

# Lightroom- Creative Cloud Tips with NIK

## Motion Sequence

Make several images in your camera on burst mode without following the subject. Let them move past your field. It is best to use a tripod, but not necessary as we can align the images later.



Click on all of the images in your library and open in photoshop as layers.

**Photos—Edit in —Open as Layers in Photoshop**

(It will take a few seconds longer than you think it will...be patient.)



Notice that there are layers on the right side of your screen. Click over the name of each layer holding the shift key to select all the layers at once. We will align the layers.

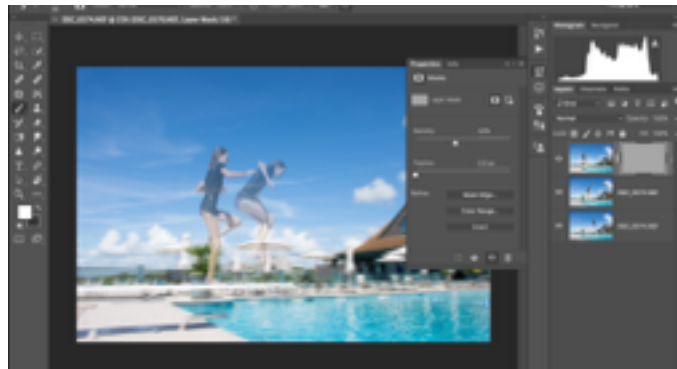
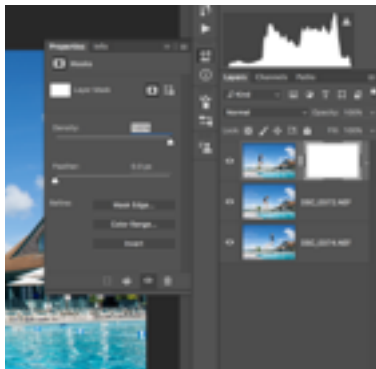
**Edit—auto align layers** Let it work.

\*\*

Click on top layer to make it the “active” layer and then go to lower right corner under layers to find the box with a circle in it. This is a “mask”. Click on it and a white box shows up beside the top layer. Think of a mask as a covering over your image. When the cover is white, we can see through the mask to the image below. When it is black, the image is covered up. A mask can make a “hole” in the image to let us see through to the layer below.

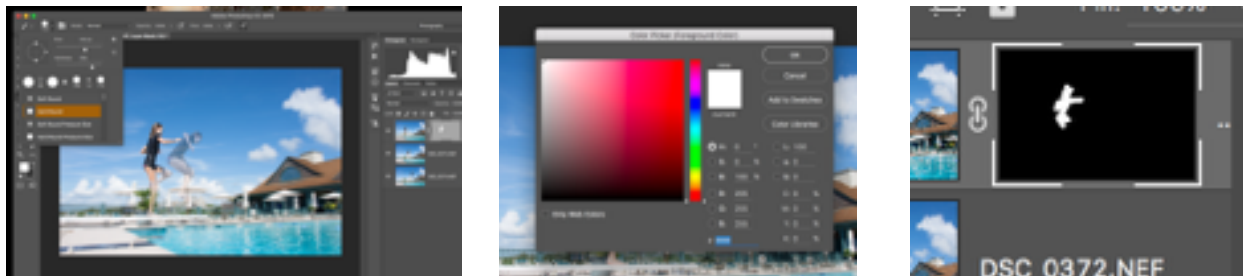


Double click the white box (mask) and a drop down menu appears. We want to change the mask from white (which is essentially clear) to black which will cover everything. Do this by clicking “invert” in the drop down box. Then change the density to about 50% until you see part of the next image. (in this case the next girl). This is because you made the “covering” gray not black so you can see through some of it. Close the window by clicking the double arrow at the top right of the drop down window. >>



Pick the **paint brush tool** on the left side of the image. It looks just like a paint brush and is usually about half way down the tool bar on the left. Make sure the opacity (on the top row over

your image) is set to 100% and the flow is 100%. Opacity is how much the paint shows up each time you place the “paint” on the image and the flow is how much it adjusts by you going over the area again with the brush. Like a real paint brush when the flow is high, you can get more effect by running over and over the same spot. Generally, you have to do trial and error to see which values you want for a certain effect. Here we will start with these values I already mentioned. Now we will “white over” the first girl to make a little “hole” in our mask to see through. Pick a brush size about 150 to begin with and then make it smaller to get the edges well. (It doesn’t have to be perfect because you will be “looking through” to an image that is the same in everything except the moving person anyway, so seeing the background doesn’t make a difference.) This makes a white “window” in the black mask so that we can then see just the part of that layer that is white. Notice the 2 boxes down the left side tool bar. We want the **active box to be white**. That is the one in the upper left of the two boxes. If it isn’t white, click on it and change it to white by putting **ffffff** in the lower line in the window that shows up. Now stroke the paint brush over the girl until she shows up better. If you mistakenly remove part of the second girl, change the brush to black by clicking on the curved arrow over the two boxes so that the black box becomes the upper one. Black is 000000 in the drop down window if you’d rather change it that way. And then pick up your paint brush tool again and repaint on the mistake to get it back again.



Go back to the mask on the layers window. (right side of your image, remember.) Double click the mask and reset the opacity to 100%. You will now see 2 girls well. Notice that the mask now looks black with a white girl in it. That means you will be able to see only the girl from that layer of your image.

Now go to the second layer and repeat the steps from the asterisk \*\* (making a mask) on. You will make a white “cut out” so that the second girl shows up.

Repeat as many times as you have images. The final image needs nothing as that will be your base layer.

Now go to **file—save as** to save your image. Save as **photoshop** to retain the ability to go back and edit any changes in the layers if you think you will ever want to do that. That is found in the format line on your drop down window. Then rename if you want, otherwise PS will keep the old name with an edit indication after it. If you don’t need this version, save by doing the following.

Go to **file-save** and then **file-close** to get back to Lightroom. It may tell you you click too fast and you have to wait until it's finished file-save before it can file-close. No problem, just relax.

At this point you can finish any edits as normal. Remove unwanted people from the background, crop your image or jack up the saturation or anything that you think will enhance your final image.

Someone asked why I like to go back to LR for these edits. I just find that the simple edits we all do are faster for me in Lr than in PS, so I usually go back to finish off the image. except for removing objects which I discuss later. I will need to straighten this image and finish it up in LR.



Rockwell Image



Open image in Lightroom or Aperture. Go to **photo—edit in—HDR Efx Pro**

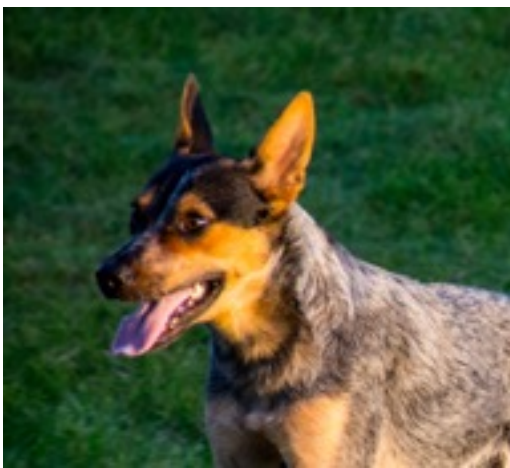
If you don't see HDR there, then it will be found in **File—Export with preset—HDR Efx Pro**

I have no idea why some have it one place and others have it another place...don't ask!

Now just pick a preset that you like. I used Bright for both of these images.



Click save in lower right hand corner to go back to Lightroom with your new image. It will show up beside original image in the original folder...not in a collection until you put it there. If you don't find it right away, go to **photo—go to folder in library**. There it is.



## Oil Paint Effects

Open image in Lightroom. Open it in Photoshop. **Photo—Edit in Adobe Photoshop**

Click **edit a copy with Lightroom adjustments** so you can continue in LR later.

Click OK in the next window that asks about color.

Go to **filters—stylize—oil paint**. If oil paint doesn't show up, go to **Photoshop—Preferences—performance** Then click the box with **advanced settings**. Make sure **Use OpenCL** is checked. Again, I don't know why, just do it and it magically appears. There are lots of other fun paint filters, but you have to have 8-bit instead of 16 bit which you are most likely using. Change that setting each time you want a filter by following this technique. **Image—Mode—8 bits** Then more filters will pop up. **filters—filter gallery**. Wow, lots of fun toys here! Play around with them all.

You can smudge the effect a little by clicking smudge tool (looks like a tree on its side if it already available or it is inside the tool that looks like a water drop.) In the brush section, choose rough round bristles, set strength low and play with the effect of smudging the "paint" a little. If you're not getting the right brush, right click the image to bring up a reset brushes window. I smudged the grass behind the dog after I used the oil paint filter on the dog itself.

There is also a pallet filter. Try that.



## High Density Resolution

You need more than one ( 3 to 5 works best and some people use many) images that you have shot of the same scene but with different exposures. I used "bracket" on my camera and had it

take 3 exposures that were 1 stop different each. It would probably be even better had I had 2 stops apart for each bracketing exposure. Don't forget to turn the bracketing off when you finish or it may stay on when you don't want it.



None of these is well exposed and in truth I could bump up the exposure of part if it, but HDR will work better and quickly without fussy use of brushes.

### In **Lightroom**

Go to **Photo—Photo merge—HDR**

Make sure auto align and tone are clicked. Deghosting refers to removing ghostly figures that appear because they moved in between each image. Sometimes you want them gone and sometimes they lend an interesting look to the image. Play around with it. Then click merge and you are done.

Can also be done in **NIK. Open in HDR Efex Pro.** (be patient)

Align and deghost if wanted, The slider along the bottom will adjust the final exposure one way or the other. Click **create HDR.**

It will go back to the normal HDR Efex Pro where you can choose a preset or make adjustments and then **save.** It will send you back to Lightroom.

Easy peasy and a little better image than just using Lightroom.

Can also be done in the **photoshop module.** First export raw images to a folder on your desktop. Then open photoshop. Go to **file—automate—merge to HDR Pro** You need to find your images by clicking browse to go to the folder you made. Click those images and click **OK.**

You will now see a side bar of sliders to adjust image. Test and then save your new image.

When you are back in Lightroom, finish any editing you want.

## Using the Lasso tool in PS

Removing unwanted objects from a photo is much better in the Photoshop arena than in LR or Aperture. It can be done in any, but the results are more often excellent without much work in PS.

Open PS from LR. **photo—edit in—Edit in Adobe Photoshop** Click on **Edit a photo with Lightroom Adjustments**

Increase your image size so you can easily see the area you are working on. Click on the lasso tool from the left side tool bar. Choose the lasso tool in the window that opens. Go to your object and move the lasso curser around the object until your selected area is a closed figure surrounded by blinking dashes which PS refers to as “marching ants”. Click **delete** on your keyboard and a window will open. Make sure that the “content aware” words are selected. Then just click and the image is gone. Most of the time the results are very good. Doesn't always work if the background behind the unwanted object is way too busy. Then you have to use clone, etc and work hard. But try this first. You will probably be pleasantly surprised.

## Add extra background on the edges of an image if the subject is too close to the edge.

One more amazing trick in PS is to add a little more edge around your image than it has to begin with. For example in the photo of the boy used above, his head is too close to the top of the image. So open the image in LR. Click **photo—edit in—Edit in Adobe Photoshop**.

Once you are in photoshop, to add more sky over this kid's head, click on crop tool and make sure that the words “content aware are clicked in the tool bar across the top. Pull the edge of the grid straight up and then click the return button. The image “thinks” a minute and then new blue sky appears over the head and usually blends in nicely with the original sky. If not, fuss around with the clone tool a bit to get it to look perfect.

