# *Lightroom Classic*
# *Camera to Print*
# *Part 2A: Develop Module – Workflow and Adding Contrast*

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# Resources

- Free

http://blogs.adobe.com/jkost/tag/the-develop-module

https://helpx.adobe.com/lightroom/user-guide.html

- Pay

http://www.michaelfrye.com/

http://www.timgreyphoto.com/

https://www.lightroomqueen.com/

# The Optimal Exposure vs Final Result

- The objective when exposing an image is to have the best exposure to achieve your goal.

- The in-camera image is a step in the process of going from Camera to Print.

- It is not the final step.

# Optimal Exposure

1. The inevitable compromises of shutter speed, aperture, and ISO are made to achieve your objective.

2. Exposure compensation is adjusted to expose as brightly as possible without loosing highlight detail. This gives the most information to work with in post processing.

# Personal Styles

- What appeals to each of us may be different.
- For Color images, I am influenced by Michael Frye and Charles Cramer. Realistic treatment but with punch.
- For B&W images I am influenced by John Sexton and his soft light. A bolder Ansel Adams creeps in from time to time.
- This is not rigid but is my general approach.

# Workflow

- Import
- Those good people keyword at this step
- I work on small batches of related images typically from a common locale. Typically, 10 to 50. At most a 100 – 150.
- I start at the front and work through.
- "Reject" obvious losers by crop, out of focus, blown highlights, another is obviously better.
- Do initial processing – global sometimes using AUTO, cleanup, crop, color or B&W
- Mark as 1 for "an OK Photograph", 2 for "I would show this to someone"
- If I think there is promise, I may print it.
- Go to the end of that folder and "Show the rejects" and delete them from the disc.
- Wait some period of time, weeks to months, come back and reexamine and work harder on promising ones.

# Demos

# Adding Contrast

The wisdom shared from Ansel Adams, Charlie Cramer, Michael Frye, and many others is

*Start at a low contrast
and slowly increase to the final level*

# Contrast

There are many types of photographic contrast
- Color contrast – opposite on color wheel
- Spatial – large/small
- Focus – sharp/blurred
- Meaning or Conceptual – old/new, smooth/rough
- Tonal contrast – difference between lights and darks  (high contrast, low contrast)
- Tonal contrast can be adjusted in post processing. Others are not usually adjusted or added.
- When I say **Contrast**, I mean **Tonal Contrast**

# Adding Contrast

- Tonal Contrast gives a photograph depth and presence
- There are many ways to add tonal contrast to a photograph – some are better than others in different circumstances
- I start by lowering my contrast to -35 (Frye teaching)
- Then I use the best technique for the photograph.

# Different Methods

- Initial preset
- Contrast slider
- White/Black Point
- Highlights/Shadows (Usually for decreasing contrast)
- Tone Curve – parametric and point curve
- Clarity
- Dehaze
- Texture
- Local adjustments
- Combinations of all of these

# Demos