Forrest Mankins – FM Film Lightroom Presets

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Forrest Mankins – FM Film Lightroom Presets: Two years and over 7,500+ frames of the film. After that, FM Film is ready to begin. I've been carrying film cameras packed with my favorite films and shooting them with digital cameras. I've never shared any of the work I've taken pictures of during this time, but I've saved it while I reworked and worked through these designs.

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The most common comment I receive from people who share photos altered using these presets is: "What film is that?"

I designed FM Film because it's the preset pack I wanted to get for my own.

I would also like to suggest that you must check out the hashtags of any specific film stock. Isn't it incredible how many different styles there are? This primarily results from the type of film you shoot, under what lighting you shoot, and what happens in the lab/your preferences. FM Film is based on personal preferences and is designed to bring out the best of every film without havireplicating features I don't like, for instance, about shooting Ektar in an unusual light. I've also created a video demonstrating how to edit using these presets. Additionally, I've created a Film Guide that comes with your download immediately to give you an overview of how I view the various presets and how you can best utilize them. If you're not a fan of mine, you can still utilize these presets to help you get to where you want to go.

I've never put as much effort into creating a collection of presets. Yes, I've put all the elements into other packs, and as you become more skilled, you become more precise and better. It's a good thing; I believe this pack's quality improvement is evident.

The presets work on your tablet, computer, and smartphone using a free called the Lightroom Mobile app (included with the download are directions for installing for your mobile).

What's included?

- FM Film Film 34 presets with 3 Grain profiles Compatible with Lightroom CC, Lightroom Classic CC, ACR, and Lightroom Mobile.
- FM Film Guide - A basic PDF of just four pages that explains how to use FM Film and an overview of all the available presets.
- You can install links to DNG File Download on your smartphone using the no-cost Lightroom Mobile app.

Preset editing tips:

A preset can often be a one-click edit - but everything can always be better. FM Film will work for you whether you want a one-click-and-done approach, or to tinker endlessly. Regardless of your approach, here are some general guidelines on the usage of these presets:
When I'm selecting a preset for a photo, I'm usually looking for one of two things:
1: Does this preset affect most of the image in a great way
2: how easy will it be to correct the parts I don't like without ruining the effects I do want? (Often for me it's about skin tone).

In order of importance, these tools are:

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1 & 2: White Balance AND Exposure
These two tools are tied for first place. They are linked deeply, and the usage can and probably should be very much unscientific. Don't get caught into dragging these sliders around in minute increments until after you've decided on a look and are further into the edit. Which one of these tools you use first will usually be apparent, but if you can't decide just know you'll have to adjust both most of the time. **With the white balance sliders, drag them way too far to each side back and forth, this helps you come back to a great spot that fits the photo.** Also, look at the photo while you're doing this "click and drag back and forth" part. Don't look at the white balance slider while you're doing this. All you want to do is pick what works well for the photo. I use the Temperature slider the most but don't forget to mess around with the Tint slider as well.

Exposure, is the same thing, adjust it up and down until you are happy. Depending on your photo, you may want to adjust exposure to be pretty close to either the highlights or the shadows, and then adjust the other as necessary. No wrong answers here.

3: CONTRAST
This could be the contrast slider, but it could also be in the Whites, Blacks, Highlights, and Shadows sliders. You can learn to look at the sliders and know what change will get you there the quickest. If you don't know, check out the Tone Curve - is it a pretty straight line or really yanked all over the place? You can adjust any of this, but sometimes it's as simple as finding one of the other presets in the pack that will work with one click or just adjusting white balance or exposure.

Preset Overview:
Here's a quick and informal guide to show you how I think about these presets - hopefully this will help you become more quickly familiar with them!

Daylight: this is a clean and modern look that is equally suited for portraits and landscapes. I'm using it for all of my ad work and most of my landscapes - this is by far the most adaptable look I've ever made, and it does it all while adding a distinct yet subtle stylization. This particular preset could be the only preset released in a pack in my opinion. Daylight Vivid is the same as above, only with boosted (increased saturation) of warm tones, I often adjust those warm values a little depending on the lighting.

FM 800 I-III: One of my go-to setups is Portra 800 through my Fuji GA 645i. I usually rate P800 between 250 and 400 and have it developed normally. As with all presets, change the exposure and white balance to make it fit.

Color+: lots of contrast, and bold colors, and these really rely on changing white balance (usually warming) and exposure to make fit. Make sure you're making big back-and-forth adjustments to each side while looking at the photo to get it dialed. I really like this in filtered light, think light coming around the edge of a cloud before it gets super bright again. In particular photos, you may want to desaturate the blues.

Retro: This series loosely based on Ektar is one of the most useful and fun sets I've ever made. Ektar can have a lot of different looks(for better or worse) so I've chosen to take the bold colors and contrast I love from the film and blend in some different color shifts. I think Retro 6 is my favorite, and if Retro 7 gives you any grief with skin tones try raising the highlights slider back up.
Cowboy: Black and white. There are two big things to change on these presets if you don't like the look - change the white balance and adjust (usually lowering) the Whites slider. These are the only two presets that change the white balance, so if you click on a Cowboy preset you'll want to reset your white balance if you go back to another look.

6x7 Base: Portra 400 or 800 through my Pentax 67II - depending on the light I would shoot in, these are the general color schemes I'd get back. Play around with adjusting the shadows and tone curves to get the right amount of contrast.