https://www.youtube.com/results?search_query=Boris+Hajdukovic

s7habo

Editing moments with darktable

https://discuss.pixls.us/t/editing-moments-with-darktable/11770

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    2. Images Deep blue sky
2. Episode 22: new dynamic range compression
    1. Modules
    2. Images new dynamic range compression
3. Episode 23: color balance module only
    1. Modules
    2. Images color balance module only
4. Episode 24: Ruin in the snow
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5. Episode 25 Emphasize reddishness
    1. Modules
    2. Images Emphasize reddishness
6. Episode 26: the boat
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    2. Images the boat
7. Episode 28: quick edits (playing with channel mixer)
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Color balance
Color balance
color balance 1
color balance 1
color balance 2
color balance 3
Back to color balance 2.
color balance 4
color balance 5

4. Episode 24: Ruin in the snow
    1. Modules

    Exposure Channel mixer: control color contrast
    Contrast w/ Color balance
    Local contrast
    CA & Denoise (profiled)
    Increase saturation with Color balance, Velvia, and Vibrance
    Color balance: increase output saturation Velvia
    Vibrance White balance: spot
    Haze removal Local contrast, again. W/ Contrast equalizer
    Color look up table: move after Velvia, but before Vibrance.
    Brighten greens: adjust brightness & saturation.

    2. Images Ruin in the snow

    Exposure
    Channel mixer
    Color balance
    Local contrast
    CA & Denoise (profiled)
    Contrast w/ Color balance
    Increase saturation with Color balance, Velvia, and Vibrance
    White balance
    Haze removal w/mask
    Haze removal result
    Local contrast, again. W/ Contrast equalizer
    Color look up table

5. Episode 25 Emphasize reddishness
    1. Modules

    Influence color mood. Leave red channel as is, but decrease red in Increase red a bit to make image more orange. Could have done
    blue channel to make image more yellowish. this with color balance.
    Don't want jacket to be orange, so use mask. Next, lighten red leaves on the ground and the moss.
    Color look up table. Choose brown for leaves and brighten them.
    Lighten green just a little bit. A little less brown. Whole image is a little brighter now.
    Contrast correction using orig. color balance: power and slope.

    2. Images Emphasize reddishness

    First, look at the brightness. When photographing, do not overexpose. Increase exposure, but do not overexpose woman.
    Obtain soft contrast: Bloom w/ multiply mode Color balance:
    Reverse mask Get rid of underexposed areas

6. Episode 26: the boat

    1. Modules
    2. Images the boat
7. Episode 28: quick edits (playing with channel mixer)
    1. Modules
    2. Images quick edits (playing with channel mixer)
8. Episode 30: quick edits (**black and white**)

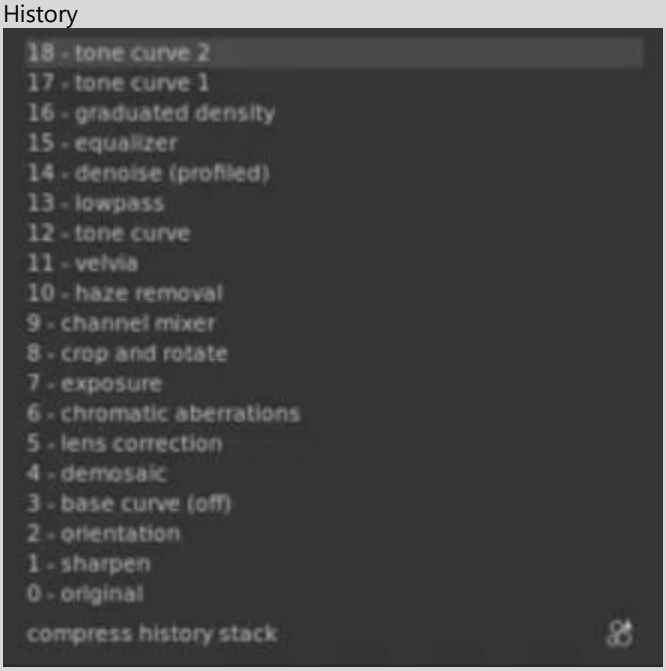
TOC \n \h \t "Paratopic,1,Heading 1,1,Heading 2,2,Heading 3,3,Style_ToDo_1,2,Style_ToDo_2,3,Style_ToDo_3,4"

1. Editing moments with darktable 2.6.1 Episode 3: Deep blue sky

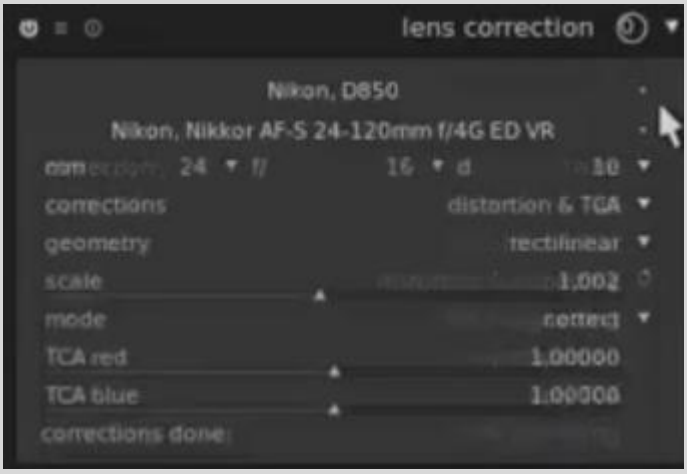
   https://www.youtube.com/watch?v=8Rhd5UtpYW4

   1. Modules

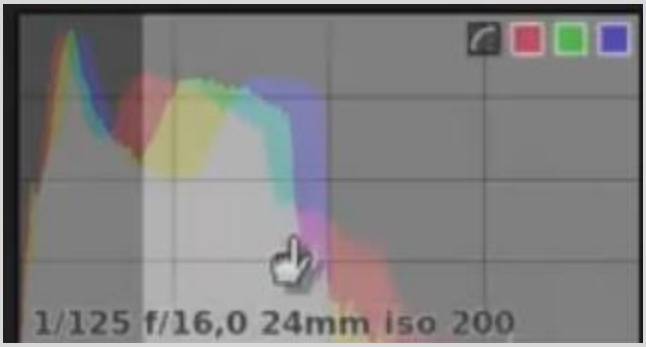
History



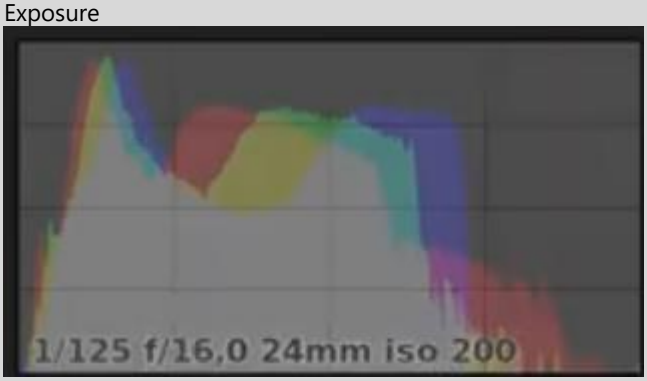
Lens correction



CA

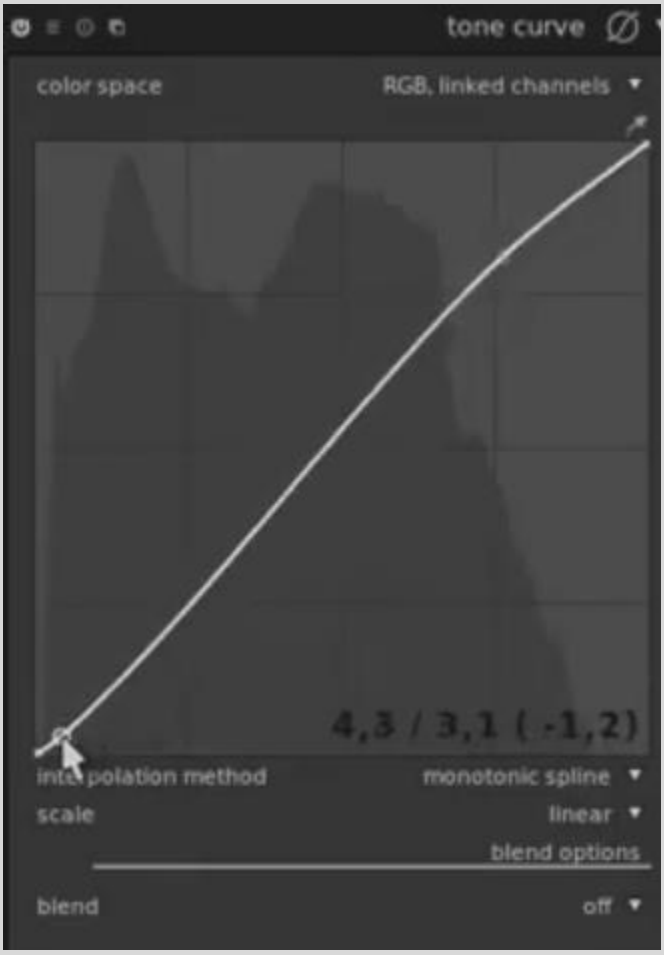


Exposure

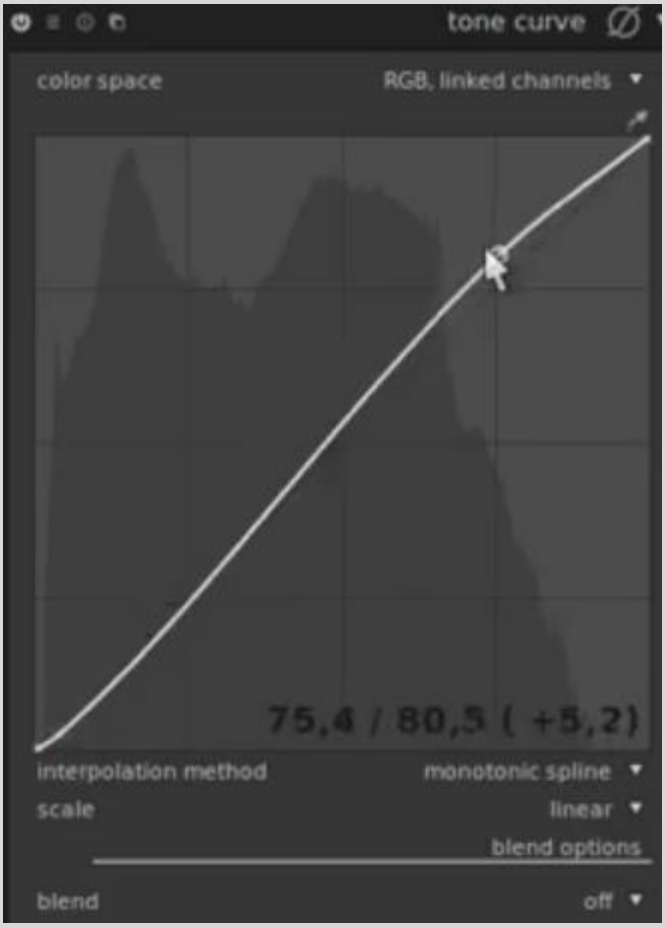


Crop & rotate

Tone curve

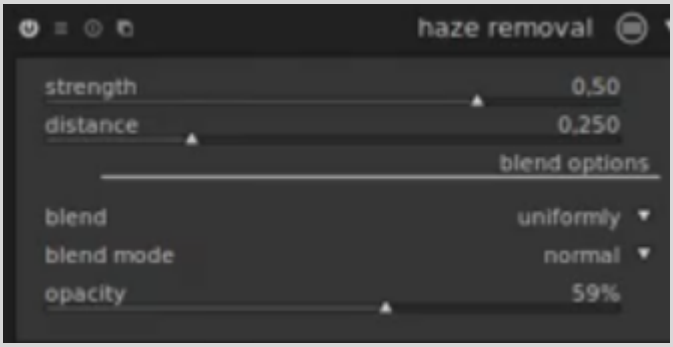


Tone curve



Channel mixer

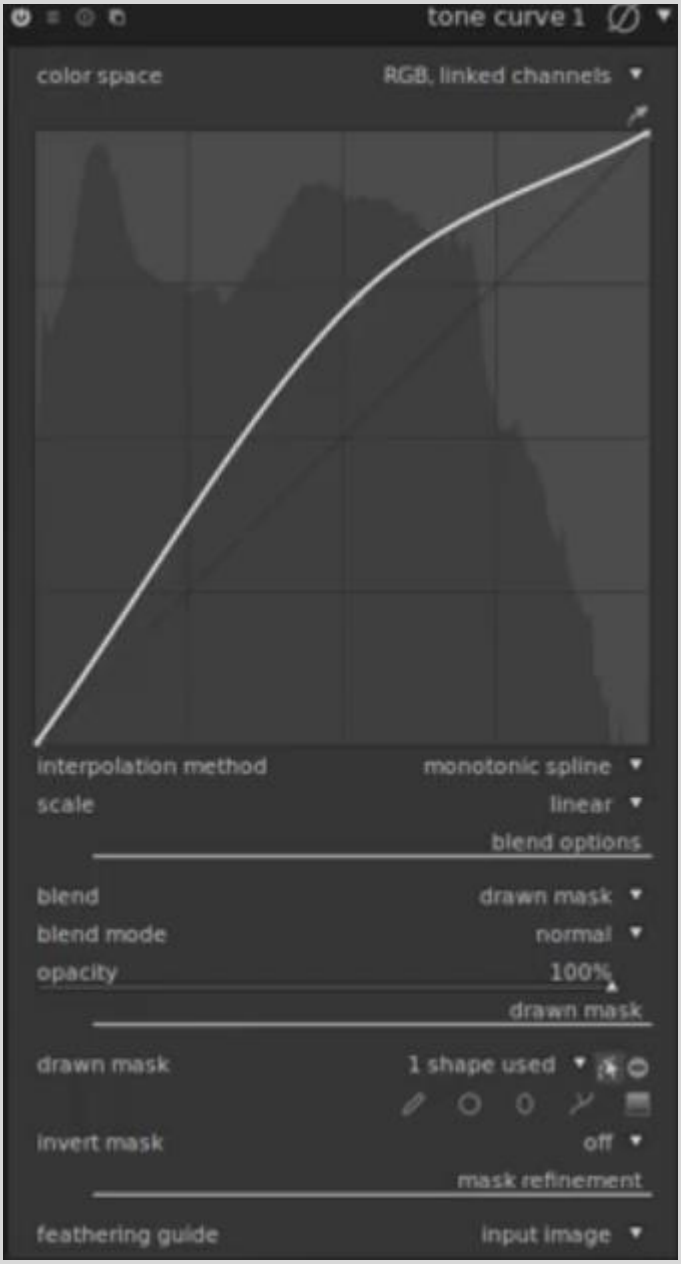
Haze removal



Velvia

Lowpass

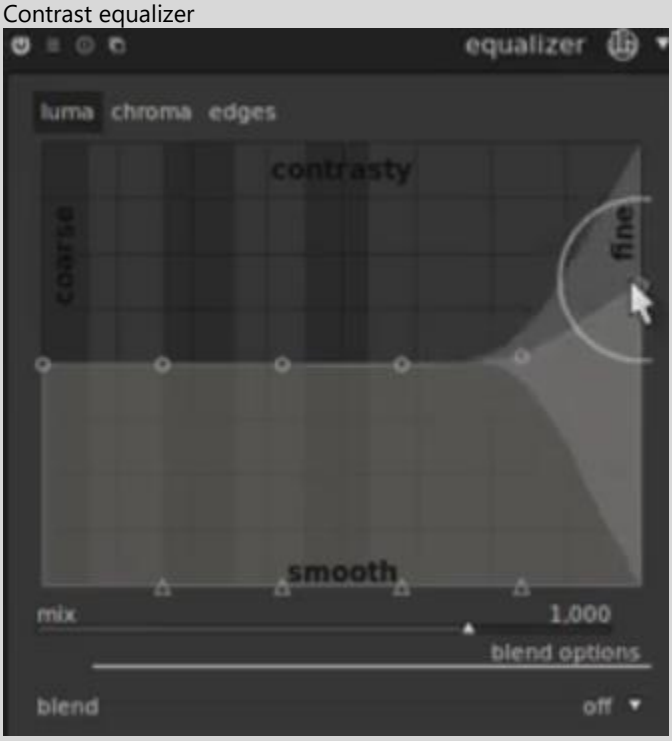
Tone curve 1



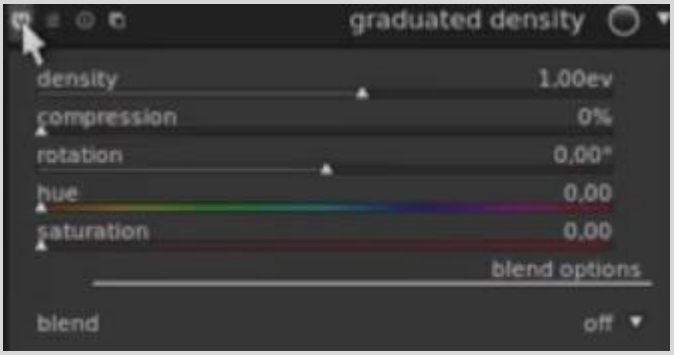
Denoise (profiled)
Default

Use the contrast equalizer module for blurring or the tone equalizer module for dynamic range compression.

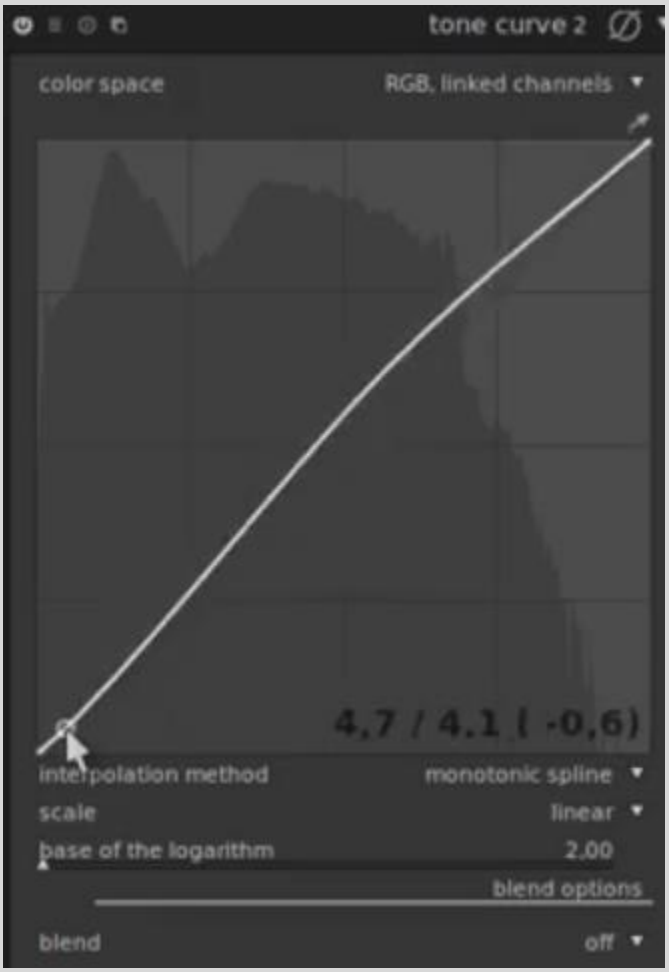
Contrast equalizer

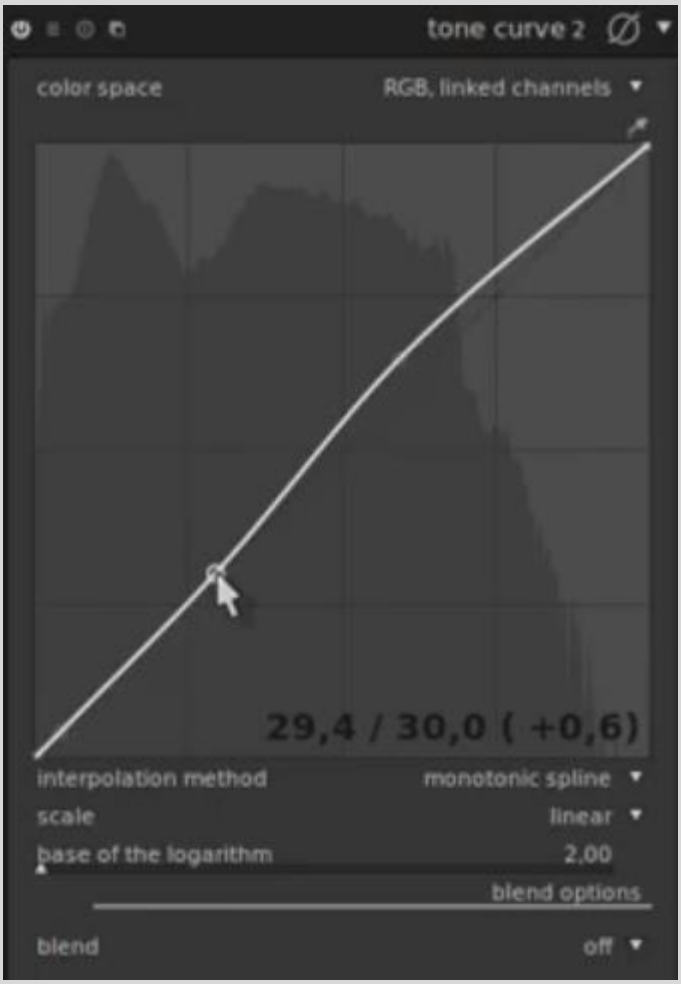


Graduated density

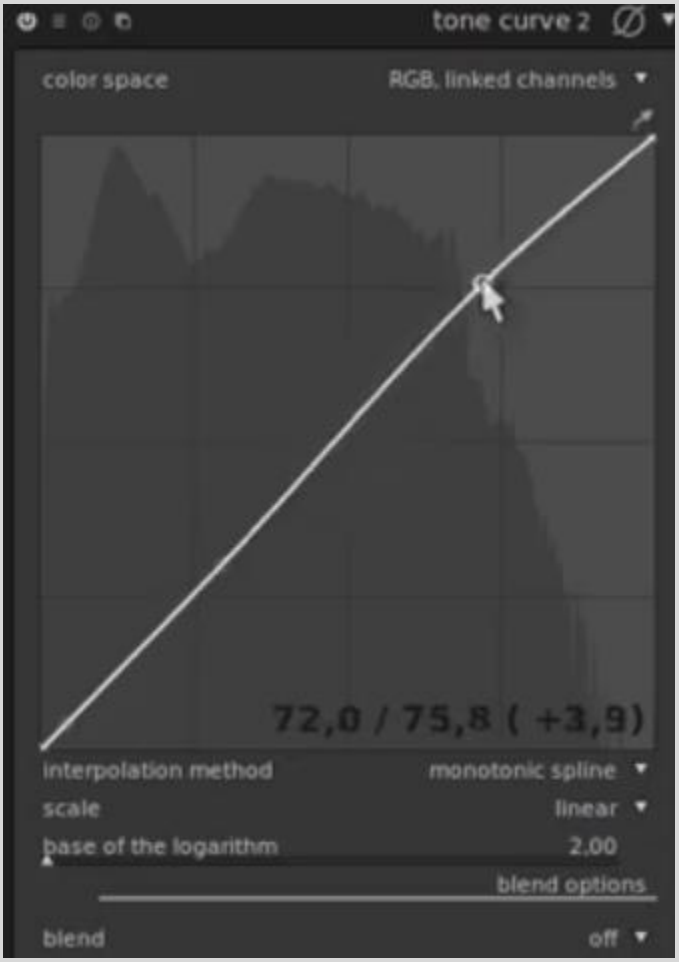


Tone curve 2



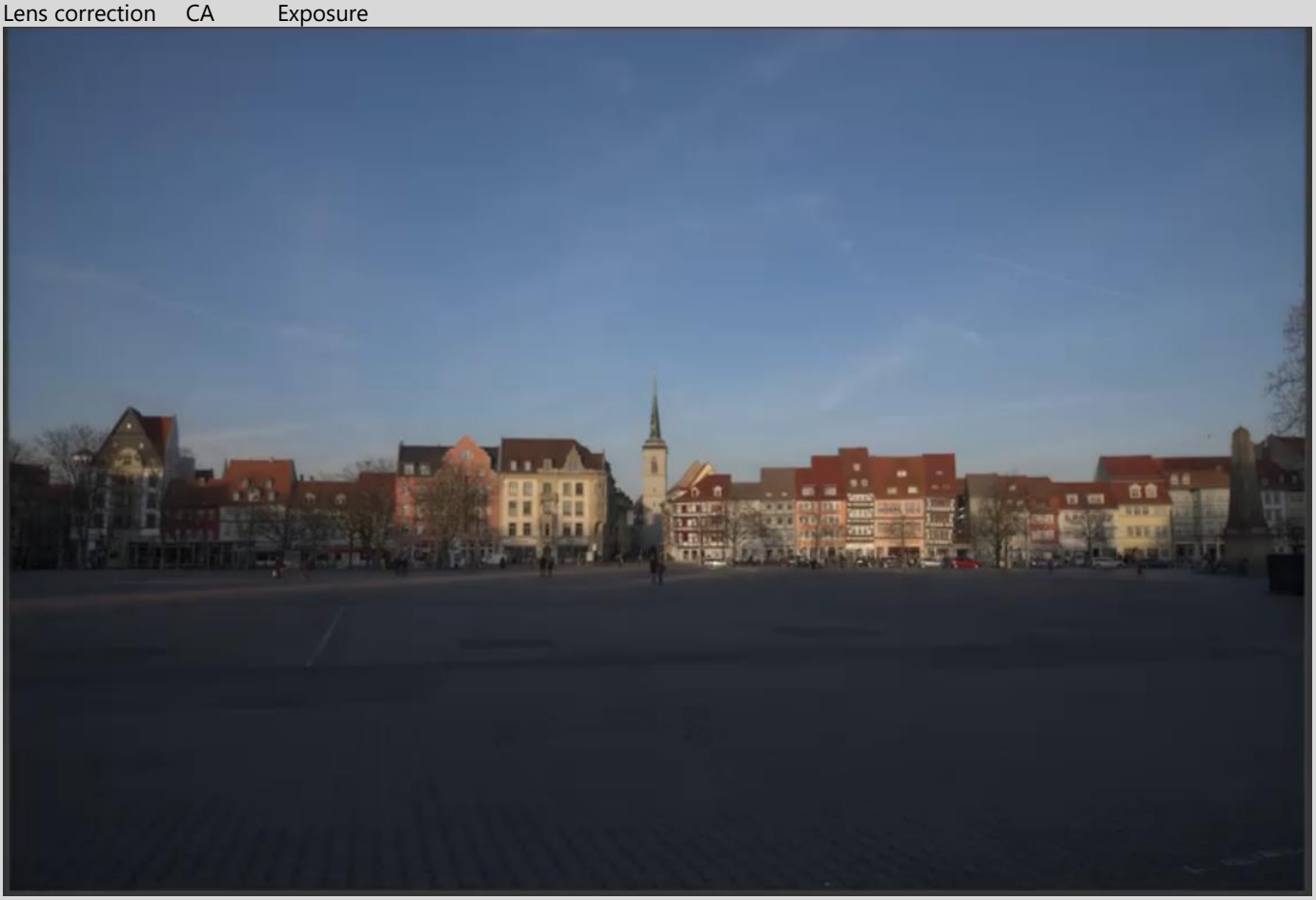


Tone curve 2



2. Images Deep blue sky

Lens correction CA Exposure



Crop & rotate

Tone curve

Tone curve

Channel mixer

Channel mixer

Haze removal

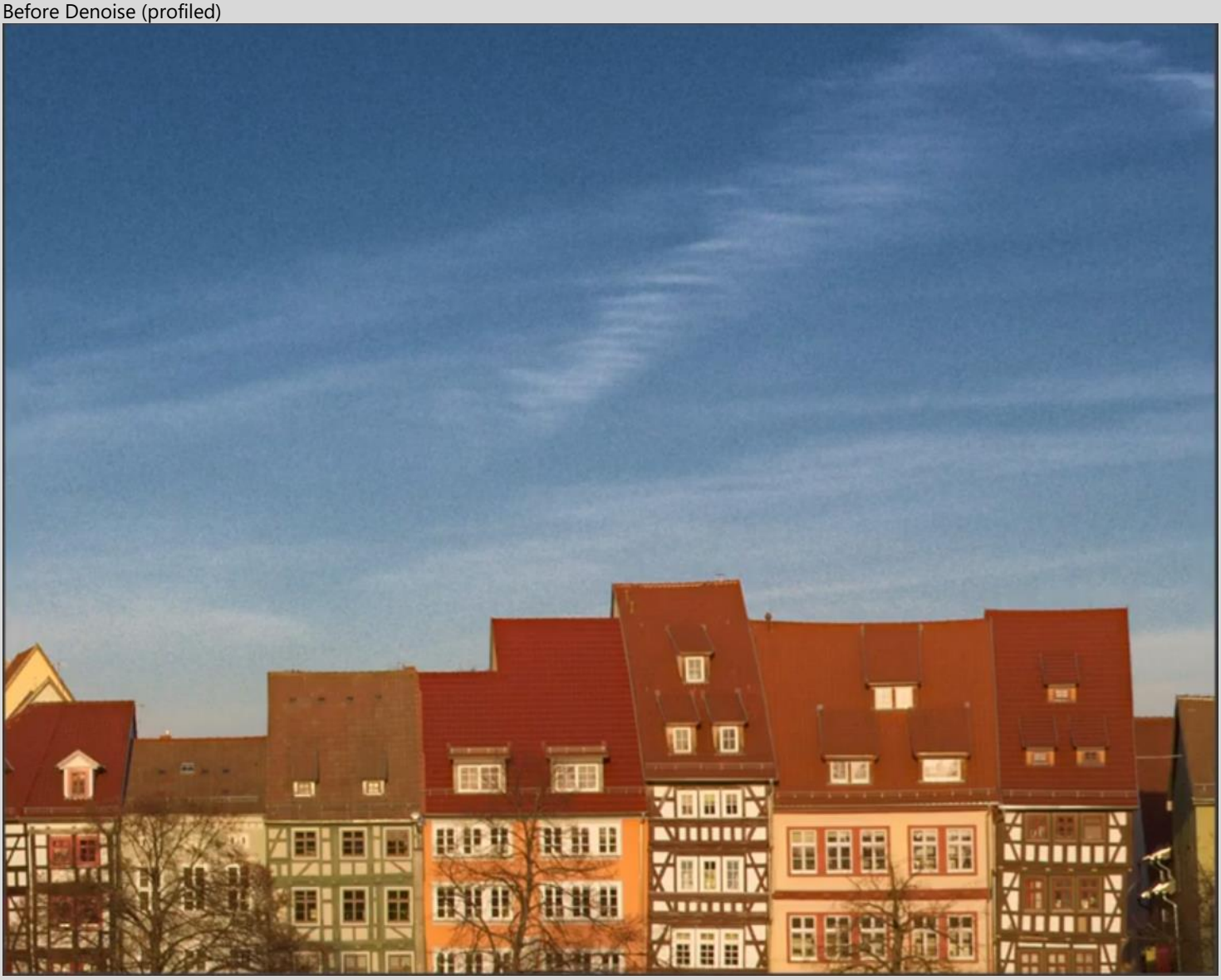
Velvia

Tone curve 1

Tone curve 1

Lowpass

Before Denoise (profiled)



After

Before Contrast equalizer

After

Graduated density

Graduated density

Tone curve 2

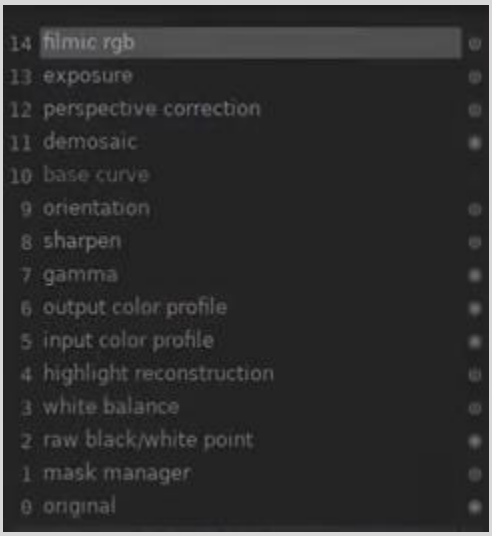
Tone curve 2

2. Episode 22: new dynamic range compression

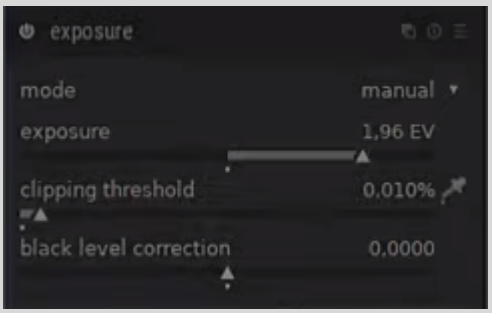
    1. Modules

https://www.youtube.com/watch?v=EhcouEltgJ4

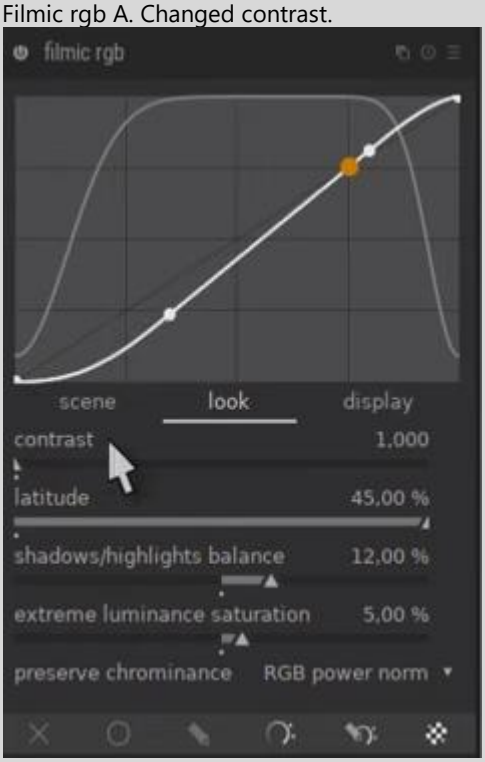
Histogram after filmic



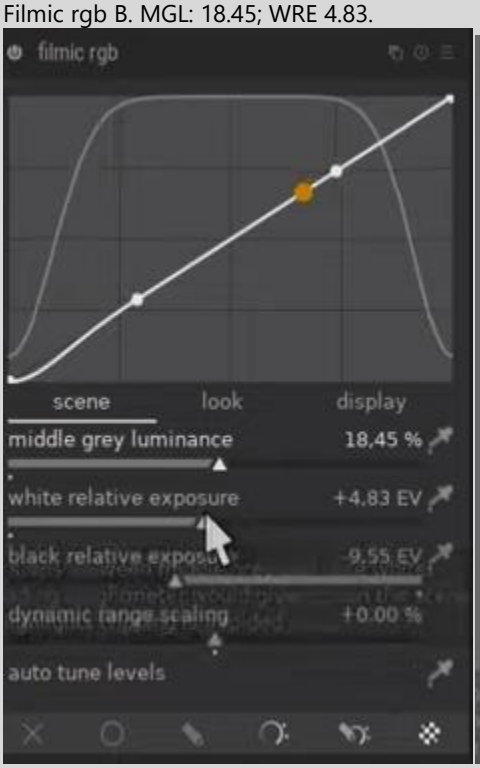
Exposure



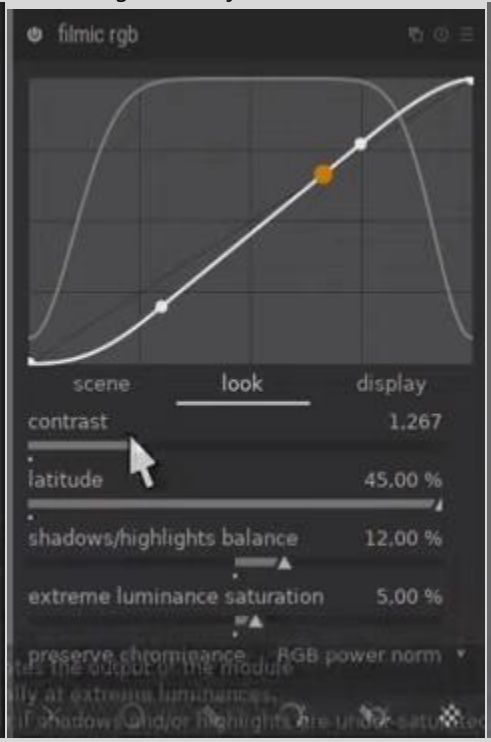
Filmic rgb A. Changed contrast.



Filmic rgb B. MGL: 18.45; WRE 4.83.

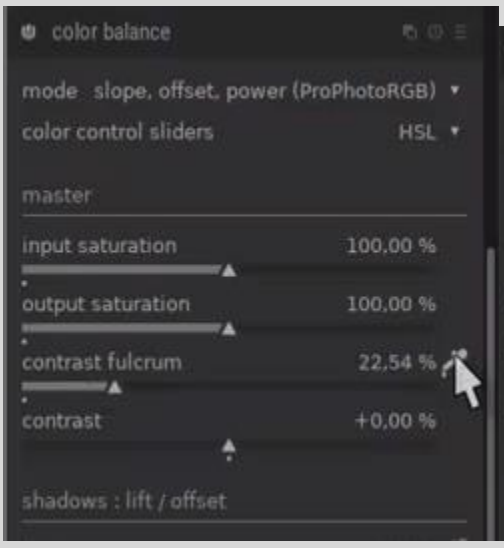


Filmic rgb C. Readjust contrast.

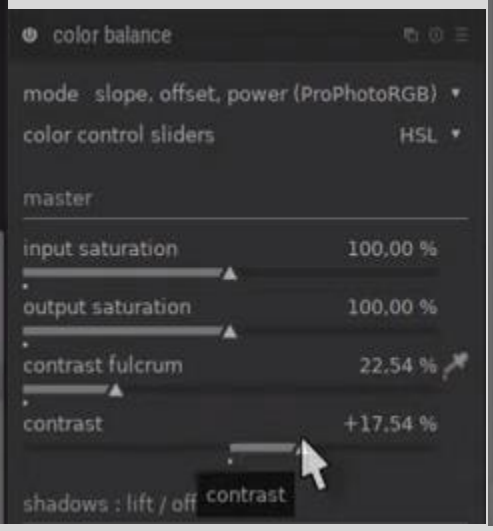


Filmic rgb D: changed dynamic range scaling

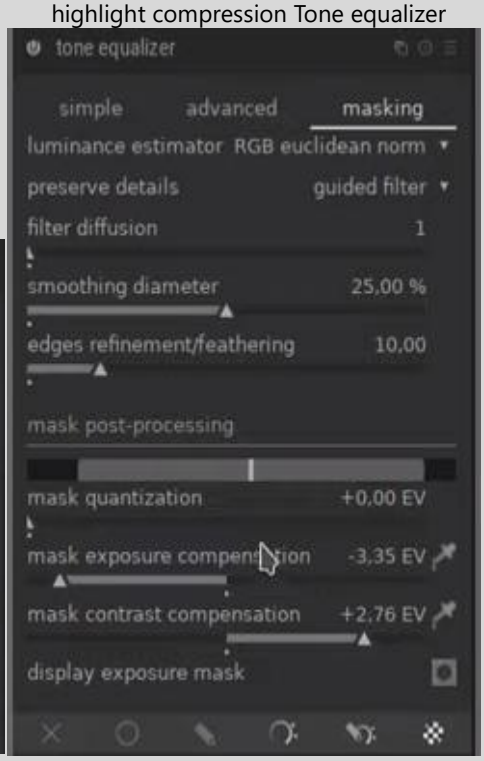
add contrast w/ Color balance A



Color balance B

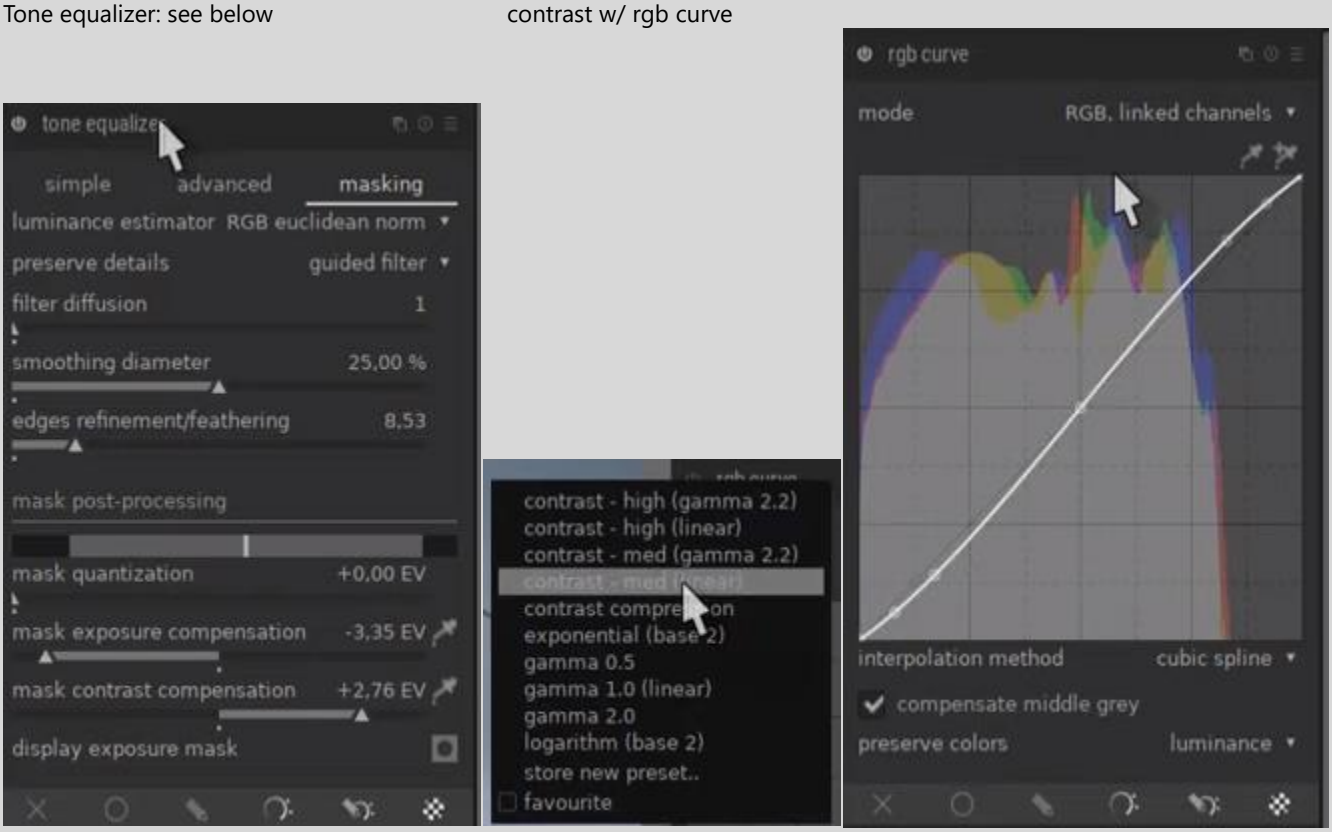


highlight compression Tone equalizer



Tone equalizer: see below

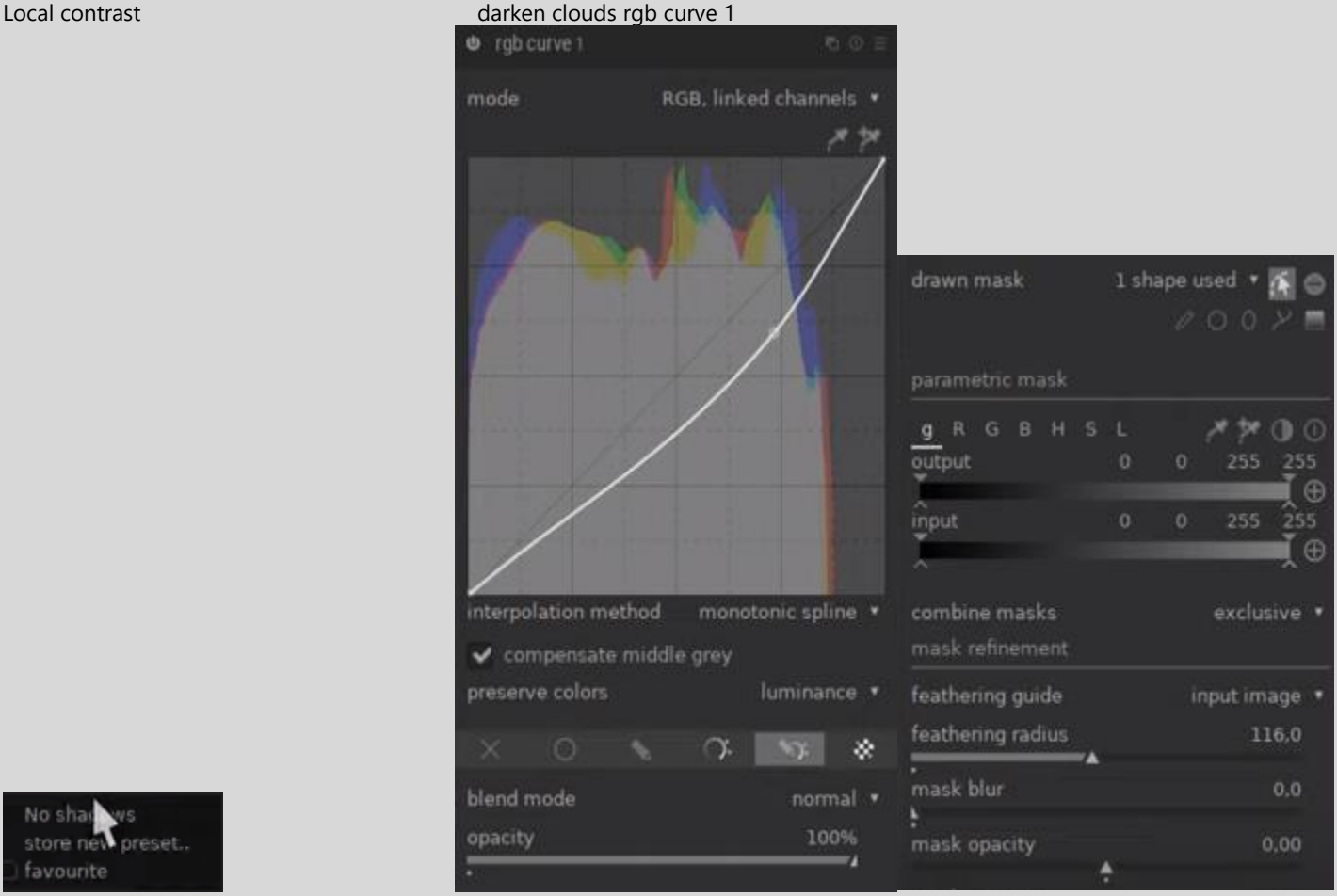
contrast w/ rgb curve



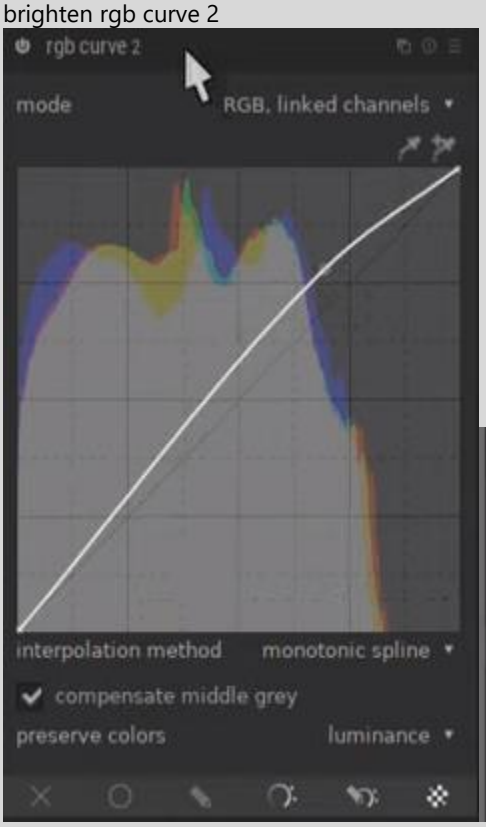
Tone equalizer: adjusted equalizer settings with mouse, and then changed edges refinement.

Local contrast

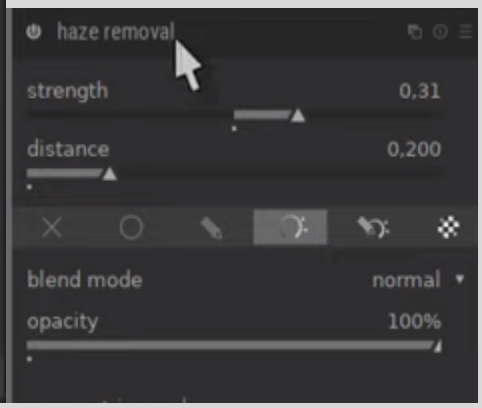
darken clouds rgb curve 1

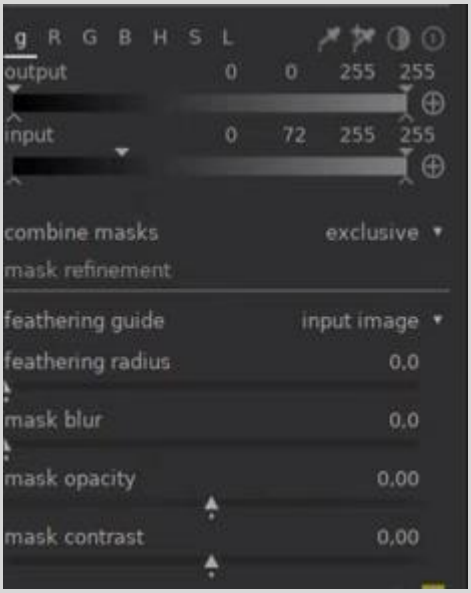


brighten rgb curve 2

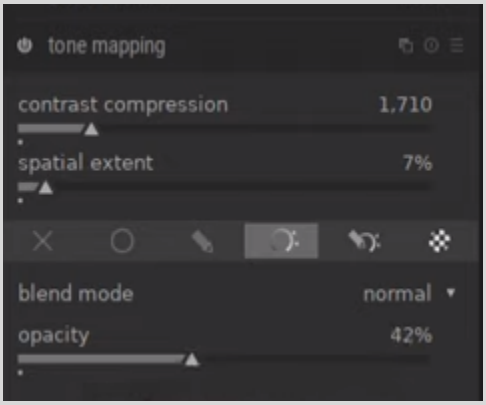


clarity w/ haze removal

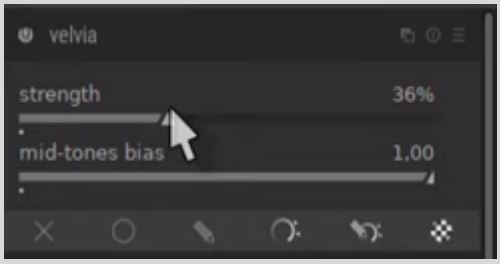




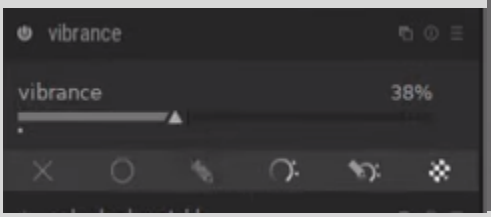
tone mapping: bring underexposed areas back into dynamic range



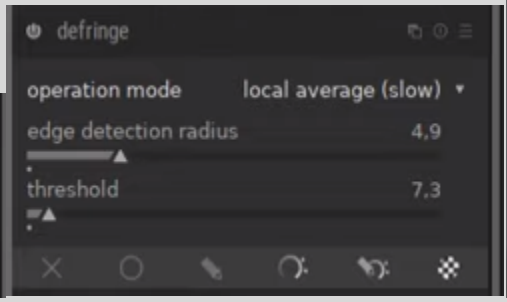
Add saturation: Velvia



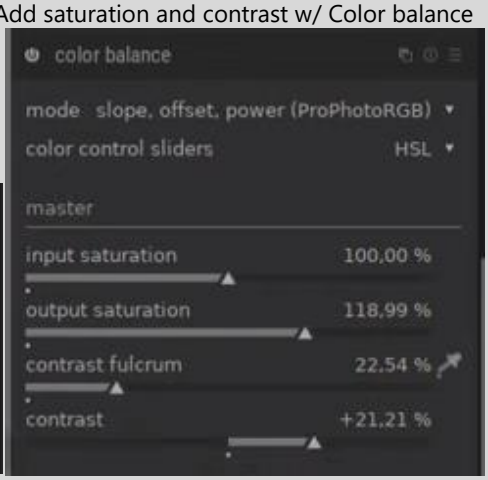
Add saturation: Vibrance



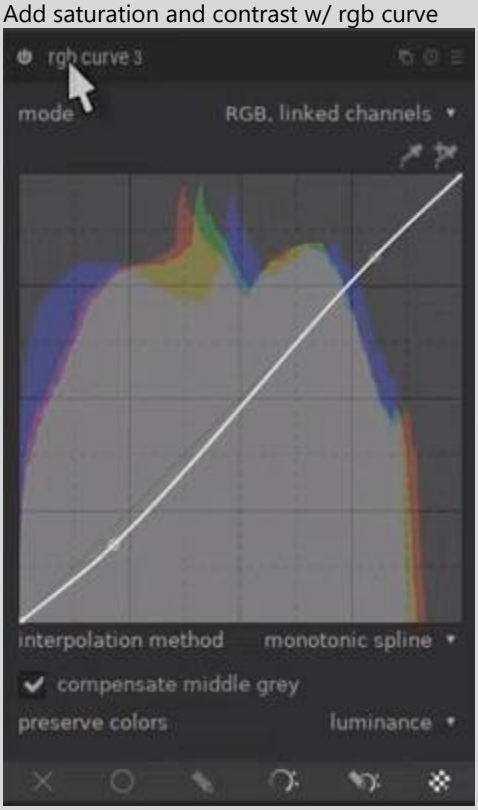
CA not shown. Defringe



Add saturation and contrast w/ Color balance



Add saturation and contrast w/ rgb curve



https://www.youtube.com/watch?v=EhcouEItgJ4

2. Images new dynamic range compression

Exposure https://www.youtube.com/watch?v=EhcouEltgJ4

Dynamic range compression. Filmic rgb A

Filmic rgb B

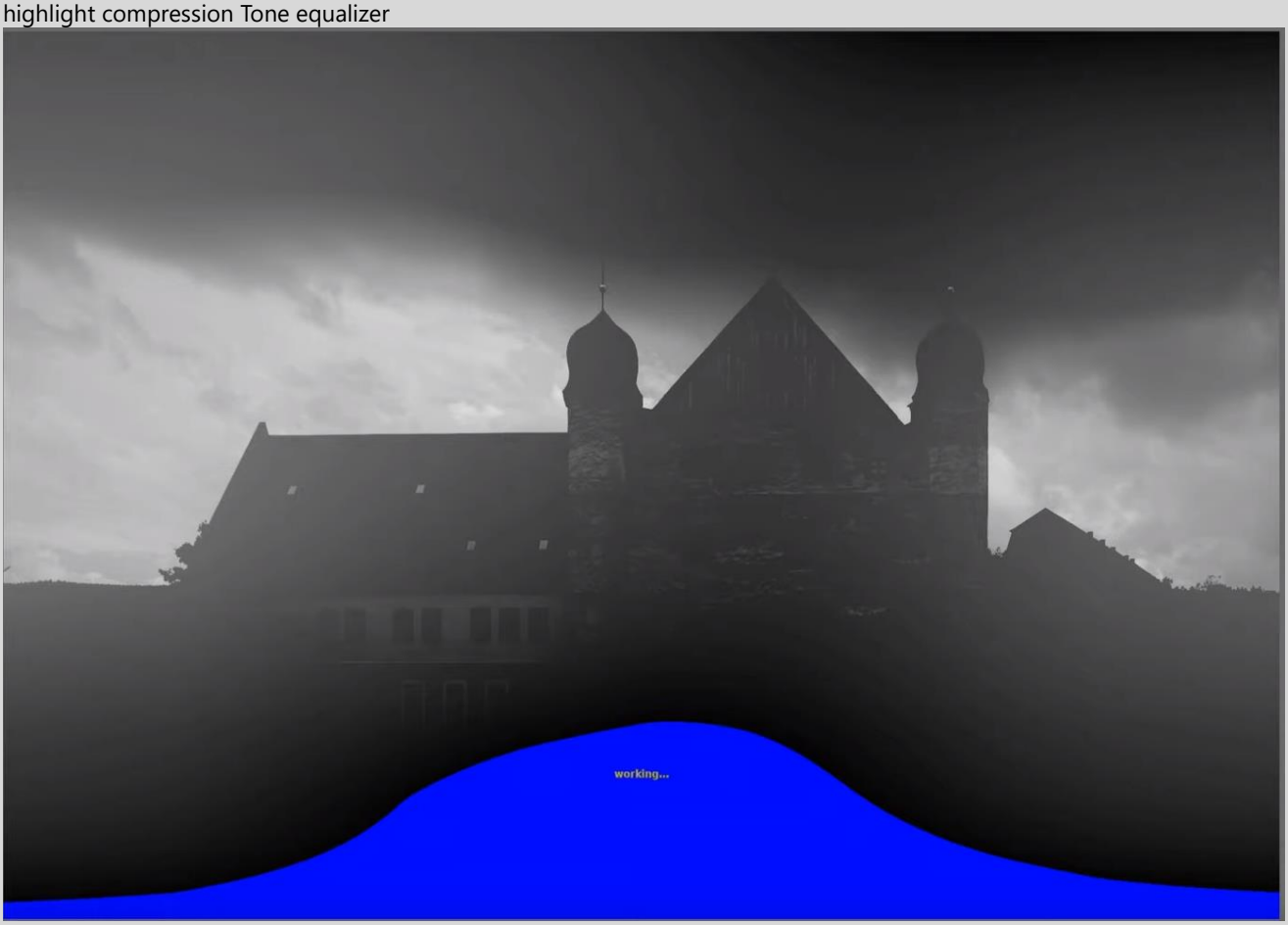
Filmic rgb C

Filmic rgb D

Color balance A

Color balance B

highlight compression Tone equalizer

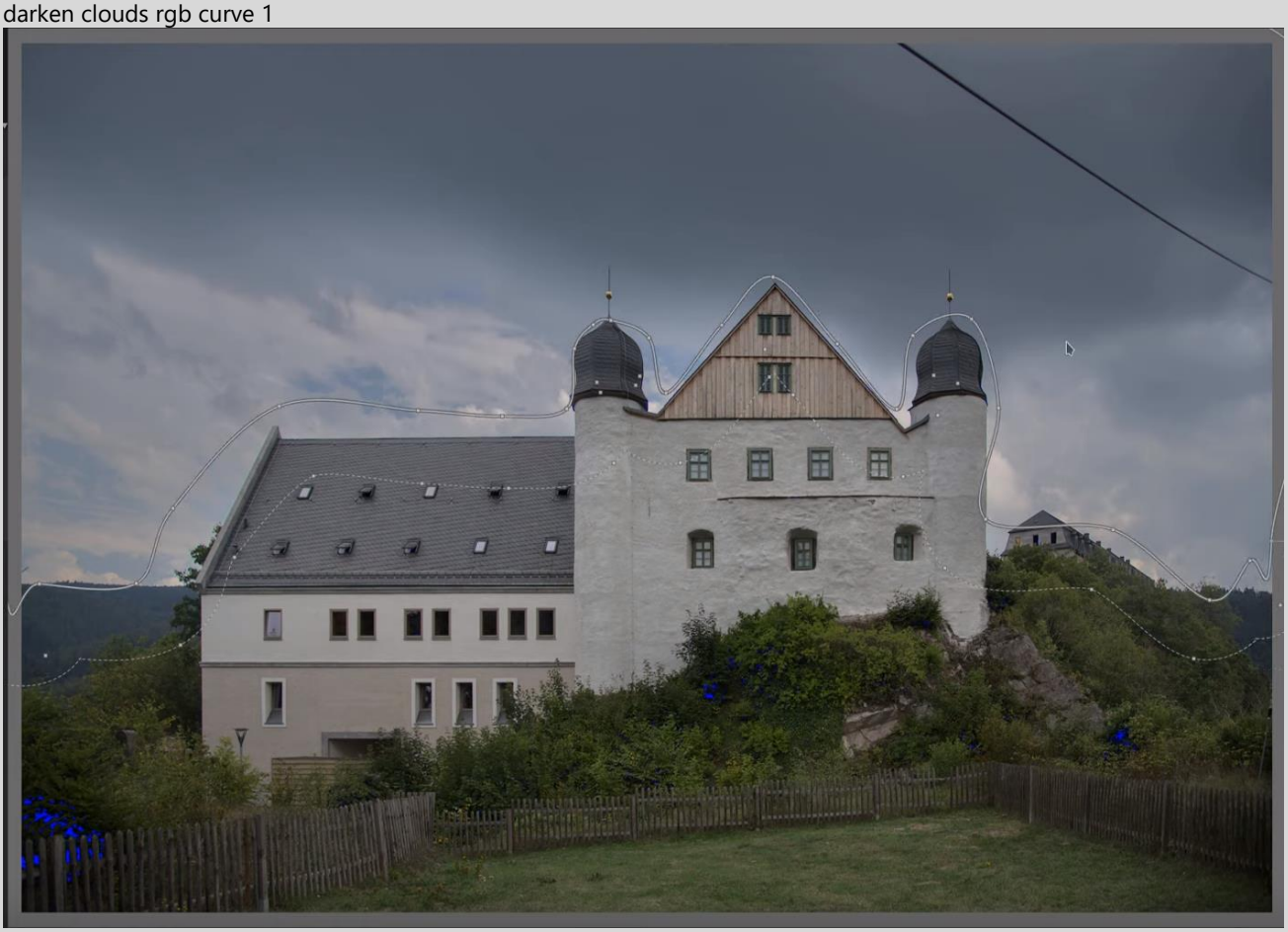


Tone equalizer: adjusted equalizer settings with mouse, and then changed edges refinement.

rgb curve

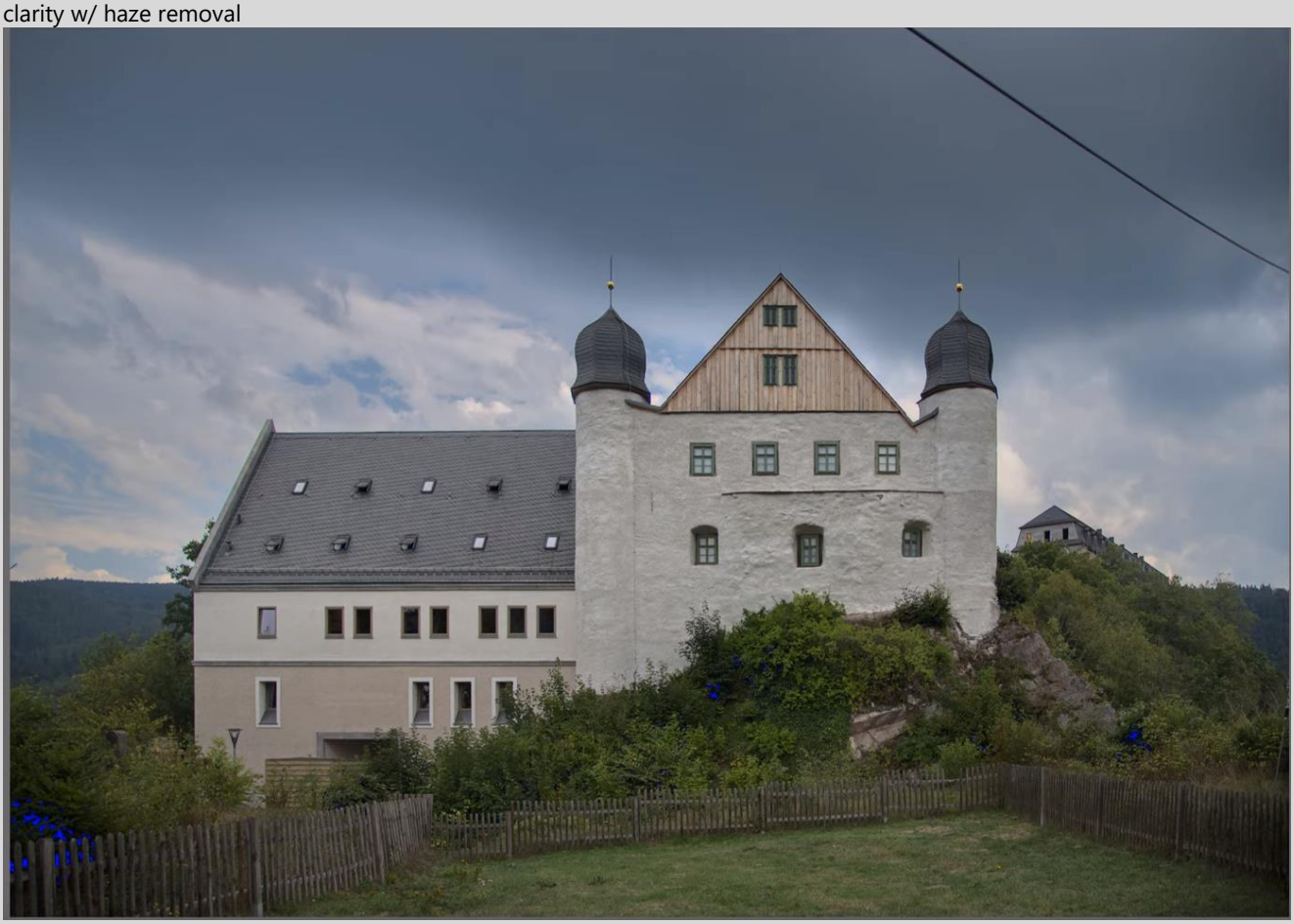
Local contrast

darken clouds rgb curve 1



brighten rgb curve 2

clarity w/ haze removal

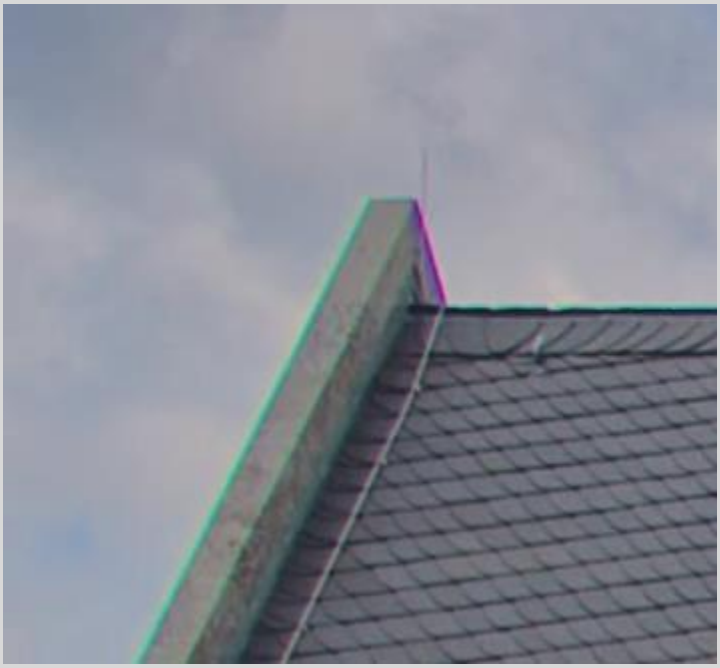


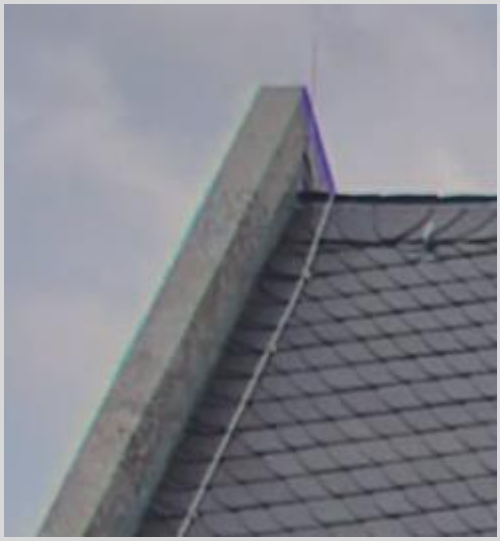
tone mapping: bring underexposed areas back into dynamic range

Add saturation: Velvia

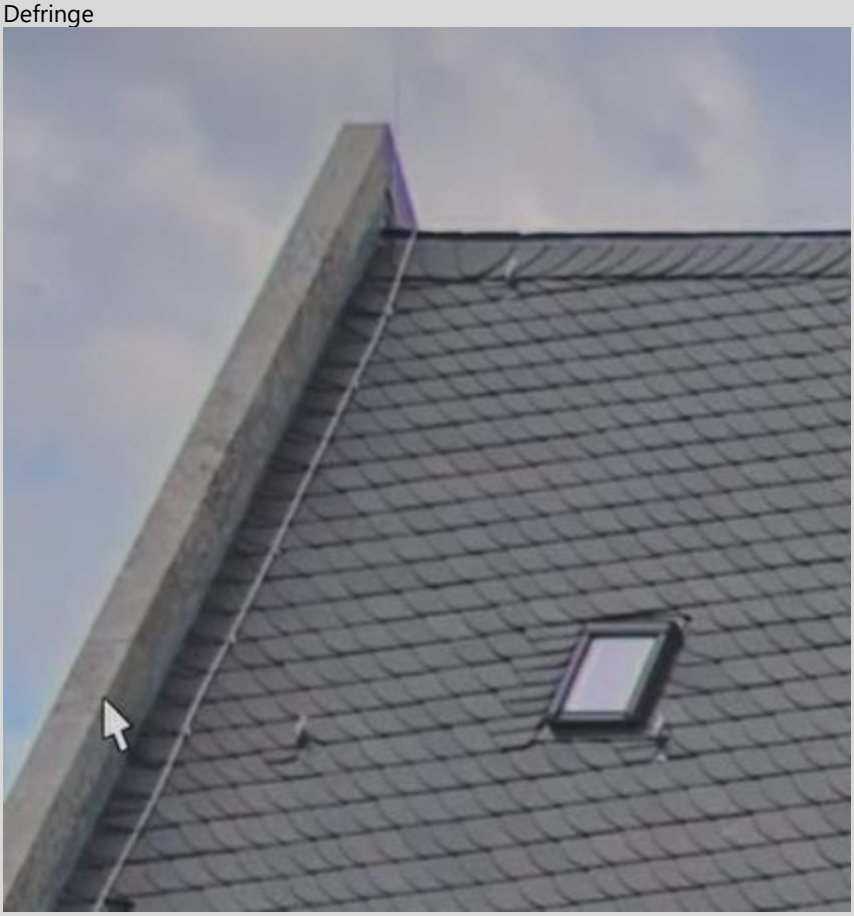
Add saturation: Vibrance

CA





Defringe



Add saturation and contrast w/ Color balance

Add saturation and contrast w/ rgb curve END

3. Episode 23: color balance module only

   https://www.youtube.com/watch?v=tsg9UrnLgiQ&feature=emb_logo

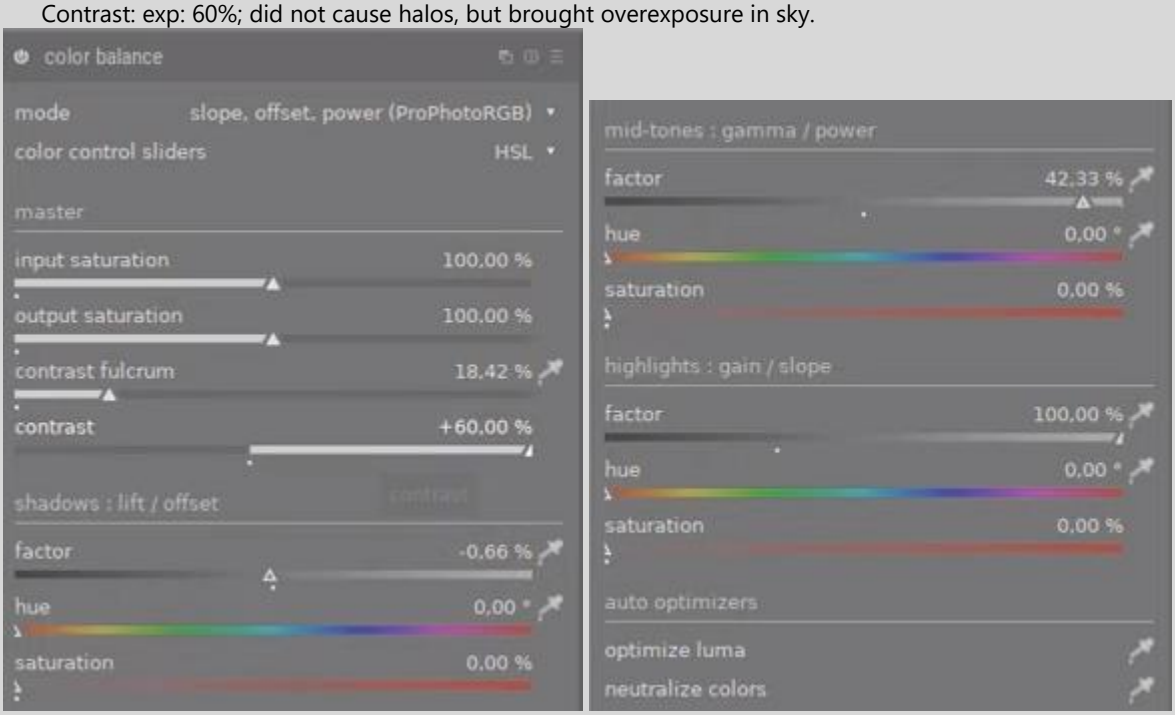
   1. Modules

Color balance

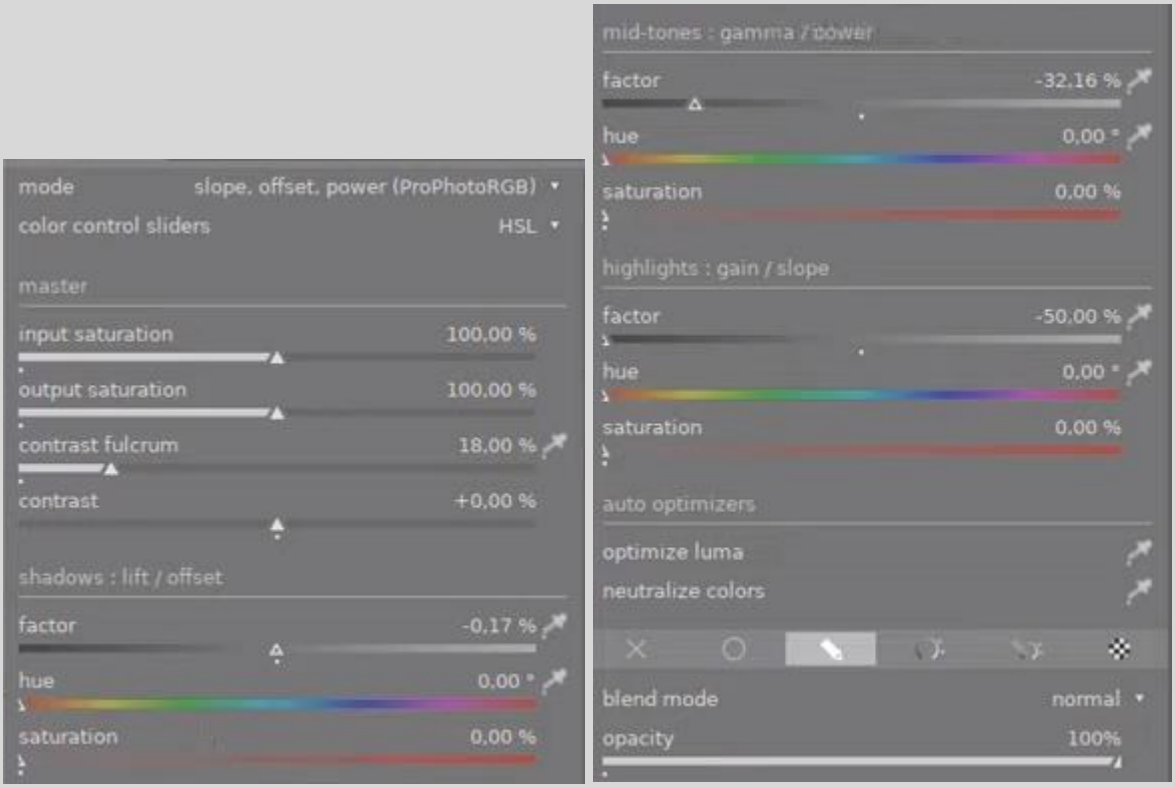
Optimize luma picker: just click on it.

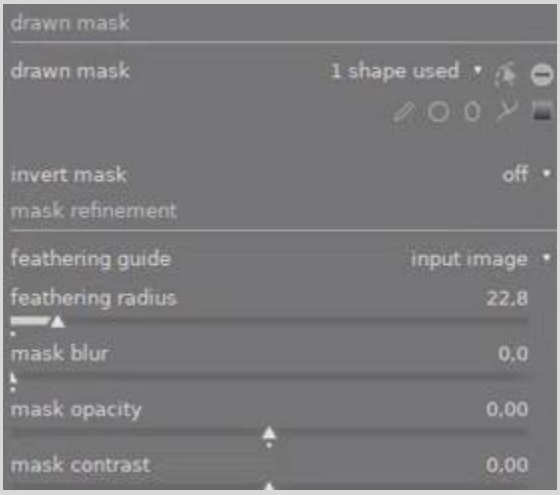
Contrast fulcrum picker: just click on it.

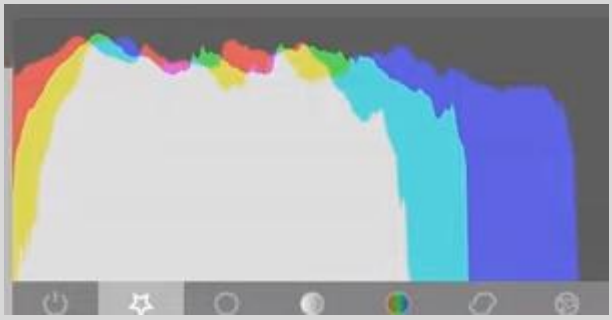
Contrast: exp: 60%; did not cause halos, but brought overexposure in sky.



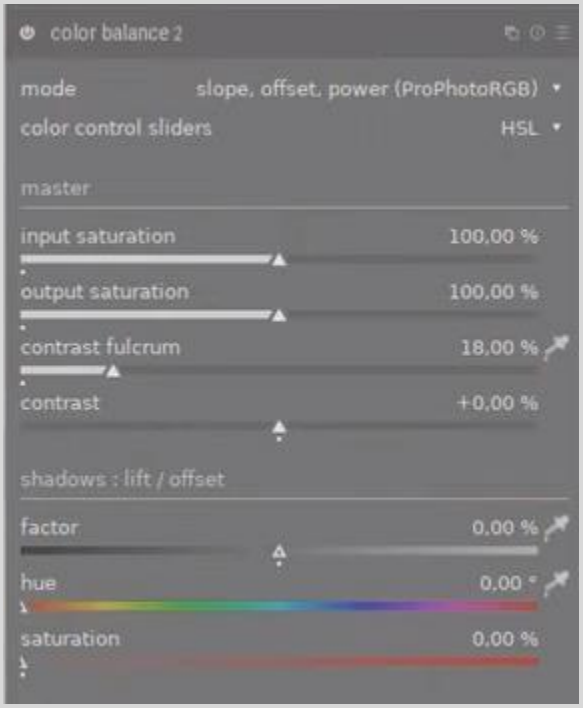
color balance 1

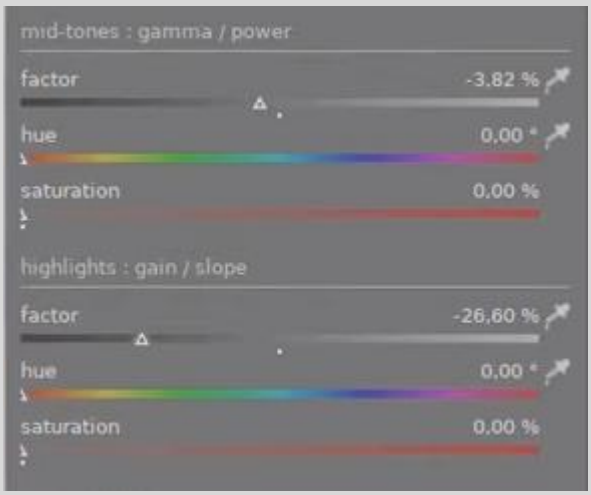






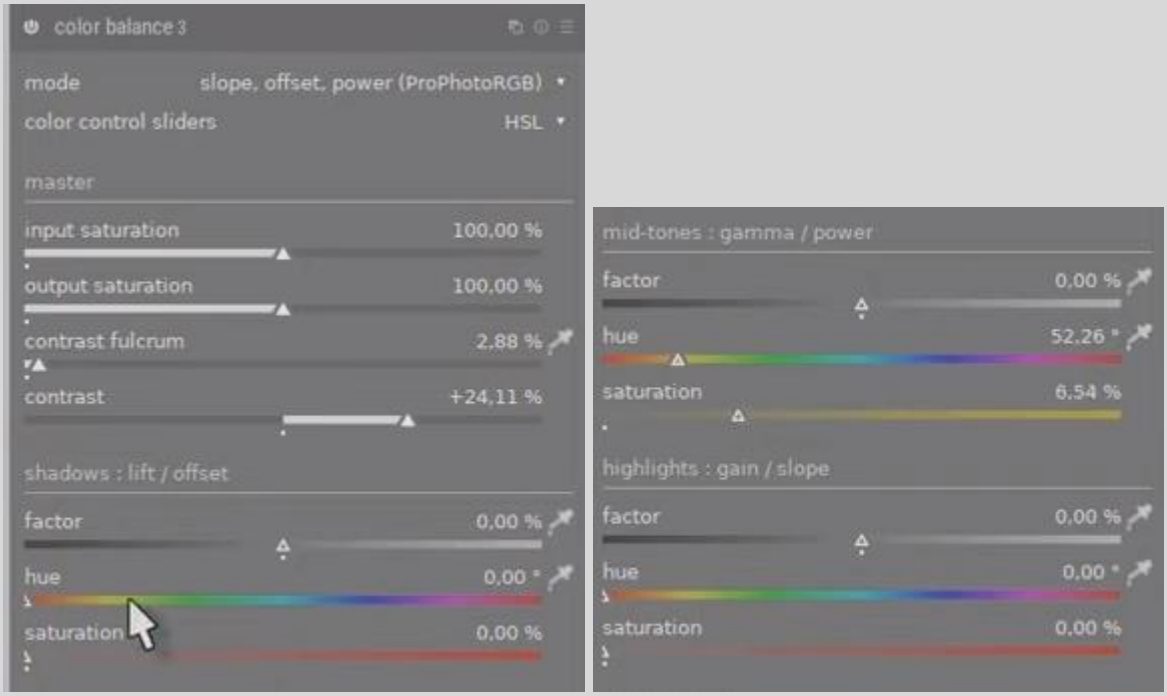
color balance 2



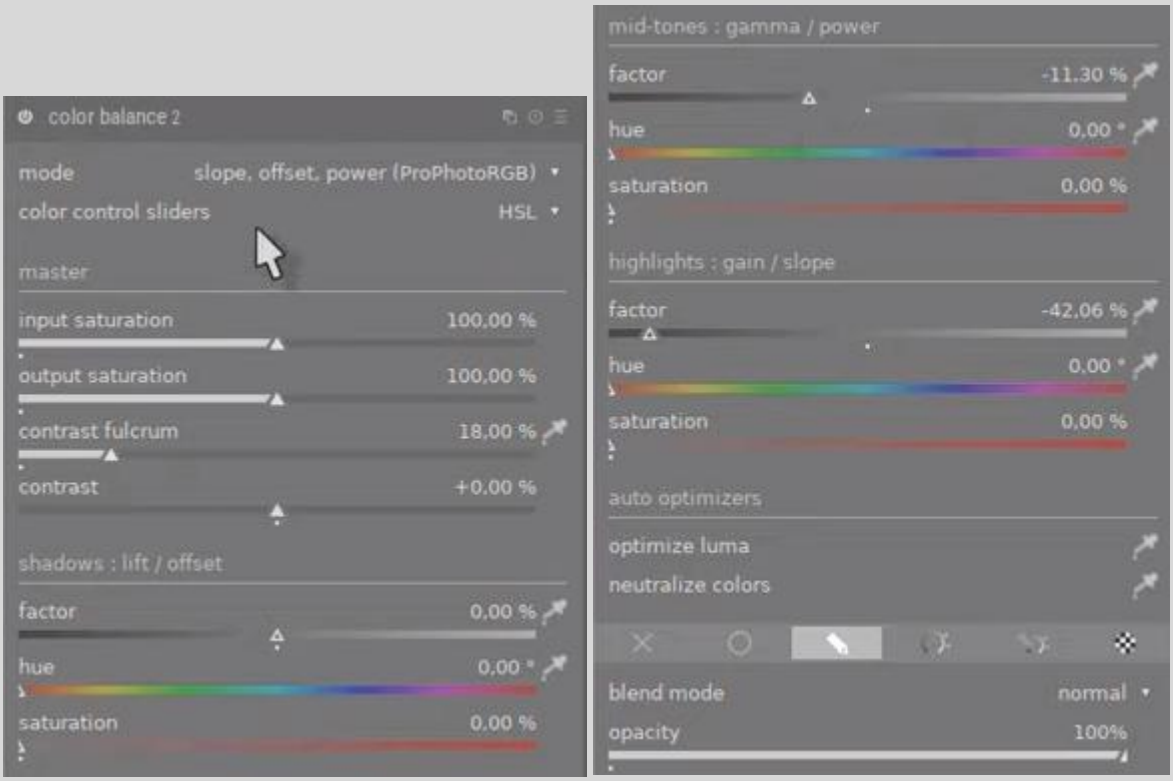


color balance 3

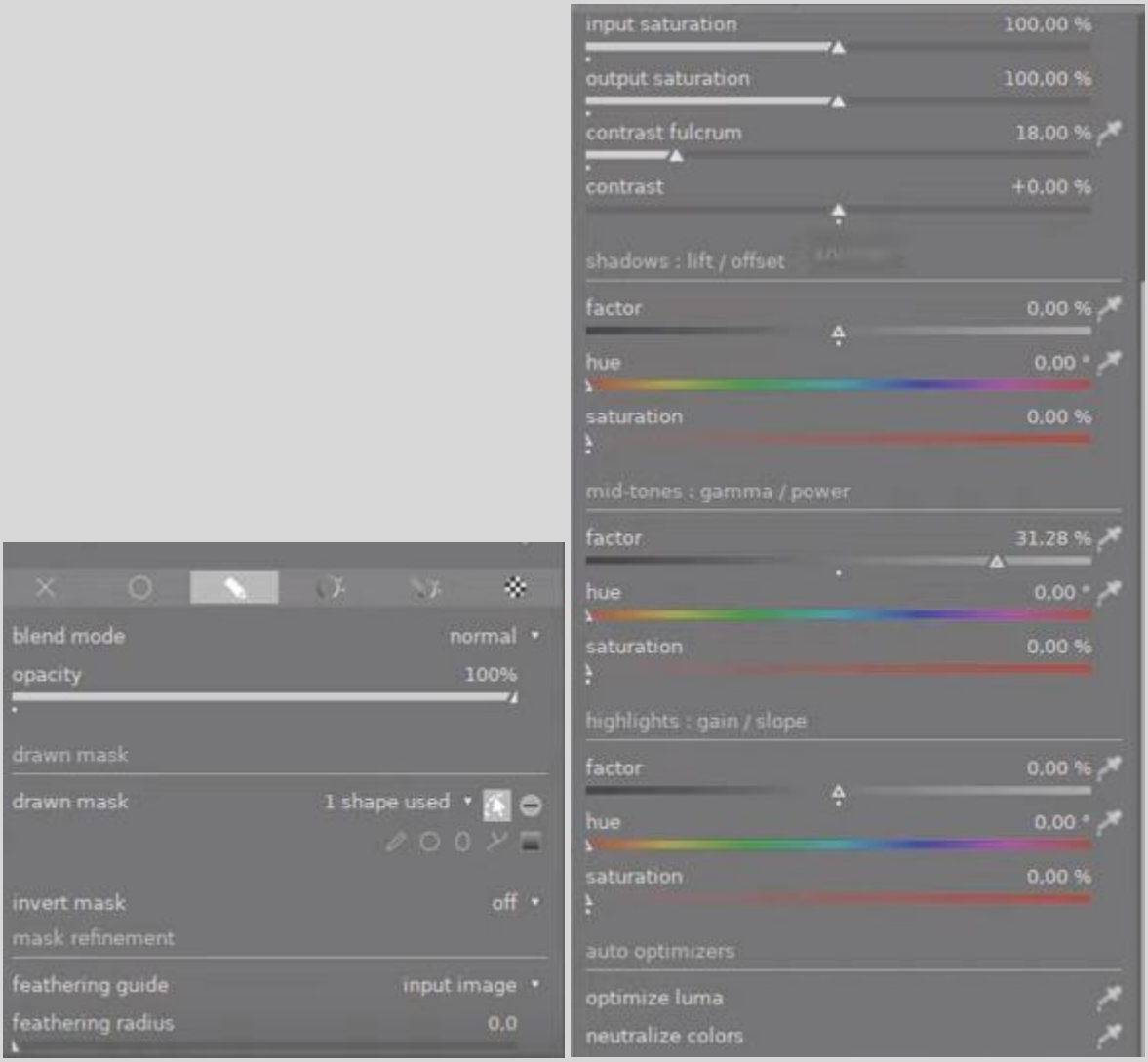
color balance 3



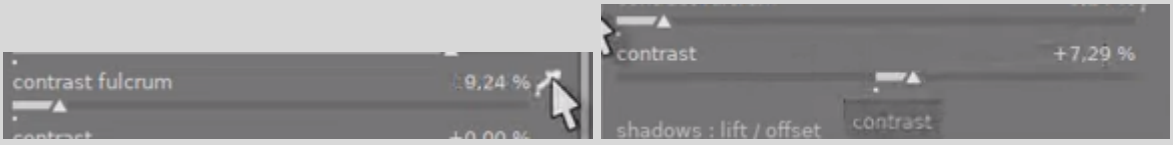
Back to color balance 2.



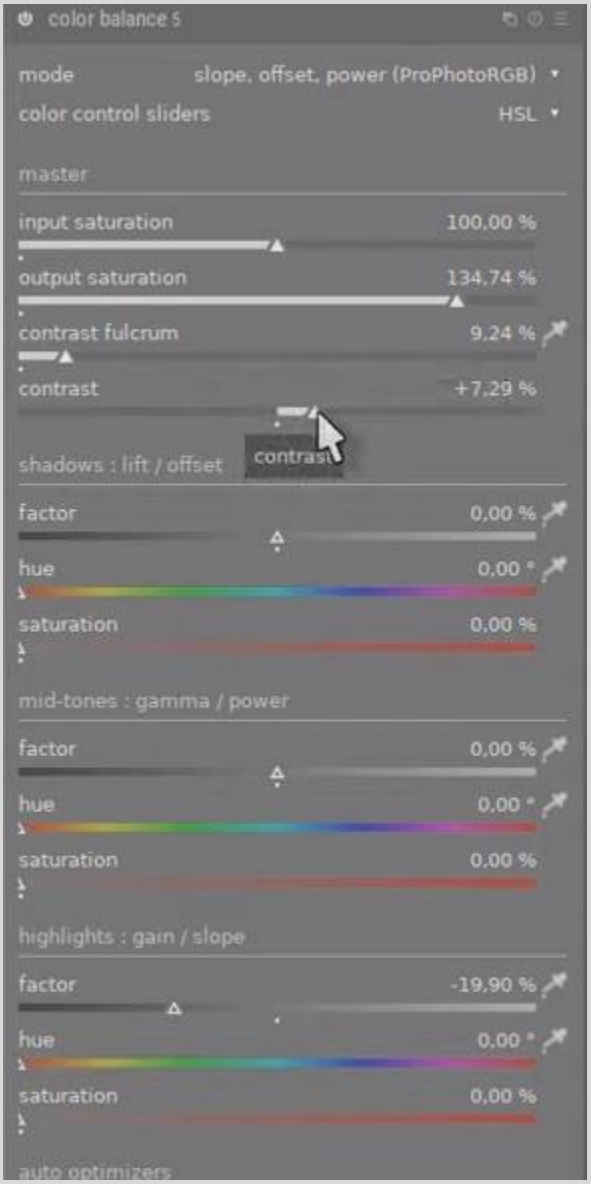
color balance 4

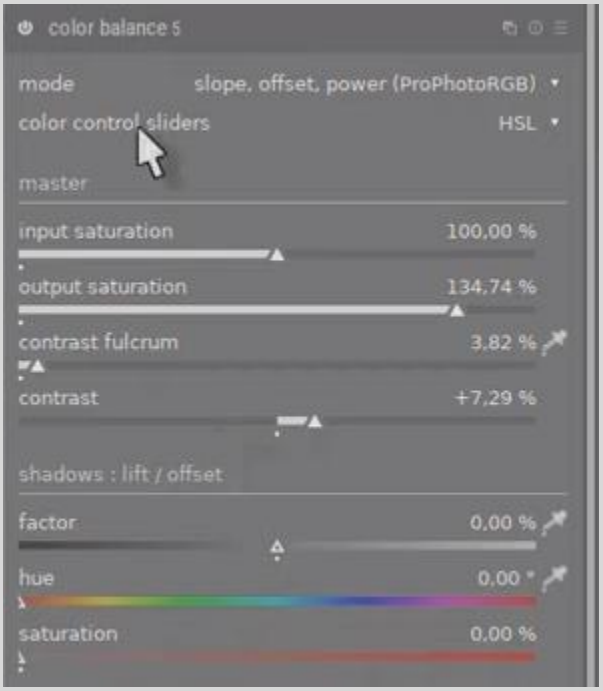


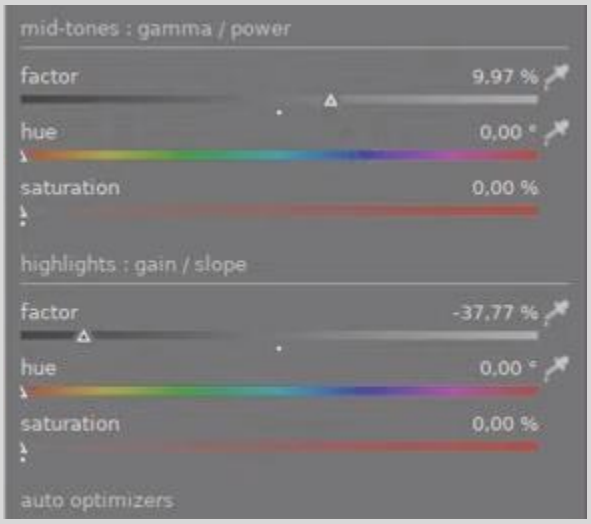
color balance 5



color balance 5







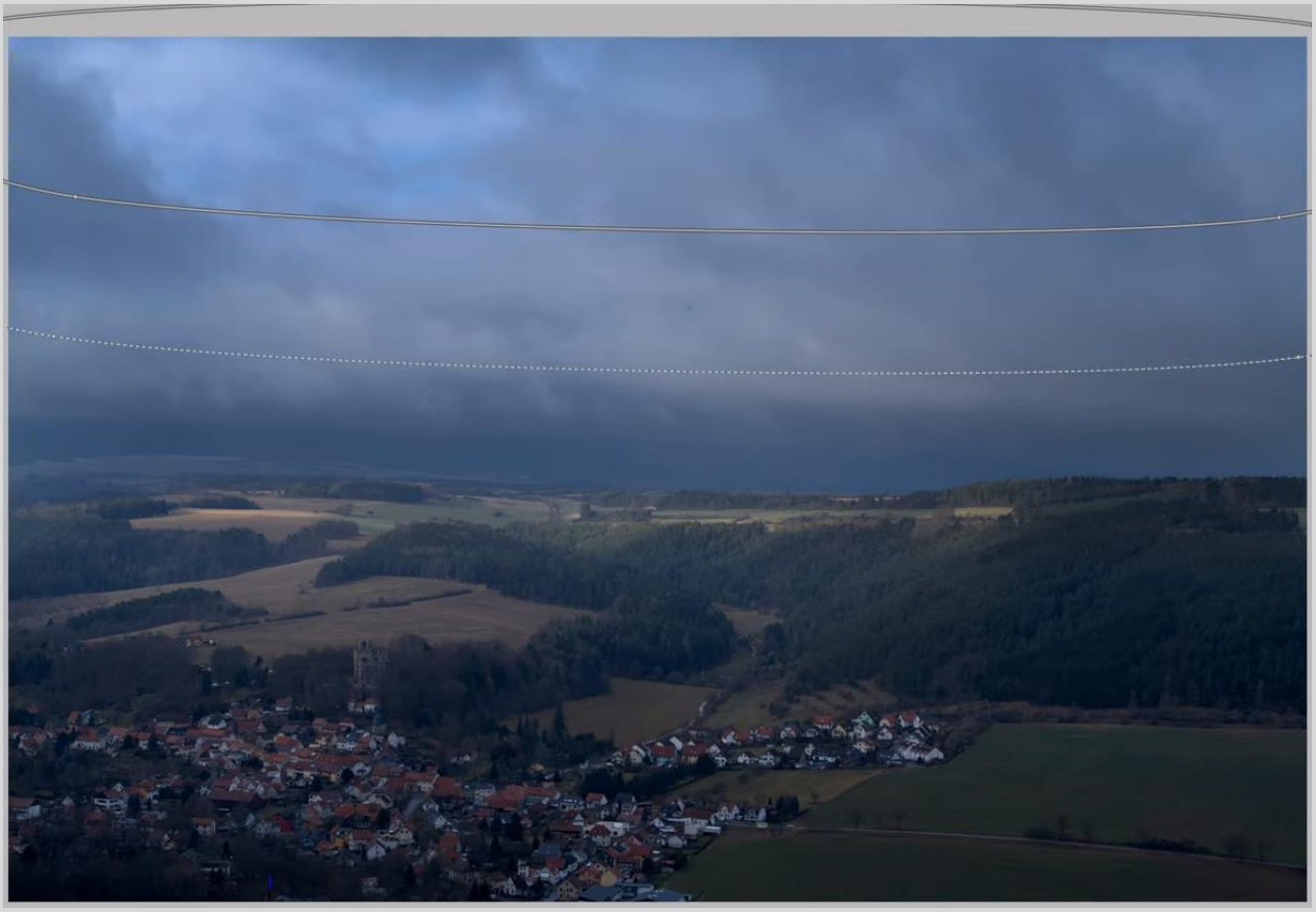
2. Images color balance module only

Color balance

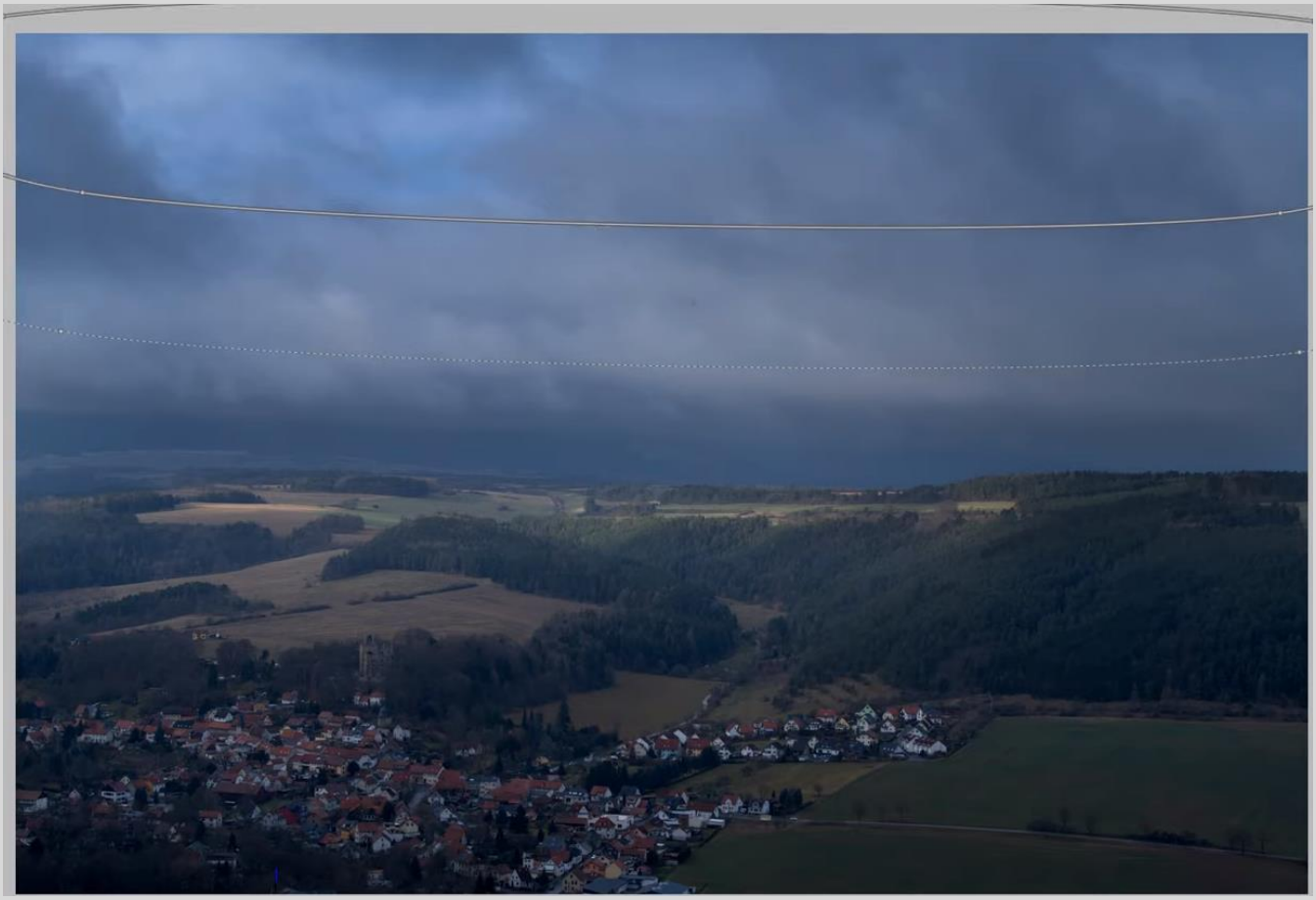
Color balance

color balance 1

color balance 1



color balance 2



color balance 3

Back to color balance 2.

color balance 4

color balance 5

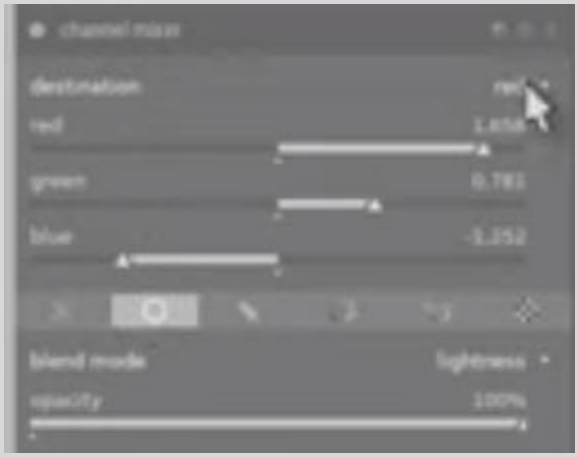
color balance 5

4. Episode 24: Ruin in the snow

    1. Modules

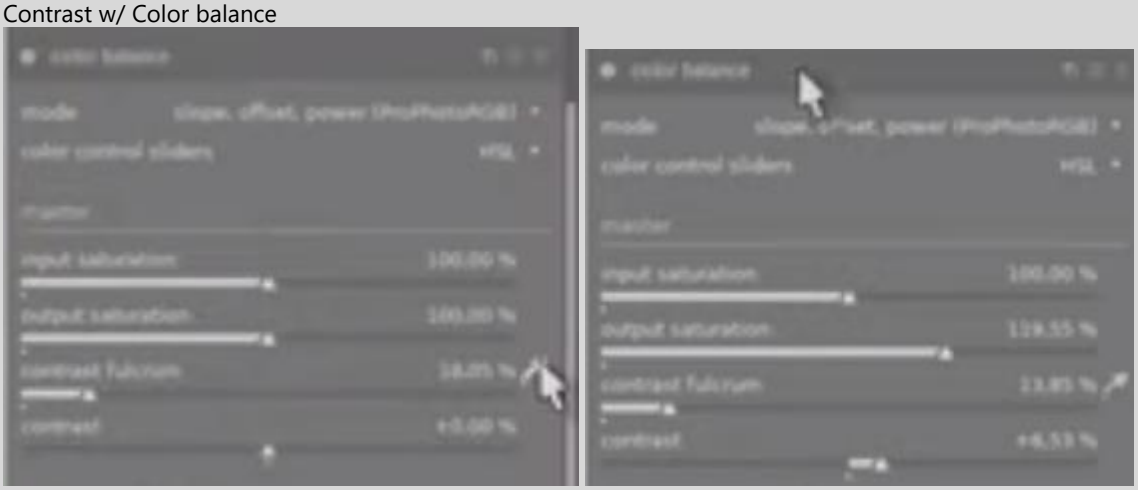
Exposure

Channel mixer: control color contrast



blend mode

Contrast w/ Color balance

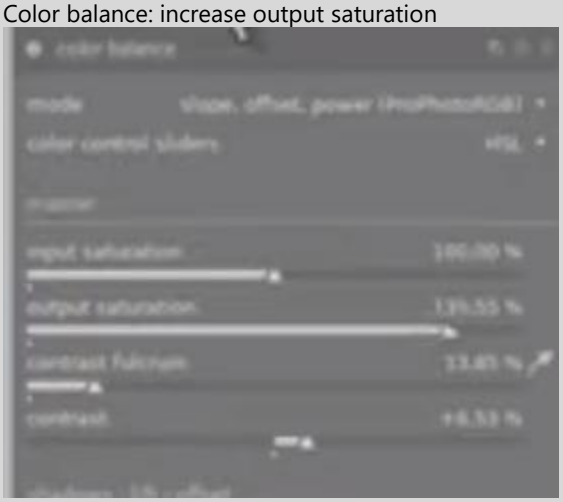


Local contrast

CA & Denoise (profiled)

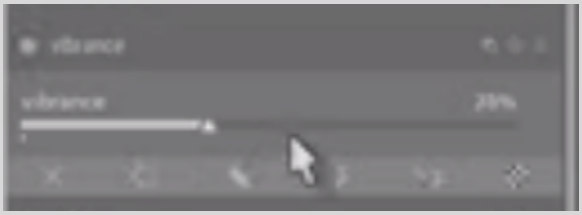
Increase saturation with Color balance, Velvia, and Vibrance

Color balance: increase output saturation

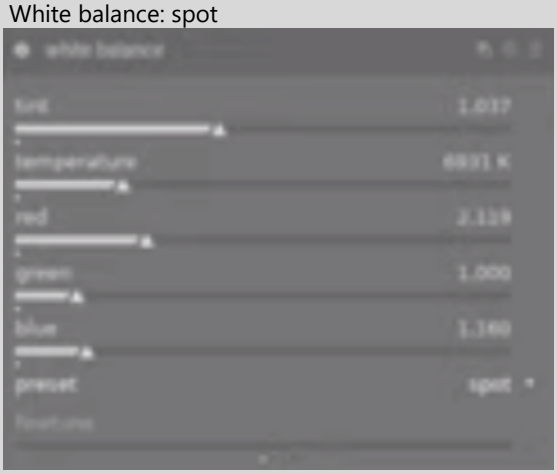


Velvia

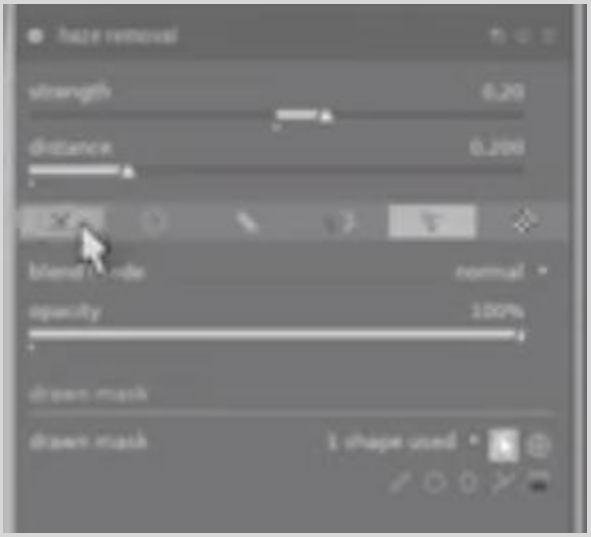
Vibrance



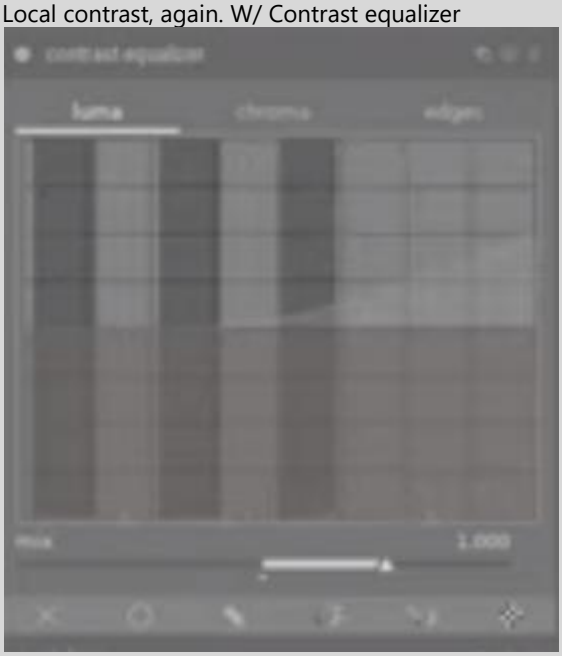
White balance: spot



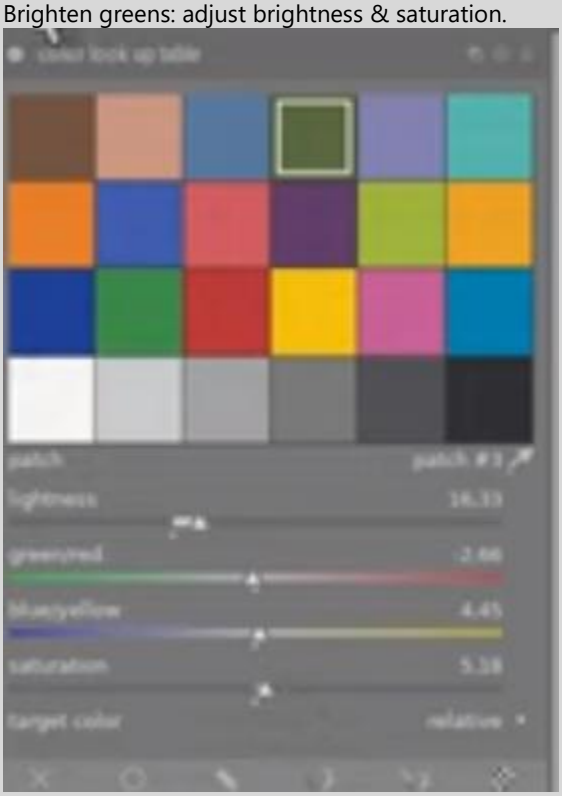
Haze removal



Local contrast, again. W/ Contrast equalizer



Color look up table: move after Velvia, but before Vibrance.
Brighten greens: adjust brightness & saturation.



https://www.youtube.com/watch?v=XA_Krr6-FD8

2. Images Ruin in the snow

Exposure

Channel mixer

Color balance

Local contrast

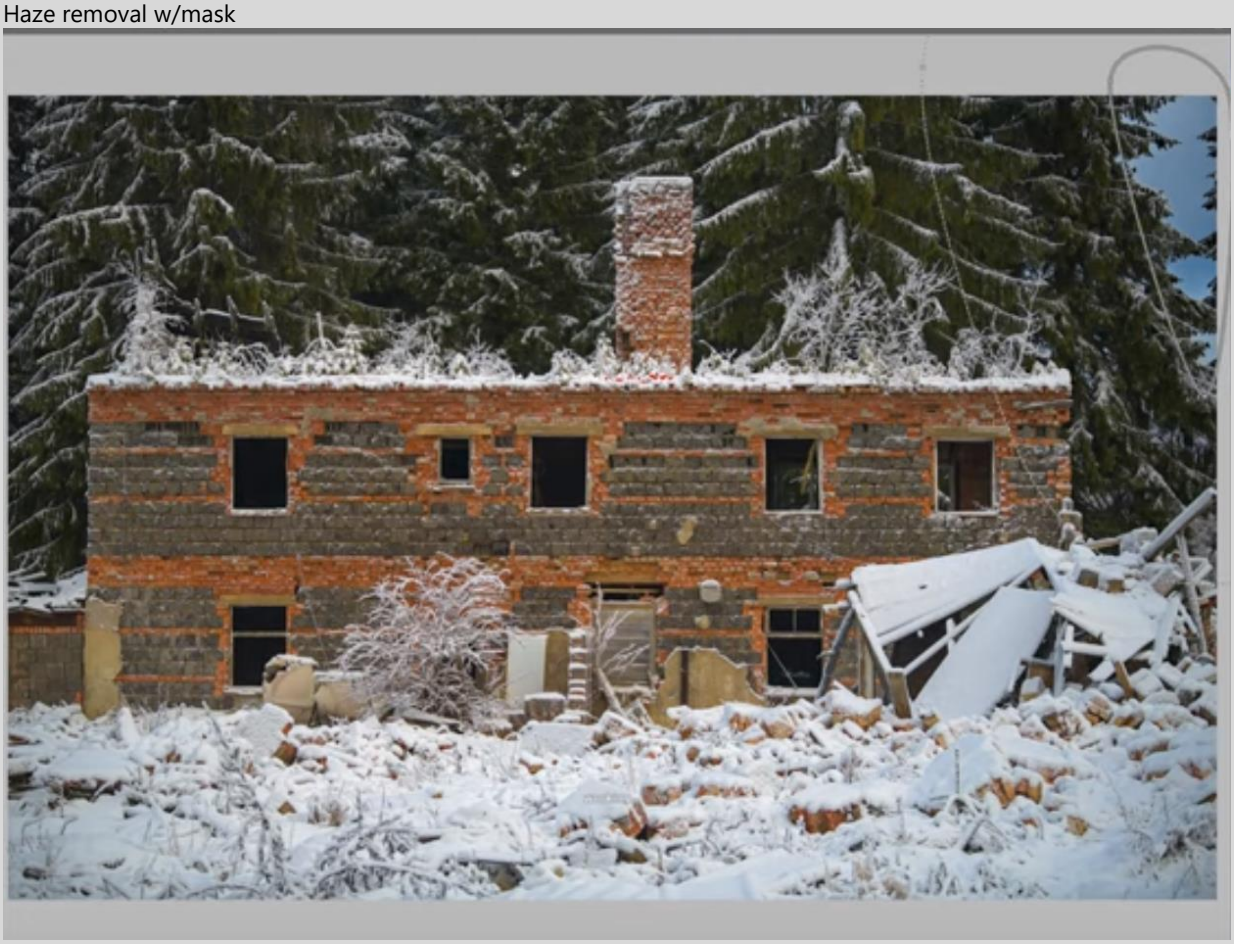
CA & Denoise (profiled)

Contrast w/ Color balance

Increase saturation with Color balance, Velvia, and Vibrance

White balance

Haze removal w/mask



Haze removal result

Local contrast, again. W/ Contrast equalizer

Color look up table

5. Episode 25 Emphasize reddishness

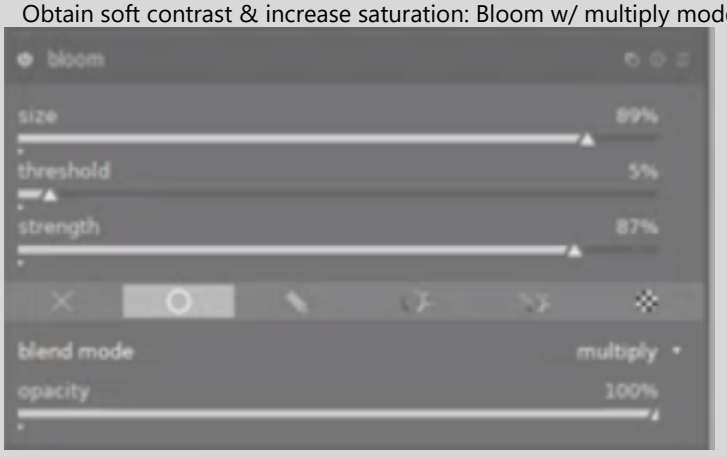
   https://www.youtube.com/watch?v=nQuuPuoz6lU

   First, look at the brightness. When photographing, do not overexpose.

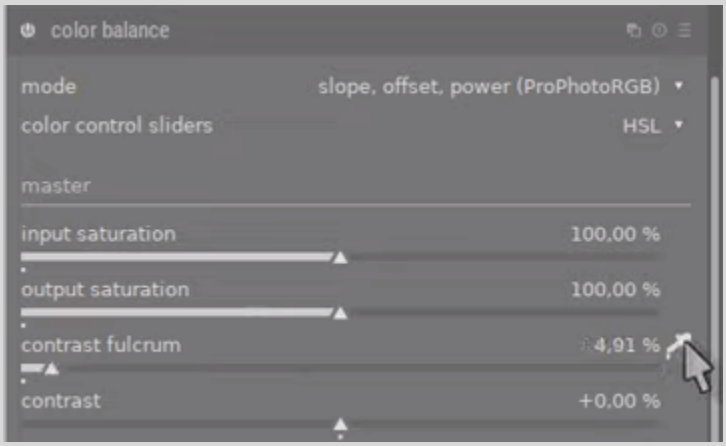
   1. Modules

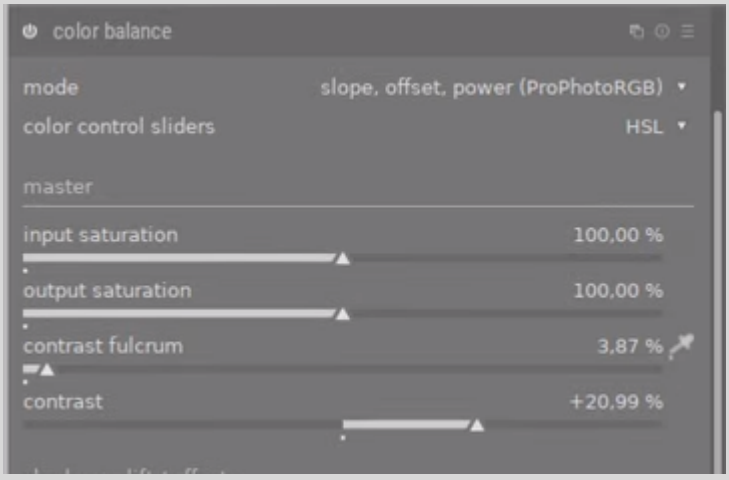
Exposure: leave room for further work.

Obtain soft contrast & increase saturation: Bloom w/ multiply mode



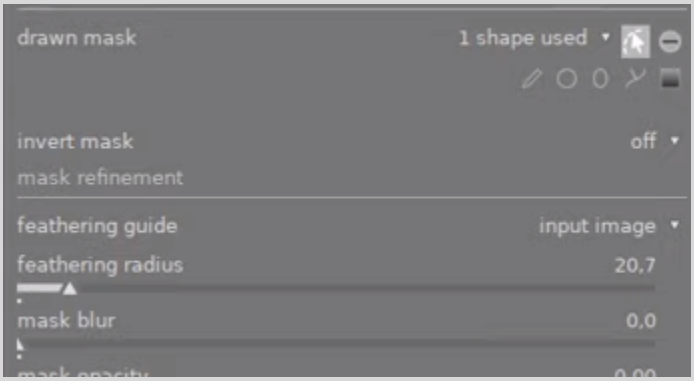
Color balance: set center of contrast; very bright areas are affected.

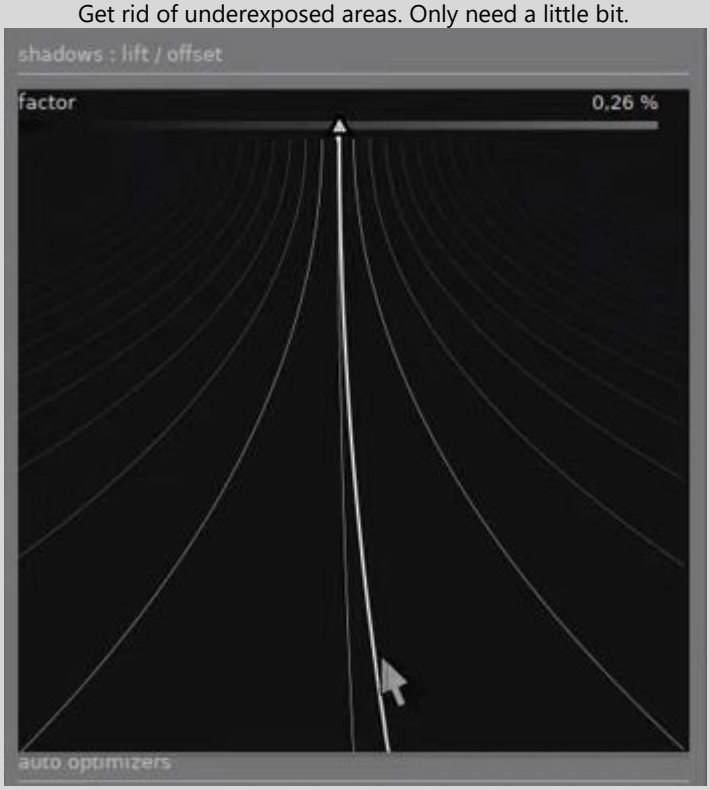




Hat is overexposed, so paint a drawn mask on hat. **Reverse mask**

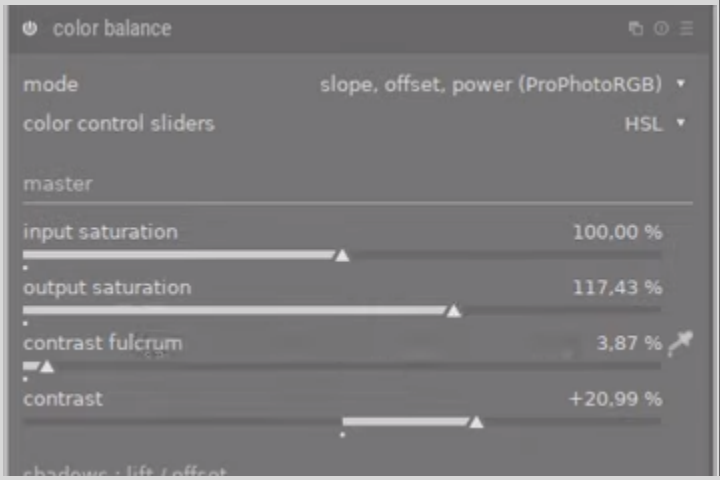
Get rid of underexposed areas. Only need a little bit.

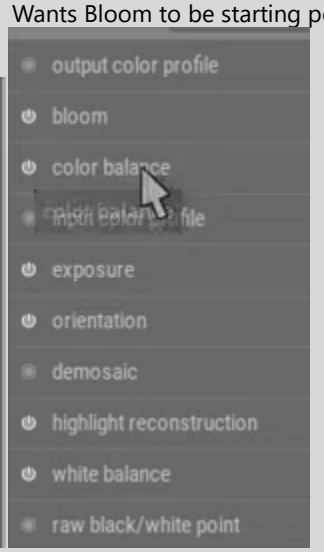




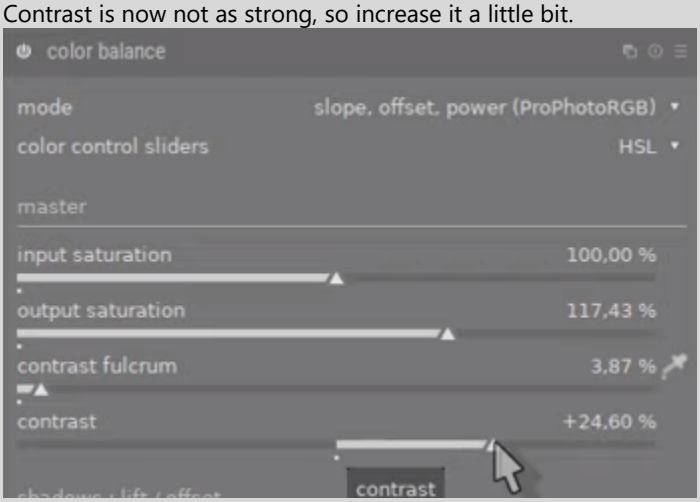
Color balance: Increase saturation

Wants Bloom to be starting point; move color balance after bloom.

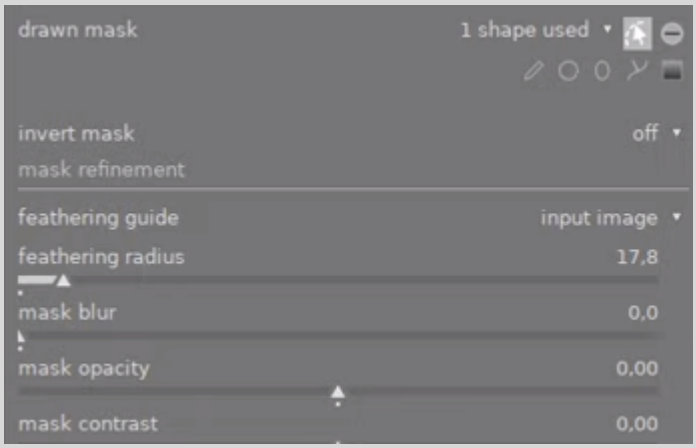




Contrast is now not as strong, so increase it a little bit.

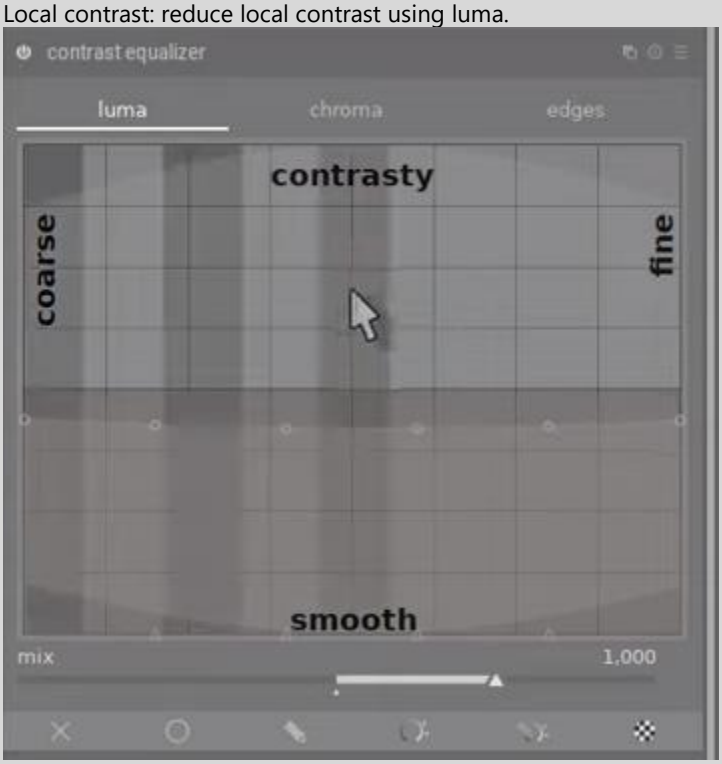


Color balance 2 Lighten jacket: draw mask

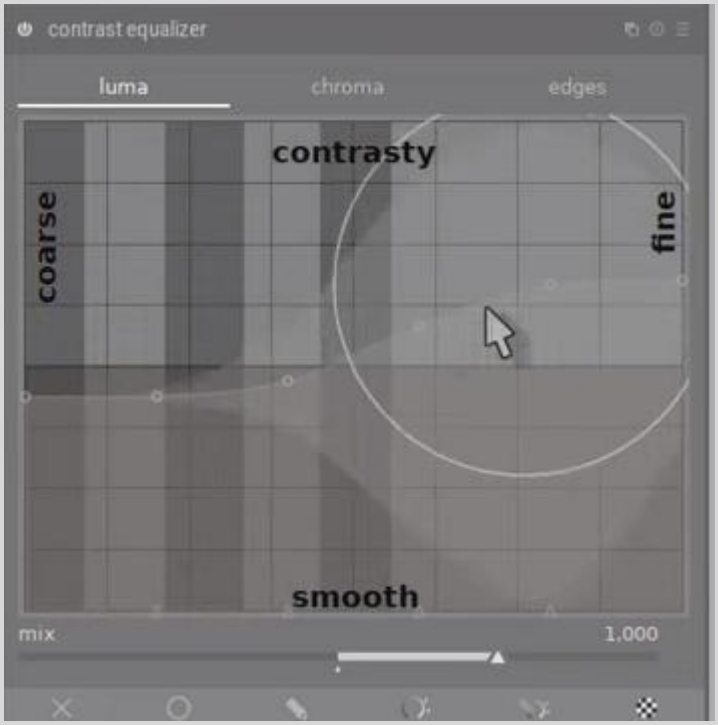


Color balance 2

Having increased the contrast, the image is now a little edgy.
Local contrast: reduce local contrast using luma.



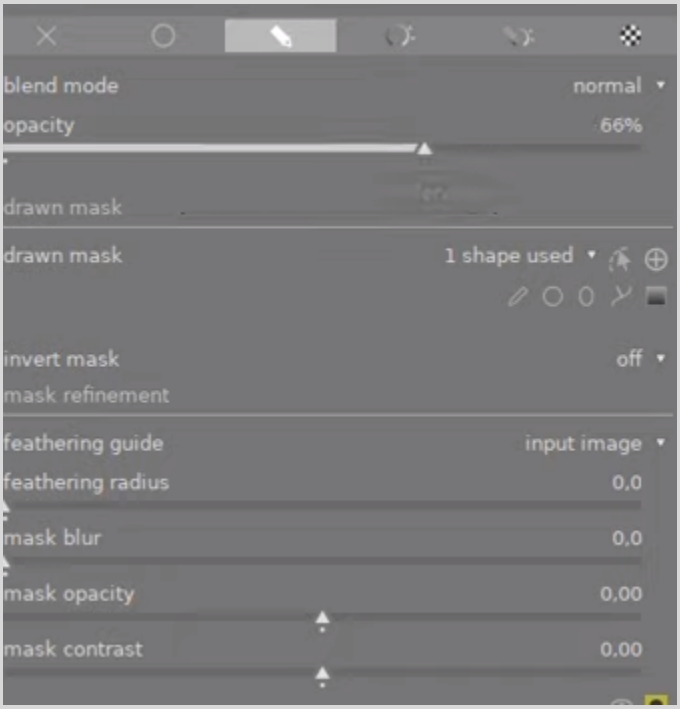
Now it looks a little blurry. Increase the fine area.



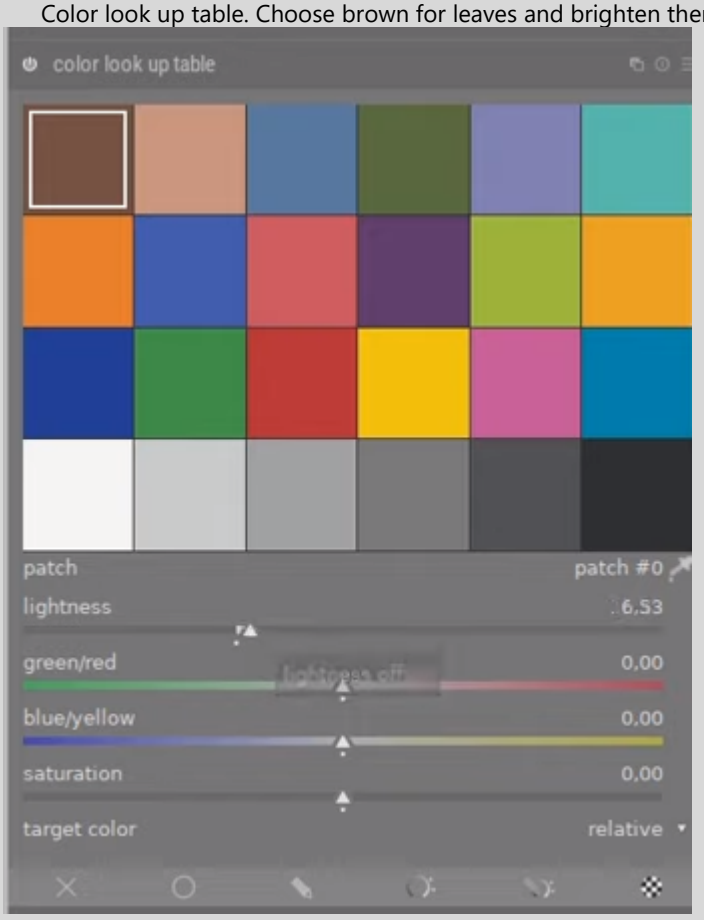
Influence color mood. Leave red channel as is, but decrease red in blue channel to make image more yellowish.

Increase red a bit to make image more orange. Could have done this with color balance.

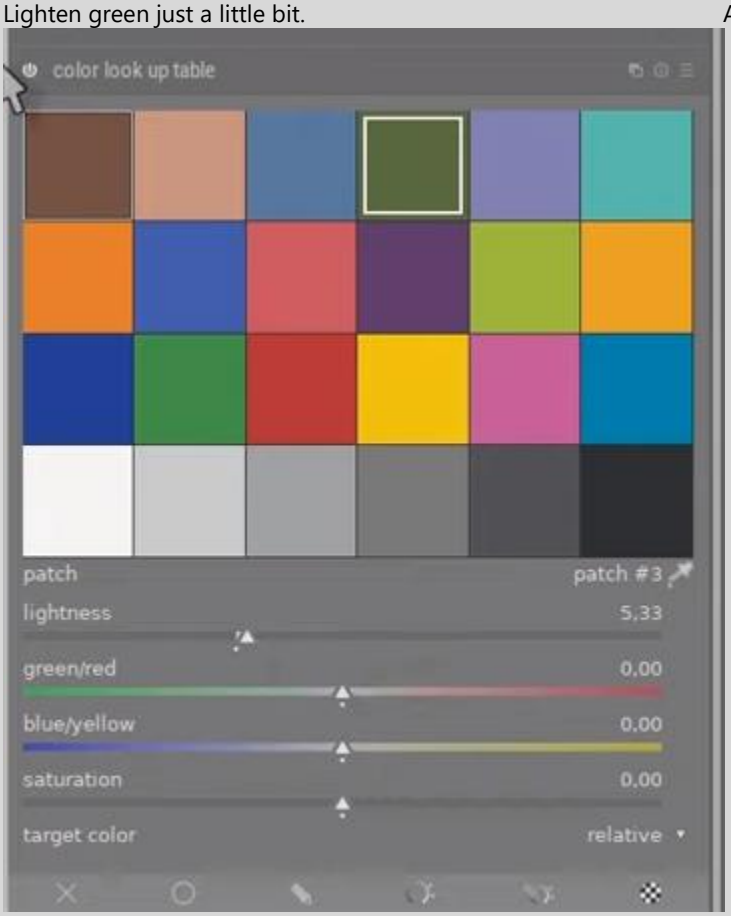
Don't want jacket to be orange, so use mask. Reverse mask.



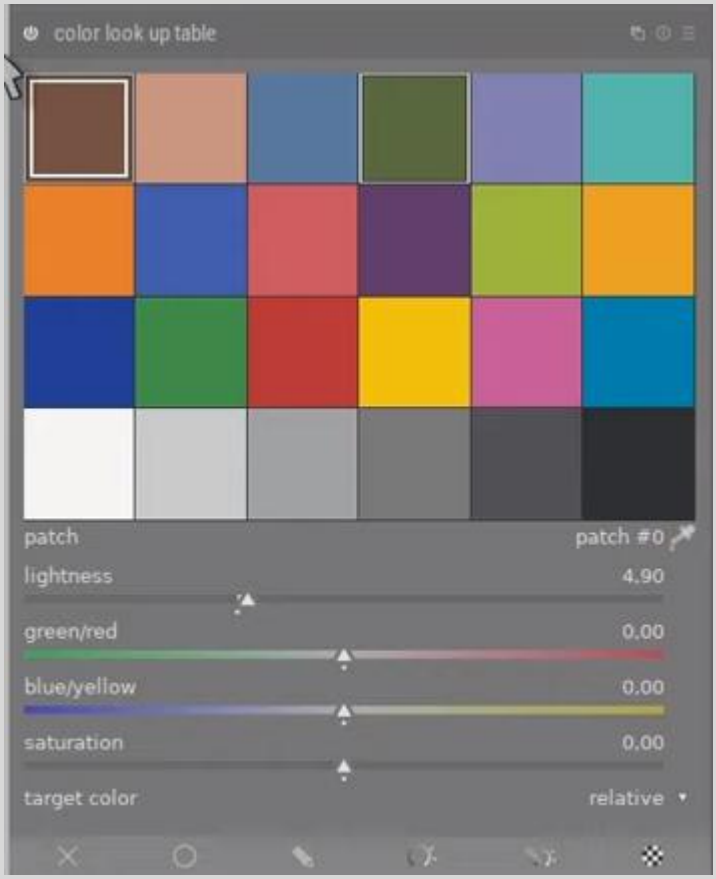
Next, lighten red leaves on the ground and the moss.
Color look up table. Choose brown for leaves and brighten them.



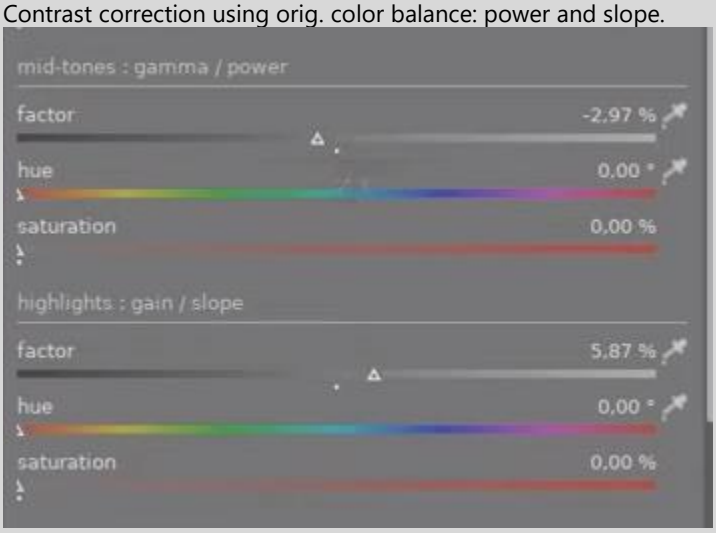
Lighten green just a little bit.



A little less brown. Whole image is a little brighter now.



Contrast correction using orig. color balance: power and slope.

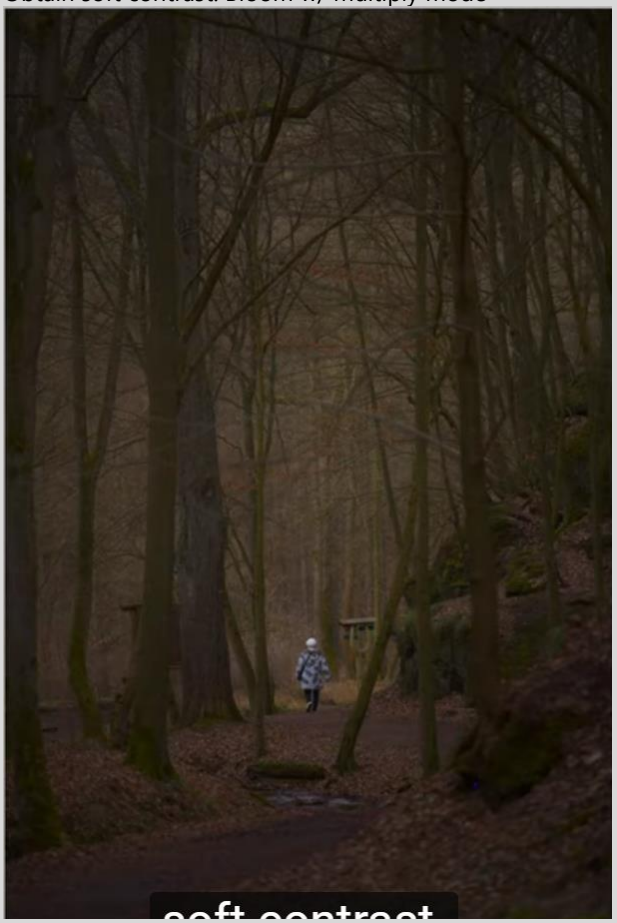


2. Images Emphasize reddishness

First, look at the brightness. When photographing, do not overexpose.

Increase exposure, but do not overexpose woman.

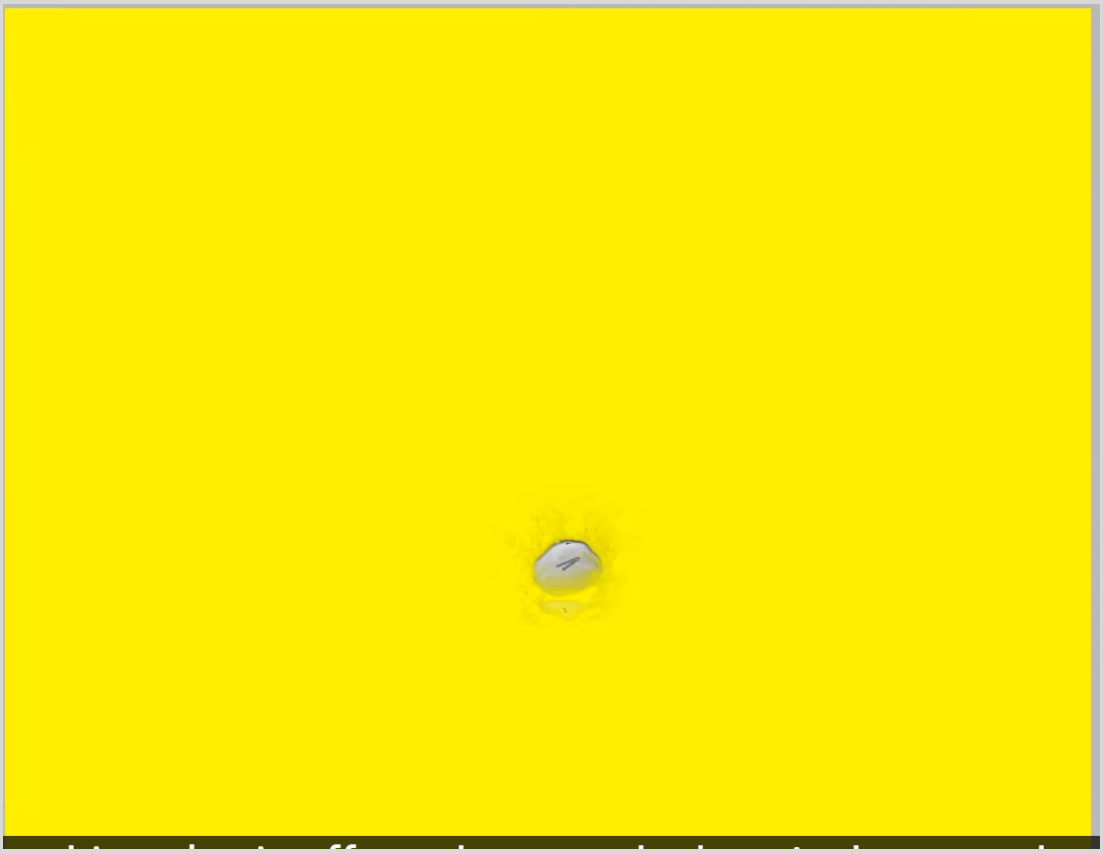
Obtain soft contrast: Bloom w/ multiply mode



Color balance:

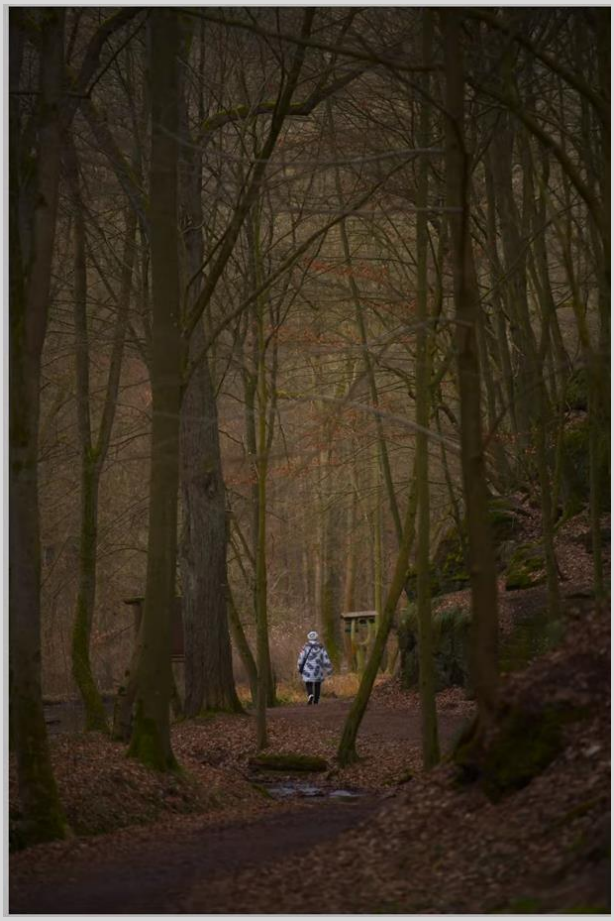
set center of contrast; very bright areas are affected. Hat is overexposed, so paint a drawn mask on hat.

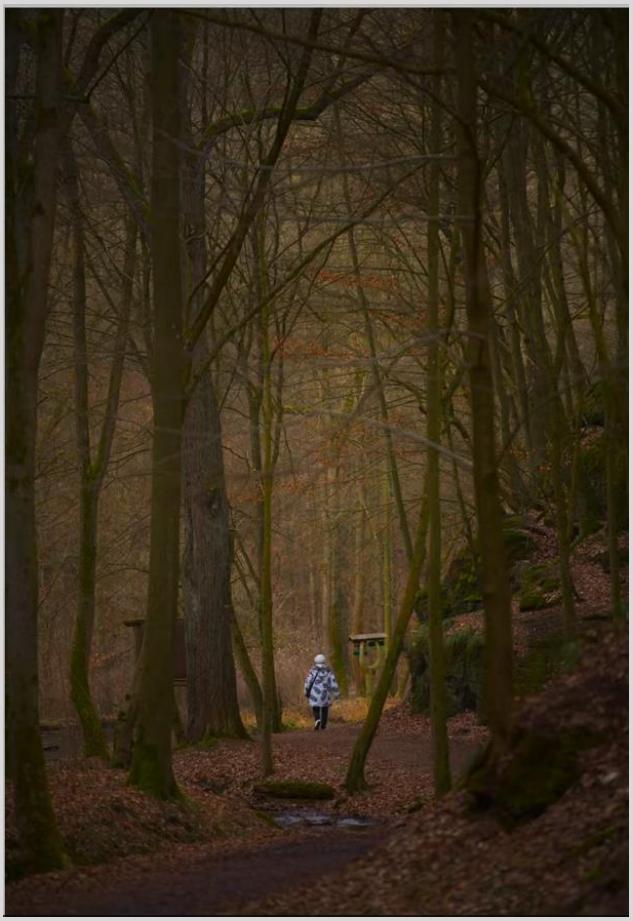
Reverse mask



Get rid of underexposed areas

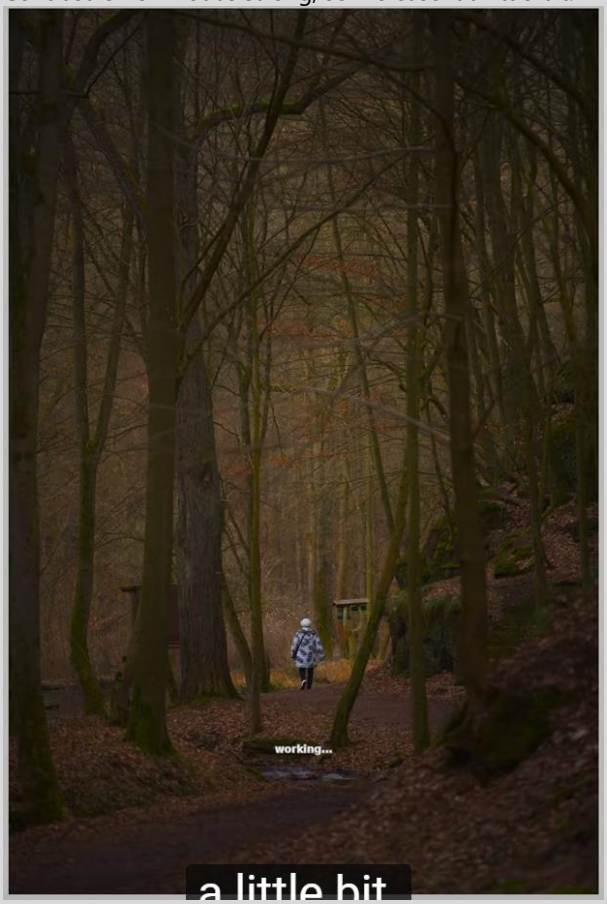
Color balance: Increase saturation





Wants Bloom to be starting point; move color balance after.

Contrast is now not as strong, so increase it a little bit.



Color balance **2**: Lighten jacket

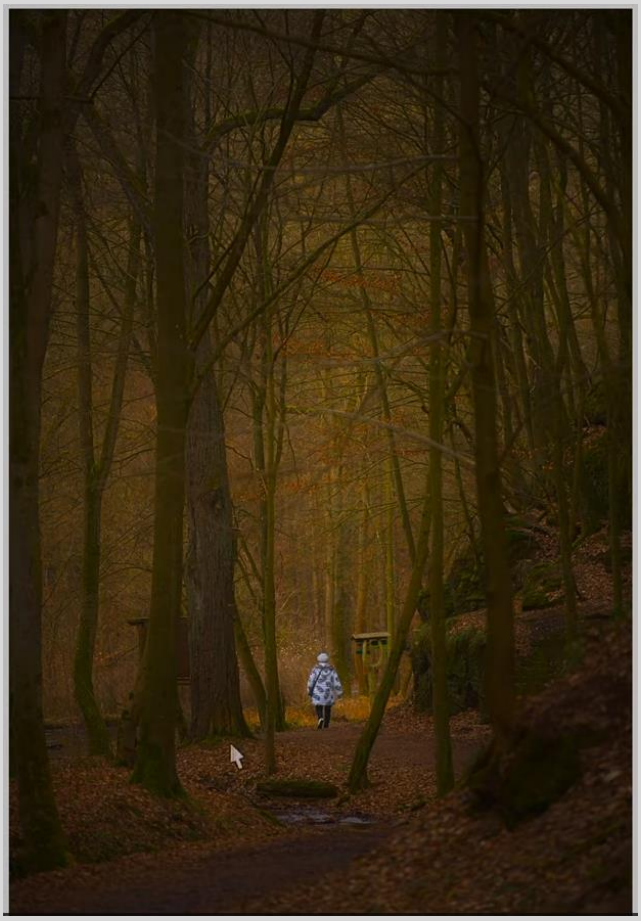
Color balance 2: Lighten jacket

Color balance **2** Lighten jacket

Local contrast: reduce local contrast using luma.

Influence color mood.

Don’t want jacket to be orange, so use mask. Reverse mask.



Color look up table

Lighten brown.

Lighten green just a little bit.

A little less brown.

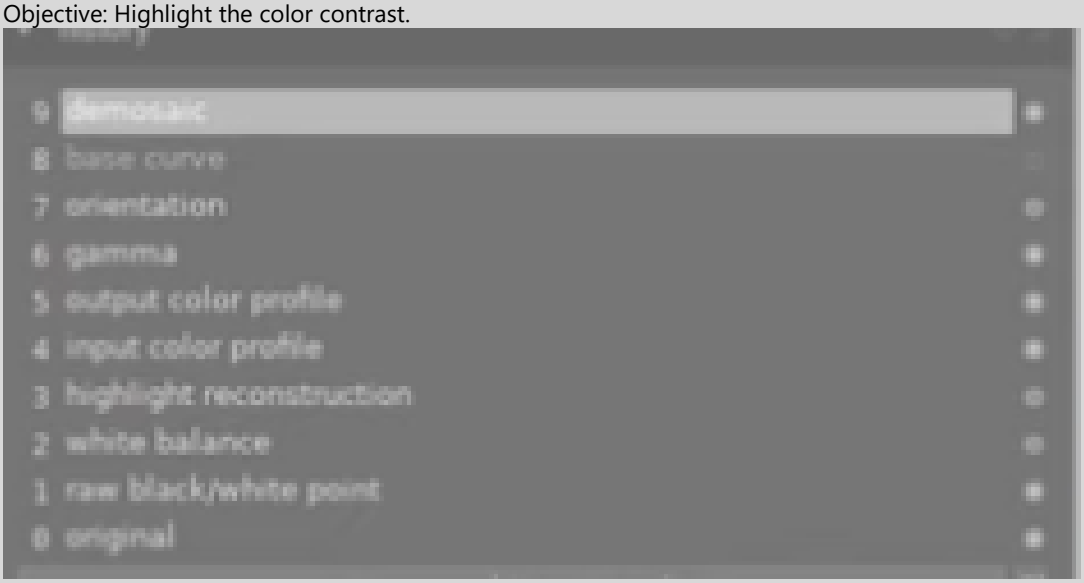
Contrast correction using orig. color balance: power and slope.

6. Episode 26: the boat

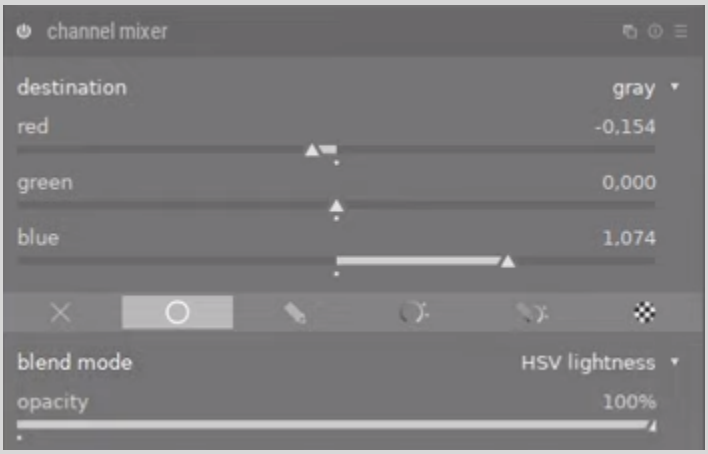
https://www.youtube.com/watch?v=bUP1TxVeL44

1. Modules

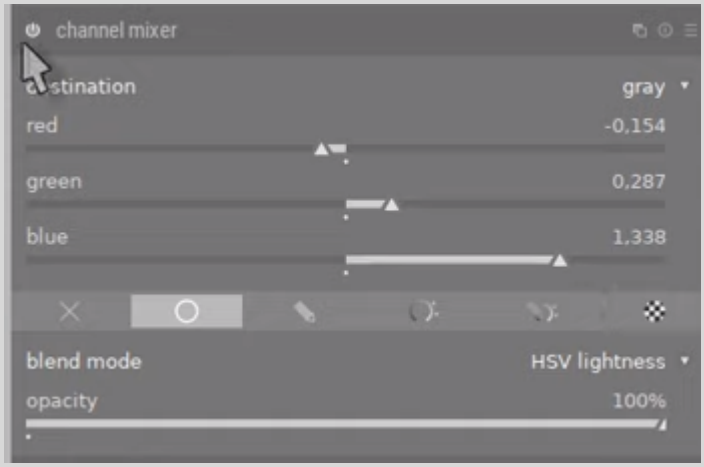
Objective: Highlight the color contrast.



Initial mood selection
The dark middle and the bright areas can be balanced by
Channel mixer: Set output to **gray**.
The blue is lightened and the red darkened. Good for first step.

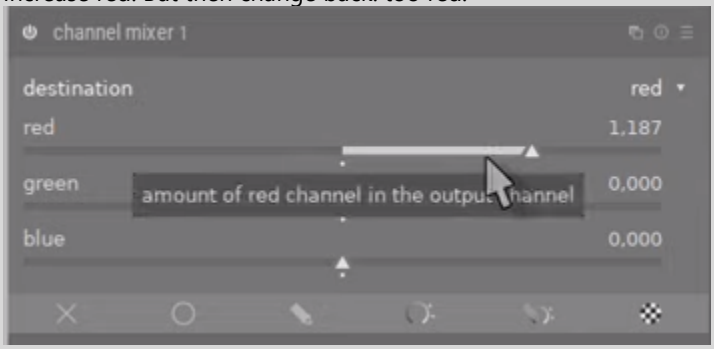


Change to **HSV Lightness** blend.
Further adjustments of color in gray output.

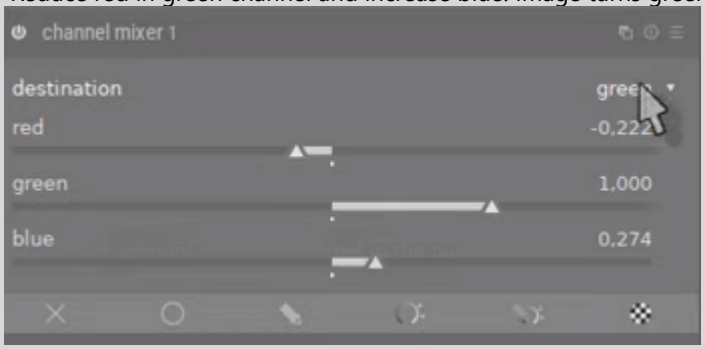


Work specifically on color mood. Faithfullness in color reproduction is not the goal; mood is. **Work in channels.**

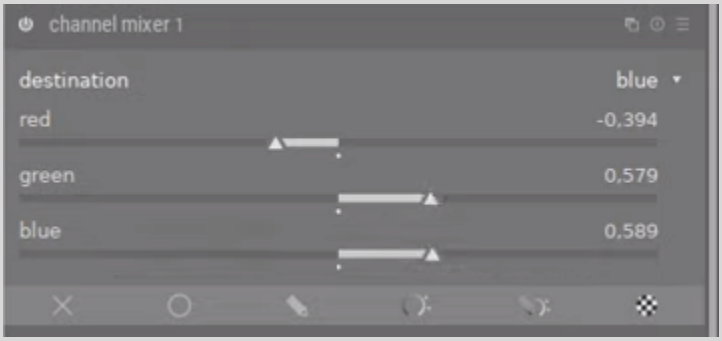
Red:
Increase red. But then change back: too red.



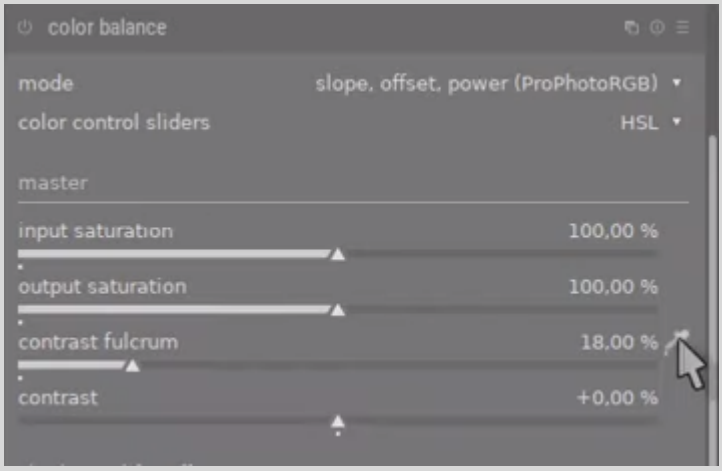
Green:
Reduce red in green channel and increase blue: Image turns greenish.



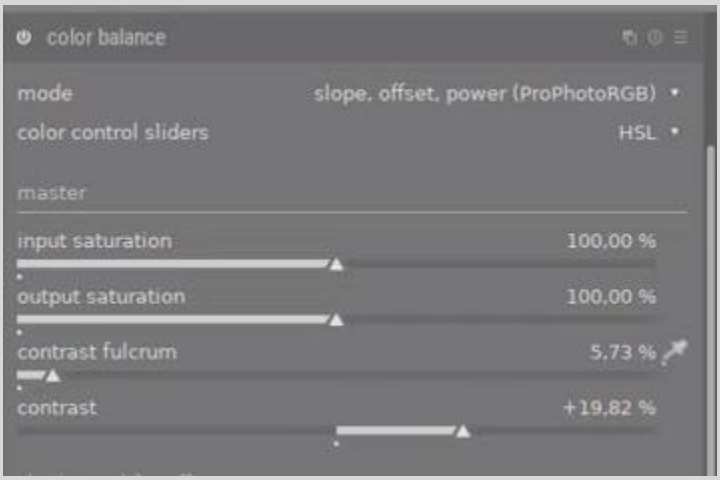
Blue:
Decrease red, increase green, decrease blue.



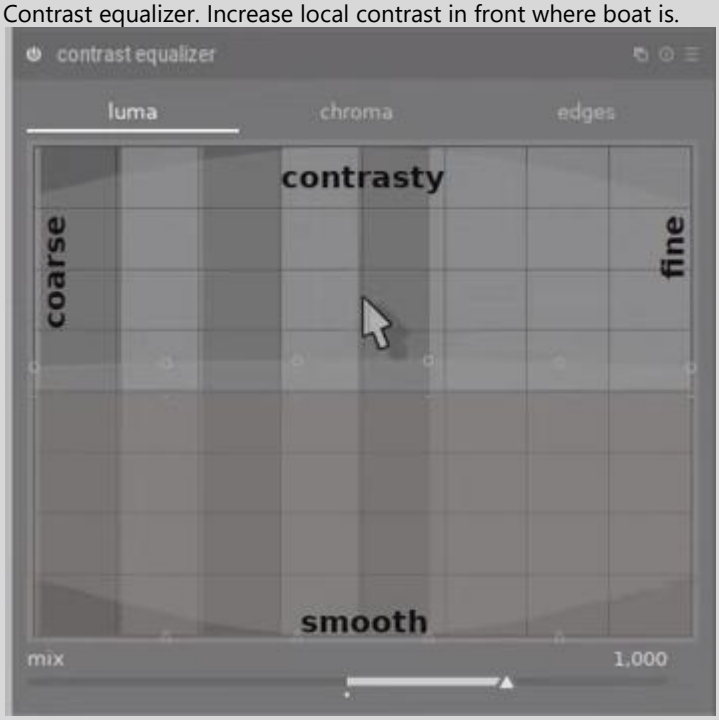
Color balance. Increase contrast. Start w/ **auto** fulcrum adjustment.



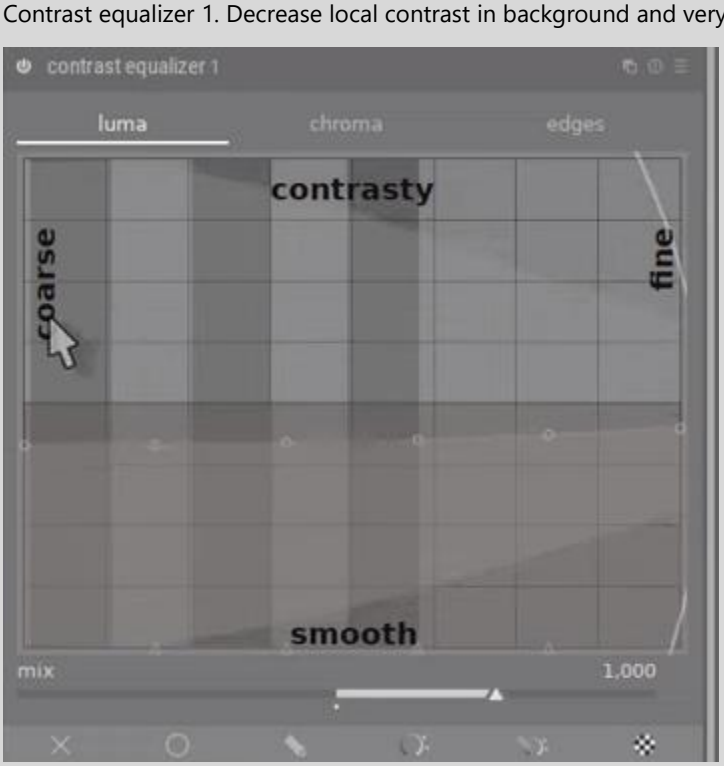
Color balance. Increase contrast.



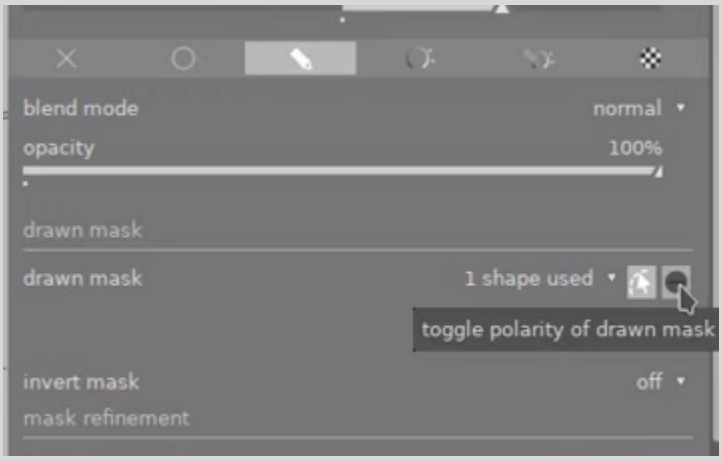
Contrast equalizer. Increase local contrast in front where boat is.



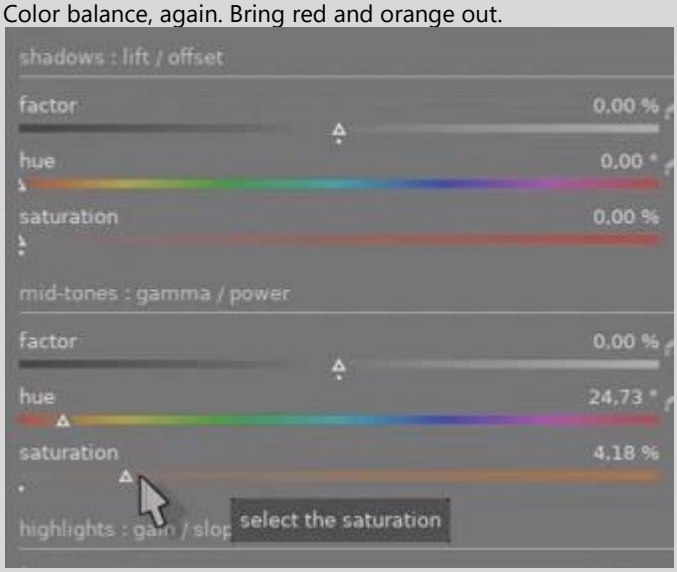
Contrast equalizer 1. Decrease local contrast in background and very front, using reversed polarity mask.



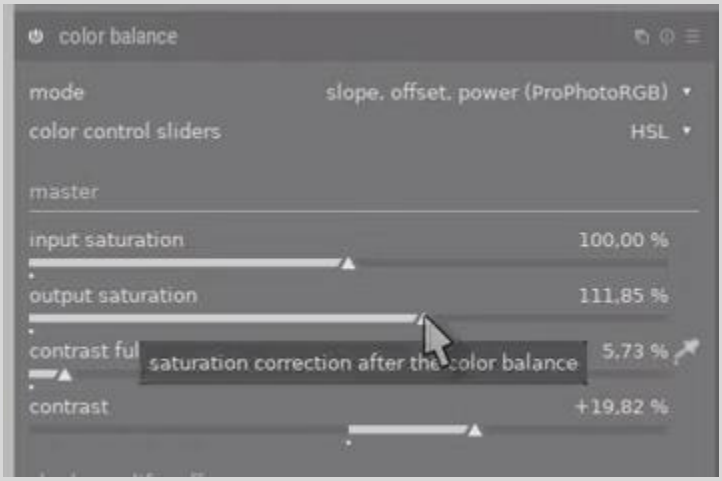
Contrast equalizer 1. Mask.



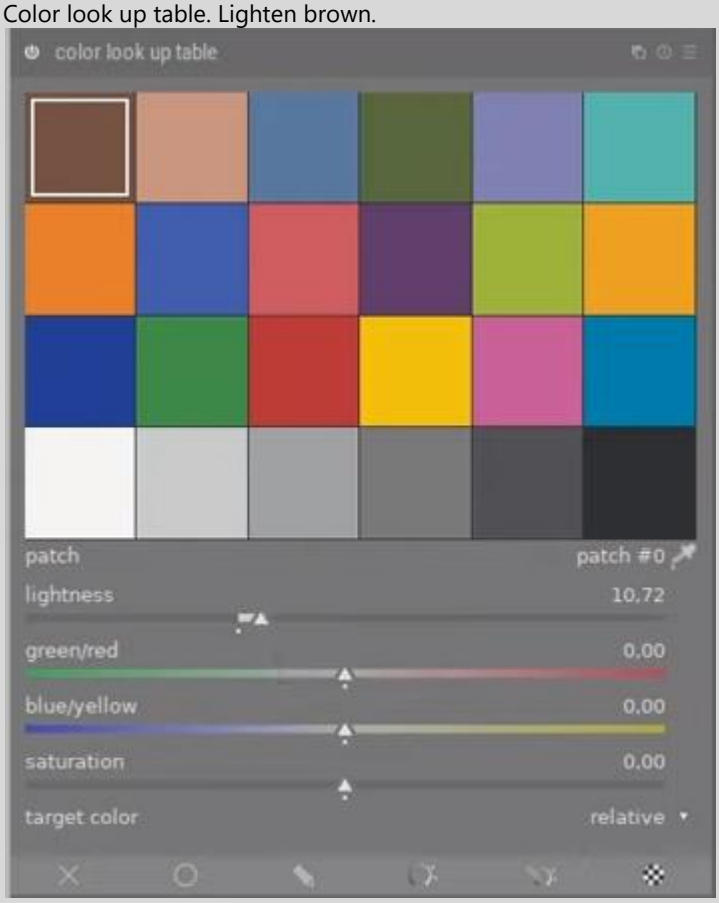
Color balance, again. Bring red and orange out.



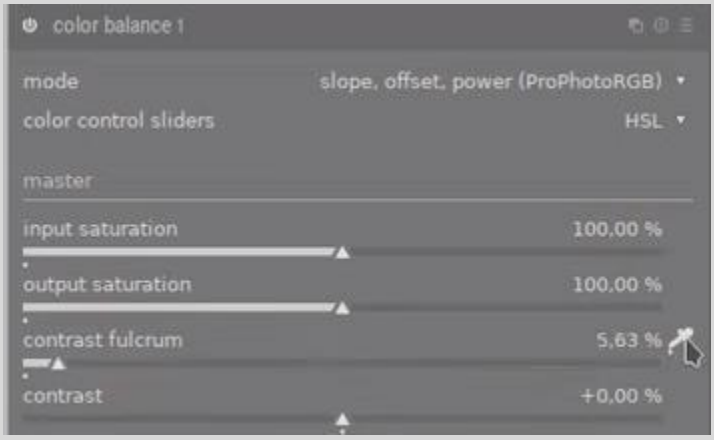
Raise saturation.

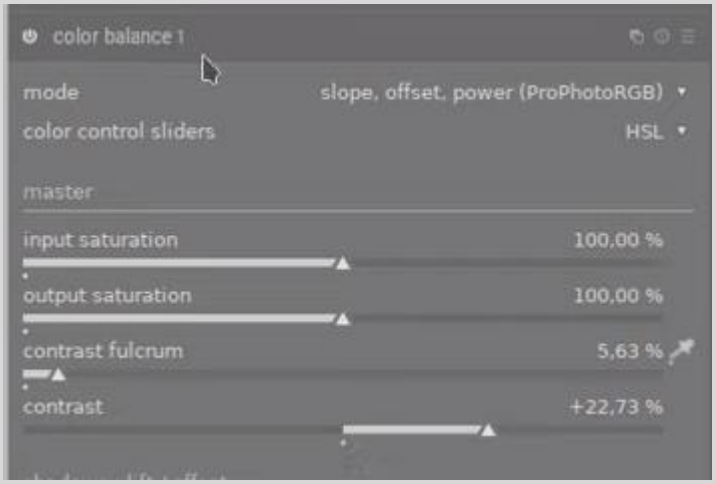


Color look up table. Lighten brown.



Increase contrast of reflection w/ color balance 1.



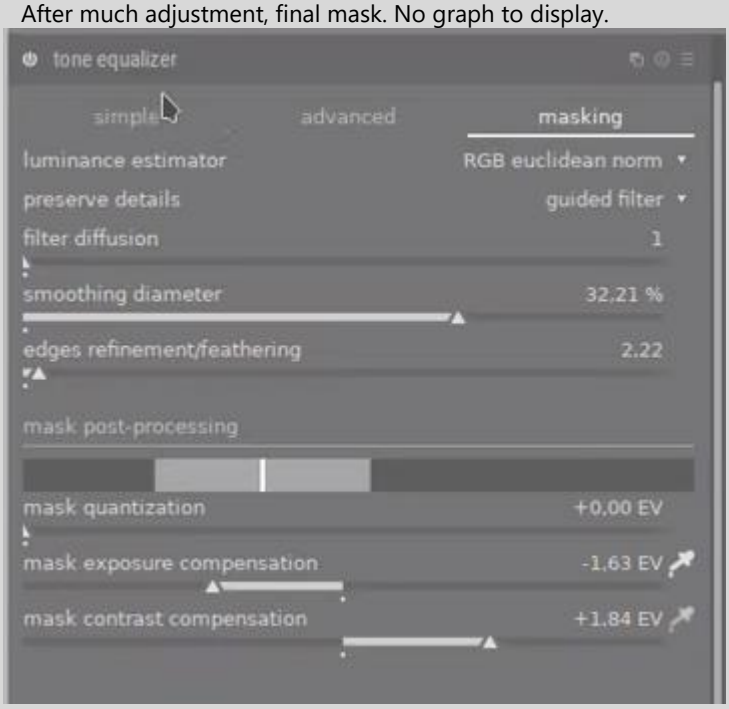


Color balance 2: lighten middle area.

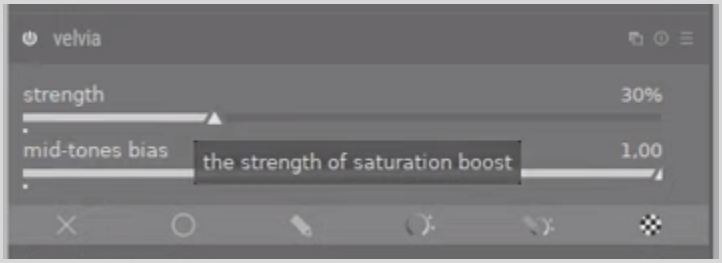
Auto fulcrum.

Color balance 2: adjust contrast.

Tone equalizer. Take care of overexposure on boat. Mask adj. After much adjustment, final mask. No graph to display.

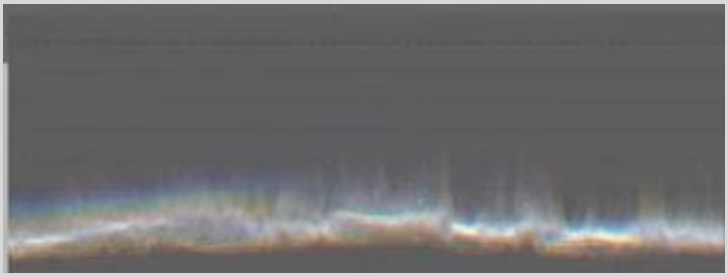


Velvia. Increase saturation.

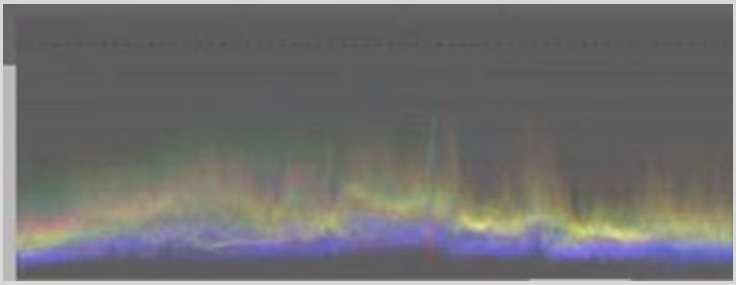


Haze removal: increases local contrast in a nice way.

Waveform at demosaic.



Waveform at end.



2. Images the boat

Bluish hoarfrost on ground and boat framed by warm morning light in background and water reflection. Task: highlight color contrast. The dark middle and the bright areas can be balanced by Channel mixer.

Channel mixer: Set output to gray. Then adjust channels to get mood desired. Initial mood selection.

Change to HSV Lightness blend. Further adjustments of color channels in gray output.

Color destinations: Further adjustment in color. The blue is lightened and the red darkened. Good for first step.

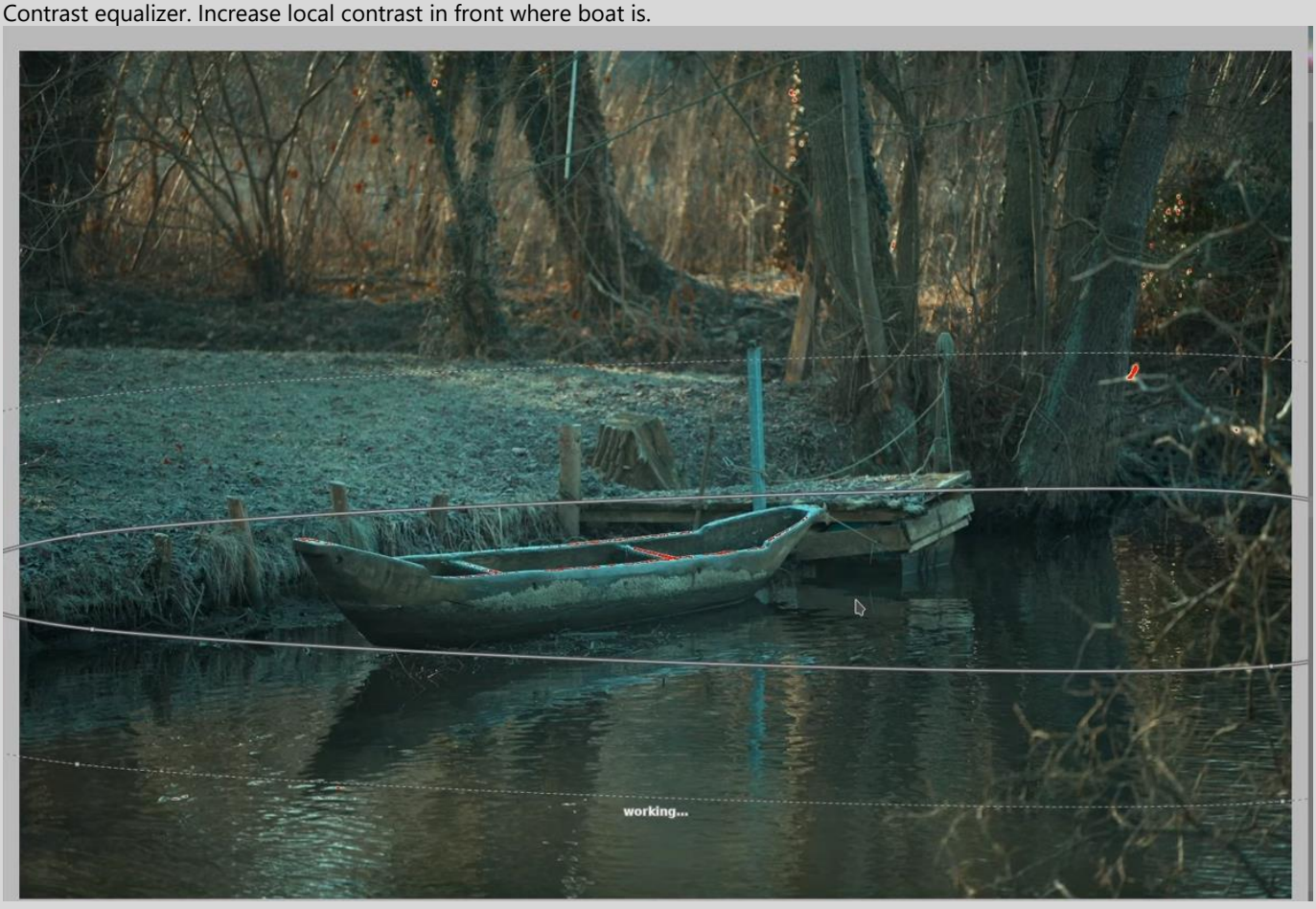
Red: Increase red. But then change back: too red.

Green: Reduce red in green channel and increase blue: Image turns greenish.

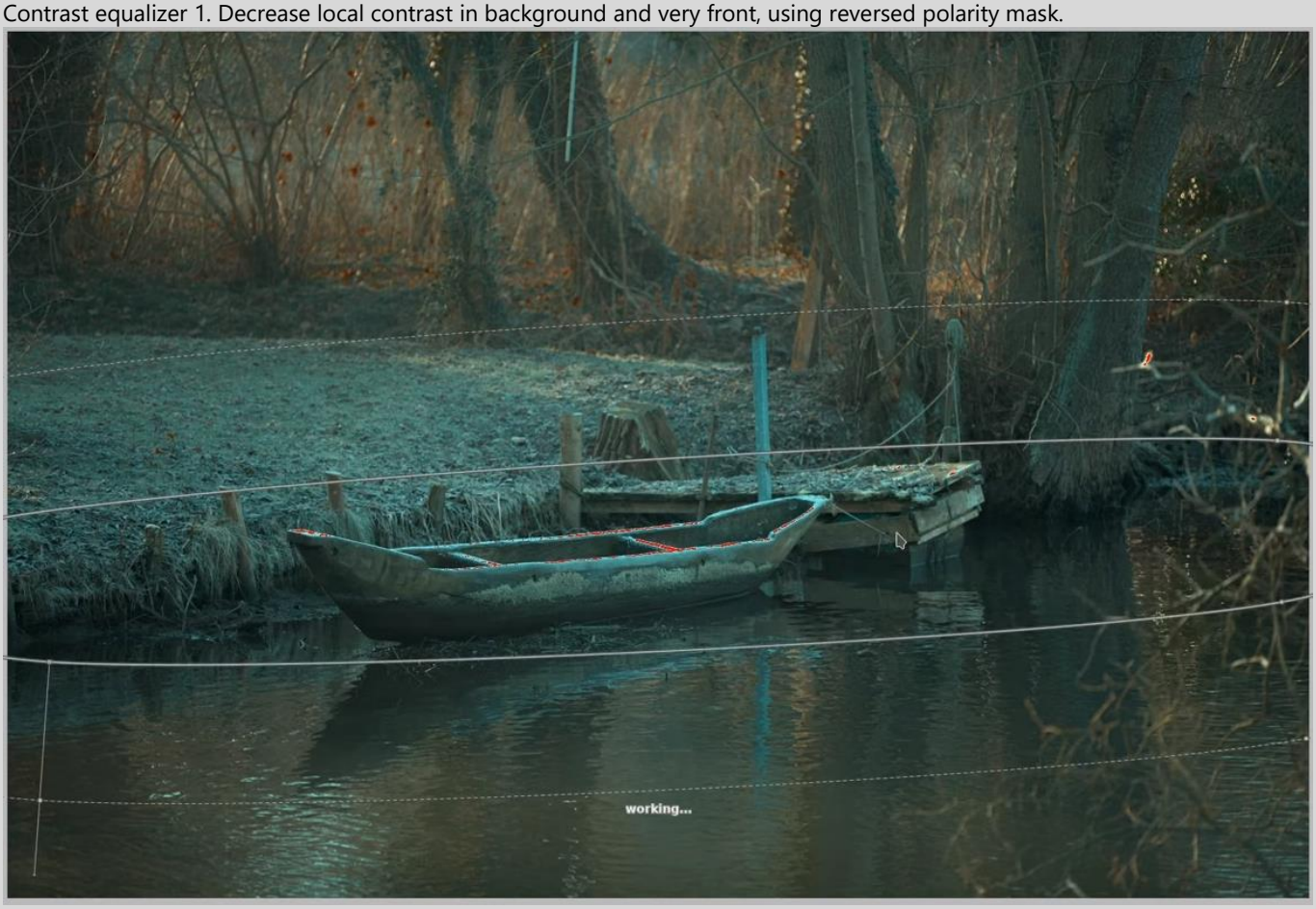
Blue: Decrease red, increase green, decrease blue.

Color balance. Increase contrast.

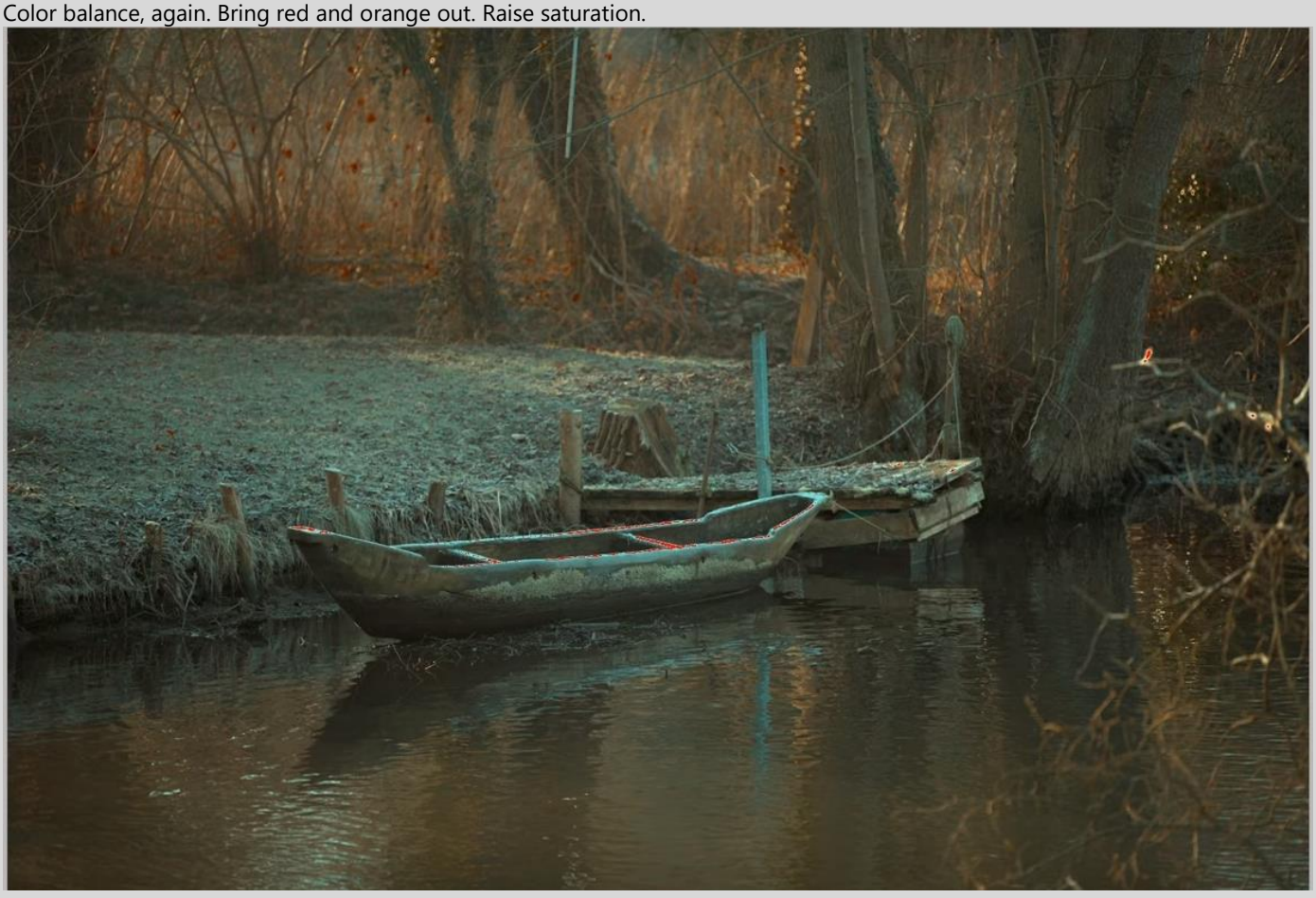
Contrast equalizer. Increase local contrast in front where boat is.



Contrast equalizer 1. Decrease local contrast in background and very front, using reversed polarity mask.



Color balance, again. Bring red and orange out. Raise saturation.

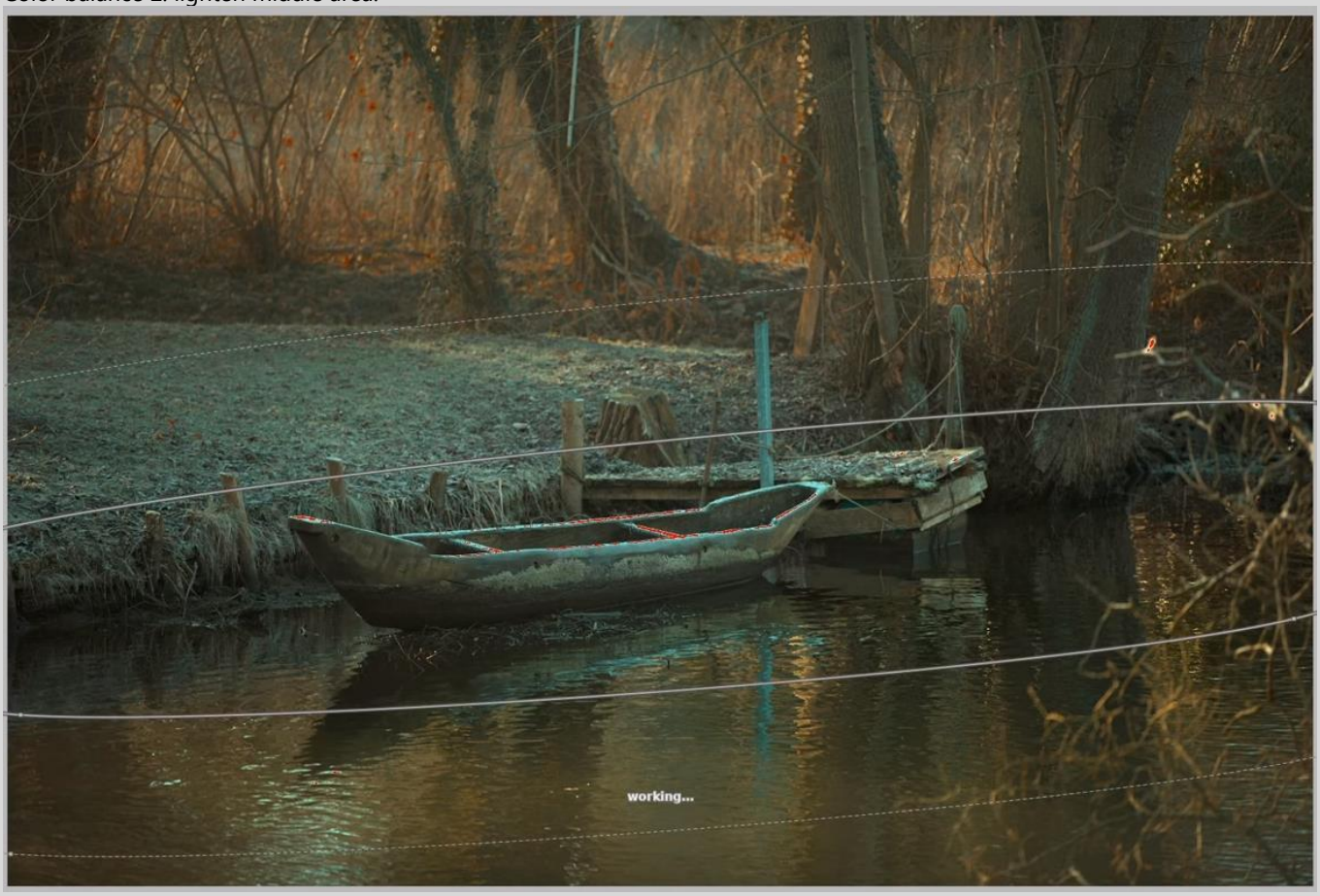


Color look up table. Lighten brown.

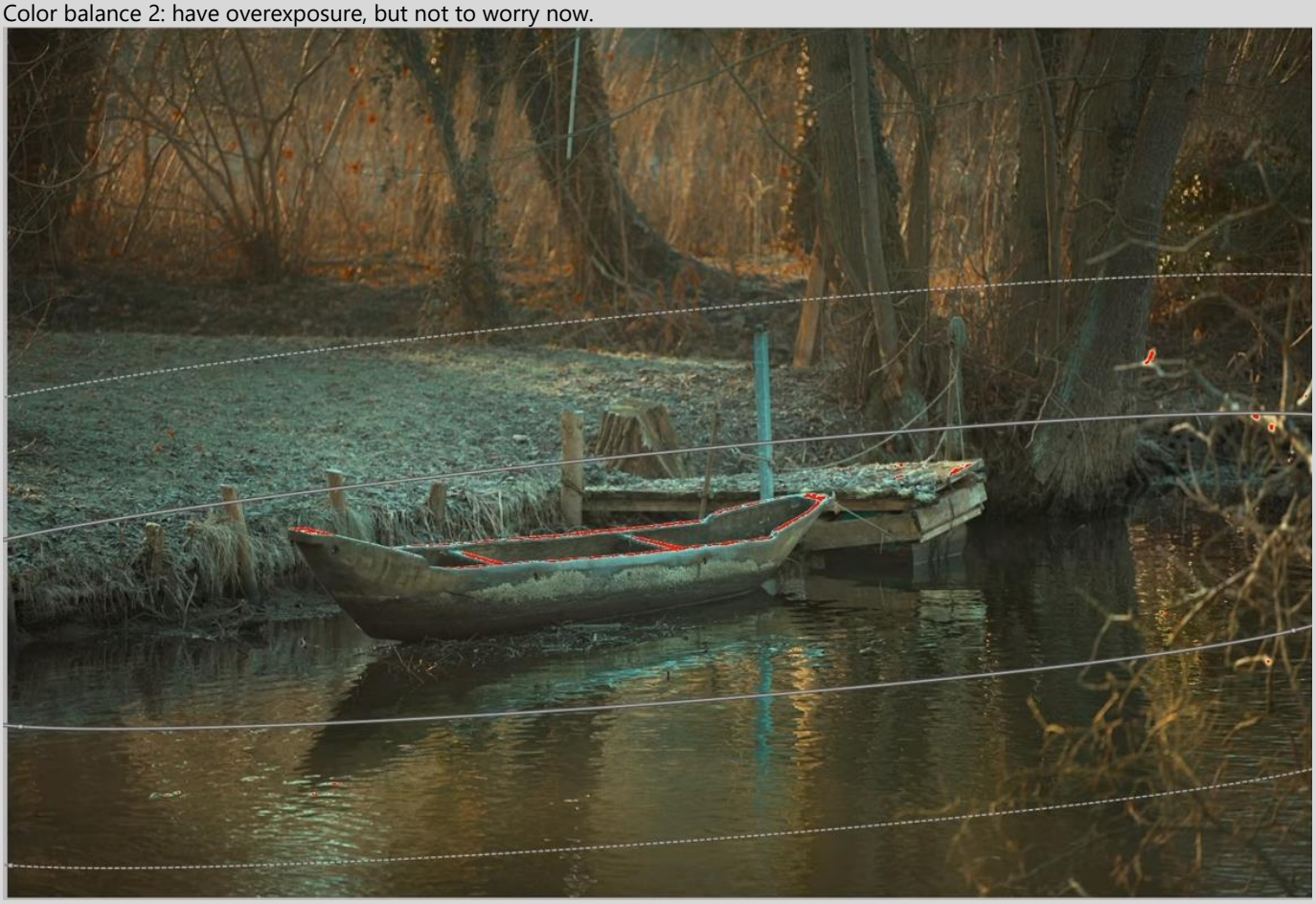
Increase contrast of reflection w/ color balance.

Color balance 1

Color balance 2: lighten middle area.



Color balance 2: have overexposure, but not to worry now.

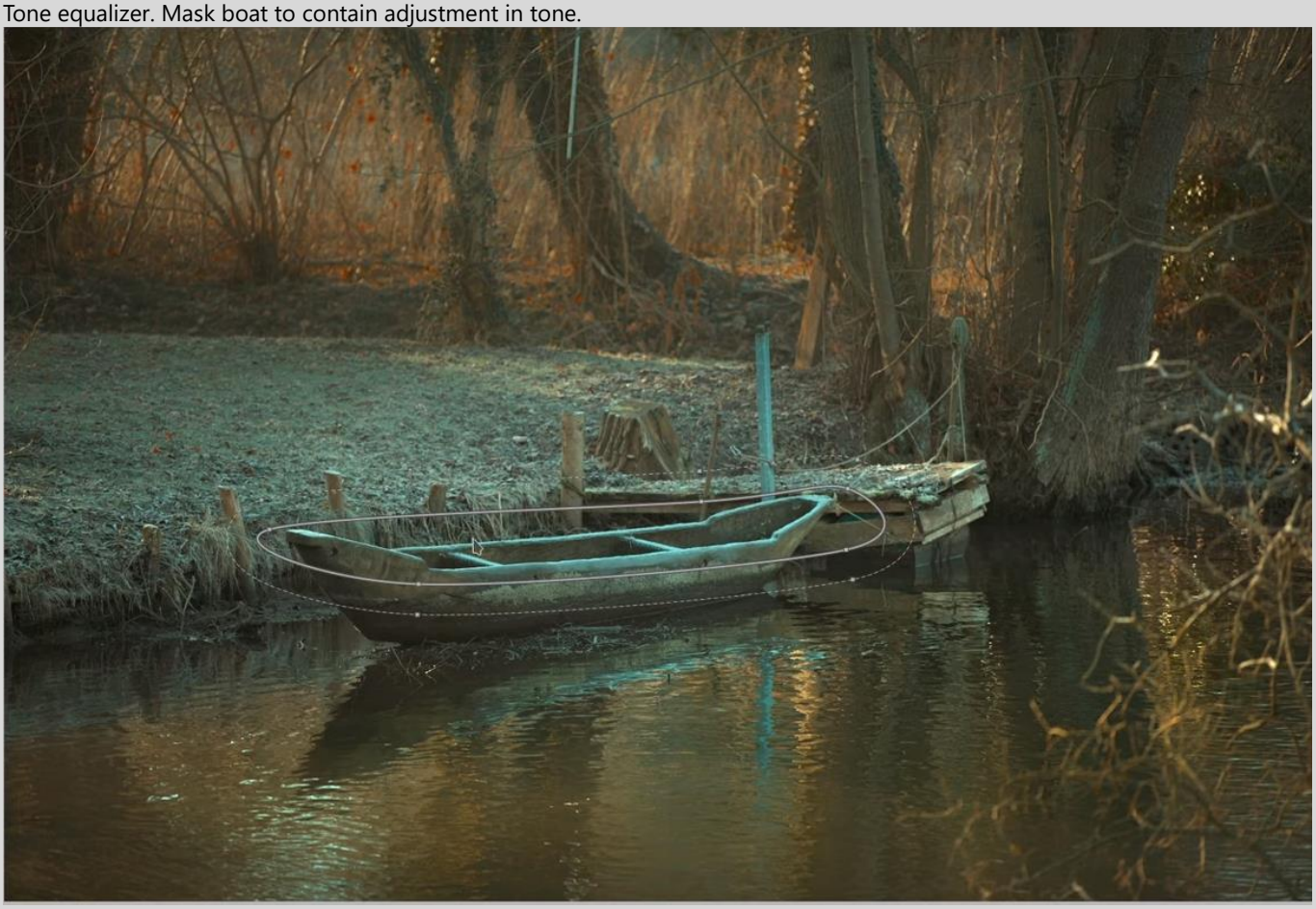


As it stands.

Tone equalizer. Take care of overexposure on boat. Move TE above CB 2, i.e., to top of pixel line. Initial mask.

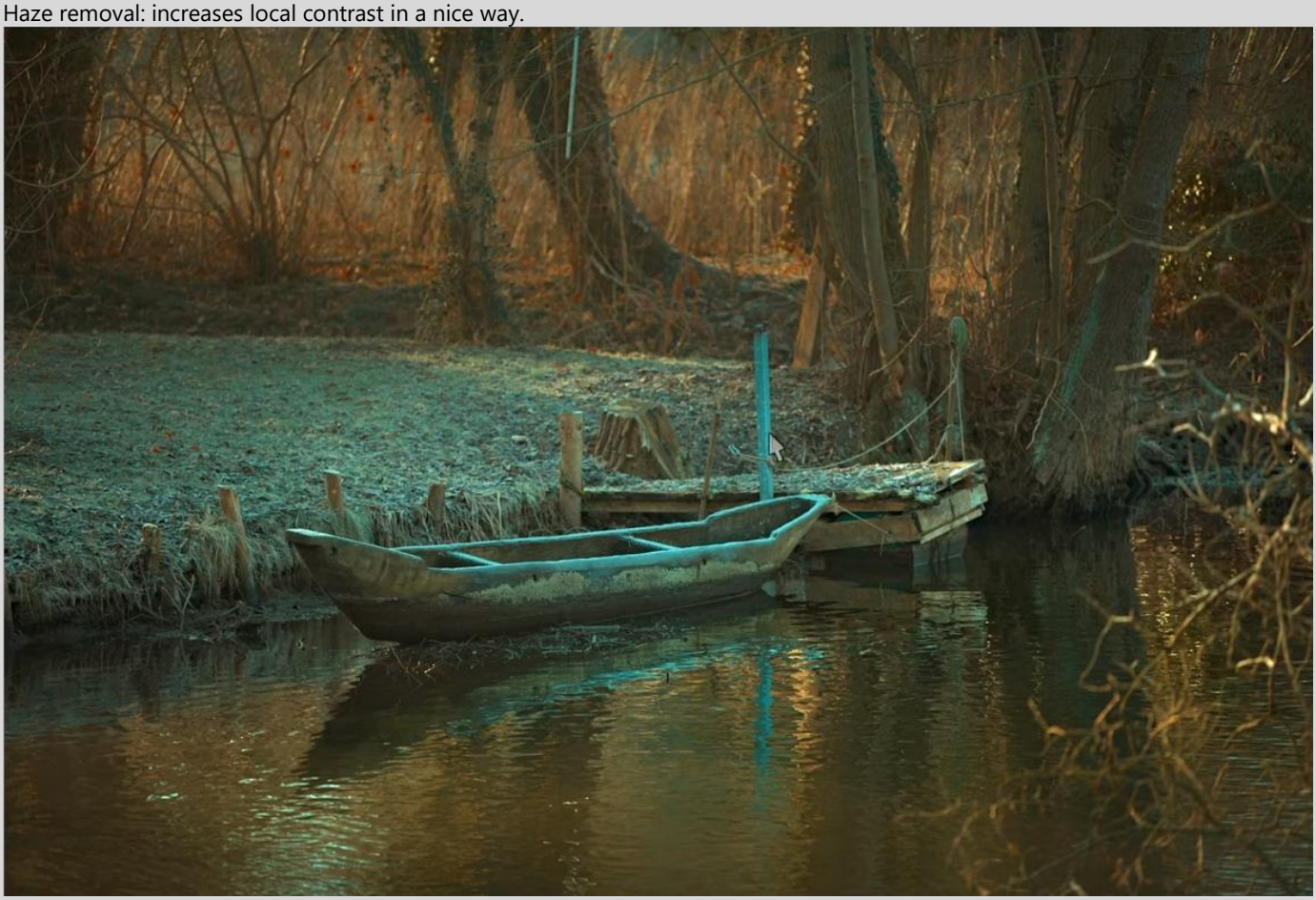
Tone equalizer

Tone equalizer. Mask boat to contain adjustment in tone.



Velvia. Increase saturation.

Haze removal: increases local contrast in a nice way.



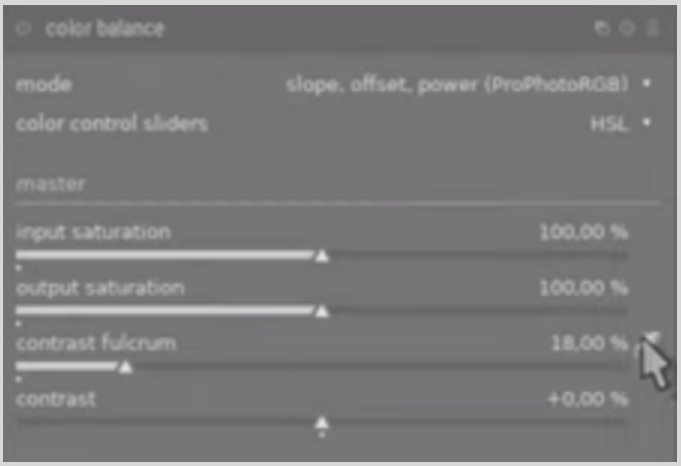
7. Episode 28: quick edits (playing with channel mixer)

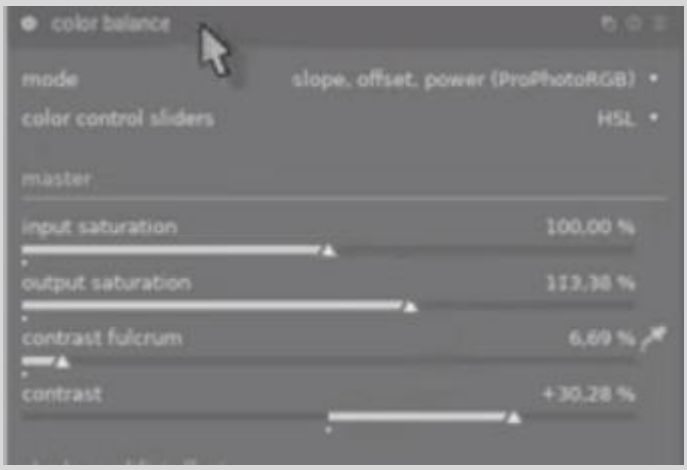
   https://www.youtube.com/watch?v=7nN6JcjHupI

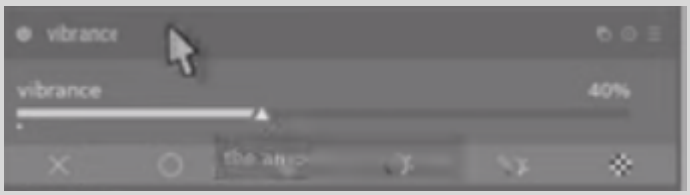
   1. Modules

1 Start: no base curve

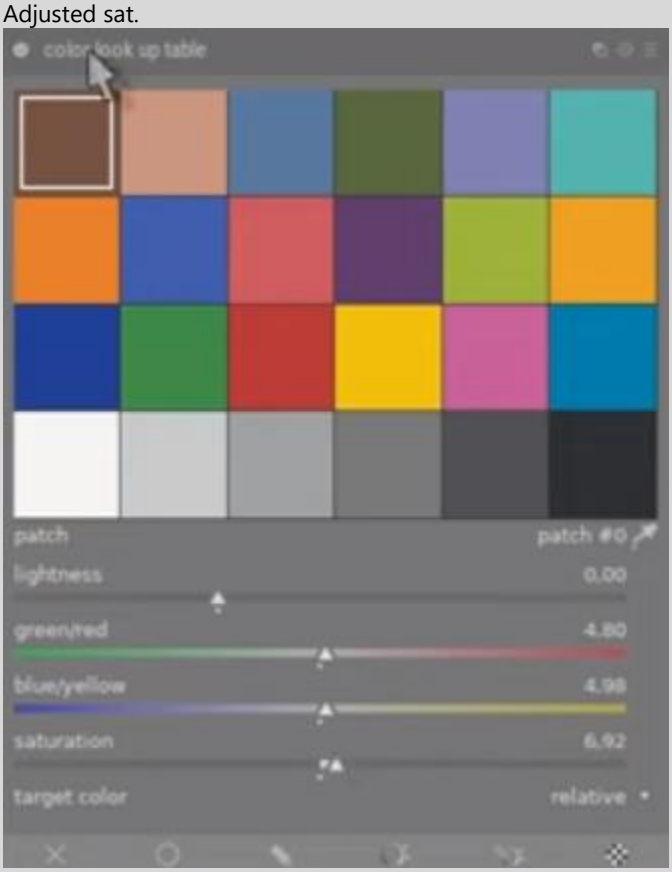
Lightness







Adjusted sat.

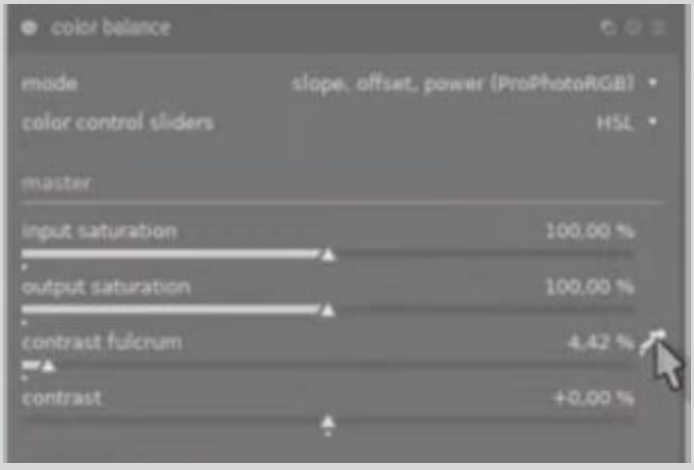


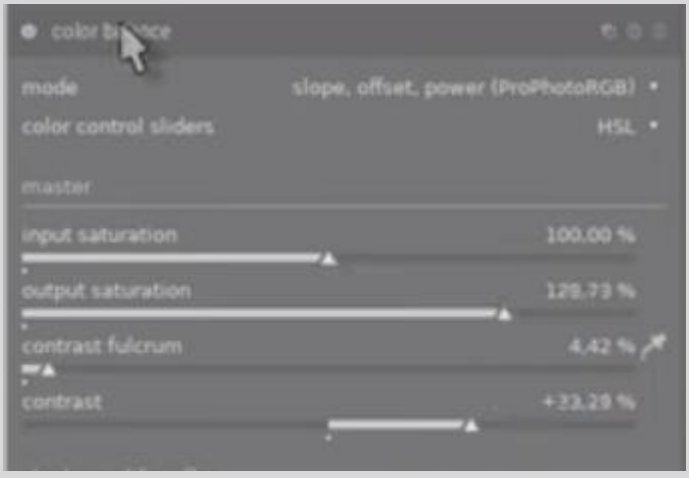
END

2 Start: no base curve

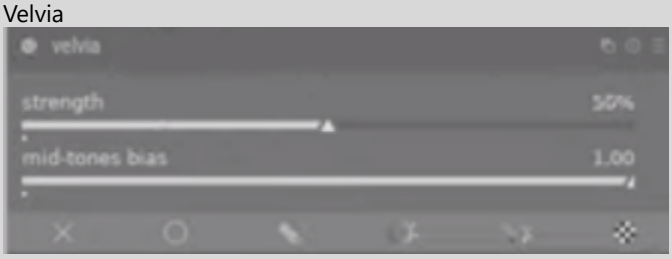
Lightness

Color balance

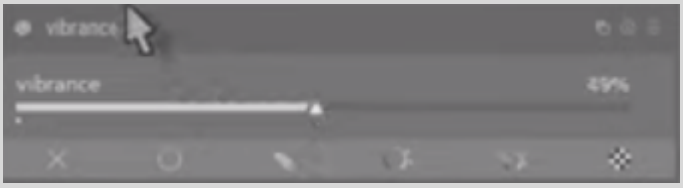




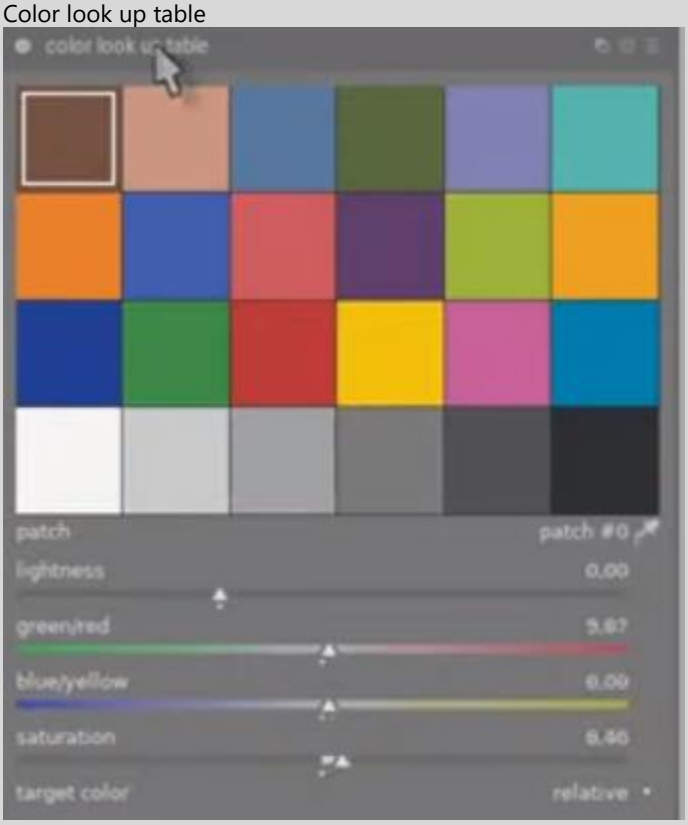
Velvia



Vibrance



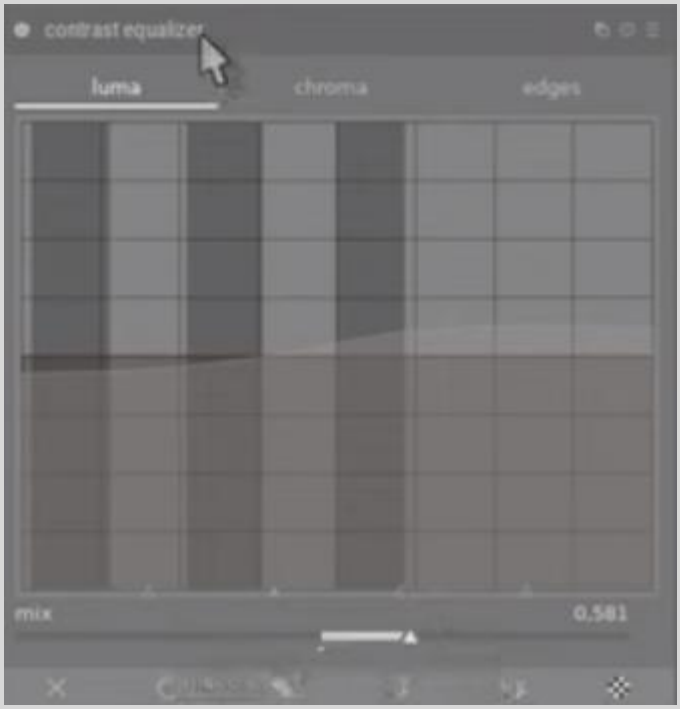
Color look up table



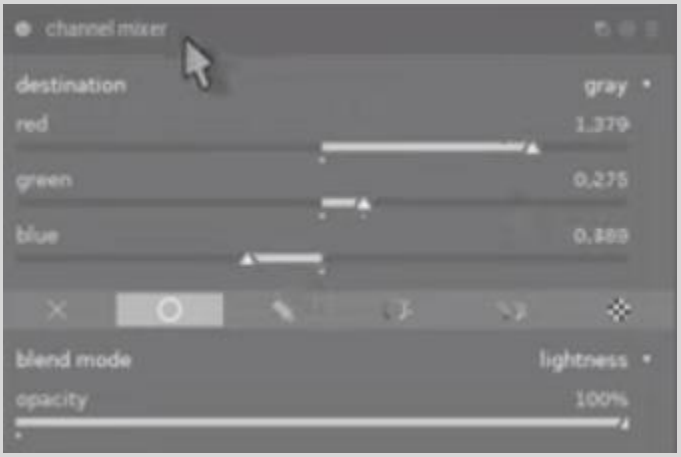
Color balance

Contrast equalizer

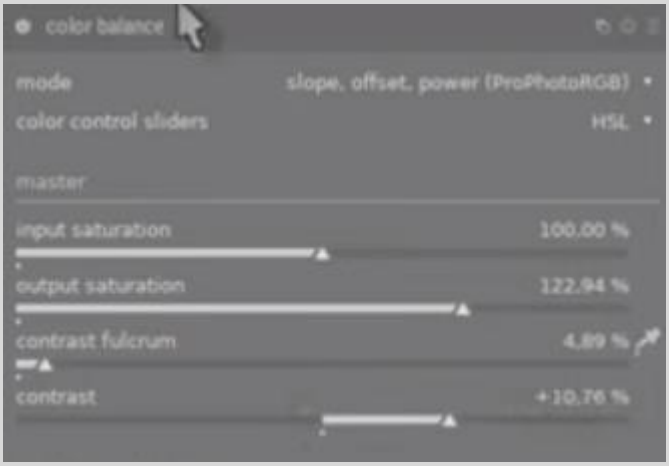
END



Channel mixer

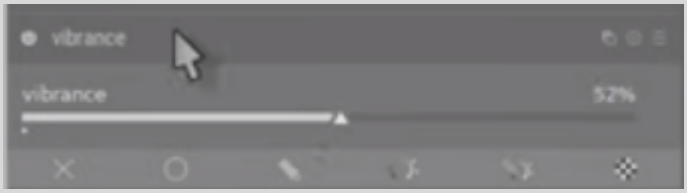


Color balance

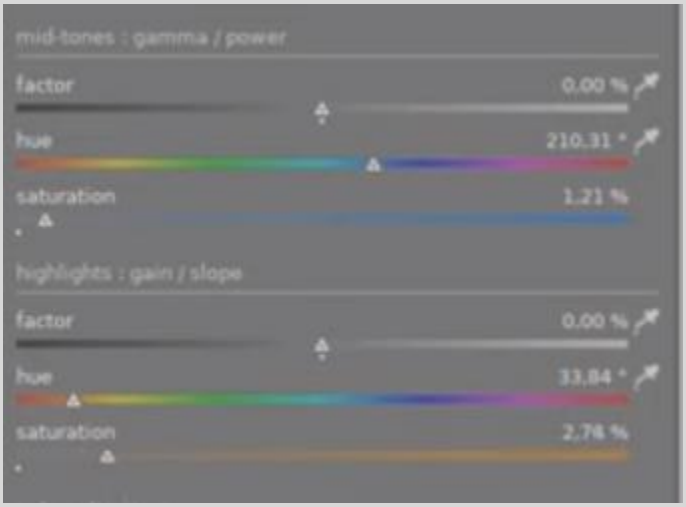


Velvia

Vibrance



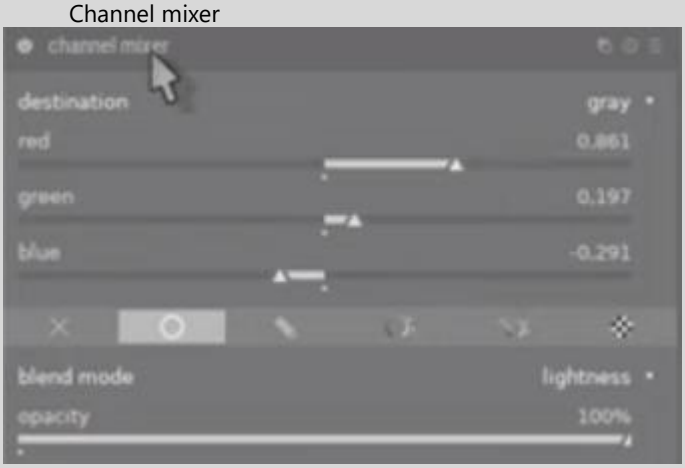
Color balance



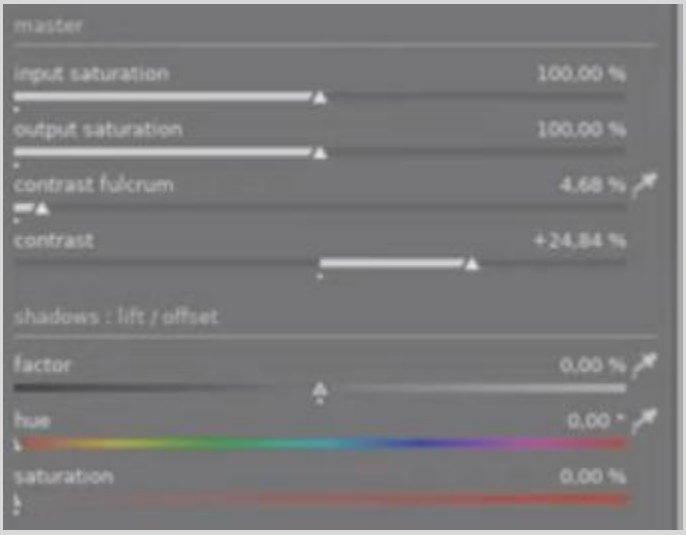
END

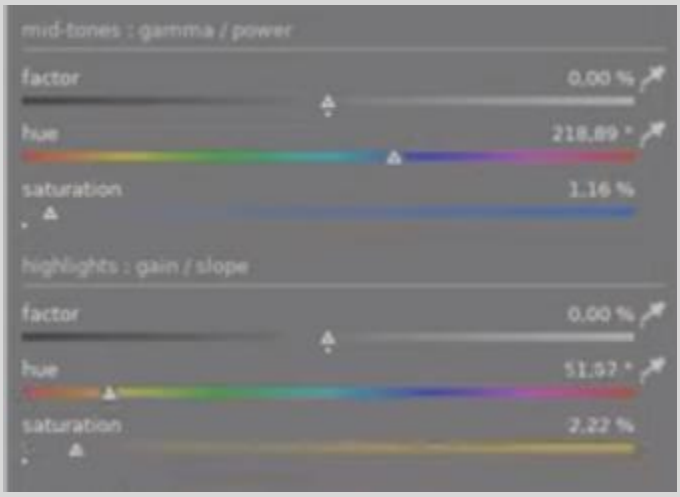
3 Start: no base curve

Channel mixer



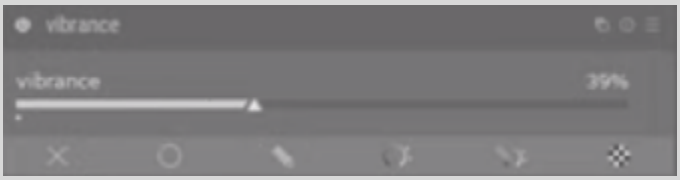
Color balance





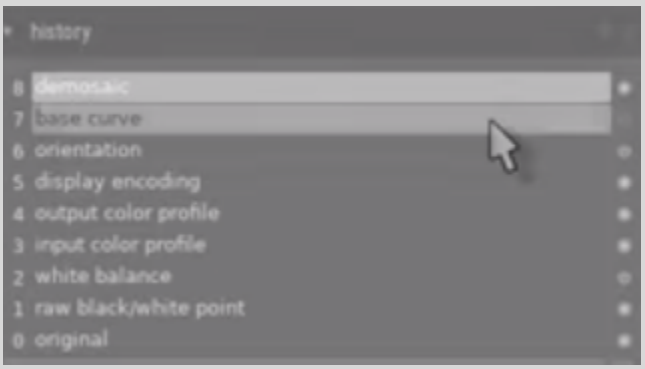
Velvia

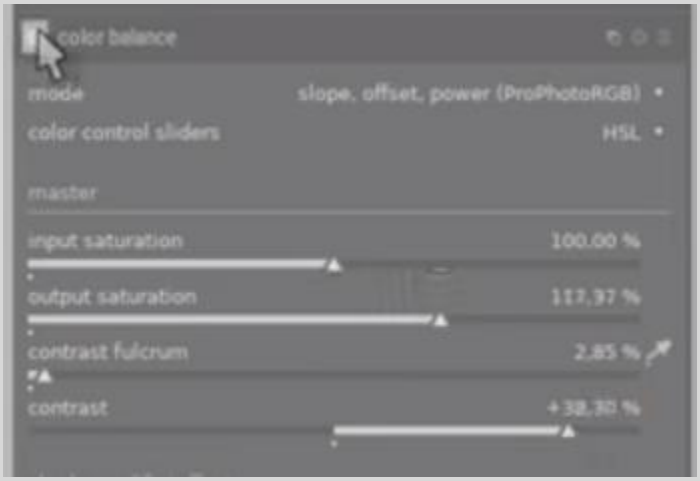
Vibrance END



4 Start: no base curve

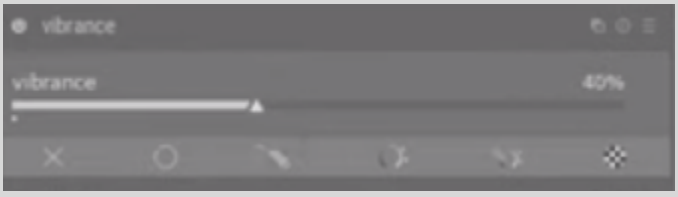
Color balance





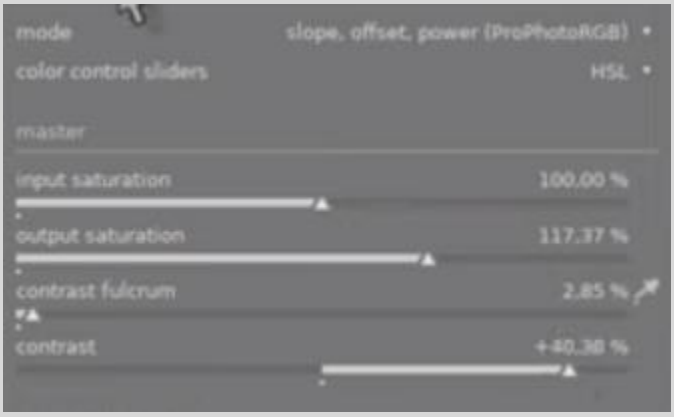
Velvia

Vibrance

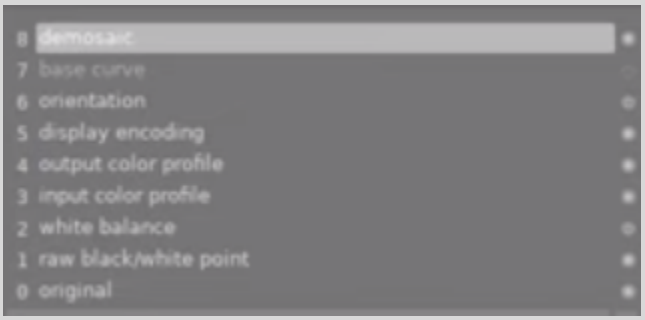


Color balance

END

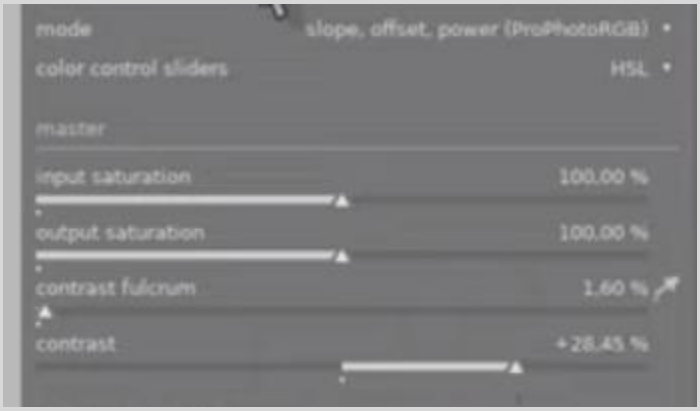


5 Start: no base curve



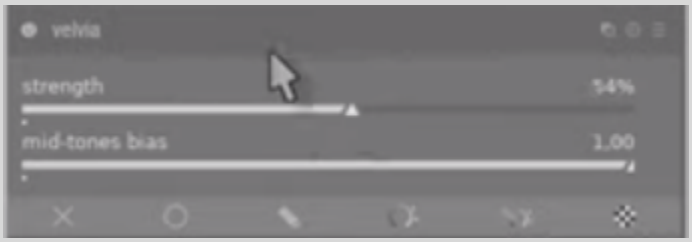
Channel mixer: note use of lightness

Color balance

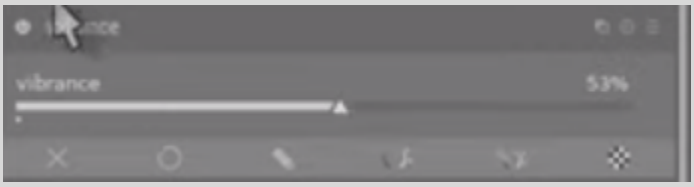


Local contrast

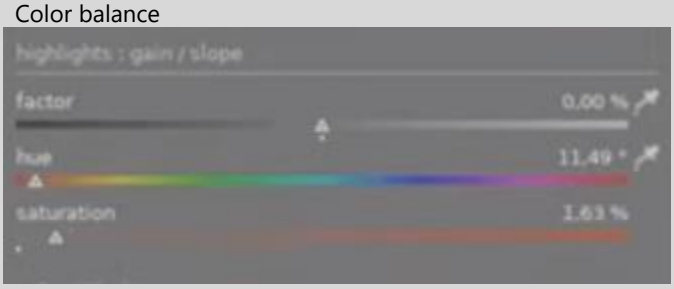
Velvia



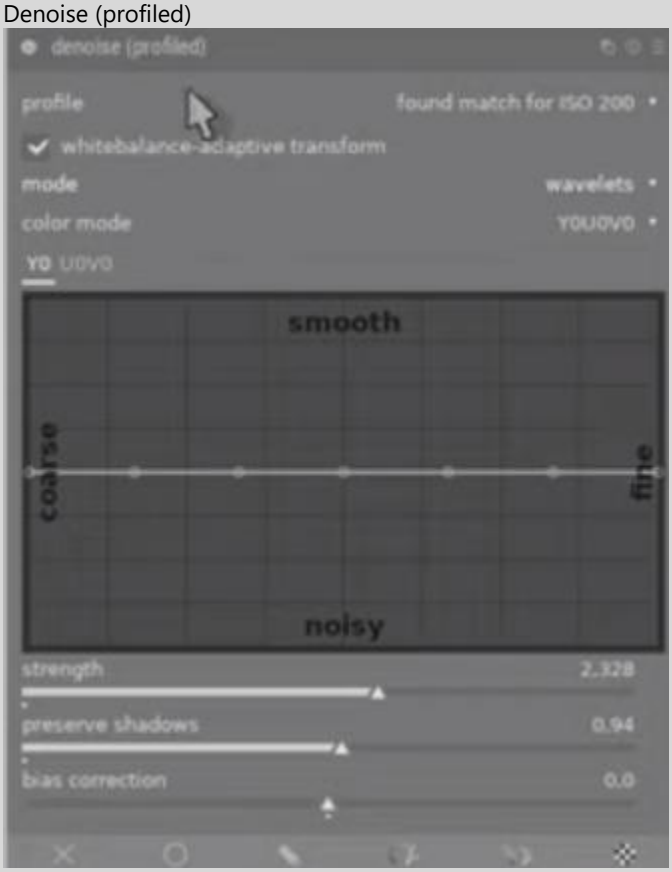
Vibrance



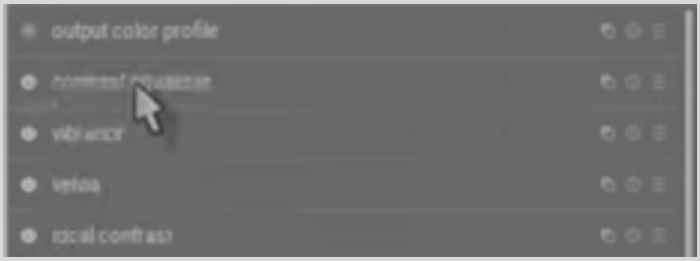
Color balance

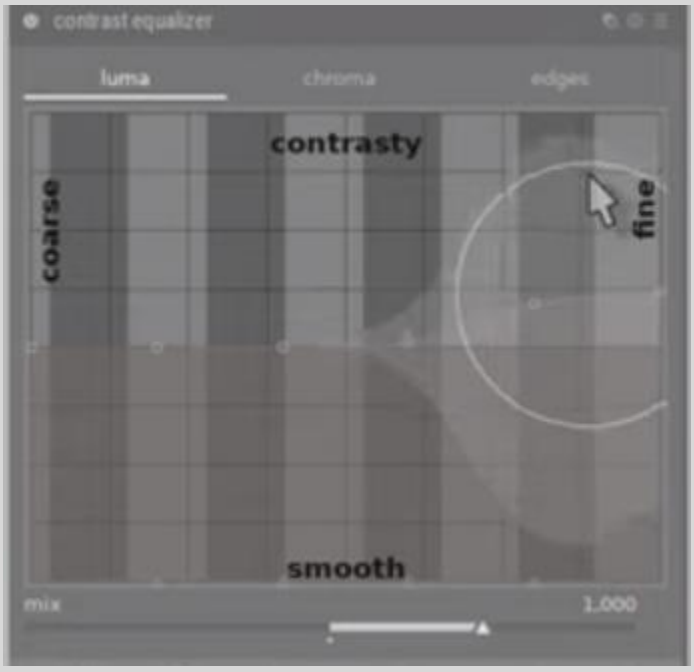


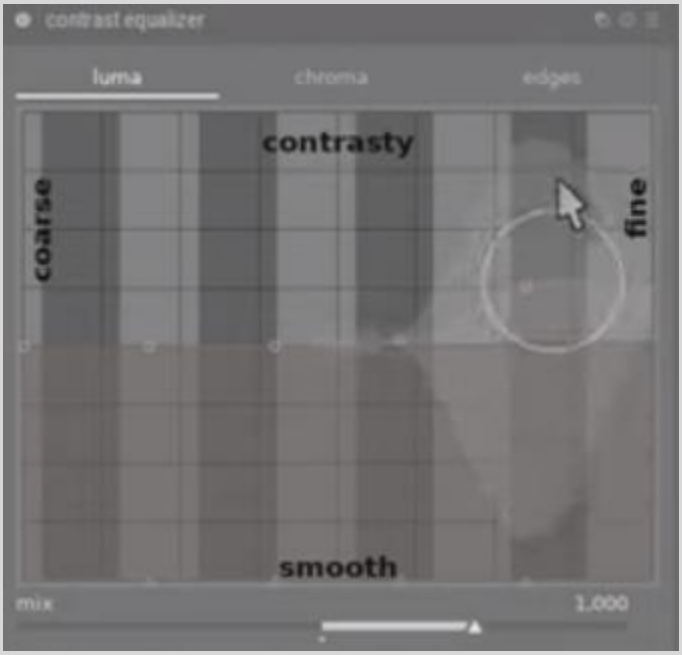
Denoise (profiled)



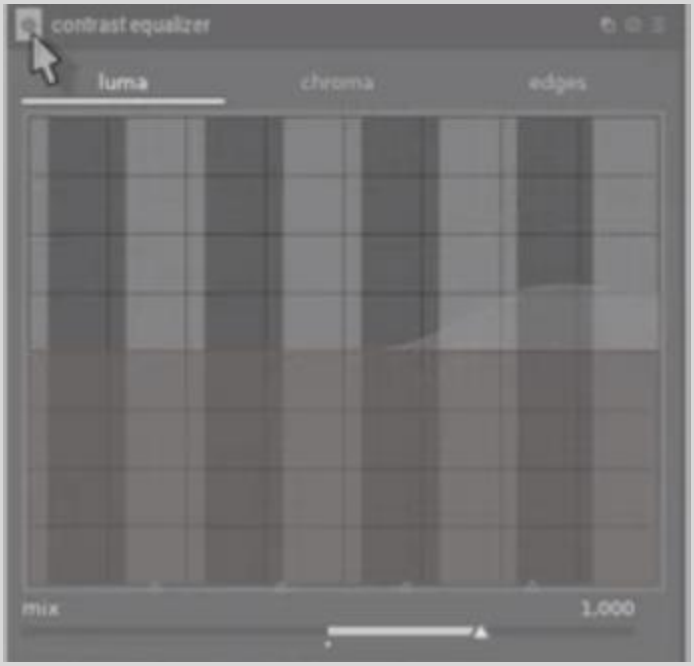
Move Contrast equalizer







END



2. Images quick edits (playing with channel mixer)

1 Start: no base curve

Channel mixer Lightness

Color balance

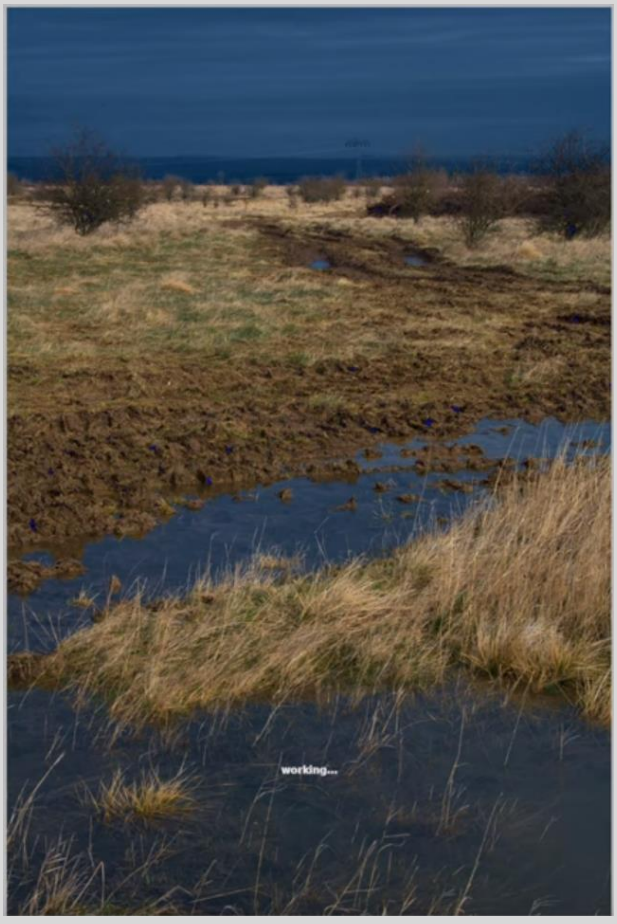
Velvia

Vibrance

Color look up table

Local contrast

END

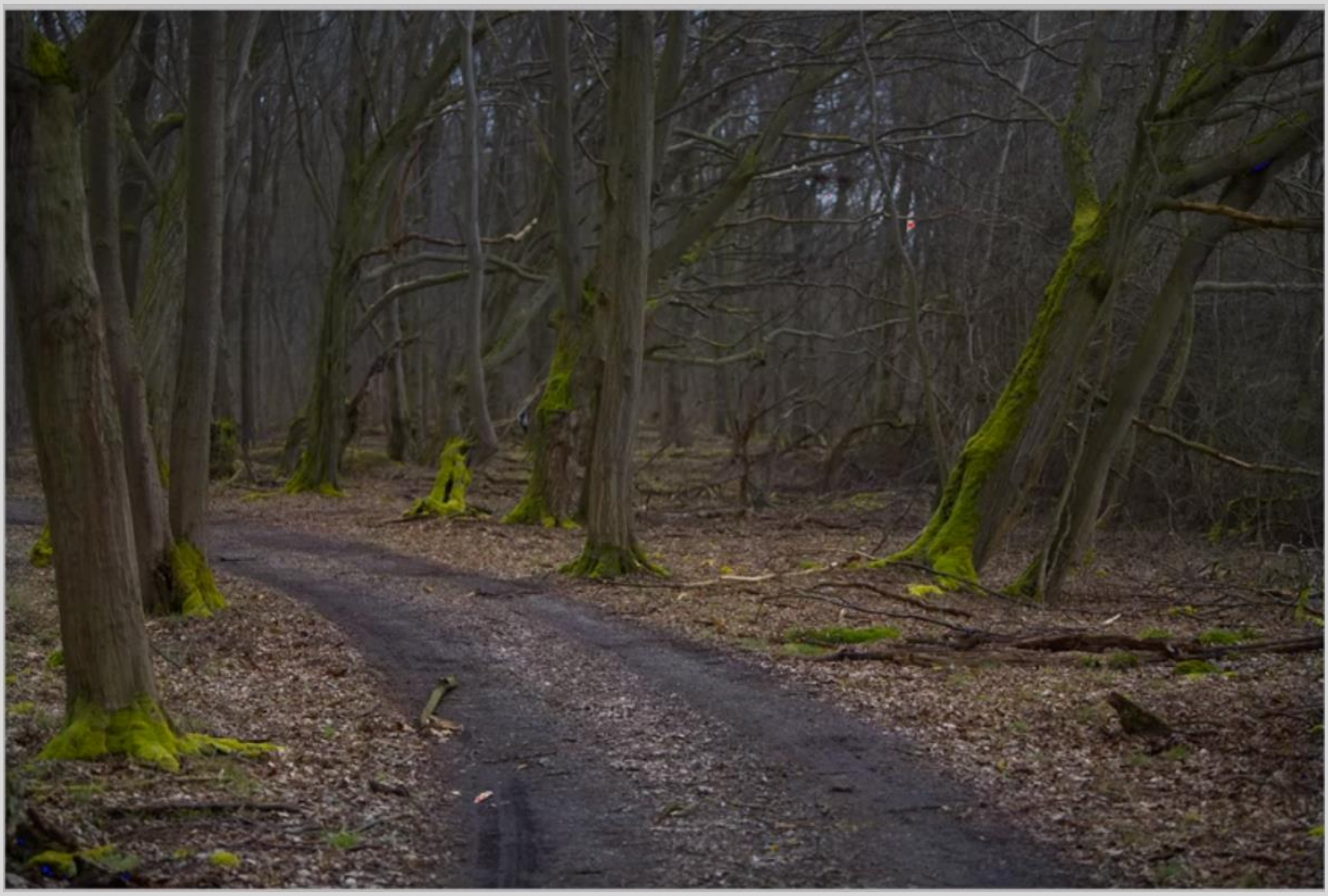


2 Start: no base curve

Channel mixer Lightness

Color balance

Velvia

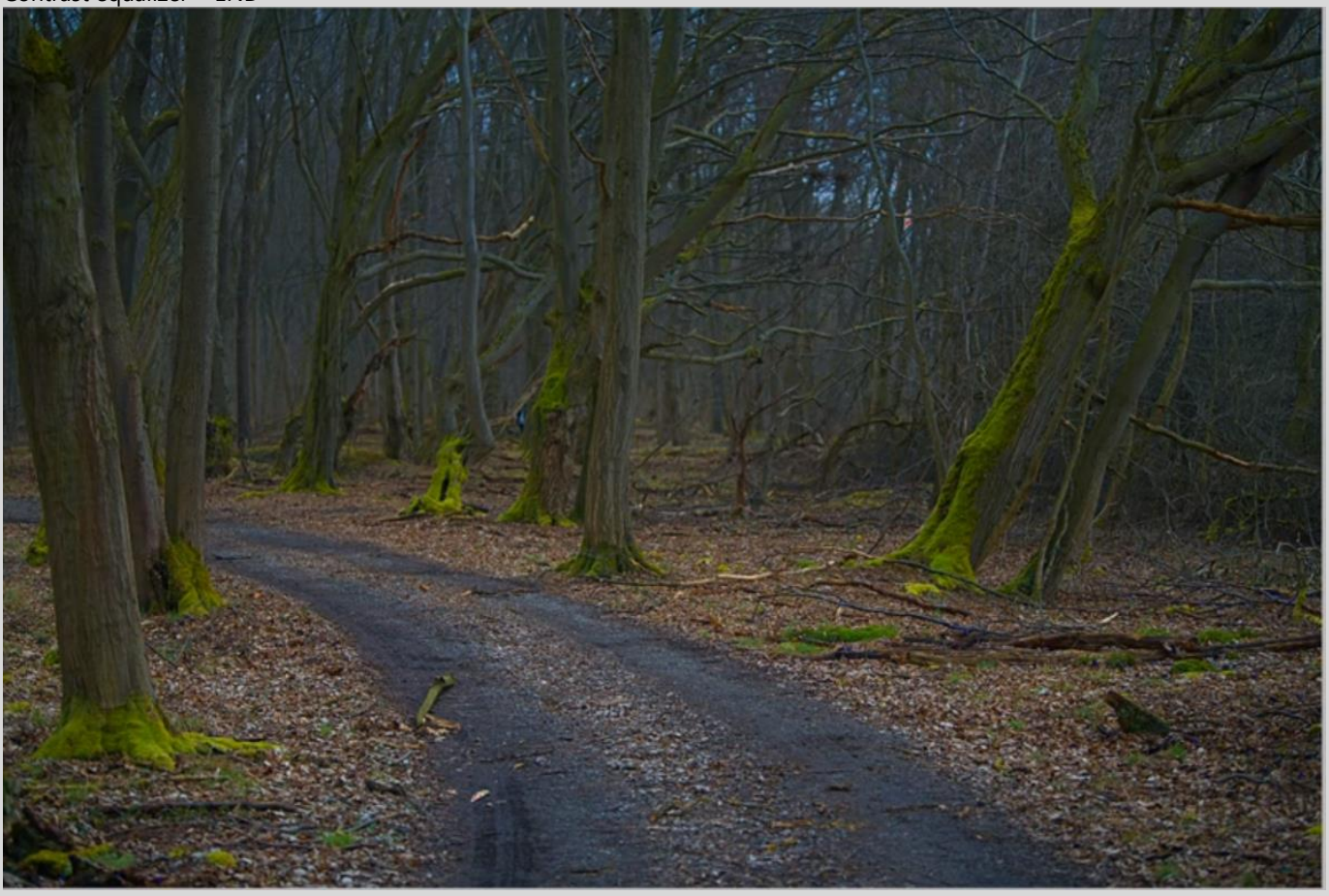


Vibrance

Color look up table

Color balance

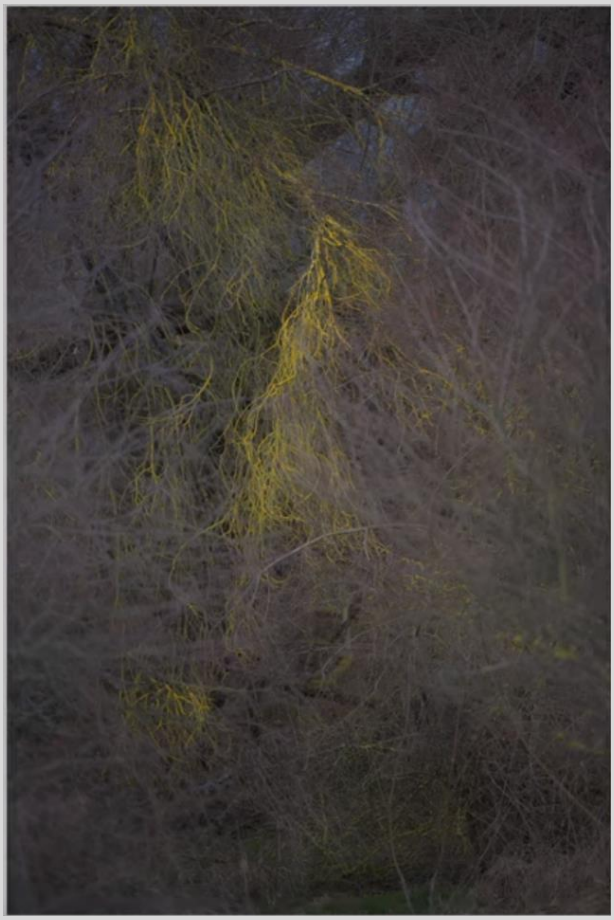
Contrast equalizer END



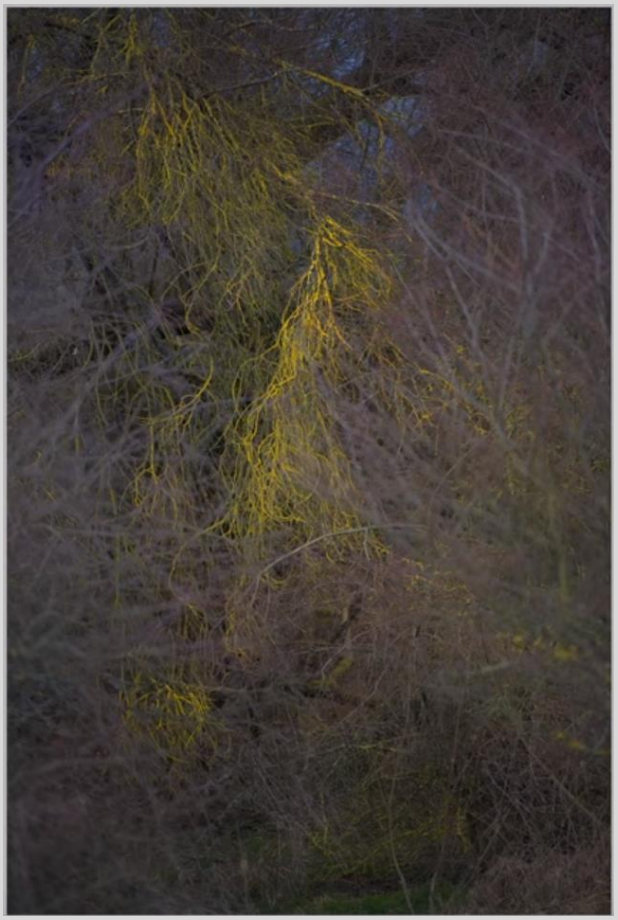
Start: no base curve

Channel mixer

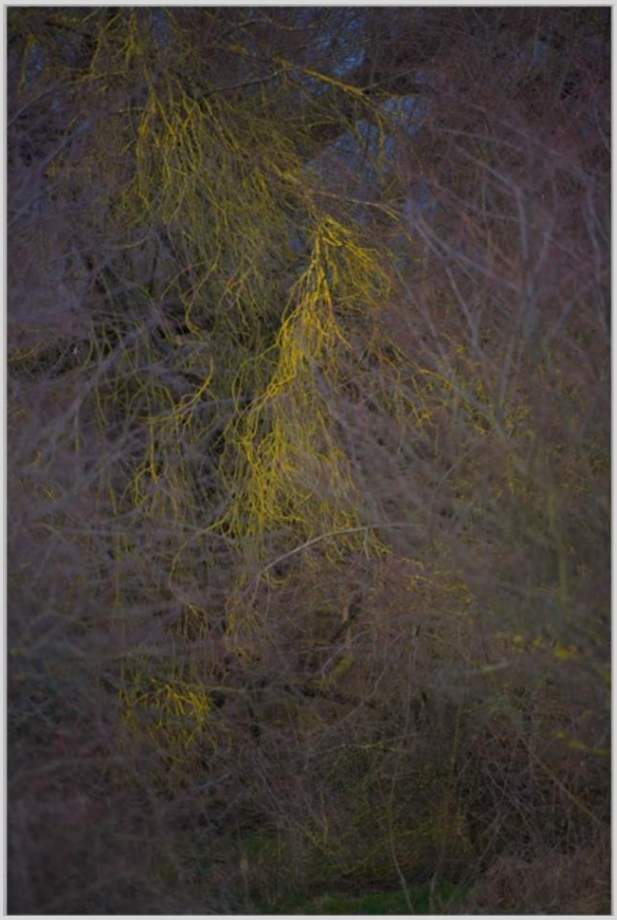
Color balance



Velvia

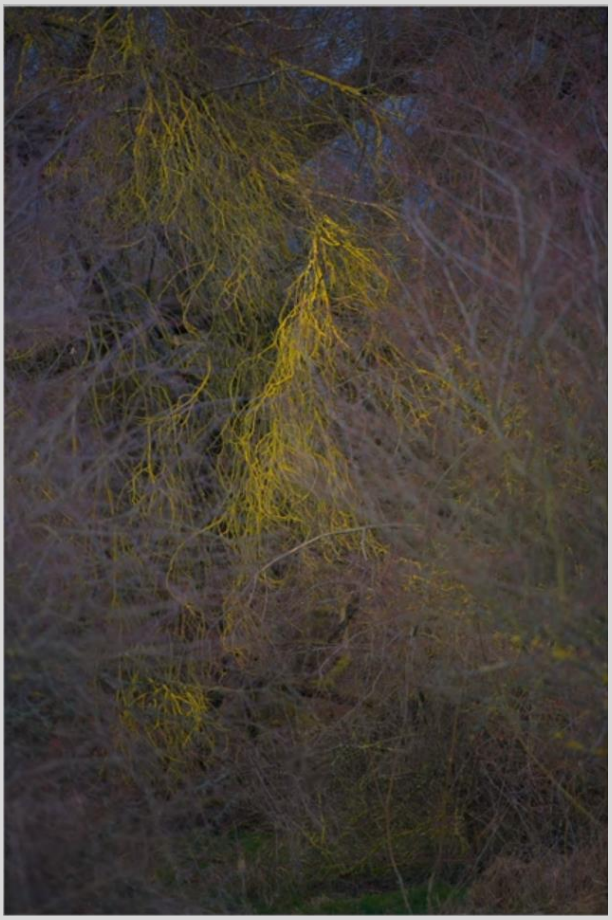


Vibrance



Color balance

Color balance END



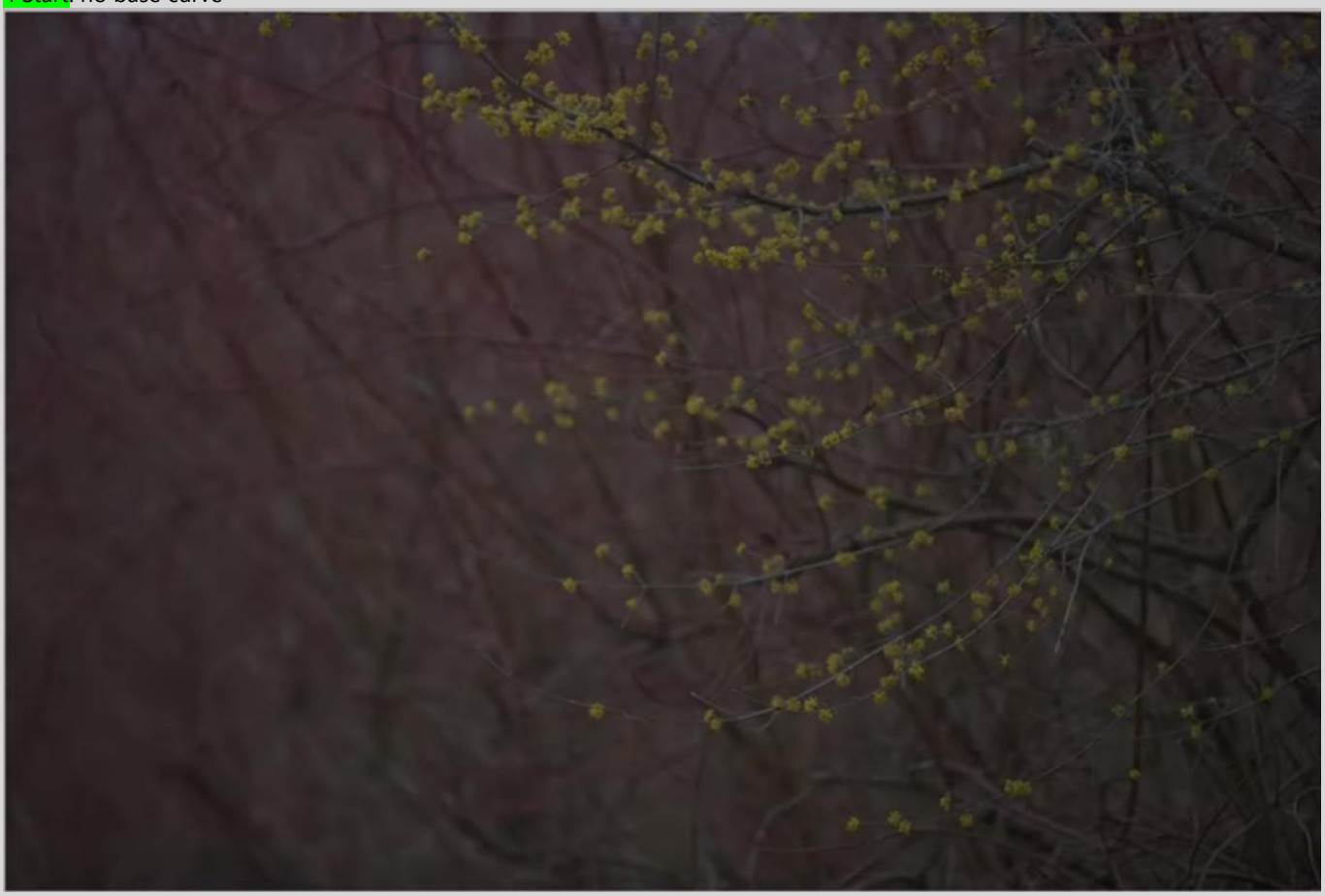
3 Start: no base curve

Channel mixer

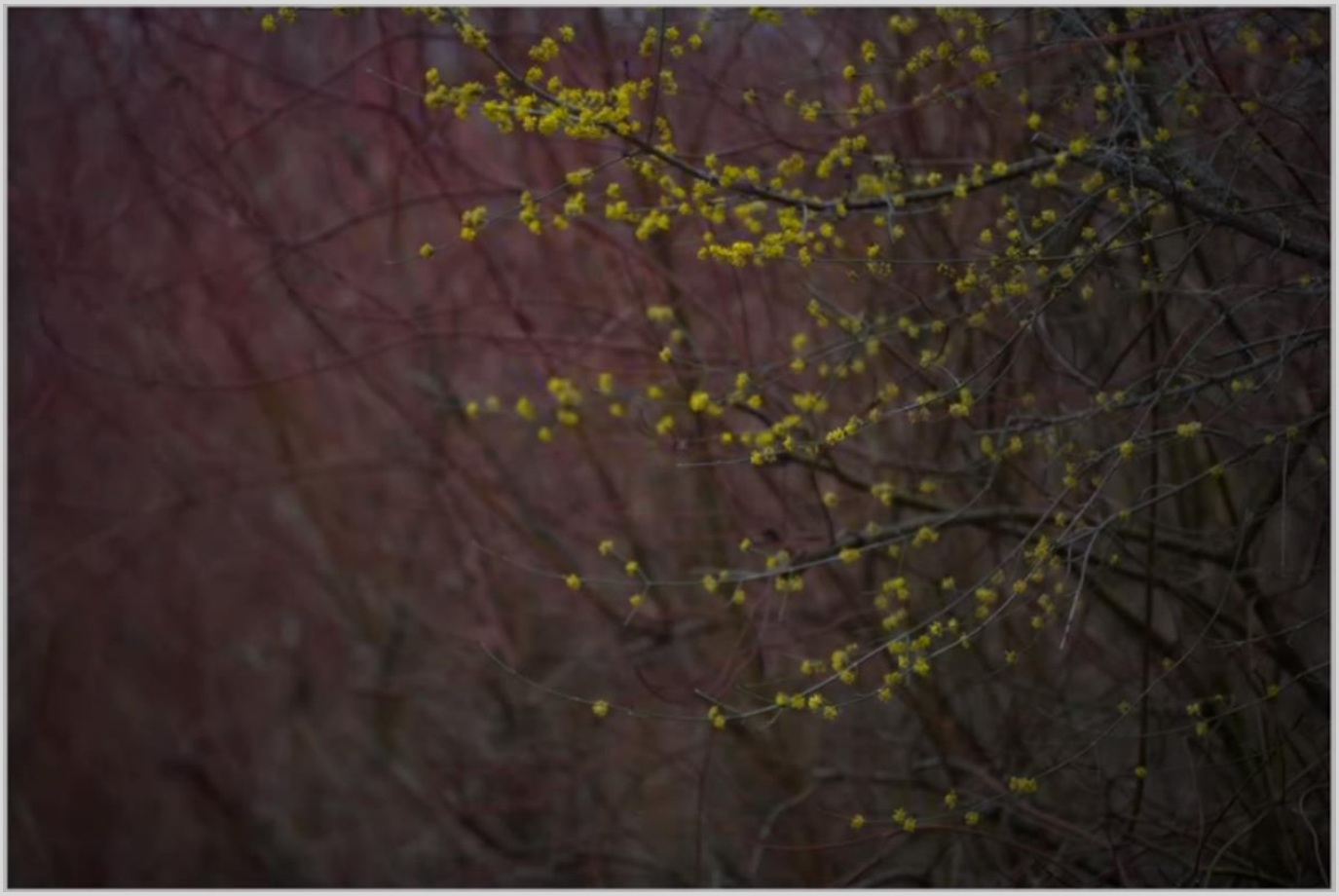
Color balance

Vibrance, Velvia END

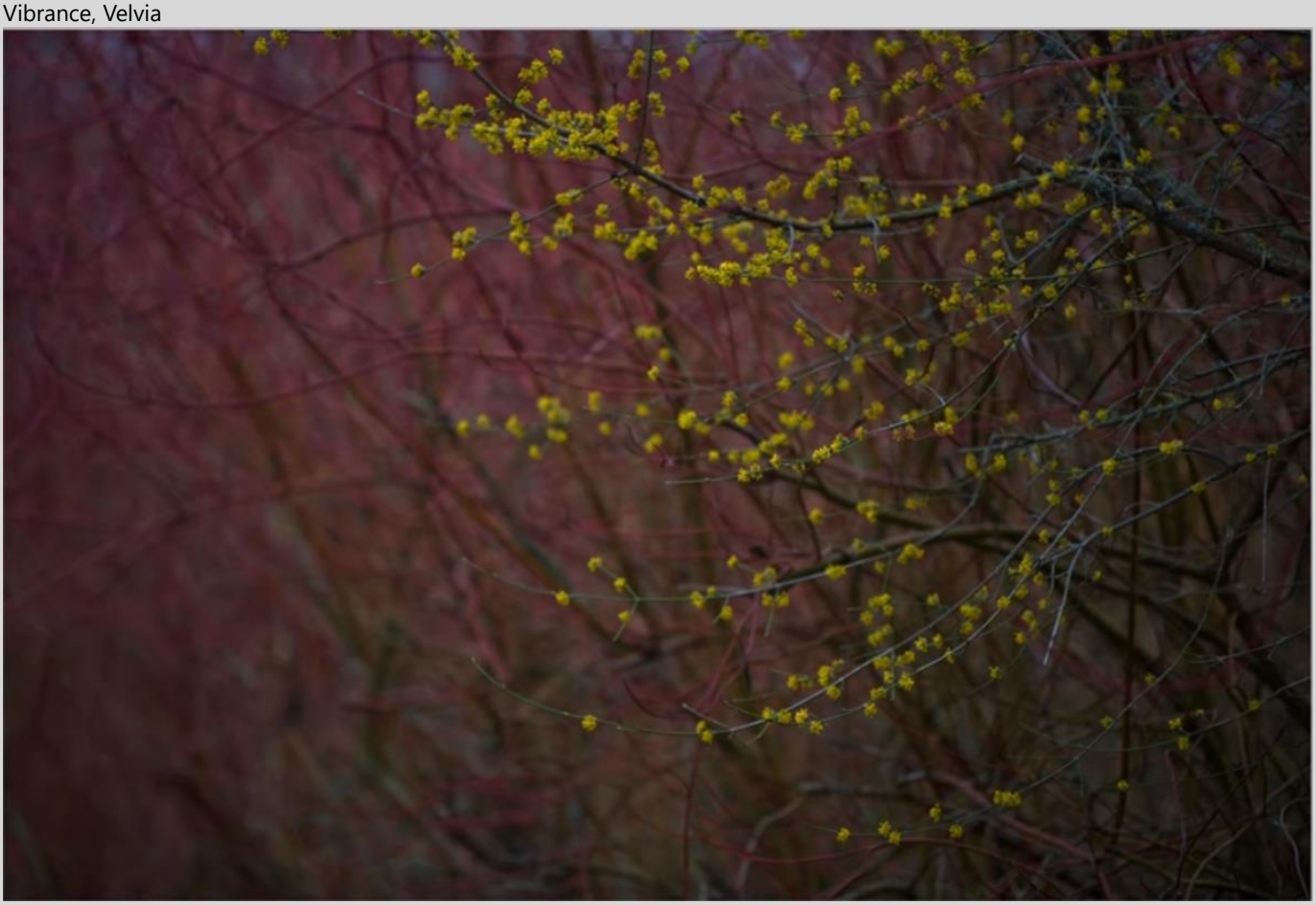
4 Start: no base curve



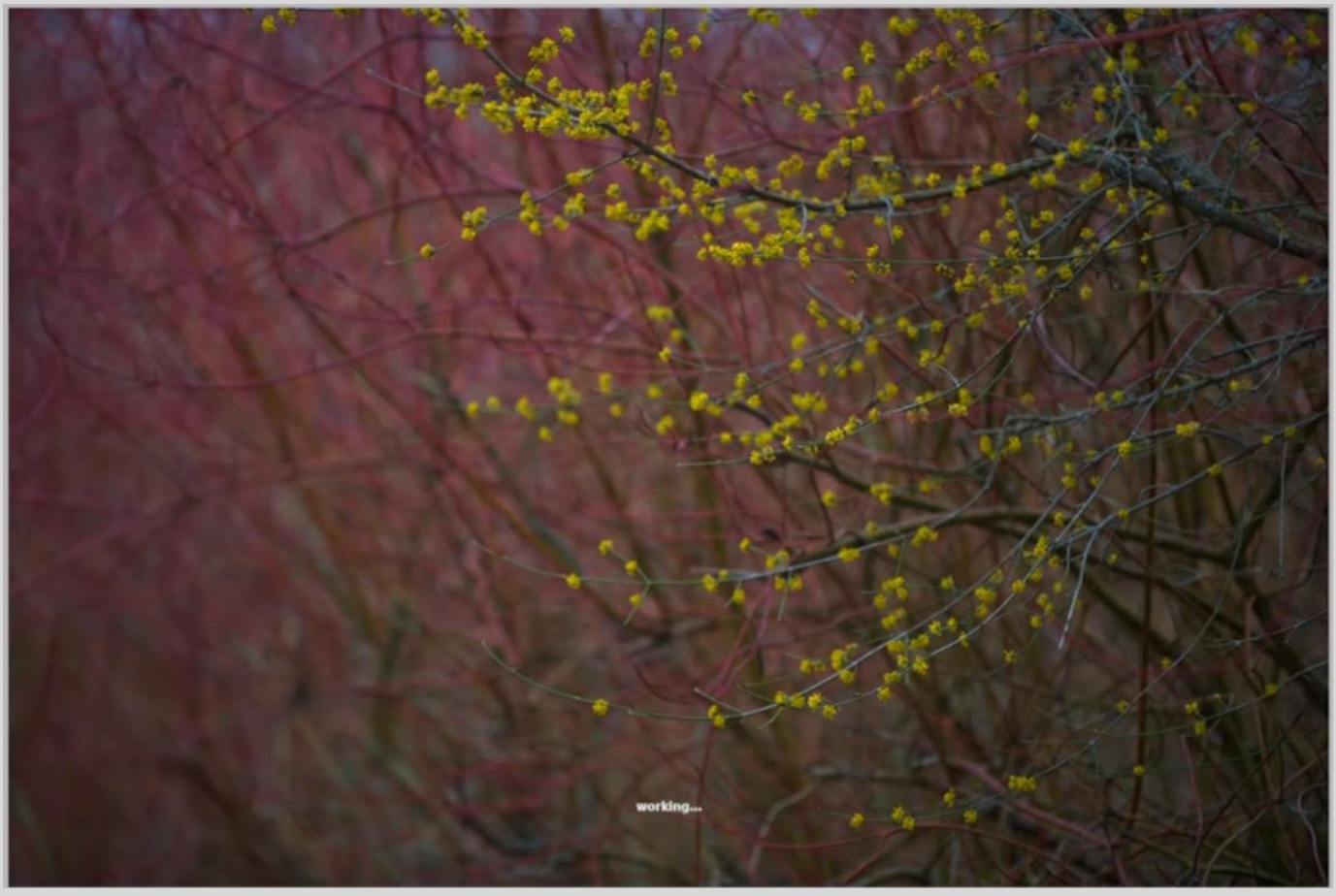
Color balance



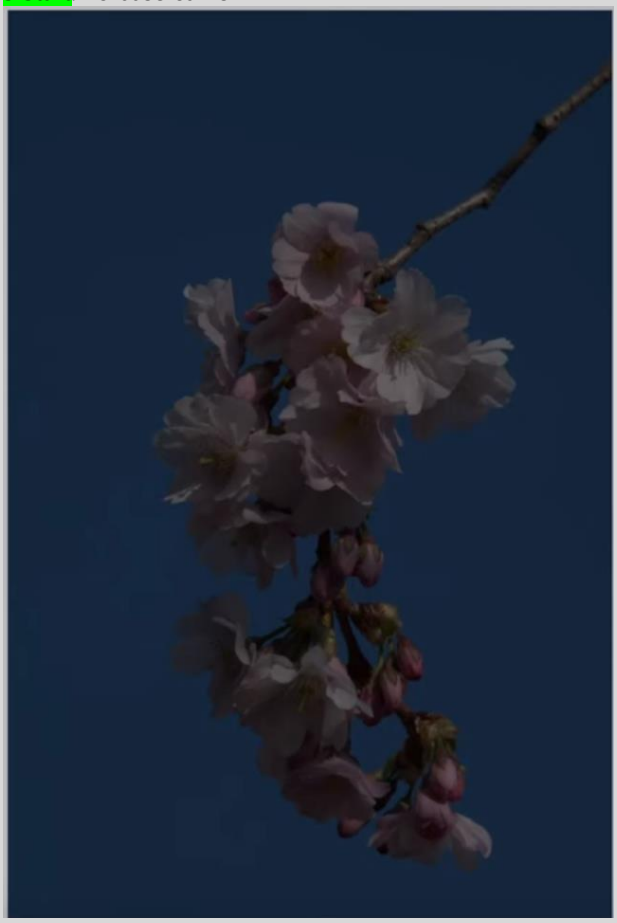
Vibrance, Velvia



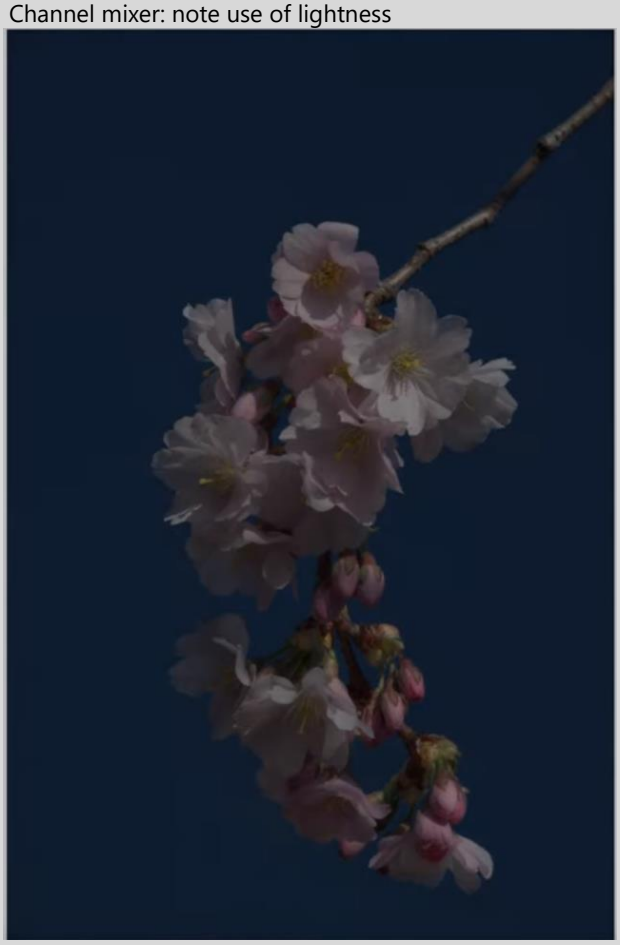
Color balance END



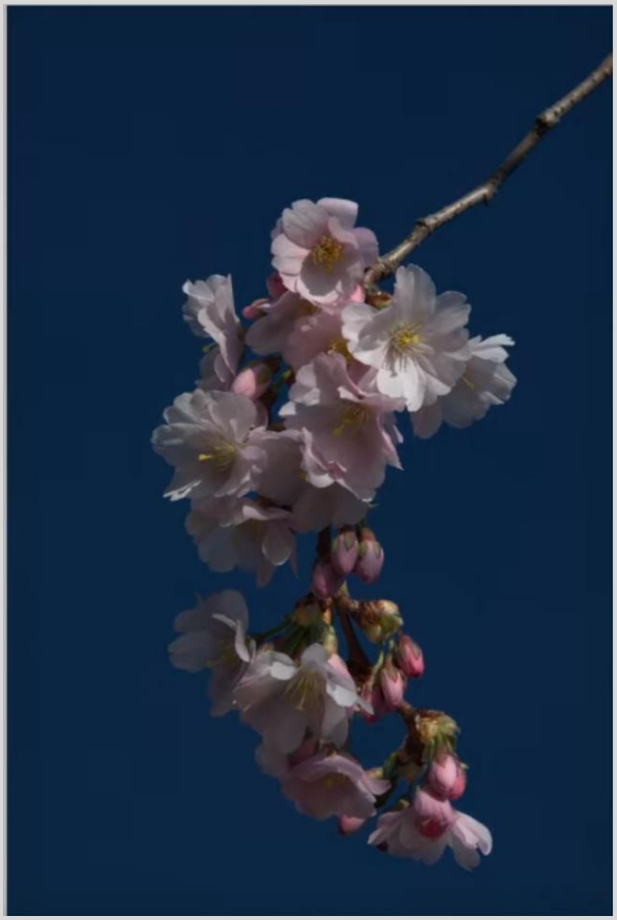
5 Start: no base curve



Channel mixer: note use of lightness

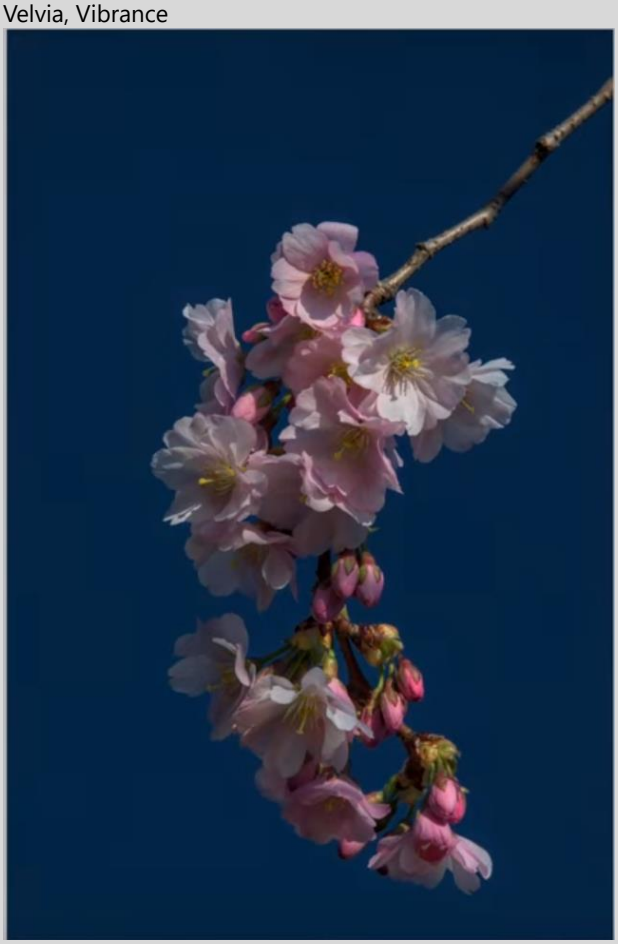


Color balance

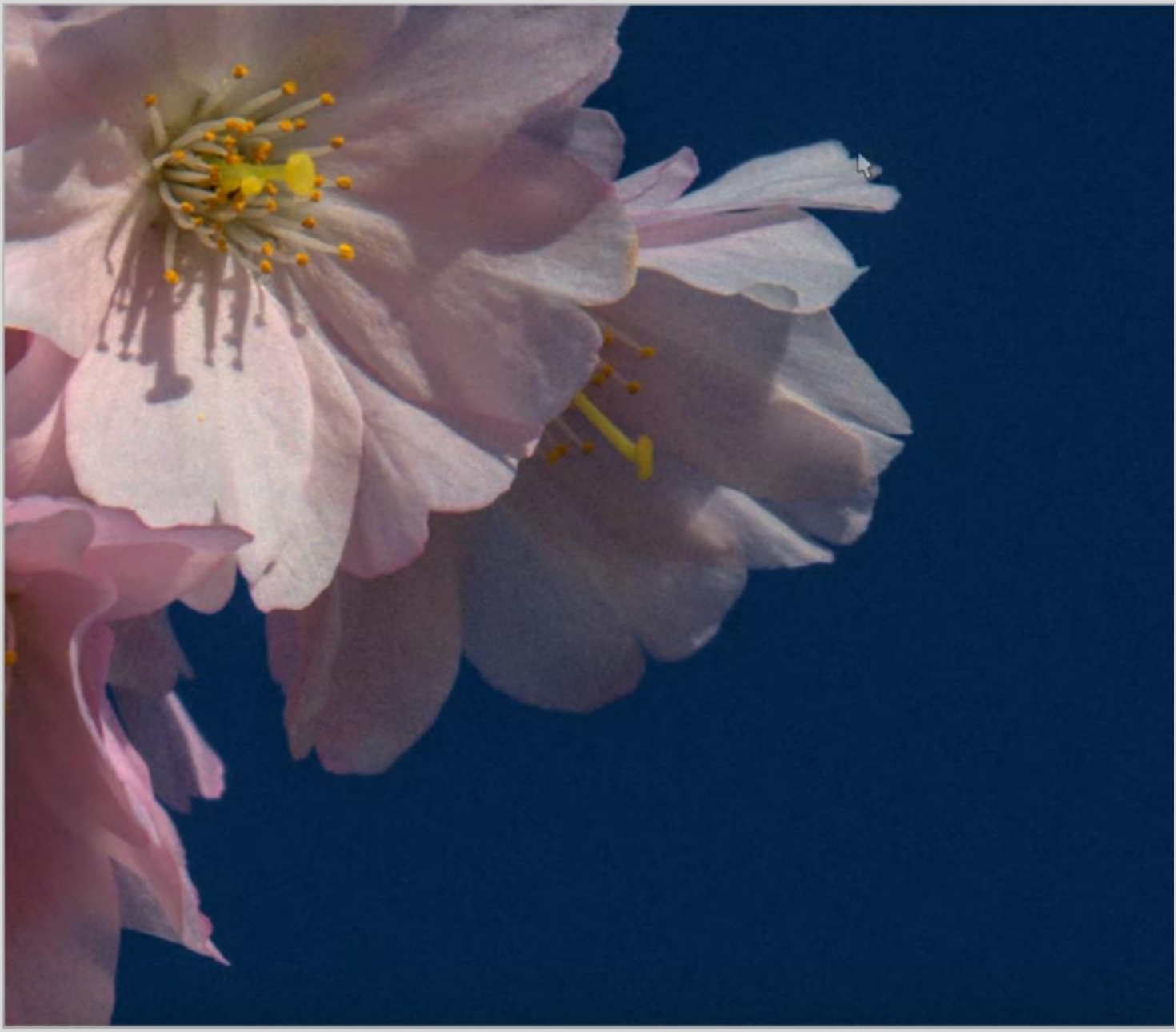


Local contrast

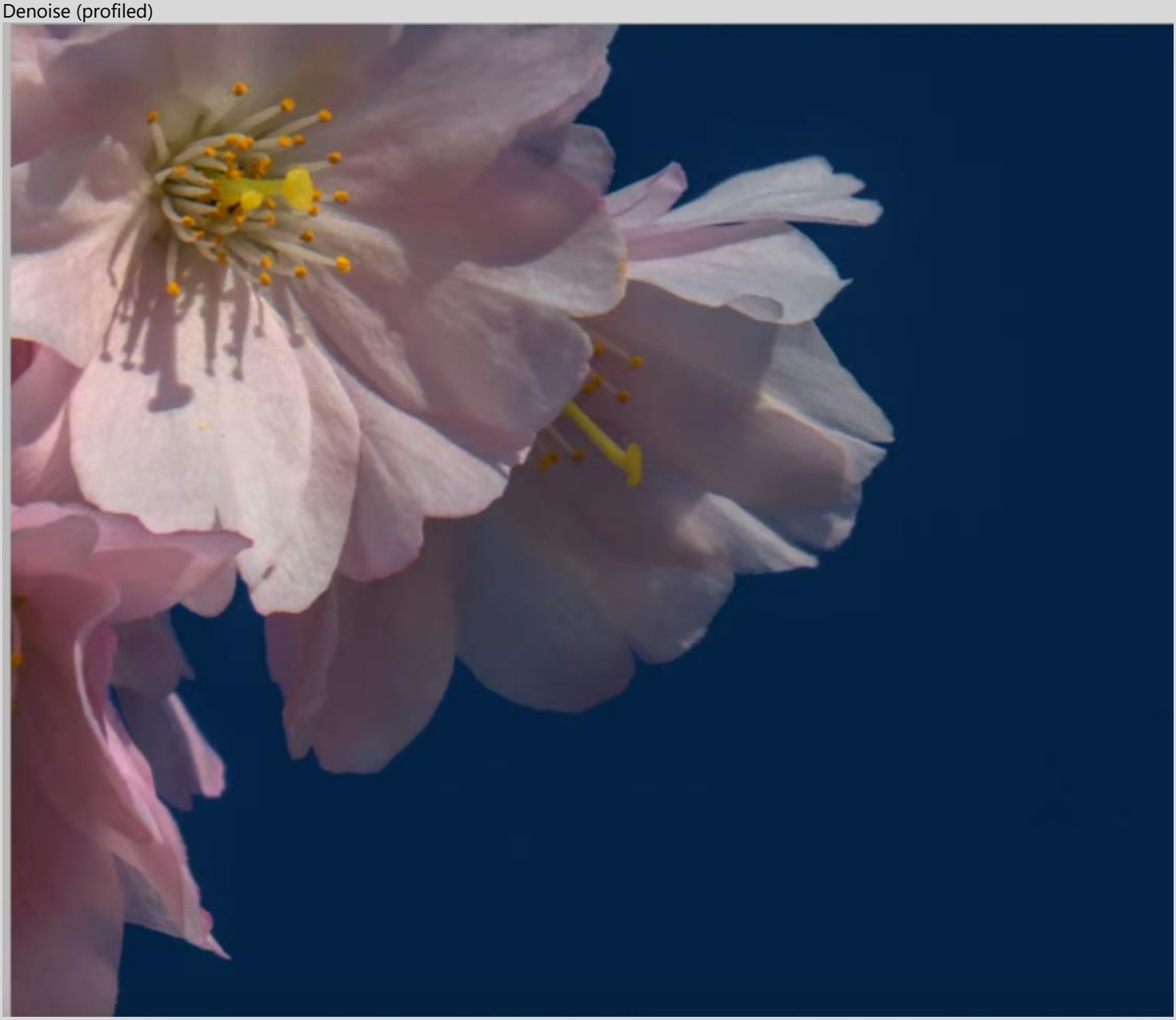
Velvia, Vibrance



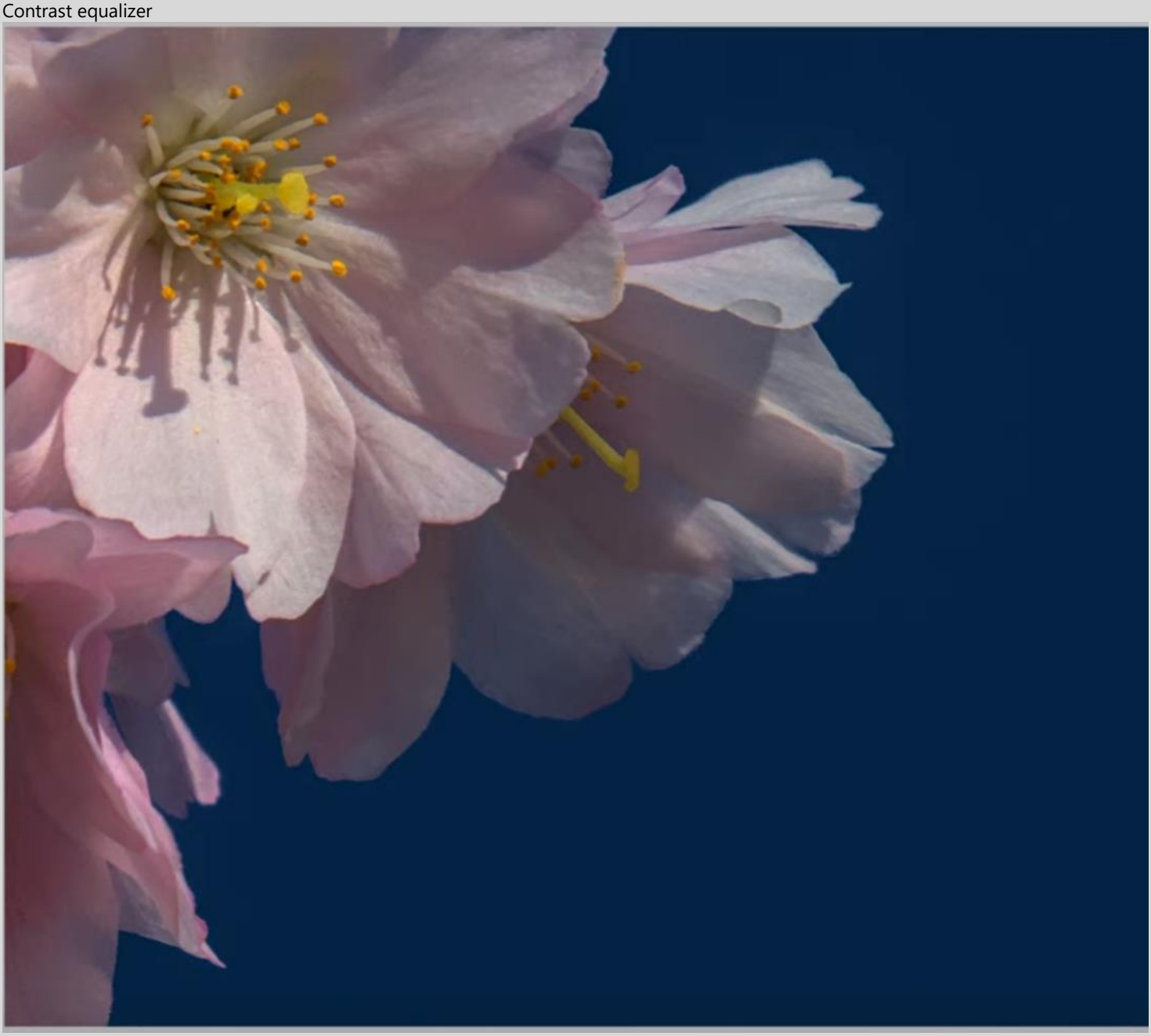
Color balance



Denoise (profiled)



Contrast equalizer



END

8. Episode 30: quick edits (**black and white**)

https://www.youtube.com/watch?v=hyo9TIjd1yM

Start with raw.

Color balance; frequently more than one instance.

- Start w/ **auto** fulcrum adjustment.
- Increase contrast, usually a lot.
- Uses factor to lighten or darken.

Color LUT

- Move above color balance.
- Adjust a color: use picker to select color.
- Likes to darken sky.

Move Channel mixer above Color balance.

- Set output to **gray**.
- Adjust all three channels to get desired b/w mix.
  - Usually first increases red, and then green a lesser amount.
  - Usually decreases blue.
  - Then plays around.

Sometimes uses Bloom.

- Adjusts all three.
- Then switches blend to, usually, softlight or multiply.
- May adjust again
- May adjust opacity.

Local contrast

- Favors mid-tone and detail adjustment.

Color balance: may use again, moved after channel mixer.

- Adjust contrast. Manually move fulcrum. May auto move first, and then manually adjust.
- Uses factor to lighten or darken.
  - Sometimes draws a shape and lightens or darkens an area.

Contrast equalizer

- Either smooth or add contrast.

Note about moving modules: The processing works in such a way that the result of a lower-level module serves as a starting point for the next module. All modules that are under "input color profile" should be left as they are. The order of the modules that come after it can be changed as needed. And that sometimes makes sense.

For example, by default the channel mixer comes before the color balance module. If I use color mixer to convert to black_white, color balance can only affect the contrast, because the channel mixer only gives it gray-scales.

> But if I first change the colors and contrast with the color balance module and put the channel mixer above the color balance, then the channel mixer has a different starting point for the black and white conversion.