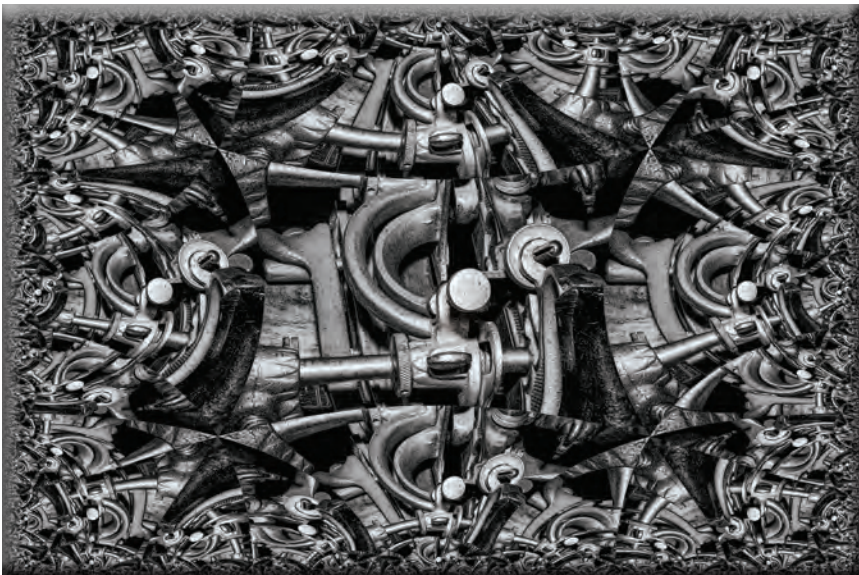


Stockton Camera Club

The Shutter Tripper **November 2022**

October 1st Place Images - Digital and Print

1st Place - Digital
Isle of Lewis Black House
Sharon McLemore



1st Place - Print
Stanley #55 Goes Crazy
Wayne Carlson

October 2nd & 3rd Place Digital and Print Images



2nd Place - Digital

Spider Lily
Trey Steinhart



3rd Place - Digital

Rose #2
Em McLaren



2nd Place - Prints

Sunrise at Moon Overlook Road
Doug Ridgway

October 10's



The Kelpies
Sharon McLemore



Crane Morning Interaction
Heide Stover

SCC Officers 2022

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Heide Stover

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President's Message

November 2022

By Heide Stover

We had a record attendance at our October meeting. 6 members showed up. Trey Steinhart, Joanne Sogsti, Doug Ridgway, Wayne Carlson, Dean Taylor, and myself. Clifford Otto Judged for us.

I had my recorder on to record his comments. It was running when I checked it. But now as I am trying to get the recording out to those that missed the meeting, I have found that it didn't record the meeting. I have nothing on the recorder. I apologize to you that couldn't be there. We did go without that before the zoom meeting so it shouldn't be a problem for anyone. I'm sure it is disappointing but there is nothing I can do about it at this time. Your scores will be in the Shutter Tripper that Doug sends out every month. I will work with the recorder to make sure it works at the next meeting.

Heide

A Big Thank You to Our Sponsors!



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2022 Calendar of Events		
Every 3rd Thursday (Except April & Aug) 6:30 PM	Location	Membership Meeting Contact Heide Stover h1stover@aol.com
Thursday November 17	West Lane Bowling Alley Stockton	November General Meeting Special Subject - Open Prints Only
Thursday November 17 - Monday January 16, 2023	https://www. infocus-tcaa. org/call-for- entries-2023.html	InFocus 36th Annual Photography Competition, Exhibition & Sale Submit Entries
Thursday December 15	West Lane Bowling Alley Stockton	December General Meeting Special Subject - Optical Illusions
2023 Calendar of Events		
January	TBA	Annual Banquet
Thursday February 16	West Lane Bowling Alley Stockton	February General Meeting Special Subject - Bokeh
Thursday March 16	West Lane Bowling Alley Stockton	March General Meeting Special Subject -Circles
Thursday May 18	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Abstract
Thursday June 15	West Lane Bowling Alley Stockton	June General Meeting Special Subject - Prints Only (No Special Subject)

October 2022 Meeting's Notes

I was not able to attend due to complications with eye surgery but was able to put together meeting notes with the help of Heide and Wayne. Thank you both!

Heide opened the meeting. Six members were present. Heide said that if anyone would like to volunteer for any job in the upcoming club elections, please let her know. h1hstover@aol.com

1. Congratulations to Joan, Dean and Darrell for winning at the Lodi Community Art Center. Our club did very well!

2. Congratulations to Heide for receiving the Erika Kissp PSA Award for teaching!

3. It will be PRINTS ONLY in Nov. Heide said there is no Special Subjects for prints. December will be both Prints and Images and the Special Subject for December is "Optical Illusions."

Dean introduced the Oct. judge, Clifford Otto. He is the well-known photographer for the Stockton Record and has judged for our club in the past.

October Winners for Prints:

**First - "Stanley #55 Goes Crazy" by Wayne Carlson
Second- "Sunrise at Moon Overlook Rd." by Doug Ridgway
Third - none**

October Winners for Images:

**First - "Isle of Lewis Black House" by Sharon McLemore
Second - "Spider Lily" by Trey Steinhart
Third - "Rose #2" by Em McLaren**

Congratulations to all the winners!

If there is anything you would like to add or change in the notes, please let me know.

Thanks, Em

Stockton Camera Club
November 2022 Competition Standings
Congratulations to the winners!!!

The October 2022 SCC competition meetings was held in person at the bowling Alley.

Oct 1st Place Print - Stanley #55 Goes Crazy by Wayne Carlson

Oct 2nd Place Print - Sunrise at Moon Overlook Rd by Doug Ridgway

Oct 1st Place Digital - Isle of Lewis Black House by Sharon McLemore

Oct 2nd Place Digital - Spider Lily by Trey Steinhart

Oct 3rd Place Digital - Rose #2 by Em McLaren

Please check out the website <http://www.stockton-cameraclub.com/home.html>”

Class A Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Wayne Carlson	258	201	57	38	38	37	36	36	37	36	0	0
Heide Stover	258	202	56	37	38	37	36	39	36	35	0	0
Ron Wetherell	187	149	38	38	0	36	39	37	37	0	0	0
Christine Blue	131	105	26	30	0	0	0	37	38	26	0	0
Joan Erreca	125	100	25	32	0	26	0	34	33	0	0	0
Debra Goins	71	52	19	0	0	0	0	0	38	33	0	0
Elizabeth Parrish	59	51	8	0	35	0	0	0	24	0	0	0
Ren Wright	44	35	9	0	0	9	35	0	0	0	0	0
Karleen Gansberg	35	27	8	32	0	0	0	0	0	0	0	0
Sheldon McCormick	32	24	8	32	0	0	0	0	0	0	0	0
Darrell O'Sullivan	0	0	0	0	0	0	0	0	0	0	0	0
Lanny Brown	0	0	0	0	0	0	0	0	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Sharon McLemore	265	208	57	38	37	36	39	39	39	37	0	0
Joanne Sogsti	264	207	57	38	39	39	38	39	37	34	0	0
Em McLaren	263	208	55	39	39	36	38	40	37	34	0	0
Doug Ridgway	262	206	56	38	37	39	37	38	37	36	0	0
Dean Taylor	261	206	55	39	37	39	38	37	37	34	0	0
Trey Steinhart	254	197	57	36	36	37	37	39	36	33	0	0

2022 Competition Policy

A. GENERAL RULES

1. Only paid-up members may enter club competition.
2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.
3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.
4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.
5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.
6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.
7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.
8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.
9. The same image should not be entered both as a print and a projected digital image in the same competition.
10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.
11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already

allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.
2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.
3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.
4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

C. DIGITAL IMAGE ENTRY RULES

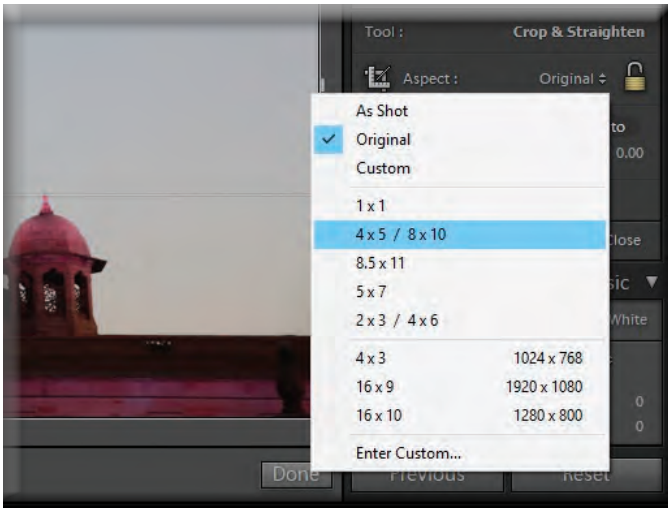
1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.
2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than 1400 pixels and the image height cannot be more than 1050 pixels. If your image is horizontal, only change the width to 1400, if your image is vertical, only change the height to 1050. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.
3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: Smith Sunrise Splendor 05-15 O.jpeg. (O-Open or SS-Special Subject). Specify whether you're Beginner, Advanced or Very Advanced.
4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.

How to Choose Your Lightroom Export Settings for Printing

A Post By: [Kunal Malhotra](#)

If you haven't yet printed some of your favorite photos, trust me you are missing out on a lot. The joy and pleasure that you get by looking at the prints cannot be matched by the digital copies. This article might excite those photographers who have gotten their photos printed at least once. But if you haven't yet, this might be the beginning, give it a try!

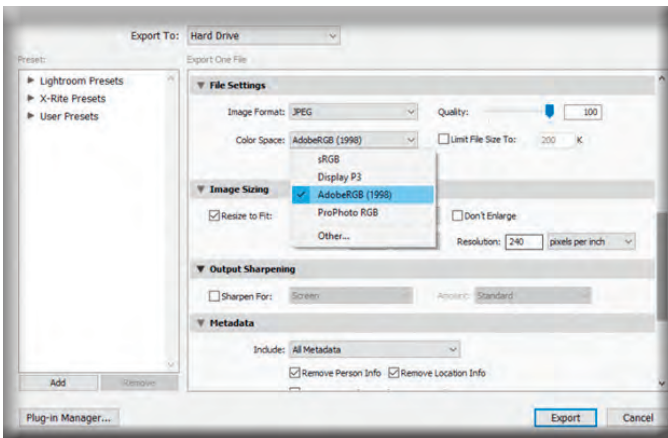
The majority of you may already be using Adobe Lightroom to post-process and color correct your photos. But did you know that you might be saving your final digital copy to be sent to the printer using the wrong export settings? Do not panic, this article will help you cross-check some of the key export settings that you want to follow.



Getting the Dimensions Correct

Trust me, this is one of the most basic and silliest mistakes that you might make while exporting the final copy to be sent for printing. To make sure that you get the dimensions correct, simply crop the image (if needed) using the desired aspect ratio the moment you import the photo to Lightroom. This will make sure that the final prints are in the perfect dimensions and you do not have to pay the printer extra to correct the ratio.

Note: You can use a Virtual Copy to crop for print and leave the original for online.



Select the Correct Color Space

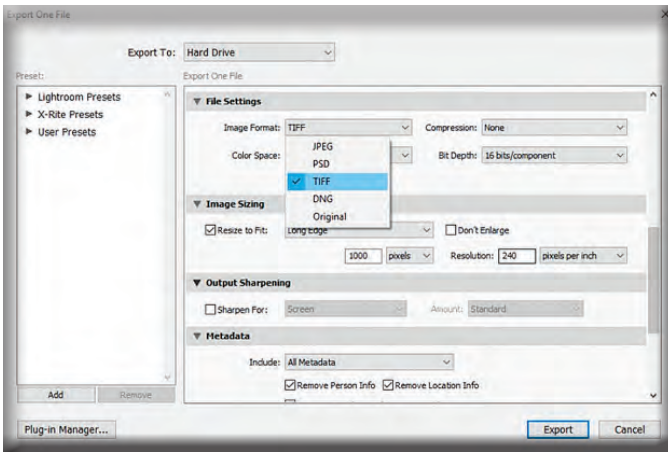
A good quality print is one which has the most accurate color representation. If you have been getting a difference in colors between what you see on your screen and what you get on your prints, something might be wrong with the color space.

The color space of a digital image is the most important aspect of accurate color representation in a print. You need to make sure that you are selecting the AdobeRGB or any other color space as advised by your printer. AdobeRGB is a larger color space as compared to the sRGB, which is the default color space in the export setting. To know more about the color space, read: [AdobeRGB vs sRGB Color Space](#).

Some printers may have their own custom color profiles, which they may or may not share with you. So, in that case, they would ask you for AdobeRGB color space file and later export the file as per their custom profile. If you are unsure about the printer, simply export the photo as AdobeRGB color space.

Note: Many labs and printers in the USA use the smaller sRGB space, so if you send AdobeRGB files for printing you will get unexpected color in your prints when they come back. Be sure and ask the lab what they use and prefer beforehand.

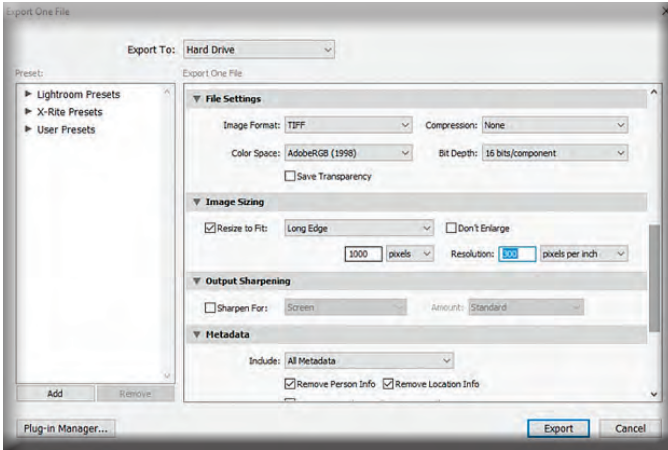
Once you have selected the color space, make sure to keep the Bit Depth as 16 bits/component. This will make sure that the color transition and falloff is gradual.



Select the Correct Image Format

Once you are done with selecting the required color space, it is important to choose the correct image format. You can go with the JPEG format but if you are opting for high-quality or a big print, save it as a TIFF. This file format has much more information as compared to a JPEG and is vastly accepted by the printers.

Note: Again check with your lab first. Some will not accept a TIFF file.



Select the Correct PPI (Pixel Per Inch)

PPI in a photo print means the number of pixels that are there per inch of the photo. The ideal and the best possible quality is 300ppi, but you can also choose 240ppi if required. Basically, the more the PPI the better print quality you would get. If you are getting bigger prints and do not want the photo to look pixelated, try saving the photo with maximum possible PPI (ideally 300ppi in the case of prints).

Note: Once again ask your lab. Some may have a standard PPI that they use and prefer. Canvas prints, for example, are often at 150ppi.

Finish up

Once you are done selecting these four major export settings, you shall be good to export the file for prints. You can always experiment with these settings as there are no hard and fast rules. These were just some tips and suggestions I wanted to share as per my experience.

One other thing to make note of is whether or not you are enlarging the image. Be careful when upsizing files as there are good and bad ways to do that, but that is beyond the scope of this article. Read more here: [Image Size and Resolution Explained for Print and Onscreen](#)

Read more from our [Post Production category](#)



Kunal Malhotra

is a photography enthusiast whose passion for photography started 6 years back during his college days. Kunal is also a photography blogger, based out of Delhi, India. He loves sharing his knowledge about photography with fellow aspiring photographers by writing regular posts on his blog. Some of his favorite genres of photography are product, street, fitness, and architecture.



Intending to engage in travel photography? Here are 8 pro tips that will make traveling with a camera and gear a breeze.

1. Pack What You Need and Not What You May Need

Be selective about your gear. Only take what you really need and ditch everything you're not sure about. Experienced travel photographers will tell you that one of the biggest mistakes most new adventurers make is overpacking their camera bags. When we travel, it's our natural instinct to prepare ourselves for any light and weather conditions or circumstances that may arise. Being prepared is good, but that doesn't mean we should stuff our entire gear into a camera bag. Everything you add is not just one more thing to carry, but also another expensive thing you may break. The idea is not to strip your gear down to a bare minimum when traveling. The idea is to strip it down to what you know you need. If you need a third lens or a tripod, by all means, pack it. But if you are not entirely sure about it, then don't. A good rule of thumb is to leave behind everything that falls into the 'I may need it' category.

2. Make a Checklist

Gear checklist not only ensures you take everything with you, but it also helps to make sure you're bringing everything back. It's much more common to lose something during a trip than to forget to take it along in the first place. Keep a list of all the items belonging to your camera bag, and make it a habit to check things off every time you're done shooting and put stuff back in the bag. It's easy to overlook and forget something you've packed for this trip that is not usually in your camera bag.

3. Invest in Good Quality Camera Travel Bag

Camera travel bags come in different shapes and sizes, but they all have one thing in common: they're heavily padded. Packing your gear in a regular suitcase or backpack and padding it all with your socks, shirts, and underwear is cost-effective only to the point something breaks. Not to mention all the extra hassle. A good quality camera bag will make your life so much easier. It keeps all your stuff in one secure place and makes accessing your gear effortless.

4. Pack Extra Batteries and a Travel Adapter

Being constantly on the move and long days are synonymous with traveling. You often have no time or opportunity to charge your batteries, so make sure you pack a couple extra. However, when you do have that chance, you don't want to stand in front of the two-hole receptacle with a plug that has three pins. There are 15 different electrical outlet plugs and 8 variations of residential voltage in use worldwide. Check what's waiting for you at your destination and pack a travel adapter if necessary.

5. Don't Forget the Cleaning Stuff

There are several travel-sized accessory packs that contain everything you need to clean your lenses, filters, and camera sensor while out in the field. These kits come in handy, no matter whether you're traveling to shoot breathtaking lakes of Canada or the impressive skyline of New York. Dust is everywhere, and after long days of traveling, shooting, and constantly assembling and disassembling your camera, it will eventually find its way on and in your gear.

7. Use Multiple Memory Cards and Keep Them Separated

Your gear is replaceable, but your photos and videos are not. That is especially the case when traveling. Re-shooting something in your hometown is frustrating but at least doable. Re-shooting the epic waterfalls of Ireland, not so much when you are 2,000 miles away. To be safe, shoot on multiple cards and keep them separated. That way, you don't lose all of your images even when the unexpected should happen. Constantly backing up your images is also a smart move. That said, don't label images you've copied to your computer safe, and certainly don't erase your cards unless you've made multiple backups. Memory cards are

small, waterproof, and shockproof. They are much easier to carry around compared to external hard drives. If possible, plan everything so that you do not have to erase your cards on the go. Back your photos and videos to your laptop daily, but keep the originals.

8. Keep Your Memory Cards in a Dedicated Case

Again, there is no point in going through the hassle of traveling with the camera when you end up losing all the photos from that trip. Even though memory cards are water and shockproof, keeping them dry and avoiding bending or dropping them is still a wise idea. Traveling increases the risk of damaging your cards, so it's highly recommended that you keep your memory cards in a dedicated case, one that can take a beating. Having a safe place to put your cards makes you less likely to misplace and lose them.

Conclusion

With these 8 tips, you should be able to take your camera and gear safely to any point on the globe. And with some planning ahead and simple preparations, you're guaranteed to have fun and return with stunning images.

Need Reliable Memory Cards That Can Handle Traveling?

ProGrade Digital manufactures high-quality memory cards for professional photographers. Our cards are designed to withstand demanding conditions and keep up with you even on your fastest-paced adventures. [Explore ProGrade Digital Memory Cards >](#)

How to Use the Color Grading Tool in Lightroom

An Introduction to Lightroom's Color Grading Tool

By [Christian Hoiberg](#)



The 'Shadows' color wheel in Lightroom's Color Grading Tool

image. With the help of two additional sliders, you can adjust exactly how it's applied (i.e., if it's heavier on the darks or brights, or how much overlap it is between the tones)

How to Use the Color Grading Tool

The Color Grading Tool might appear confusing and overwhelming at first glance but don't worry. It's a lot easier to use than you might think.

It is slightly more advanced than most other tools in [Adobe Lightroom](#) but more advanced also means it has a huge potential. Let's take a closer look at the layout and the different features, and what they do.



The default Color Grading Tool layout features three color wheels

The Color Grading tool in Lightroom replaced the Split Toning Tool that many are familiar with. But is it any better? Is there a point in learning and implementing it into your workflow?

While that depends on your post-processing ambitions there's no getting around the fact that this is one of the best new tools that's been added to Lightroom in recent years. It's complicated at first glance but when used right it gives wonderful results.

Let's take a closer look at what the Color Grading tool is and how you can use it to improve your post-processing.

What is the Color Grading Tool in Lightroom?

Videographers who are used to software such as Premiere Pro might be familiar with the color wheels in Lightroom's Color Grading tool. In fact, many photographers may recognize them from other photo editors such as Capture One.

Lightroom introduced this tool in their v10.0 update and for the first time in what seems like forever, photographers are united in being thrilled. After some testing, they see just how crucial this tool has the potential to become in their processing workflow.

Simply put, the Color Grading Tool is used to introduce a specific color into your photos. This color can be added to the shadows, midtones, or highlights, or globally across the

image. With the help of two additional sliders, you can adjust exactly how it's applied (i.e., if it's heavier on the darks or brights, or how much overlap it is between the tones)

Tool Layout & Overview

The Color Grading Tool is located in the Develop Panel directly beneath [HSL/Color](#). Click on the tab to expand the panel to find the default tool layout. Here you are greeted with five small icons, three color wheels with a slider beneath each, and a Blending and Balance slider at the bottom.



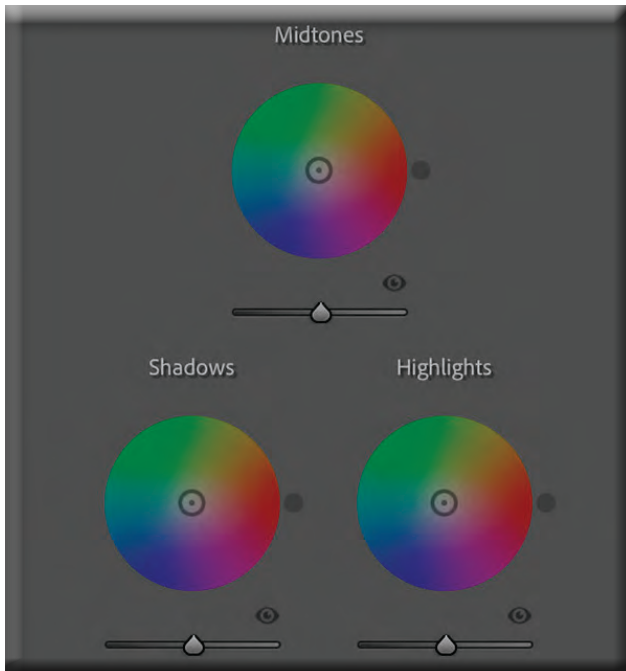
#1 Adjust Icons

The first feature comes in the shape of 5 smaller icons, all circular and representing a wheel. These icons serve as

buttons and change the beneath layout based on which tones you want to target:

- 3-Way is the default layout where you can adjust the Midtones, Shadows and Highlight color wheels
- Shadows hides all color wheels except for the one targeting the shadows
- Midtones hides all color wheels except for the one targeting the midtones
- Highlights hides all color wheels except for the one targeting the highlights
- Global reveals a color wheel that affects the entire image, regardless of its luminosity

I strongly recommend using only one of the color wheels at a time when using this tool. The color wheels are too small to get accurate results when using the 3-Way layout. You'll get much more precise results when using the Shadows, Midtones or Highlights color wheels individually.



#2 Color Wheels

The main feature of the Color Grading tool in Lightroom is the color wheels. The default layout is the 3-way view where all three of them are visible. Note that the global color wheel is only accessible by clicking its specific icon.



The wheels, or circles, are used to introduce colors of different hues and saturation to specific parts of your images. Click inside the circle and pull the knob around to adjust the color. Rotating the knob around the circle changes the hue of the color while pulling it in towards the center or out towards the edge decreases or increases its saturation. The further away from the center, the more saturated the color becomes.



There's also an eye icon to toggle the effect on/off and a Luminance slider found beneath each wheel. The Luminance slider is used to increase the brightness of the selected color. We'll come back to exactly how to use the color wheels in a minute. First, we'll take a look at the last few, and important, features.

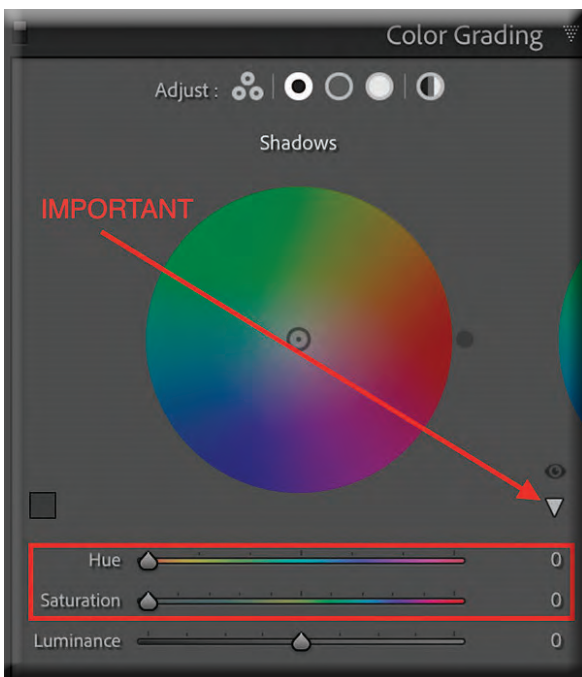


#3 Blending & Balance Sliders

The third, and at first glance final, feature is the Blending and Balance sliders that give better control of how the selected color is introduced to the photo:

- Blending is used to adjust the color's overlap between the shadows and highlights. Dragging the slider to the left reduces the overlap, meaning there's a more distinct transition between shadows and highlights, while dragging it to the right has the opposite effect.
- Balance is used to adjust how the effect is balanced between the shadows and highlights. Keeping the slider at 0 balances the effect equally. Dragging the slider to the left increases the effect in the shadows (and reduces in the highlights) while dragging it to the right does the opposite.

The Blending and Balance sliders aren't tied to the individual color wheels; they affect the image globally. That means if you adjust the sliders while working on the Highlight's color wheel, it also moves beneath the other.



#4 The Hidden Hue & Saturation Sliders

There are two more sliders that, for some reason, are hidden by default: the Hue and Saturation sliders. These are quite important and will be helpful in fine-tuning the adjustments so make sure to open them right away.

You can reveal these sliders by clicking the little arrow beneath the eye icon when editing the Highlights, Midtones, Shadows or Global color wheels. It is not visible in the 3-way view.

The Hue and Saturation sliders are representations of the color wheels themselves. You'll see that their values change when pulling the wheel's nodes. They come in handy when you've found a color you want to use but need to refine it.

How to Use the Color Grading Tool in Lightroom

Now that we've looked at the layout and different features, it's time to look at how the tool works and how you can implement it into your processing workflow.

Seeing that the color wheels are quite small when working in the 3-Way mode, I recommend working with the Highlights, Midtones and Shadows individually. This helps with precision and allows you to use the Hue/Saturation sliders instead of trying to hit jackpot with the wheel.

Any adjustment to the Hue, Saturation and Luminance made using the Shadows color wheel will, as you might have guessed, only affect the shadows. Some of the effects blend over to the midtones or highlights depending on the Blending and Balance values.

At first glance, the Blending and Balance sliders are the final features of Lightroom's Color Grading Tool. That's not the case.

Using the Color Wheels & Sliders

You'll quickly notice that nothing happens when adjusting the Hue slider until you increase the saturation above zero. A useful trick is to start by increasing the saturation to a value higher than what you're going to use. This might look awful when you then adjust the hue but it's helpful in finding the correct color. You can then reduce the saturation to a more suitable value afterward.

Using the color wheels can be a good way to find the color you want but I strongly recommend using the sliders to fine-tune it. It's hard to get the exact color you want without doing so.

In the example below, I wanted to introduce a cold blue to the shadow areas. I started by dragging the knob inside the color wheel around until I found a hue close to what I imagined. The next step was then to reduce the saturation to a more fitting value and then use the Hue slider to fine-tune the color.

I ended up using the following values:

- Hue: 233
- Saturation: 32
- Luminance: 13

The cold blues are mainly introduced to the darker parts of the image. Yet, due to the Balance and Blending sliders, some of the effect blends into the midtones.

After applying this color adjustment to the shadows you can move on and do the same for the midtones and highlights. Keep in mind that it isn't always necessary to add adjustments to all of them. In fact, it quickly leads to looking 'too much'.

Color Grading Keyboard Shortcuts

Many photographers have complained about how sensitive the Color Grading wheels are and that it's hard to get accurate results. This is true but, luckily, there are a few keyboard shortcuts to help.

Use the following keys while dragging the color wheel's node:

- Option (Mac)/Alt (Windows): Makes the controls less sensitive and easier to use for accurate results.
- Shift: Adjusts only the Saturation.
- Command (Mac)/Ctrl (Windows): Adjusts only the Hue

It's also possible to increase the Hue/Saturation using the same keyboard combinations as with other sliders (i.e. Option/Alt + Up = increase Saturation with 1 or Option/Alt + Shift + Up = increase Saturation with 10)

In-Depth Color Grading Video

It's good to also have a visual explanation of how the Color Grading tool work, which is why I highly recommend looking at this in-depth and extremely useful video by [f64 Academy](#). Here you see just how the Blending and Balance sliders affect your adjustments, and you get a good introduction to the tool.

This video focuses on Color Grading in [Adobe Camera RAW](#) but it looks and works just the same as in Lightroom.

Color Grading in Adobe Photoshop

Color grading is, as mentioned, an important part of any photographer's workflow. Many prefer having this as a step later in the workflow when the image is being processed in [Adobe Photoshop](#). There are many various ways of color grading in Photoshop (with tools such as Color Balance, Photo Filter or the Hue/Saturation Adjustment Layers) but it's also possible to access the Color Grading Tool.

This is done through Adobe Camera RAW. It's important to first create a Merged Visible or Stamp Layer for this to work best. Converting it to a Smart Object gives you extra flexibility later on in the workflow.

Next, go to Filter -> Camera RAW Filter... This opens a new window with tools that looks familiar to Adobe Lightroom.

The color wheels and other features work exactly the same as in Adobe Lightroom. When you're done applying the color adjustments (and any other adjustments in Camera RAW), click OK. The adjustment is now visible in Photoshop and you can use the Layer Mask to make further restrictions if needed.

Conclusion

The Color Grading Tool is an incredibly powerful tool for all types of photographers but it can just as easily make your images look horrible. I recommend using a combination of the color wheel and its sliders in order to fine-tune the color.

It's not an easy tool to use for Lightroom beginners but it's one that you will benefit from learning. Being able to color grade with this accuracy has previously required the use of Photoshop or a select few other software. This update makes it possible to achieve great results without needing to learn another software.

The good news for experienced Photoshop users is that the Color Grading Tool also is available in Adobe Camera RAW. This makes it easy to take advantage of its powerful features without the need of hopping back and forth between Adobe Lightroom and Photoshop.

This is a tool that many photographers will find crucial to their post-processing work flow.