

From Raw Files to Fine Art Images

"Let's look at Tone Mapping tools from Lightroom. Histogram mysteries are revealed. We show ways to eliminate Hidden Gotcha's. We add snap, crackle, and pop to Tone Map your raw images. Finally, we'll show how to Smart mask local areas for dodge, burn, blending, blown high lights, and graduated filters. We talk about TAT sliders as well..

"Take a look at our advanced Lightroom 3 Workshops -- Have Fun as You Learn!"

Joe Bridwell, Instructor

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Greetings...

I am holding a series of workshops for intermediate-advanced Lightroom 3 Users at The Artistic Image, Wednesday mornings, May 11-June 1. Workshops are 3-hours in length, focus on creative Tone Mapping rather than theory, and costs \$40 per session.

"Lightroom's Develop module is a direct reference to developing our photos in a new software environment; the 'digital darkroom'.

"Kelby's largest complaint at Lightroom seminars is 'When my RAW photos first appear in Lightroom, they look great, but then they change and look terrible.' When you shoot in RAW, you're telling the camera to turn all contrast, sharpening, and stuff off. So, when your RAW images first come in the Lightroom, you're seeing a sharp, contrasty preview first. But, then it draws the real preview and you see the actual raw image..."

the Adobe Photoshop Lightroom 3 book for digital photographers, Scott Kelby

Our workshops will show you how to step beyond foibles of raw file capture and create evocative fine art images!

With Lightroom 3, Adobe created a smooth, robust post process environment. Simply create new catalogs or convert prior catalogs to Lightroom 3 format, then take advantage of our workshops to learn simple workflow techniques which create fine art images.

By the way, these workshops display a full path with readable, annotated screenshots to show global and local Tone Mapping. They extend limited visual data provided by Kelby.

Histograms and Tone Mapping - Class # 1

helps with digital Tone Mapping. Your eye and your camera don't see the same thing. The Histogram helps you see if your image is clipped, quickly identifies blown shadows or highlights, and strongly aids tone mapping!

Raw Files ~ Hidden Gotcha's - Class # 2

eliminates pesky capture issues which hinder fine art image creation!

Global Tone Mapping - Class # 3

takes all data captured in the raw file and translates it to a zesty, impactful fine art image!

Local Masking and Refinement - Class # 4

adds to your Tone Mapping depth by discussing local masks for dodge and burn, smart masks for BHL, and Graduated filtering for your final fine art presentation!

For more information or to register, just give me a call at 505-296-4623 or email me directly at geocomp@geocompa.com.

About the Instructor. Joe Bridwell is an award-winning photographer who tells stories, creates fine art, and teaches workshops. He is author of photography book *Paths of Light*, has a blog *PathwaysofLight.blogspot.com*, and is a member of National Association of Photoshop Professionals and *Enchanted Lens Camera Club*. Please visit his website at www.BistiArt.smugmug.com.

Histograms and Tone Mapping

Purpose.

Your eye and camera see things SO differently. A Histogram is a way of showing how shadows and highlights are distributed in each image you shoot. Learning a histogram's strengths and weaknesses helps take Raw files from being flat, dull, and lifeless to sharp, high-impact images.

This workshop is designed especially for intermediate-advanced photographers.

Content.

Lightroom's Histogram, in the Develop module, is quite accurate. From Clipping to Contrast to Clarity and Vibrance, awareness of your Histogram's signals as you make slider changes strengthens and speeds your slider-controlled Tone Mapping.

Workshop Outline

Histogram Topics

- Exposure Value
- Visual EVs Scales
- Increased Noise Range
- Linear Sensors in Digital Cameras
- Raw Versus Gamma Corrected Curve
- Shadows, Darks, Lights, Highlights
- Targeted Assessment Tool (TAT)

Bring your laptop and installed Lightroom 3.4. *It is highly recommended you read then practice our Lightroom 3 handouts before attending workshop.*

Raw Files - Hidden Gotcha's

Purpose.

Although Raw files capture all data, they simply record the luminance value for each pixel. So, the raw file is essentially a grayscale image. It contains color information. A raw converter interpolates missing color information for each pixel from its neighbors, a process called demosaicing.

Demosaicing controls white balance, colorimetric interpretation, tone mapping, noise reduction, and sharpening. *This workshop is designed especially for intermediate-advanced photographers.*

Content.

We'll discuss scanning each image at large zoom factor to identify noise and chromatic aberration. Noise reduction and removal of chromatic aberration is a big hidden gotcha.

We merely present this fascinating iceberg's tantalizing tip...

Workshop Outline

Tone Mapping Steps-Noise, Chromatic Aberration, Blown High Lights (BHL)

- Scan Entire Image at 100% Zoom (or larger)
- Note Any of the Following
 - *Noise*
 - *Chromatic Aberration - red, green, or blue lines at edges*
 - *Blown Highlights (BHL)*
- If the first occurs, open Details Panel
 - *Increase Luminosity noise reduction at 100% zoom*
 - *Slightly Increase Color Noise Reduction*
- If the second occurs, open Lens Correction panel
 - *Move the appropriate slider to reduce aberration*
- BHL
 - *Clone BHL area with nearby, less dramatic region*
 - *See Smart masking*

Noise Reduction

- Use Detail panel and noise reduction tools for luminance smoothing and color noise reduction. Luminance noise are random variations in tone, usually in the shadows. At high ISO, luminance spreads into mid tones. Color noise shows up as random variations in color.

Chromatic Aberration

- Colors of light can all be focused in the same plane (the sensor). If the lens focuses light at the sensor plane, the image formed may be slightly different in size by color - and chromatic aberration. The red channel may be larger than other channels. So you get color fringing at the corners of your images, particularly with wide-angle and zoom lenses.

Bring your laptop and installed Lightroom 3.4. *It is very highly recommended you read our Lightroom 3 handouts before attending workshop.*

Tone Mapping Raw Files

Purpose.

We'll show a multi-point workflow for technical development of skillfully crafted fine art images. *This workshop is designed especially for intermediate-advanced photographers.*

Content.

What workflow steps does one take to go from a Raw image to a fine art print or JPEG?

Workshop Outline

Basic panel-Exposure Clipping, Contrast, Clarity, Vibrance

- Make a Virtual Copy
- Highlight and Shadow Clipping
- Contrast
- Clarity and Vibrance

Tone Curves panel-Medium v Strong Contrast, Targeted Assessment Tool (TAT)

- Make a Virtual Copy
- Compare Medium and Strong Contrasts

- If you need to add or subtract contrast from a certain area, click the Targeted Assessment Tool (TAT)
 - *Put cursor over the region and slowly move slider*
 - *Stop when you get the effect you want*

HSL panel-Hue, Saturation, Luminosity (TAT)

- Make a Virtual Copy
- Hue, Saturation, Luminosity
- Work each of these features separately
 - *Use TAT tool sparingly*

Sharpen in Detail Panel-Dust Spots, Sharpening

- Make a Virtual Copy
- For Landscapes, Set Amount Equal 40
- Hold down Alt key on PC and move Masking slider until there is an evenly distributed in white and black area
 - *Add Detail if necessary*

Bring your laptop and installed Lightroom 3.4. *It is highly recommended you read our Lightroom 3 handouts before attending workshop.*

Local Masks & Smart Masking

Purpose.

If you paint changes just where you want them, use the Adjustment Brush. You can do things like dodging and burning (lightening and darkening different parts of your image). Or you can smart mask - make subtle color changes with masks. You can reduce blown high lights (BHL). Finally, apply graduated filters to enhance color and contrast. *This workshop is designed especially for intermediate-advanced photographers.*

Content.

Use Local Adjustment Brush to reduce blown high lights (BHL)? Draw mask with pen tablet, apply Dodge or Burn effect, use Color Picker for Smart masking, or apply Graduated Filter.

Workshop Outline

What Limits Does Lightroom Impose?

- Make a Virtual Copy

- Mask area
- Reduce Exposure a small fraction (e.g., -0.15 EV)
- If highlights are really blown, you may also want to lower Brightness

Dodge and Burn

- Make a Virtual Copy
- Mask area
 - Increase or decrease Exposure to simulate Dodge and Burn

Smart Masking

- Make a Virtual Copy
- Apply local adjustment mask.
- It's helpful to think of following colors to visualize a smart masking effect:
 - Base color is original color in the image.
 - Blend color is color being applied with painting or editing tool.
 - Result color is color resulting from the blend.
- Lightroom allows you to pick image colors to make local adjustments.
 - Pick your color, then apply it to a mask.
 - Adjust color for subtle variations .

Blown Highlights (BHL)

- Make a Virtual Copy
- Mask area
- Smart Mask
 - Apply subtle color masks
- Reduce BHL

Graduated Filter

- Make a Virtual Copy
- Apply Graduated filter to mask area
- Tone Map colors to memory

Bring your laptop and installed Lightroom 3.4. *It is highly recommended you read our Lightroom 3 handouts before attending workshop.*

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