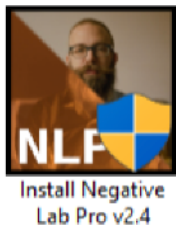


NEGATIVE LAB PRO

Quick Start Guide *for* PC

[INSTALLATION](#)[GETTING STARTED](#)[EDITING](#)[ONLINE GUIDES](#)

INSTALLATION

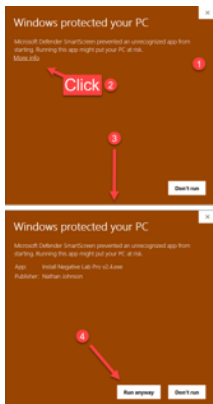


To install or update Negative Lab Pro, simply run the included installer.

The installer will automatically add all the necessary components to your version of Lightroom and set up your hotkey for quick access to the plugin.

Requirements:

- Lightroom Classic (recommended) or LR 6.14 (historic) must already be installed



 **NOTE:** If you get a message that “Windows Protected Your PC”, click “More Info”, then “Run Anyway”

24-Shot Free Trial:

By default, Negative Lab Pro will be in trial mode, which enables you to try it without restriction on up to 24 uses.

Purchasing & Activating a License

Licenses can be [purchased here](#). Once you’ve purchased a license, you can unlock Negative Lab Pro by going to “File > Plugin Manager” and entering and submitting your license there.

Activate License Key:

After purchase, your license can be found in your email with the subject line “You Got Negative Lab Pro!” Copy and paste the license key directly from the email, then hit ACTIVATE LICENCE (the button will only become enabled once you’ve entered the full license.)

 XXXXXXXX-XXXXXXXX-XXXXXXXX-XXXXXXXX [ACTIVATE](#)

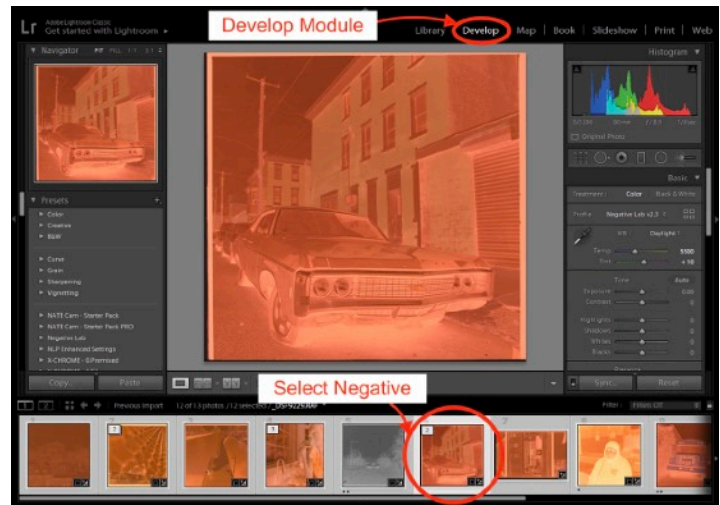
After hitting “Activate,” you should receive a confirmation that the license was successfully activated.

GETTING STARTED - YOUR FIRST CONVERSION

After installing Negative Lab Pro, you are ready to convert and edit your first negative in just a few steps!

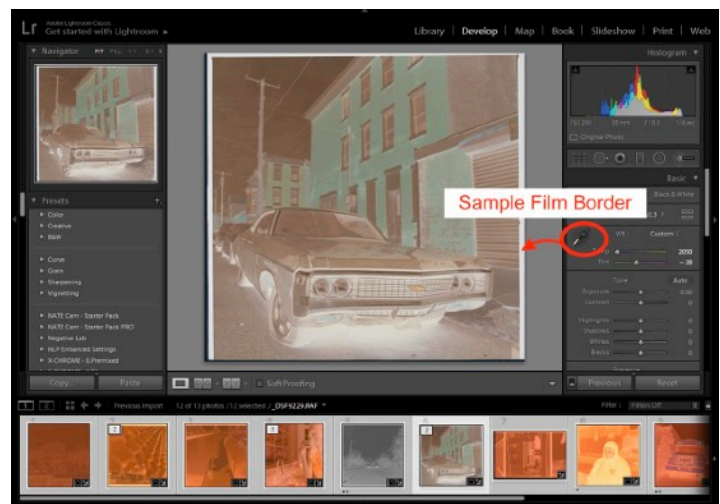
1. In Lightroom Classic, open the Develop Module and Select a Negative.

- 💡 The file should be a RAW Camera file, A DNG file, or a TIFF (HEIF and PNG will not work).
- 💡 You can also use Negative Lab Pro in the Library module, but this will render much slower.
- 💡 You can learn more about how to properly scan your negatives in the [guide to film scanning](#)



2. Use the White Balance Tool to Sample The Film Border

- 💡 Skip this step for TIFF scans.
- 💡 If the border is too bright to sample, you can try sampling a bright area in the negative itself, or setting the white balance in Lightroom to "auto."



3. Use the hotkey for your region below to open Negative Lab Pro

💡 HOTKEY BY REGION:

English: Ctrl - Alt - N

German: Ctrl - Alt - P

Swedish: Ctrl - Alt - N

Netherlands: Alt + N

French: Ctrl + Alt + X

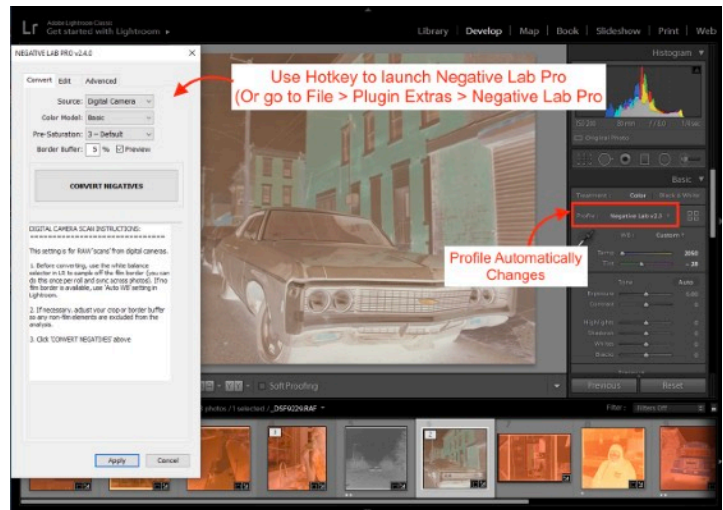
Italian: Alt + Shift + X

Portuguese: Alt + X

Spanish: Alt + X

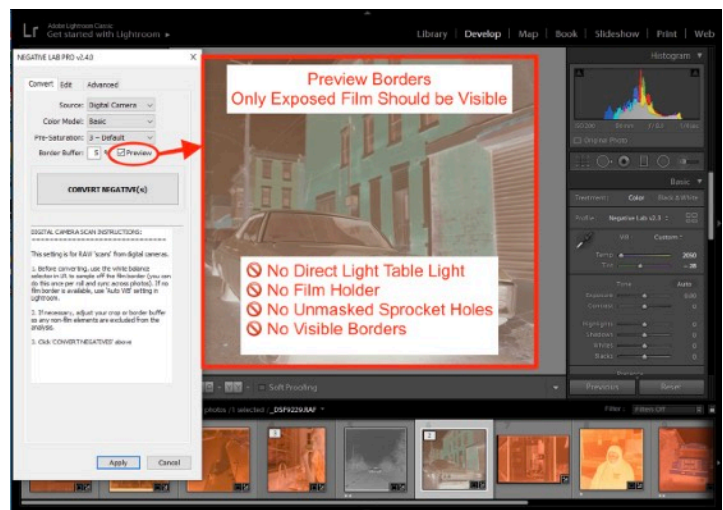
💡 If the hotkey doesn't work, you can also go to "file > plugin extras > negative lab pro."

💡 The "Profile" should change to "Negative Lab ..." and the image may darken with the new profile.



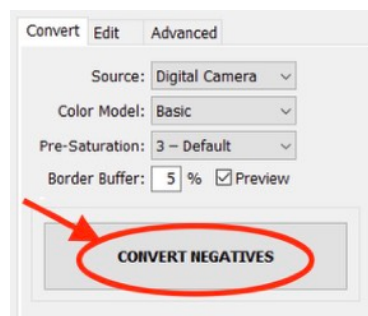
4. Hit the "preview" button to see the area that will be evaluated during conversion.

💡 If you still see some film border or non-film elements (like light coming through sprocket holes, or the film holder), increase the border buffer until only the exposed film emulsion is showing.



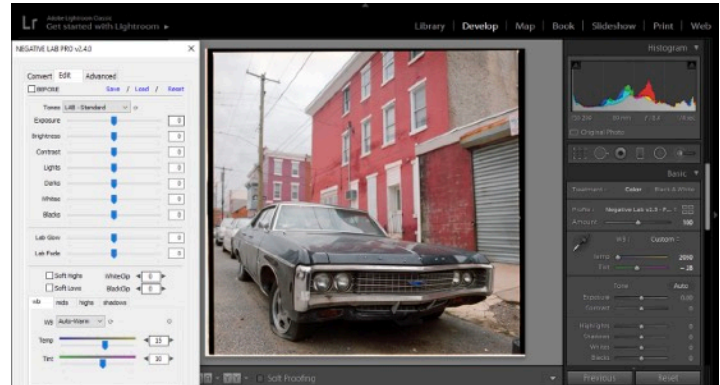
5. Hit "CONVERT NEGATIVES"

💡 NLP will analyze the negative, and return when complete.

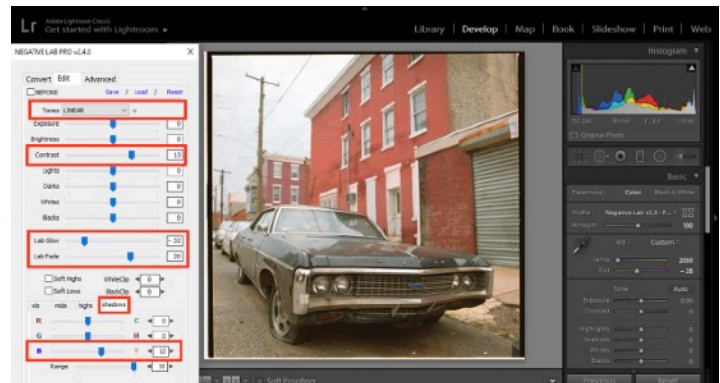


6. Adjust Tones & Colors in Negative Lab Pro to your liking

💡 Sometimes the initial conversion will be exactly what you want. Most times, though, you'll want to make adjustments to get closer to your vision for the shot.



💡 Here, with just a few small tweaks to tone and color balance, I can get exactly the look I want - a warmer, softer interpretation.



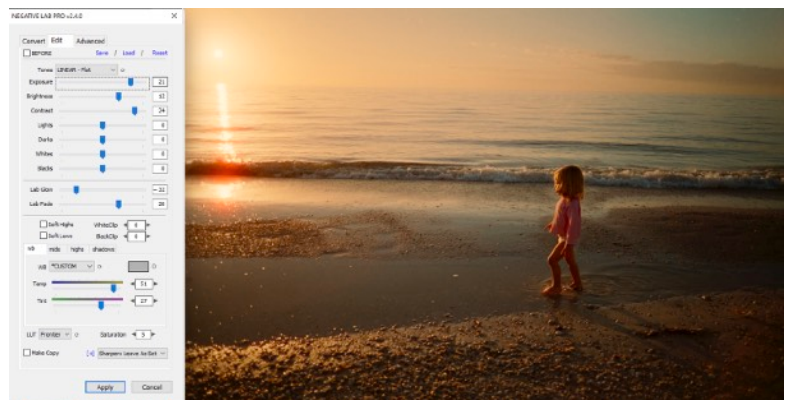
REMEMBER: The initial conversion is just the beginning...
Don't worry if it isn't quite perfect yet!

3 QUICK EDITING TIPS

The editing tools in Negative Lab Pro were designed to work naturally with your negatives, with controls and settings that aren't available anywhere else.

Even in cases where the initial conversion looks off, with just a few quick edits, you will be able to bring out the natural tones and colors you want.

So let's look at three common adjustments you can make quickly inside Negative Lab Pro to take your film conversions to the next level.

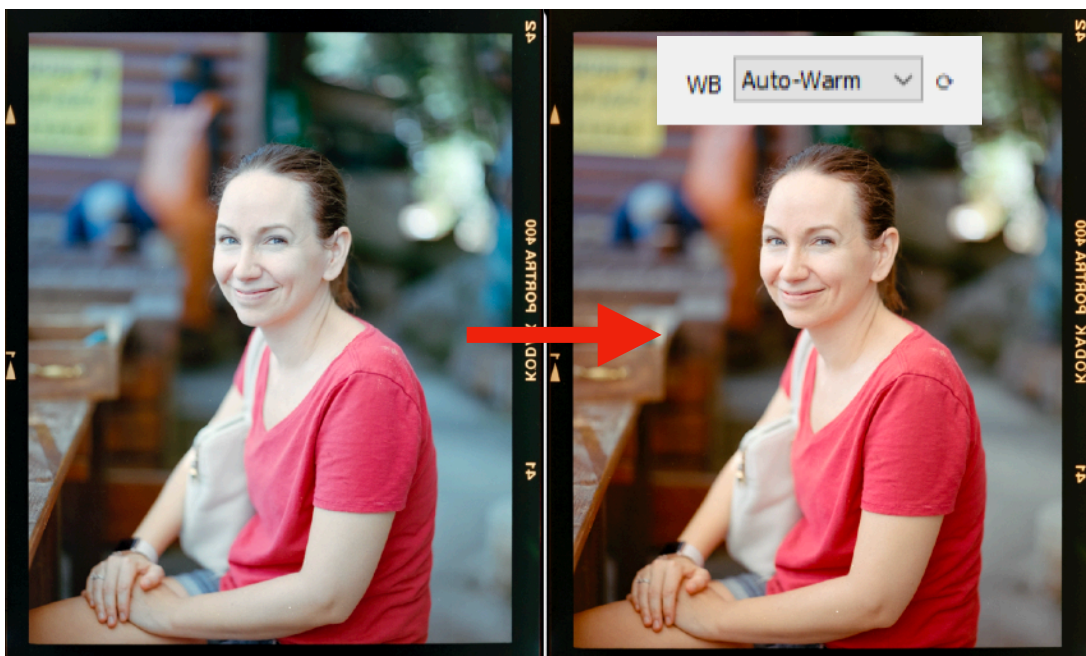


TIP #1. How to Fix Blue Color Casts:

When the orange mask in a negative is inverted, it naturally results in a blue color cast. The intensity of this color cast can depend on a lot of factors, and Negative Lab Pro attempts to identify and compensate for it during conversion. But it isn't always perfect, especially with scenes where the lighting is extremely cold or extremely warm, or in scenes where there isn't much context for the analysis. Fortunately, it is easy to correct.

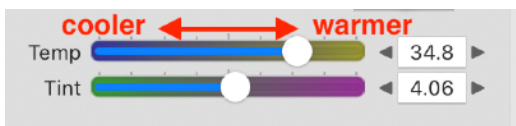
💡 **First, try changing the "WB" to "Auto-Warm."**

This generates a "temp" and "tint" setting that uses a stronger correction algorithm to neutralize blue color casts.



You can see that the Auto-Warm is much closer in this case! (If it's not closer, there are other WB algorithms included which may get you closer).

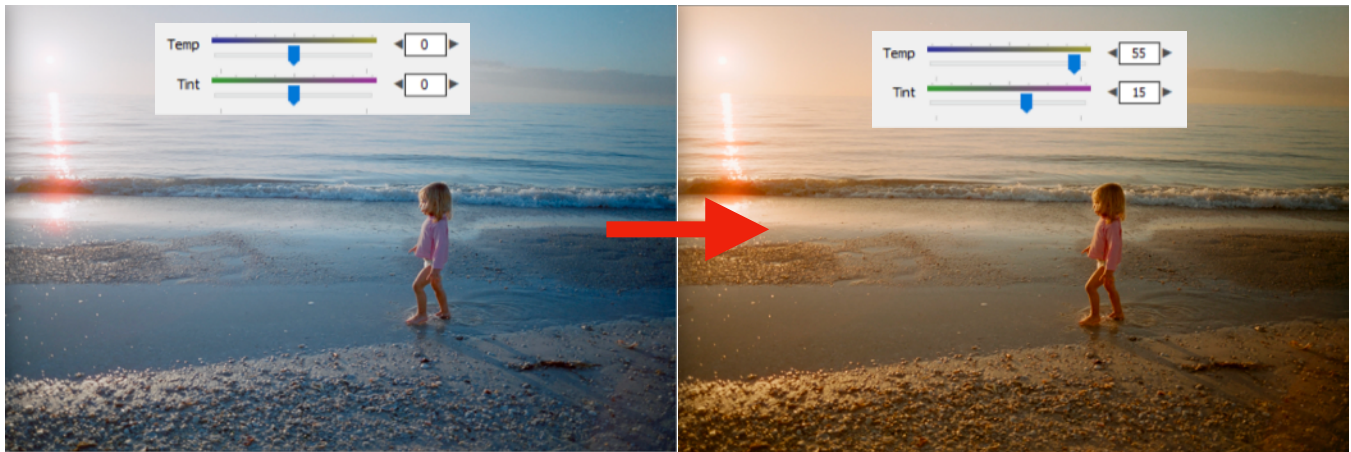
💡 **From there, you can manually adjust the Temp and Tint to get the perfect balance.**



💡 **Don't be afraid to make BIG changes to Temp and Tint if it fits your vision.**

It isn't unusual to need to make big changes on some frames, and it doesn't mean that

anything is wrong with your film or scan. Just focus on the end result you want. There is a lot of room for editing in the negative!



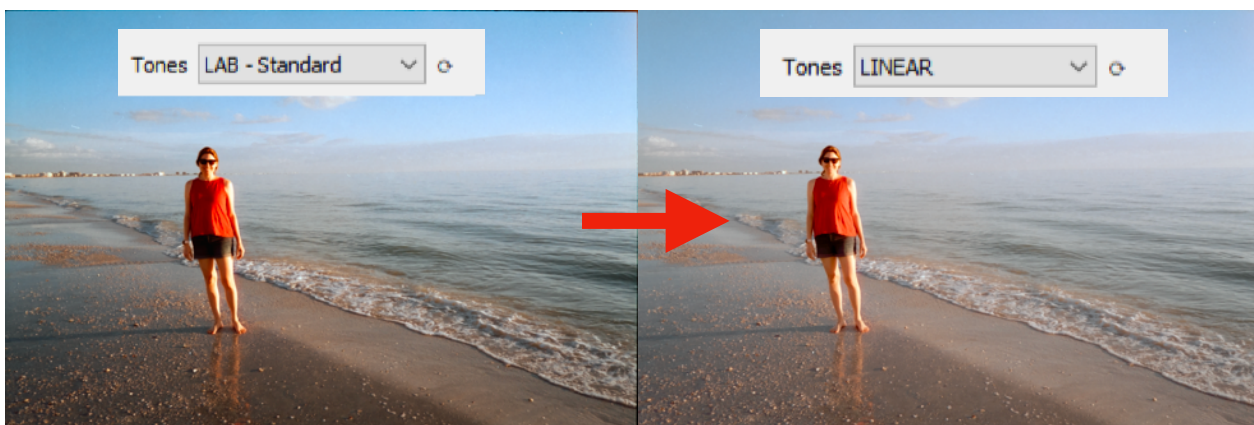
Here, you can see I had to make big changes to Temp and Tint to get the super-warm result I wanted. Because all the adjustments are happening directly off the original RAW negative, the tonal and color response looks great!

TIP #2. How to Get “Flatter” Tones

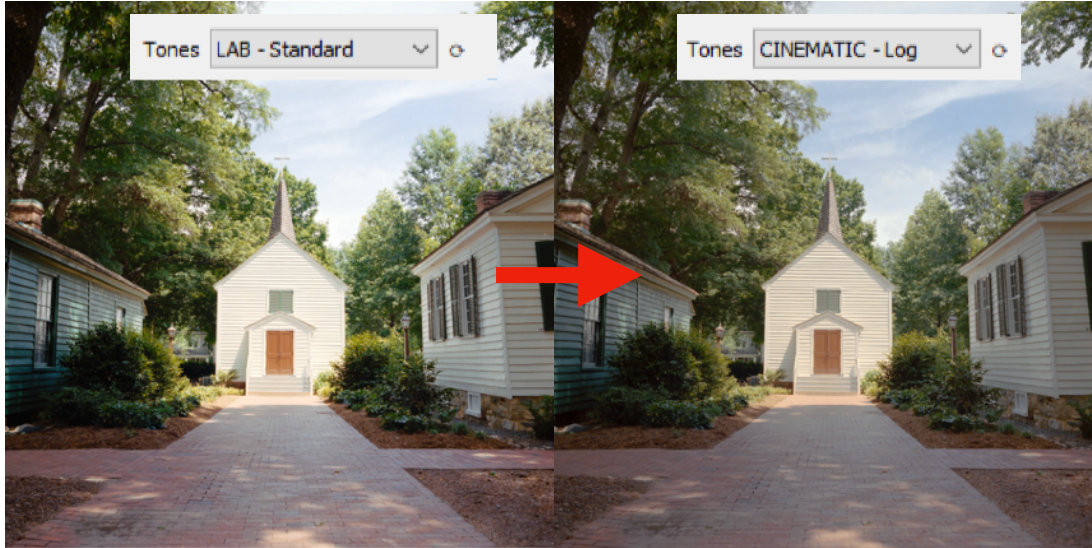
Historically, different film processes have had different philosophies about how much contrast to add to film negatives (and how close to clip the white and black tones). Lab Scanners (like Fuji Frontier) add a lot of contrast and commonly clip some white and black tones, because their goal is to create a “finished” looking image to immediately print. On the other extreme, home scanning software tends to produce very flat, unfinished looking conversions, because they assume you will be further editing your image in another program.

With Negative Lab Pro, the choice is yours! The default tone profile (“LAB - STANDARD”) is closer to what you’d expect coming from a lab, with rich contrast and some tones close to clipping. But it’s easy to adjust to a more neutral tone profile with a flatter response if you want to start your editing from there!

💡 Try changing the “Tone Profile” to “Linear” or “Cinematic” for a flatter look



This is useful if you start to see areas losing detail or getting too close to clipping (since we are still working against the full-dynamic range RAW, all of the detail is still available to manipulate).



💡 **REMEMBER:** Because the workflow is non-destructive, the full dynamic range of the negative is always available and editable!

To show the power of tonal adjustments in Negative Lab Pro, with two quick adjustments, I was able to salvage this underexposed & damaged negative, and bring back in the correct dynamic range to begin further editing.

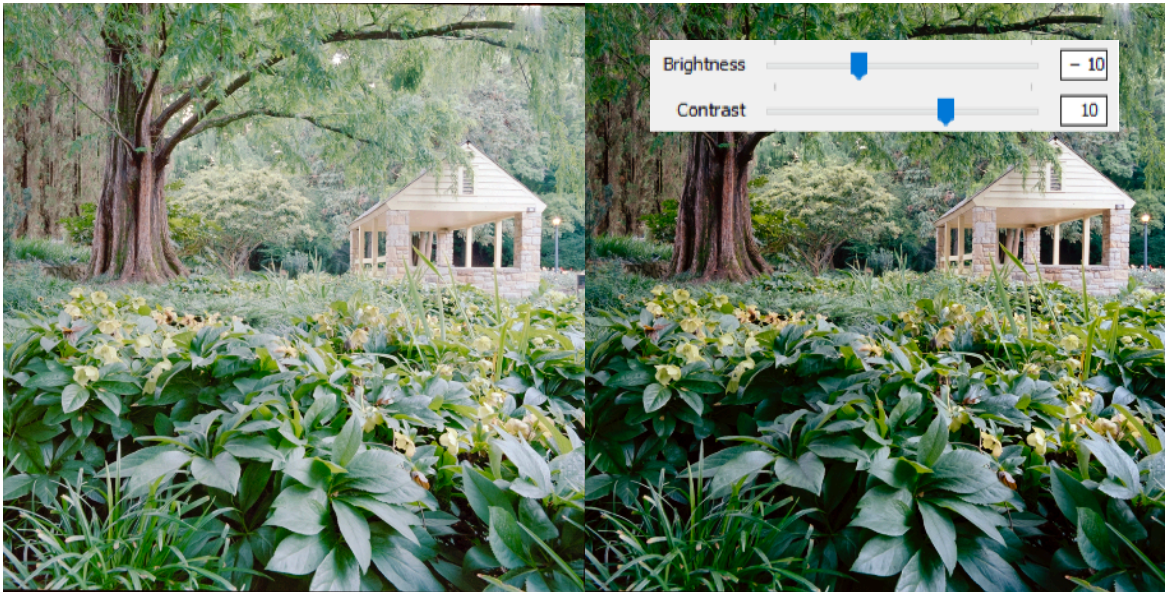


Here, the “BlackClip” and “WhiteClip” settings give you full, non-destructive control over how to interpret the dynamic range of your capture.

TIP #3. How to add “richness” to “washed out” images

Depending on the film and how you have exposed it, you may find that your initial conversion looks a little “washed out.” Some photographers prefer this style, but it is easily adjusted.

💡 Try lowering the “brightness” or adding “contrast” slider in Negative Lab Pro



Lowering the “Brightness” setting will result in richer, lush tones and colors. This is a “gamma” adjustment that works particularly well with film.

This is especially useful if you tend to over-expose your negatives. For instance, in the above image, I metered off the shadows to make sure I had the maximum amount of detail available in my negative. In some cases, you may prefer this bright, washed out look. But if not, just bring down the brightness and push up your contrast a bit to bring out a beautiful richness in the shot.

Why Edit in Negative Lab Pro?

- 👉 Your edits in Negative Lab Pro are always happening off the original RAW negative.
- 👉 You can re-edit at any time, with no loss in quality and access to the full dynamic range of the underlying negative
- 👉 Powerful pre-defined tone profiles and white balance algorithms made just for film.
- 👉 Advanced LUTs for emulating lab scanners and paper types
- 👉 Brightness (Gamma) adjustments not available in Lightroom.
- 👉 LabGlow and LabFade settings, which emulate the tonal compression in highlights and shadows commonly produced by lab scanners.

Can I edit in Lightroom?

Yes, but you will need to edit a “positive copy” of the negative. Otherwise, most of Lightroom’s tools will not work as expected as they are working off the original RAW Negative.

To do this, select “*Make Copy*” in Negative Lab Pro, and when you hit “apply” it will create a positive copy for you to edit in Lightroom.

[Learn More about Positive Copy.](#)

Going Deeper...

This document is just a short guide to get you started. It doesn't even begin to explore [Batch Editing](#), [B+W Editing](#), adding [Film-Specific Metadata](#), etc... So check out the extensive online guides below to learn more!

And if you ever have any questions, feel free to reach out to me personally at nate@natephotographic.com. I am a one-man-operation and try to respond to every email personally, but please allow up to 48 business hours for me to get back to you!

Cheers!

-Nate

Online Guides:

[In-Depth Editing Workflow](#)

[Batch Editing](#)

[B+W Editing](#)

[Film Metadata Guide](#)

[Lightroom Tips and Tricks](#)

[Fixing Common Image Issues](#)

Scanning Guides:

[Camera Scanning Guide](#)

[Vuescan RAW DNG Guide](#)

[Silverfast RAW Guide](#)

[TIFF Guide](#)