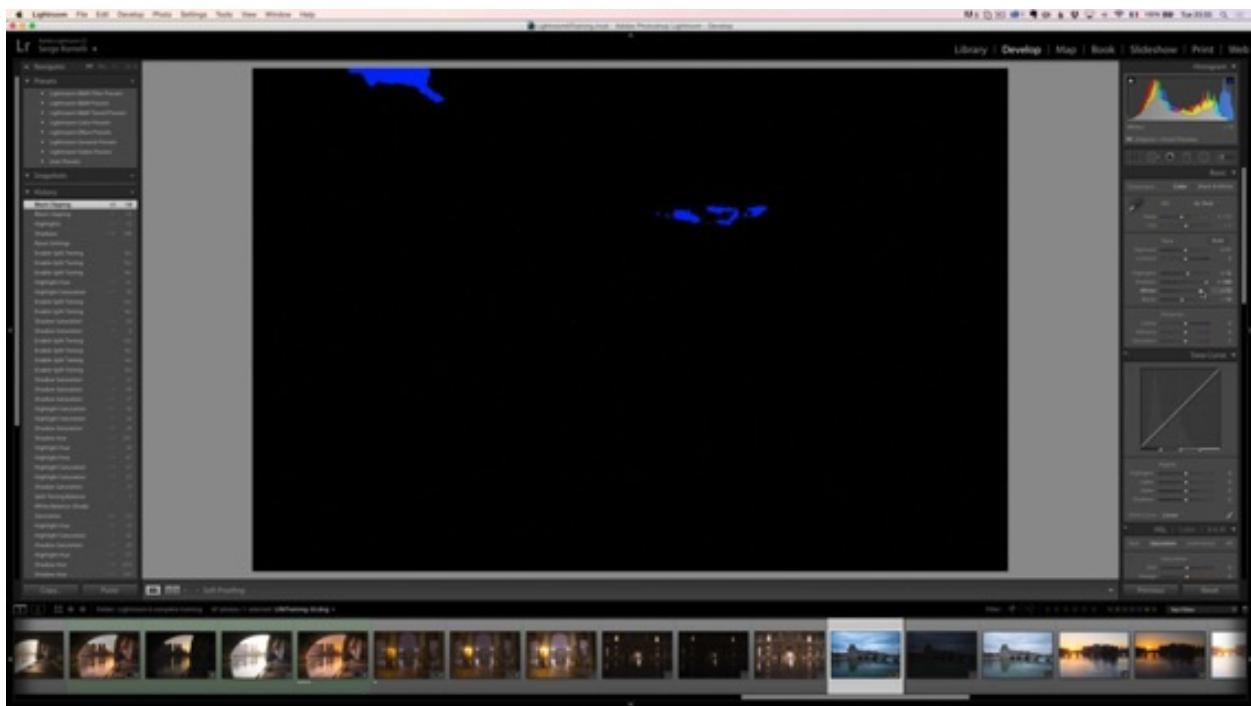


3. Set Your Black Point and White Point.

Hold down the Alt key and move the **Blacks slider** until you are around -14.



And then repeat for the **Whites** and bring them to +60.



4. Set your White Balance.

Click on the WB drop down menu and choose the **Daylight** white balance.



Now try **Cloudy**.



And next try **Shade**.



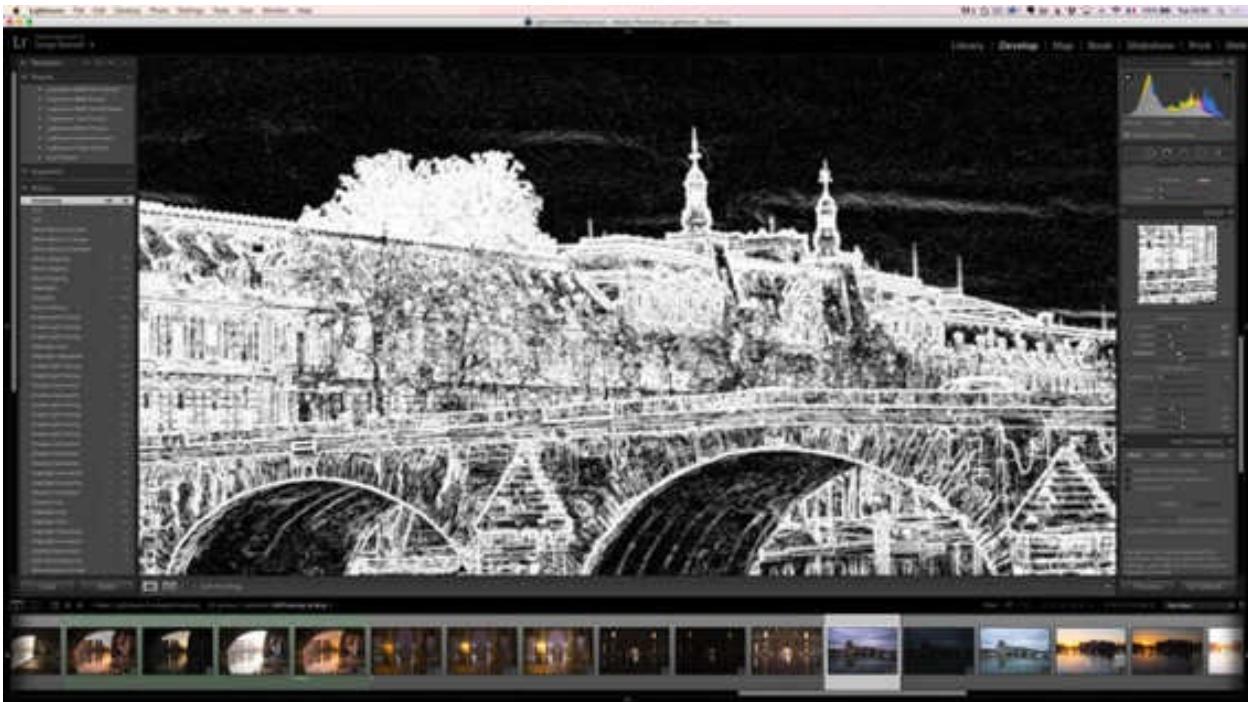
I think the **Shade** white balance gives it the nicest default look so leave it on that setting and then go ahead and add just a touch of Magenta into it by moving the **Tint slider** to +34.



It's kind of nice but I still find that colors are a little bit boring. Let's do some more retouching on it.

5. Add Sharpening and Noise Reduction.

Again we have a very sharp photo already, but we can improve it a little. Move the **Sharpness slider** to 85 and go ahead and hold down the **Alt key** and slide the **Masking slider** somewhere between 40 and 50 to get the sky blacked out so there is no sharpening being applied to it.



And then move the **Luminance slider** for Noise Reduction to around 10 or 12.

6. Apply Lens Corrections.

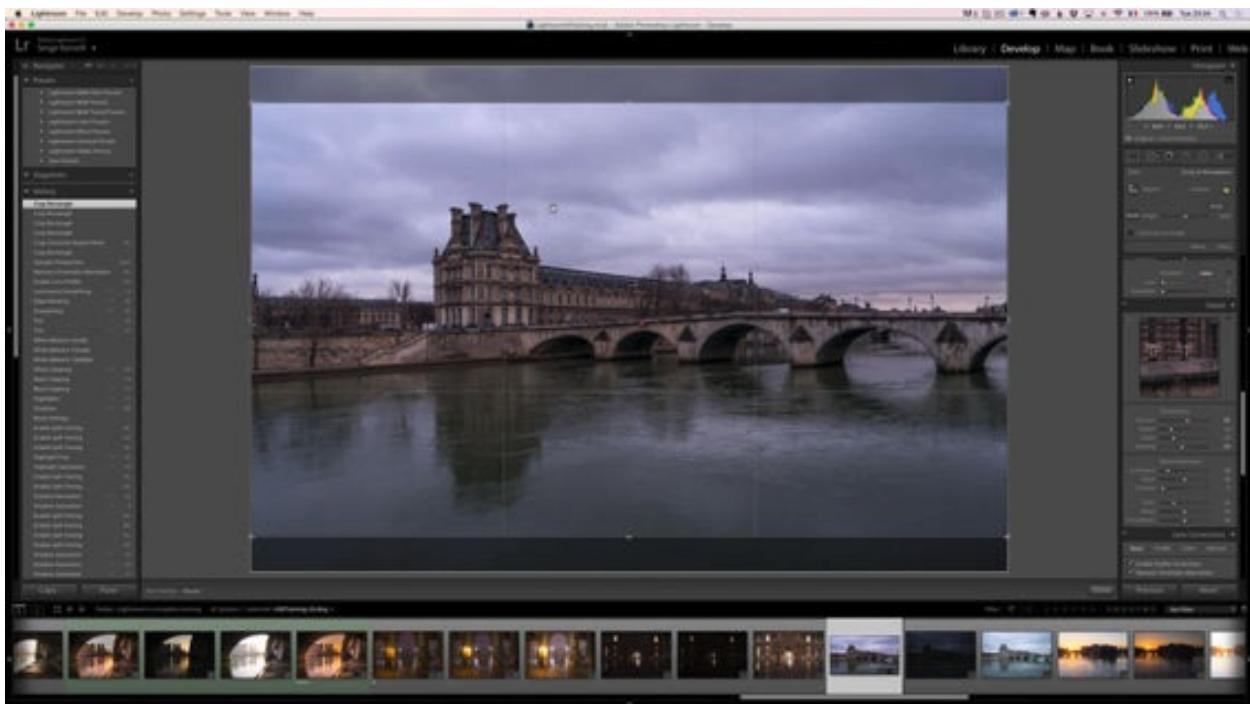
Go to the **Lens Corrections panel** and **Enable Lens Corrections** and **Remove Chromatic Aberration**.



Now the photo needs to be leveled slightly but if you press **Auto** to align the photo that should take care of it.

6. Adjust Your Crop.

I want to make the image slightly more panoramic so ensure you have the **Aspect Ratio** unlocked and bring in the top and bottom slightly.



7. Start Making the Photo More Dramatic with Grad Filters.

Create a new **Grad Filter**, place it on the sky and go to **Exposure** and bring it down to -.67.



But it's applying it over the Louvre as well which doesn't look good. So let's brush it out.

Select the brush from within the grad tool press **Alt** and just take the effect of the grad filter off the building by brushing over that area and using **Auto Mask** as you near the edges.



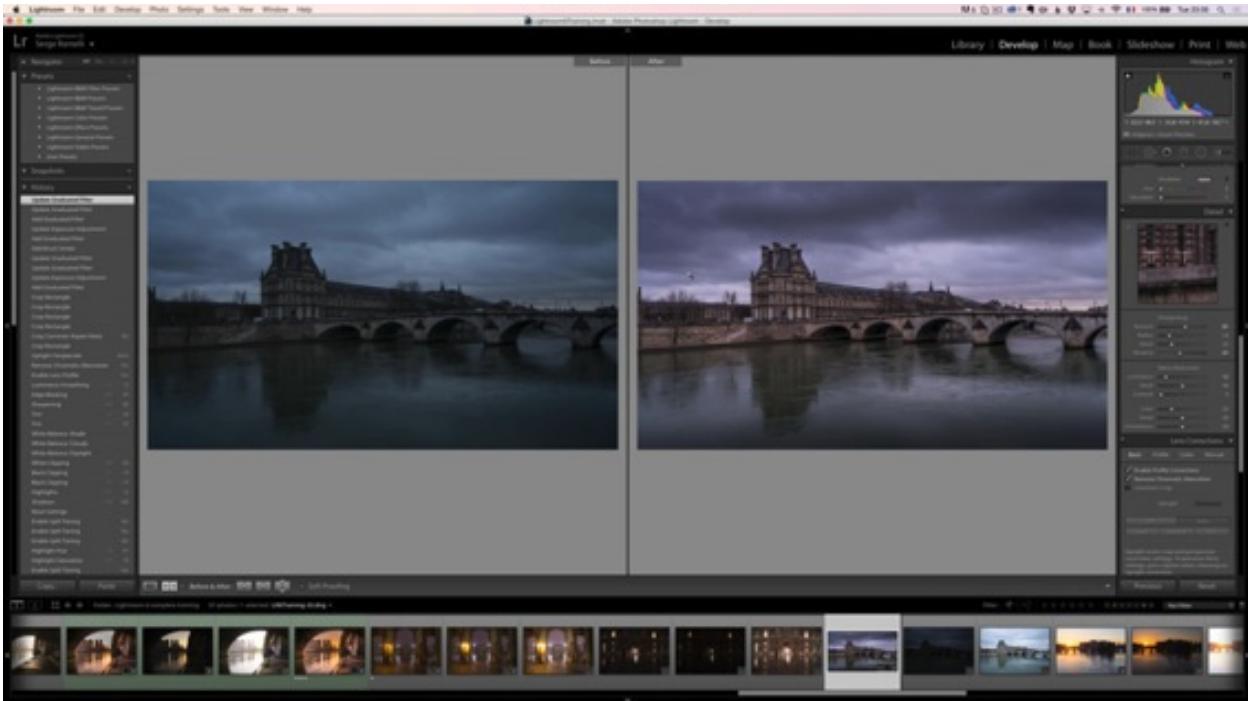
Create another new **Grad Filter**, place it at the very top of the sky and go to **Exposure** and bring it down to $-.70$. I like to make two gradients. I think it's powerful what it does to a photo.



And now we will add a **Grad Filter** to the bottom so click on new **Grad Filter** and place it at the very bottom of the photo to help close off the image and go to **Exposure** and bring it down to $-.79$.



Okay, now I like the overall photo, but the colors are still sort of washed out and blah. Let me show you the before and after.



I like the drama, so how can we fix the colors to make it more interesting? You guessed it: Split Toning!

8. Desaturate the Photo.

So let's begin the next stage of retouching by lowering the saturation of the photo. And you do this in the **Basic panel**, move the **Saturation slider** about half way to black and white, around -50.



Now we can add color back in with split toning.

9. Apply the Split Toning.

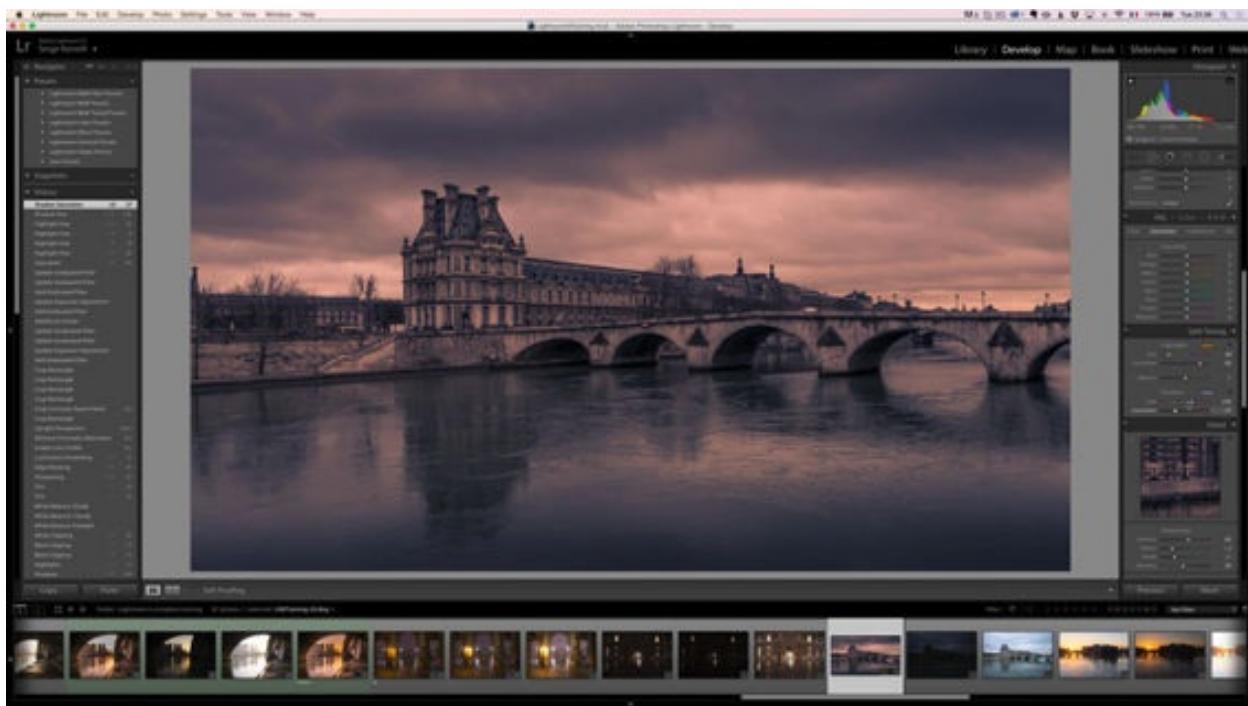
Let's go to the **Split Toning panel**. The way it works is you've got highlights and shadows and you are going to add a color into each of these and then balance them. So click on the color swatch in the **Highlights** and choose a warm sepia type color. Or to match this you can move the **Hue slider** to around 40 and the **Saturation slider** to 85.



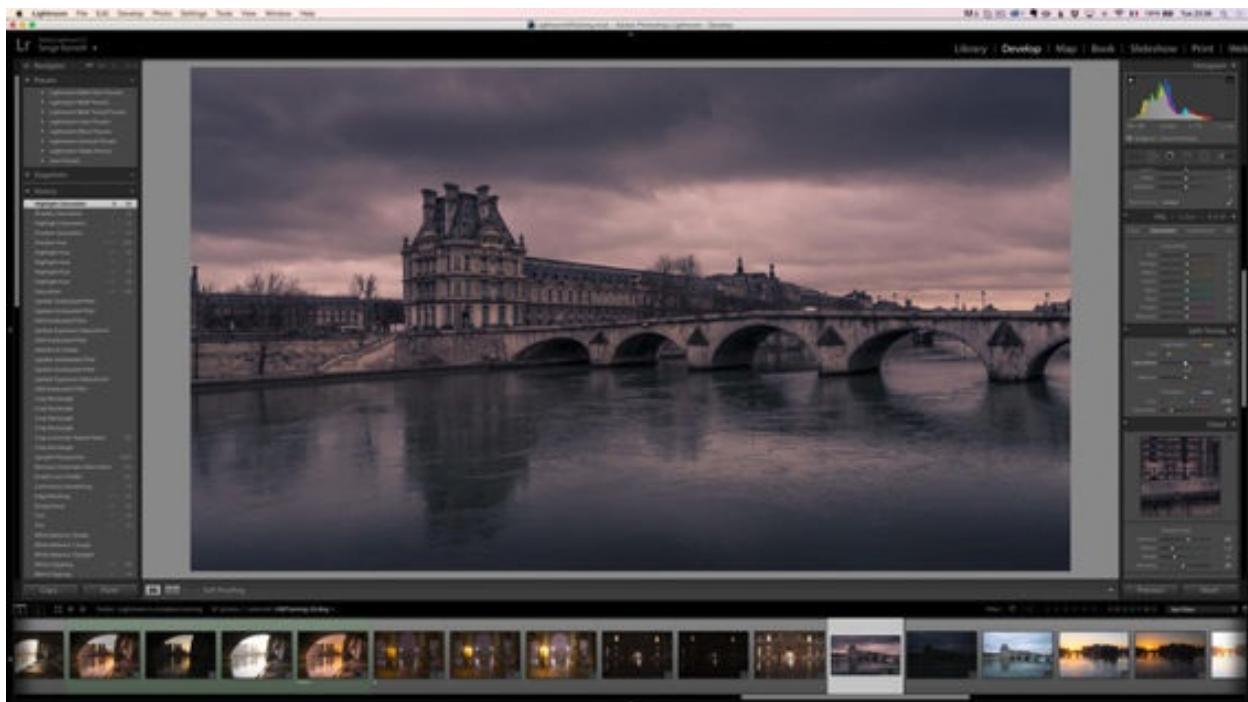
Now I want you to do the same in the **Shadows** and choose a cool color from the color picker or move the **Hue slider** to around 236 and the **Saturation slider** to 62.



Now, you'll see that the effect is too strong. So go ahead and lower the **Shadows Saturation slider** to 18.



And next, repeat this by lowering the **Highlights Saturation slider** to 55. This will give the photo an interesting old postcard-type look or one of the many looks you see on social media apps that share photos.



Let's have a look at the before and the after. It goes from boring colors to a very interesting Split Tone look with warm highlights and dark cool shadows.



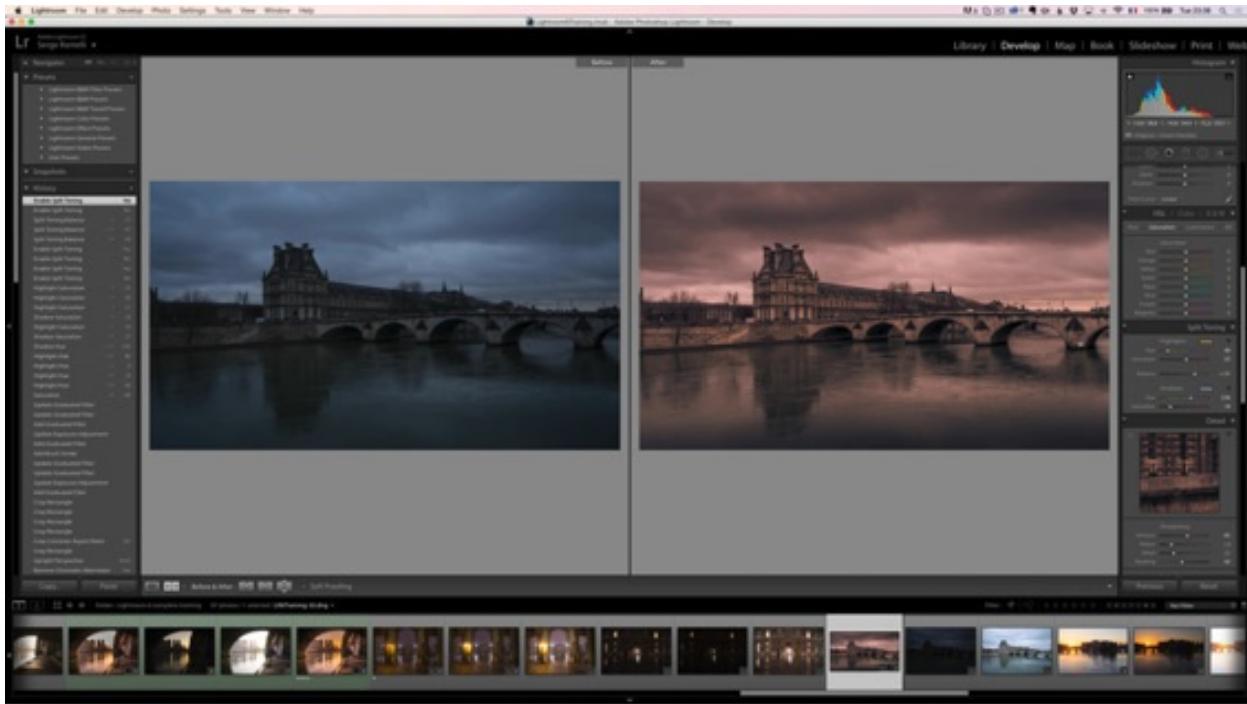
Now there is one more setting that we haven't used in the **Split Toning panel** which is **Balance**. And this just shifts the emphasis to either the tone of the highlights or the tone of the shadows. If you move it to the extreme **left** you will see that the color you've assigned the shadows is emphasized.



And if you go on the **right** it actually does opposite. Everything goes towards the highlights. And I don't know about you, but I actually like it more this way as it feels like a stronger statement.



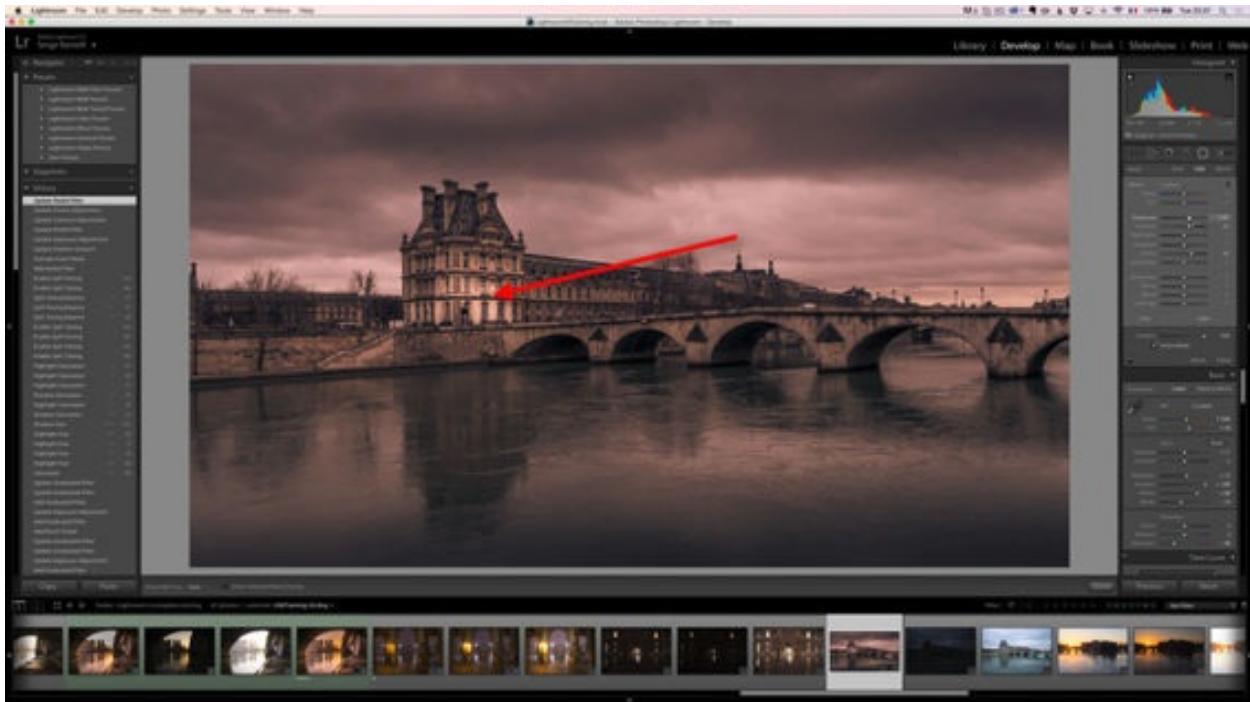
Go ahead and press **Y** so you can see the before and after from the start.



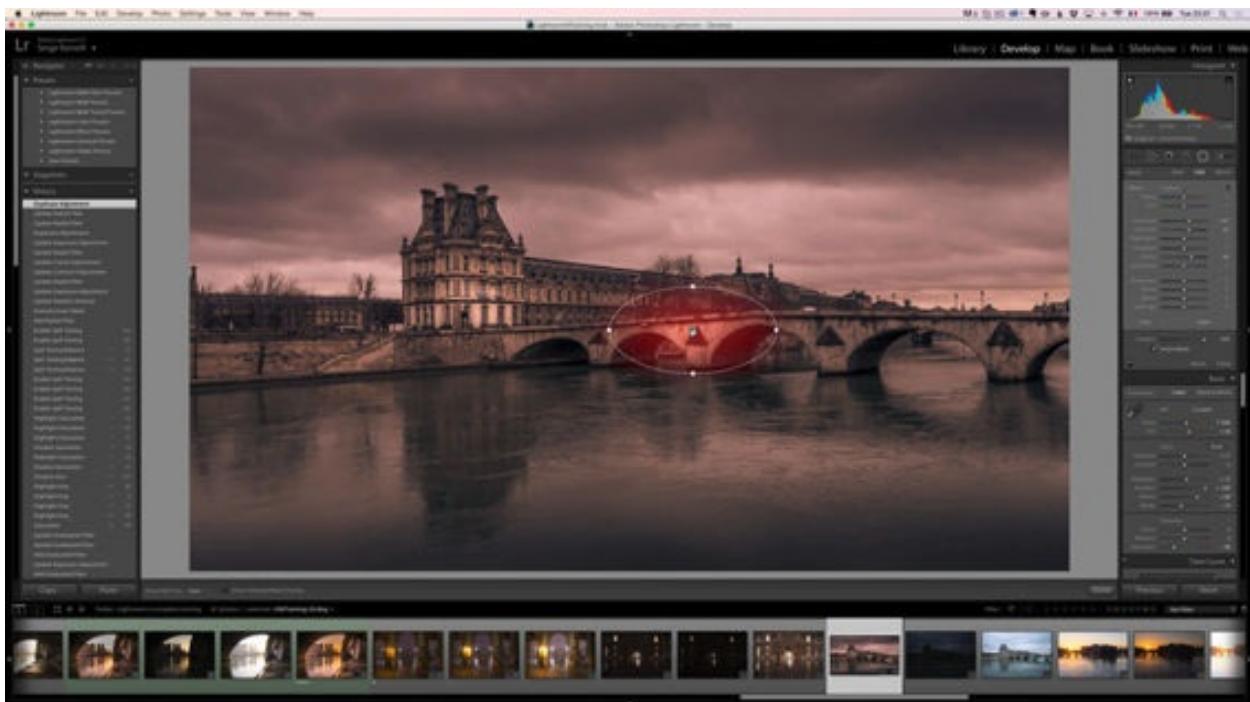
It's quite a change but there are still some touches we can do to help complexify the light and make the image more striking.

8. Use Local Adjustments Brushes and Radial Filters to Complexify the Light.

Create a new Radial filter, boost the **Exposure** to 1.07, **Contrast** to 24 and **Clarity** to 38, select **Invert Mask** and make a nice circle over on the building on the left of the photo.



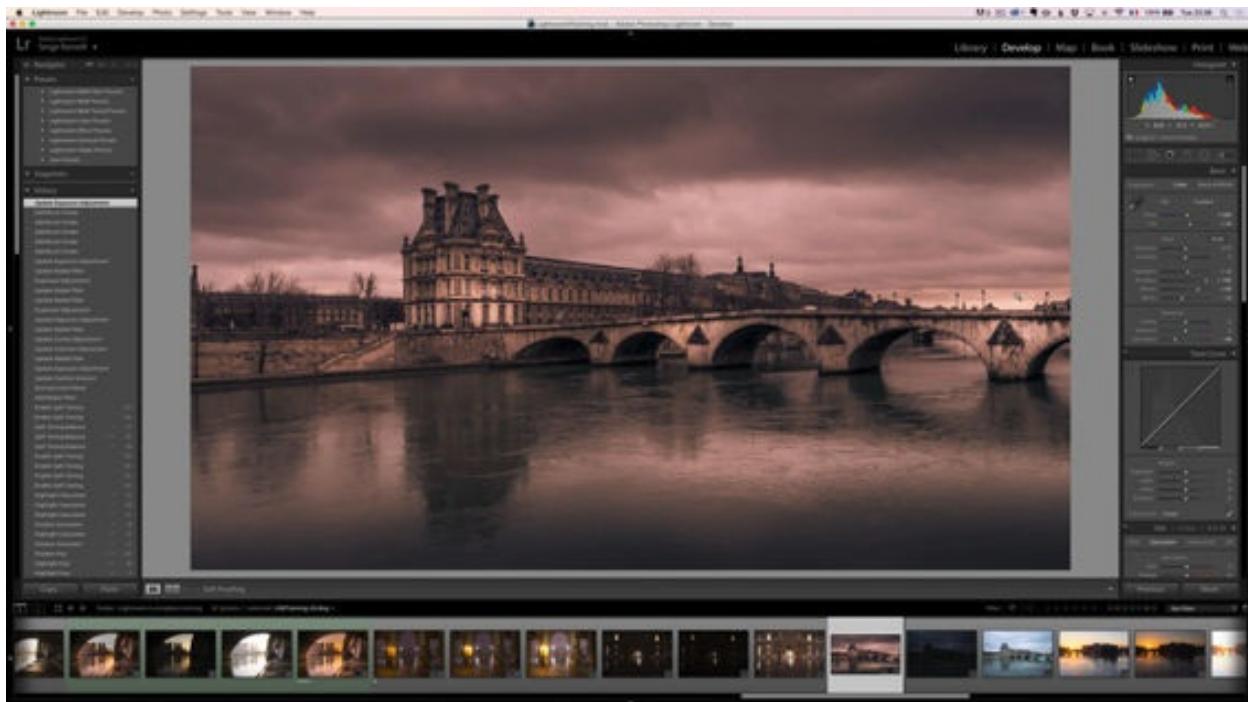
Once you like the settings, right click and duplicate it and put another one on the second pillar of the bridge. It'll be a bit too bright for there so lower the **Exposure** to .88.



Duplicate the radial again and put another one on the last pillar of the Bridge.



Now let's really bring out the reflections in the water by creating a new Local Adjustment brush and zeroing all sliders except for **Exposure** which you should put at +1.00 more or less and then brushing over the light cloud reflections on the surface of the water. And wow what a difference you will see. It really adds drama to the photo.



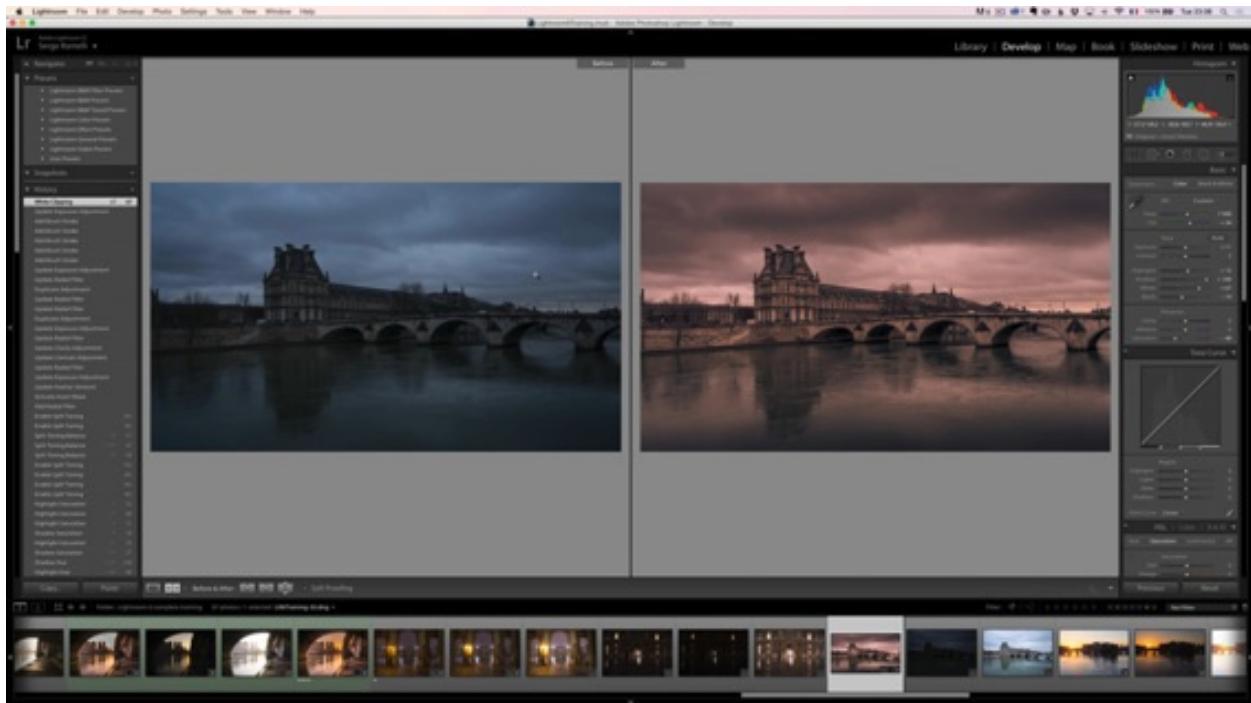
And just to do one final boost, go into the **Basic panel** and push the **Whites**

slider up to +67.



And there you go. You've now Split Toned this photo! You can try playing around with the **Hue** and **Saturation sliders** in the **Split Toning panel** to experiment with different looks and see how they work.

And this is the final comparison of before and after. It's kind of cool!



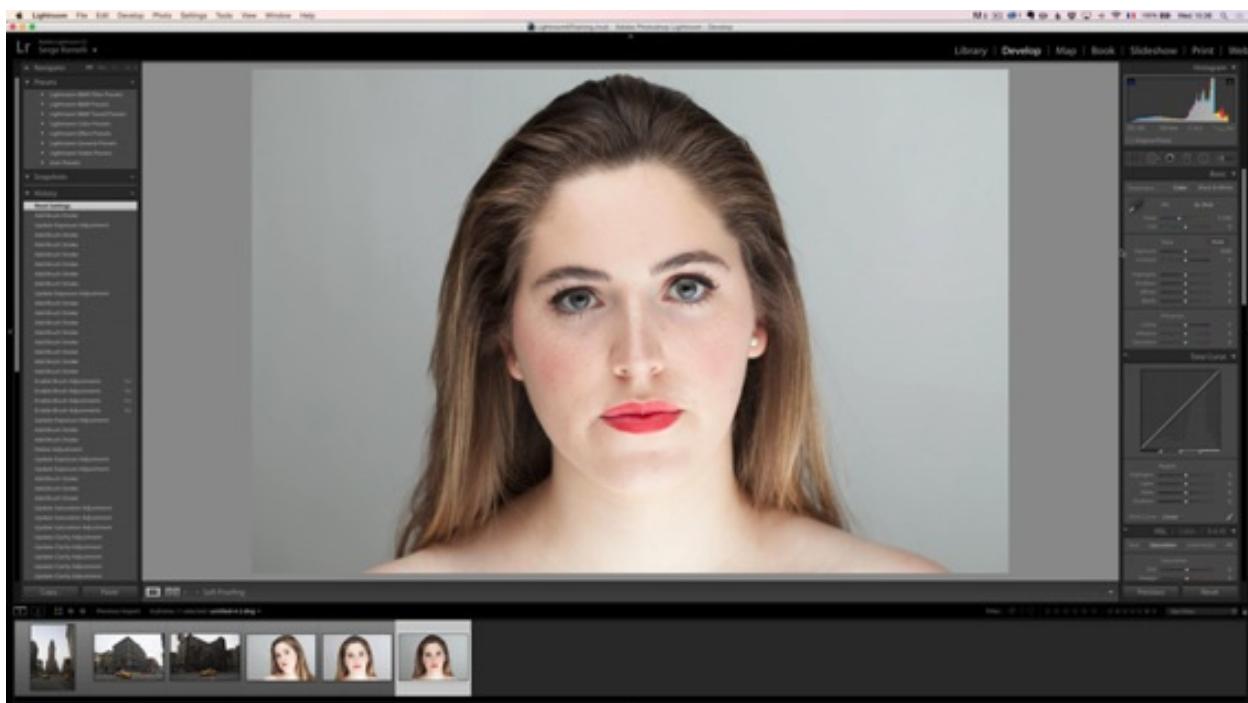
Project 8: Retouching a Beauty Portrait in Lightroom

Skills you will learn:

- How to retouch and soften skin
- How to retouch and sharpen eyes for impact

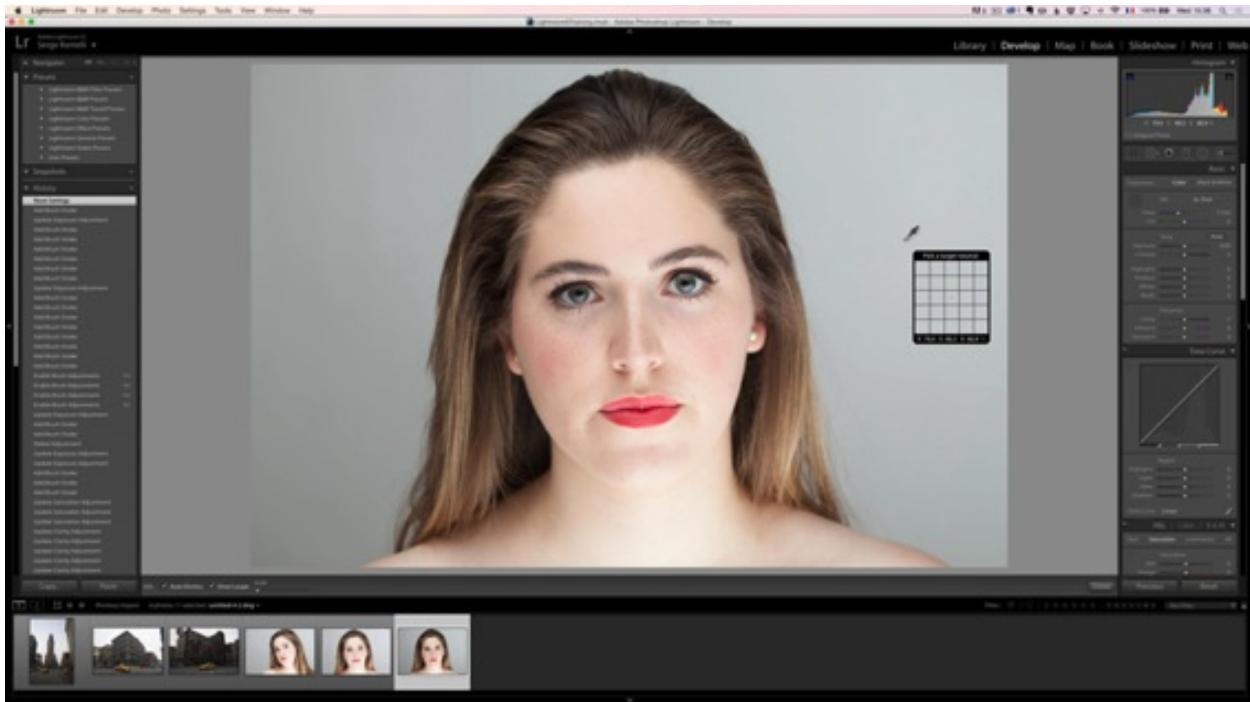
Time to execute: 45 minutes

In this example, I want to talk to you about how you can use Lightroom to retouch a beauty portrait which is something that you would usually do in Photoshop. Now in taking the photo I was using two flashes, one above her which was in a soft box and one below her. I lit it like this because I was trying to get as much shadows off of her face as possible, to make a beauty shot. This is the RAW file, unretouched.

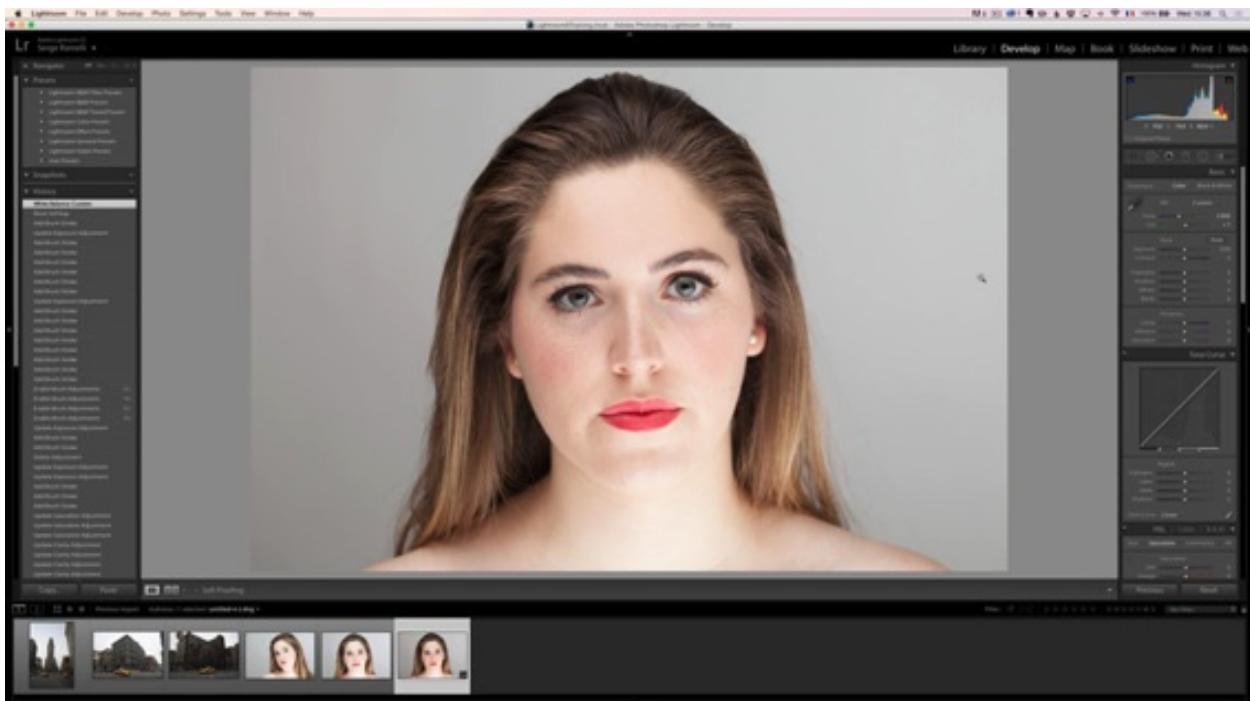


1. Adjust the White Balance.

In the **Basic panel** use the **WB Color Picker** to choose a neutral target.



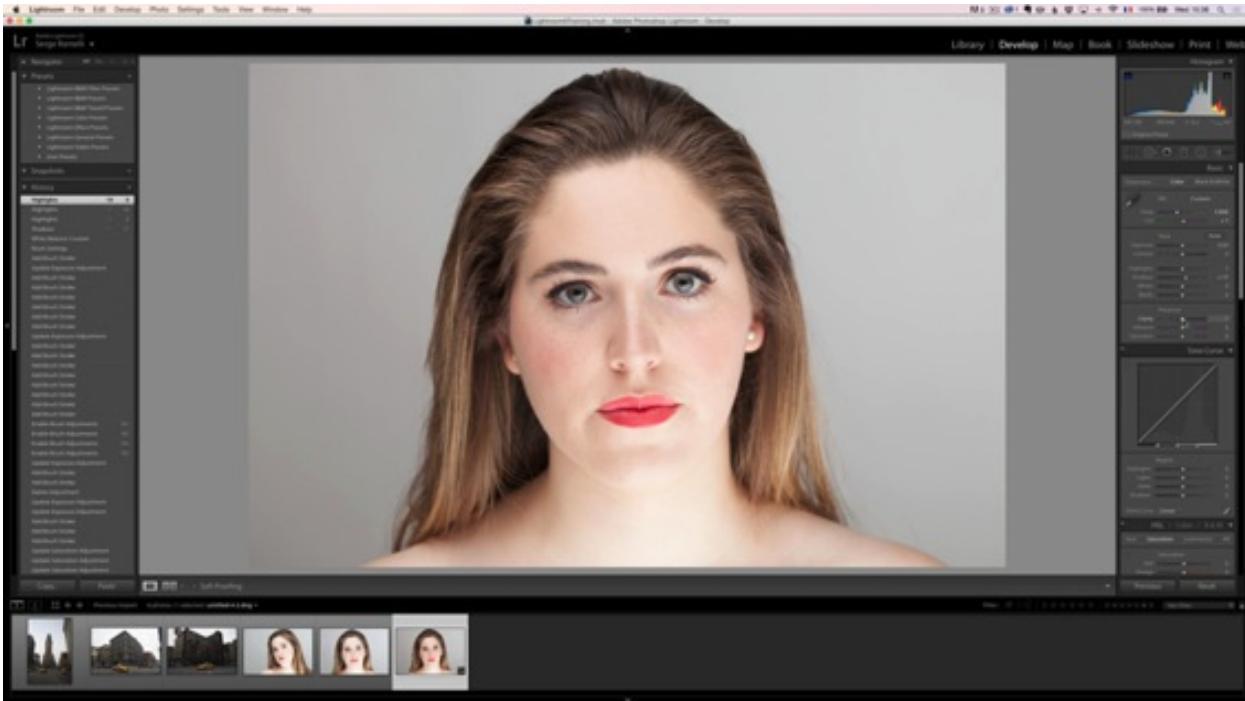
I shot with a nice gray background so when you use the **White Balance picker** and click on it, you will already have a more pleasing white balance.



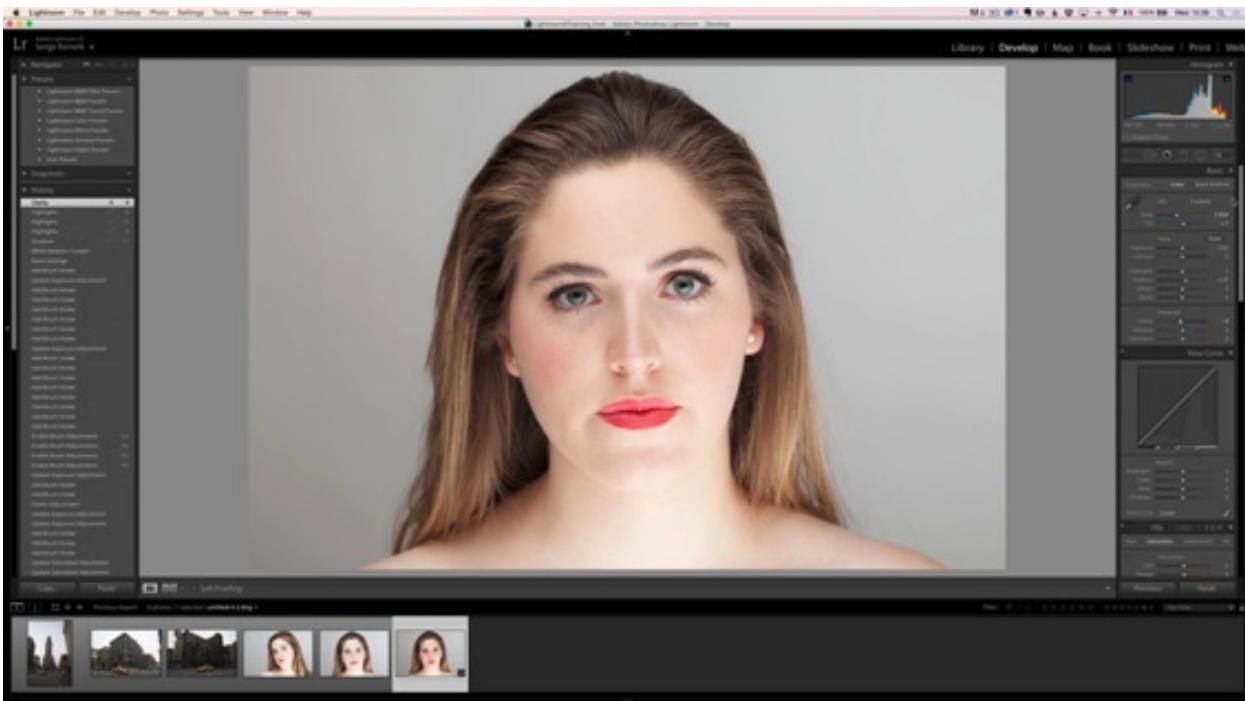
2. Apply some Basic Tonal Adjustments.

I'm sure you already know this, but you don't retouch portraits or human skin

the same way you do an urban landscape. Moving any of the basic sliders drastically is going to give odd results. So just move the **Shadows slider** to +17.



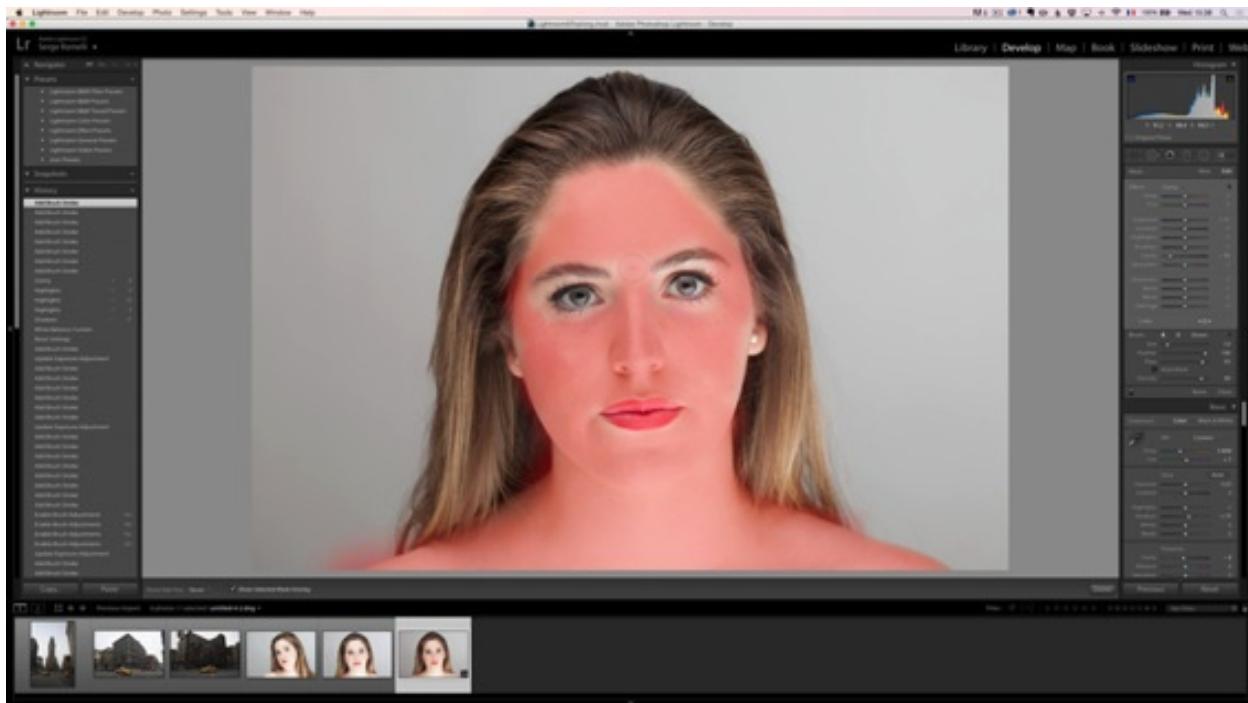
And then next move the **Clarity slider** to -9.



3. Use Local Adjustment Brushes to Retouch the Skin of the Face.

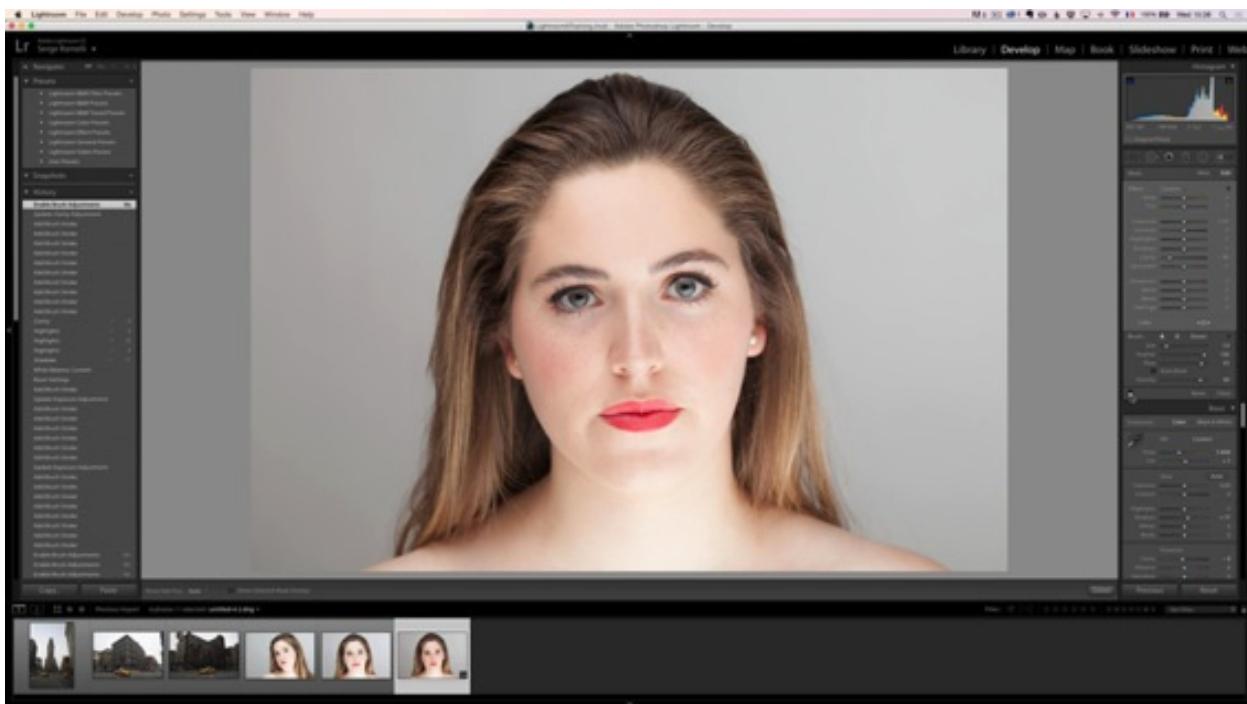
Everything is going to get done with the brushes. So create a new brush and set its **Clarity slider** to -73, **Flow** and **Density** around 90 and ensure **Auto Mask** is off. She's got a great skin, she had very good make-up, but let's see if we can make it even softer.

And now start brushing over her face, but not over the hair, just the skin. And by adding minus clarity, what you are doing is, basically, making it a bit more blurry and it's not a huge change, but this is going to make a more pleasing skin overall. Especially on the nose, because today's cameras, especially when there's a lot of light like this, really captures every single detail and pore and sometimes it's just way too much. If you want to see what you're doing, you can click **Show Mask Overlay** to see where you are painting.

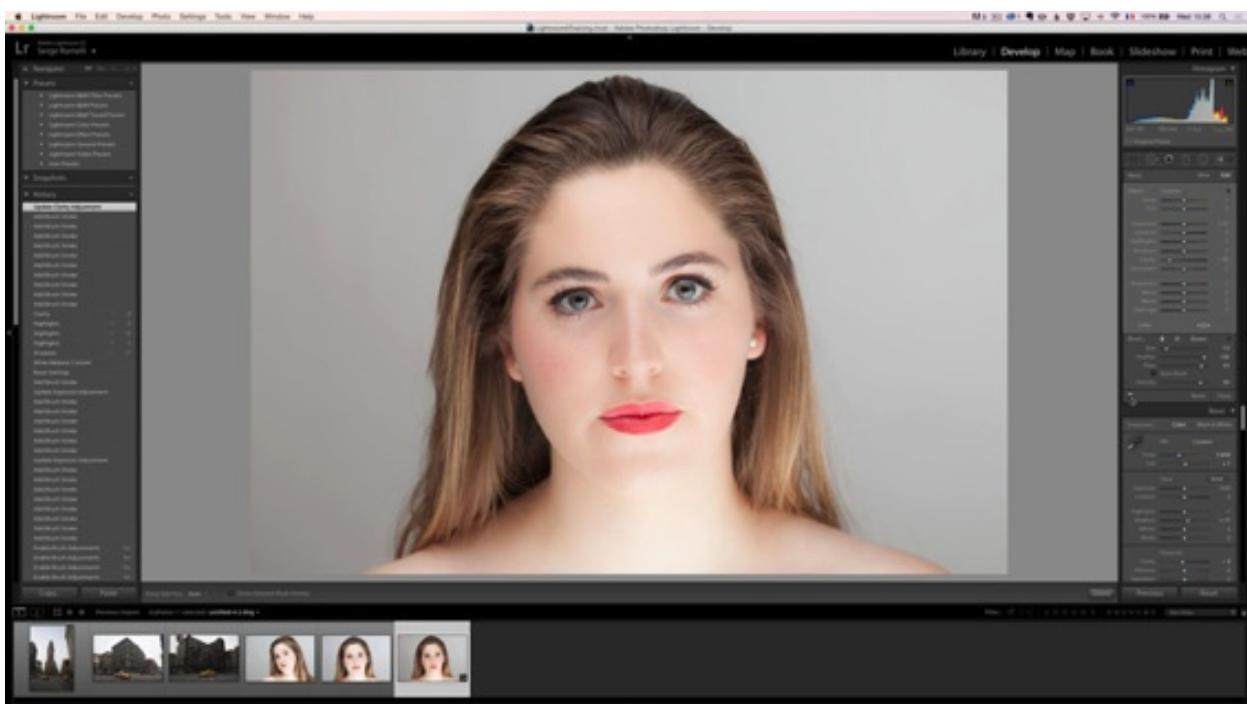


As usual, if you paint too much over an area you can just hold down the **Alt** key and the brush becomes an eraser and with the middle mouse wheel, you can make it big or small.

Once you've got the skin painted, you can turn off the show mask settings overlay and then you can play around with the **Clarity slider** until you get a setting that looks good but doesn't turn your model plastic. Go with -70. And then look at the before photo



And then after.

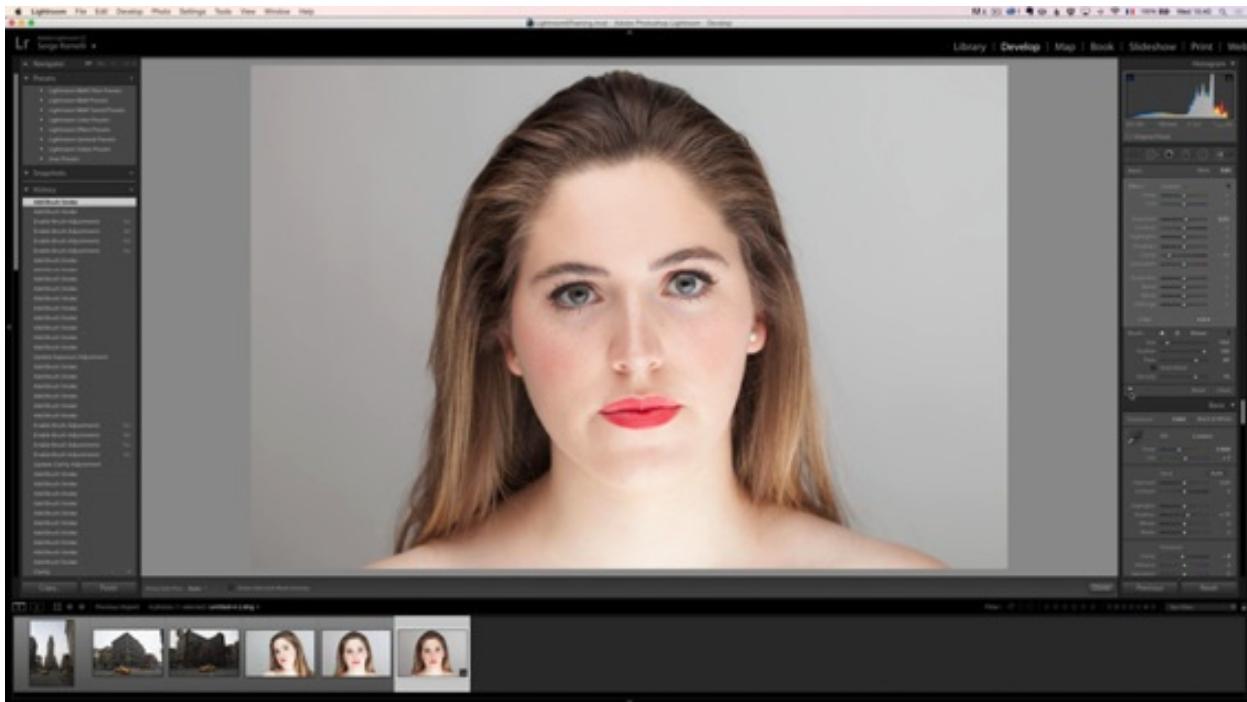


And you can see it just makes a more diffused softness, which is cool.

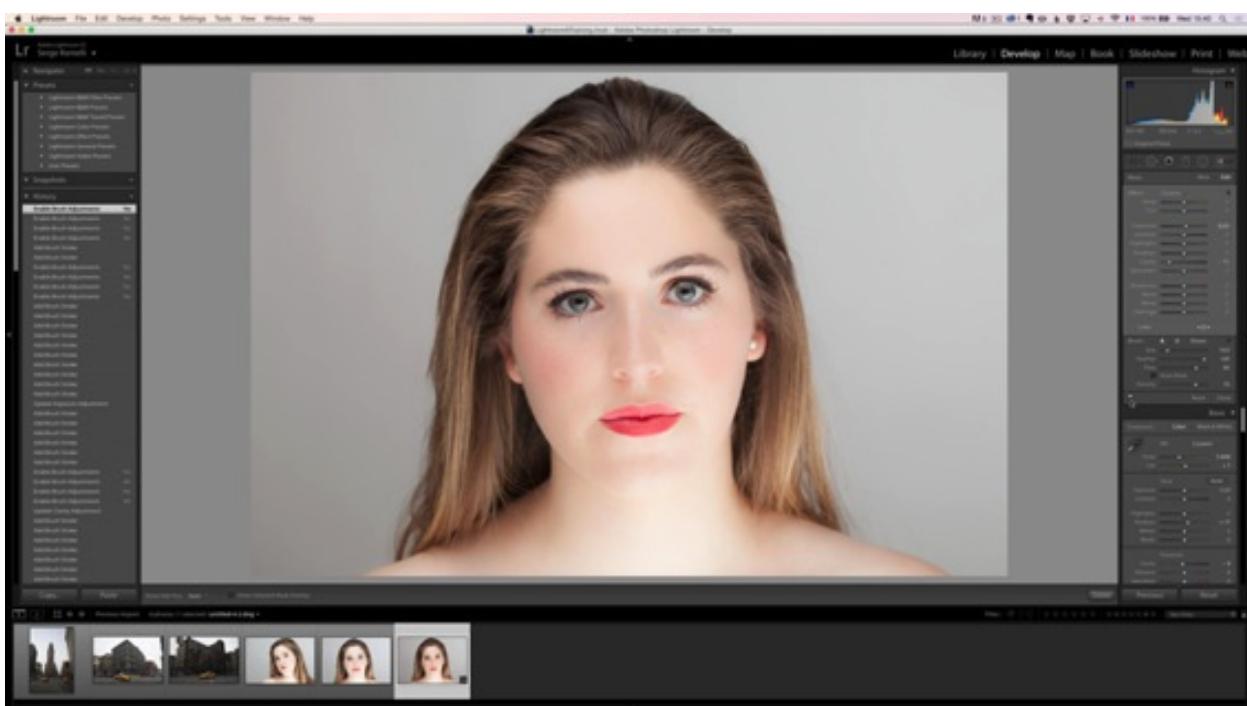
There are some shadows around the nose and below the nose, that we need to get rid of. Click on **New Local Adjustment brush** and move **Exposure** to something very little like .35, **Clarity** at -70 and **Flow** and **Density** to be around

70 to 80. This way, when you brush, it's going to be very subtle and just paint over the shadows to lighten them up slightly.

Once that's done, go ahead and look at the face before you did the brushing.



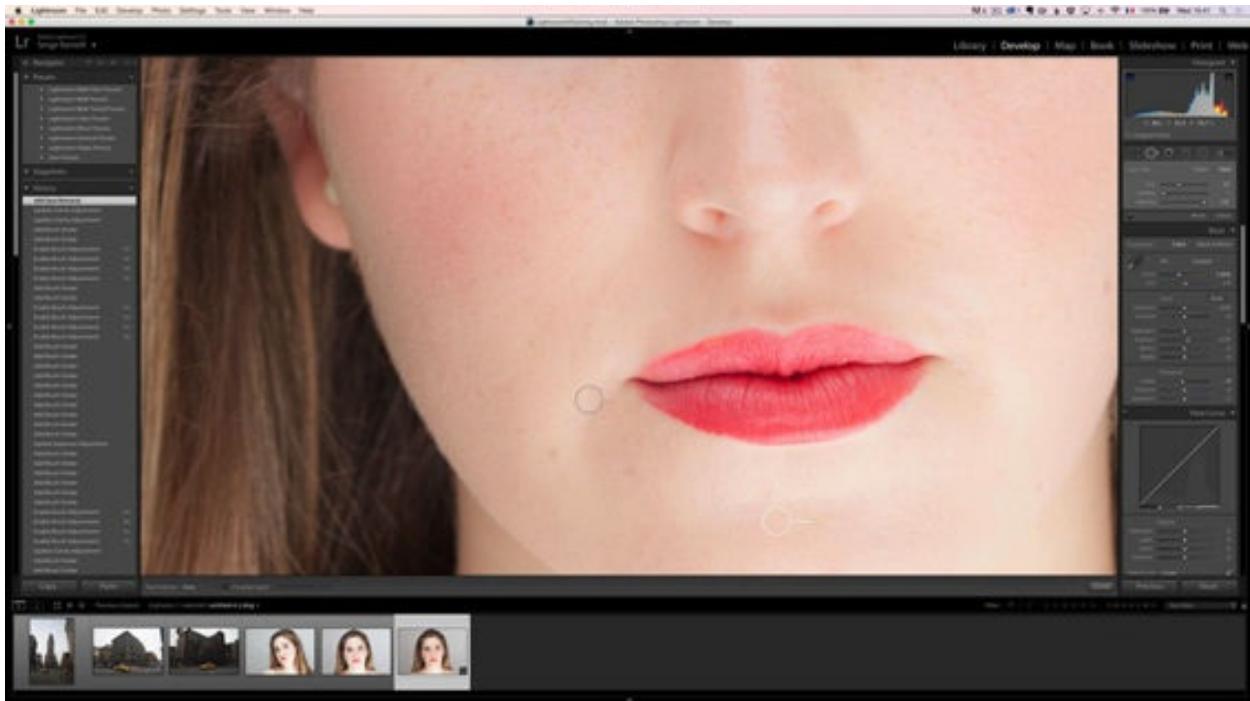
And then after:



This now looks a lot more like a beauty shot you'd see in a magazine these days.
And if this is too much for you, just leave the sliders at zero and

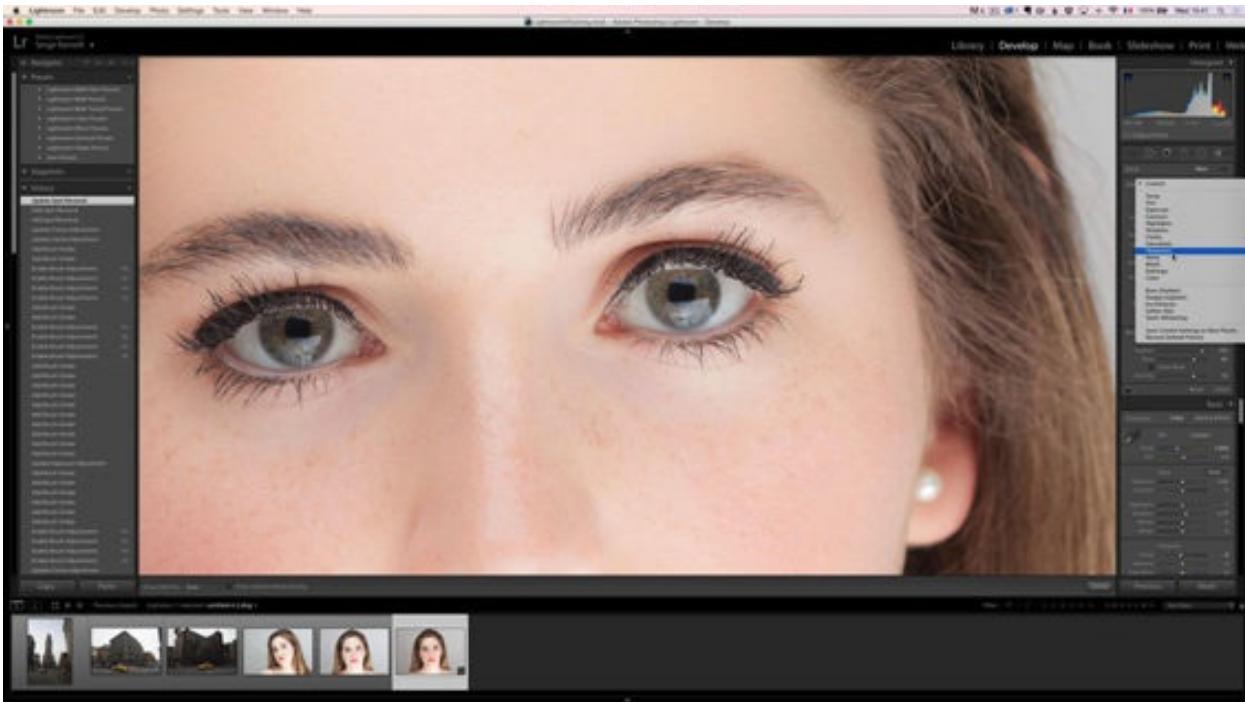
And if you think it's too much, you can just lower the clarity on your brush and you can always go back in case you wanted to bring back some of her freckles or things like this.

Now around the mouth there are a couple of small spots, not much, and you can take the **Spot Healing brush tool** here and click on each of them and it usually does a good job of getting rid of the spots if you have them.

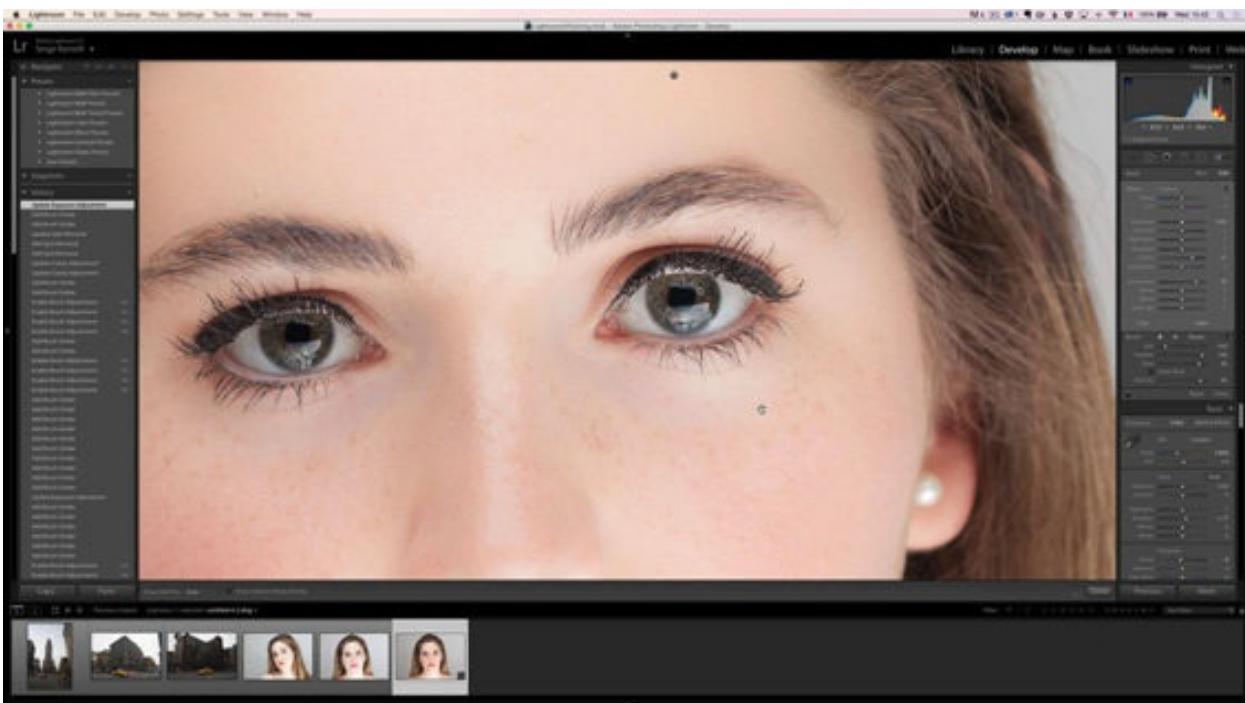


4. Use Local Adjustment Brushes to Retouch the Eyes.

I mentioned it in a previous project, but pros always add pop to the eyes in portraits, you do this with two separate brushes: one for the iris and one for the rest of the eye, and if you look at it closely you can see it's a little red and a little soft.

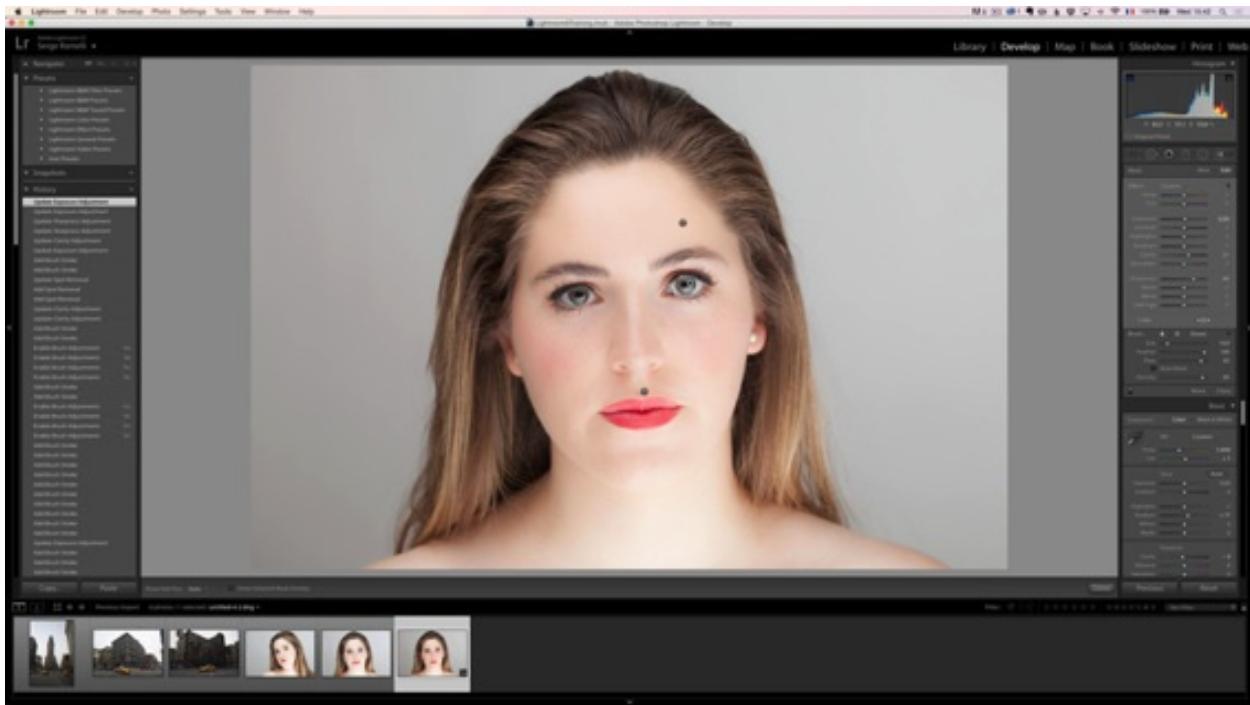


We are going to fix that! We'll start with the iris. So create a new **Local Adjustment brush** and put **Exposure** to +0.35, **Clarity** to +21 and **Sharpness** to +50 with **Flow** and **Density** around 90. And make the brush small enough so you can easily just paint the iris and only the iris of her eye.

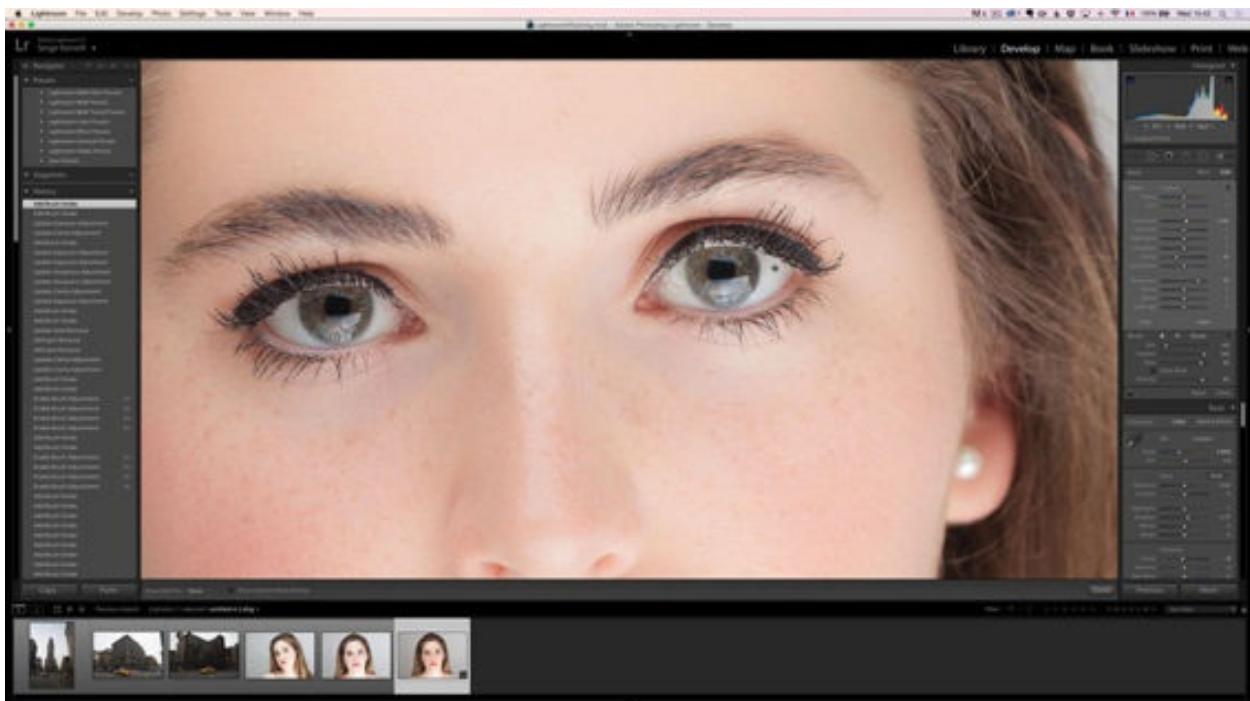


Then you have to zoom out, to see if it's not too much and if so adjust the settings to what helps the eyes pop while still feeling natural. Lower the

Exposure to +.20 for a better result.



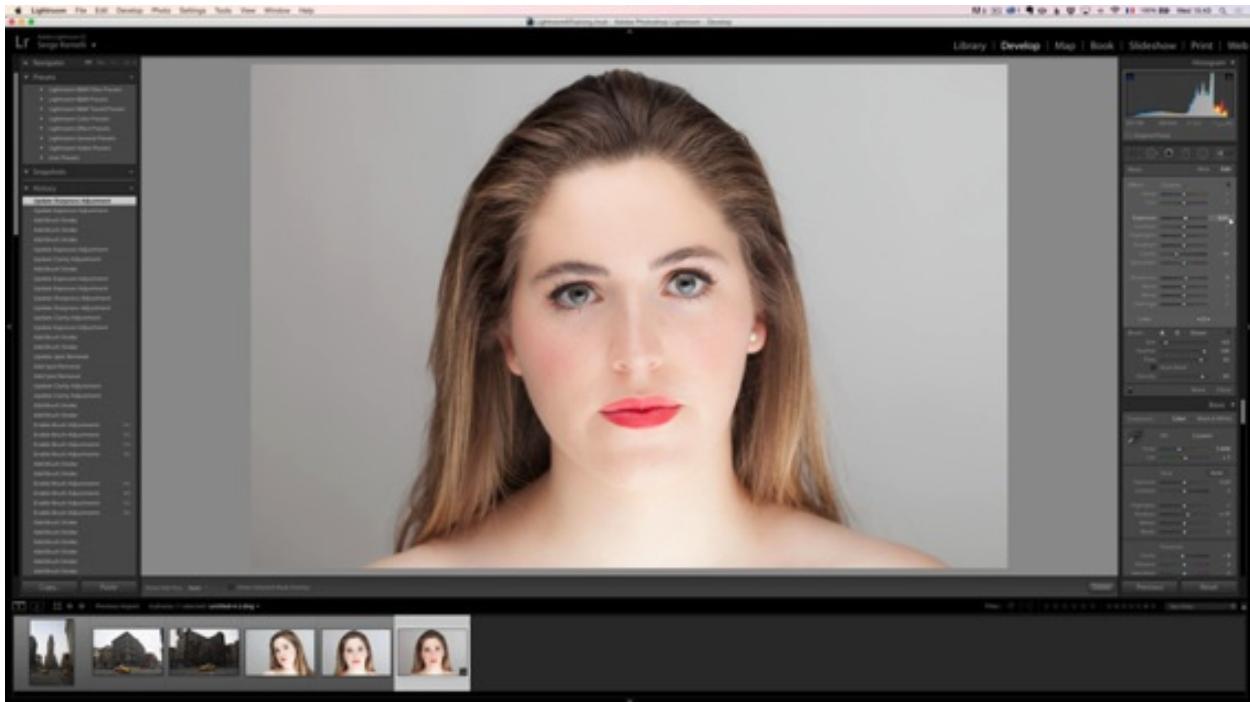
Now let's tackle the white of the eye. Create a **New Brush**, with **Exposure** at +0.48, **Clarity** at -36 and **Sharpness** at +70 with **Flow** and **Density** around 90 and then make your brush nice and small and start painting the whites of the eyes.



Tip: You obviously need to zoom in to make this accurately and not paint over

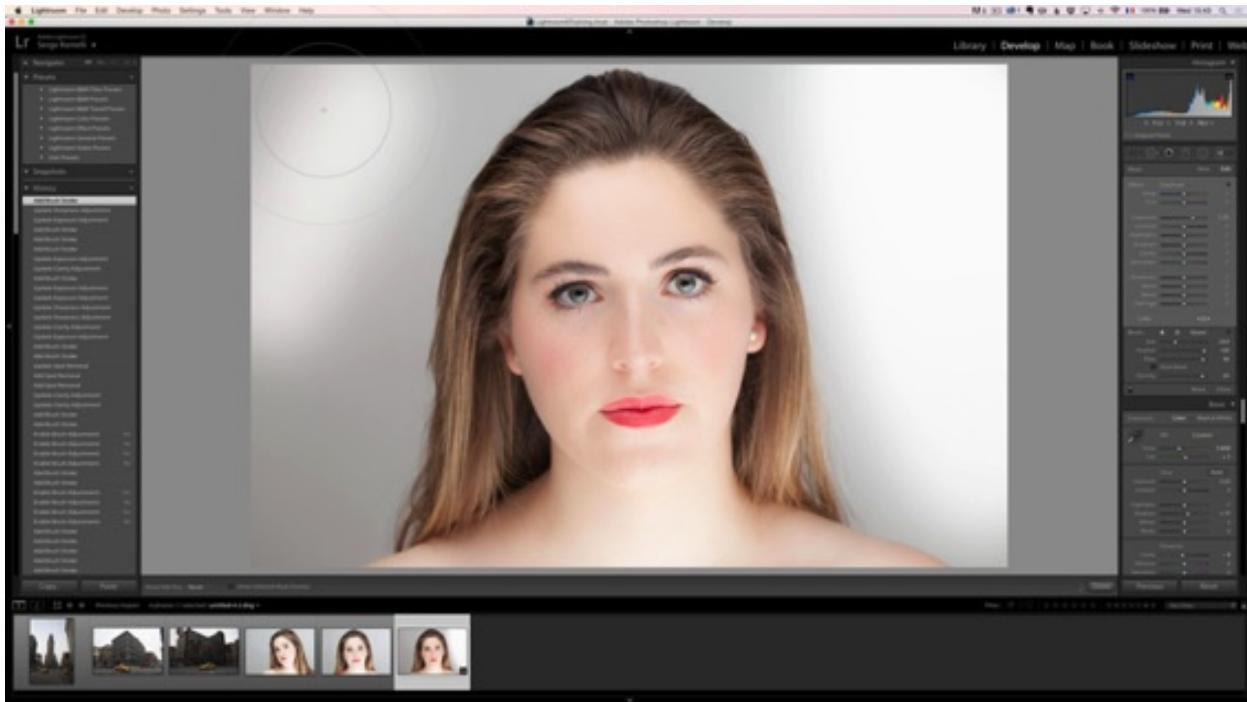
surrounding skin or the iris.

And then zoom out again to see how it looks and it's a bit too much. We just need the iris to be very sharp, not necessarily the rest. Move the brush sliders for **Exposure** to .30, **Sharpness** to 9 and keep the -36 **Clarity**.

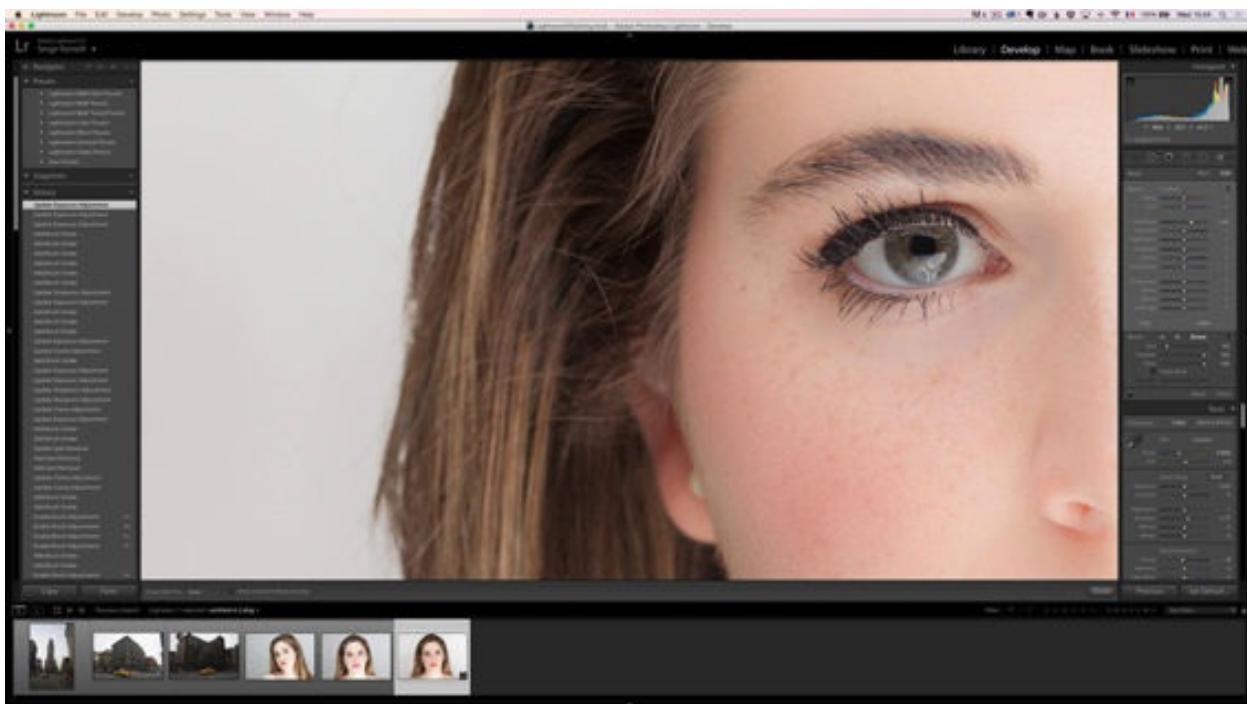


5. Brighten the Background.

Now the white background should be white, but because the lights were about 3 feet away from her, the light did not reach it completely and it became gray. So create a **New Brush**, set **Flow** and **Density** very high around 96. I'm going to boost the **Exposure** to + 1.75. And make a big brush to get the large areas.

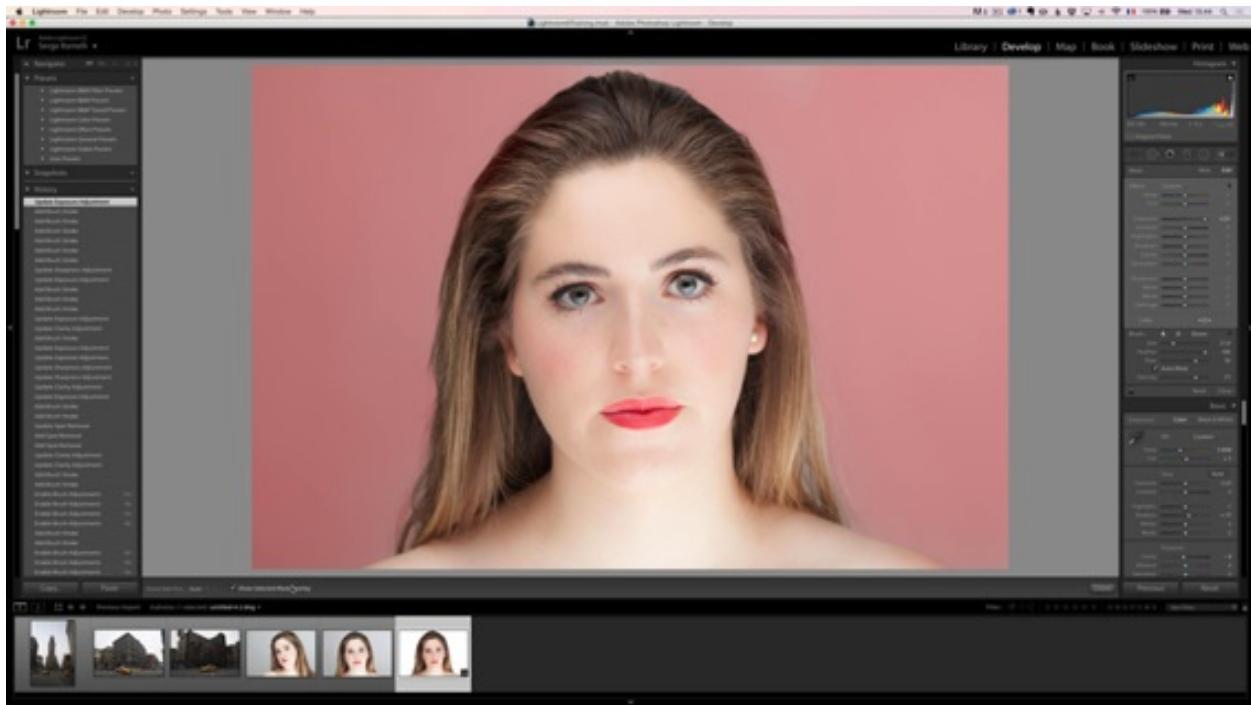


Now as you get closer to the hair, reduce the size of the brush and turn on **Auto Mask** and lower a little bit of power of **Flow** and **Density** to around 76. Make sure the that the plus symbol is always out of her body or the hair and this way, with auto masking, because there's a good contrast, we should be able to make a good selection without going into the hair.



When done, you can select **Show Mask Overlay** and make sure you didn't miss

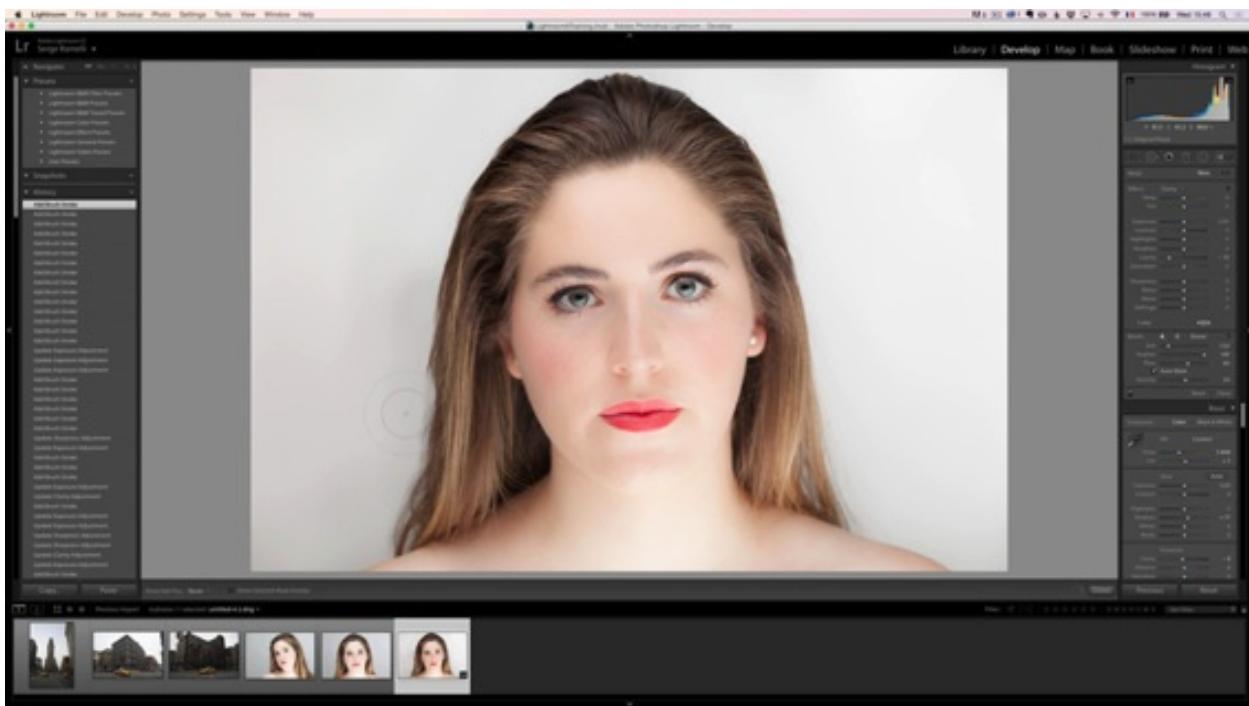
anything.



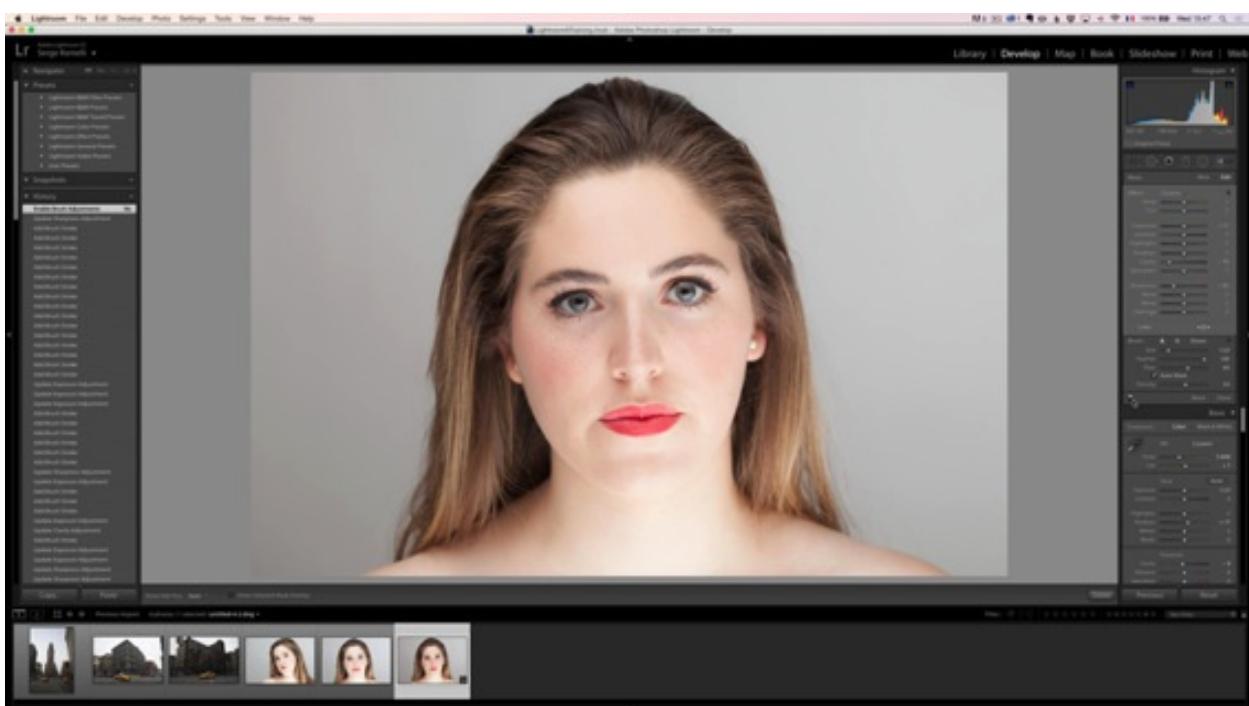
Maybe boost the **Exposure** more to +1.90.

Now sometimes you can get a little bit of weird edge with the hair because of the **Auto Mask**, and if that happens just use the **Alt key** and make sure you have a small brush and go around the edges of her hair erasing the brush. Yes it would be easier to do this part in Photoshop, but with practice you can pull it off.

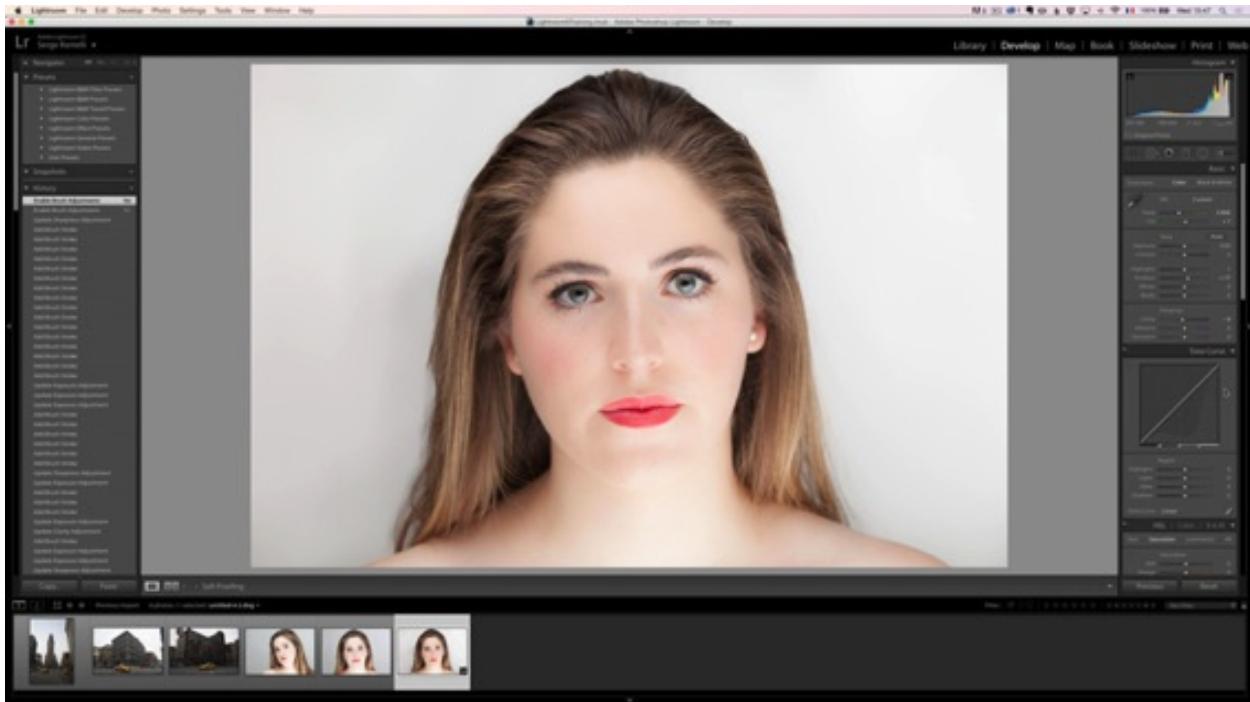
And there is a little trick you can do by creating a new brush and then setting it to **Clarity** -73 and **Sharpness** at -50 and you can paint gently over any problem areas on the hair to soften the problem.



Let's take a look at the before:



And the after.



Voila! You've done a pretty great job retouching this portrait without having to leave Lightroom!

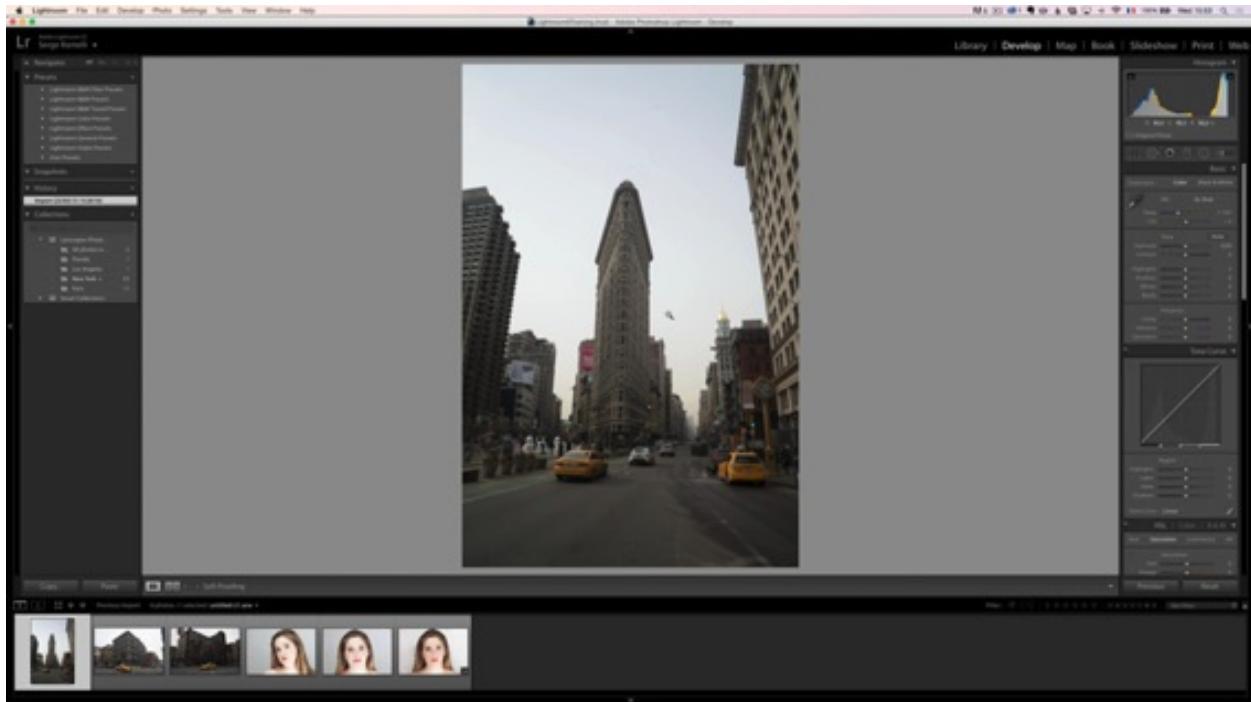
Project 9: Creating a Selective Color Black and White

Skills you will learn:

- How to selectively saturate and desaturate colors

Time to execute: 30 minutes

We are going to do a retouching technique which is called, selective color. I was in New York when I took this photo of the Flatiron building:



And one of the iconic photos you often see from New York is where everything is black and white except a yellow cab. I want to show you how you can do this easily in Lightroom, but first let's do some basic retouching on this photo.

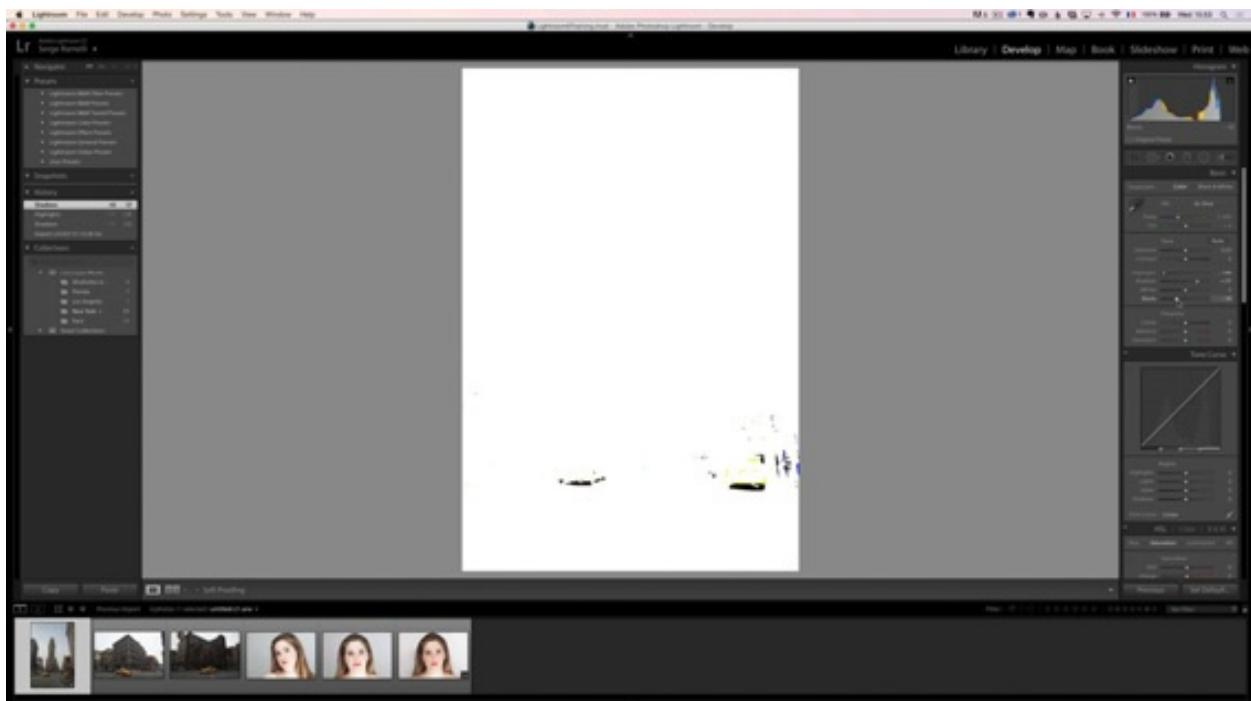
1. Open up the Shadows and Bring Down the Highlights.

In the **Basic panel** go ahead and grab the **Shadows slider** and bring it up to +57 and grab the **Highlights slider** and bring it down to -100.

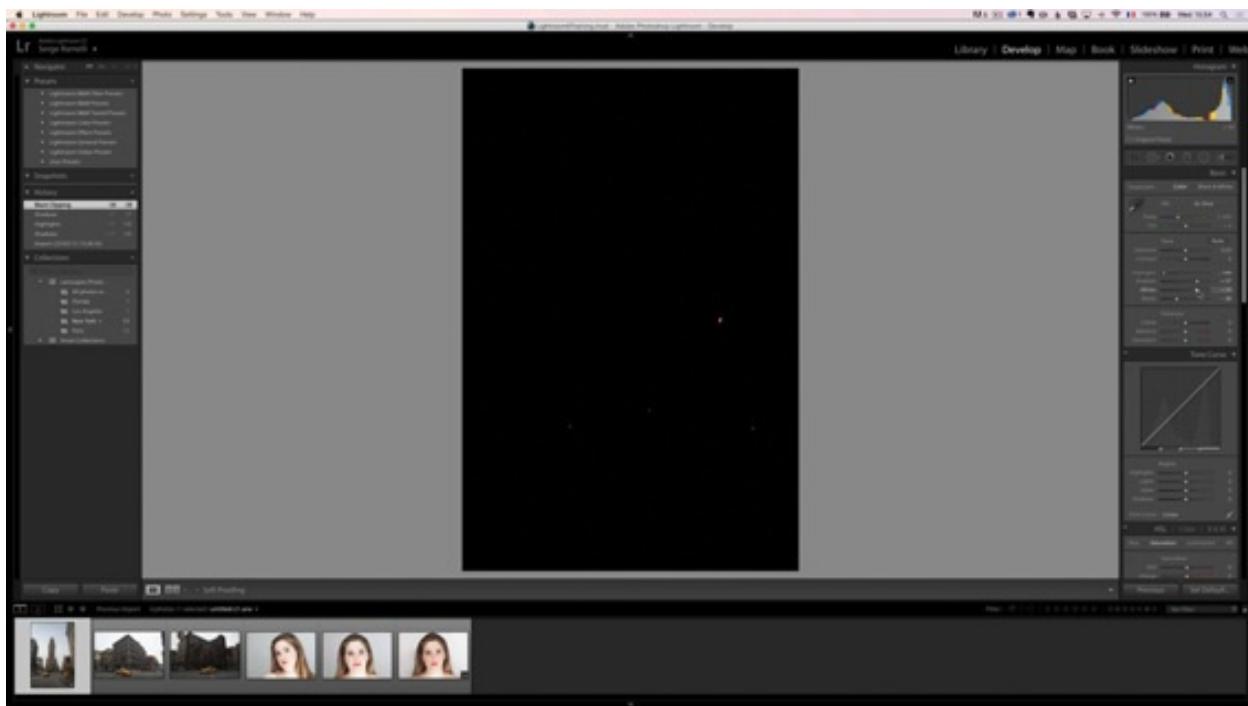


2. Set your Black and White Point.

Hold down the Alt key while moving the **Blacks slider** until around -39



And then adjust the **Whites slider** somewhere around +54.

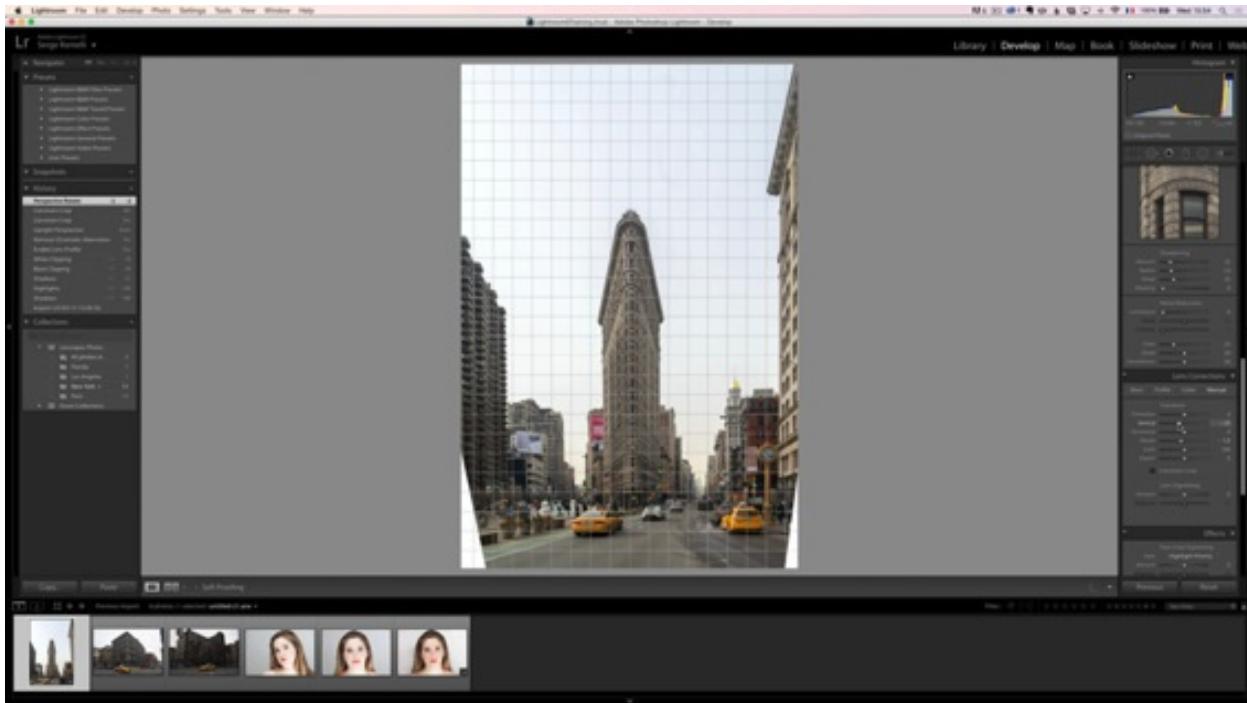


3. Apply Lens Corrections.

Go to the **Lens Corrections panel** and **Enable Lens Corrections** and **Remove Chromatic Aberration**. And I don't like how the photo is completely crooked so choose **Upright Auto** with **Constrain Crop**.



What do you think? It's pretty good, but let's go to manual to do even better job on this. Turn off **Constrain Crop** and move the **Rotate slider** to around -1.5 and the **Vertical slider** to -25 to make sure that the Flatiron building is very straight.



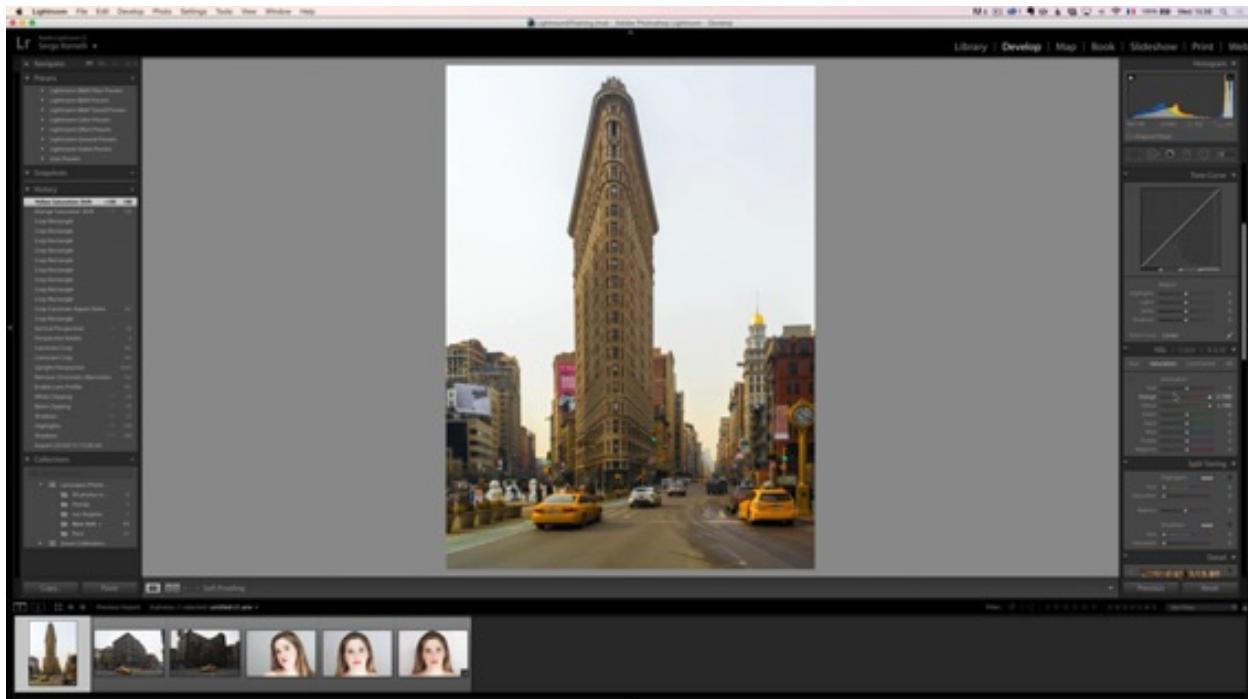
4. Crop the Photo.

Select the **Crop tool** and turn off the **Aspect Ratio lock** and let's get rid of the intruding buildings on the sides and some of the unnecessary space on the top, and hit return. Boom! It's much cleaner and simpler already!



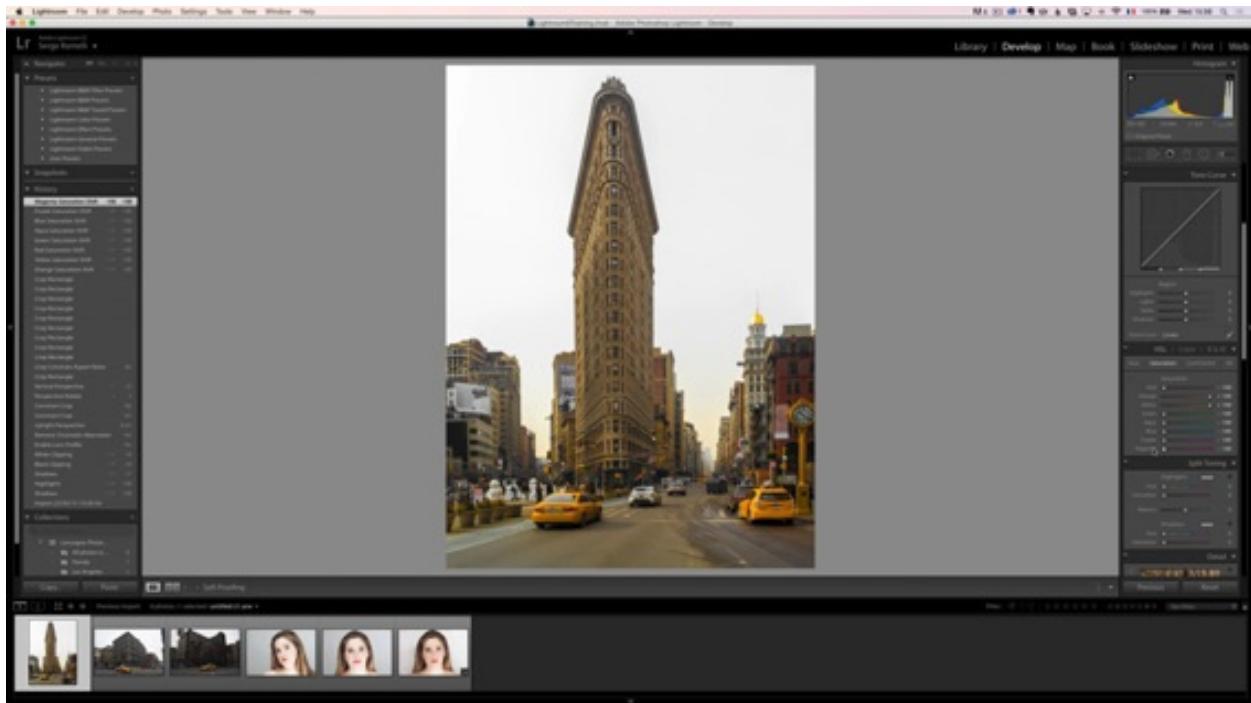
4. Selectively Desaturate the Photo Leaving only the Yellow Tones.

Now we want to turn everything black and white, except the cabs. Here's the trick, in the **HSL panel** go ahead and max out the **Yellow** and **Orange** slider. This adds saturation to it so that all the yellow and orange are very strong.

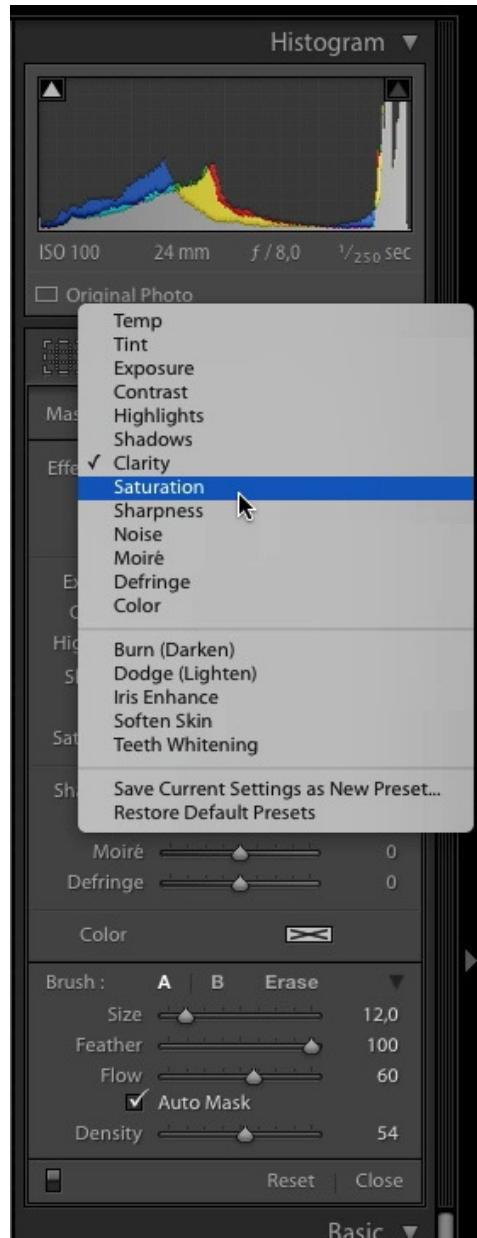


Now take all the other HSL sliders and zero them out. You are still going to have

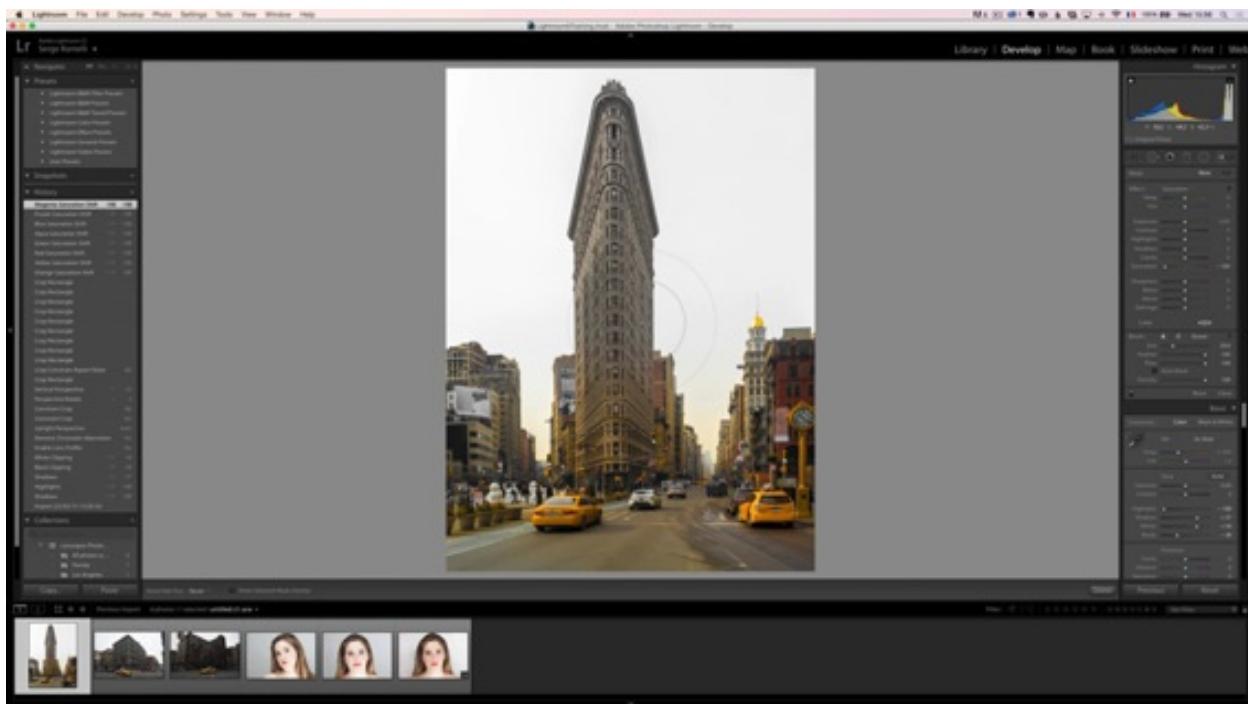
a lot of yellow and orange tones left.



Create a new brush and set the drop down to **Saturation**



Then set the brush sliders to **Saturation** -100, **Flow** 100, **Density** 100 and **Auto Mask** is off for now. Then I'm just going to paint everywhere and it's going to erase all the colors, except the yellow.

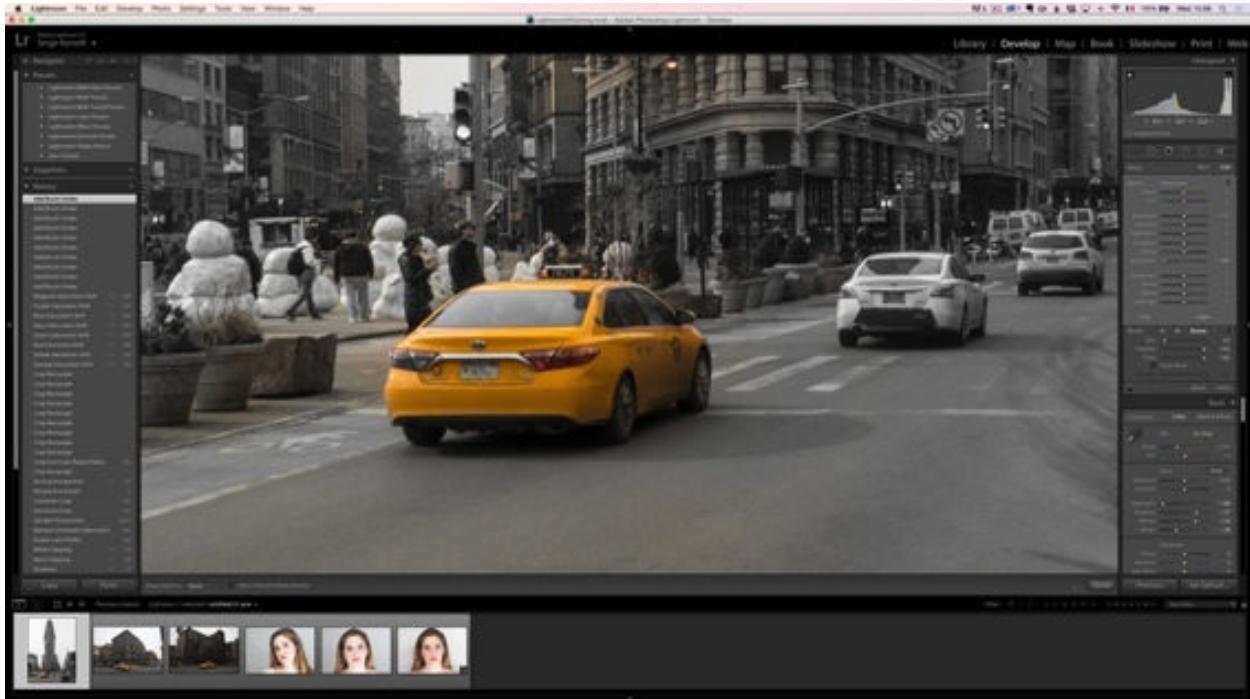


Now as you paint over the entire image you will see there are some stubborn parts of yellow and that's because you doubled the yellow **Saturation** so even if you are removing -100 you will have to do that twice because it's at 200%.

Create a **New Brush** with the same setting and this time, it's going to really desaturate the yellows and paint over everything again except the cab.



When you get closer to the cab, this is when you put **Auto Mask** on and make sure that your **(+)** plus symbol on the brush never goes into the cab. If you went into the cab, you can always press **Alt** and just make sure you don't desaturate the cab itself.



Now you might have some yellow that's still resisting desaturation. When that happens, just create a new brush and you just brush over those areas again leaving just the cab. Voila!



Once you've done that, let's bring in some drama.

5. Intensify the Sky.

Okay we need to get this popping so go ahead and drop the overall **Exposure** down to -0.65 and then create a new **Grad filter** and drag it over the top half of the photo and lower the grad filter's **Exposure** to -1.74.

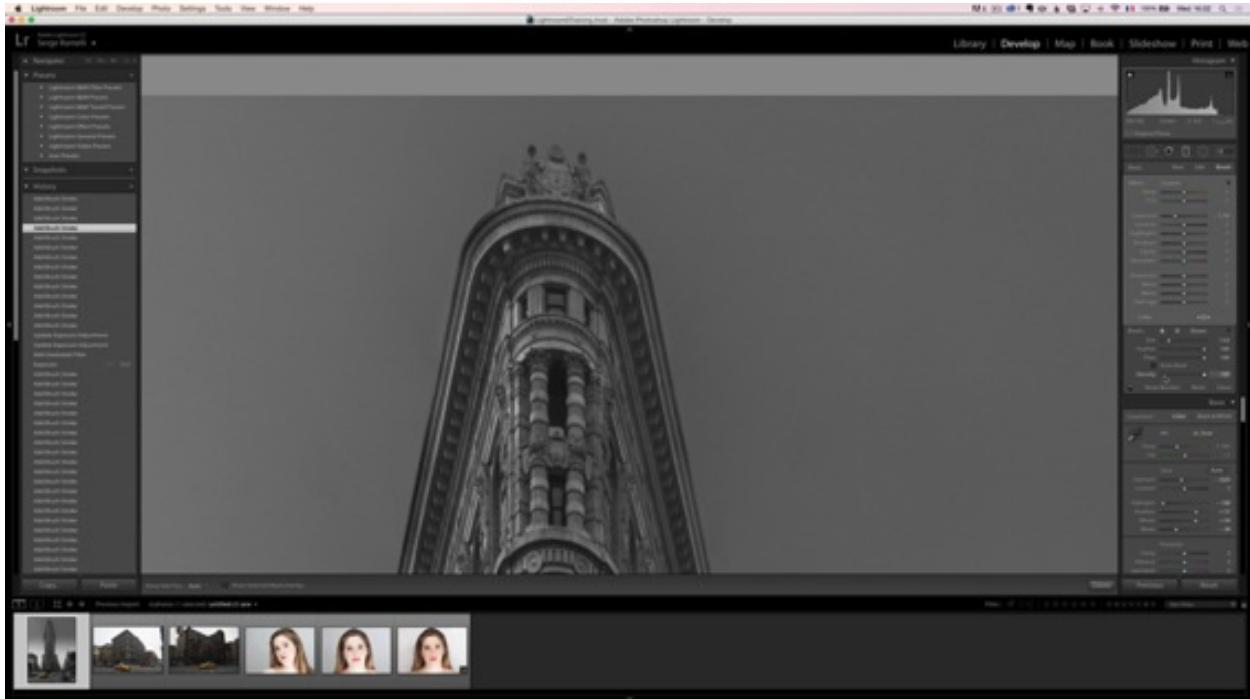


We obviously don't want the filter going over the building so select the **Grad filter brush** and use the Alt key to delete out all the filter that is on the building only using **Auto Mask** when you get to the very edges.

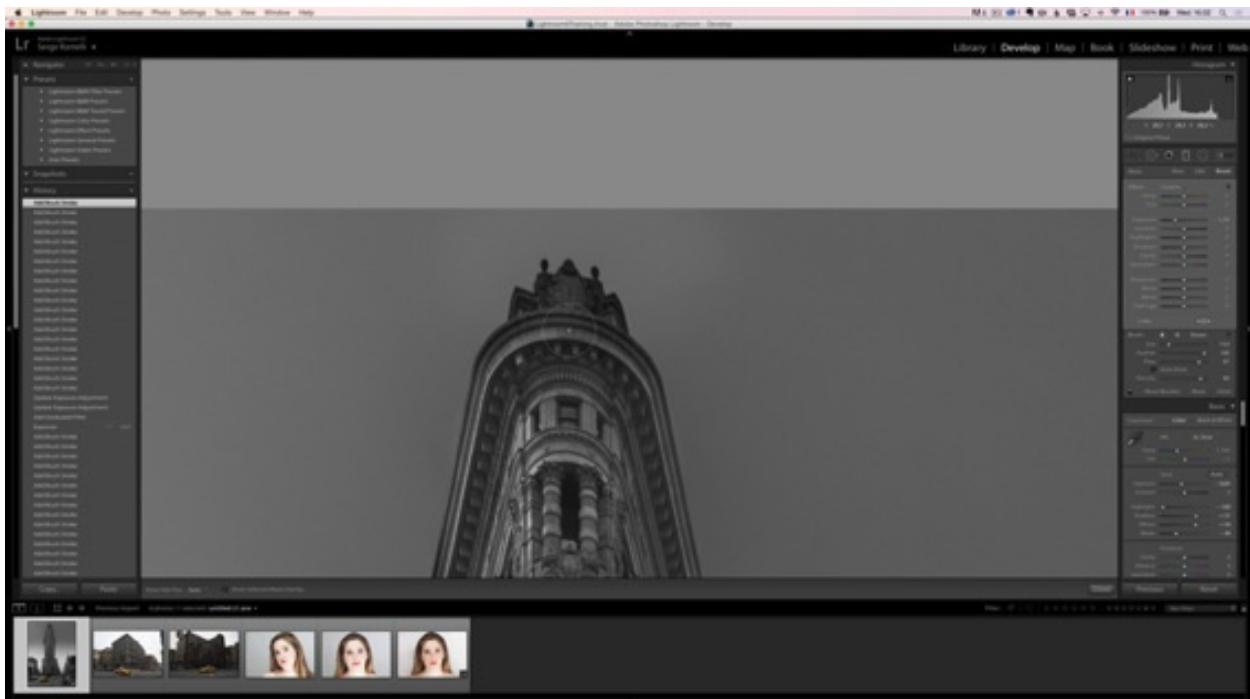


Sometimes when doing this you can get a weird edge from the **Auto Mask**. And to fix this let go of the Alt key, so you're in plus mode, set **Flow** and

Density very strong, in the 90s, go with a bigger brush and carefully paint back some of the grad filter to make those edges darker using the feathered part of the brush. It's not perfect but it's better to have it a bit darker than to have some weird effect.



You can always go back with **Alt**, making sure **Auto Mask** is off this time and just take some out if you want.



Now lighten up the Grad filter moving the **Exposure** slider to -1.18 and move the bottom of the grad filter up so that dark line in the sky only comes down to around the back corner of the building. Because you masked it, moving the Grad filter won't affect the building any more unless you slide it way down



6. Close off the Bottom of the Frame.

Create a new **Grad filter** with the **Exposure slider** at -1.35 and put it at the bottom of the screen to close off the frame, not too high, end it just below the yellow of the cab.



7. Add More Contrast to Make the Yellow Pop More.

Go into the **Basic panel** and drop the overall **Exposure slider** to -1.00 and increase the **Contrast slider** to +33. Now it's popping!

8. Add a Vignette.

Go into the **Effects panel** and put the Vignetting Amount **Slider** to -8.



Now we got a nice black and white photo with just 1 yellow cab. It's very simple to do with the brushes. Again, the technique is called selective color. And you've just finished the last project of the retouching work flow tutorials! Congratulations! Let's talk about one more very important thing before moving on to the rest of the modules.

Project 10: Creating and Using Develop Module Presets

One of the key features in Lightroom that I find is amazing is the use of Presets. Whenever you spend a lot of time retouching a photo and you have a look you really like, you can save everything you've done as a **Preset** which can be applied with a single click to any other photo. This is a great feature because when you have a look that you like you can save it forever and easily use it to get fast and consistent results and often a **Preset** might give you a look on your photo that you weren't expecting but which looks great. I've already created 300 presets and will have many more in the years ahead I'm certain.

But let me walk you through this so you understand how it works.

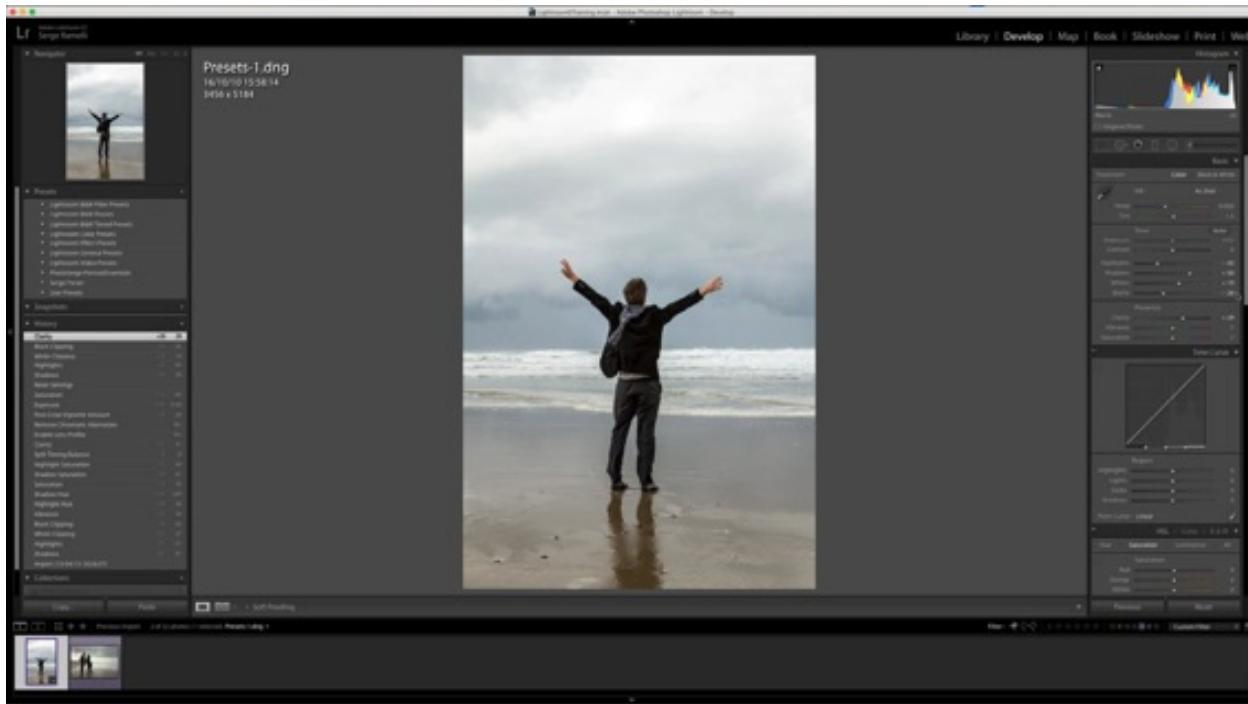
1. Open the RAW File.

Open up the photo for the lesson. This is a RAW file which is unretouched of a man standing on the beach.



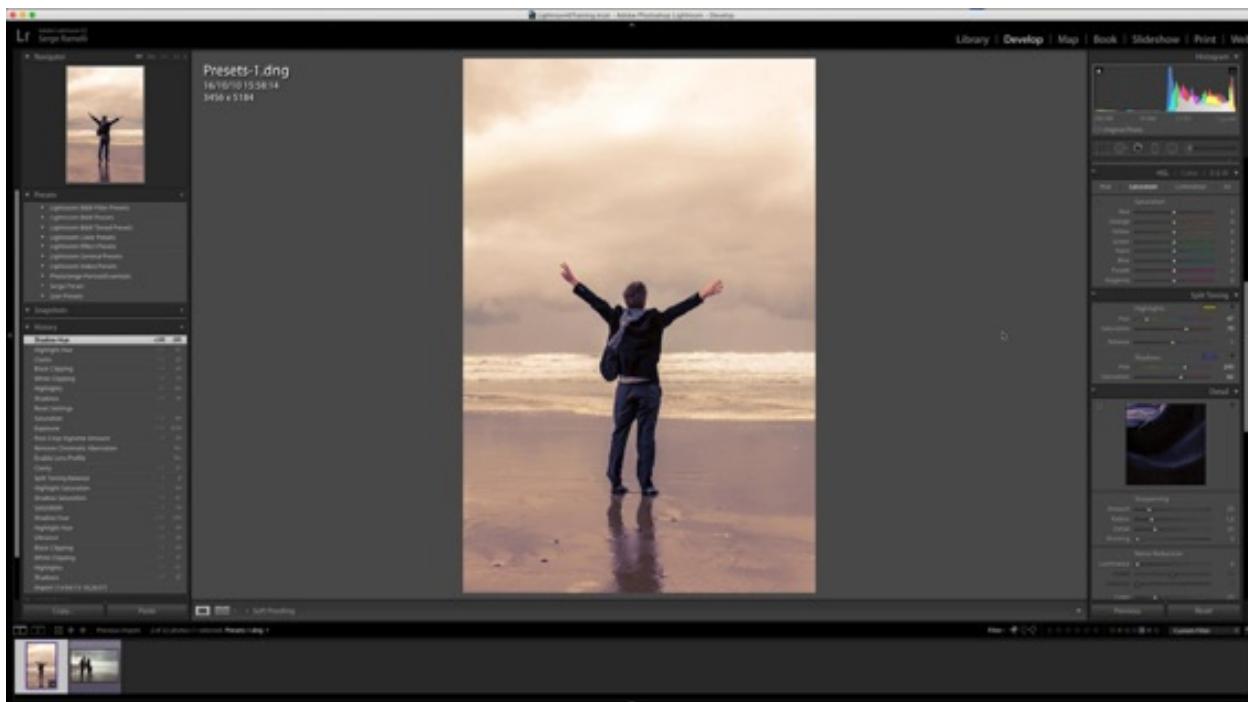
2. Do Your Retouching.

Bring your **Shadows** to +50, **Highlights** to -43, **Whites** to +19 and **Blacks** to -26 and the **Clarity** to +29.



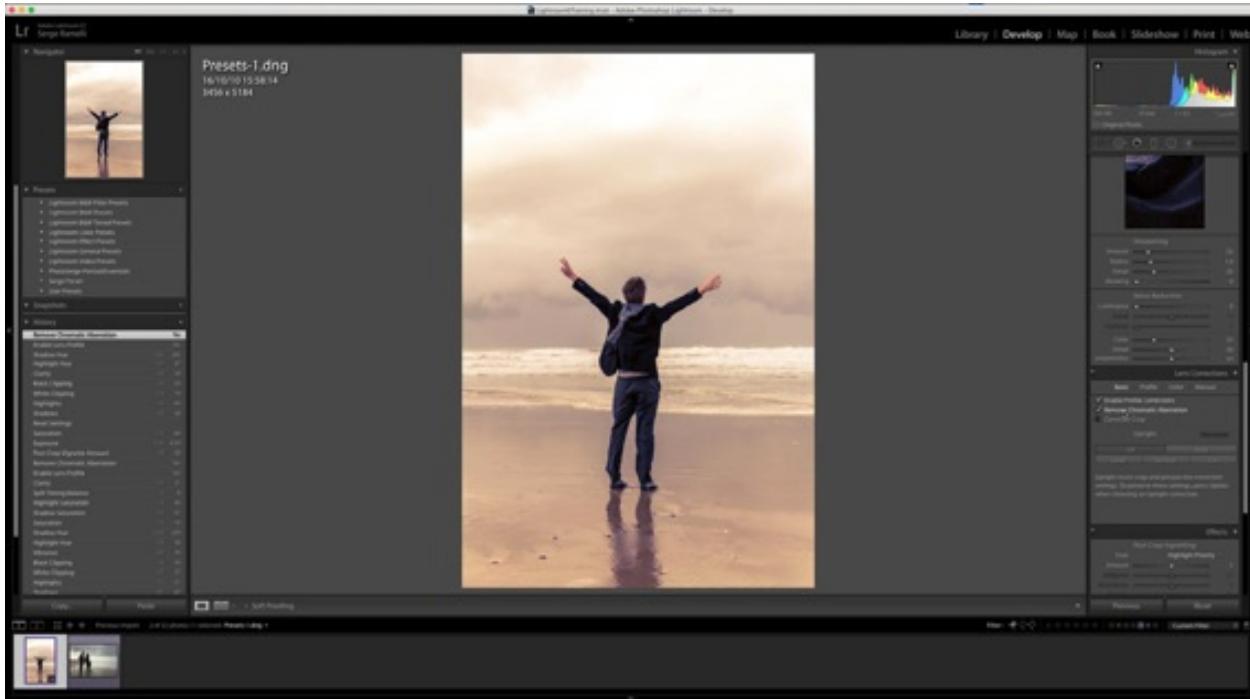
3. Add Some Split Toning.

The colors are still pretty boring so let's go to Split Toning to add a yellowish color into our highlights and darker blue to our shadows. In the Split Toning Panel set Highlights **Hue** to 47, **Saturation** to 70, and the Shadows **Hue** to 245 and **Saturation** to 62.



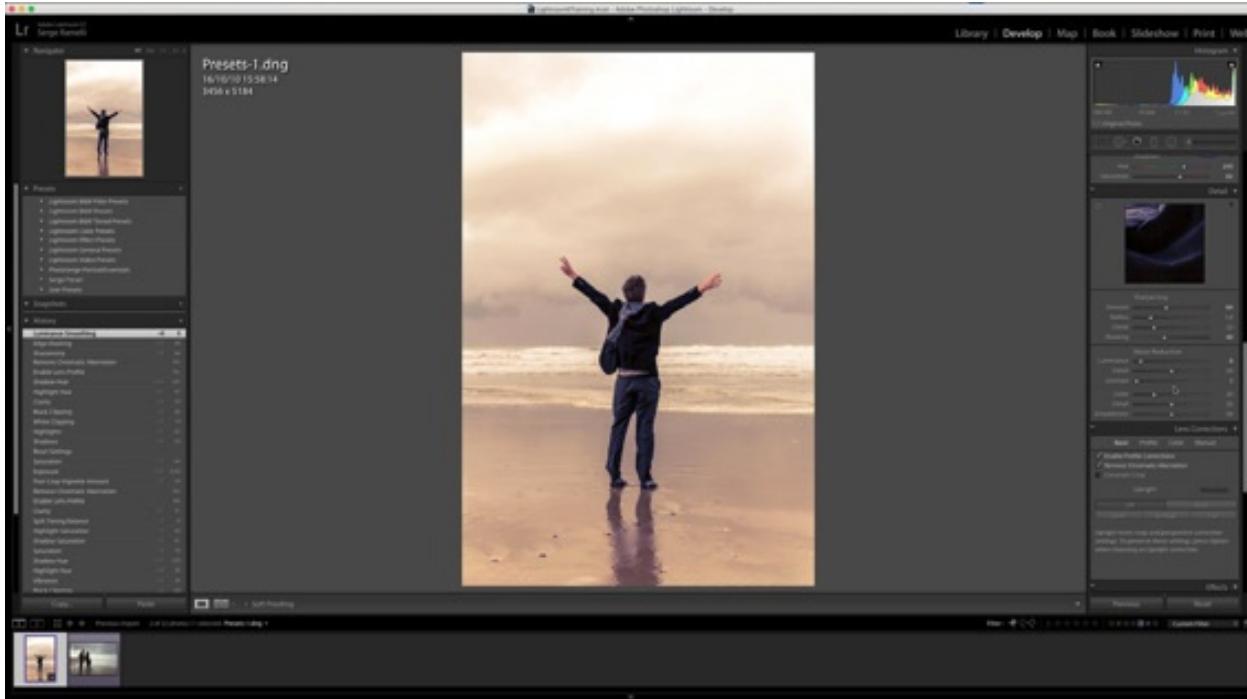
4. Enable Lens Corrections.

One thing that I advise you to do make Presets for is all the things that you do over and over and over again as it will save you a lot of time. For example **Lens Correction panel**, I almost always select **Enable Profile Correction** and **Remove Chromatic Aberration** and a Preset could just apply those automatically.

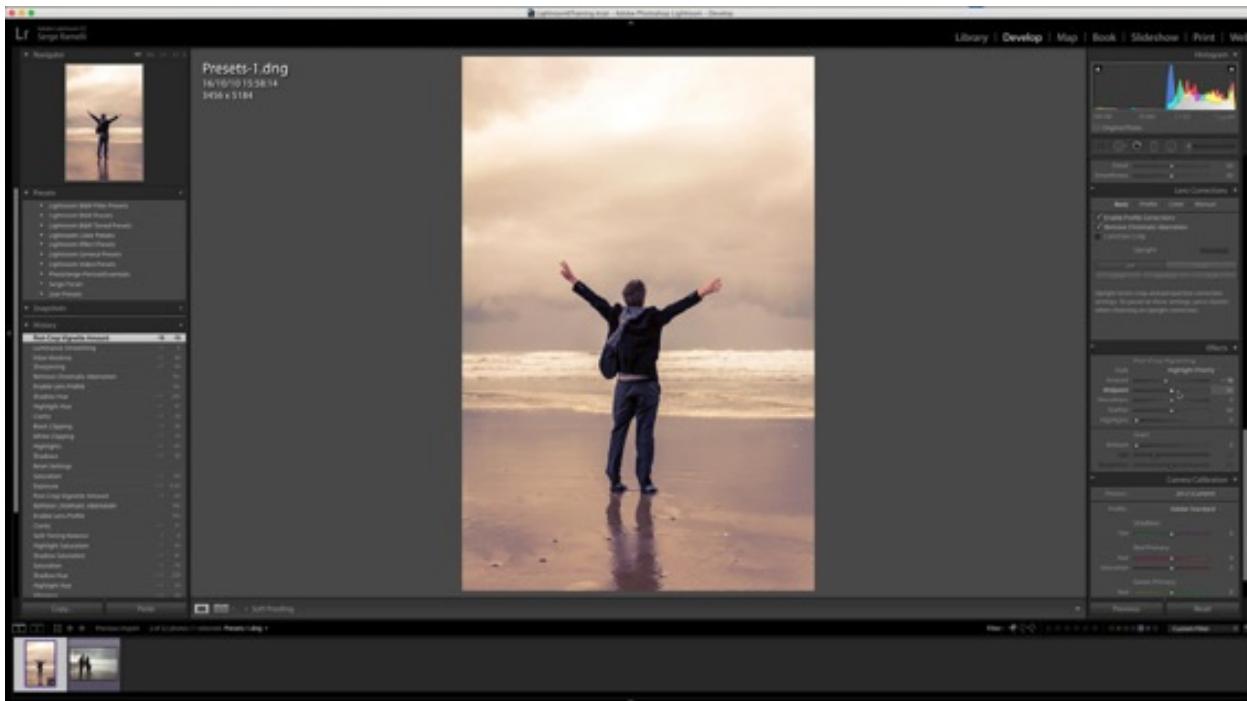


5. Apply Details.

Go into the **Detail panel** and do a basic **Sharpening** at 60, **Masking** of 40 and noise reduction **Luminance** of 6.



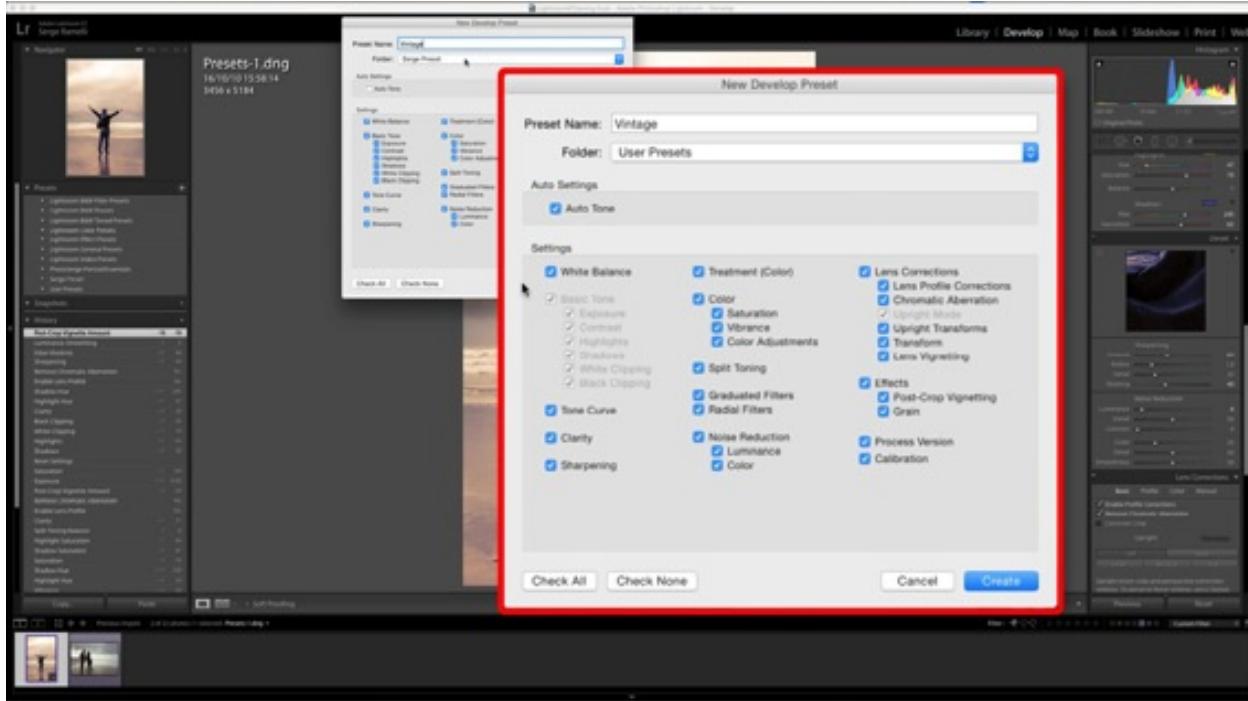
I also like to add a bit of **Post-Crop Vignetting** and the **Amount slider** can be pushed to -16.



6. Save the Preset.

Now let's say we really liked this look a lot and wanted to save it forever (and forever is a mighty long time), how can we do this? Very simple.

On the right side of the Develop Module go to the **Presets panel** and click the **+** button. A pop-up window called **New Develop Preset** is going to open. The first option is **Preset Name** and let's call this **Vintage**.



In the next option you can also select what folder it gets stored in. Either choose an existing folder such as **User Presets** or select **Create New Folder** and name it whatever you choose. This becomes more important as you start to have lots and lots of Presets.

The next option is **Auto Settings**. **Auto tone** is actually pretty cool. What it does is that it's going to figure out what the best contrast, exposure, highlight, shadows, whites and blacks settings are for the basic retouching and then it's going to apply those along with whatever other adjustments you made to any photo that you're going to apply the Preset to.

And then you have all the individual settings you can select or deselect to include in the preset. Remember we did some Clarity, Sharpening, some Split Toning, Noise Reduction, Vignetting and other things. We didn't use Graduated or Radial filters so you can deselect those, also notice that local adjustment brushes are not saved, just those filters.

Go ahead and click **Create** and if you look in Presets panel in the **User Presets** drop down you will see **Vintage** in there.

7. Open a New RAW Photo File.

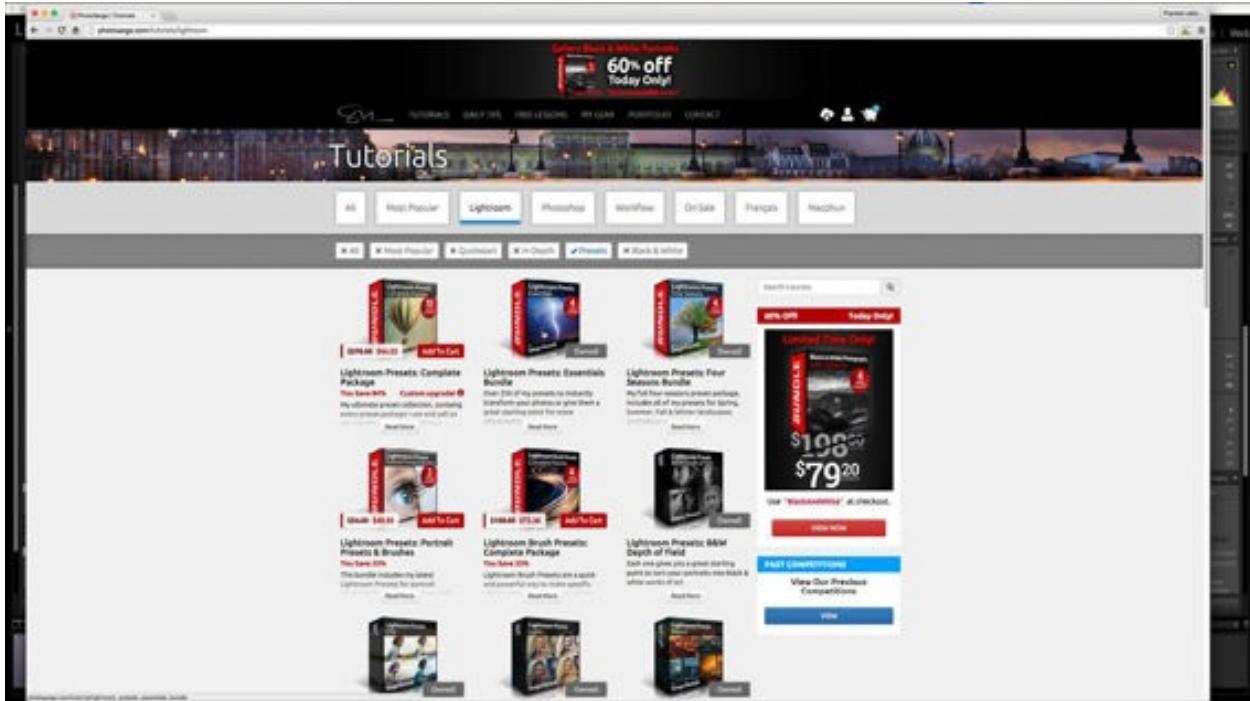
Alright, now let's use this photo of a couple on the beach.



And go into the **Presets panel** and find the **Vintage** preset you just created and apply it to this photo. Voila! You can apply this look in the snap of a second.

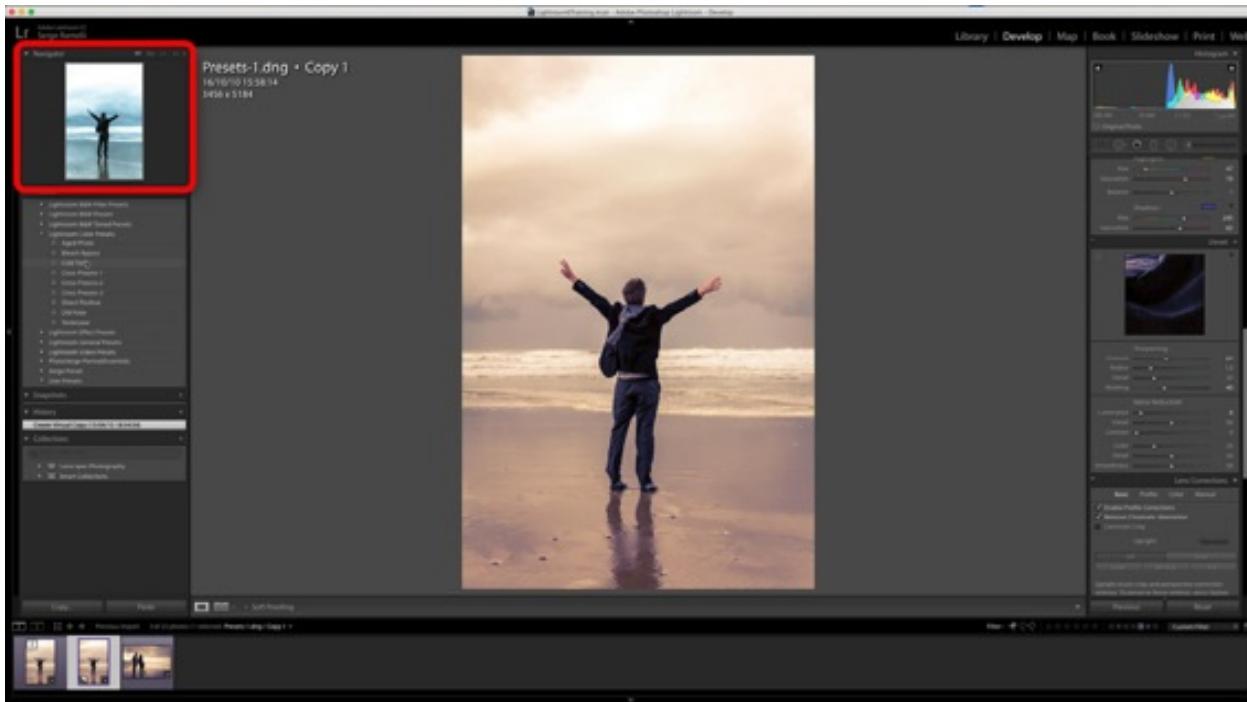


Now if you go over to www.photoserge.com/Lightroom and you select presets, you have a bunch of the presets packages I have already created.

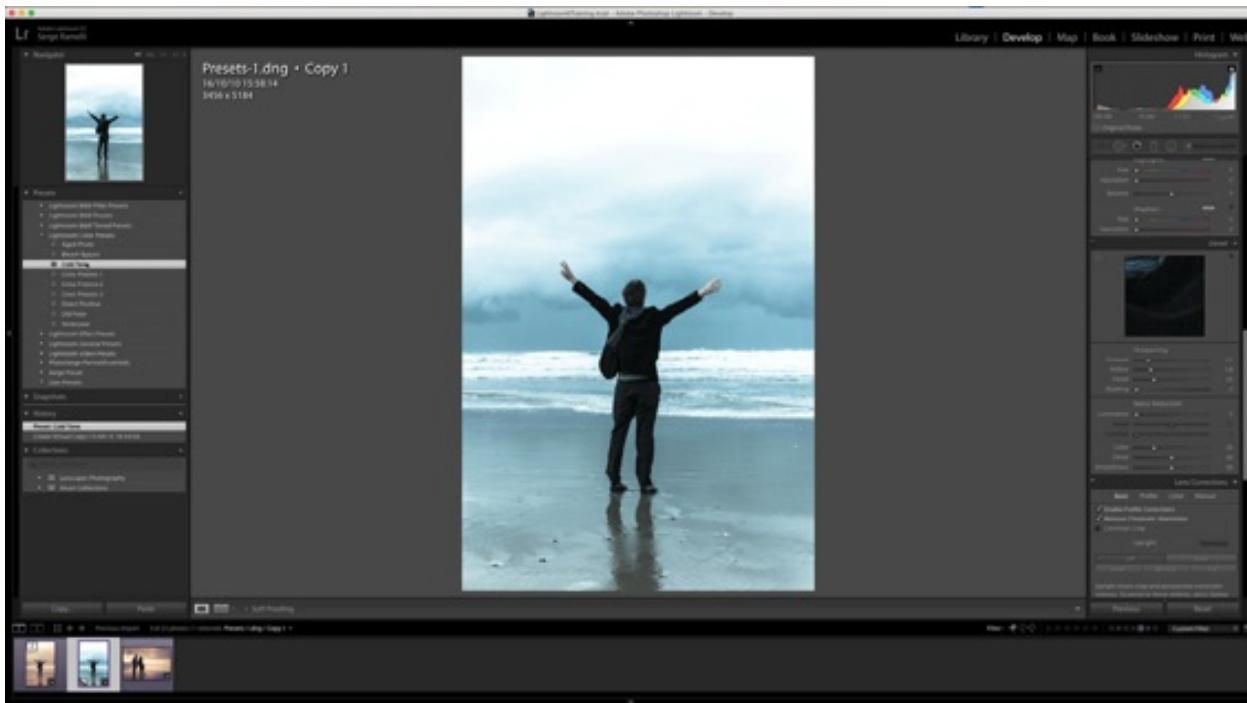


And if you're a member of the Photo Serge community (which is free) and you go into subscriber's goodies, you will see there's a lot of free presets there too.

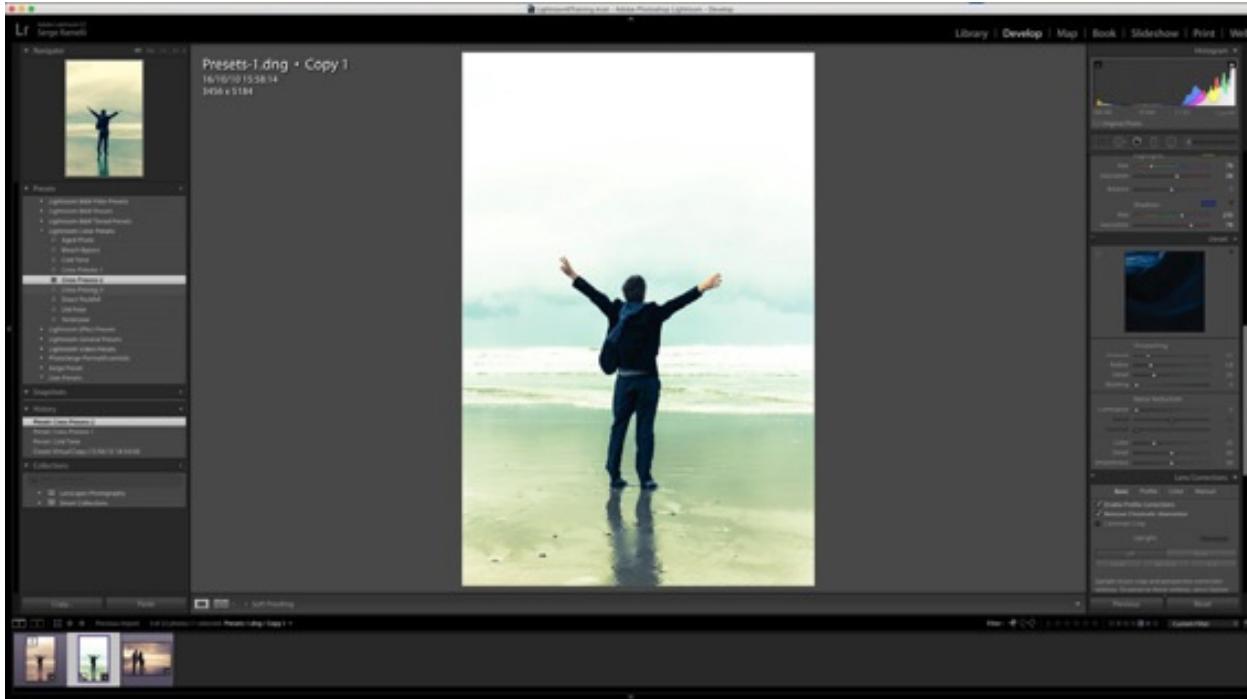
Now I've already got these Presets installed on my computer so I'm going to hover over one of them and if you look above you can see how the Navigator panel will show you a preview of what that look will look like.



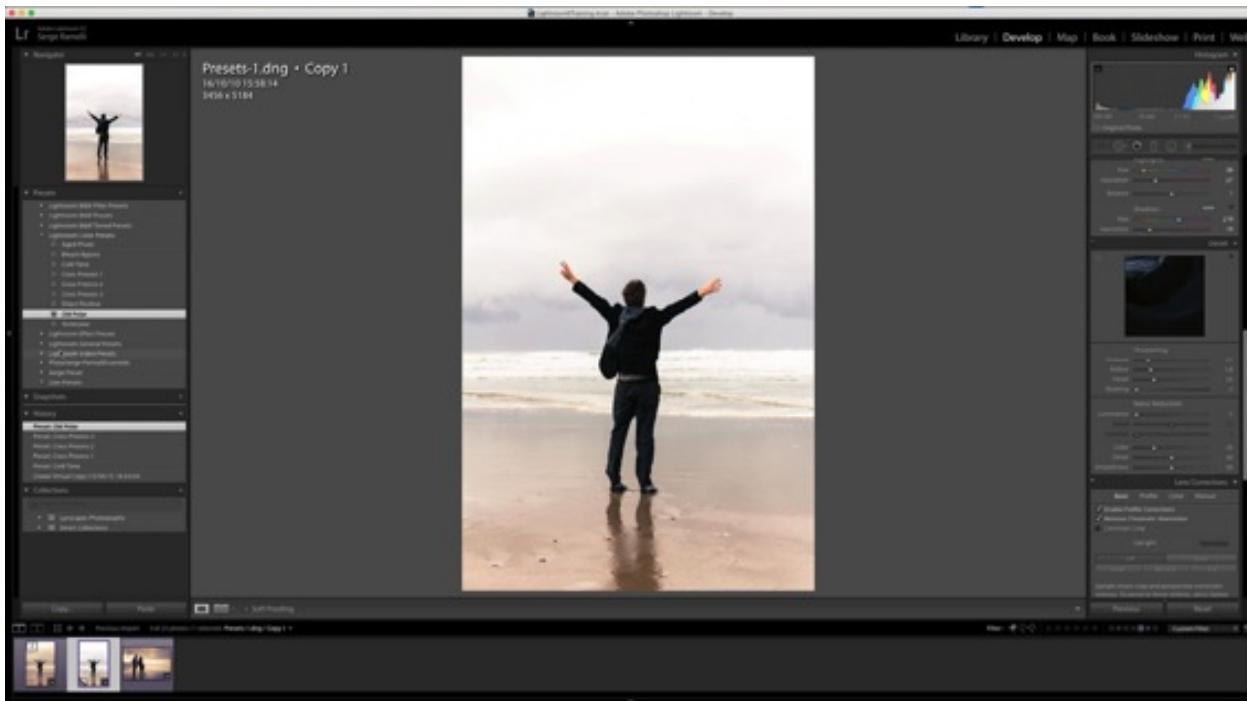
If I press enter, it's just going to apply the Preset.



Just by clicking on different Presets I can rapidly go through different looks and often get something unexpected which works great.



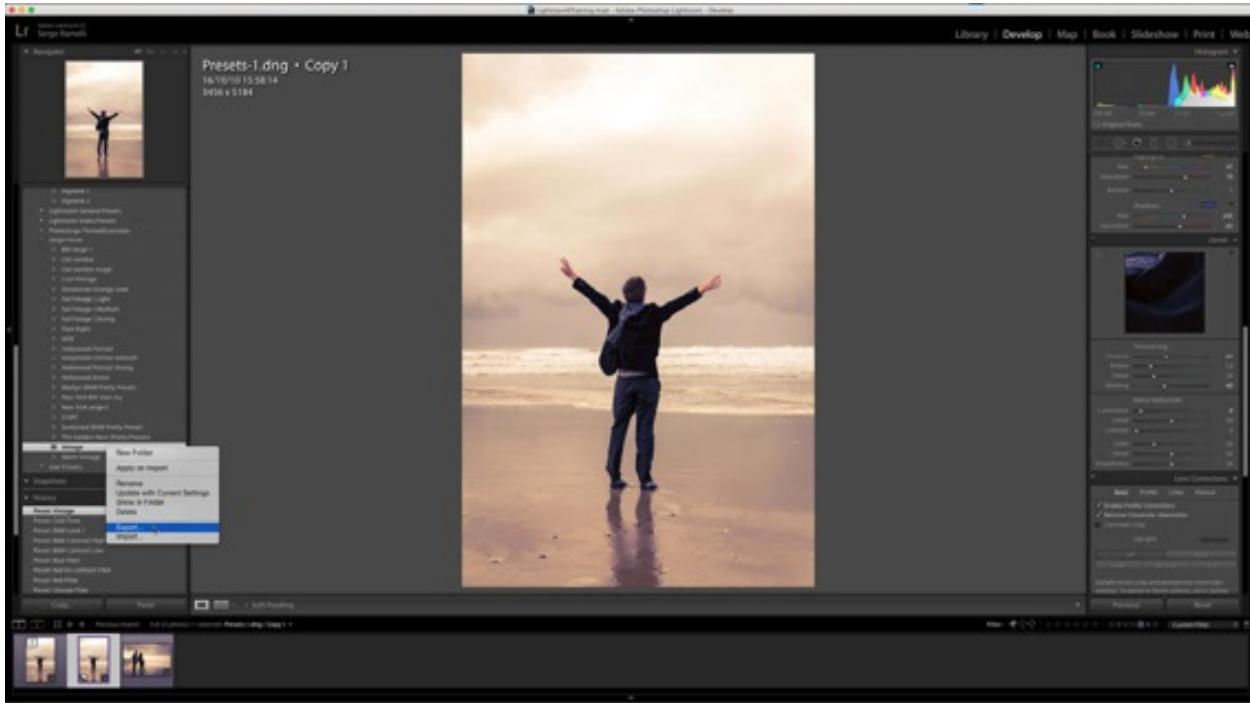
And a lot of times I'll just go through my best Presets until I find something that I like as a starting point and I say, "Oh this is pretty cool," and apply it.



8. Exporting Presets.

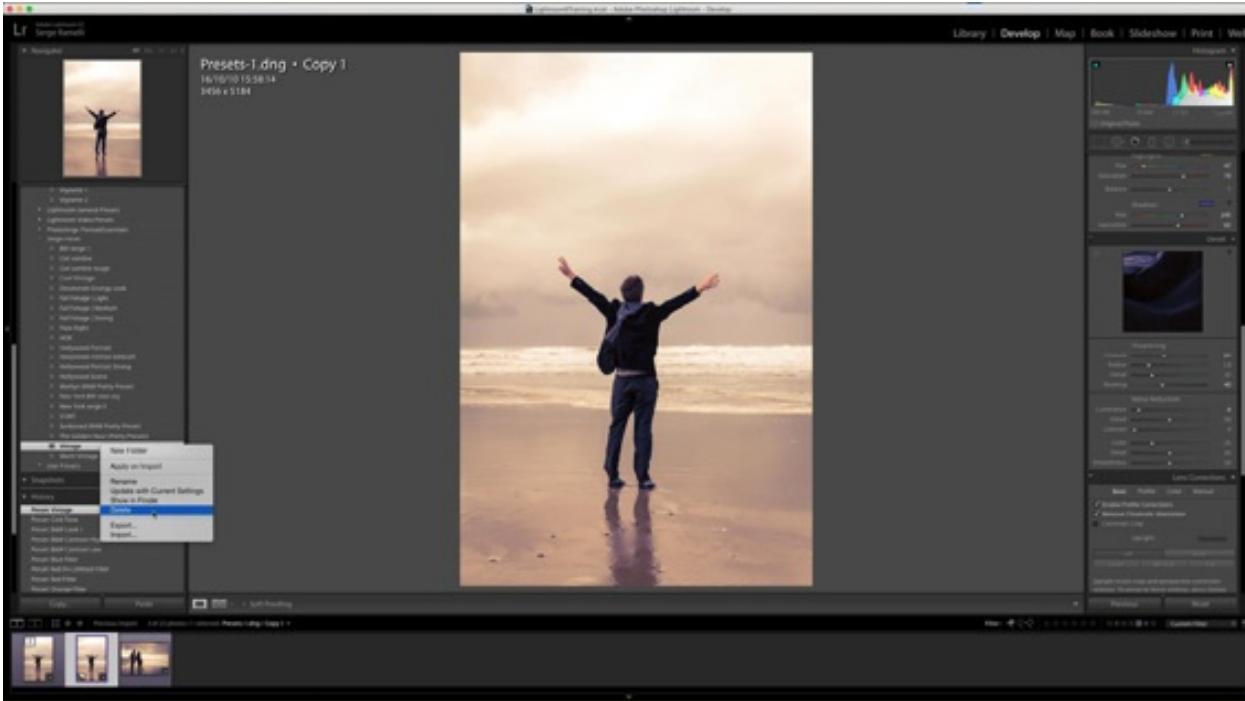
OK, back to that Vintage Preset we created, let's say you wanted to share it with a friend or sell your own Presets for that matter. Go ahead and right click on it in

the Presets Panel and choose Export. And then just save it where ever you wish! For this exercise, save it to your desktop.



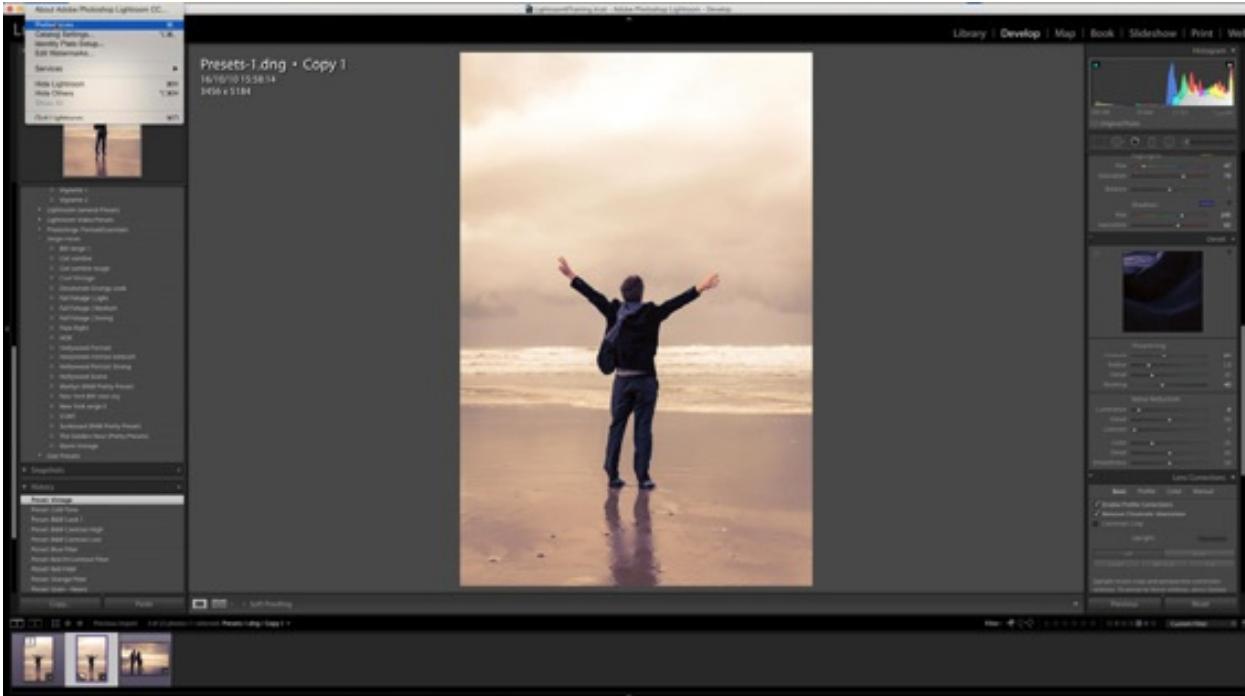
9. Installing/Importing Presets.

Double check to make sure you exported the preset to the desktop and then go back into Lightroom, find that Vintage Preset in your **Presets panel** again and **right click** on it and delete it.



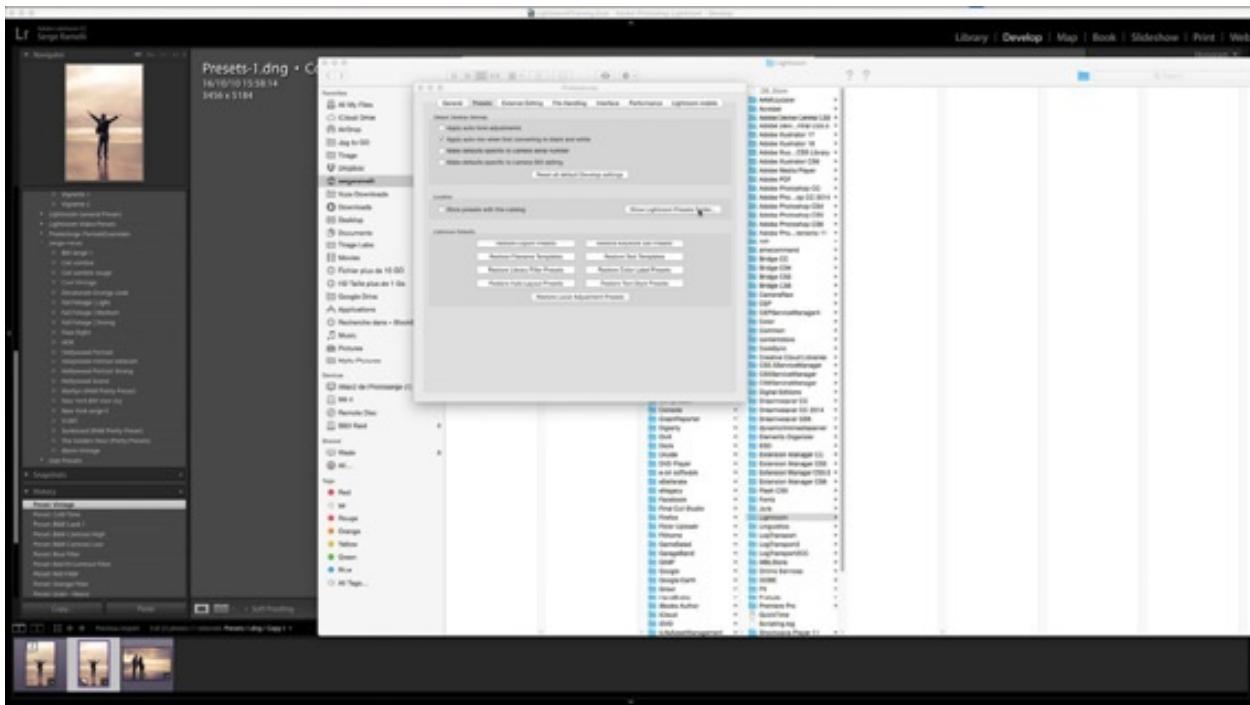
Now how do you install that Preset you made or even a Preset package that you bought on the web or got for free?

Well, it's actually very simple. First you go to [Lightroom Preferences](#).



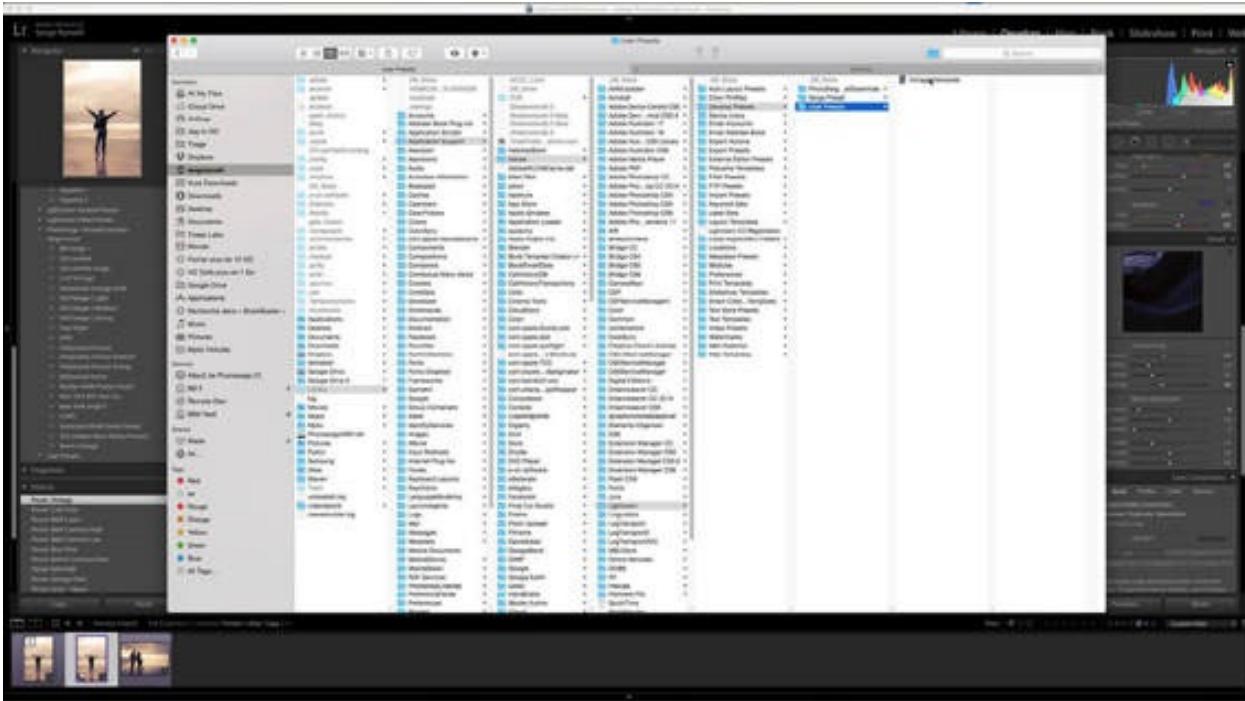
Then you go to Presets which is the second tab and here you select [Show Lightroom Presets](#) folder. It's going to show you in your finder or your

Windows Explorer all the Lightroom and all the preset folders that it's using.



You need to understand that Lightroom is using a whole bunch of Presets for the program to do many of its complex functions and you don't want to mess with those. You will see folders of Presets for everything from Web Gallery to Slide Shows to Develop, etcetera.

Now the main ones we're going to be using are the Develop Presets and you can simply navigate to that folder for this and find the User Presets sub-folder and copy and paste the preset into it.

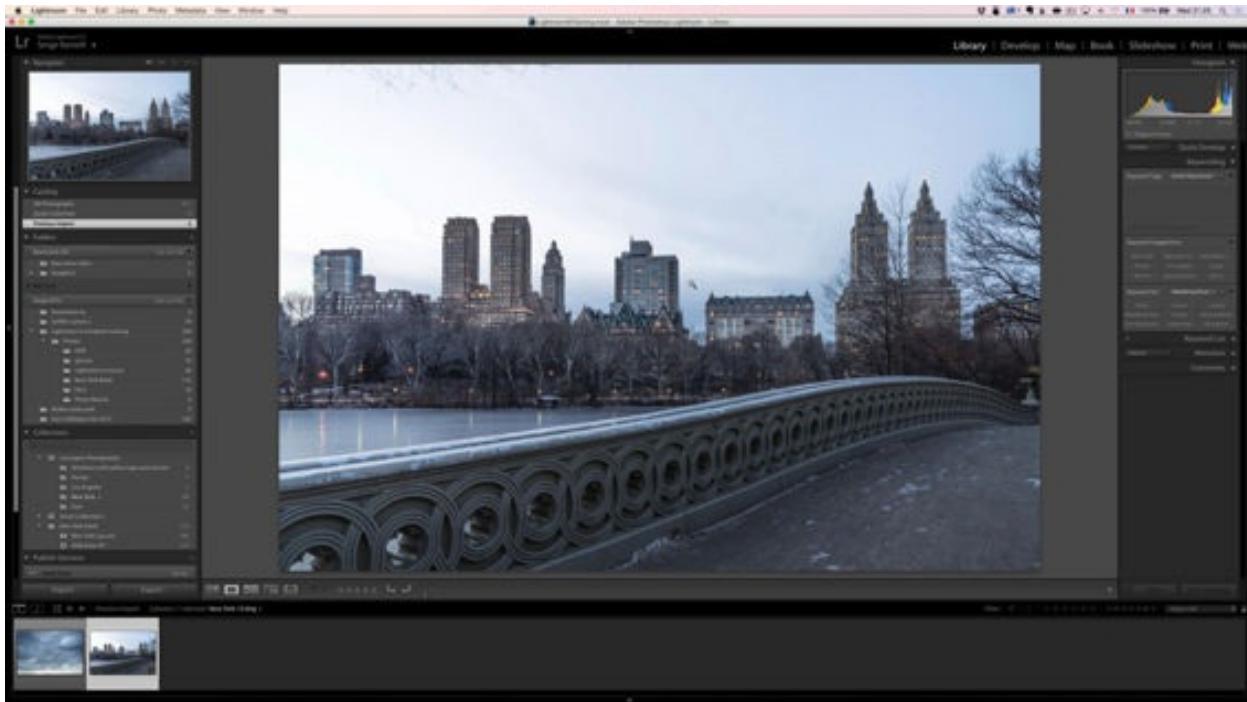


Once you've done that, go ahead and restart Lightroom and you will find that it now shows up in the Presets Panel under the User Presets folder.

Voila! So that's how you play around with Presets on Lightroom CC.

Project 11: Connecting Lightroom to Photoshop and PlugIns

To get started, go ahead and open up the photos for this part which is a bridge in New York and a nice dramatic sky.

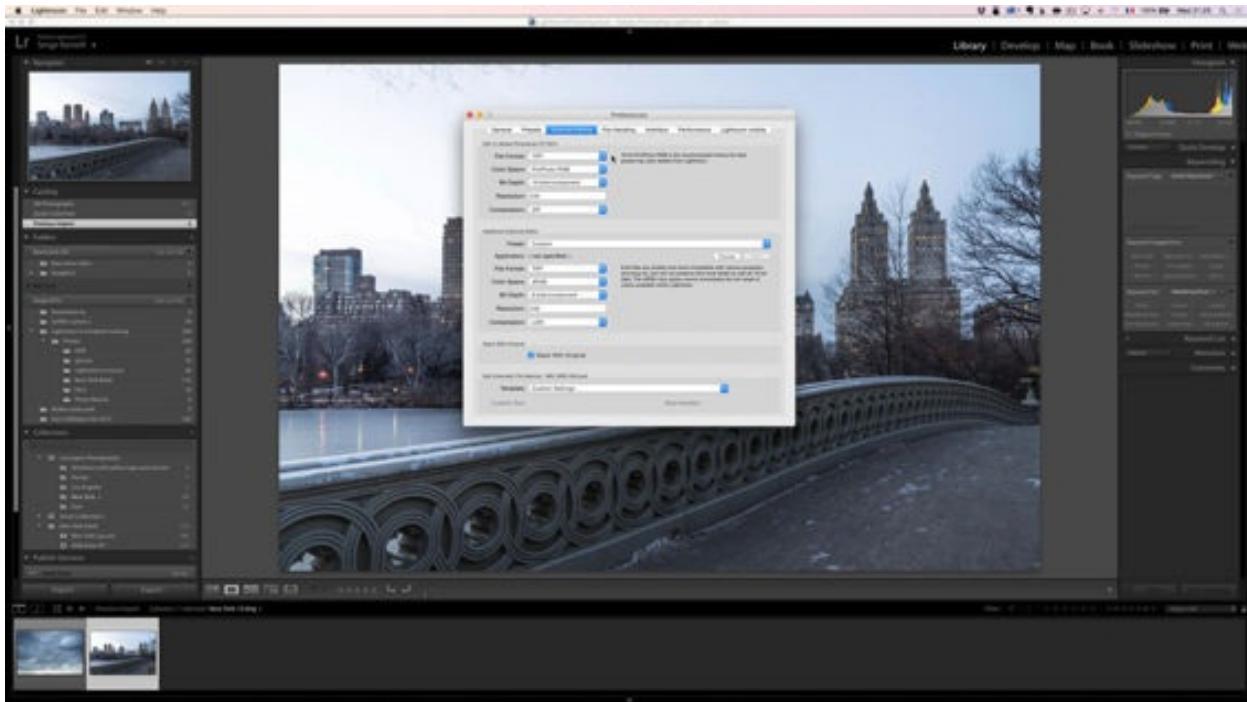


Now, Lightroom is becoming more and more competent these days. I used to use about 60% Lightroom, 40% Photoshop, but when Lightroom 5 came out, I started using a lot more Lightroom and now with these new features of the Lightroom 6 **Develop Module**, I'm going to be using Photoshop much, much less for my day to day photographic landscapes.

However, there will be times when you need to do things that Lightroom's Develop Module cannot do and you will need Photoshop or other software to take care of it. So let's talk about how to set-up Lightroom to interact with external photo editing programs.

1. Set Lightroom to Photoshop Preferences.

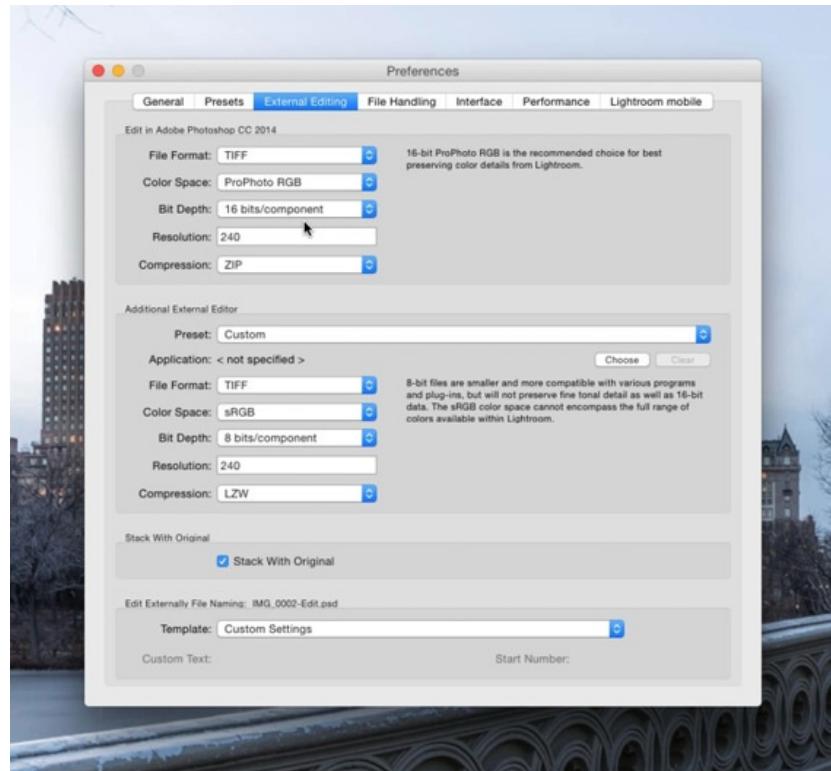
Go ahead and open up your **Lightroom Preferences** panel and click on the third tab called **External Editing**. This is where you are going to set how Lightroom interacts with Photoshop.



Let's just look at this first option panel for a moment which says **Edit in Adobe Photoshop CC 2014**. You have numerous settings to choose from here and I'm just going to avoid all the long complicated explanations which you can dig up online and just tell you to trust me on the recommendations. Here is my advice: For **File Form** you've got **TIFF** or **PSD**. Choose **TIFF**.

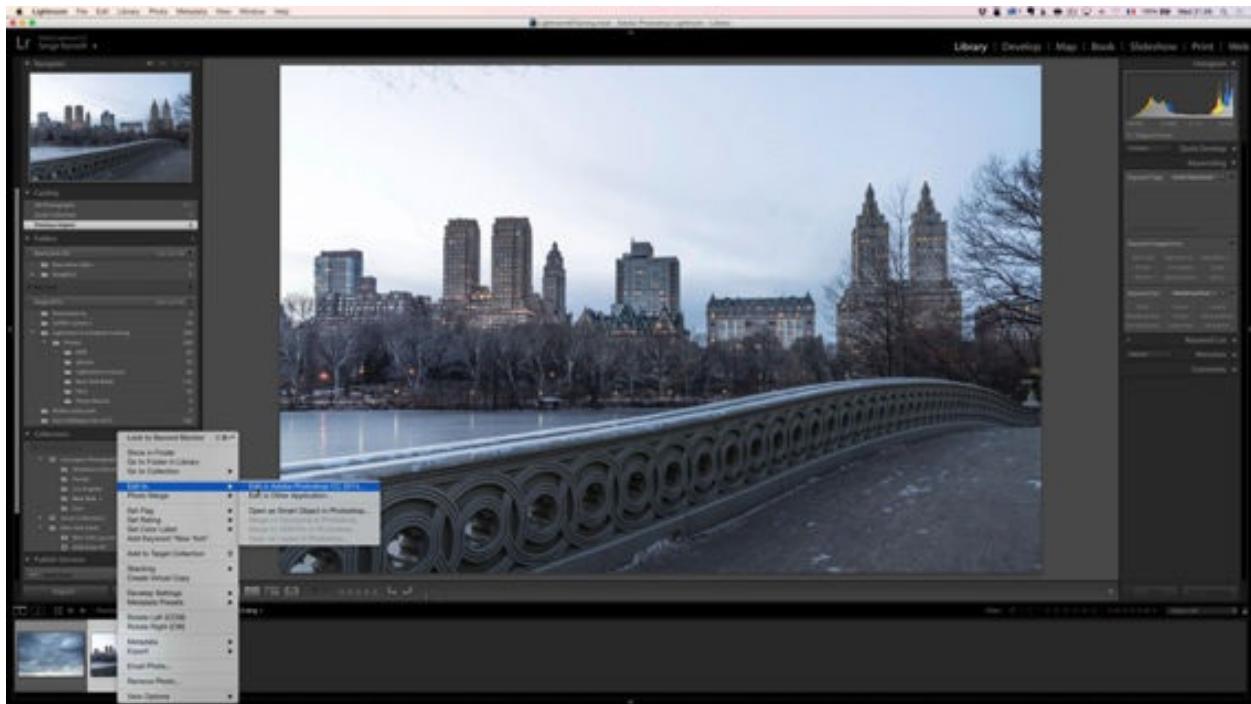
For Color Space leave it on **ProPhoto RGB**, that is the color space that Lightroom is working on.

Bit Depth is default at **16 bits** and leave it there. Now some people ask me why not 8 Bits. The only advantage of 8 Bits is that it is smaller so if you're really short on disk space, you can go to 8 bits. But here's the downside and it's a major one: every time you go out of Lightroom and go into Photoshop, it's going to go out of the realm of RAW. It's going to bake the white balance in which is a bummer. That's why being able to do Panoramas and HDR directly in Lightroom without baking the white balance in is such a huge deal.



2. Open the Two Photos in Photoshop.

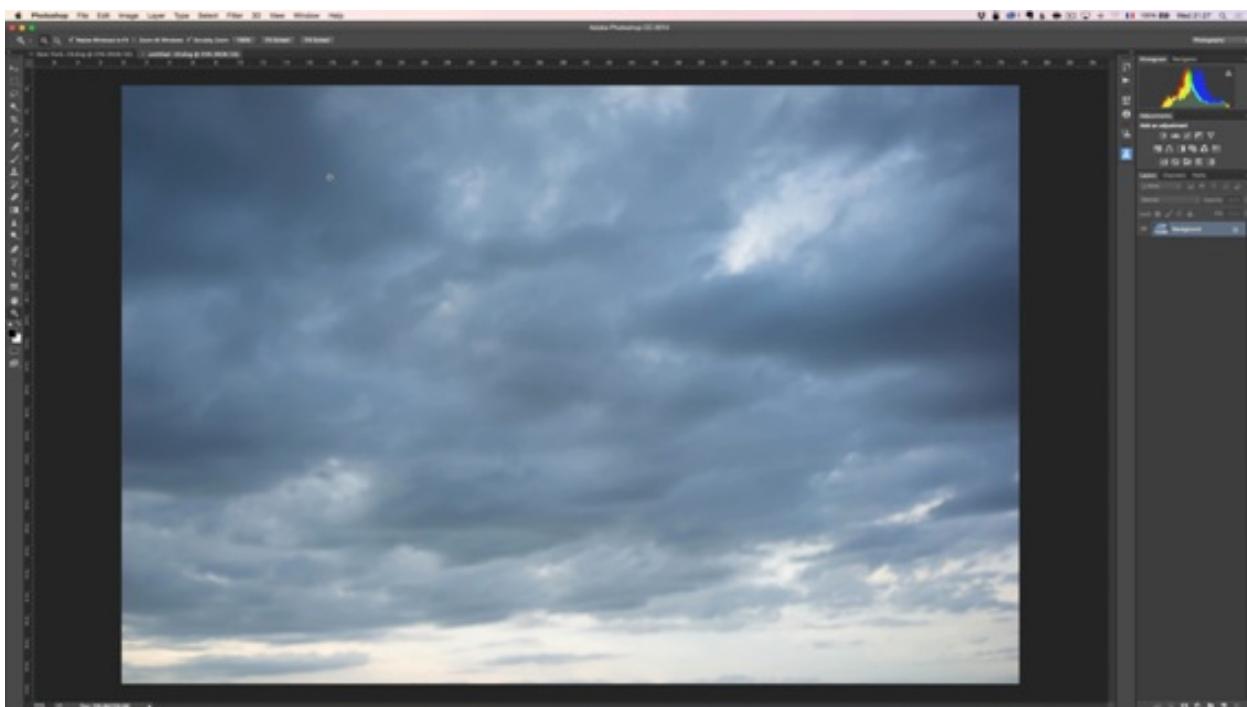
To work on any photo you have in Lightroom in Photoshop, simply right click on the photo and choose **Edit> Edit in Adobe Photoshop CC 2014**.



Once you select this you may see a message pop-up asking about Lightroom having the correct Camera RAW plug-in, and you just need to make sure you have Lightroom and Photoshop updated to the current version. In the meantime just click **Open Anyways**.

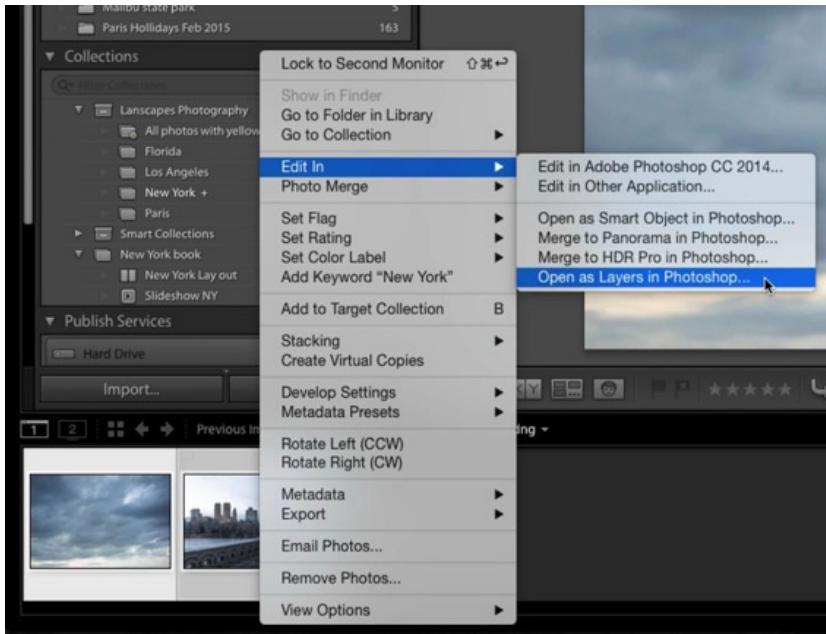
Photoshop is going to open up with the photo in it. But before we dive into this, go back to Lightroom and take the sky photo this time, right click and choose **Edit> Edit in Adobe Photoshop CC 2014**.

Now you will have two tabs open in Photoshop, each one with a file and what we are going to do is take this sky and put it over the photo with the bridge.



Now this is common. You often have to take multiple files from Lightroom and open them up and combine them as one file in Photoshop. I'm going to teach you a shortcut.

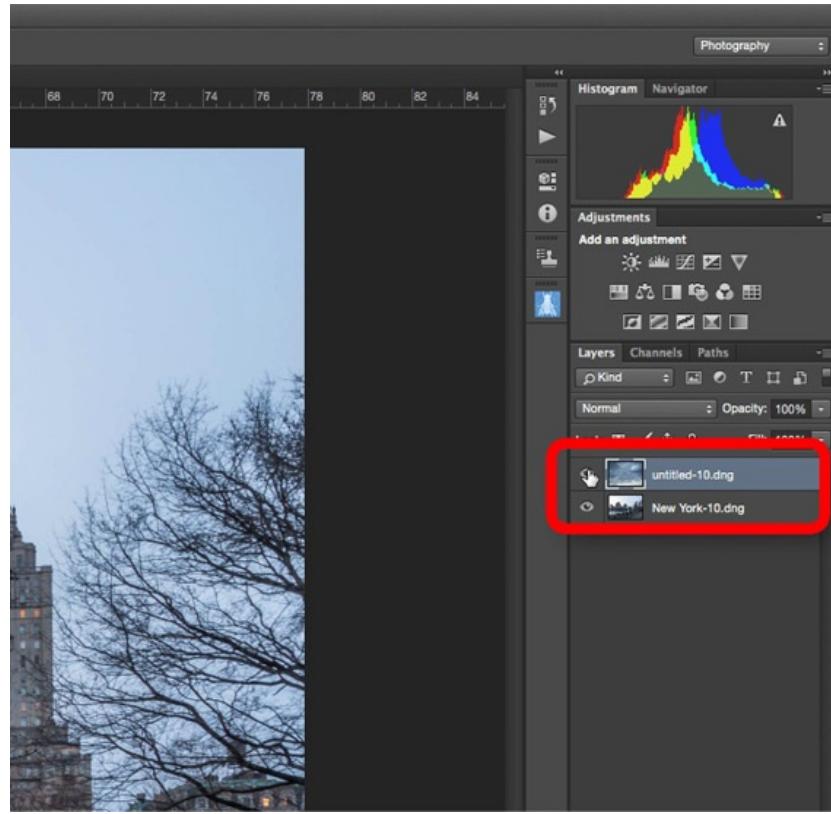
So, close the tabs in Photoshop and don't save. Go back into Lightroom and select both photos, then right click and instead of going to edit in Adobe Photoshop 2014, let's have a look at four other options:



Open as a Smart Object in Photoshop, that's just going to open them as a smart object in Photoshop and the only time I've been using this is when I do composites and I'm opening up different RAW files or smart objects so that when I combine them together in Photoshop, I can still change the white balance for example. We don't need this.

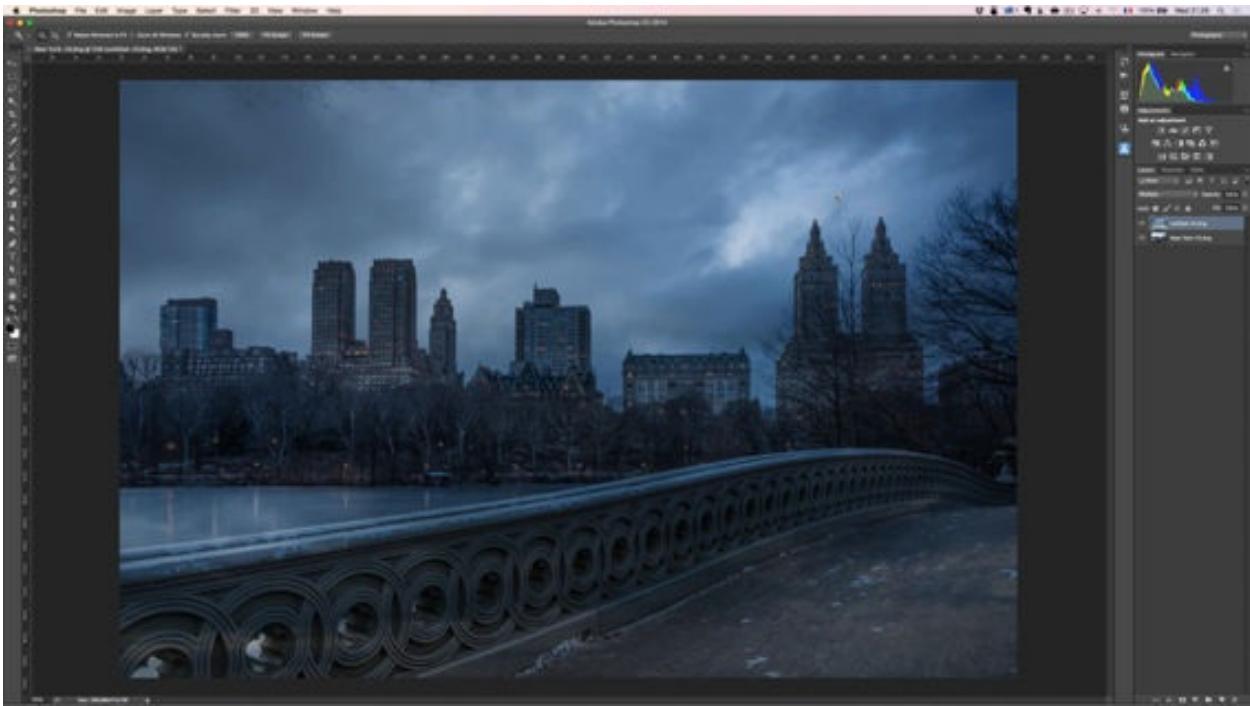
Merge to Panorama in Photoshop, I guess a lot less people are going to do that because now you can do Panoramas in Lightroom. Same thing with **Merge to HDR in Photoshop**. But there is still one that's going to be used a lot and that is **Open as Layers in Photoshop** and I want you to choose that.

What that's going to do is one Photoshop file is going to open and these two Lightroom RAW files will be on top of each other as layers.

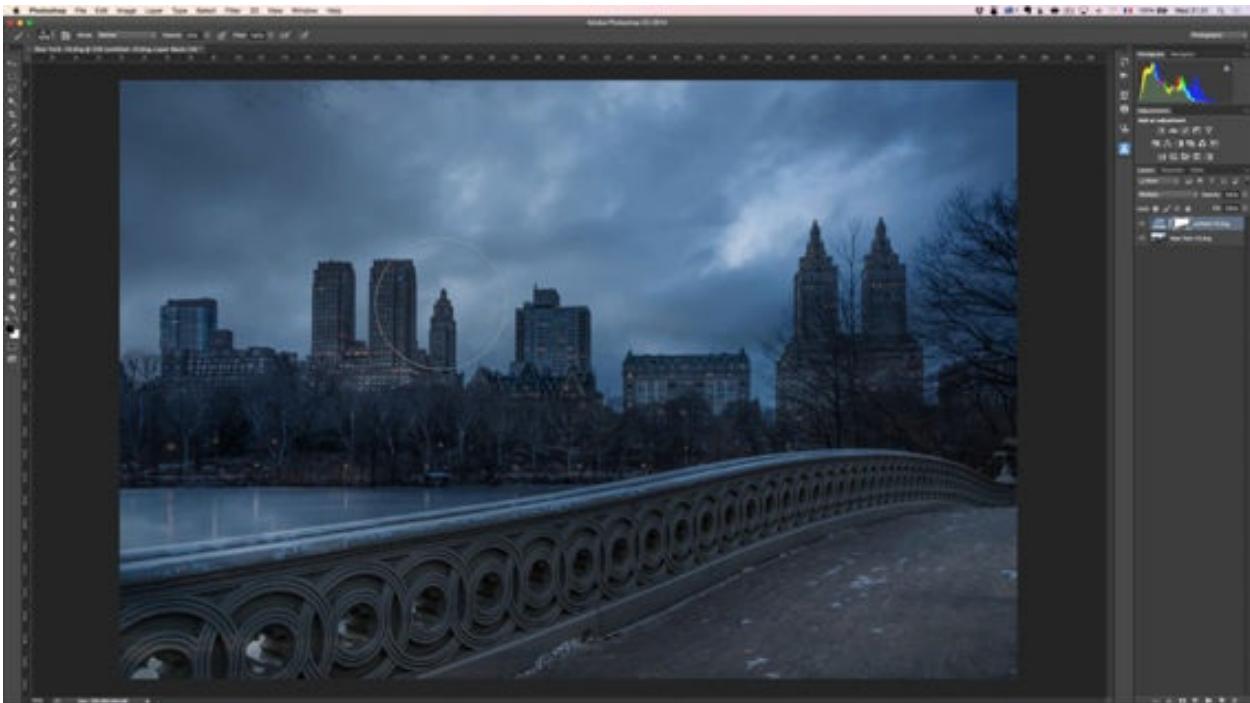


3. Set the Sky Photo to Multiply.

Now this is not a Photoshop tutorial so I'm going to be very quick. All I want to do is a cool trick that I can give you if you have Photoshop. If you have a photo where the sky is blown out and your RAW photo is pretty bright, you can put a nice sky shot over the top of it and put the sky layer into **Multiply**, it's going to create big drama.



With the sky layer selected, click on the **Create a New Layer** icon at the bottom and then select a brush at 25% opacity and paint out the area of the bridge where the clouds are blending a bit too much. It's not very natural, but on the rest of the photo it's cool. Voila, I just wanted to show you how to do that.



If you want to know more on how to use Photoshop, you can check out my Photoshop for Photographers Course on www.photoserge.com or many, many of

the free tutorials I have posted on my website and Youtube channel.

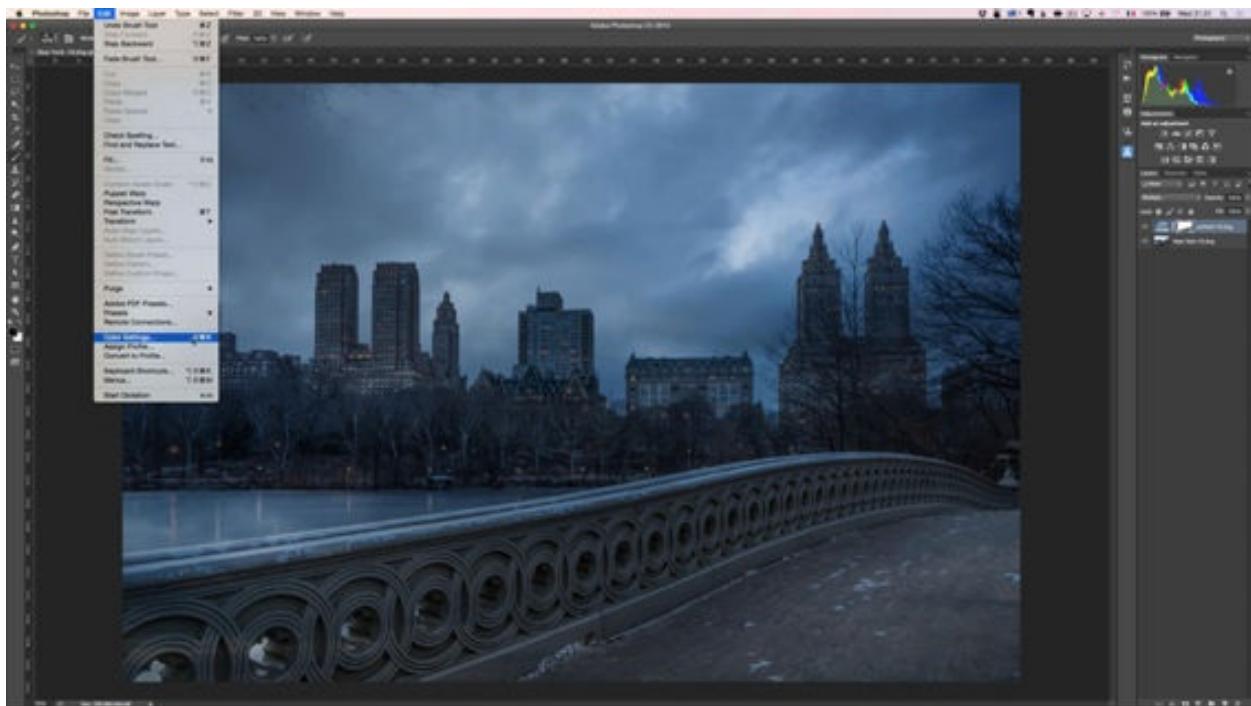
4. Optional: Troubleshooting Error Messages.

Some people have some issues when they open something in Photoshop, they get an error message that there is some out of profile synchronization. That's something that can happen.

Basically what happens is every graphic file that you work with has an embedded color profile in it, and we will get into this in full in the chapter on using color profiles to print or publish on the web. But this embedded file is just a small computer file that's going to make your colors look right.

Now some people normally have an error when they open files in Photoshop and also they get some weird colors and that's because the color profile that's embedded in the file that they're opening is not being respected or applied to. Fixing it is actually really simple.

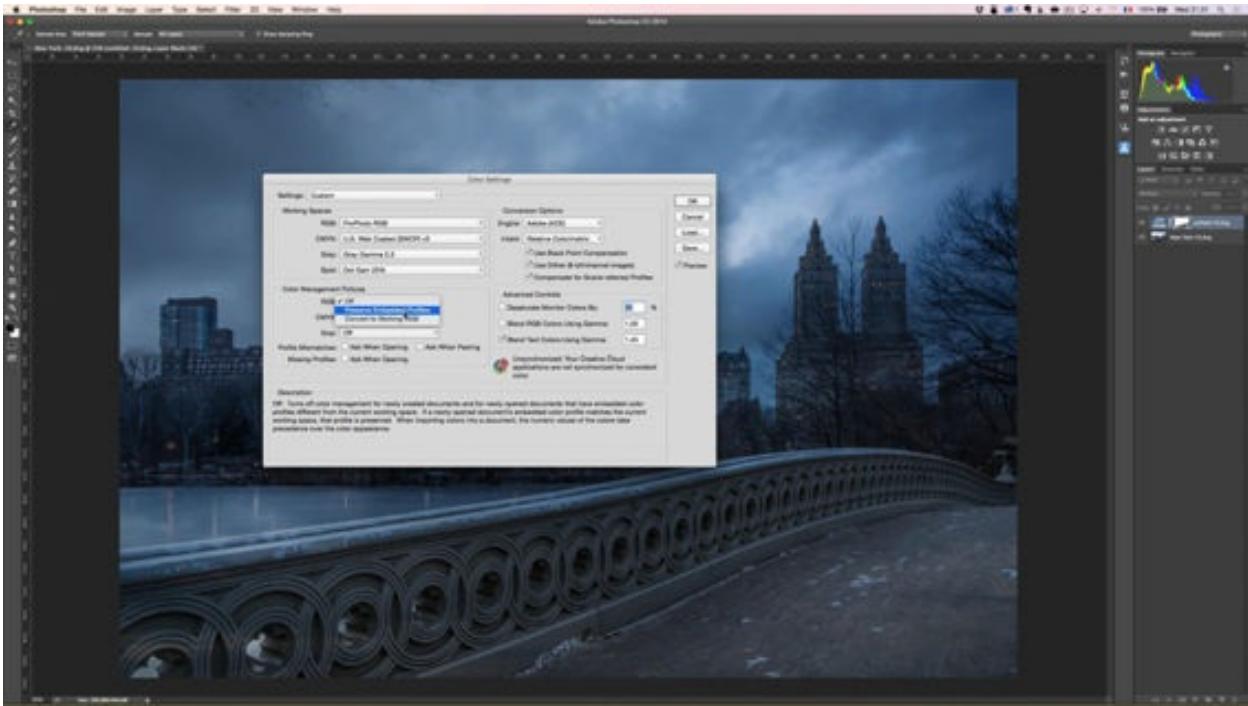
Go to the drop down menu at the top of the screen and choose **Edit> Color Settings:**



And in **Color Settings** you will see where it says **Color Management Policies**.

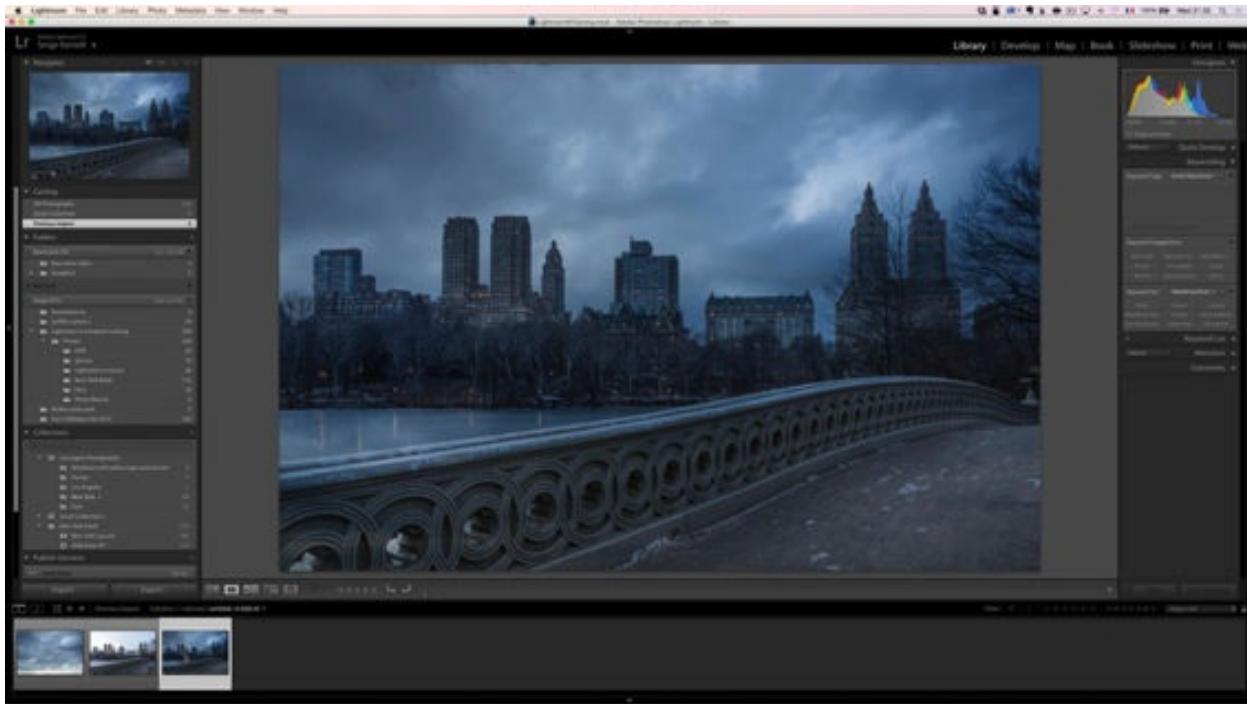
By default, Photoshop is on either **Convert to Working RGB** or even **Off**. I like to put it on **Preserve Embedded Profile**. What that means is that it's going to

work with whatever the file is coming with. This way, you never get weird colors and you never get weird messages.



5. Re-Open the Photo in Lightroom.

All you have to do now is close the file, save it and it's automatically going to be re-imported into Lightroom. And this file is actually a TIFF because that's the option we selected earlier in Step 1.

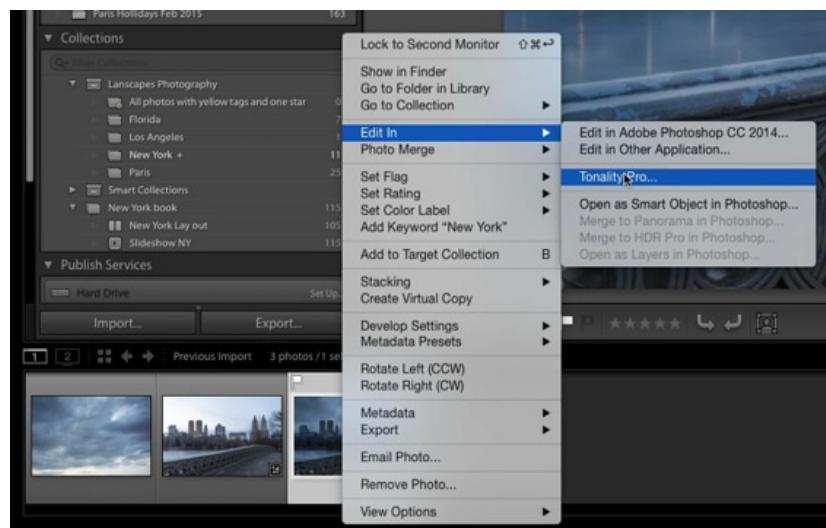


And you can see the comparison for yourself, it's a really cool trick that you really cannot do in Lightroom. Voila!

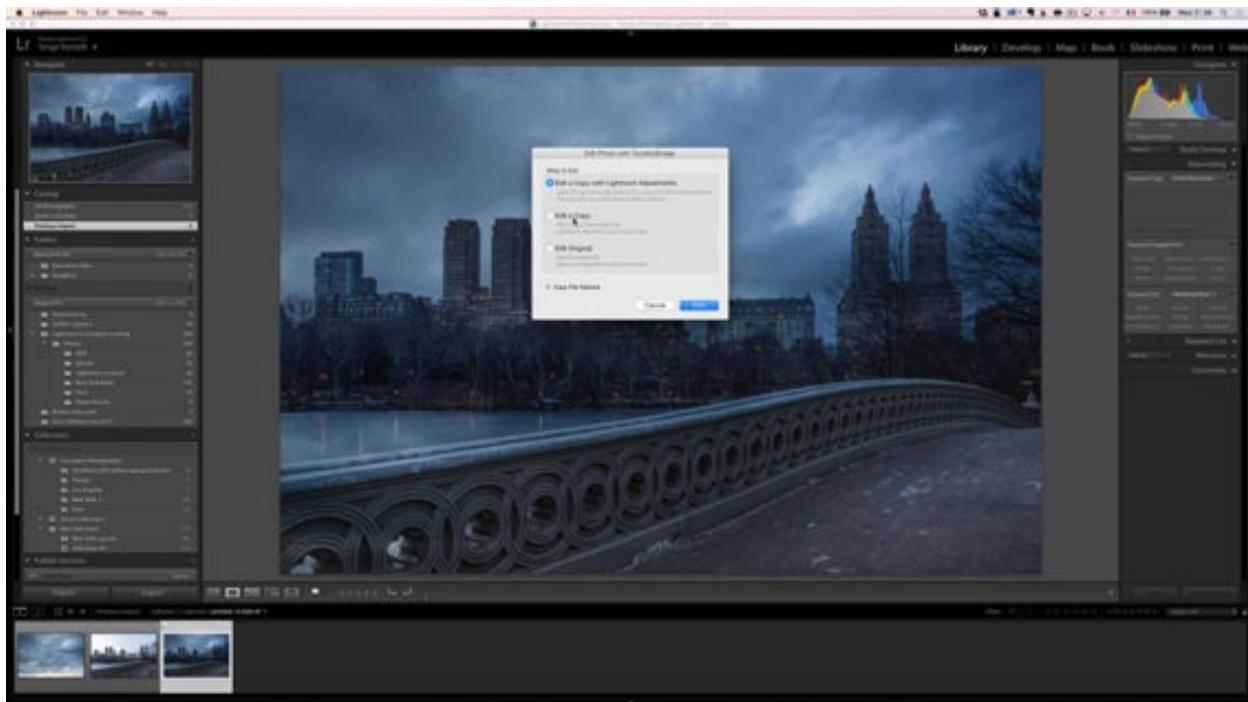
Editing Photos with other PlugIns.

Let's say you've purchased and installed other plugins for Lightroom like MacPhun's Tonality Pro which makes amazing black and white photos. Where do you find these? Simple.

Go ahead and right click on the photo and choose **Edit>** and you will see your plug-in options here:



When you select Tonality Pro (or whatever plug-in you are using) a pop-up window is going to open and you've got three options: **Edit a Copy with Lightroom adjustments**. We didn't do any Lightroom adjustments on it, it's just directly baked from Photoshop. **Edit to Copy** which is going to make another copy of it or **Edit Original**.



On this one, click **Edit Original**. This way, it does not create another TIFF file that takes up useless space on your hard drive. And it will then open up your plug-in and you can do your adjustments and it will then save them back to Lightroom.

Basically that is how you work with Photoshop and other plugins directly from the flagship of Lightroom.

Chapter Six

Sharing

Sharing Your Photos Using The Remaining Lightroom Modules

Well alright! You are now a master of the Library and Develop modules!!! Congratulations. But you aren't ready to take on the Empire yet! Lightroom