

GLOBAL COLOR ADJUSTMENTS IN LR CLASSIC

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White Balance adjusts the temperature and tint. You are correcting the color so that the white is pure white with no color cast.

Start off by trying Auto. Oftentimes it is spot on.

If not you can adjust the WB using the eyedropper. When you hover over the image you can get a preview seen in the navigator window.

In the toolbar there is an option to show Loupe. That will give you a target neutral box. The grid represents the pixels you are hovered over. The square with the “+” sign shows the area where the eyedropper points to. You can change the size of the grid with the slider.

At the bottom of the grid you can see the percentage of the Red, Green and Blue colors in percentages. Find an area where the 3 colors are close to 75 and you will have a realistic area to adjust for the whole scene.

Also in the toolbar is an ‘auto dismiss’ button. When checked, once you click on an area, the eyedropper will disappear and that selection is saved. Many prefer to uncheck this button, so that you can compare several areas before deciding where to click.

Vibrancy and Saturation. Vibrancy adds natural color to the midtowns, while saturation increases color across the whole photo. Vibrancy protects the skin tones and is good for use in people.

Many professionals rarely move the vibrance or saturation sliders. They would rather use the HSL/Color tool to change color selectively rather than using V/Sat to make global changes.

HSL/Color Panel.

Hue changes the tone of the color

Saturation adds or subtracts from the color

Luminance adjusts the brightness of the color.

Do your basic adjustments before using the HSL/Color panel

The HSL and the Color categories both have the same components. You choose which works best for you. The biggest difference b/w the two is that with HSL you get a color picker to help you zero in on which colors you might want to adjust.

HSL you can work individually with H, S or L or click on the all button to see all 3 at once.

Starting with HSL, use the picker to hover over a color you might want to change. Move the clicker (using the mouse) up (to increase) and down (to decrease) the color under the picker and other similar colors in the photo. While you are moving the picker up and down, note which colors are moving on the sliders. You can fine tune your adjustment by moving the sliders.

In general you will want to work with saturation or luminance more than hue.

If you choose to work under the 'color' category you will see that the color wheels are at the top and you can choose the individual color then adjust the H/S/L.

I find that using the picker, you can identify what colors are in the area you want to change, then go to the sliders to fine tune your adjustment.

Color Grading.

There are 3 color wheels representing Midtones, Shadows and Highlights. Under each circle is a slider for luminance, blending and balance.

You can work with the 3 smaller wheels, or choose to work on one wheel at a time.

Here we have a flower that I have made bland by decreasing vibrance. We want to add color.

Shadows will affect the darker colors and HL will affect mostly the brighter colors. Midtones usually account for the majority of the color in a photo. However there is a lot of overlap between the 3.

I choose to adjust the midtowns first since it accounts for most of the color.

Click on the midtone wheel. There is a dot outside the wheel that adjusts hue. The dot in the center of the wheel adjusts saturation. When the dot is in the center of the wheel the color will not change. As you move the center dot toward the periphery the saturation will increase. So move the center dot out, then click and rotate the hue dot.

If you find the hue you like, you can click on the inner dot and move the saturation along a line without changing the hue.

When done, you can adjust the luminance slider to brighten or darken the color.

The balance slider shift the color more toward shadows (darker) going left and highlights (lighter) going right.

The blending slider determines the amount of color blending or crossing over between the tints.

Click on eyeball for each color wheel to see the before and after. Click on the upper switch to see original vs global changes.

If you don't want to play with the dots, you can open the disclosure triangle and adjust the hue and saturation using the traditional sliders.

The dot appearing under the wheel tells that changes were made.

You can click in color swatch to choose a preselected color or use the eyedropper to drag in the image for a select color.

The last icon is for global color changes.

To reset one wheel, double click on the wheel. To reset all changes double click on the work 'adjust'.

You can paste and copy your changes to other photos, or create a preset.