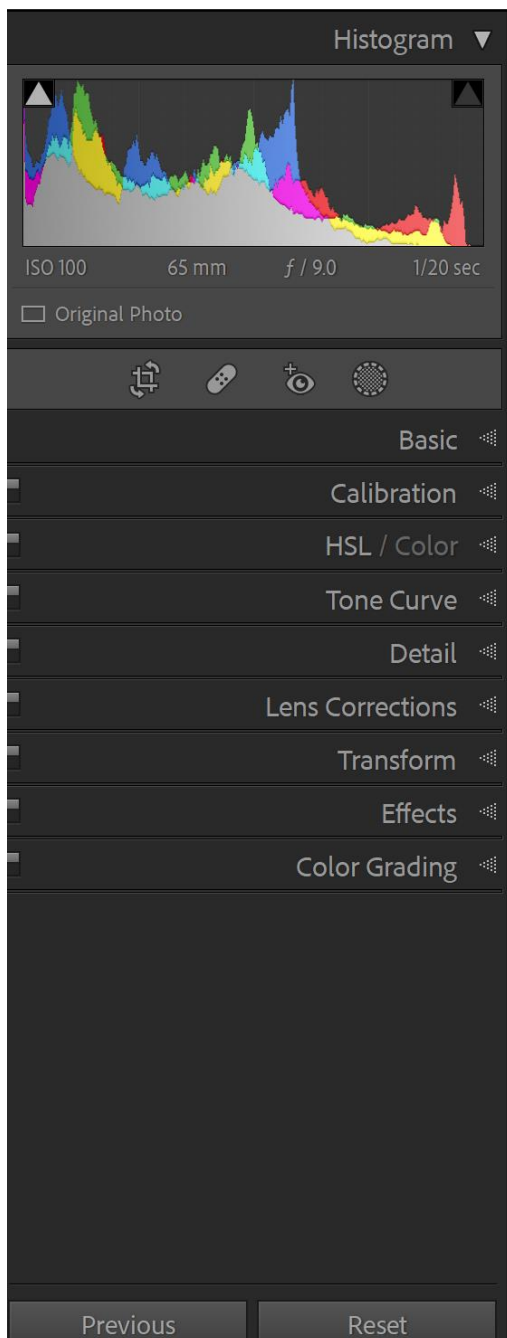# LIGHTROOM TRAINING

Lesson 2 The Develop Module

➢ The Develop Mode is where the processing of images is done. Press "D" on your keyboard for the shortcut to get to this mode ("G" to go back to the grid mode of the Library Module).
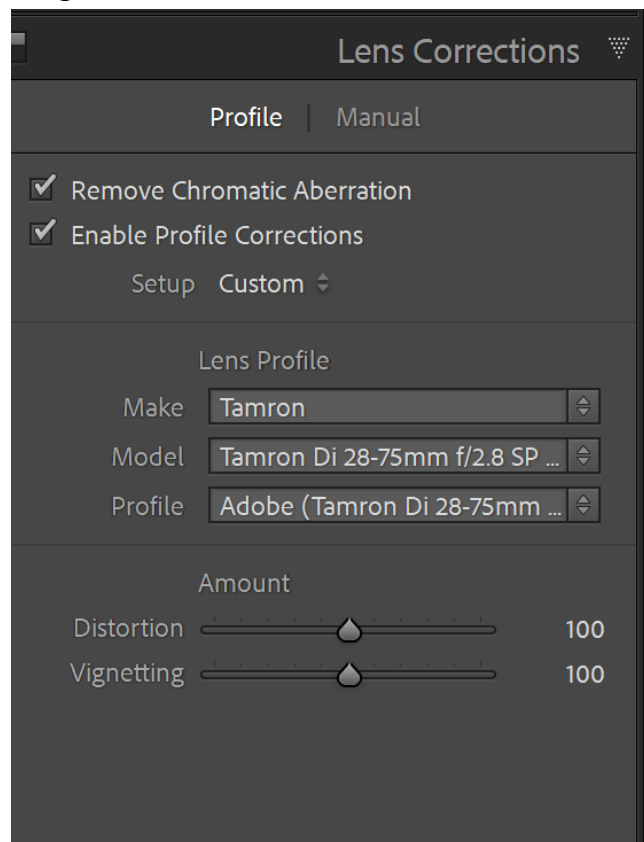
The right side of the develop module contains the adjustment panels used to correct, enhance and optimise out images.

Each of the chevrons on the left of this panel opens another panel to perform the appropriate adjustment.

A suggested way of working is:-

A. **Begin with the Lens correction Panel**.

Under the Profile tab, select Remove Chromatic Aberration. This will remove the purple/red and

green/blue fringing around parts of the images e.g. the outer leaves of trees or the perimeter of buildings.

Select Enable Profile Corrections and enter in the make and model of your lens. The drop-down box will assist with this. If your lens is not listed then use the manual controls to fix any lens distortion such as barrel distortion and vignetting.

If you see the message "Built-in Lens Profile applied" it means that Lightroom Classic has applied a built-in profile supplied by the software in your camera. There's no need to check Enable Profile Corrections when this message is displayed – you won't find a profile for your lens in Lightroom's database anyway. This is most common with mirrorless cameras.

B. The Transform Panel
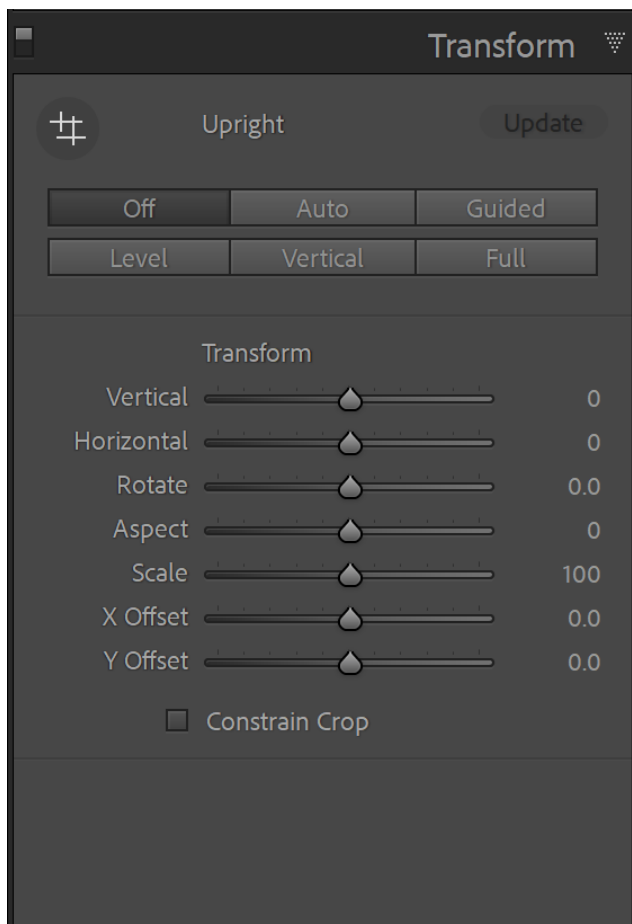
The Transform panel is useful for straightening your image.

Try the buttons first and then the sliders if necessary. Most of the time, one of the buttons will have done a good job and the sliders will not be needed.
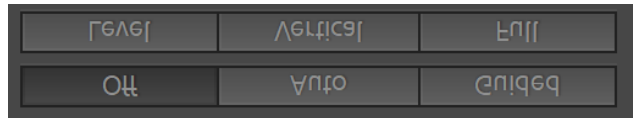

The image on the right clearly needs straightening. Applying the Auto button gives the following result (on the next page).

The image is now straight and only needs a crop adjustment. This may be done manually or by selecting the "Constrain Crop" underneath the sliders.

For this image selecting any of the buttons –

seems to work equally well.

To use "Guided" you draw up to four lines to enable Lightroom to straighten the image.


In this image three lines have been used (shown in white) for guides. Note that here cropping has been automatically applied. To get rid of the guide lines after straightening, press the Enter (Return) key.

The sliders of the Transform Panel will be considered in an advanced section, but you might like to try these out, especially the vertical, horizontal and rotate sliders.

C. The Cropping and Straightening Tools.

Another way of cropping and straightening images is found just under the histogram. It is highlighted in the following image.
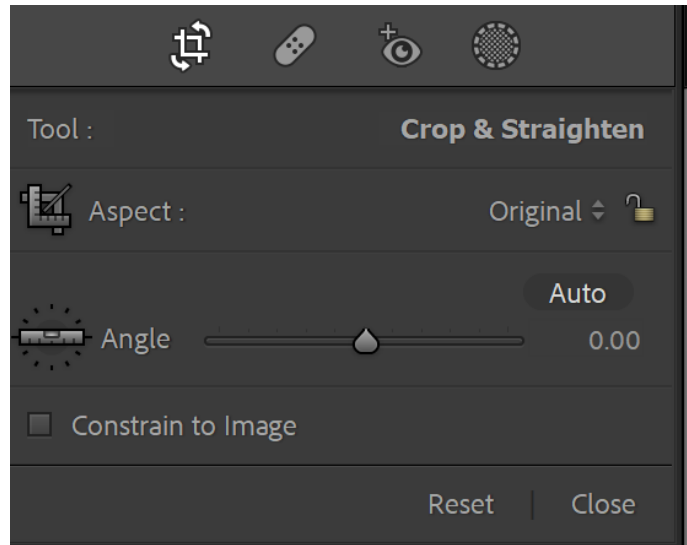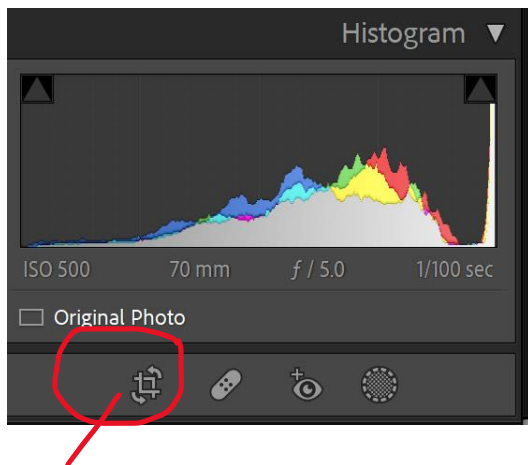

The ruler tool is used to draw a straight line on the image

The padlock if closed will constrain the image to the original aspect or if clicked and unlocked, then the drop down arrow gives alternative aspect ratios. The crop tool itself will allow free cropping to the desired outcome.

Using the "O" key on your keyboard will overlay a grid pattern on the image which may assist with cropping and the placement of the subject in an appropriate position. The "O" key cycles through various grid patterns.

When you have finished straightening or cropping, there is a "Done" button below the image.

d. Removing Sensor Spots
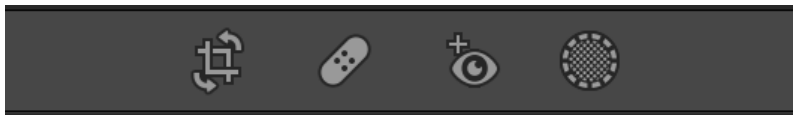
The "bandaid" icon is the spot removal tool which may function in either heal or clone modes. When there is a lot of sky in an image, there is a good possibility that there will be some senor spots in the image. Lightroom will remove these.

To check for dust/sensor spots, use the spot removal tool located just above the Basic panel. Then tick the visualise spots box in the tool bar just beneath the image. (If you do not see this box, your toolbar may be turned off. Press the "T" key on your keyboard to toggle it back on). When the visualise spots box is checked, the image becomes like a negative. Small circles indicate where there are dust/sensor spots. Us the spot removal tool on these. Make the size of this brush just slightly larger than the dust spot and click. When you are finished removing
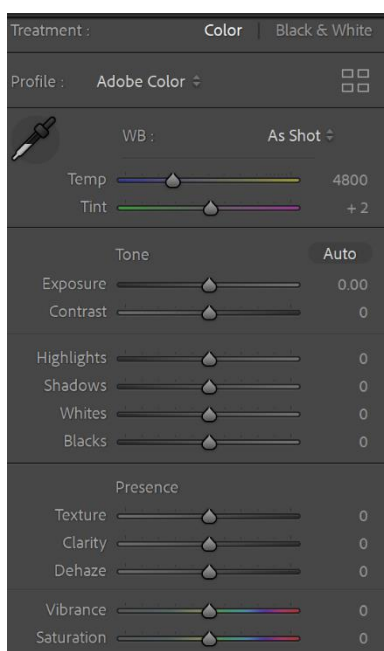
the dust spots, click on the "Done" button. The red circles in the diagram below indicate dust/sensor spots.
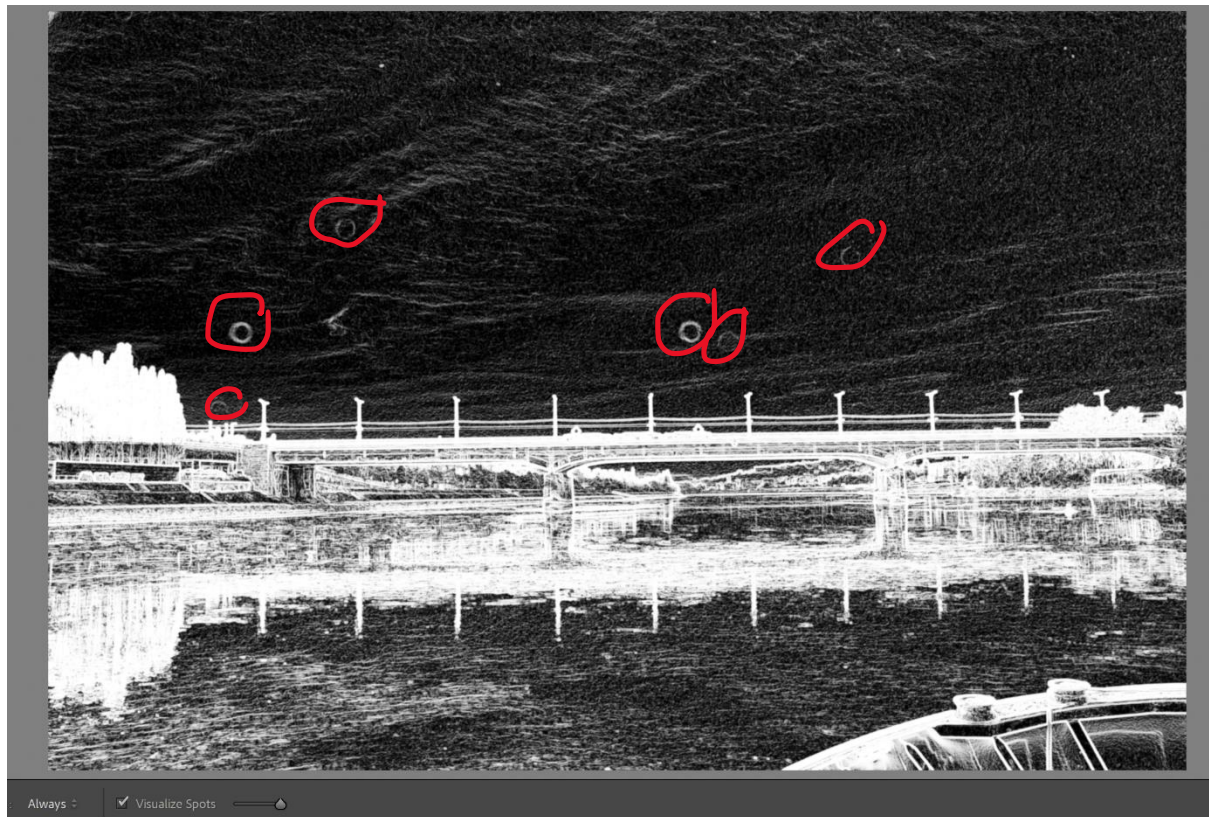
The heal selection enables Lightroom to select the position to copy from whereas for the clone option, a position must first be chosen by holding thew ALT key and left mouse button click. Then the sensor spot can be dealt with.

e. The Basic Panel

The Basic Panel is where most of the adjustments to an image will be made. The diagram on the left shows the opened panel.

At the top of this Panel is the **Profile**. It is showing Adobe Color (US spelling) at this point.

Lightroom profiles are processes to convert your camera's raw information to the colours and tones we see when we open the image file. Think of it as a base layer. Click on the four rectangles to open the profiles. There will be Adobe profiles and also profiles related to your camera. Other profiles may also be available. Click on the desired effect to apply.

5

The image with the Adobe Color Profile.

The same image with the Camera Vivid Profile.

The advantage of using profiles is that they set parameters but still give you the ability to use the sliders in the basic panel.

White Balance

To understand white balance, it helps to first understand the concept of color temperature in photography. Colour temperature refers to the given characteristics of visible light (and is why we often find a blue or orange glow cast over our images).

Whether you're taking photos outside under the sun or indoors under a fluorescent light, each light effects the colour of the scene you're snapping. And on a digital camera, this is where white balance comes into play and allows you to digitally remove your color cast.

How To Choose a White Balance Setting

Auto: Auto white balance is a good starting point if you're just getting used to playing with the white balance scale. It can work well in sunlight, though in some situations it can make your photos discoloured. Try the modes below to get more fine-tuned results.

Daylight: When you're outdoors, make daylight your pal (just don't forget to switch it once you venture back inside).

Shade: Auto mode has a tendency of making photos look a bit too cool in the shade. And a shaded location often produces bluer pictures (meaning you'll need to warm them up). So, use this setting when trees are covering the brightness of the sun or when you've found that perfect patch of sweet shade in the grass.

Cloudy: When it's a cloudy day, go for the cloudy setting. It will warm up your shots and your surroundings, aiding in better final results.

Tungsten: This mode is used for light under bulbs found inside your home. When your white balance is on auto, your indoor shots will come out warm. The tungsten mode cools down that colour temperature.

Fluorescent: This mode helps to get bright, warm shots in places that offer the coldness of fluorescent lighting (think: hospitals or offices).

Flash: When you don't have ample light available, this mode will help you find the right white balance in low light conditions.

(The section on choosing a white balance was taken from: (https://skylum.com/blog/what-is-white-balance-in-photography?campaignid=17543756096&adgroupid&adid&gclid=Cj0KCQjw94WZBhDtARIsAKxWG-9BPg3rxLYKD2-3Y9NCKgIRaC3CprMn1Mpk6Jo-ELyosz7WsHaRGjUaAq-VEALw_wcB)

You may manually white balance by using the temp and tint sliders.

Exposure

This slider adjusts the lightness/darkness of your image as a whole. Use this slider if the entire image is too bright or too dark. I generally adjust the highlights and shadows, blacks and whites before using the exposure slider.

This is the previous image using the cloudy white balance to give the image more warmth as the image was captured in early morning, low light wintery conditions.

Highlights – this slider works on the bright areas of the image. Moving it to the right will only brighten the bright areas of the image, and when moved to the left it darkens only the bright areas of the image.

Shadows – this slider acts on the dark areas of the image; dragging to the right lightens the dark areas of the image, whilst dragging it to the left will make the dark areas darker.

Whites and blacks – these work with the absolute brightest and darkest parts of your image. It is an advantage to hold the ALT key down whilst moving these sliders as areas of clipping will show up in colour. Keep an eye on the histogram whilst making adjustments.

Contrast – if you increase contrast, it will make the bright areas brighter and dark areas darker. Moving the slider to the left lowers contrast, making the difference between bright and dark areas less. The darks will get brighter and the lights will get darker. The contrast is increased if the slider is moved to the right.

Texture: This slider is good for bringing out the texture of leaves, wood etc.

Clarity: acts like a sharpening effect but if slid to the right too much, halos may be caused as the contrast between light and dark becomes too much at the edges of objects. It is also

unflattering to use this slider on women's faces but can be good for giving a grunge appearance on the faces of men.

Dehaze: This is useful for dehazing an image. It may be used for creating the look of mist or fog in a landscape photo or softening a portrait (Best done in Photoshop). Tip: If applying Dehaze makes colours look too intense, drag the Saturation or Vibrance slider in the Basic panel to the left to reduce colour

Clarity, Texture, and Dehaze are contrast adjustments that selectively affect areas of your photo. Clarity affects mid-tones. Texture affects only the details. Dehaze targets low-contrast areas. With these tools, a little goes a long way.

Vibrance and Saturation both increase the intensity of colours. However, vibrance affects the weaker colours more strongly whereas saturation increases the intensity of all colours equally.
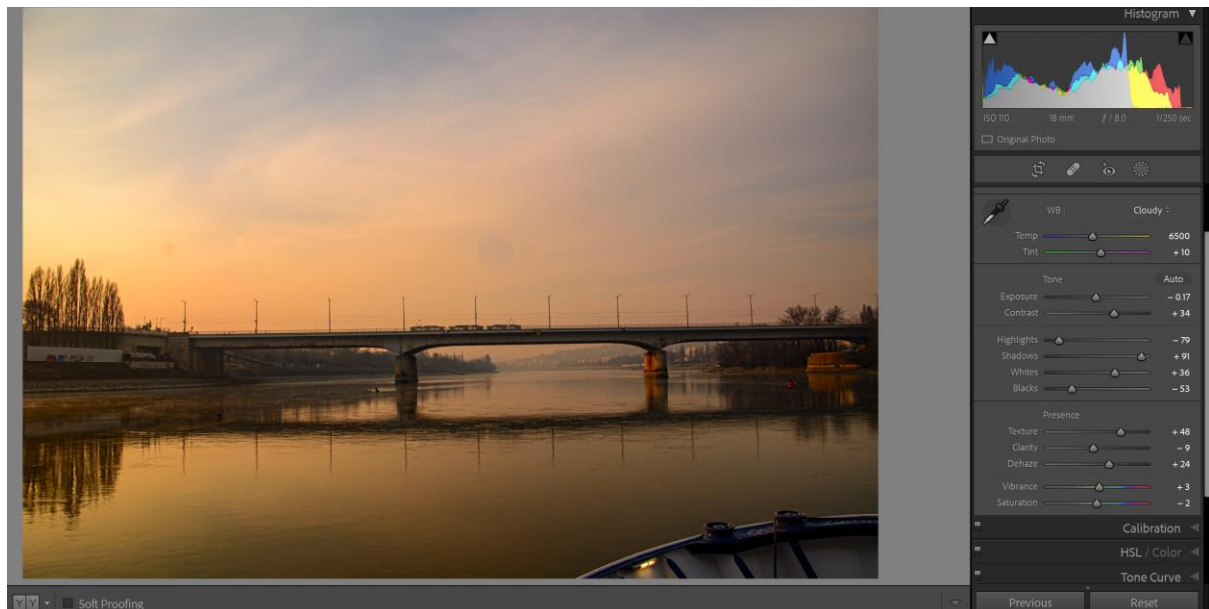

The image developed using the basic panel.

f. **The Detail Panel**
In this panel, noise reduction and sharpening are done. It is best to do the noise reduction before sharpening as noise reduction may soften the image. There are two types of digital noise – luminance and colour noise.
Do not be too aggressive with luminance noise – generally keep the luminance slider to <25. The colour slider may be used more aggressively.

For sharpening, keep the radius slider to 1 (or a bit less). The amount slider will vary according to your image but will generally be less than 100. Photographer Serge Ramelli suggests you subtract the value of the luminance slider from 100 and use that value for the amount slider.
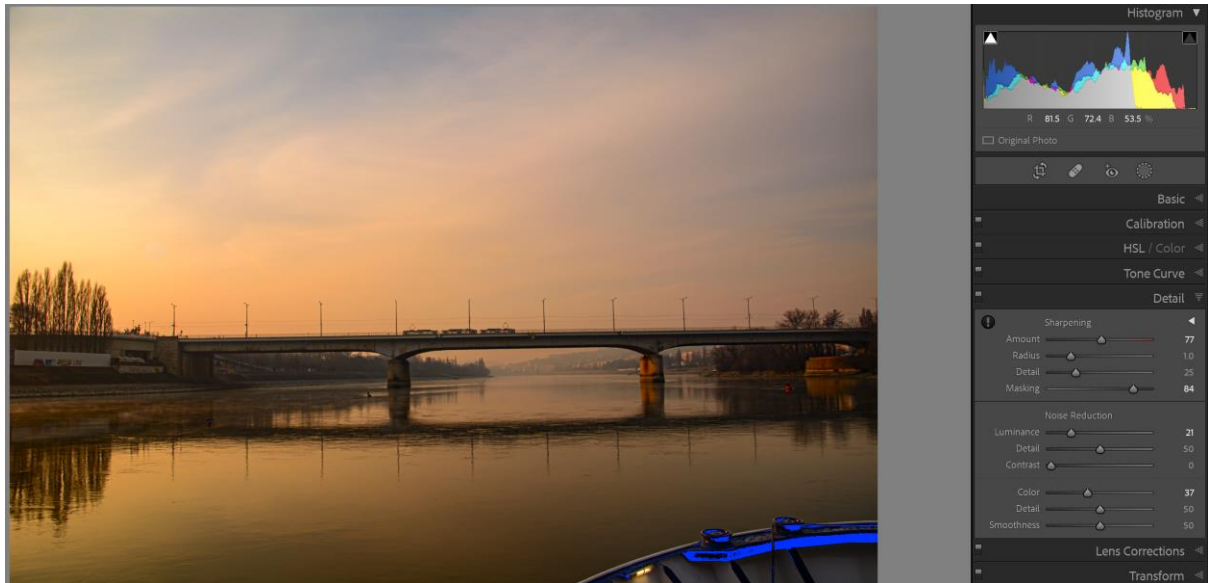
Here is the image with sharpening applied. The settings used are shown in the panel.

Our next lesson will cover the tone curve panel, the calibration panel, the HSL panel and the colour grading panels.