

*Tips to Accompany the*

## **Lightroom Classic Workshop II – Local Adjustments Presentation**

Graham Cam June 2021

### General Comments

- All local adjustments are non-destructive, hence there is no need to create an image copy for editing.
- Ensure you check all adjustments at 1:1 (100%).
- Remember that there is an Off/On option (an upright grey/black rectangle at the bottom of each Tool Option) and clicking this box will reveal the Before/After adjustments for each Tool, when selected.
- ‘Less is More’ – subtle adjustments generally produce the best results.

The Tool Panel includes: Crop Overlay | Spot Removal | Red Eye Correction | Graduated Filter | Radial Filter | Adjustment Brush.

### Cropping an Image

- In the Tools panel click on the overlay button to place a crop overlay on the image or press the **C** key.
- The crop overlay can be customised by clicking the Tools menu at the top of the screen and selecting the overlay style that best suits your photography.
- In the Tool menu under Crop & Straighten select the crop format; | As Shot | Original | Custom or one of the quick develop options from the dropdown menu. The padlock constrains the crop format when locked. If the ‘Constrain to Image’ box is checked the **A** key will toggle the padlock Off/On. If the box is unchecked just click the padlock icon to toggle Off/On.
- With the padlock in the Off position (unlocked), you can place the cursor on any corner or mid-point of the crop edge to customise the crop.
- Moving the cursor outside the crop box displays a two-headed arrow which enables the crop to be rotated for perspective alignment.
- The image can also be moved within the crop overlay by clicking and holding within the image and moving the image with the hand icon (note that the hand icon changes to a closed fist when moving the image to its new position).
- At the end of the process if you are not satisfied with the crop, simply click the Reset icon in the Crop & Straighten panel and restart the process. If satisfactory, click the Close label or Enter key.

### Spot Removal Tool

For my purposes, the most useful feature of this tool is removing small unwanted blemishes or dust spots particularly in the sky. For the removal of most other artefacts, I prefer taking

the image over to Photoshop and using the Content Aware or Clone Stamp functions, both of which are far superior to this tool in LRC.

- The Spot Removal tool has two functions – Clone | Heal.
- Start by adjusting the Size slider or by using the left and right Bracket keys ([ ]). Adjust the size to match the area to be repaired and click on the artifact to apply the tool mask.
- Click and drag the brush spot to create unique shapes which may be required to cover larger artefacts.
- To visualise dust spots, check the Visualise Spots box and adjust the slider to achieve a suitable threshold preview and then click the Spot Removal tool to remove these artefacts.
- Spot removal can be synchronised across adjoining images. The best way is to select the photos requiring processing, click the Synchronise tab at the bottom of the right-hand Develop panel. The Synchronise Settings box will appear; uncheck all the boxes except the Spot Removal checkbox and click the Synchronise button.

### Red Eye correction Tool

- If the eye is red, use the Red Eye mode. If translucent, use the Pet Eye mode.
- Place the cross hairs in the middle of the eye and drag outwards. The circle can be made smaller or larger by using the left and right Bracket keys. In general, the size has very little impact.
- In Red Eye mode you have a Pupil Size slider and a Darken slider if required.
- Use the Delete key to remove the edit and start again if not satisfied with the result.

### Adjustment Brush

This is the most used tool of the three – Adjustment Brush, Graduated Filter & Radial Filter. Local adjustments are saved as instruction edits and automatically updated in the Develop module. Using the Synchronise Settings command, all Develop Module adjustments can be synched across multiple images.

- For this tool you have 16 effects, dual brush options (plus an Erase function) and an Auto Mask option.
- Any or all 16 options can be applied to a single mask.
- Below these options are the Brush settings.
- The left and right bracket keys make the brush smaller or larger. Dragging across the trackpad accomplishes the same outcome or just use the Size slider.
- There is an inner and outer circle to the Brush, the distance between the outer circle and inner circle represents the amount of feathering applied to the mask effect. A greater distance = greater feathering.
- There is also a Flow slider, for full effect in one pass select 100%, to build a mask sequentially and to varying degrees in selected positions in the mask area, use a lower Flow setting.
- To Reset all Effects to their zero positions, double click the Effects label.

- To reset any effect to zero (applies to any of the Tools) double click on the slider marker (a round edged triangle).
- To apply an adjustment mask after selecting the Adjustment Brush, click on the target area. A pin marker will be displayed (grey outer ring, black centre) – you can now make your edits. When finished select Done. To re-edit, the pin marker is now solid grey, click the marker and it will return to its edit mode.
- To view the mask, place the hand icon over the pin marker. To keep the mask visible, click the **O** button, which will toggle the mask Off/On.
- To change the colour of the mask (to ensure visualising the mask over the colour of the area being edited), select Tools from the Lightroom Classic top menu– from the drop-down menu select a colour from the Adjustment Mask Overlay.
- A useful option is Auto Mask. This option applies the effect to the same tone and colour in the image. It can be a very useful option for applying a mask to an entire bird. Where the mask has not been applied, turn the Auto Mask to Off and paint over the existing mask with the brush in the areas which do not display the mask colour.
- If you paint outside the intended edge or area, click the Erase label and use the Erase brush or hold down the Alt/Opt key, which toggles the brush from apply to Erase.
- To view the overlay area, hold the hand over the pin marker or press the **O** key or check the Show Selected Mask Overlay checkbox below the image.
- Hand colouring using a Colour Effect; this is particularly good for blown-out highlights.
- To apply a Colour Effect, click the rectangle next to Colour at the bottom of the Effect panel. You can then select a colour from the colour ramp displayed.
- Or – you can click in the colour swatch and drag the eyedropper to any area of colour on the desktop. The selected colour is displayed in the colour panel and applied to the adjustment mask. The applied colour mask can then be modified by using any of the Effect sliders, if required.

### Graduated Filter Tool

- Described as a linear Graduated Filter fade adjustment.
- To use this tool, click on the image in the location to start the filter and drag to the point where you want the filter to finish.
- Graduated Filter effects are defined by a pin marker.
- Whilst there are no graduation options, there are the 16 effects which can be applied to the filter overlay.
- Graduated adjustments can overlap each other and will have a combined effect.
- There is a Brush adjustment with this tool, and it enables +/- adjustments to be applied to areas within the overlay.
- The filter can be rotated to any point throughout a 360 degrees rotation by using the two-headed arrow, when moving the cursor outside the overlay guide lines.

### Radial Filter Tool

- The Radial Filter has the same number of effects as the Graduated Filter and in addition, it has a Feather slider, which often makes this tool more useful than the Graduated Filter. It also has a Brush option as in the Graduated Filter.

- The Radial Filter is useful, amongst its numerous applications, for creating off-centre vignettes.
- Upon selecting this tool click and drag in the image.
- As for the Graduated Filter and Adjustment Brush, holding the hand over the pin marker and dragging, will move the overlay mask.
- The Radial Filter will form an ellipse when dragged unless you hold the Shift key to create a circle.
- Holding the CMD/CTRL key and double clicking an existing Radial Filter will expand the overlay to the entire cropped image area.
- The anchor points on the overlay can readjust the size and shape and for an ellipse moving the cursor outside the overlay displays a two-ended arrow for rotating the mask.
- When satisfied with the adjustment, click the Radial Filter icon or the Done button at the bottom of the image.
- Any number of radial filters can be applied to an image, and they can overlap. Remember that overlaps will have a combined effect.

I trust this simplified guide will assist you in performing confident local adjustments in Lightroom Classic.

If learning Lightroom Classic at a highly detailed level is of interest to you, please contact me ([graham.cam@bigpond.com](mailto:graham.cam@bigpond.com)) for a link to purchase a readily understandable third-party resource, which I highly recommend.

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*Experimenting is Rewarding and Practice makes Perfect*