

Masking in Lightroom Classic

Mark Fitzgerald

Mark@DDRoom.com

© 2024 Mark Fitzgerald

1

This Class is Being Recorded

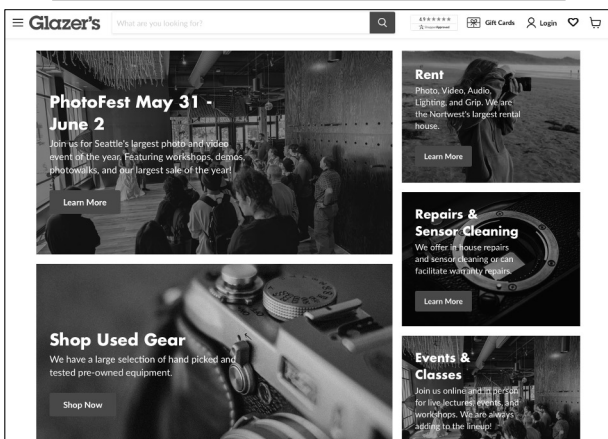
An email with the class video link will be sent to you on Monday



© 2024 Mark Fitzgerald

2

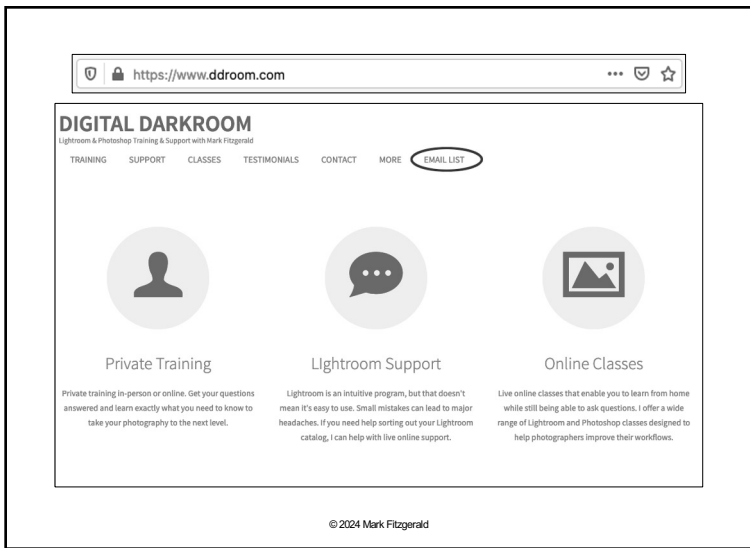
This class is sponsored by Glazer's Camera



The screenshot shows the Glazer's Camera website. The header includes the Glazer's logo, a search bar, and navigation links for 'Rent', 'Repairs & Sensor Cleaning', and 'Events & Classes'. The main content area features four promotional cards: 'PhotoFest May 31 - June 2', 'Rent' (Photo, Video, Audio, Lighting, and Grip We have the Northwest's largest rental house.), 'Repairs & Sensor Cleaning' (We offer in house repairs and sensor cleaning or can facilitate warranty repairs.), and 'Shop Used Gear' (We have a large selection of hand picked and tested pre-owned equipment.). Each card has a 'Learn More' or 'Shop Now' button.

3

3



4

Today's Agenda

1. Understanding Masking in LrC
2. Using the AI Masking Tools
3. Working with the Brush Tool
4. Creating Gradient Masks
5. Using Range Masking

© 2024 Mark Fitzgerald

5

Understanding Masking in LrC

© 2024 Mark Fitzgerald

6

What is Masking?


- ✓ Masks are used to **selectively isolate** areas and elements in a photo for localized adjustments. For example, lightening and sharpening someone's eyes, darkening the sky, etc.
- ✓ **Photoshop uses a variety of powerful selection and painting tools** to create masks. This requires a familiarity with those tools and knowing how to use them in sometimes complicated ways. Lightroom is more user-friendly.
- ✓ **Lightroom Classic has used masks** in the past with the Linear and Radial Gradient tools, and Adjustment Brush. It just wasn't apparent those tools were using masks in the background.

☞ *Masks are typically created by selecting the area being masked.*

© 2024 Mark Fitzgerald

7

Masking in Lightroom

- ✓ Click the Masking button on the Tool Strip to open the **drop-down Masking panel**. 
- ✓ Create a mask using an option from the **Add New Mask menu** and then adjust with the Effect sliders in the Masking panel.
 - **If this is the first mask** on the photo, the Masks List panel opens with the new mask shown.
 - **If the photo already has masks**, the Masks list panel opens when you click the Masking button, and you use it to create additional masks.
- ✓ The Masks list panel can be **free-floating or docked** just above the Masking panel (just below the histogram).

☞ *Double-click the Masks panel header to dock/undock it or drag and drop it.*

© 2024 Mark Fitzgerald

8

The Masks List Panel


- ✓ **This panel is visible** when at least one mask has been created.
- ✓ **Contains a list of all existing masks** on the current photo with information about each mask.
- ✓ **Click the Create New Mask button** at the top to open the New Mask menu. Use this to choose the method or tool you want to use to create an additional mask.
- ✓ Hover over a mask or click on it **to see an overlay**. (You can also toggle the overlay off/on on the currently selected mask using the "O" key.)
- ✓ Click a mask to see the adjustments that were made to it by looking at the **Effects sliders in the Masking panel**.
- ✓ Click the **three dot Action button** next to a mask or right-click on a mask for its options. *(You can also right-click on a mask to see these options.)*

© 2024 Mark Fitzgerald

9

Hiding & Deleting Masks

- ✓ **To hide a mask**, click the eyeball icon to the right of the mask. Click it again to unhide the mask.
- ✓ **Hide all masks** by clicking the preview button at the top-left of the Masks list panel.
- ✓ **To delete a mask**, right-click on it and choose Delete Mask.
- ✓ **To delete all masks**, right-click on a mask and choose Delete All Masks. (You can also delete all masks using the Delete All Masks command at the bottom of the Masking panel.)

 *If some options are grayed-out, check to see if you are on the current process version (Version 5 or later) in the Calibration panel.*

© 2024 Mark Fitzgerald

10

Working With Mask Overlays

- ✓ Overlays help to visualize the masked and unmasked areas. Use the Show Overlay button **to turn it on/off**.
- ✓ **Overlay Color Setting:** Change the color of the overlay by clicking the color swatch at the bottom of the Masks list panel.
- ✓ **Change the mask overlay** by clicking the Action button (three dots) at the *bottom right of the Masks list panel*.
 - **White on Black:** More of the traditional look of a mask. (*White reveals, black conceals.*)
 - **Automatically Toggle Overlay:** This toggles the overlay to be on when a new mask is created. Then when an adjustment slider is moved, the overlay temporarily toggles off.
 - **Show Pins & Tools:** Set to Auto so pins and overlays are hidden when the cursor is moved away from the photo. (Pins and overlays are used to indicate where masking has occurred.)

© 2024 Mark Fitzgerald

11

Using AI Masking Tools

© 2024 Mark Fitzgerald

12

Select Subject, Sky & Background

- ✓ **Select Subject:** This option is used to automatically select the main subject. Subjects with well-defined edges work best.
- ✓ **Select Sky:** Useful for quickly selecting and isolating the sky. Choose this option and the algorithm does the rest.
- ✓ **Select Background:** This option is used to select everything except for the subject. Think of it as the opposite of Select Subject.
- ✓ **Invert:** All masks can be inverted. This is a particularly important aspect of masking because sometimes it is easier to select something you don't want to mask and then invert the mask to select the thing you really want. *For example: select the sky and then invert to switch the selection to everything but the sky.*
 - **To invert a mask** right-click on it and choose Invert or use the Invert option at the top of the Masking panel.

© 2024 Mark Fitzgerald

13

Select Object

- ✓ Select Object seems **similar to Select Subject but is very different**. Select subject is completely automatic. Select Object **gives you more control** over what is selected.
- ✓ **Two selection modes:** Brush Select & Rectangle Select.
 - **Brush Select:** Use a brush to paint the area you want to select. You don't need to do an accurate painting. Be sure to overpaint the edges a bit so all edges are included.
 - **Rectangle Select:** Click and drag a rectangle to contain the object you want to select.
- ✓ Use one of these modes to **make a rough selection** and then let AI do its best to make an accurate selection.

© 2024 Mark Fitzgerald

14

Select People

- ✓ **Select People:** When you have a photo with people in it and you open the Masks panel, Lightroom will automatically attempt to identify each of the people in the photo.
- ✓ **Choose the person** you want to edit from the People list and then choose which portion of them you want to edit: *Entire Person, Face Skin, Body Skin, Teeth, Hair*, etc.
- ✓ **You can choose more than one** person and more than one portion per person. For example, choose Face Skin and Body Skin to smooth both in a portrait.

© 2024 Mark Fitzgerald

15

Using Adaptive Develop Presets

- ✓ An **Adaptive Preset** is a develop preset that analyzes the image and creates AI-based masks on portions of the image and applies automatic adjustment to those masks.
- ✓ Adaptive presets **speed-up the process** mask-making process. All masks and adjustments can be modified by the user.
- ✓ **Three types of Adaptive Preset groups**. Each of these groups contains specialized presets based on subject and desired result.
 - **Adaptive: Portrait** – Typically creates multiple masks
 - **Adaptive: Sky** – Quick adjustments to the sky.
 - **Adaptive: Subject** – Quick adjustment to the subject
- ✓ Use the **Preset Amount slider** at the top of the Presets panel to increase/decrease the effect.

© 2024 Mark Fitzgerald

16

Working with the Brush Tool

© 2024 Mark Fitzgerald

17

Setting Up the Brush Tool


- ✓ When you select the Brush tool, you need to **set up its options before you begin painting**.
- ✓ **Size**: You can adjust brush size by scrolling up or down with the mouse or trackpad, or use the slider.
- ✓ **Feather**: Relates to the hardness/softness of the edge of the brush stroke. Higher values create softer edges.
- ✓ **Flow**: Controls rate of application of “paint”. When the value is less than 100, subsequent strokes are compiled and build-up.
- ✓ **Density**: Controls amount of transparency. Subsequent strokes do not compile/build-up.
- ✓ **Auto Mask**: Confines the brushstroke to areas similar to the crosshair on the brush cursor. Useful to control the brush when working with subjects that have defined edges. *(See next slide)*

© 2024 Mark Fitzgerald

18

Using the Brush Tool's Auto Mask

- ✓ Auto Mask is a cool feature that **helps control** areas being affected by the Adjustment Brush.
- ✓ Confines the brushstroke to areas similar to the crosshair on the brush cursor. Useful to control the brush when working with subjects that have defined edges.
- ✓ Keep the cursor's central **crosshair** on the area you want to affect. Then only similar tones/colors will be affected by the brush.
- ✓ Most useful when painting **areas that are distinct** from surrounding areas.

 *Just remember to deselect Auto Mask when you don't need that kind of control, or you may get uneven results in the area you paint.*

© 2024 Mark Fitzgerald

19

"Burning & Dodging" With the Brush

- ✓ Burning and dodging refers to techniques used when printing in an analog darkroom.
 - **Burning-in** results in additional exposure a specific area on a print to make it darker.
 - **Dodging** is used to reduce exposure in areas of a print resulting in lighter tones.
- ✓ The Adjustment brush gives you incredible control over the to burn & dodge process
 - Use the **Shadows slider** when working on dark tones.
 - Use the **Highlights slider** when working on light tones.
 - Use the **Exposure slider** to effect a larger range of tones.

© 2024 Mark Fitzgerald

20

Creating Gradient Masks

© 2024 Mark Fitzgerald

21

Using the Linear Gradient

- ✓ Used to create **gradients with straight edges** that are anchored to the edge of the frame. For example, when darkening the upper portion of the sky without changing the lower portion as much.
- ✓ **Click and drag** inward from any edge or corner to create a gradient. Then use the adjustment sliders to produce the desired effect.
- ✓ A gradient has **three indicator lines**. The one closest to the outer edge has the greatest effect. The line furthest from the edge has the least effect.
- ✓ Click the **middle indicator line** to rotate the gradient after it is in place.
- ✓ You can add **multiple gradients** to a photo.

© 2024 Mark Fitzgerald

22

Adding a Radial Gradient

- ✓ The Radial Gradient is similar to the Linear Gradient tool. It is used to create **elliptical gradients**.
- ✓ Click and drag outward **from the center** of the area you want to isolate. Then use the sliders to adjust the areas outside the radius.
- ✓ Then use the **adjustment sliders** to produce the desired effect
- ✓ Use the **Invert option** to apply the effect outside of the radius instead of inside it.
- ✓ Click and drag inside the radius **to reposition** it.
- ✓ Modify the shape of the ellipse by clicking and dragging **anchor points**. Hold down the Option/Alt key to adjust one anchor point.
- ✓ Use the **Feather slider** to modify the edge hardness/softness.
- ✓ Click and drag just outside the ellipse to **rotate its angle**.

© 2024 Mark Fitzgerald

23

Modifying a Mask

- ✓ Sometimes a mask is close to what you want but needs to be fine-tuned. After a mask is created **you can modify it in three ways**:
 - **Add to Mask:** Select the mask and click the Add button that's beneath it. Then use the menu to choose the tool or selection method you want to use.
 - **Subtract from Mask:** Select the mask and click the Subtract button. Then use the menu to choose the tool or selection method to use.
 - **Intersect with Mask:** Use this to combine a secondary mask with the current mask, with the result being only masked areas that are in both masks become the only masked areas. Select a mask and then **right-click on the mask or hold down Alt/Option** key to see this option. Then select a masking tool.

© 2024 Mark Fitzgerald

24

Using Range Masking

© 2024 Mark Fitzgerald

25

Masking With Color Range

- ✓ Create a **mask based on a color** in the photo. Just be aware that the color you sample will be selected throughout the image.
- ✓ Use the **eyedropper** to click on the color you want to sample. The selected color will show on the Masking and Masks panels.
- ✓ **Click and drag to sample a larger range**, for example the various blues in the sky.
- ✓ **Shift + Click to sample additional areas**. You can add up to 5 areas to the sample.
- ✓ Use the **Refine slider** (at the top of the Masking panel) to fine tune the adjustment.
 - **Higher values** increase the selected range to include colors that are less similar to the sampled color.
 - **Lower values** reduce selected range to colors more similar to the sampled color.

© 2024 Mark Fitzgerald

26

Masking With Luminance Range

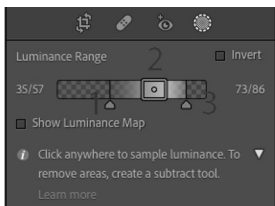
- ✓ Use the Luminance Range tool to create a **mask based on luminance** (brightness).
- ✓ Use the **eyedropper to click** on the photo to sample a specific tonal range. Remember these tones will be selected throughout the photo.
 - **Click and drag** to sample a wider luminance range.
- ✓ **Show Luminance Map**: Changes view to black & white while showing masked areas in red. This can be helpful with complex images with lots of color details.
- ✓ Use the **Luminance Range sliders** to fine tune the adjustment. (See next slide)

© 2024 Mark Fitzgerald

27

Fine-Tuning Luminance Range

- ✓ 1= Lower Falloff
- ✓ 2= Selected Range
- ✓ 3= Upper Falloff
- ✓ **Adjust range of the selected area (2)** by clicking the right or left side of the box and moving it inward/outward. Moving inward reduces the selected area. Moving outward expands it.
- ✓ Falloff ranges are used to **fine tune or feather gradual falloff** of the primary selection. Moving 1 or 3 away from the selected area creates a gradual falloff but more tones will be included in the mask. *(Think of falloff as feather.)*



© 2024 Mark Fitzgerald

28

Masking With Depth Range

- ✓ This option is only **for photos that contain depth information**. These are typically created with mobile phone cameras in “portrait” mode.
- ✓ **Click on the photo** with the eyedropper to select a depth range or use the Depth Range slider to fine-tune.
- ✓ **Show Depth Map:** Similar to Show Luminance Map (slide 19).
 - Hover over the pin to see the image without the Depth Range overlay.
- ✓ Use the **Depth Range sliders** to adjust the mask, which are similar to the Luminance Range sliders (shown on the previous slide).

© 2024 Mark Fitzgerald

29

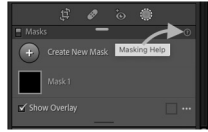
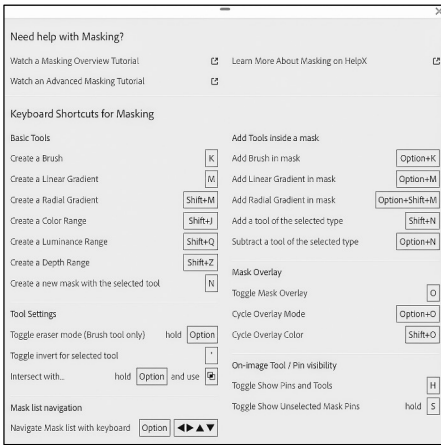
Tips for Working with Masks

- ✓ Make sure you are on the **correct mask** when making adjustments.
- ✓ **To rename** a mask, right-click on the mask.
- ✓ **Click on a mask** to make it active so you can see its overlay and its Effect slider settings.
- ✓ **To hide a mask:** Click the eyeball or right click the mask.
- ✓ **You can synchronize masks** with other photos. Choose which masks you want to synchronize.
- ✓ **The rule of masking:** White reveals – Black conceals.

© 2024 Mark Fitzgerald

30

Shortcuts & Help



✓ When the Masks panel is open (showing masks) click the **Masking Help** button (?) to display shortcuts and other options

31

Final Thoughts

© 2024 Mark Fitzgerald

32
