



ADOBE PHOTOSHOP LIGHTROOM CC/6 QUICK START GUIDE

UPDATED FOR
THE NEW
IMPORT DIALOG

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This eBook is available as a free download for Lightroom Queen newsletter subscribers from <http://www.lightroomqueen.com/quickstart>

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INTRODUCTION

Lightroom is an image management and editing program designed especially for photographers. It guides you through your workflow, including organizing, editing, and sharing your digital images and videos.

It's designed around a database, rather than a file browser, so it keeps a record of the photos even when the original files are offline. This makes it quick to search and find photos.

Lightroom's Develop module is a non-destructive, parametric editor. This simply means that your edits are saved as metadata (text instructions), rather than being applied to the pixels themselves, so it doesn't degrade the original image data. You can experiment without fear.

This Quick Start eBook is designed to guide you through a simple Lightroom workflow. It'll give you a taste of what Lightroom can do, and help you to feel comfortable using Lightroom to manage your photos, while avoiding the most frequent problems.

We're not going to cover every tool, button, slider and checkbox, and we're not going to cover all the possible variations in workflow. If we did, it would fill hundreds of pages and then it wouldn't be a getting started guide!

You'll find more detailed information in my main book, *Adobe Photoshop Lightroom CC/6 - The Missing FAQ*, available from <http://www.lightroomqueen.com> and online bookstores. I hope you find the information useful. Now let's get started...

WHAT IS METADATA?

Metadata is often defined as 'data describing data'.

As far as photos are concerned, metadata describes how the photo was taken (camera, shutter speed, aperture, lens, etc.), who took the photo (copyright) and descriptive data about the content of the photo (keywords, captions).

Lightroom also stores all of your Develop edits as metadata, which means that it records your changes as a set of text instructions (i.e. Exposure +0.33, Highlights -30, Shadows +25, etc.) instead of applying them directly to the image data. That means you can change your mind later without degrading the image.

INSTALLING LIGHTROOM

Just in case you haven't installed Lightroom CC/6 yet, we'll briefly run through the installation procedure and how to create your Lightroom catalog. If you're already up and running, you can move on to the next chapter starting on [page 10](#).

INSTALLING LIGHTROOM

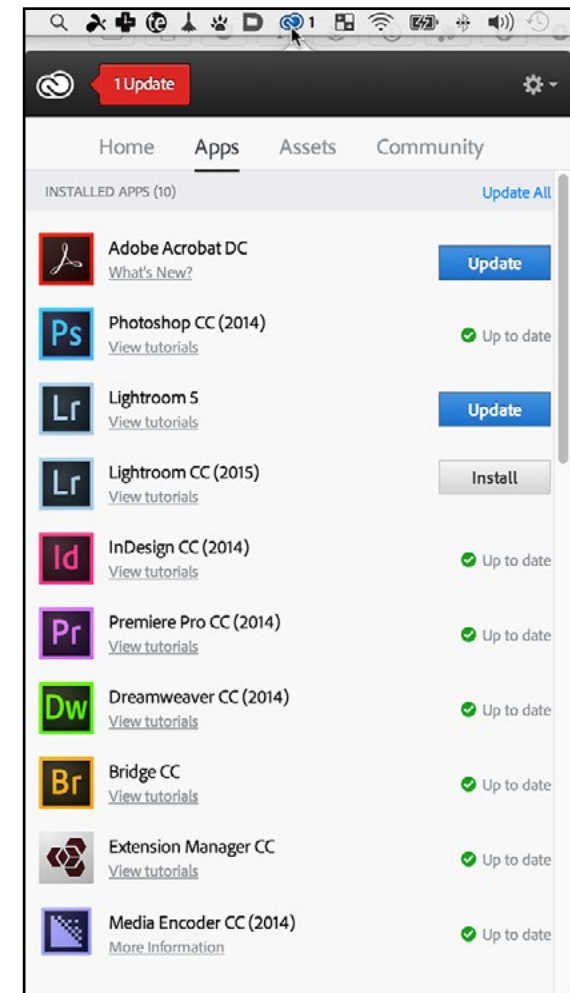
Trial Version

If you want to trial Lightroom CC/6 before purchasing, visit <http://www.LRQ.me/cctrial> and follow the instructions on screen. The trial uses the Creative Cloud app to manage the installation, but it can be converted to a Lightroom 6 perpetual installation after purchasing.

CC Subscription

If you have a Creative Cloud subscription, click on the Creative Cloud icon in the system tray (Windows) / menubar (Mac) and select the Apps tab. Scroll down to Lightroom and press Install. (Figure 1)

If you don't have the Creative Cloud desktop app installed, log into your account at <http://creative.adobe.com> and select the Desktop Apps from the menu. Find Lightroom CC



▲ **Figure 1** The Creative Cloud desktop app allows you to easily install and update Adobe software.

(2015) and click the Download button. It prompts you to install the Creative Cloud desktop app, and then you can follow the previous instructions.

Lightroom 6 Perpetual License

If you've purchased a perpetual license, you can convert the Lightroom CC trial to a Lightroom 6 perpetual version by following the instructions at <http://www.Lrq.me/lr6activate>

If you don't have the trial installed, a download link is provided with your purchase. This skips the Creative Cloud app and provides a basic installer (a .exe file for Windows or a .pkg file inside a .dmg file for Mac).

SUBSCRIPTION VS. PERPETUAL LICENSE

Subscription

\$10 per month

Free upgrades

Includes Lightroom & Photoshop

Includes LR Mobile Sync Space

Download only

Some parts (Develop, Map, Mobile Sync)
stop working when you stop paying

New features in dot releases

Perpetual License

\$149

\$79 upgrade for new releases

Lightroom only

LR Mobile Sync not available

Download/boxed (updates are downloads)

Continues working indefinitely

Bug fixes and new camera/lens support only

BEFORE YOU START

Before you start importing your photos into Lightroom, you have a couple of decisions to make. Making them now will save a lot of unnecessary work later.

First, you need to decide where to store your catalog and photos on your computer. And then it's useful, but not essential, to decide on your folder structure and file naming.

WHERE WILL YOU STORE YOUR CATALOG?

Because Lightroom is a non-destructive editor and cataloging program, all of the information about your photos and the changes you've made within Lightroom are stored in Lightroom's catalog.

When you first start Lightroom, it asks where to store the catalog and how to name it. **(Figure 2)** By default, the catalog is called Lightroom Catalog.lrcat and it's stored in your main Pictures folder.

Next to the catalog, Lightroom creates a Previews folder (Windows) / file (Mac) called Lightroom Catalog Previews.lrdata. The previews folder/file contains a small JPEG preview of all the photos you import so it can grow very large.

If you have plenty of space on your boot drive (usually C:\ on Windows or Macintosh HD on Mac),

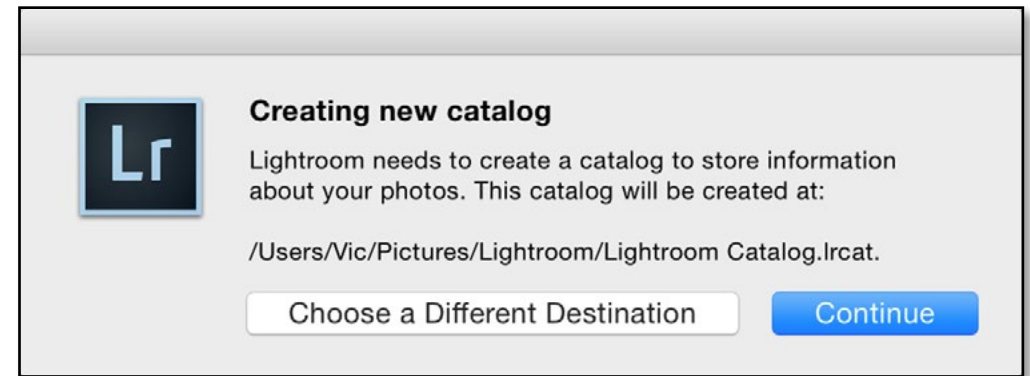
WHAT IS A CATALOG?

All of the information about your photos is stored as text in a database. This is called a Lightroom Catalog. In a library of books, the library catalog doesn't contain the books themselves, but a record of where to find each book and information about it. Similarly, Lightroom's catalog records where to find the photo on the hard drive and stores information about that photo, but it doesn't contain the photo itself. Lightroom also keeps small previews of the photos, like a library catalog may keep a photo of the book's cover.

click *Continue* to select the default location.

If your boot drive's low on space or you'd prefer an alternative location for your catalog, click *Choose a Different Destination* and select your chosen folder and catalog name. (The catalog must be stored on an internal or external hard drive, not network storage.)

Either way, make a note of the catalog name and location you choose, as you'll need to ensure these files are backed up.



▲ **Figure 2** Lightroom asks where to store your new Lightroom catalog.

WHERE WILL YOU STORE YOUR PHOTOS?

Lightroom doesn't hide your photos away from you. They're kept as normal image files in folders on your hard drive, which you can also access using other software. We'll select the location in the [“Getting Photos Into Lightroom” section on page 14.](#)

By default, Lightroom leaves existing photos in their current location and copies photos from cameras and memory cards into the Pictures folder in your user account.

If you work on a laptop, or a desktop computer with a small boot drive, remember that your Pictures folder will fill up quickly, so you may want to store your photos on another internal drive or a mains-powered external drive instead of the default Pictures folder.

It's best to keep all the folders of photos under a single parent folder (or one for each drive), rather than scattering the photos around your hard drives. It's easier to back up the photos if they're in one or two locations. As your collection of photos grows, you can easily expand onto additional hard drives.

JUST ONE CATALOG

Lightroom is designed to manage all of your photos in a single catalog. It can't search across multiple catalogs or open multiple catalogs at the same time.

Unless you have a really good reason for using multiple catalogs (for example, personal vs. work photos), try to stick to just one, and use folders and collections to separate different types of photography.

HOW WILL YOU ORGANIZE YOUR PHOTOS INTO FOLDERS?

Importing photos into Lightroom doesn't force you to rearrange them. If you already have a well thought out filing system, you can keep your existing folder structure. As far as Lightroom's concerned, your choice of folder structure doesn't make a lot of difference. Folders are just a place to store the photos, and you can use metadata/keywords to organize them.

That said, you do need some level of organization to make it easy to back up your photos, and it's best to avoid duplicating photos in multiple locations (other than as backups, of course). Many people choose a date-based folder structure, with folders for days (or shoots) within folders for months, which in turn are in folders for years.

HOW WILL YOU NAME YOUR PHOTOS?

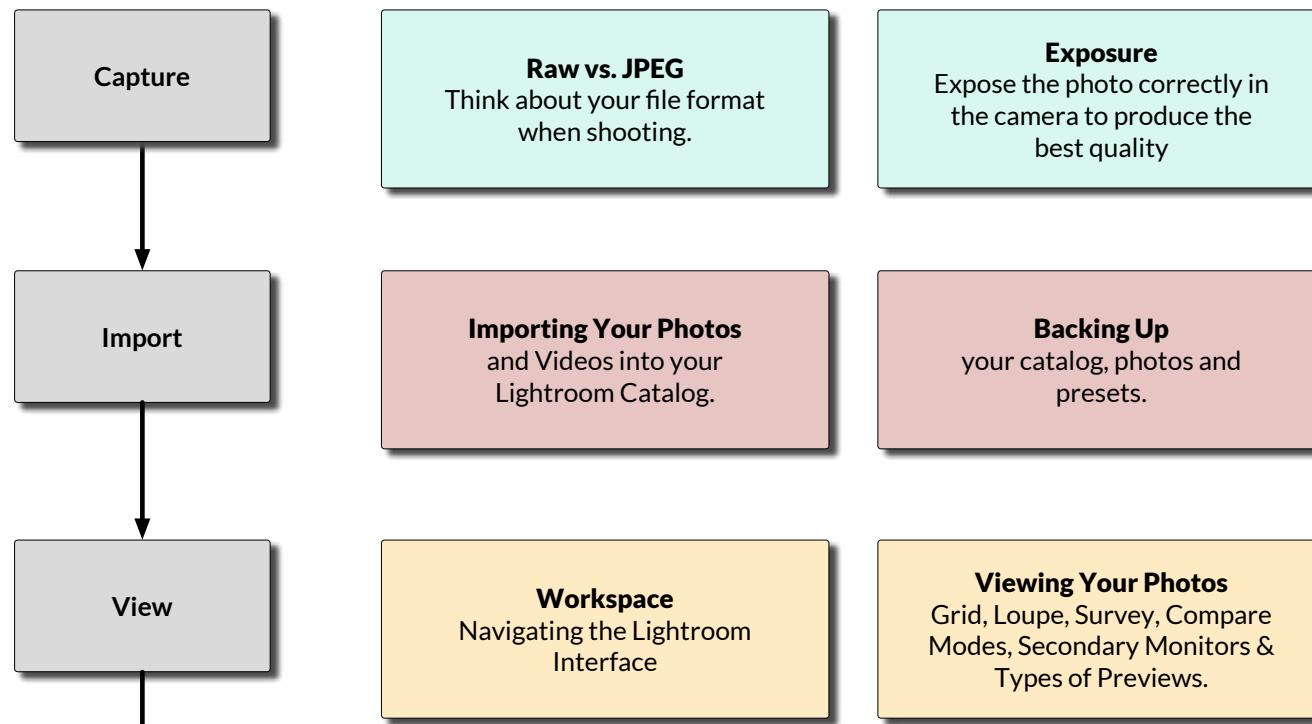
File names direct from the camera may be repeated many times. For example, if your camera creates names like IMG_4857, once you've taken 9999 photos, it will start counting again at 0001. If a file doesn't have a unique name, and it's accidentally moved to another folder, other photos could be overwritten.

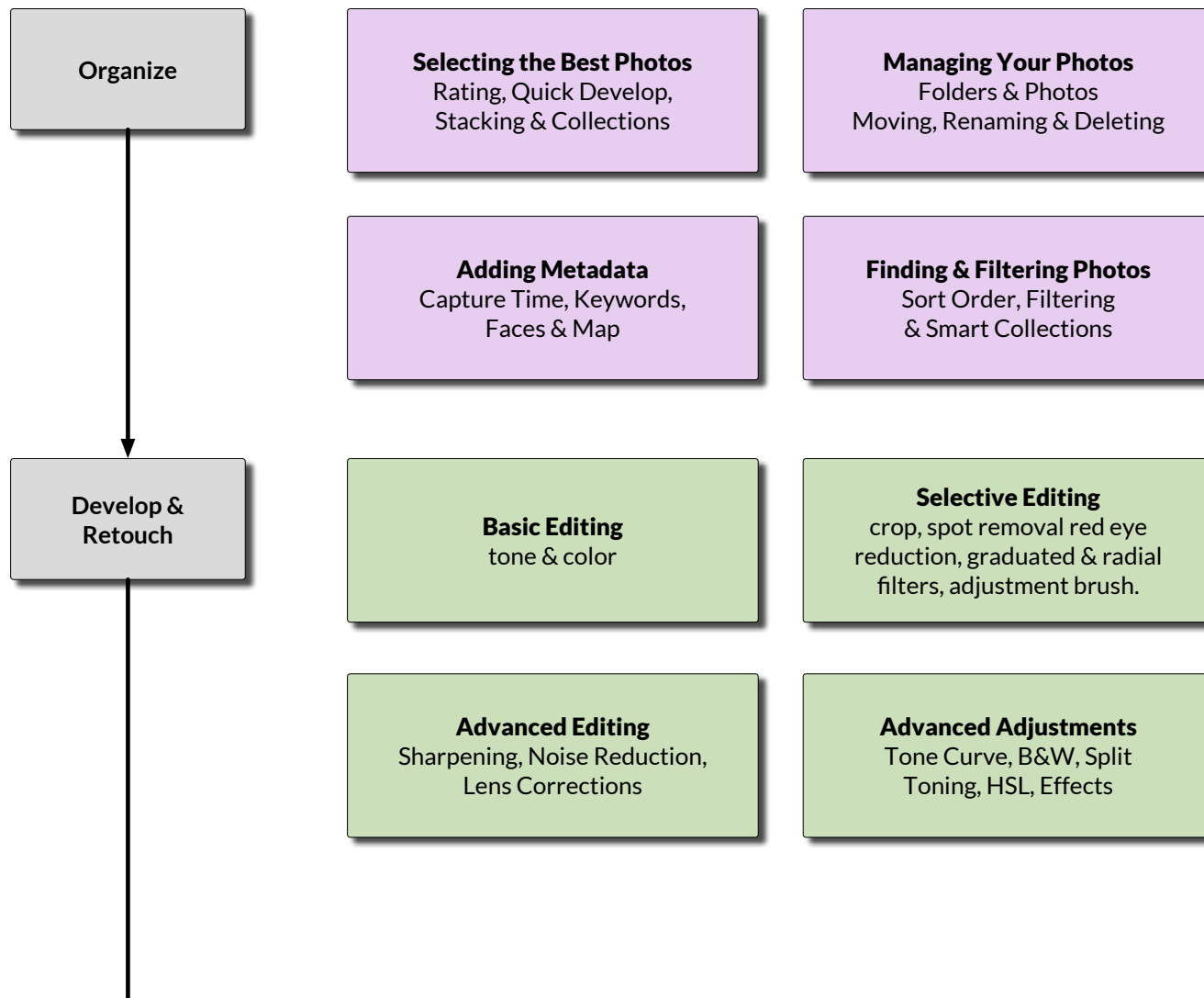
To avoid this situation, it's best to make the filenames unique. The date and time works well as a unique file name, for example, YYYYMMDD-HHMMSS (year month day-hour minute second). If you prefer to keep to the camera file name, YYYYMMDD-original file number (and a camera code if you're shooting with more than one camera) can work well with a low risk of duplication.

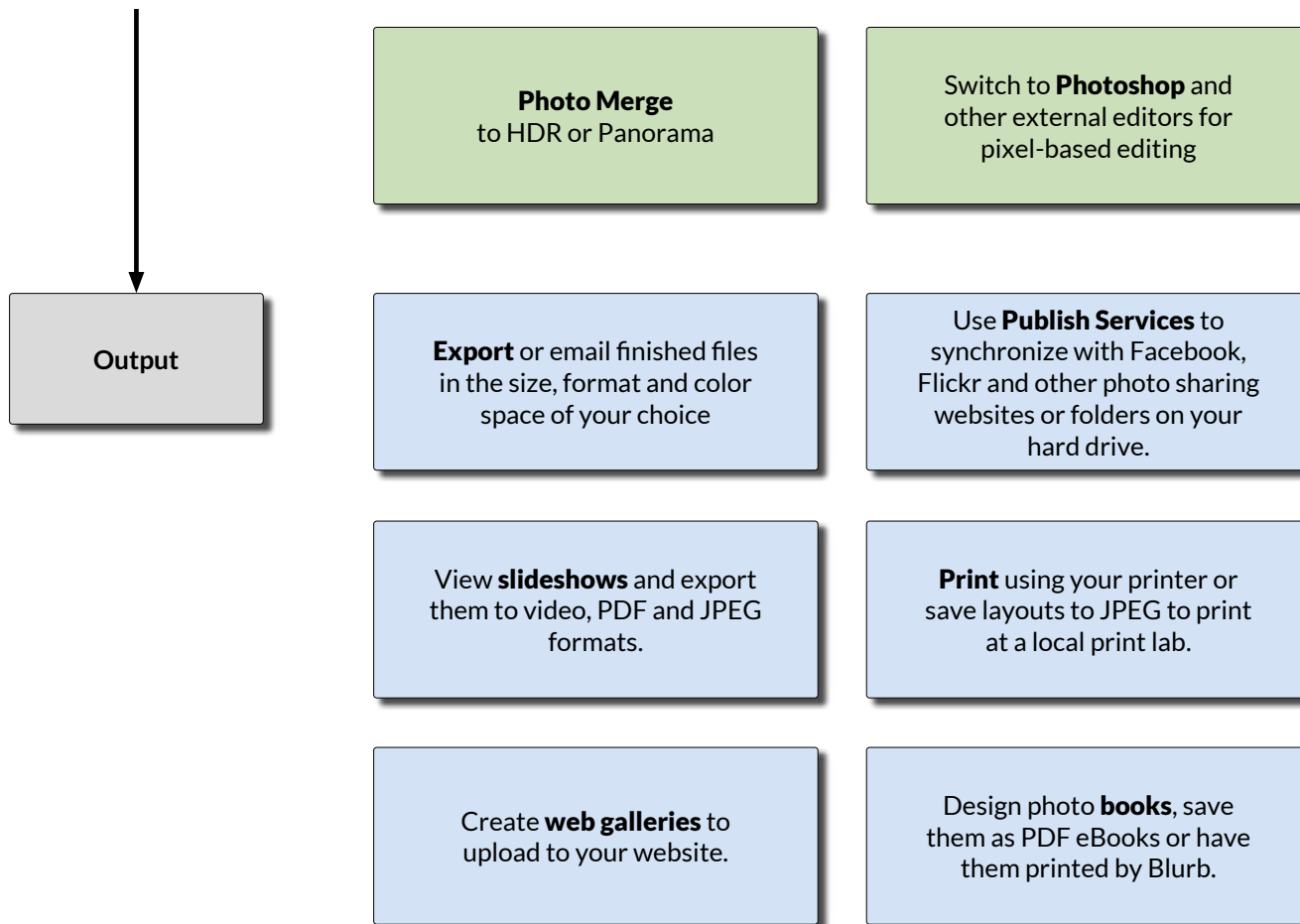
You can rename the files at any time, as long as you do it within Lightroom, but doing it at the time of import means that any backups you make while importing will have the same names as the working files.

BASIC LIGHTROOM WORKFLOW

We mentioned earlier that Lightroom guides you through a basic workflow, and we're going to follow its lead in this eBook. Here's a quick summary of the path you'll take...

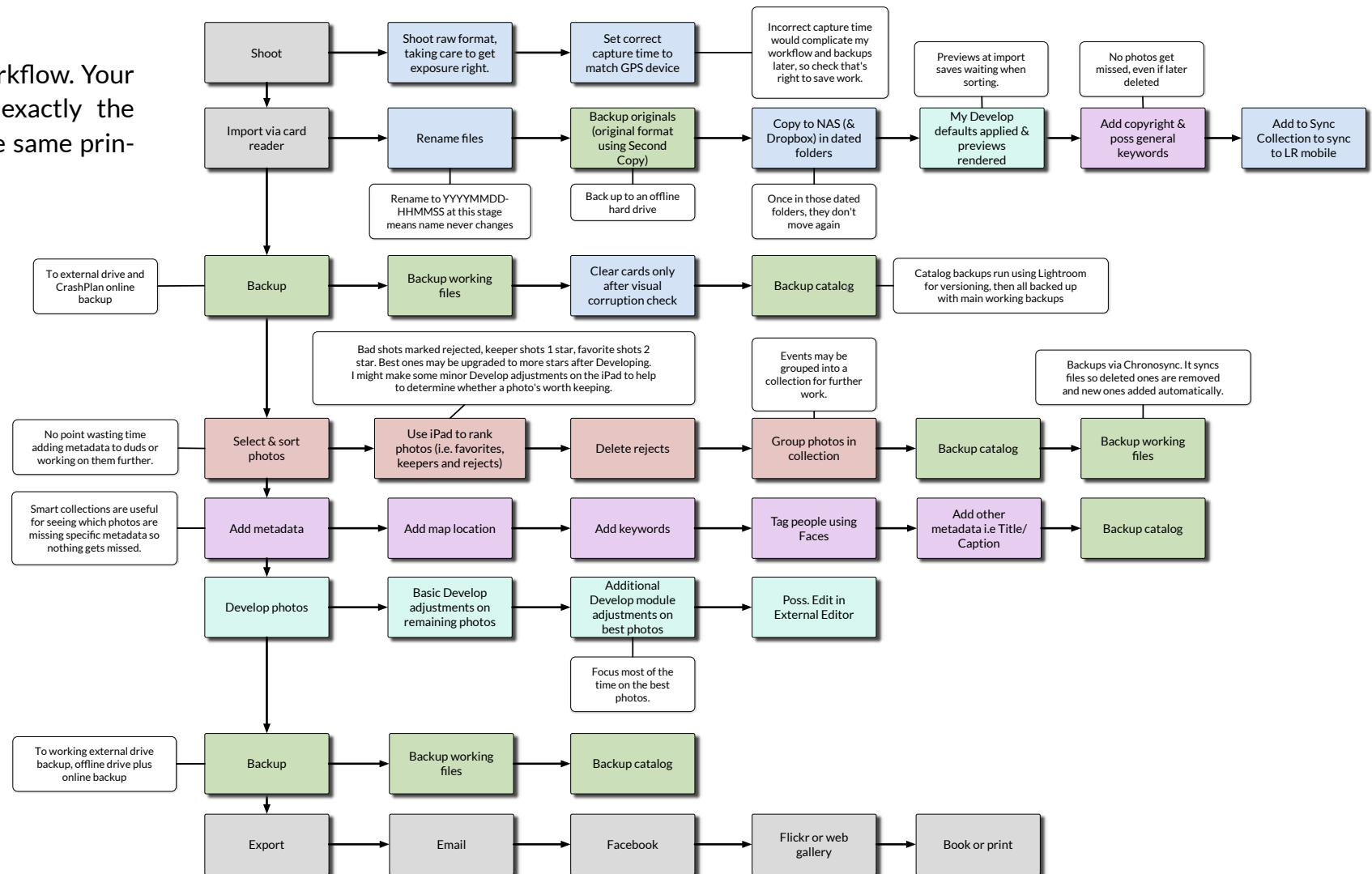






MY WORKFLOW

This is my personal workflow. Your workflow won't look exactly the same, but it'll share the same principles.



GETTING PHOTOS INTO LIGHTROOM

As Lightroom is built around a database, the first thing you'll need to do is add the information about your photos to your catalog. This process is called Importing. Don't let that confuse you—although it's called importing, the photos don't go 'into' Lightroom. A better word to describe the process might be reference, link, or register.

Just because you're importing photos into Lightroom doesn't mean you're tied in. Your photos are always accessible, the metadata can be written to the file in standardized formats that other software can understand (excluding Develop settings), and you can export the edited photos to standardized formats if you ever decide to switch to other software.

While you're importing the photos, Lightroom can copy the photos to a new location of your choice, but that's not required—if the photos are already safely on your hard drive, Lightroom can reference them at their existing location.

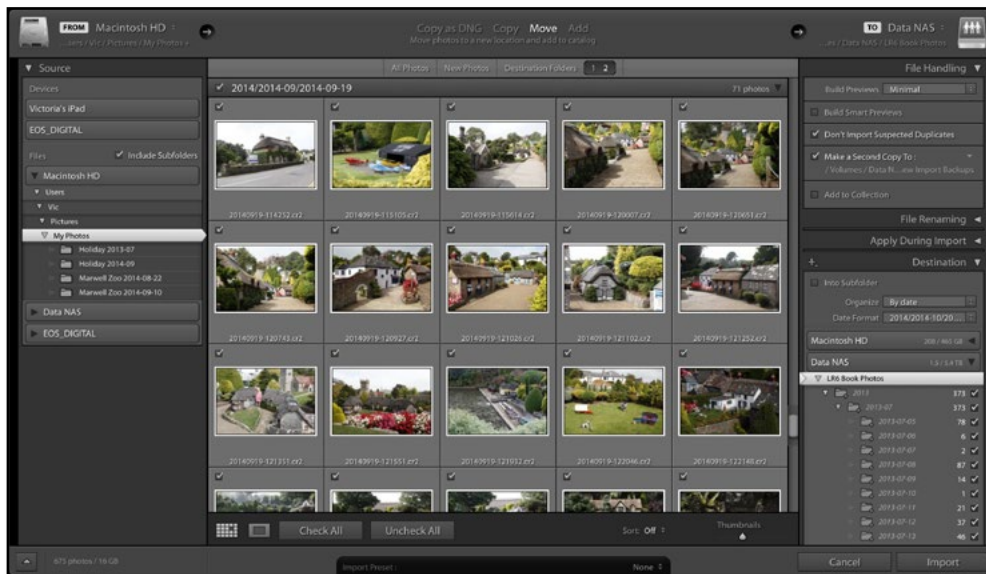


FILE FORMATS

Most camera raw file formats are supported by Lightroom. You can check whether your camera's raw files are supported by visiting <http://www.Lrq.me/camerasupport>. If your camera's newly released, you may need to wait for an update to support your camera. Lightroom can also import DNGs, JPEGs, TIFFs, PSD files saved with maximize compatibility, PNG files and a range of video formats.

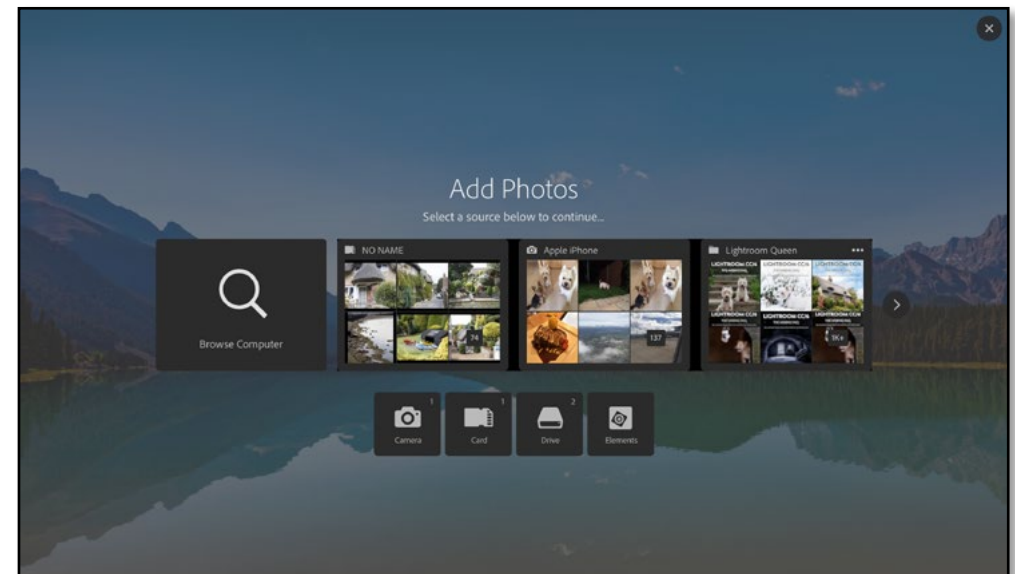
Open the Import dialog by going to *File menu > Import Photos and Videos* or by pressing the **Import** button in the lower left corner of the Library module.

The Import dialog was updated in October 2015, so you may see one of two screens:



▲ **Figure 3 - The old Import dialog**

If your Import dialog looks like this, turn to [page 16](#) or update to the current release using Help menu > Updates.



▲ **Figure 4 - The new Import dialog**

If your Import dialog looks like this, turn to [page 21](#).

THE OLD IMPORT DIALOG

1. If you're importing from a memory card, insert your memory card into the card reader or attach the camera to the computer. Card readers usually work more reliably with Lightroom than USB camera connections.
2. In the Source panel on the left, select the source of the photos. **(Figure 5)**

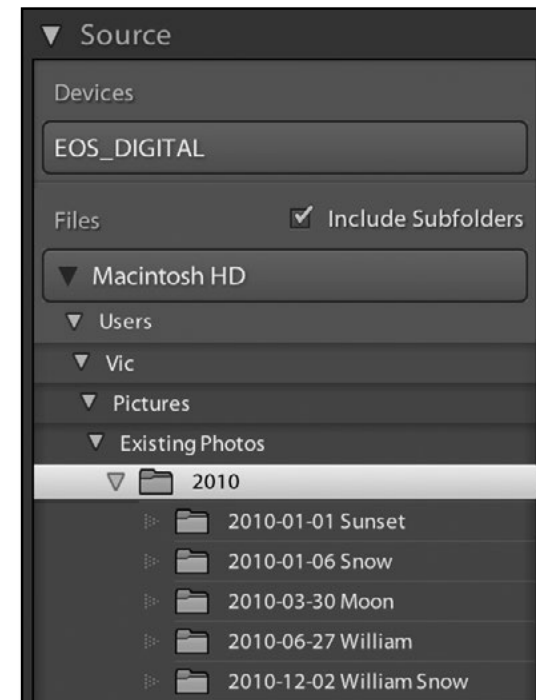
In the **Devices** section at the top are devices such as memory cards, cameras and mobile devices.

In the **Files** section are folders on your hard drives. If you find a standard Windows or Mac dialog easier to use, click the large button above the Source panel and choose *Other Source* from the menu. If you've selected a folder with subfolders, such as your Pictures or Photos folder, check the **Include Subfolders** checkbox.

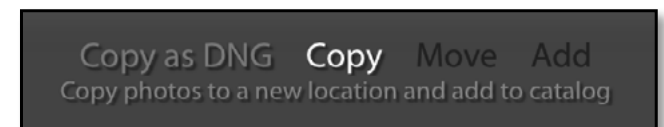
3. Thumbnails start to appear in the central preview area. They may take a while to appear if you have thousands of photos. It's possible to view and check/uncheck photos in the Import dialog, but it's easier to sort through them in the Library module after import.
4. At the top of the Import dialog, decide on your File Handling setting. **(Figure 6)**

If you're importing from a hard drive, you have a choice:

- To leave the photos in their existing location, select **Add**, then skip to step 8. This is a good choice if your photos are already arranged in a tidy folder structure that you'd like to keep, but be careful that you don't later delete the files thinking that they're "in" Lightroom.
- To create a copy in the location of your choice, for example, another hard drive, select **Copy**.



▲ **Figure 5** Select the memory card in the Source panel.



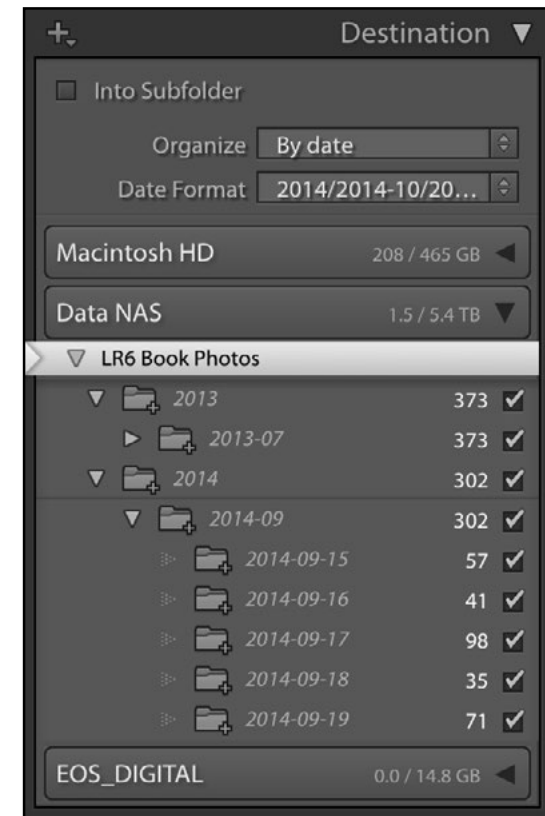
▲ **Figure 6** Select Copy at the top of the dialog, to copy the photos to your hard drive.

You'll need twice as much hard drive space if you choose this option, as you'll be duplicating all of your photos, but it leaves your current system intact.

- To move the photos to a new location, for example, another hard drive, select **Move**. This groups your photos in a single location for easy backup.

If you're importing from a memory card or camera/mobile device, *Copy* is automatically selected.

5. In the right hand panels, you decide how Lightroom should handle the photos as it imports them, including setting filenames and locations.
6. If you've chosen *Copy* or *Move*, you need to choose where to store the photos using the Destination panel (**Figure 7**). By default, Lightroom copies your photos into the Pictures folder in your user account, but you can choose to store them on another hard drive by selecting it in the folder tree. Where did you decide to store the photos on [page 8](#)?
7. Then you need to decide how you're going to organize the photos. What did you decide on [page 9](#)? The options at the top of the Destination panel allow you to set the folder structure:
 - To copy/move the photos directly into the folder you've selected, select **Into One Folder** in the **Organize** pop-up.
 - To create a subfolder for the photos in your chosen location, check **Into Subfolder**, enter the name of the new subfolder, and select *Into One Folder* in the *Organize* pop-up. This is useful when copying photos from a memory card into a manually-created folder structure.
 - To create a date-based folder structure automatically, select *By Date* from the *Organize*



▲ **Figure 7** Choose where to put the photos using the Destination panel. The folders in italic preview the folder hierarchy that will be created by your import.

pop-up and a folder structure from the **Date Format** pop-up. If you're not sure which to select, the YYYY/YYYY-MM/YYYY-MM-DD option is a good default.

The folders in italic preview the folder hierarchy that will be created by your import, so you can test different options to see what will happen.

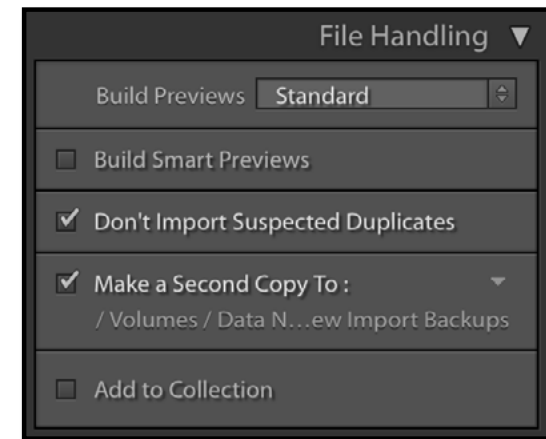
8. (Optional) The rest of the settings in the dialog could remain at their defaults, however for your initial imports, I'd recommend the following settings.

In the File Handling panel: **(Figure 8)**

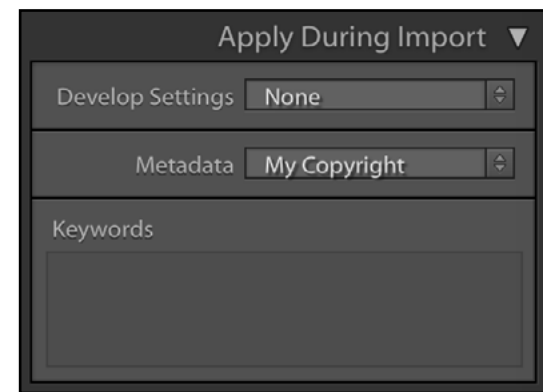
- **Build Previews**—*Standard*. If you're importing thousands of photos, select *Embedded & Sidecar* instead. It's quicker initially but stores lower quality previews.
- **Build Smart Previews**—unchecked.
- **Don't Import Suspected Duplicates**—checked. It's not infallible but it helps avoid creating duplicates if you forget to reformat the card in the camera before shooting more photos.
- **Make a Second Copy To**—If you're importing existing photos, leave it unchecked. If you're importing from a memory card, check it then click on the file path and choose a location on another hard drive as a temporary backup.
- **Add to Collection**—unchecked.

In the Apply During Import panel: **(Figure 9)**

- **Develop Settings**—*None*.
- **Metadata**—unchecked or select *New* to open the New Metadata Preset dialog. Give the



▲ **Figure 8** In the File Handling panel, choose your preview size and temporary backup location.



▲ **Figure 9** In the Apply During Import panel, add your copyright metadata.

preset a name such as Copyright Preset and enter your copyright information. Only checked fields are saved. Press the *Create* button and your new preset is selected in the *Metadata* pop-up in the Import dialog.

- **Keywords**—unchecked.

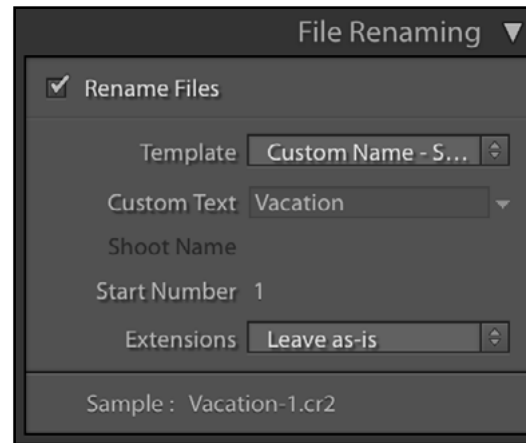
9. (Optional) How did you decide to name your files on [page 9](#)? In the File Renaming panel, you may leave the **Rename Files** checkbox (**Figure 10**) unchecked to retain the current filenames or you can rename the photos as they're imported.

In this example, we'll create a preset for a date/time based filename, but you can create a different filename template if you prefer. Check the *Rename Files* checkbox, and then in the **Template** pop-up, select *Edit*.

The Filename Template Editor dialog (**Figure 11**) allows you to create a variety of file naming templates using tokens. In the *Preset* pop-up at the top, select the *Date-Filename* preset and then click in the white area below and delete the *Filename* token, retaining the *Date* token.

Further down the dialog, in the *Additional* section, there's a pop-up of date/time based tokens. Select *Hour* from the pop-up and press *Insert*. Repeat for *Minute* and *Second*. The tokens at the top should now read *Date (YYYYMMDD)—Hour Minute Second*.

Finally, save it as a preset by selecting the *Preset* pop-up at the top of the dialog, choosing *Save Current Settings as New Preset* and giving it a name. Press *Done* to close the dialog, and check



◀ **Figure 10** In the File Renaming panel, you can set a new file naming template, or you can leave it unchecked to retain the camera filename.



▲ **Figure 11** If you select *Edit* in the File Renaming panel, you'll see the Filename Template Editor. It uses tokens to build a filename structure of your choice. The date tokens are shown in the inset screenshot.

that your new preset is selected in the *Template* pop-up.

10. Finally, press **Import** in the bottom left corner of the dialog.
11. The Import dialog closes and the new photos start to appear in the Library module. The photos are grouped in a special collection in the Catalog panel called *Current Import* (which then changes to *Previous Import*), and their folders also appear in the Folders panel.
12. Congratulations, your photos are now cataloged by Lightroom! If you're itching to start using Lightroom, you can now skip on to backing up your photos ([page 27](#)) and then viewing them in Lightroom ([page 35](#)).

THE NEW IMPORT DIALOG

1. If you're importing from a memory card, insert your memory card into the card reader or attach the camera to the computer. Card readers usually work more reliably with Lightroom than USB camera connections.
2. In the Add Photos screen, select the source of the photos. (Figure 12)

The **Browse Computer** button allows you to navigate to any folder on your computer using your operating system dialog, or you can click on one of the pods or beacons.

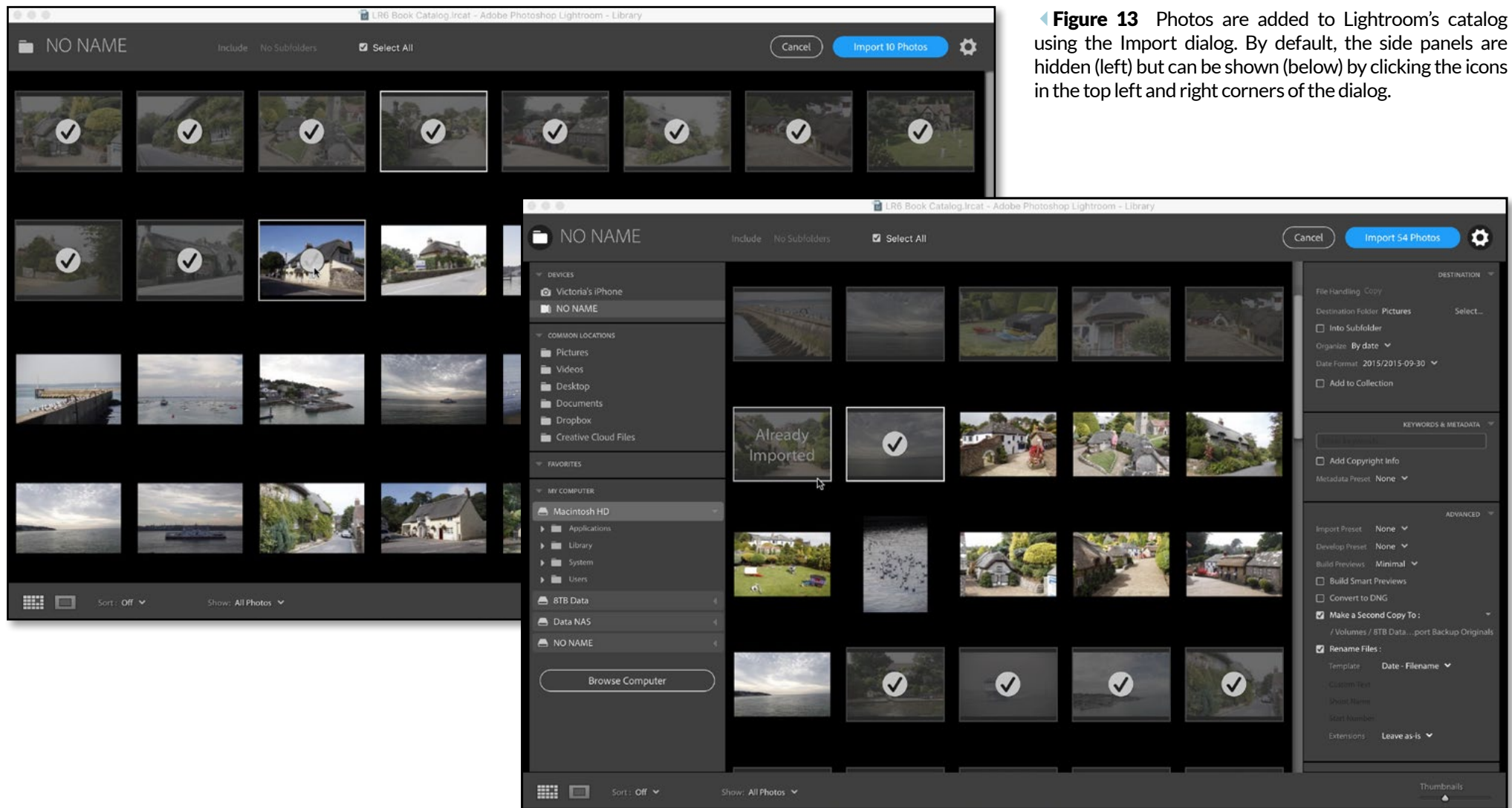
The top row (pods), with arrows at either end, contains likely sources of photos that haven't been imported yet, such as memory cards, mobile devices and some folders of photos found on your computer.

The bottom row (beacons) contains shortcuts to connected cameras and mobile devices, memory cards and other drives.

3. Once you've selected a source, the main Import dialog opens, ready for you to select specific photos. By default, the side panels are hidden. (Figure 13)



▲ **Figure 12** Select the source of the photos using the Add Photos screen.



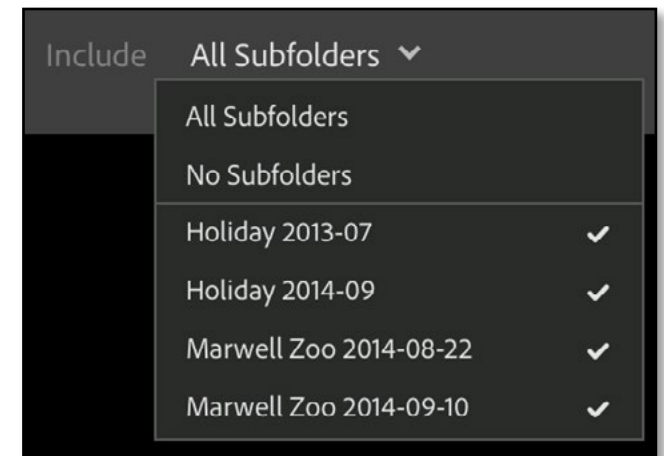
4. Thumbnails start to appear in the preview area. They may take a while to appear if you have thousands of photos. It's possible to view and check/uncheck photos in the Import dialog, but it's easier to sort through them in the Library module after import.
5. If you've selected a folder with subfolders, such as your Pictures or Photos folder, click the **Include** pop-up at the top of the window to show the subfolders. (Figure 14)
6. Click the gear icon in the top right corner to display the import settings. (Figure 15) It's important to understand where your photos are stored, even if you don't change the other settings.
7. Where did you decide to store the photos on [page 8](#)? At the top of the Destination panel, decide on your File Handling setting. (Figure 16)

If you're importing from a hard drive, you have a choice:

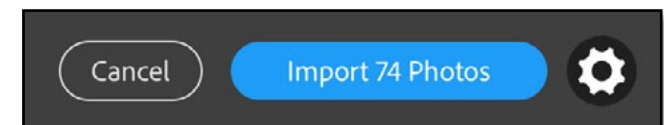
- To leave the photos in their existing location, select **Add**, then skip to step 10. This is a good choice if your photos are already arranged in a tidy folder structure that you'd like to keep, but be careful that you don't later delete the files thinking that they're "in" Lightroom.
- To create a copy in the location of your choice, for example, another hard drive, select **Copy**. You'll need twice as much hard drive space if you choose this option, as you'll be duplicating all of your photos, but it's a great way of grouping your photos in a single location for easy backup.

If you're importing from a memory card or camera/mobile device, **Copy** is automatically selected.

8. If you've chosen **Copy**, you need to choose where to store the photos. This is called the Desti-



▲ **Figure 14** If you've selected a folder with subfolders, use the pop-up at the top of the screen to choose which folders to include.



▲ **Figure 15** Click the gear icon in the top right corner to display the import settings.

nation Folder. By default, Lightroom copies your photos into the Pictures folder in your user account, but you can choose to store them on another hard drive by clicking the **Select** button.

9. Then you need to decide how you're going to organize the photos. What did you decide on [page 9](#)? The other options in the Destination panel allow you to set the folder structure:

To copy the photos directly into the folder you've selected, select *Into One Folder* in the **Organize** pop-up.

To create a subfolder for the photos in your chosen location, check **Into Subfolder**, enter the name of the new subfolder, and select *Into One Folder* in the *Organize* pop-up. This is useful when copying photos from a memory card into a manually-created folder structure.

To create a date-based folder structure automatically, select *By Date* from the *Organize* pop-up and a folder structure from the **Date Format** pop-up. If you're not sure which to select, the YYYY/YYYY-MM/YYYY-MM-DD option is a good default.

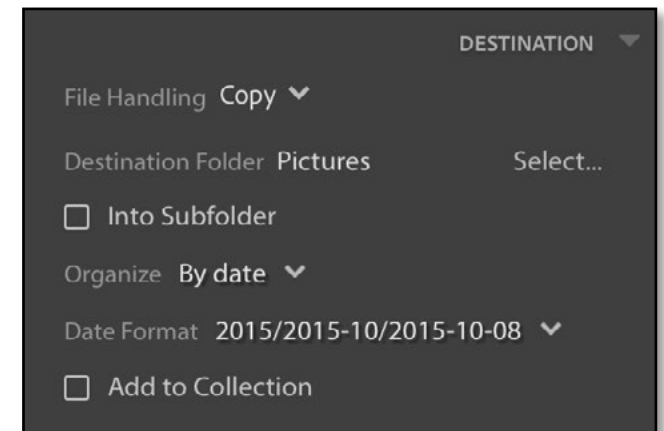
10. (Optional) The rest of the settings in the dialog could remain at their defaults, however for your initial imports, I'd recommend the following settings. (Figure 17)

In the Destination panel:

- **Add to Collection**—unchecked.

In the Keywords & Metadata panel:

- **Enter keywords** field—leave it blank.
- **Add Copyright Info**—enter your copyright information, for example, ©2015 Victoria Bampton.



▲ **Figure 16** Using the Destination panel, choose where to store the photos and how to organize them.

- **Metadata**—None.

In the Advanced panel:

- **Import Preset**—None.
- **Develop Preset**—None.
- **Build Previews**—Standard. If you're importing thousands of photos, select Embedded & Sidecar instead. It's quicker initially but stores lower quality previews.
- **Build Smart Previews**—unchecked.
- **Convert to DNG**—unchecked.
- **Make a Second Copy**—If you're importing existing photos, leave it unchecked. If you're importing from a memory card, check it then click on the file path and choose a location on another hard drive as a temporary backup.
- **Rename Files**—unchecked or see step 11 to create your own filename template.

11. (Optional) You may leave the *Rename Files* checkbox (**Figure 18**) unchecked to retain the current filenames or you can rename the photos as they're imported. How have you decided to name your files on [page 9](#)?

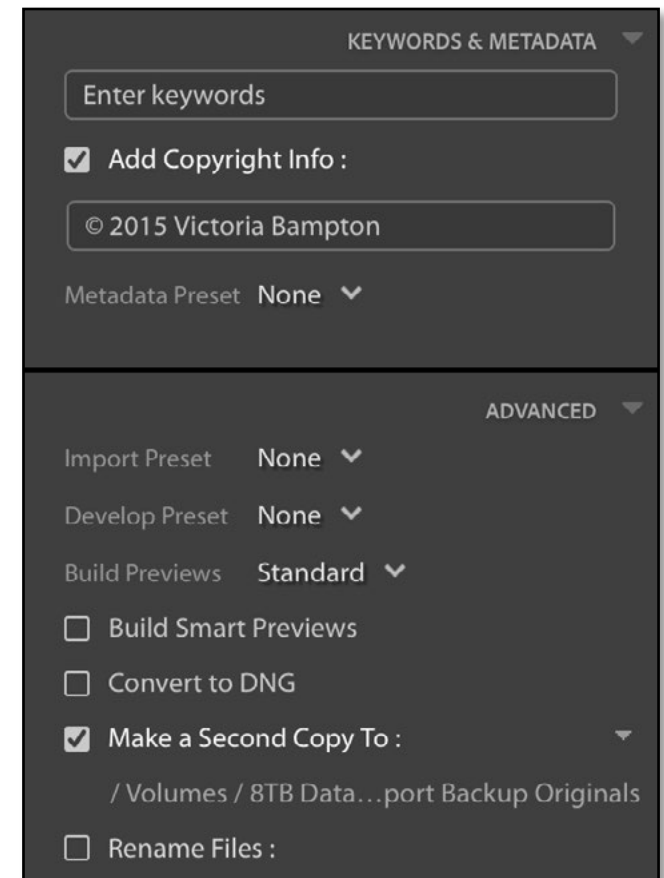
In this example, we'll create a preset for a date/time based filename, but you can create a different filename template if you prefer. Check the *Rename Files* checkbox, and then in the

PREVIEW SIZE

Minimal & Embedded—quick to import, but slow when viewing the photos

Standard—recommended default, takes time initially but much quicker when viewing the photos

1:1—select 1:1 size if you need to zoom in on every photo to check focus.



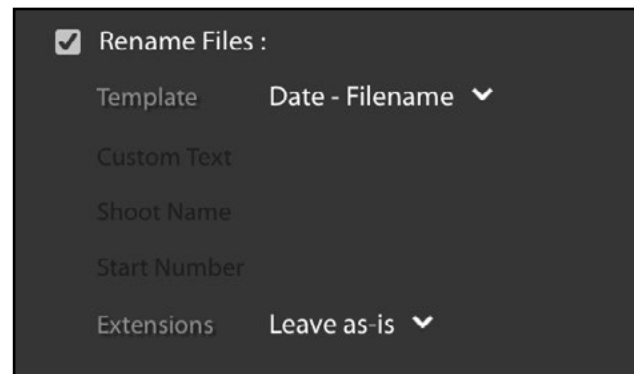
▲ **Figure 17** These are some sensible defaults for the other import settings.

Template pop-up, select *Edit*.

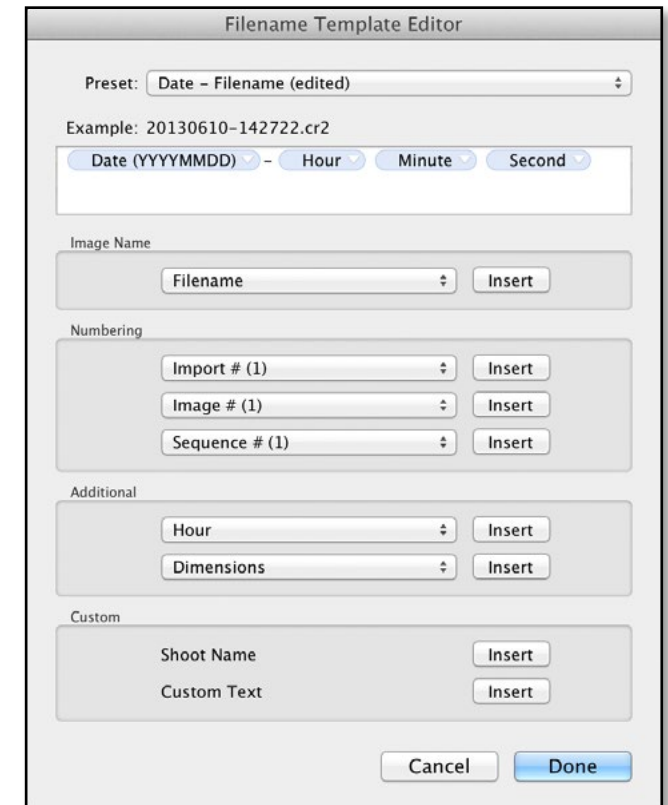
The Filename Template Editor dialog (**Figure 19**) allows you to create a variety of file naming templates using tokens. In the *Preset* pop-up at the top, select the *Date-Filename* preset and then click in the white area below and delete the *Filename* token, retaining the *Date* token.

Further down the dialog, in the *Additional* section, there's a pop-up of date/time based tokens. Select *Hour* from the pop-up and press *Insert*. Repeat for *Minute* and *Second*. The tokens at the top should now read *Date (YYYYMMDD)–Hour Minute Second*.

Finally, save it as a preset by selecting the *Preset* pop-up at the top of the dialog and choosing *Save Current Settings as New Preset* and giving it a name. Press *Done* to close the dialog, and check that your new preset is selected in the *Template* pop-up.



▲ **Figure 18** Using the Rename Files checkbox, you can rename photos while importing them into Lightroom.



▲ **Figure 19** If you select *Edit* in the Rename Files Template pop-up, you'll see the Filename Template Editor. It uses tokens to build a filename structure of your choice. The date tokens are shown in the inset screenshot.

12. Finally, press **Import X Photos** in the top right corner of the dialog.
13. The Import dialog closes and the new photos start to appear in the Library module. The photos are grouped in a special collection in the Catalog panel called *Current Import* (which then changes to *Previous Import*), and their folders also appear in the Folders panel.
14. Congratulations, your photos are now cataloged by Lightroom! If you're itching to start using Lightroom, you can now skip on to backing up your photos ([next page](#)) and then viewing them in Lightroom ([page 35](#)).

BACKING UP LIGHTROOM

Before we go any further, it's essential to know how to back up your work. This includes your catalog, your original photos, and any presets and templates that you've created.

BACK UP YOUR CATALOG

Since all of the work you do in Lightroom is stored in your Lightroom catalog, you'll need to ensure that it's backed up regularly.

It's a database, and while corruption is relatively rare, it is possible. By default, Lightroom prompts you to back up your catalog weekly. It creates a new folder using the current date and time as the folder name, and stores a zipped copy of the catalog in this new folder. It keeps all of the weekly backups, so you can 'step back in time' to an earlier version if some corruption occurs.

By default, Lightroom creates a Backups folder next to the catalog to store the backups. That won't help if the drive fails, so change the location to another drive or ensure that the backups are included in your main system backup. You can change the frequency and backup location to another drive using the Back Up Catalog dialog.

To change the settings, open the Catalog Settings dialog to the *General tab*. Catalog Settings is



KEEP VERSIONED BACKUPS

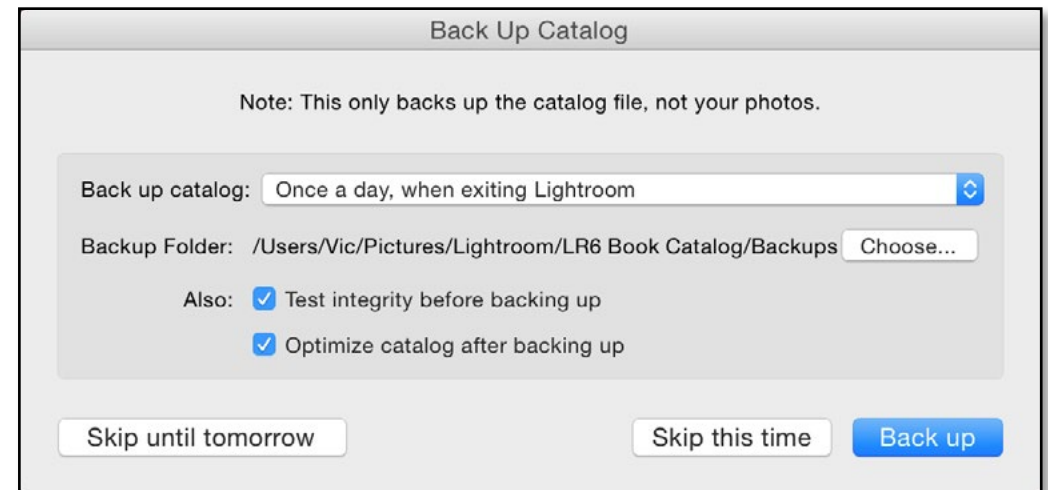
Lightroom's catalog is just a database and, while comparatively rare, databases can become corrupted—so backup the catalog regularly, and keep older backups for a while.

under the *Edit menu* (Windows) / *Lightroom menu* (Mac). Change the *Backup Settings* pop-up to *When Lightroom next exits*.

Quit Lightroom and the Back Up Catalog dialog appears. (Figure 20)

Using the **Back up catalog** pop-up, set the backup frequency. If you're working for a few hours every day, it's worth backing up daily, whereas if you only use Lightroom a few times each month, monthly may be plenty. Weekly is a good average.

Press *Choose* to select a new location on another drive then press **Back up**. Leave **Test integrity** and **Optimize catalog** checked as they're good general maintenance.



▲ **Figure 20** When the backup runs, you can change the backup location and frequency.

BACK UP YOUR PHOTOS

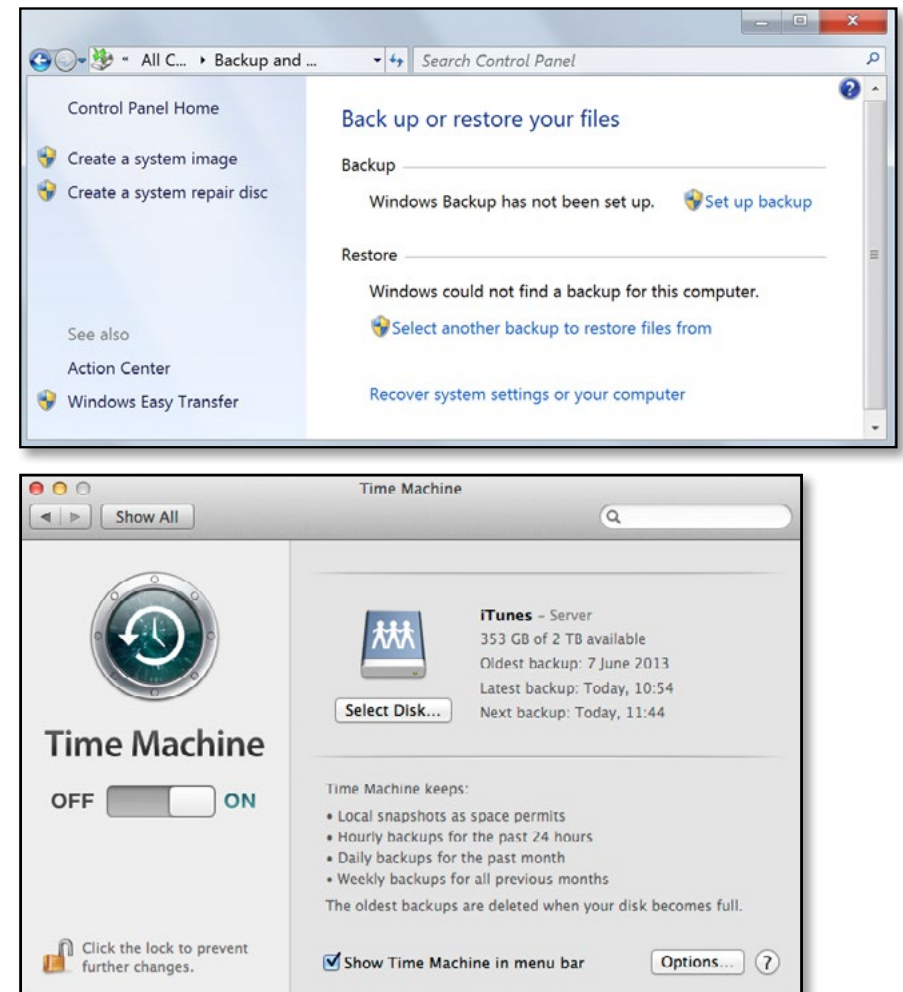
Lightroom's Catalog Backup is just that—a backup of your catalog. Your photos are not stored 'in' Lightroom and Lightroom's Catalog Backup doesn't back up the photos. Consider how you're going to keep your photos backed up—and how easily you could restore them if there was a problem.

The *Second Copy* backup in the Import dialog simply copies the imported photos into folders called *Imported on [date]* so it's great as a temporary backup while you ensure the photos have been safely added to your main backups. It won't replicate your working folder structure, back up any additional photos such as those edited in Photoshop, or remove any photos you've deleted, so it's not a replacement for a backup system.

The easiest way to back up your photos is to include them in your main system backups. You are running backups of your whole computer, aren't you? Windows comes with its own Backup and Restore tool, and Mac OSX comes with Time Machine, both of which can back up your computer files to an external drive. **(Figure 21)** Or, for a little more control, you can run dedicated backup or file synchronization software. Whichever option you choose, double check that all of your photos are being safely backed up, as some software excludes external drives by default.

BACK UP THE EXTRAS

Over the course of time, you'll gather presets and templates that you've created or downloaded from other websites, so you'll want to back these up too. You can manually copy them from their various locations, which are listed at <http://www.lightroomqueen.com/backup-lightroom-files/>, or ensure that they're included in your system backups.



▲ **Figure 21** The Windows and Mac operating systems both come with built in backup tools, but they won't help unless you enable them!

THE LIGHTROOM WORKSPACE

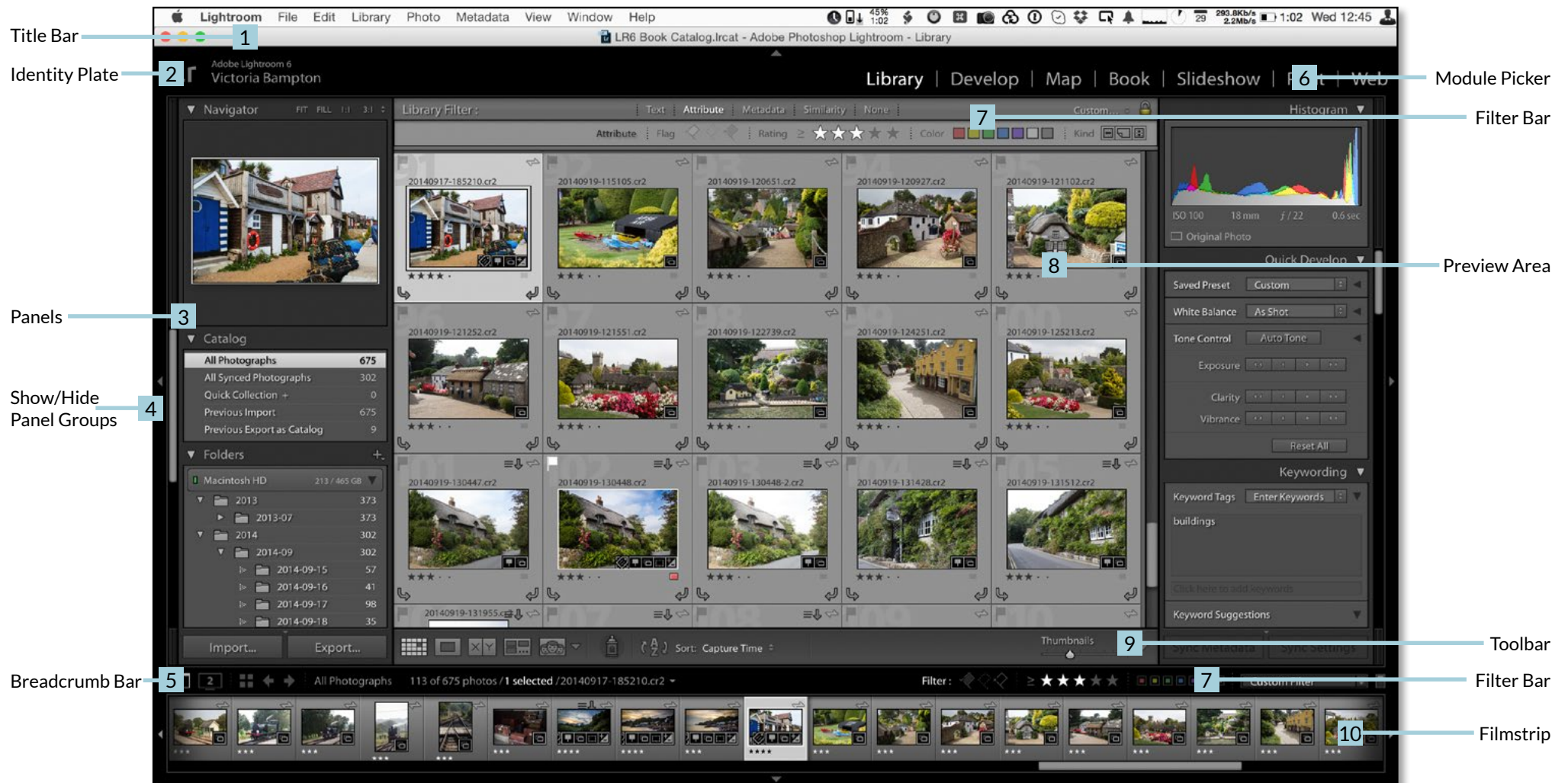
Once the import dialog closes, you'll be viewing the main Lightroom Interface, also known as the Workspace, so let's do a quick guided tour of the basics.

On the next page, there's an annotated screenshot of the Lightroom workspace or interface (Figure 22), followed by a detailed explanation of each section on the subsequent pages.

SHORTCUTS

G = Grid view
E = Loupe view
C = Compare view
N = Survey view
Tab = Show/hide side panels
Shift-Tab = Show/hide all panels
Shift-F = Cycle through full screen modes
T = Show/hide Toolbar
\ = Show/hide Filter Bar





▲ **Figure 22** The Lightroom Workspace or Interface.

1**Title Bar**

The Title Bar shows the name of the current catalog, along with the standard window buttons. If it goes missing, along with the minimize/maximize/close buttons, press Shift-F once or twice to cancel the Full Screen modes.

2**Identity Plate & Activity Center**

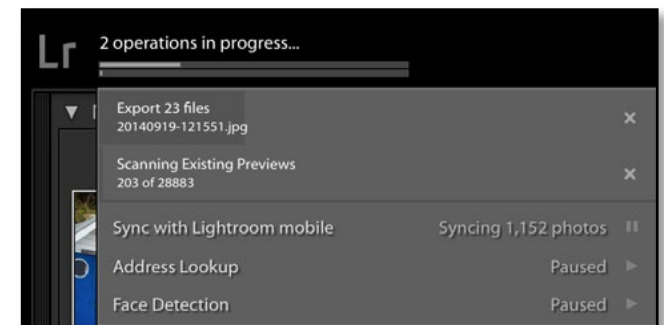
The Identity Plate allows you to add your own branding to your catalogs. You'll find the settings under the *Edit menu* (Windows) / *Lightroom menu* (Mac) > *Identity Plate Setup*. Click on the Identity Plate to view the Activity Center. **(Figure 23)** This displays the active tasks and pause buttons for some background tasks such as syncing and face recognition.

3**Panels**

Panels can be opened and closed by clicking on the panel header. If you right-click on the panel header, you can show/hide specific panels. In the same right-click menu, you'll also find Solo Mode, which automatically closes a panel when you open another panel in the same panel group. It's particularly useful when working on a small screen.

4**Show/Hide Panel Groups**

The left and right hand sides are called panel groups. If you click on the black bars along the outer edges of the screen, you can show/hide the left/right panel groups, as well as the Module Picker and the Filmstrip. Right-clicking on the black bars gives additional options.



▲ **Figure 23** The Activity Center appears when you click on the Identity Plate.



▲ **Figure 24** The Breadcrumb Bar displays a range of useful information.

5

Breadcrumb Bar

The breadcrumb bar has controls for the secondary window, as well as information about the selected source folder or collection, the number of photos in the current view and the number of selected photos. If you click on it, there's a list of recent sources for easy access. (Figure 24)

6

Module Picker

The Module Picker gives you access to the Library, Develop, Map, Book, Slideshow, Print and Web modules. The selected module is highlighted, and you can click on another module name to switch modules. If you right-click on a module name, you can hide modules from view.

7

Filter Bar

When viewing Grid view, the Filter Bar will appear above the thumbnails. It allows you to filter the current view to only show photos meeting your chosen criteria. If it goes missing, press the \ key on your keyboard. You can also access the star, color and flag filters by clicking the word *Filter* on the Filmstrip.



The central area of the screen is the Preview Area or main work area.

▲ **Figure 25** The Toolbar displays different information in each module. You can add additional information by clicking the arrow on the right.

The Toolbar gives easy access to often used tools. Press T on your keyboard if it goes missing, and click on the arrow at the right hand end to choose which tools show in the Toolbar. **(Figure 25)**

The Filmstrip is available in all modules and shows the set of photos you're currently viewing. When you select a different photo in the Filmstrip, the main Preview Area is updated too.

VIEWING YOUR PHOTOS IN LIGHTROOM

When the import finishes, the Previous Import collection is automatically selected in the Catalog panel, so let's use these newly imported photos to explore further.

VIEWING YOUR PHOTOS IN GRID VIEW

Much of the work you'll do in Lightroom will be using the Grid view. **(Figure 26)** The Grid view can be accessed by pressing G on the keyboard or by clicking the Grid view button on the Toolbar. Grid view is a scrolling page of thumbnails, and you can change the thumbnail size using the slider on the Toolbar. **(Figure 27)**

Press the J key on your keyboard three times to cycle through the available thumbnail cell styles. **(Figure 28)** Go to *View menu > View Options* to control the information shown on your thumbnail cells. **(Figure 29)**

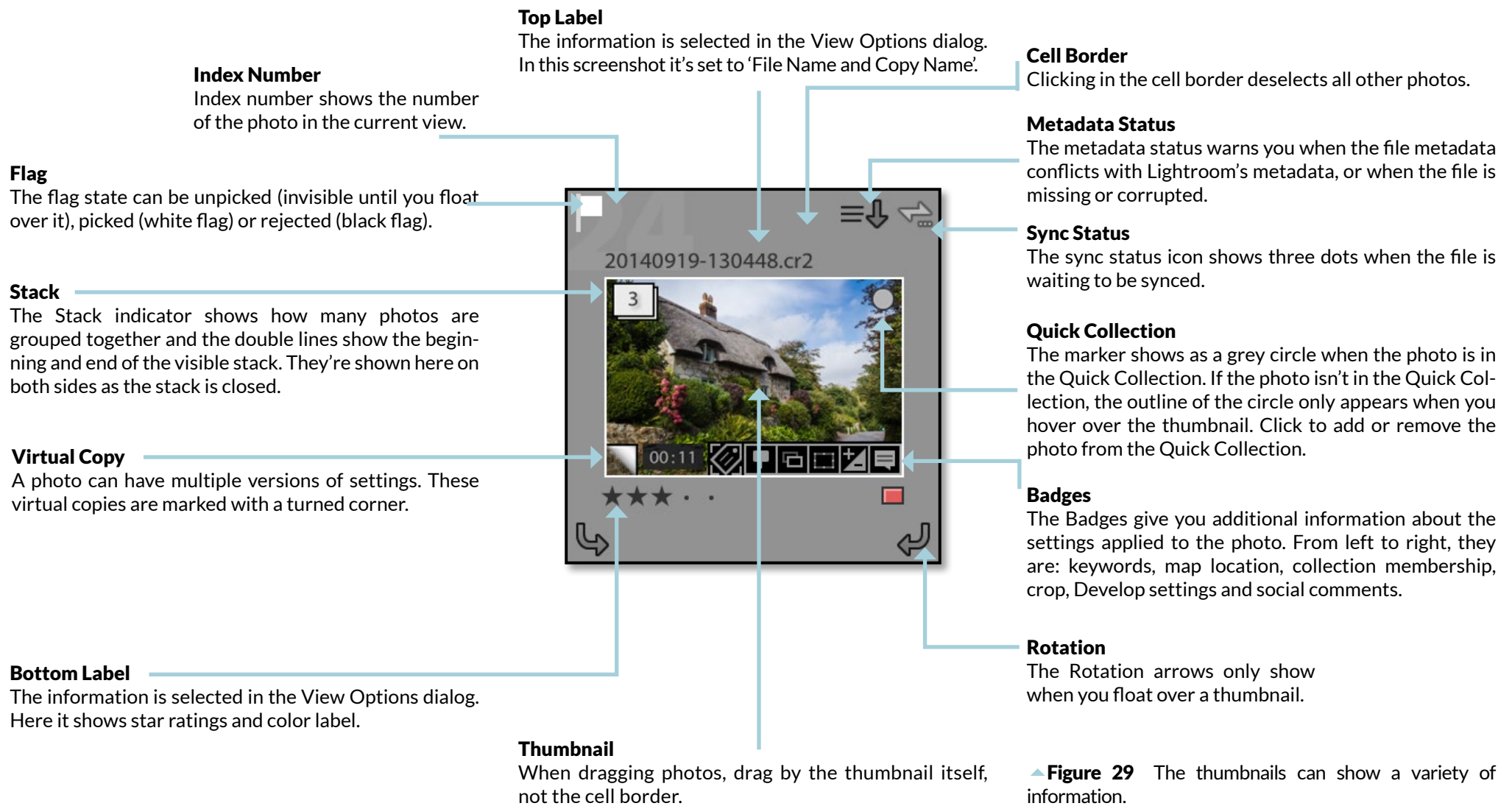


▲ **Figure 26** The grid view displays a page of thumbnails.



◀ **Figure 27** Enter Grid view by clicking the button in the toolbar or by pressing the G key.

◀ **Figure 28** The simplest cell style (left) just shows the thumbnail photo. The compact cell (center) and extended cell (right) show additional information of your choice.



SELECTIONS

When you select multiple photos in Lightroom's Grid view or in the Filmstrip, you'll notice that the cell border displays in three different shades of gray. (**Figure 30**)

Because Lightroom allows you to synchronize settings across multiple photos, there needs to be a way of choosing the source of the settings as well as the target photos, so Lightroom has three different levels of selection (or two levels of selection plus a deselected state, depending on how you look at it).

- **Active**—The lightest shade of gray is the active photo. That's the single photo that's shown in Loupe view or the Develop module.
- **Selected**—The mid gray is also selected, but it isn't the active photo.
- **Not Selected**—The darkest shade of gray isn't selected.

When applying settings, or especially when deleting photos, double check how many photos are selected, otherwise you could accidentally apply a command to all of them.

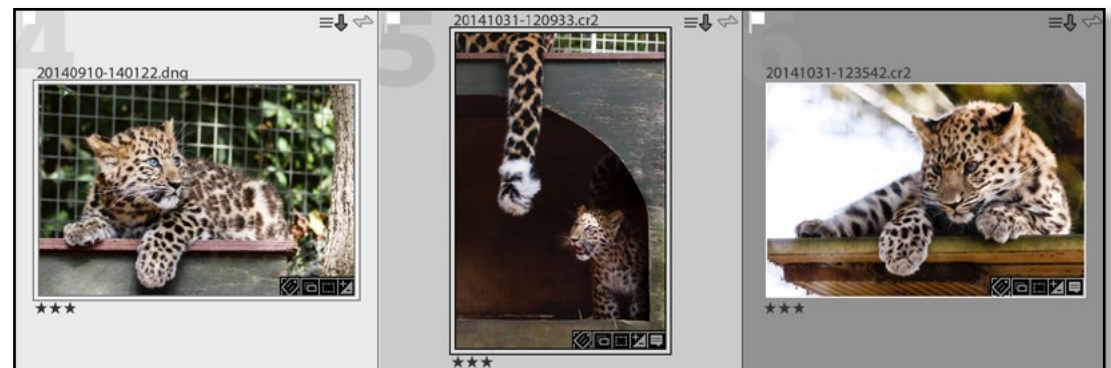
VIEWING YOUR PHOTOS IN MORE DETAIL

The thumbnails give you a good overview, but they're a little too small to see the detail in your photos, so Lightroom offers three further view modes—Loupe, Compare and Survey—each with different strengths.

ONE PHOTO OR ALL?

Lightroom's Grid view behaves differently to other views—anything you do in Grid view on the primary monitor applies to all selected photos, whereas most other views only apply to the active photo (unless you have Auto Sync enabled—there's always an exception!)

▼ **Figure 30** There are three levels of selection—active (left), selected (center) and not selected (right).

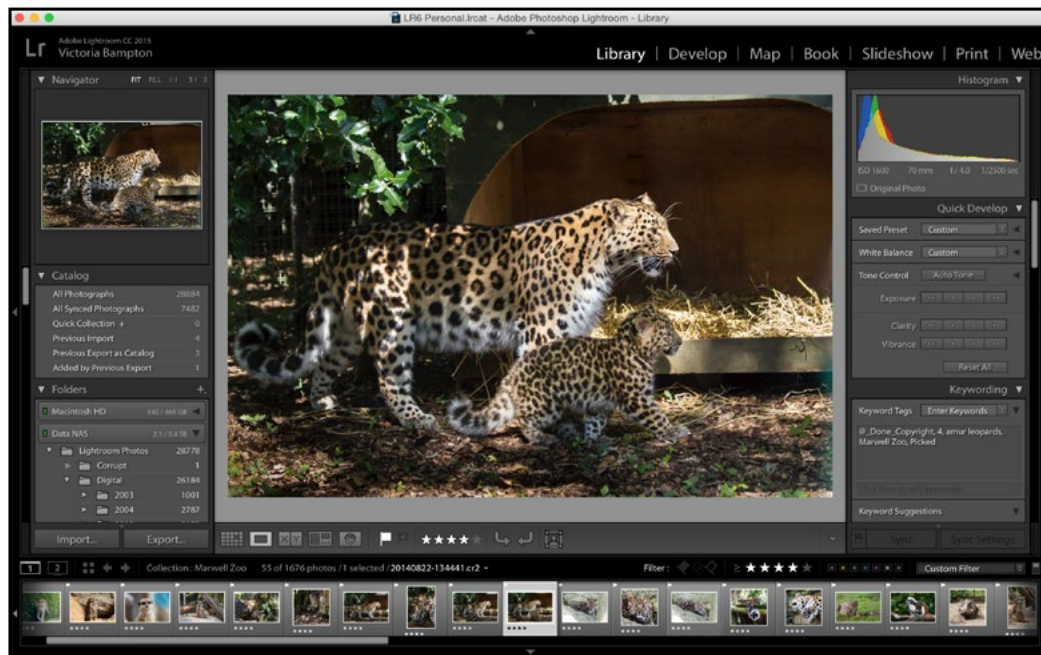


VIEWING YOUR PHOTOS IN LOUPE VIEW

The Loupe view shows a larger view of one photo at a time. **(Figure 31)** To access Loupe view, click the Loupe button on the Toolbar or press the E key. **(Figure 32)**

You can move from one photo to the next using the left and right arrows on the keyboard, the arrows on the Toolbar beneath the photo, or by selecting another photo from the Filmstrip.

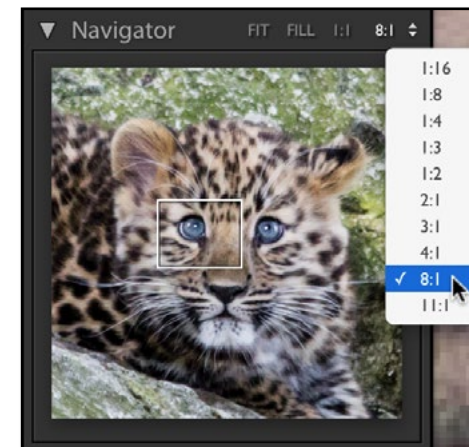
To zoom in to check details, press the Z key or Spacebar. By default, it zooms into 1:1 or 100% view, but there are additional zoom ratios at the top of the Navigator panel. **(Figure 33)** To view your photo to full screen, press the F key to toggle in and out of Full Screen Preview view.



◀ **Figure 31** Loupe view gives a detailed view on a single photo, allowing you to zoom in to check the detail.



◀ **Figure 32** Enter Loupe mode by clicking the button on the toolbar or by pressing the E key.



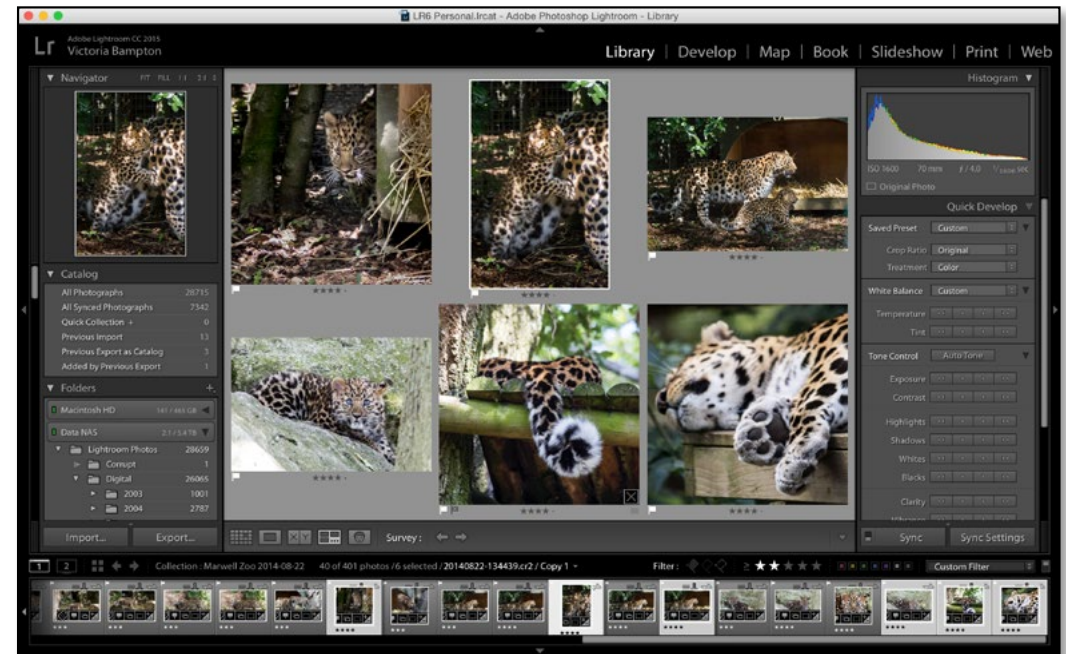
▶ **Figure 33** The zoom ratios are in the Navigator panel.

VIEWING YOUR PHOTOS IN SURVEY VIEW

Survey mode allows you to view multiple photos at the same time, so it's particularly useful when you have a series of similar photos to narrow down to your favorites. (Figure 34)

Select the photos in Grid or Filmstrip. If they're consecutive photos, click on the first photo, then hold down the Shift key and click on the last one. If the photos are scattered, hold down Ctrl (Windows) / Cmd (Mac) while clicking on their thumbnails. Once the photos are selected, press the Survey button on the Toolbar or press the N key. (Figure 35)

To remove a photo from the Survey view, click the X in corner of the photo. When you go back to Grid view, only the leftover photos are still selected, so you can mark them using the ranking system of your choice.



▲ **Figure 34** Survey mode allows you to view multiple photos at the same time



◀ **Figure 35** Enter Survey mode by clicking the button in the Toolbar or by pressing the N key.

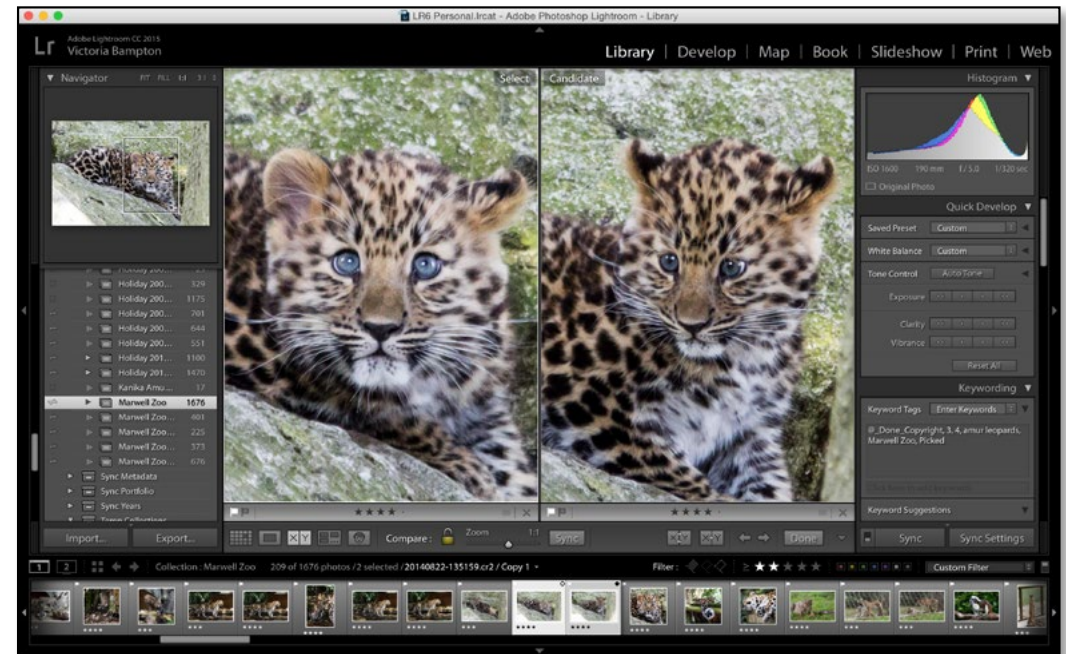
VIEWING YOUR PHOTOS IN COMPARE VIEW

Compare view is used to compare two similar photos, and unlike Survey view, it allows you to zoom in too. (**Figure 36**)

Select two photos and press the Compare button on the Toolbar or press the C key. (**Figure 37**)

The active photo becomes the *Select*, shown on the left and marked with a white diamond icon. The other photo becomes the *Candidate*, shown on the right and marked with a black diamond icon.

The *Select* on the left is fixed in place, and as you use the arrow keys on your keyboard to step through the photos, the *Candidate* on the right changes. When you find a photo you like better than the current *Select*, you can press the **XY** buttons on the Toolbar to switch them round, making your new favorite photo your new *Select*.



▲ **Figure 36** Compare mode compares two photos in great detail, choosing your favorite before moving onto the next pair.



◀ **Figure 37** Enter Compare mode by clicking the button in the Toolbar or by pressing the C key.

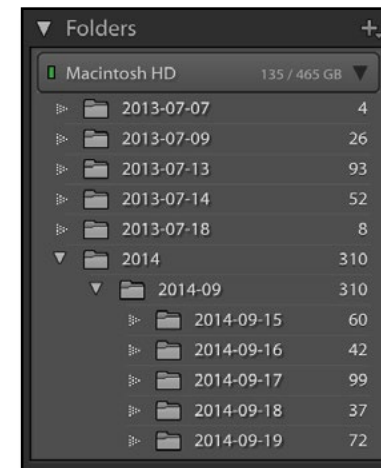
VIEWING FOLDERS IN LIGHTROOM AND ON THE HARD DRIVE

Using a database to catalog photos is a new concept to many Lightroom users, so it's important to understand how the photos in Lightroom relate to the files on your hard drive.

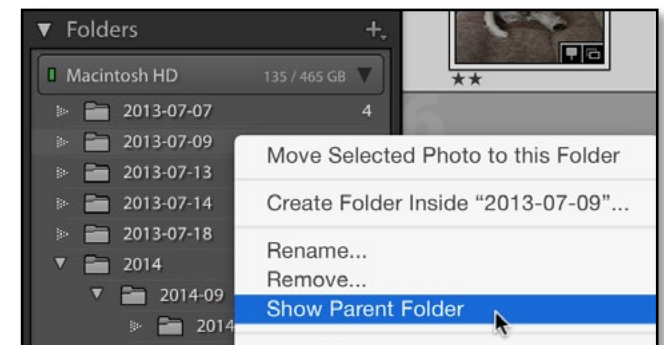
Look at the Folders panel on the left hand side of the Library module. You may have one or more folders listed, but the folder structure probably won't match your hierarchical folder structure in Explorer (Windows) or Finder (Mac). Only folders that hold imported photos show in the Folders panel.

To make it easier to visualize where the photos are stored on your hard drive, we can display the same hierarchy.

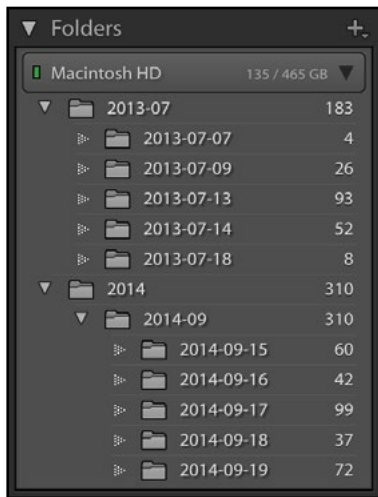
1. Find a top level folder. In **Figure 38**, this is one of the folders starting with 2013.
2. Right-click on this top level folder and choose **Show Parent Folder** from the menu. (**Figure 39**) (If this option doesn't appear in the menu, you've right-clicked on the wrong folder.)
3. In most cases, you'll only need to add a single parent folder, but if you have a deep nested hierarchy, you may want to repeat on the new top-level folders until you can visualize the whole tree.
4. In **Figure 40**, we're still missing some parent folders, so we right-click on the 2013-07 folder and choose *Show Parent Folder* and then right-click on the 2013 or 2014 folder to show the *My Photos* folder that contains all of the Lightroom photos. We could go one step further and *Show Parent Folder* on the *My Photos* folder to show the main *Pictures* folder too. (**Figure 41**)
5. Once you've finished, you can see a hierarchy of folders that looks much more like the Explorer (Windows) / Finder (Mac) view. (**Figure 42**)



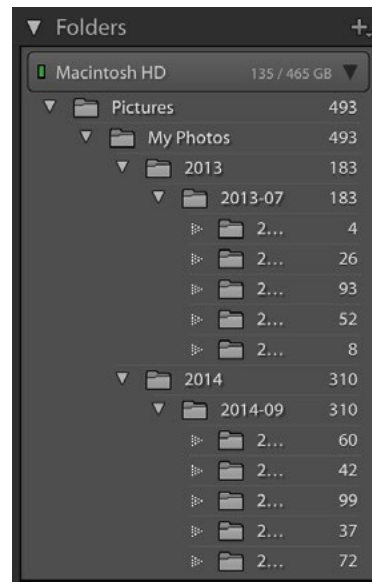
▲ **Figure 38** The initial view of the Folders panel may not be easy to relate to the folders on the hard drive.



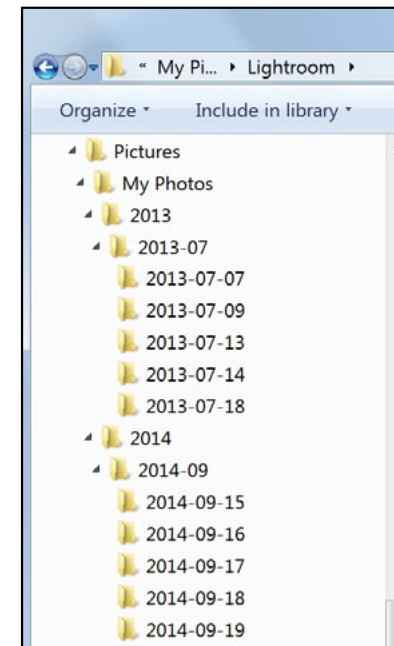
▲ **Figure 39** Using *Show Parent Folder* to display additional parent folders into the Folder panel view makes it easier to visualize how Lightroom relates to the hard drive.



◀ **Figure 40**
In some cases, you'll need to use *Show Parent Folder* on multiple folders.



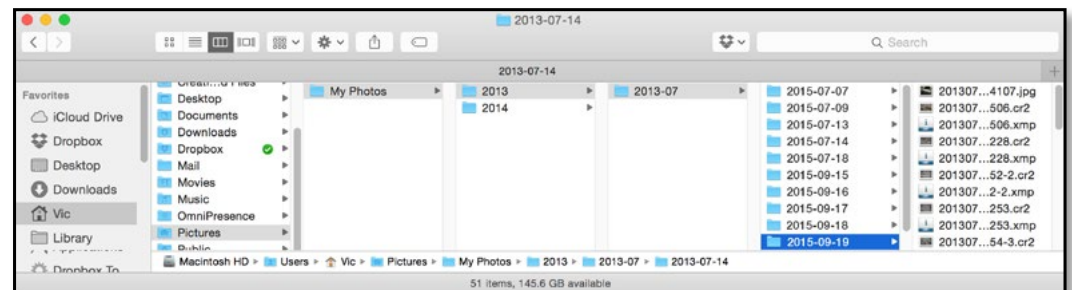
◀ **Figure 41**
The end result of the process is a familiar folder hierarchy.



▶ **Figure 42** The same folder hierarchy shown in Windows Explorer and Mac Finder.

PHOTOS ARE NOT IN LIGHTROOM

Remember, photos are never IN Lightroom. Don't move, rename or delete files or folders using Explorer/Finder or other software after import as Lightroom will no longer be able to find them.



SELECTING THE BEST PHOTOS

Having imported and viewed your photos, you'll be ready to start sorting through the photos. Select the *Previous Import* collection in the Catalog panel, or another folder in the Folders panel, and we'll explore the options.

RATING YOUR PHOTOS

Lightroom offers three different ways of ranking your photos:

Flags have three different states—flagged (picked), unflagged and rejected. It's a popular ranking system among Lightroom users, but note that flags can't be written to the files or shared with other software.

Star Ratings are used by photographers worldwide, with 5 stars being the best photos. Stars are standardized metadata so they can be understood by other software. Many photographers limit themselves to using 1-3 stars when initially ranking their photos, and leave 4 and 5 stars for the best photos they've ever taken.

Color Labels have no specific meaning, so you can decide how to use them. Many use them to mark photos that need further work in other editors, for example, photos that need retouching in Photoshop, sets of photos for merging into HDR, photos to be built into a panorama, etc.

RATING SHORTCUTS

P = Pick flag

U = Unflag

X = Reject flag

0-5 = 0-5 stars

6-9 = Red, yellow, green & blue label

Caps Lock = auto-advance



If you haven't decided which system to use yet, consider using the Reject flag to mark photos to be deleted, and star ratings to grade the quality of the photos.

Let's start ranking the photos you've just imported.

1. Turn on the Caps Lock key on the keyboard to automatically advance to the next photo. If you prefer not to automatically move on, you can use the left/right arrows on the keyboard to move between photos.
2. Select the first photo and switch to the Loupe view (E key).
3. Decide how much you like the photo on screen. Press the X key to mark it for deletion, or the 1, 2 or 3 keys to give it a star rating, or use the buttons in the Toolbar. **(Figure 43)**
4. Repeat the process until you get to the end of photos. Remember, you can change your mind later!
5. If you find a group of similar photos, you can switch to Compare view (C key) or Survey view (N key) to view them together and then mark the best ones from the group.
6. Don't forget to turn off the Caps Lock key when you've finished!

▲ **Figure 43** Buttons for flags, star ratings and color labels can be displayed on the Toolbar by clicking the arrow at the right-hand end.

MULTIPASS EDIT

Some people prefer to take multiple passes through the photos when ranking—perhaps marking as reject or 1 star the first time and then go through the 1 star photos again, marking the best ones as 2 stars. You may need to experiment before deciding which workflow.

DELETING FUZZY PHOTOS

Even the best photographers sometimes end up with photos that aren't worth keeping.

It's possible to delete photos while you're sorting through them, simply by pressing the Delete key on your keyboard, but it's quicker to mark them with a Reject flag (X key) and then delete them in one go.

Photos marked as rejects show in the Grid view as dimmed photos, so it's easy to check that you've marked the right ones. When you're ready to delete all of the rejected photos, go to *Photo menu > Delete Rejected Photos*.

Before Lightroom deletes the photos, it asks whether to *Remove* or *Delete* them. (**Figure 44**) Note the difference. **Remove** just removes the reference to the photo from Lightroom's catalog, but the photo remains on the hard drive. **Delete** deletes the photo from your hard drive too (or sends them to the Recycle Bin/Trash if possible).

Before you select either option, double check the number of photos that it says will be deleted, just in case you've accidentally selected photos you want to keep.

DELETE IN COLLECTIONS

If you press the Delete key while viewing a collection, it will only remove the photo from that collection, instead of removing it from Lightroom's catalog and the hard drive.

▼ **Figure 44** In the Delete dialog, note the difference between *Remove* and *Delete*, and don't forget to check the number of photos that will be deleted.



GROUPING SIMILAR PHOTOS USING STACKS

As you're sorting through your photos, you may come across groups of photos that don't mean a lot on their own. For example, groups of photos taken for a panorama or HDR often look awful as individual photos!

Lightroom offers stacking as a way to group these photos and display them as a single photo while you're browsing.

To create a stack, select the photos and go to *Photo menu > Stacking > Group into Stack*. The photos automatically collapse into a stack, marked with double lines at the beginning and end. **(Figure 45)**

To open the stack, click on the white number in the corner. The photo on the left is the photo that shows when you view a collapsed stack. **(Figure 46)**

If the photo that best represents the stack—perhaps the finished panorama or the finished HDR photo—isn't currently at the top of the stack, click on its number to move it to the top of the stack.



▲ **Figure 45** Collapsed stacks show as a single photo.



► **Figure 46** When you click on the white rectangle, the stack opens to show the group of photos.

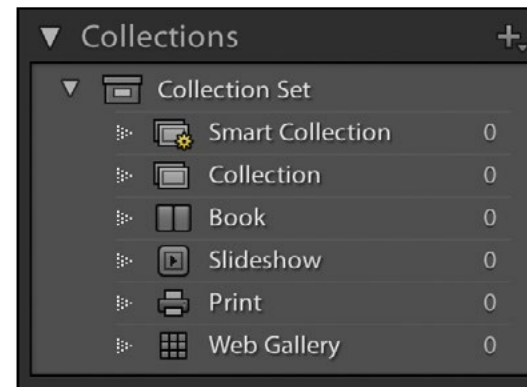
COLLECTIONS

Collections are another way of grouping photos. They're similar to folders, except the photos don't move on the hard drive. This means the same photo can be in multiple collections, and the photos in the collections can be stored in various different folders.

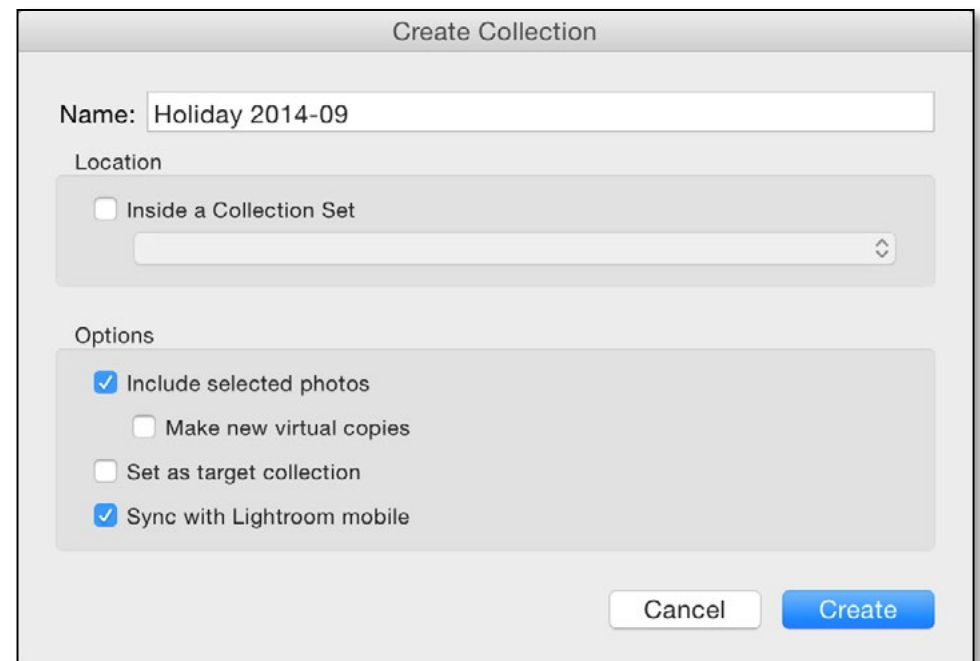
To create a collection, scroll down to the Collections panel, which you'll find in the left panel group in all modules, click the + button at the top and select **Create Collection**. Name the collection, and it appears in the Collections panel. (Figure 47)

From the Grid view, select photos and drag them from the thumbnail preview area onto the collection. Don't forget to grab the photos by the thumbnail itself, not the border surrounding it.

Removing photos from a collection is as simple as hitting the Delete key. When you're viewing a collection, Delete only removes the photo from the collection, rather than from the catalog or hard drive.



◀ **Figure 47** To create a Collection, click the + button on the Collections panel and enter the name in the Create Collection dialog.



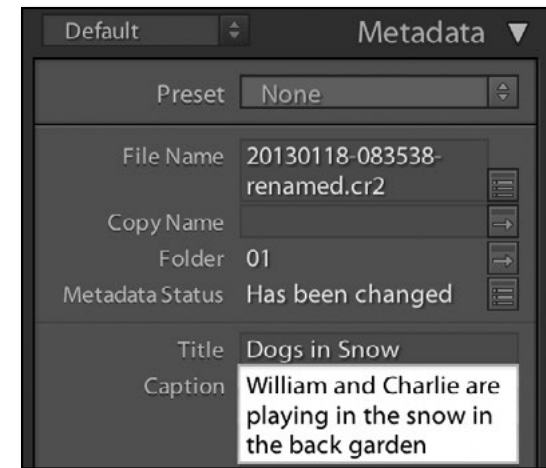
ADDING METADATA TO YOUR BEST PHOTOS

Once you've finished selecting your favorite photos, it's time to add metadata to help you find them again later. Sorting through your photos first means you can focus your efforts on the best ones, which are the ones you're likely to want to find again.

TITLE & CAPTION

Some photographers like to add descriptive text to the photos, perhaps for use as captions when posting to Flickr or Facebook. Go to the Metadata panel to type directly into the metadata fields. (Figure 48)

The *Title* and *Caption* fields do have official IPTC definitions, but many photographers simply use **Title** for a short image title (e.g. *Dogs in Snow*) and **Caption** for a more descriptive paragraph (e.g. *William and Charlie are playing in the snow in the back garden*).



▲ **Figure 48** Enter your *Title* and *Caption* in the Metadata panel.

TYPES OF METADATA

EXIF data is technical information added by the camera at the time of capture. It includes camera and lens information such as the make and model, and image information such as the capture date/time, shutter speed, aperture, ISO, and pixel dimensions.

IPTC data is added by the photographer to describe the photo, for example, title, caption, keywords and the photographer's name and copyright. There are official definitions for the IPTC fields, and you can view the full IPTC specification at the IPTC website.

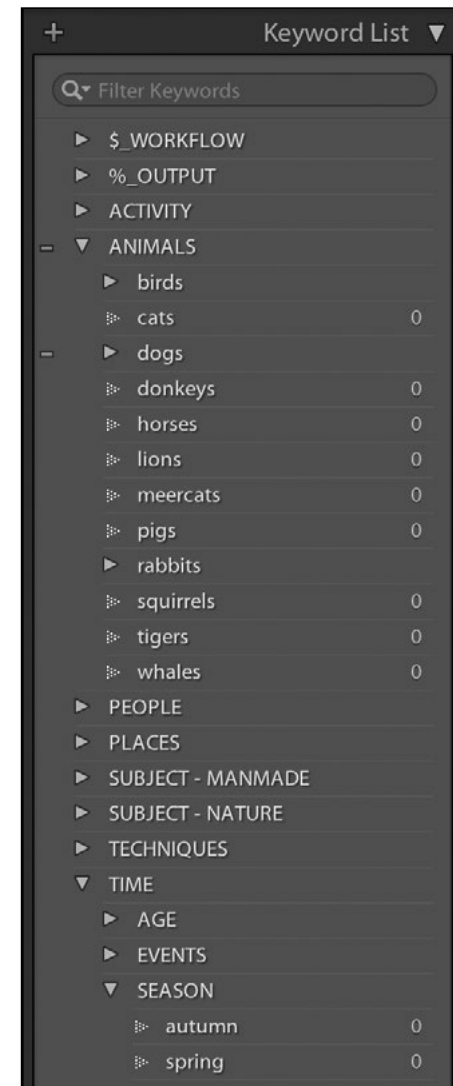
KEYWORDS

Keyword Tags are text metadata used to describe the photo. For example, they can include:

- who is in the photo (people)
- what is in the photo (other subjects or objects)
- where was the photo taken (location)
- why was the photo taken (what's happening)
- when was the photo taken (time of day, season, event)
- how was the photo taken (perhaps HDR, tilt-shift, panoramic)

They help you search for photos later, for example, searching for keywords *Charlie* and *snow* will show just the photos of Charlie playing in the snow, without having to search through your whole catalog.

The main aim is to be able to find the photos again later, so don't go overboard, especially to start with. If you try to add thirty keywords to every photo you've ever taken, it can quickly become an overwhelming job, so just start with a few significant keywords on your best photos.



► **Figure 51** A subset of my personal keyword list.

There are multiple ways to add keywords, so we'll just cover two options in this Quick Start eBook:

Type in the Keywording panel

Select the first photo, perhaps in Loupe view, and go to the Keywording panel in the right panel group in Library. Click in the keywords field that says **Click here to add keywords** and type your keywords, separating them with a comma (,). As you start to reuse keywords, they'll be suggested as you start typing, which helps to avoid differences in spelling. (Figure 49)

When you've finished, press the Enter key and your keywords appear in the Keyword List panel.

Create and apply keywords using the Keyword List panel

At the top of the Keyword List panel is a + button, which is used for creating new keywords. Click the + button and enter your keyword in the Create Keyword Tag dialog. (Figure 50)

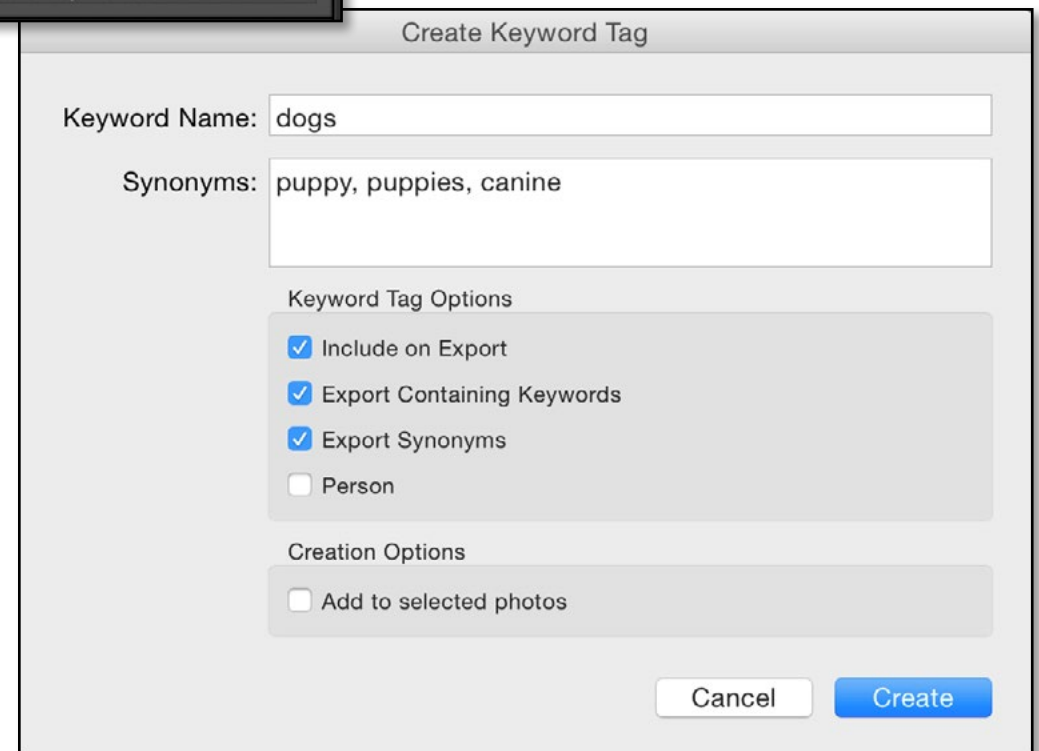
To assign your new keyword to the selected photo, click the square to the left of the keyword in the Keyword List panel, which adds a checkmark.

If you want to add the same keyword to a lot of photos, for example,



◀ **Figure 49** You can add keyword tags to your photos by typing them directly into the Keywording panel.

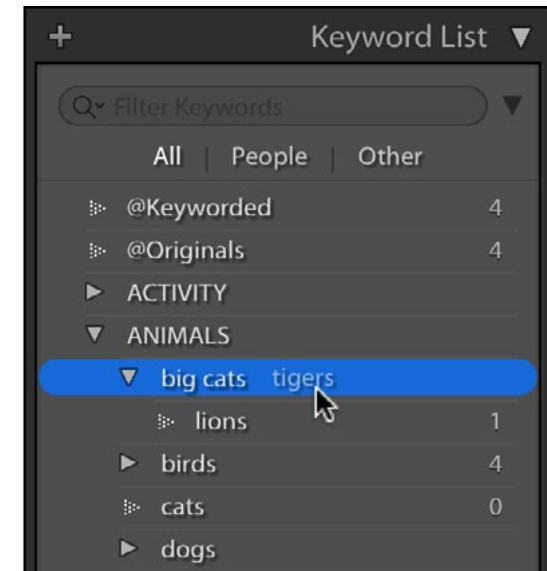
▶ **Figure 50** Alternatively, you can click the + button on the Keyword List panel to view the Create Keyword Tag dialog.



you have a series of photos of snow, select them all in Grid view before typing the keyword in the Keywording panel or checking the checkbox in the Keyword List panel.

Converting to a Keyword Hierarchy

Simply adding keywords creates a flat list of keywords, but what if you want to group them to make them easy to find? You may want to group all of your family members names into a *People* parent keyword, and different animals under an *Animals* parent keyword. To do so, create the *People* and *Animals* keywords and then drag and drop the other keywords onto them in the Keyword List panel, just as you would drag folders onto other folders to make them into subfolders. (Figure 51)



▲ **Figure 51** To make an existing keyword into the child of another keyword, drag and drop it onto the new parent.

FACES

Face Recognition Technology is new to Lightroom CC/6. It searches your photos for things that look like faces, and displays these faces as a grid, ready for you to identify the people. As you start naming people, Lightroom starts recognizing their facial features and suggesting their names for other faces that look similar, so it's ideal for tagging family and friends.

Select a recent folder or collection containing people you can identify, then open People view using the icon on the Toolbar or by pressing the O key. (Figures 52 & 53)

Lightroom asks for permission to index your catalog. The indexing process scans your photos looking for faces and builds thumbnails to display in the People view. Select **Only Find Faces As-Needed** for now, and leave the rest for later. If you select **Start Finding Faces in Entire Catalog**, it searches the entire catalog in the background.

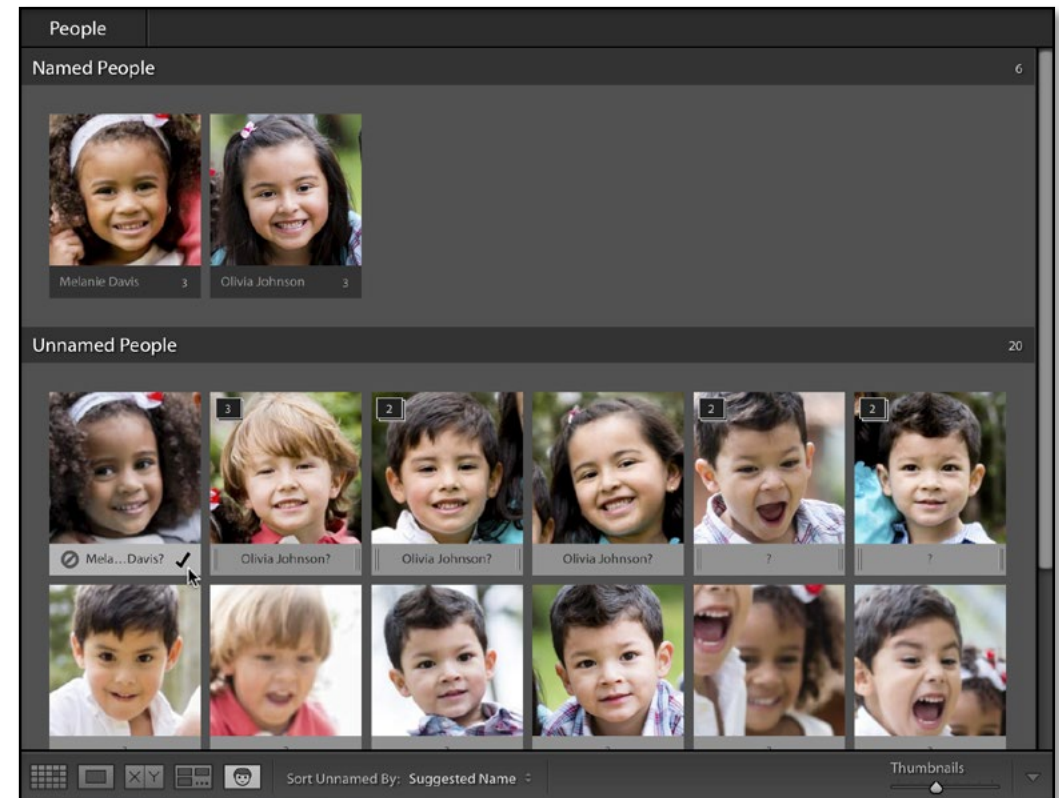
Depending on the number of photos in the folder or collection, it may take quite some time and slow down your computer while it works. You can start exploring, but it's less frustrating to wait for this indexing stage to complete before you start tagging. You can check its progress in the Activity Center by clicking on the Identity Plate in the top left corner.

If it's your first time face tagging, click under a face and type the person's name. The names need to be unique, so First Name Last Name (e.g. Victoria Bampton) is an obvious choice.



▲ **Figure 52** Select People view in the Toolbar.

▼ **Figure 53** People view shows *Named People* at the top and *Unnamed People* below.



When you add a new name, the person is added to the **Named People** section at the top of the People view. Press the Tab key to move to the next photo, or click under the next face, and type the name of the next person and repeat. (Figure 54)

When Lightroom's pretty sure multiple faces are the same person, it stacks them so you can name the entire stack in one go.

Try to name one photo of each person who appears regularly in your photos. This gives Lightroom initial information to start suggesting names for the other photos.

Once you've given Lightroom a kick start, it's often quicker to switch to confirming Lightroom's guesses. If Lightroom suggests a correct name, click the checkmark in the corner of the photo to confirm it, or hit Shift-Enter. If you Ctrl-click (Windows) / Cmd-click (Mac) or Shift-click to select multiple faces, you can confirm them with a single checkmark click. It's quicker than clicking them all individually.

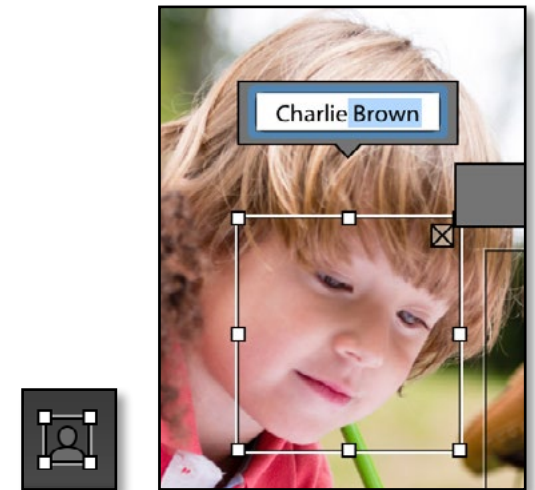
Select any photos that aren't people's faces (e.g. trees or animals), or faces that you'll never be able to name (e.g. unknown people in a crowd) and press the Delete key to delete the face region. This doesn't delete the photo itself—just the record of the face region.

Clicking the icon to reject a name suggestion just removes the suggestion. If Lightroom suggests an incorrect name or displays a question mark, type the correct name. It's quickest to confirm the correct guessed names first and then fix the rest.

Once the **Unnamed People** section is empty, check the photos for any faces that Lightroom missed, perhaps because they were incomplete. Switch to Loupe view and enable the Draw Faces tool in the Toolbar, if it's not already selected. Start on the first photo and use the right arrow to move through the photos to check for any missed faces. If you find a face that Lightroom missed, click and drag a square around the face and type the name in the label above. (Figure 55)



▲ **Figure 54** Type the person's name (left), or confirm Lightroom's suggestion (right).



▲ **Figure 55** Select the Draw Face tool in the Toolbar (left) and draw around any faces Lightroom missed, and add their names (right).

MAP LOCATIONS

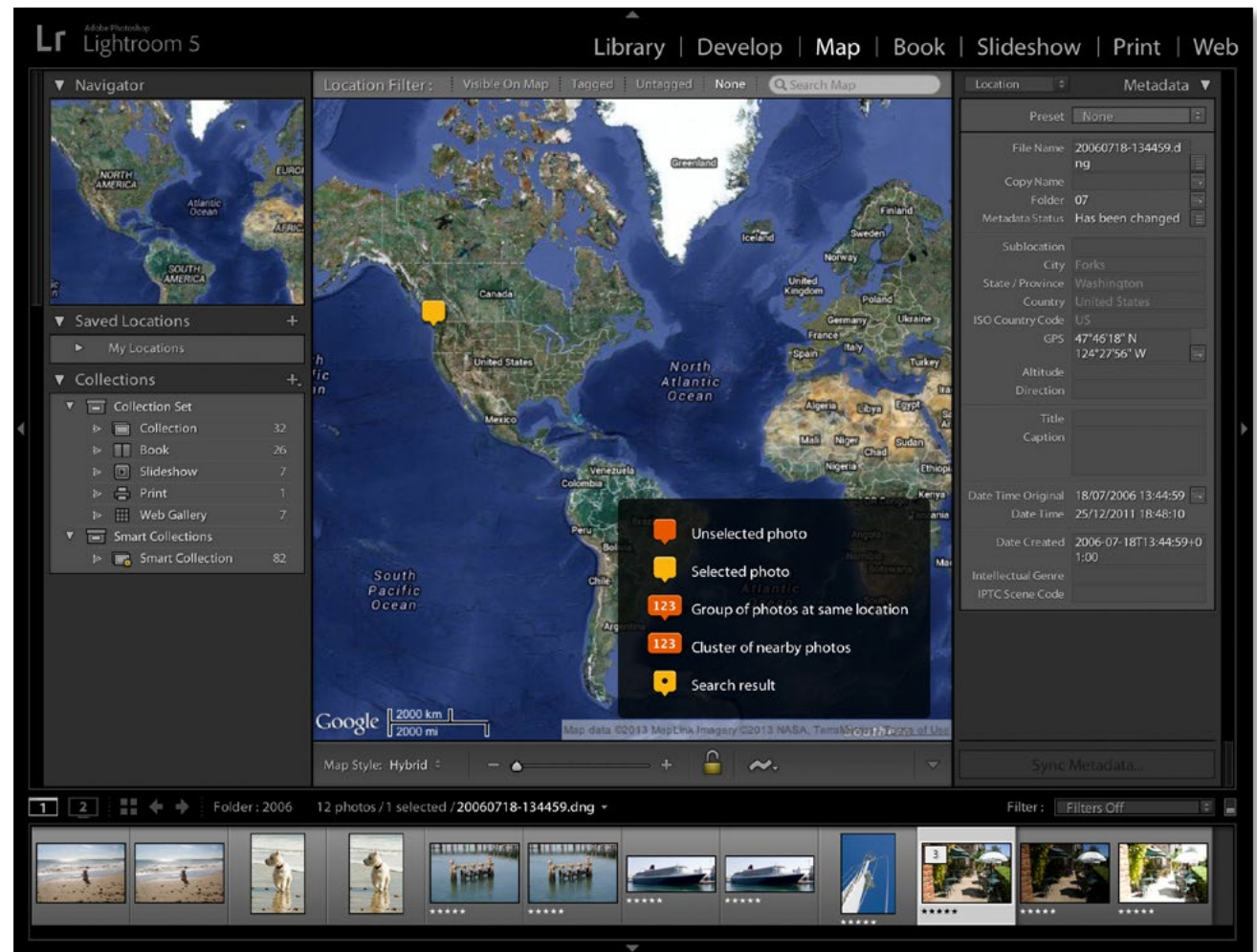
Lightroom's Map module allows you to sort and manage your photos by location. Some photos, for example, those shot on mobile phones, automatically appear on the map as they include GPS metadata. Other photos that don't include GPS data can be tagged by dragging and dropping the photo onto the map. It's also possible to match the photos with a separate GPS Track Log.

Switch to the Map module by selecting it in the Module Picker at the top of the screen, and make sure the Filmstrip is showing at the bottom of the screen. (Figure 56)

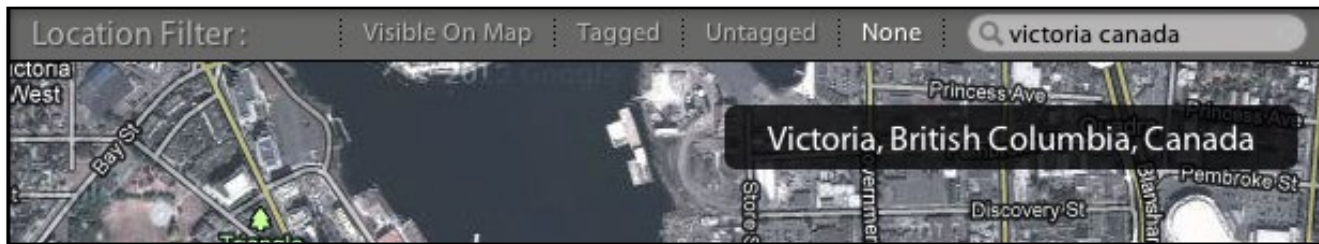
On the Toolbar below the map is the *Zoom* slider, which allows you to zoom in and out of the map. Once you've zoomed in, click and drag the map to move it around.

To go straight to a specific location on the map, type the name in the Search Box at the top of the map. (Figure 57)

Add your photos to the map, by dragging the



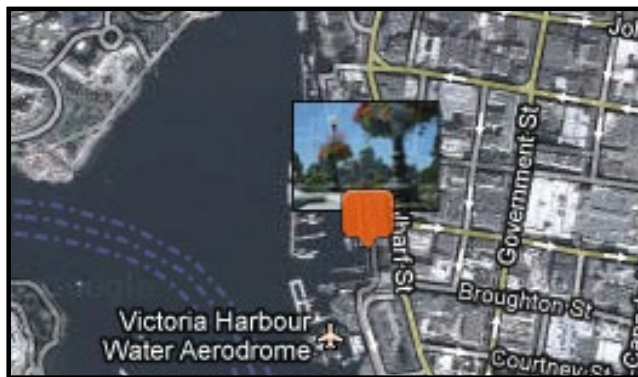
▲ **Figure 56** When you open the Map module, the Map Key overlay displays, covering part of the map. Hide it by clicking the X in the top right corner.



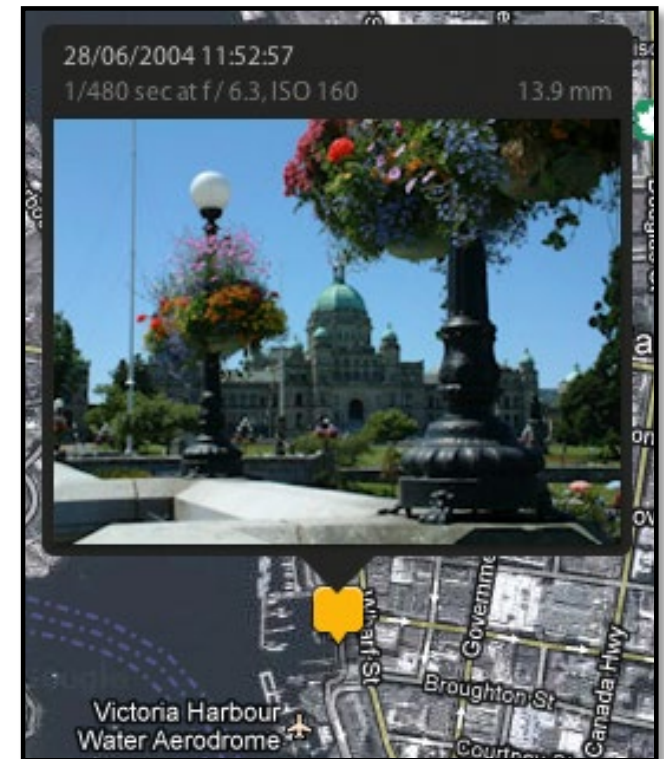
◀ **Figure 57** Search for a specific location using the Search Box at the top of the map.

photos from the Filmstrip onto your chosen location. If you make a mistake, drag them from the Filmstrip to the correct location. (Figure 58)

When you drop the photos on the map, a yellow or orange marker appears, and clicking on the marker displays the photos at that location. (Figure 59)



▲ **Figure 58** Drag photos from the Filmstrip onto the map.



▲ **Figure 59** Click on a pin to view all of the photos taken at that location.

FINDING AND FILTERING YOUR PHOTOS

Using the metadata automatically embedded by the camera, as well as the metadata you've added, you can search the database to easily find specific photos.

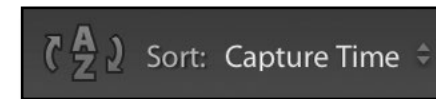
CHANGING THE SORT ORDER

The most basic way of finding your photos is scrolling through the Grid view until you reach the photo you're looking for. If you know the approximate capture date or filename, you can sort the photos into a specific order.

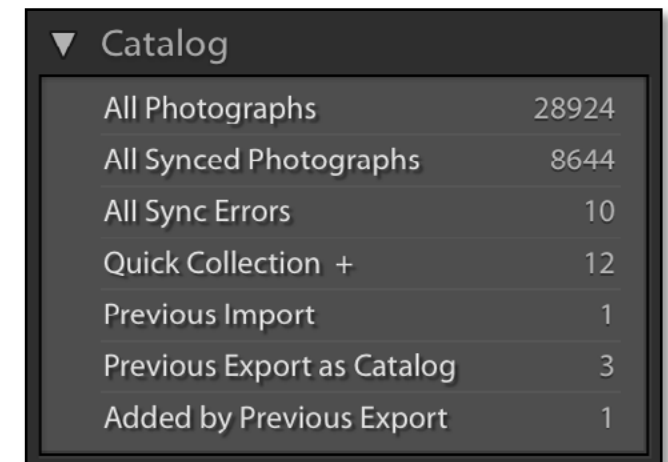
The **Sort** options are on the Toolbar in Grid view, including *Capture Time*, *Filename* and other useful options. The **A>Z** button reverses the selected sort order. (Figure 60)

USING FILTERS

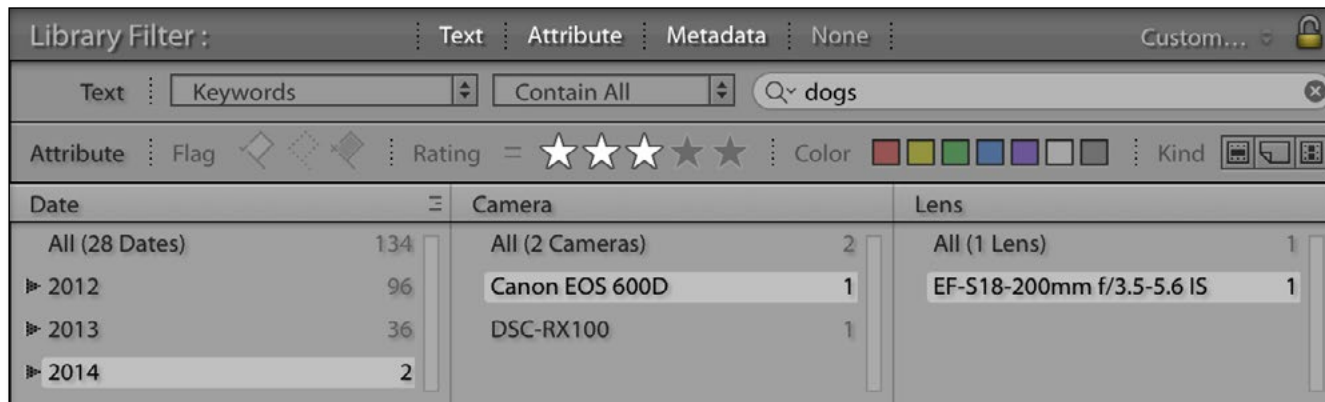
Scrolling through the photos works well if you only have a few photos, but it becomes impractical as your photo library grows. That's where filtering comes in—it hides the photos that don't meet the criteria you choose. For example, you may only want to view the photos with 3 or more stars, or all of the photos taken with a specific camera, or the photos you've tagged with a specific keyword.



▲ **Figure 60** The sort order controls are in the Toolbar below the Grid.



▲ **Figure 61** To search the whole catalog, select *All Photographs* in the Catalog panel.



◀ **Figure 62** Lightroom's Filters can be combined to find a specific photo.

To search your whole catalog, select *All Photographs* in the Catalog panel in the left panel group in Library module. (Figure 61)

The Library Filter bar is a gray bar at the top of the Grid view. If it's missing, press the \ key.

There are three types of filter that can be used separately or together: **Text**, **Attribute** and **Metadata**. (Figure 62)

Let's try some simple filters:

1. Click on the word *Attribute* and then click on the 3rd star, highlighting it. All the 0, 1 and 2 star photos disappear from view, leaving only the 3, 4 or 5 star photos showing.
2. Click on the 3rd star again, and the other photos reappear.
3. Click on the red square, and only the red labeled photos show.
4. Click the 2nd star, while leaving the red square highlighted. Now the photos with 2 stars or

greater and a red label are showing.

5. Click on the word *None* to close to Attribute filters, and then on *Metadata* to open the Metadata filters.
6. In the *Keyword* column, select a keyword of your choice. The other photos disappear from view, leaving only the photos tagged with that keyword.
7. Finally, click on the word *None* to disable the filters, so you're back where you started.

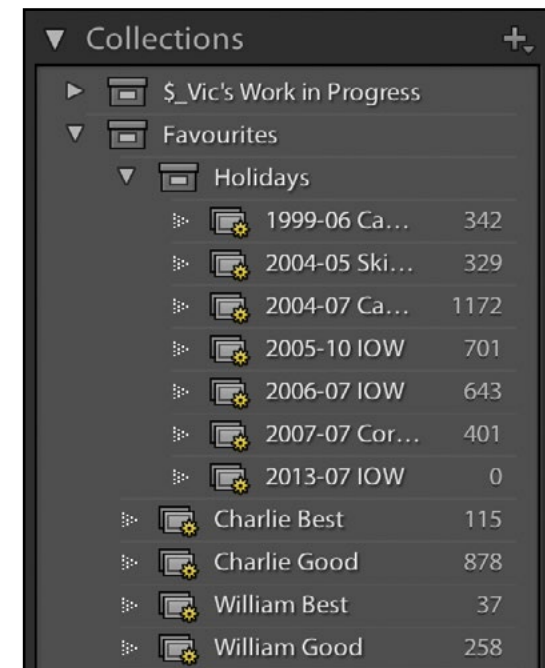
USING SMART COLLECTIONS

We talked earlier about using collections to manually group photos, but smart collections are more like saved searches or smart folders. They're stored in the Collections panel. (Figure 63)

Photos automatically appear in a smart collection when they meet the criteria you choose, and they disappear again when they stop meeting that criteria. For example, you can create a smart collection of all the 3+ star photos, so you can quickly view your best work without having to go to *All Photographs* and set up a filter.

Let's try a simple example:

1. Press the + button on the Collections panel and select **Create Smart Collection**.
2. Enter a name for your smart collection at the top of the dialog.
3. Enter one or more rows, selecting the metadata type in the pop-up and the criteria to the right. The + button at the end of the row creates an additional row. For example, the smart

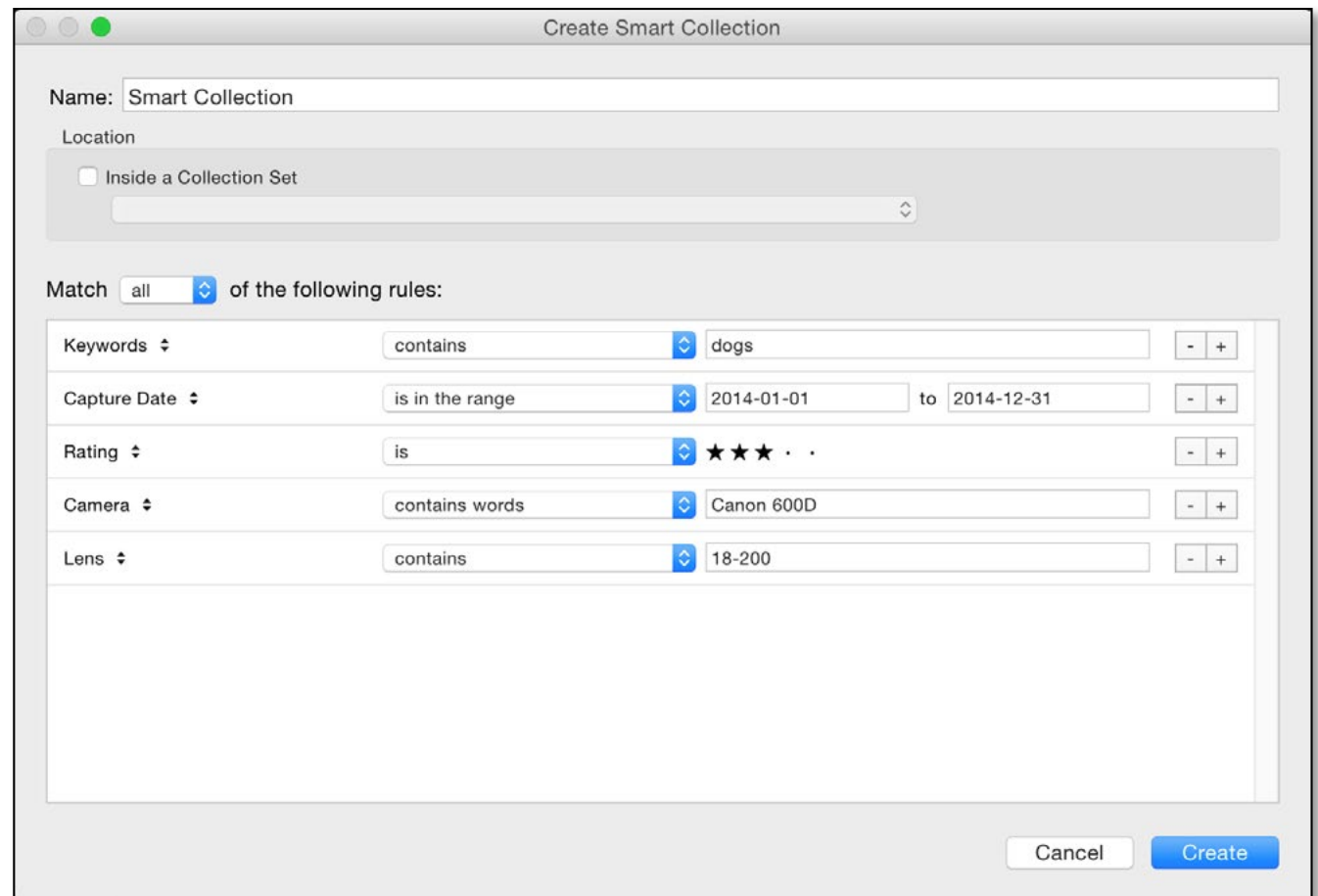


▲ **Figure 63** Smart Collections are stored in the Collections panel.

collection in **Figure 64** displays photos with the keyword *dogs*, shot in 2014 on a Canon 600D with 18-200mm lens, and rated as 3 stars.

4. Press *Create* to finalize your smart collection. Your new smart collection appears in the Collections panel and you can click to view it again at any time, or double-click to edit the criteria.

▼ **Figure 64** Smart Collections are like Saved Searches, automatically updating as photos meet, or stop meeting, the criteria you choose.



EDITING THE BEST PHOTOS

One of the first things photographers want to do is edit their photos. Lightroom excels at that, so let's explore the most frequent adjustments made using the Develop module.

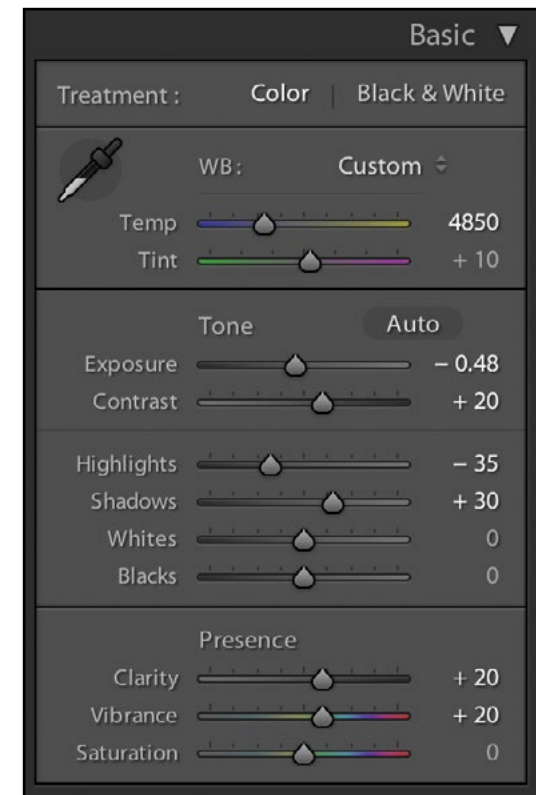
BASIC ADJUSTMENTS

Most image adjustments are performed using the Basic panel on the right hand side of the Develop module. Just because there are a lot of sliders doesn't mean you have to adjust every single one! (Figure 65)

It's most efficient to work from the top down, and then go back and tweak earlier sliders again if needed. However many times you move a slider, it doesn't degrade the image quality because the adjustments are saved as text instructions and only applied to the on-screen preview.

Let's cover a quick summary of the sliders, then we'll work on some examples.

1. It sounds obvious, but look at the photo carefully first, and decide what you want to change. Is it too dark? Too light? Perhaps it's a little too yellow from indoor lighting? Has it lost detail in the highlights? Is it a bit flat and lacking contrast? Is there lens distortion? Is there noise that needs attention? Was your sensor dusty? Does the blue of the sky need enhancing slightly? Would it look better cropped? Would it be a stronger photo in black & white?



▲ **Figure 65** You'll make most of your image adjustments using the Basic panel in the Develop module.

If you jump straight in without analyzing the photo, you can spend a lot of time making adjustments and going in circles.

2. Roughly fix the biggest problem first. In most cases, this is the exposure or the white balance (color) of the photo. This makes it easier to see what else needs to be done.

If the photo's very under or over-exposed (too dark or too light), adjust the **Exposure** slider to get the overall exposure in the right ballpark, but don't worry about fine tuning yet.

(Optional) You could try pressing the **Auto** button in the Basic panel. Sometimes it does a great job and other times it's wildly wrong. If you don't like the result, press Ctrl-Z (Windows) / Cmd-Z (Mac) to undo, or use it as a starting point for further adjustments.

3. If the photo's the wrong color, adjust the **White Balance** sliders. This compensates for the color of the light in which the photo was taken. For example, a photo taken indoors without flash may be too yellow.

The quickest way to set the white balance is to select the White Balance Selector tool (it looks like an eyedropper) and click on something that should be light gray. (Figure 66)

You can then go back and fine tune the white balance by adjusting the *Temperature* and *Tint* sliders. Move the **Temperature** slider left to make the photo cooler or to the right to make it warmer. If the photo's too pink or green, adjust the **Tint** slider too.

4. Adjust the **Exposure** slider to set the overall brightness of the photo, moving to the right to brighten the photo or to the left to darken it. The easiest way to decide the correct exposure is to look at the little Navigator preview in the top left corner while you move the slider, so you're not distracted by the content of the photo.



▲ **Figure 66** Select the White Balance Selector from the Basic panel and click on something that should be neutral to correct a color cast.

CLIPPING WARNING

If you need to check whether you're losing highlight or shadow detail, turn on the clipping warnings by clicking the triangles in the top left and right corners of the histogram or by pressing J. Clipped blacks show in blue and clipped whites show in red.

5. The **Contrast** slider is next. Does the photo look a little flat and muddy? Try increasing the contrast by moving the slider to the right.
6. The **Highlights** and **Shadows** sliders affect the light and dark areas of the photo. If the light areas are lacking detail, try moving the *Highlights* slider to the left to darken them slightly. If the dark areas and shadows are lacking detail, try moving the *Shadows* slider to the right to lighten them slightly.
7. The **Whites** and **Blacks** sliders affect the clipping of the lightest and darkest tones. Hold down the Shift key and double-click on the words *Whites* and *Blacks*. This auto setting often does a good job with these sliders.
8. **Clarity** adds 'punch' to the photos. Architecture and landscapes can benefit from higher values, but avoid using it on portraits, as it accentuates lines and wrinkles.
9. If the colors in your photo are a little dull, try increasing the **Vibrance** slider. It adjusts how saturated or colorful your photo appear, and it's more intelligent than the **Saturation** slider.

Let's try some examples... you can download these three files to try yourself at <http://www.lightroomqueen.com/quickstart> You may choose to edit them slightly differently, but these are some simple settings to get you started.

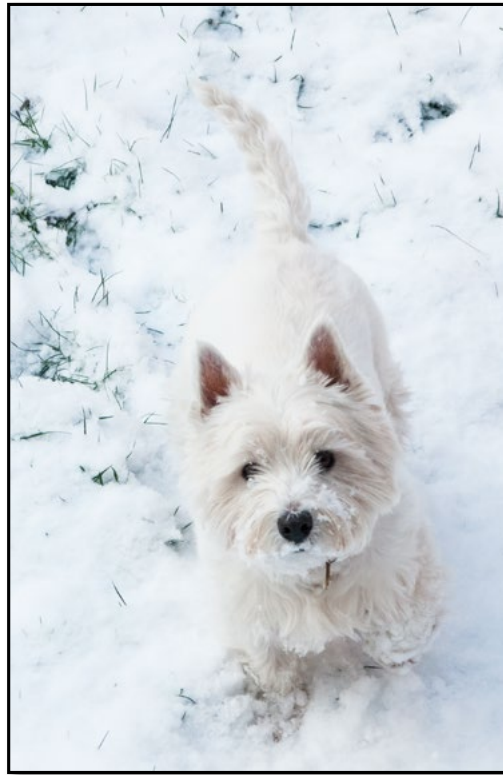
WHY DO MY RAW FILES NOT LOOK LIKE THEY DID ON MY CAMERA?

Raw files are unprocessed sensor data, so the raw converter has to convert the raw data into an image.

The camera manufacturers, and different raw processors, have their own interpretation of the raw data. There is no right or wrong—it's just different.

If you prefer the camera manufacturer's rendering, Lightroom ships with emulation profiles for many cameras, which makes Lightroom's rendering look more like the camera manufacturer's rendering. If your camera has emulation profiles, you'll find them in the Profile pop-up in the Calibration panel in Develop. Select your chosen profile before making other Develop adjustments, as they will change the appearance.

We have a photo of William playing in the snow, but the snow fooled the automatic metering so it's underexposed. Adjust the *Exposure* slider to get it in the right ballpark. We can then see it's quite warm, and snow should be cool, so we adjust the *White Balance*. That's better, but it's a bit flat and lacking contrast, so we increase the *Contrast* slider. Let's reduce the *Highlights* to bring back detail in the snow, and increase the *Shadows* to show more detail in the side of his face. Finally, we'll add a touch of *Clarity* to make it jump off the page. (Figure 67)



Basic ▾

Treatment: Color | Black & White

WB: Custom ▾

Temp 5350

Tint -9

Tone Auto

Exposure +1.38

Contrast +40

Highlights -35

Shadows +30

Whites 0

Blacks 0

Presence

Clarity +25

Vibrance 0

Saturation 0

▲ **Figure 67** These are the settings used for this interpretation of William's photo. You may prefer a different result.

Next, let's try a sleepy tiger. The *White Balance* and *Exposure* are about right, but it's very flat, so we'll adjust the *Contrast* and *Clarity*. It's still a little dull, so we'll make it more colorful using *Vibrance*. (Figure 68)



Basic ▾

Treatment: Color | Black & White

WB: As Shot ▾

Temp 4800

Tint +7

Tone Auto

Exposure +0.20

Contrast +40

Highlights 0

Shadows 0

Whites 0

Blacks 0

Presence

Clarity +20

Vibrance +35

Saturation 0

▲ **Figure 68** These are the settings used for this tiger photo.

Finally, let's improve a high contrast scene. The *White Balance* is about right, but it's a bit bright overall, so we reduce the *Exposure*. It's still losing detail in the light areas on top of the umbrella and in the shadows on the left and right. If we reduce the *Contrast*, to bring back that detail, it makes it a bit flat, so instead, we'll reduce the *Highlights* slider and increase the *Shadows* slider. There are no people in the photo, so we can safely add some *Clarity* to add a little punch and a little *Vibrance* to bring out the colors. (Figure 69)



These are, of course, only simple examples to get you started. Now you can experiment with your own photos.

Basic ▾

Treatment: Color | Black & White

WB: Custom ▾

Temp 4800

Tint +10

Tone Auto

Exposure -0.48

Contrast +20

Highlights -35

Shadows +30

Whites 0

Blacks 0

Presence

Clarity +20

Vibrance +20

Saturation 0

▲ **Figure 69** These are the settings used for this high contrast photo.

UNDOING EXPERIMENTS

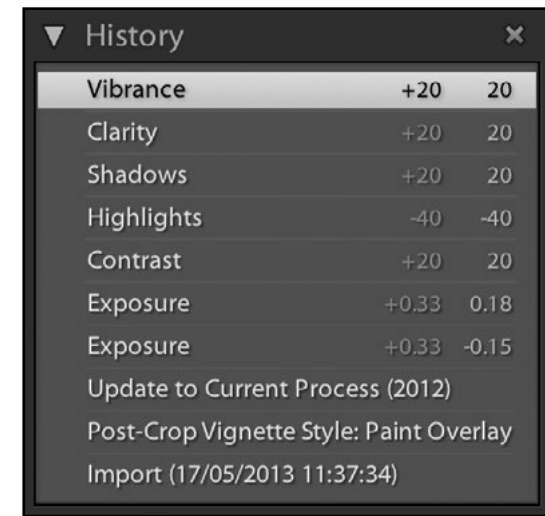
Because Lightroom's non-destructive, you can easily undo any of the adjustments.

As in most programs, Ctrl-Z (Windows) / Cmd-Z (Mac) is the Undo command. When pressed repeatedly, it steps back through your recent actions, whether that's slider movements, star ratings, or simply switching between modules.

Lightroom also keeps a record of all the Develop changes made to each photo. You can see this list in the History panel on the left in the Develop module. (Figure 70)

To go back to an earlier version, click on an earlier history state in the History panel. If you make further changes, Lightroom will continue recording from that point.

Finally, if you don't like the results of your experiment and want to start again, you can press the **Reset** button at the bottom of the right hand panels to reset the photo's settings back to their default.



▲ **Figure 70** The History panel records the changes you make in the Develop module, as well as exports.

BEFORE/AFTER PREVIEW

Once you've edited your photos, you'll want to see the results of your hard work. The Before/After Preview allows you to compare your current Develop settings with an earlier version, using your current crop settings.

Press the \ key to toggle back and forth between before/after, or the Y key to see them side-by-side. The **Y** button on the Toolbar offers further options. (Figure 71)



▲ **Figure 71** Before/After view options appear in the Toolbar.

VIRTUAL COPIES

If you want to experiment with different settings, without overwriting your current version, you can create a virtual copy. Virtual copies show up in Lightroom as duplicate photos, and they have their own metadata and settings. They don't take up much more space on your hard drive as Lightroom doesn't need to duplicate the original image file.

To create a virtual copy, right-click and choose **Create Virtual Copy**. An additional copy appears next to the master (original file), and it has a small triangle in the corner of the thumbnail, indicating that it's a virtual copy. (Figure 72)

If you no longer want a virtual copy, you can delete it like any other photo. Deleting a virtual copy won't remove the original photo from the hard drive—only a master can do that. It just removes that version of the photo's settings.



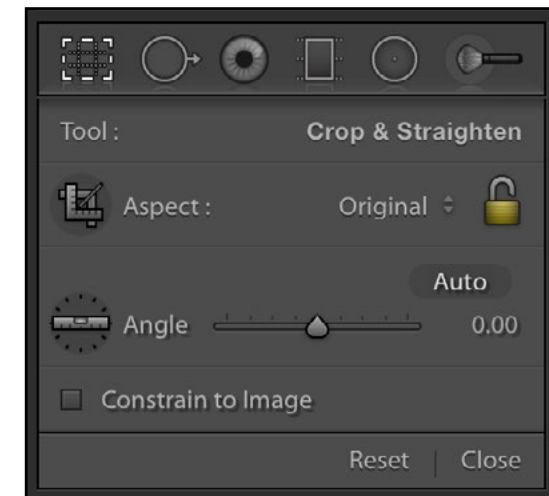
▲ **Figure 72** Virtual copies can be identified by the triangular icon in the corner of the thumbnail.

CROPPING & STRAIGHTENING

Most photos benefit from cropping, whether to remove distracting objects, straighten horizons, for artistic effect, or simply to fit your chosen ratio.

To open the Crop tool, select the first icon in the Develop Tool Strip below the Histogram or press the R key. The Crop Options display below. (Figure 73)

First, straighten your horizon by pressing the **Auto** button. If that doesn't work well, select the **Angle** tool in the Crop Options panel, and click and drag a line along the horizon. Lightroom automatically rotates the photo to make it horizontal. (Figure 74)



▲ **Figure 73** To open the Crop tool, select the first icon in the Tool Strip. The options appear below..

If you're planning on printing the photo, you may want to restrict your crop to a standard ratio. As Lightroom never throws away pixels, it doesn't crop to a specific size—just a ratio. This enables you to reuse the same crop for multiple different sizes, for example, a 4x5 crop can be output as 800x1000 pixels, 4"x5", 8"x10". Select the ratio in the Crop Options panel, and choose the size when you export the photo. For a free-form or non-standard crop ratio, leave the **Lock** icon unlocked.

To switch the orientation, for example, to make a vertical crop from a horizontal photo, press the X key.

Adjust the crop by dragging the corners or the edges of the bounding box.

Move the photo around under the crop overlay by clicking within the bounding box and dragging the photo into position. Rotate the photo by clicking and dragging around the outside of the bounding box. Think of it as moving the photo underneath the crop overlay, rather than moving the crop.

Once you've finished cropping, press the Enter key or the *Done* button on the Toolbar.

SHARPENING

Your photos may need a little sharpening, so zoom into 1:1 view by clicking the 1:1 icon on the top of the Navigator panel. Other zoom ratios won't be as accurate.

In the **Sharpening** section of the Detail panel (**Figure 75**), the **Amount** slider controls the amount of sharpening applied. By default, that's set to 0 for JPEGs as they may have been sharpened by the camera. Raw files are set to 25 by default.



▲ **Figure 74** Straighten the photo by selecting the Angle tool and dragging a line along the horizon.

The default settings are an excellent starting point and you may be satisfied with these settings. For more content-specific settings, there are a couple of sharpening presets for faces and landscapes in the Presets panel.

Be careful not to oversharpen, as you can also apply output sharpening when you come to export the photos later.

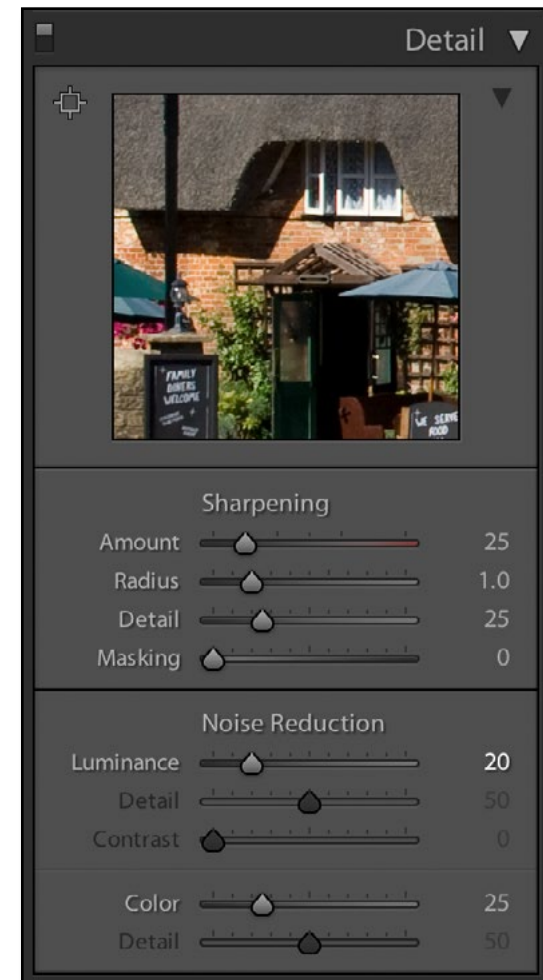
FIXING NOISY PHOTOS

Noise (similar to grain) in your photos can be very distracting. You'll particularly notice it in photos shot at high ISO, for example, shot without flash in a darkened room. If you've increased the exposure considerably within Lightroom, it can also increase the appearance of noise. Fortunately, Lightroom's **Noise Reduction** tools are excellent.

In the Detail panel, there are a range of noise reduction sliders for extreme cases, but you'll usually only need to adjust *Luminance* and perhaps *Color*. As with sharpening, zoom into 1:1 view as other zoom's aren't as accurate. (Figure 75)

If you're working on raw files, try a setting of around 15-20 **Luminance** as a starting point. That will reduce the noise in most cases, without losing too much image detail. The aim is to reduce the noise, rather than making the subject look like plastic, so don't push it too far. JPEGs may have already had some noise reduction applied by the camera, so you'll need a lower value for these.

The **Color** slider is set to 25 by default for raw files, which is usually plenty. It's set to 0 by default for JPEGs, but if there's still colored noise in your photo, particularly in the dark shadows, try increasing it slightly.



▲ **Figure 75** Sharpening and Noise Reduction are applied using the Detail panel.

FIXING DISTORTION

Your photos may be distorted, either because of defects in the lens itself or because of the shooting angle. Applying lens and perspective corrections in Lightroom is as simple as checking the checkboxes in the **Basic** tab of the Lens Corrections panel. (Figure 76)

The **Enable Profile Corrections** checkbox applies the lens profile. If the photo doesn't change, switch to the **Profile** tab to select the correct lens profile from the **Make**, **Model** and **Profile** pop-ups. Many lenses have already been profiled, but if your lens isn't available, it may be possible to download a user-created profile using the Lens Profile Downloader: <http://www.Lrq.me/lensprofilecreator>

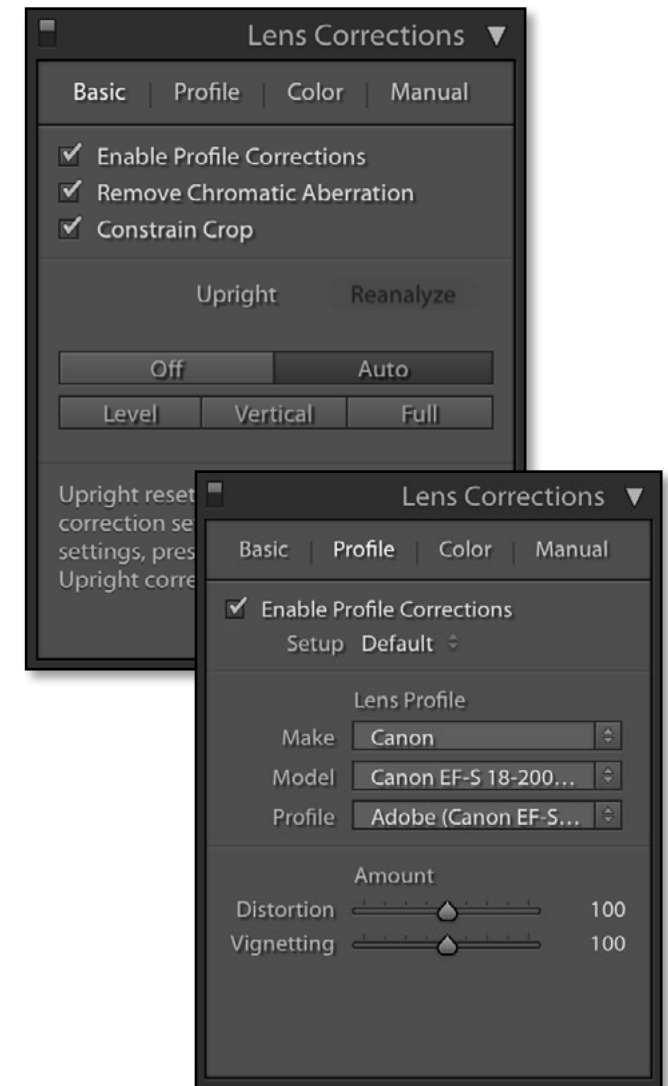
Many recent cameras, such as compact and mirrorless cameras, have lens profile information embedded in the raw file and applied automatically by Lightroom. At the bottom of the **Profile** tab, if it says **Built-in Lens Profile applied**, click on the **i** button to view additional information about the automatic fixes.

The **Remove Chromatic Aberration** checkbox removes any fringing in the photo, particularly around high-contrast edges or in the corners of the photo. It's not enabled by default as it can have a slight performance hit and soften the photo very slightly, but it's an easy fix if there is fringing in your photo.

Constrain Crop makes sure that your photo is cropped to remove any gaps around the edge of the photo, which can occur when applying any lens or perspective corrections.

Finally, you can press the **Upright Auto** button to apply automatic perspective adjustments. Most of the time, **Auto** is the best choice, but you can try the other **Upright** buttons to see if you prefer the result.

► **Figure 76** Lens and perspective corrections are found in the Lens Corrections panel.



CONVERTING PHOTOS TO BLACK & WHITE

Converting your photo to black and white is very simple—just press the V key or select **Black & White** at the top of the Basic panel. (Figure 77) Lightroom creates a basic black & white photo, which you can then fine tune by adjusting the way the colors are mixed and tweaking the contrast.

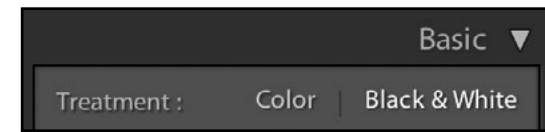
Go to the B&W panel and click on the Targeted Adjustment Tool in the top left corner to select it. The Targeted Adjustment Tool—or TAT Tool, for short—allows you to adjust the B&W mix by dragging directly on the photo while it figures out which sliders to move. (Figure 78)

Find an area of the photo that you'd like to be darker—perhaps the blue sky—and click and drag down on that area. As you drag, the blue tones get darker and the sliders in the B&W panel move. Find another color in the photo that you'd like to be lighter—perhaps something red—and as you click and drag up the red tones lighten.

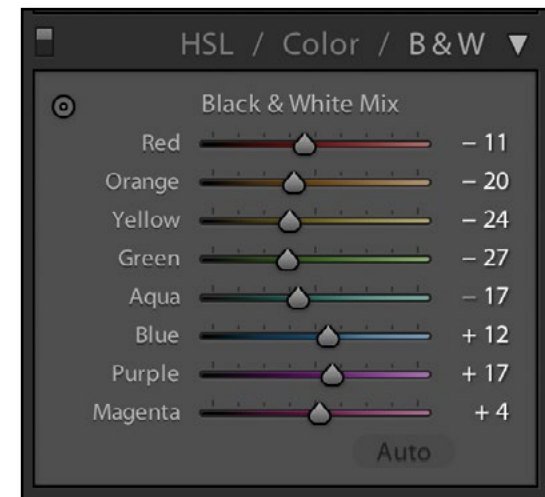
You may also want to adjust the contrast of the photo using the Basic or Tone Curve panels, to better suit the B&W version.

COPYING SETTINGS TO SIMILAR PHOTOS

Lightroom is a workflow tool, so it's designed to work with multiple photos. If you shoot a series of photos in very similar light, you may want to copy settings from one photo to other similar photos. There are multiple ways to do that, but here are two...



▲ **Figure 77** Convert to black and white using the button at the top of the Basic panel.



▲ **Figure 78** Fine tune the B&W mix using the B&W panel.

Sync

Sync uses the data from the active (lightest gray) photo, and pastes it onto the other selected (mid-gray) photos. This is why there are three different levels of selection.

1. Adjust the first photo, which is the source of the settings.
2. Keeping this photo active, also select the other photos by holding down Ctrl (Windows) / Cmd (Mac) or Shift and clicking directly on their thumbnails, rather than the cell borders.
3. Click the **Sync** button in the Develop module, or **Sync Settings** in the Library module, to show the Sync Develop Settings dialog. (Figure 79)
4. Select the checkboxes for the slider settings that you want to copy to the other selected photos, and then press *Synchronize* to transfer the settings.



▲ **Figure 79** *Sync* is at the bottom of the right panel group in the Develop module.

Copy and Paste

Copy and Paste allows you to copy settings into memory, and then paste them onto individual photos.

1. Adjust the first photo, which is the source of your settings.
2. Click the **Copy** button in the Develop module. (Figure 80)
3. Select the checkboxes for the slider settings that you want to copy.
4. Press the arrow key on your keyboard to move to the next photo, or select a different photo in the Filmstrip.



▲ **Figure 80** *Copy* and *Paste* are at the bottom of the left panel group.

5. Click the **Paste** button to paste these settings onto the selected photo.

You don't have to copy all of the settings. *Sync* and *Copy/Paste* both have dialogs allowing you to choose specific settings to transfer, so you may just sync *Noise Reduction* or *White Balance*, for example, without copying the *Exposure* settings.

SAVING SETTINGS TO APPLY TO OTHER PHOTOS

Presets save sets of settings to apply to other photos over and over again. They simply move sliders to preset positions. Some sample presets ship with Lightroom, and you can create your own presets using your favorite settings.

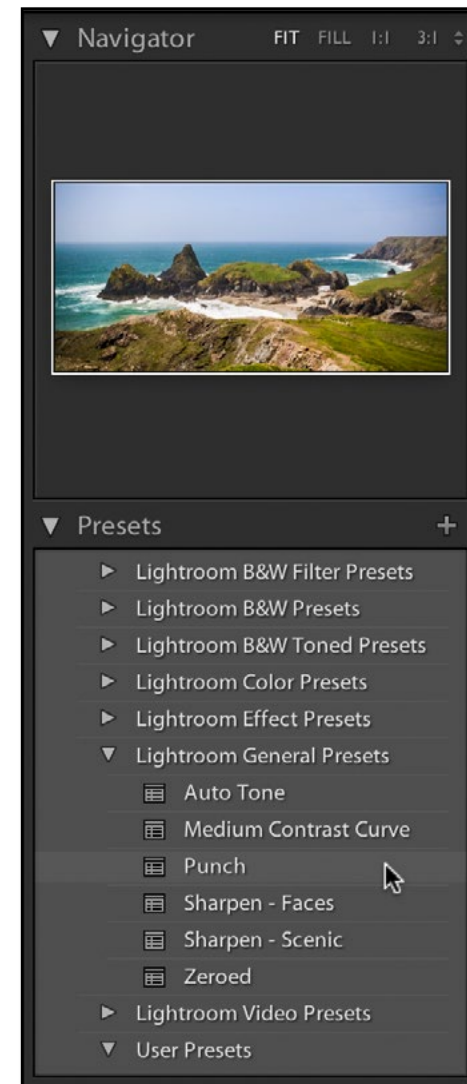
To apply a preset, go to the Presets panel on the left in Develop. (**Figure 81**) As you float over the preset names, a preview displays in the Navigator panel above. Simply click on the preset name.

A whole community has sprung up, sharing and selling Lightroom Develop presets. They can offer a good starting point for your post-processing, or more frequently, some weird and wonderful effects. I keep a list of the most popular Develop preset websites at <http://www.Lrq.me/links/develop-presets> for your easy access.

If you're installing presets from a single folder, the automatic method is quick and easy.

1. Unzip the presets if they're zipped.
2. Go to Develop module Presets panel, right-click the *User Presets* folder and choose *Import*.
3. Navigate to the folder of presets, select them and press the *Import* button.

► **Figure 81** When you float the mouse over a preset name, it's previewed in the Navigator panel above.



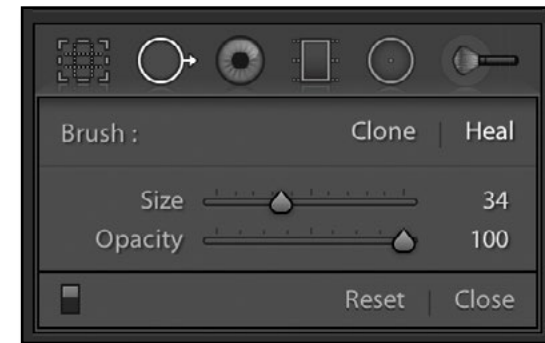
REMOVING DUST SPOTS

Lightroom's Spot Removal tool isn't intended to replace Photoshop or other pixel editors, but it allows you to quickly remove dust spots and other small distractions.

Select the second icon in the Tool Strip beneath the Histogram, or press the Q key.

Adjust the brush size using the slider in the Options panel (**Figure 82**) and then click on the spot in the photo, or click and drag to remove a line or non-circular shape. Lightroom will automatically try to find a good source, but you can then click and drag the circles to fine tune the correction. (**Figures 83-85**)

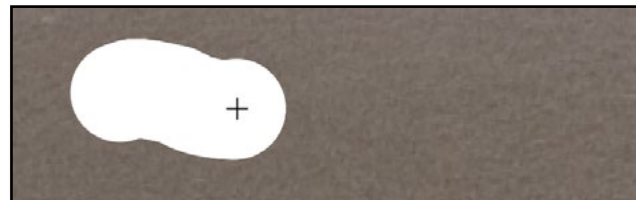
To delete a spot correction, hold down the Alt key (Windows) / Opt key (Mac) to change the cursor into a pair of scissors, and then click on the spot again.



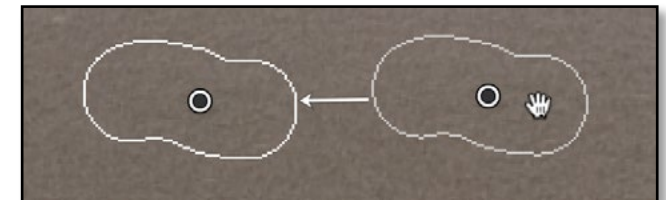
▲ **Figure 82** Select the Spot Removal tool from the Tool Strip under the histogram.



▲ **Figure 83** Find a spot or distraction in the photo, such as this piece of seaweed on the sand.



▲ **Figure 84** Click and drag to paint over the distraction.



▲ **Figure 85** Lightroom finds some new pixels to cover the distraction, but you can click and drag that overlay to choose a different source.

MAKING LOCAL ADJUSTMENTS

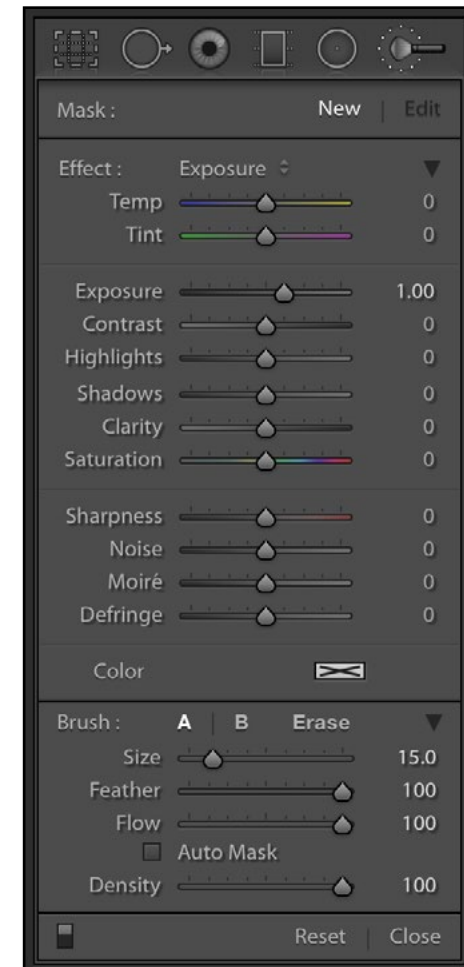
Most of Lightroom's sliders apply to the whole photo, but the local adjustment tools allow you to apply settings to specific areas, either using a gradient or a brush.

The linear (or straight) Graduated Filter is particularly useful for darkening the sky in a sunset photo, but it can also be useful if the lighting on one side of the photo is different to the other side. Let's try it...

1. Select the Linear Graduated Filter—the fourth icon—in the Tool Strip, just below the Histogram.
2. In the Options section below, select the settings that you want to apply selectively. It can help to select more extreme settings when creating the gradient, for example, *Exposure +1*, so you can easily see the effect. You can go back and change the settings later.
3. Click on the photo and drag to create your gradient, for example, drag from the top down to darken the sky.
4. Lines appear on screen, showing



▲ **Figure 86** The Graduated Filter is ideal for darkening skies. The central line rotates and the outer lines show the limits of the gradient.



▲ **Figure 87** The Graduated Filter, Radial Filter and Adjustment Brush are the fourth, fifth and sixth tools in the Tool Strip under the histogram.

the limits of the gradient. The outer lines show where the gradient starts and stops. **(Figure 86)** Drag the lines to increase or decrease the range. The center line rotates the gradient.

5. Once you're happy with the gradient, you can fine tune the sliders in the Options panel to get the effect you desire. **(Figure 87)**

The same principle applies for the Radial Graduated Filter, except that creates a circular or oval gradient.

The Adjustment Brush allows you to paint on the photo, perhaps to lighten dark shadows, sharpen eyes, or apply a different white balance to a specific area of the photo. **(Figure 88)**

1. Select the Adjustment Brush—the sixth icon—in the Tool Strip.
2. Select your chosen slider values in the Options panel below. As with the Graduated and Radial Filters, you can go back and fine tune these settings later.

There's a selection of presets in the **Effect** pop-up to help you get started. These include basic presets for each of the sliders, plus presets for *Burn (darken)*, *Dodge (lighten)*, *Iris Enhance*, *Soften Skin* and *Teeth Whitening*.

The presets just move the sliders to specific values, but they can be helpful if you're not sure which sliders to adjust. For example, the Teeth Whitening preset increases the exposure to lighten the teeth and reduces saturation to desaturate the yellow.

3. Select your brush **size** at the bottom of the Options panel.



▲ **Figure 88** The side of the lion's face is in shadow, so we can use the Adjustment Brush to selectively lighten that area. The red Mask Overlay shows the brush strokes, and can be turned on and off using the O key or the checkbox in the Toolbar.

4. Click and drag on the photo to paint your brush strokes. If you make a mistake, hold down the Alt key (Windows) / Opt key (Mac) to turn the brush into an eraser, and click and drag over the mistake to remove the brush stroke.

You can create more than one local adjustment on each photo. The local adjustments will be marked with pins, which are small gray circles. When a pin is selected, it has a black center, showing that you can edit the settings or delete the whole adjustment.

When you've finished making local adjustments, press the *Done* button on the Toolbar or click the icon in the Tool Strip to close the tool.

SHORTCUTS

Q = Spot Removal

M = Graduated Filter

Shift-M = Radial Filter

K = Adjustment Brush

Delete = Delete selected local adjustment or spot

FURTHER EDITING IN OTHER PROGRAMS

Lightroom is a brilliant workflow tool, but there are still some tasks, such as detailed retouching, that require a pixel editor such as Photoshop. Lightroom can pass your edited photo over to your pixel editor and add the edited photo back into the catalog.

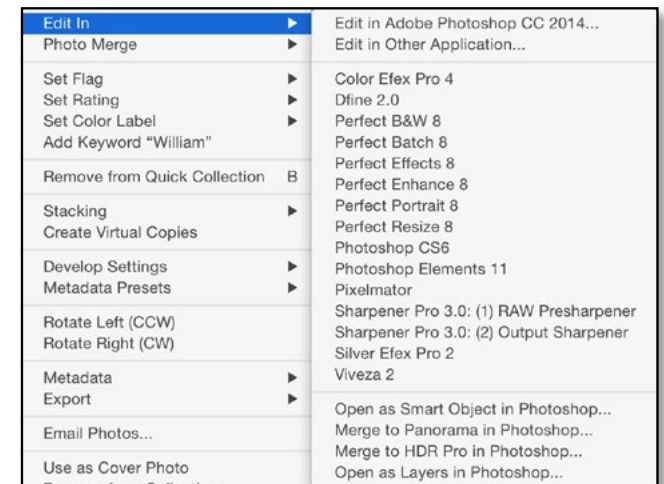
INTEGRATION WITH PHOTOSHOP

If a full version of Photoshop is installed on your computer, it appears in *Photo menu* > *Edit In* or the right-click menu. You can also press Ctrl-E (Windows) / Cmd-E (Mac) to open the photo into Photoshop. (Figure 89)

If the photo is a raw file and you're using ACR 9 in Photoshop CC, Lightroom opens the photo directly into Photoshop. Older versions ask how to handle an ACR mismatch, so press *Render Using Lightroom* to ensure the file renders correctly.

If you're working with a JPEG, TIFF, PSD or PNG file, a dialog appears asking how to handle the file. Select *Edit a Copy with Lightroom Adjustments* to open your photo with your Develop adjustments applied. (Figure 90)

Once you've finished editing the photo in Photoshop, go to the *File menu* > *Save* (not *Save As*) and then close the photo and switch back to Lightroom. Your edited photo is updated in your catalog automatically.



▲ **Figure 89** Lightroom can pass your photos to Photoshop and other external pixel editors.

INTEGRATION WITH PHOTOSHOP ELEMENTS

Not everyone needs the power of full Photoshop. Elements can do many of the tasks photographers require. Like Photoshop, Lightroom recognizes when a recent version of Elements is installed, and *Photo menu > Edit In > Edit in Photoshop Elements* or *Ctrl-E (Windows) / Cmd-E (Mac)* opens the photo into Photoshop Elements. Once you've finished editing the photo, save and close before returning to Lightroom.

OPENING PHOTOS IN OTHER EDITORS

Lightroom can also send files to other external editors, such as OnOne software, Nik software, Pixelmator or PaintShop Pro.

Many of these editors come with their own Lightroom plug-ins and presets which are installed automatically. To open a photo in your external editor, select it under the *Photo menu > Edit In* or in the right-click menus.



▲ **Figure 90** If you open a JPEG, TIFF, PSD or PNG file into Photoshop, or any file format into other non-Adobe editors, Lightroom asks whether to send the original file or apply your adjustments to a copy of the file.

YOUR FINISHED PHOTOS

Having done all this work, you'll want people to see your photos, whether that's on your screen, on their own computers, or even as prints, so let's explore Lightroom's most frequently used output options.

Lightroom is non-destructive, which means that it doesn't save over your original image data. To apply your settings to the photo, you use Export, which is like a Save As in other programs.

When you export photos, it's usually for a specific purpose, such as posting on the web, giving them to someone else, or sending them away to be printed. Most exports can be deleted after use, as the photos can be exported again in future, using the original image and the settings saved in the catalog.

'SAVE AS' A COPY ON THE HARD DRIVE

To export your finished photos, select them and then go to *File menu > Export* or press the **Export** button at the bottom of the left panel group in Library module. These are the main settings you'll need to check: (Figure 91)

1. **Export Location**—choose the destination folder for the exported photos.
2. **File Name**—you can rename on export, for example, creating a template for *Sequence #(001)-Filename* will put a sequence number before your existing filename to ensure that

they sort correctly in other software.

3. **File Format**—JPEG is an excellent choice for web, email, etc. You'll need to select a quality setting. *TIFF* is best for pixel editors such as Photoshop. *Original* format is a duplicate of the original photo, with extra metadata, but without your Develop adjustments applied.
4. **Color Space**—select *sRGB* for screen/web use or *ProPhoto RGB* for color managed pixel editors such as Photoshop.
5. **Image Size**—refers to the pixel dimensions of the photo.
6. **Output Sharpening**—select *Screen* for screen/web use, and the type of paper for prints.

There are some sample sizes in the Export Sizes sidebar overleaf.

► **Figure 91** Use Export to create copies of your photos with your adjustments applied.

Export Location (1)

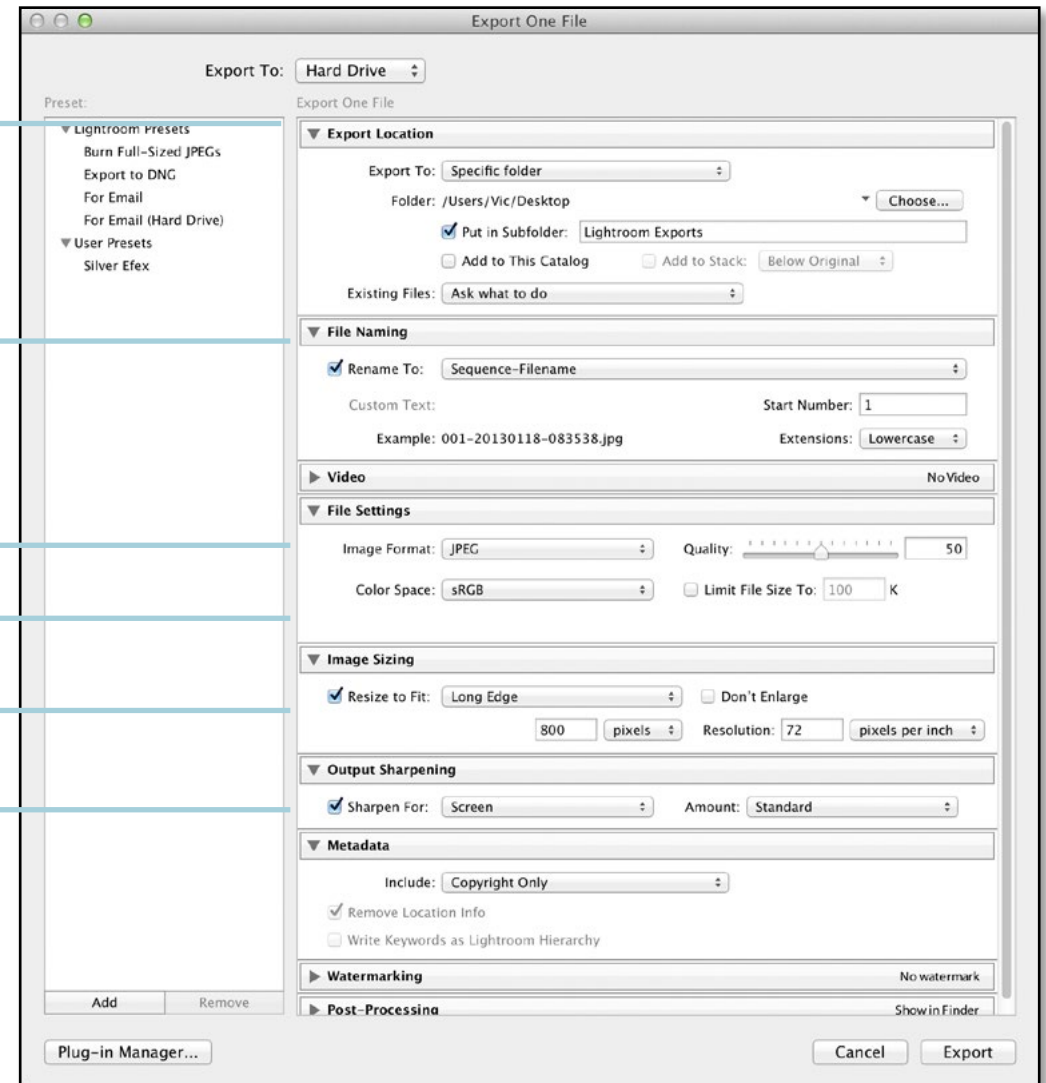
File Name (2)

File Format (3)

Color Space (4)

Image Size (5)

Sharpening (6)



EXPORT SIZES

If you're just starting out, here are some sample export settings for different uses:

Email—Longest Edge 800px, and you can ignore the resolution as we're specifying the size in pixels. Format JPEG, quality 60-80.

4" x 6" digital print—Dimensions 4" x 6" at 300ppi. Format JPEG, quality 80-100.

8" x 10" digital print—Dimensions 8" x 10" at 300ppi. Format JPEG, quality 80-100.

Full resolution master—uncheck the *Resize to Fit* checkbox. Format TIFF/PSD or JPEG quality 90-100.

IMAGE SIZE & RESOLUTION

When digital photographers speak of image size, they're usually referring to the pixel dimensions—the total number of pixels along a photo's width and height. For example, an uncropped file from an 18 megapixel camera may be 5184 x 3456 pixels.

Pixels don't have a fixed size. They expand or contract to fill the space. If you expand them too much, the photo appears blurry and pixelated (you can see the squares), so the aim is to keep the pixels smaller than or equal to the monitor pixels or printer dots. **(Figure 92)**

Resolution—for example, 300 pixels per inch (PPI)—only comes into effect when you combine it with a physical size such as 4" x 6".



▲ **Figure 92** Photos that are too low resolution appear pixelated.

SRGB FOR WEB

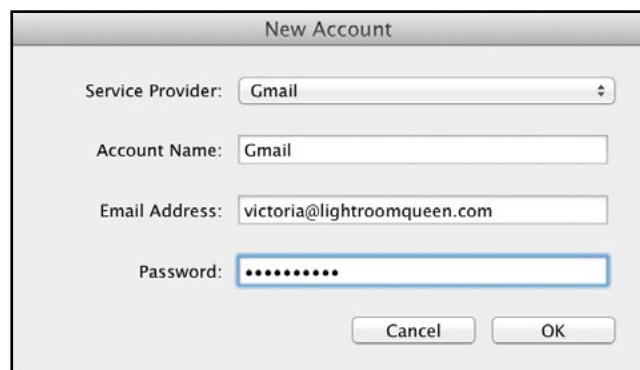
Lightroom offers a choice of different color spaces when you output photos. Large color spaces (ProPhoto RGB and Adobe RGB) retain the most data, so they're used when transferring photos to Photoshop, but they'll look odd in programs that aren't color managed, such as web browsers. Use sRGB for screen output, emailing or uploading to the web.

EMAILING YOUR PHOTOS

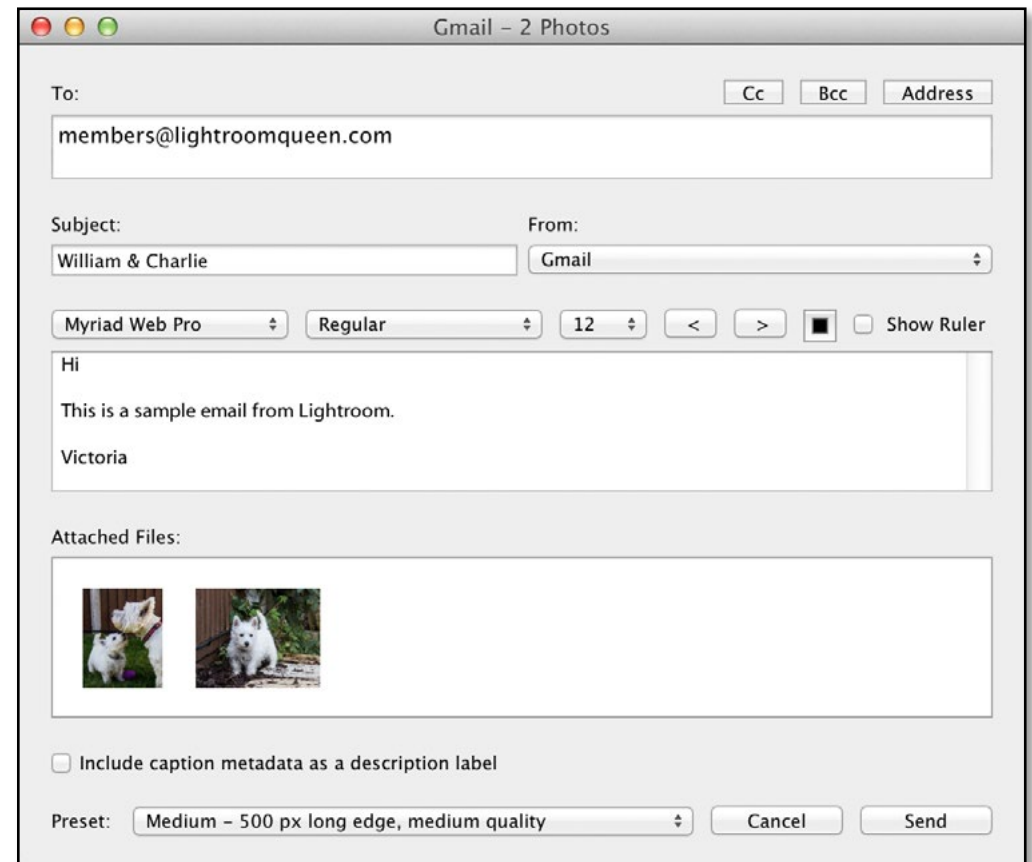
Lightroom makes it easy to email your photos. Select the photos and then go to *File menu > Email Photos*.

If your default email client is supported, such as Outlook or Apple Mail, Lightroom displays the Email dialog. (**Figure 93**) Select the photo size using the preset in the bottom left corner. If you leave the address and the rest of the email blank and press *Send*, it'll open the email message into your email software so you can access your address book. Alternatively you can type your email into the Email dialog and send it directly.

If you use webmail or an unsupported email client, Lightroom first asks for your email account settings. (**Figure 94**) Once your email account is set up, you can enter the recipient's email address and your message into the Email dialog before pressing *Send*.



◀ **Figure 94** If your default email client isn't supported, Lightroom asks for your server details.

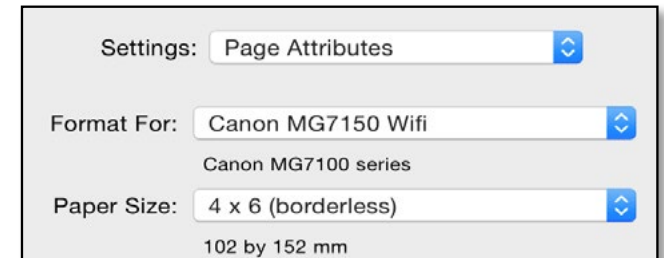


▲ **Figure 93** The Email dialog allows you to create an email with the photos automatically attached. Set the image size using the pop-up in the bottom left corner.

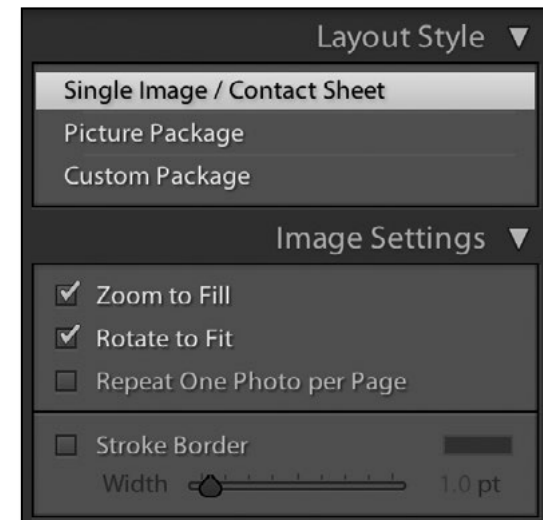
PRINTING YOUR PHOTOS

If you're sending your photos to an online lab to be printed, turn back to [page 80](#) and export JPEGs to send away, but if you're printing to a locally attached printer, such as an inkjet printer, you can use Lightroom's Print module to print your photos. Let's create a simple 4"x6" borderless print (assuming your printer can print borderless!)

1. Select the photo or photos you want to print, and then switch to the Print module using the Module Picker at the top of the screen.
2. At the bottom of the left panel group, click the **Page Setup** button to display your printer's dialog. (The options vary depending on the operating system and printer.)
3. Select your paper size, for example, if you're using 4x6 borderless paper, you'll need to select the 4" x 6" borderless setting. The dialog varies depending on your printer driver and operating system. Close the Page Setup dialog. (**Figure 95**)
4. In the Layout Style panel at the top of the right panel group, select **Single Image/Contact Sheet**. (**Figure 96**)
5. In the Image Settings panel, check **Zoom to Fill** and **Rotate to Fit**. This fills the cell with the photo.
6. In the Layout panel, set all the **Margins** to 0 for borderless printing. If they won't go down to 0, the Page Setup isn't set to borderless or your printer can't print borderless, in which case you'll need to use a larger piece of paper and cut it down after printing.
7. Still in the Layout panel, set the **Rows** and **Columns** sliders to 1 to place a single photo on the page, and set the **Cell Size** to 6x4 for a 6" x 4" print. (**Figure 97**)



▲ **Figure 95** Select a borderless print size in the Page Setup dialog.

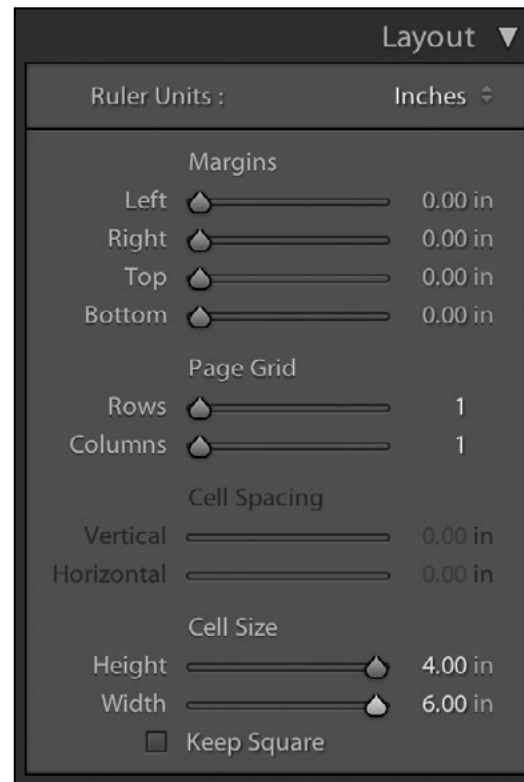


▲ **Figure 96** Select your Layout Style to *Single Image*.

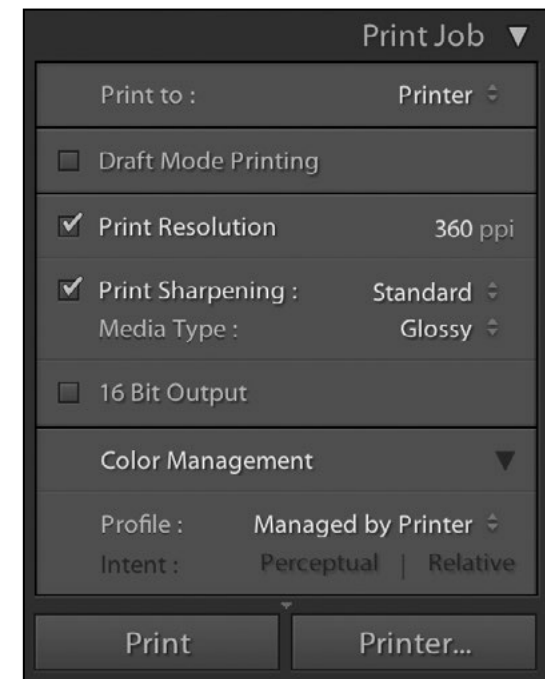
7. In the Toolbar underneath the preview, choose *Selected Photos* from the **Use** pop-up to print the selected photo(s) or *All Filmstrip Photos* to print all of them. Try a single print to double check your settings before printing a large number of photos.
8. Scroll down to the Print Job panel. (Figure 98) As a default, set the **Print Resolution** field to 360ppi for Epson or 300ppi for Canon/HP.
9. Enable the **Print Sharpening** checkbox, selecting the amount in the first pop-up (*Low*, *Standard* or *High*) and the paper type (*Glossy*/*Matte*) in the second pop-up. If in doubt, select *Standard Glossy*.
10. If you have a profile for your printer, select *Other* from the **Color Management Profile** pop-up and choose the profile. Press OK and select the profile in the pop-up.

If you don't have a profile, select *Managed by Printer* so that the printer cares for the color management.

11. Press the **Printer** button to view the Print dialog. Like the Page Setup dialog, this dialog varies depending on the operating system and printer driver. If you're using a Mac, you may need to press the *Show Details* button to access the printer driver options. (Figure 99)

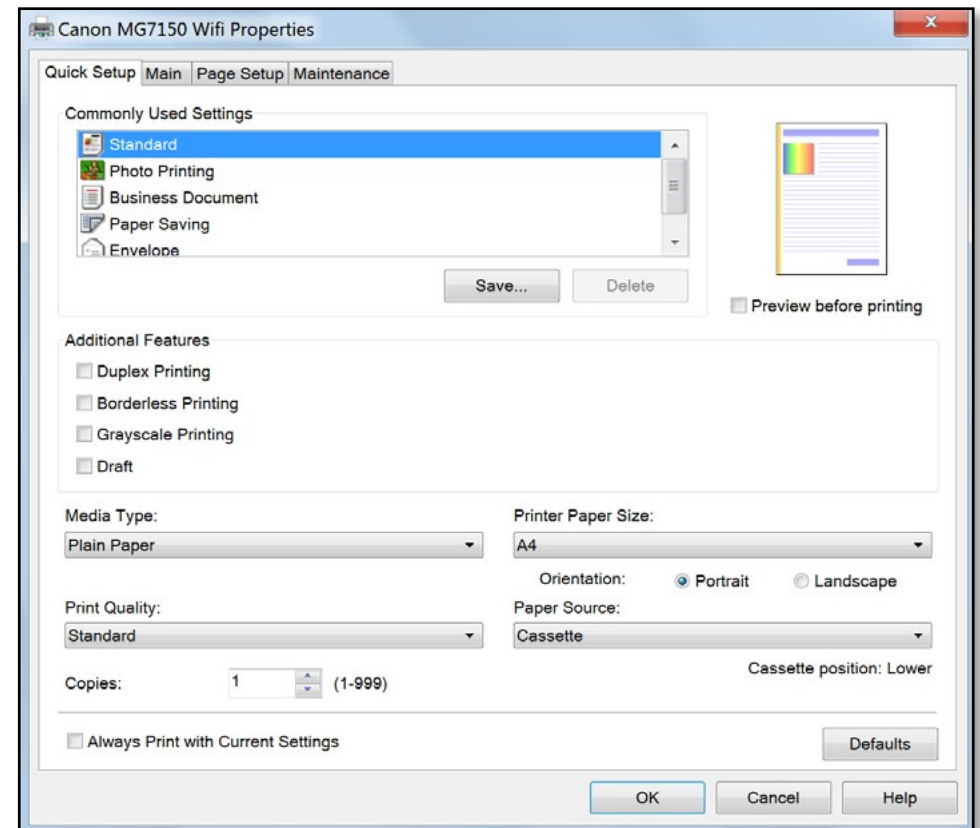
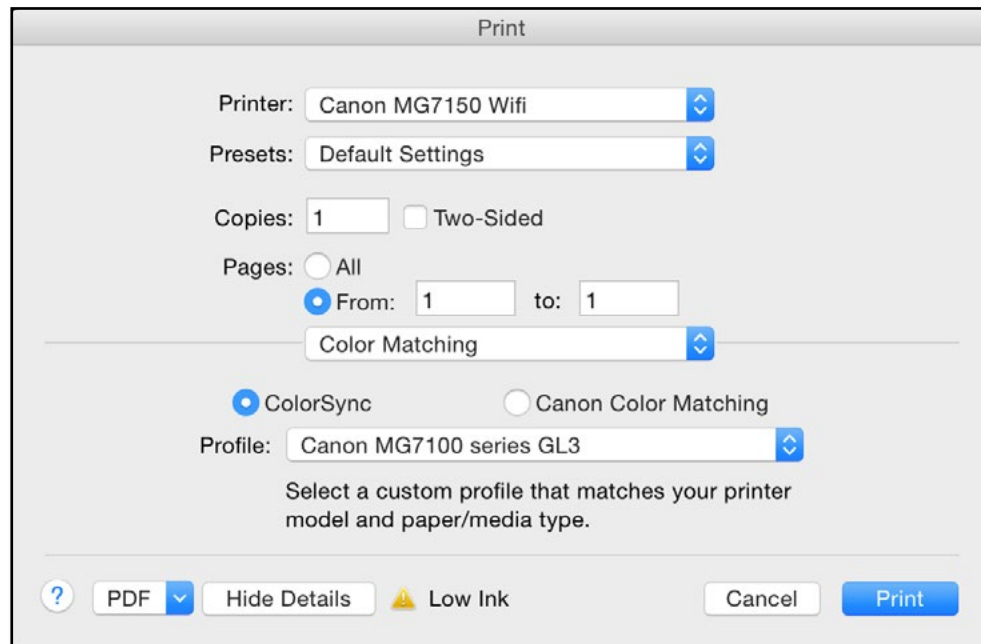


◀ **Figure 97** Set the page size and margins using the Layout panel.



▶ **Figure 98** Set the resolution, sharpening and color management in the Print Job panel.

12. Select your paper type, quality settings and any other settings specific to your printer driver. (If these options aren't available, ensure that you've installed the printer driver direct from the manufacturer rather than the default driver provided by the operating system.) If you've selected a profile in the **Color Management Profile** pop-up, select *No Color Adjustment* or *ColorSync* in the printer dialog.
13. Finally, press **Print** and wait!



◀ ▲ **Figure 99** After setting up the print layout in Lightroom, press the Printer button and select the correct paper and quality settings. The dialog may vary depending your printer driver and operating system.

YOU'RE OFF TO A GREAT START!

Lightroom is a vast program, with lots to learn, so this is just the start of your journey. There's a friendly community surrounding Lightroom, who are ready to help you learn. Come and join us at <http://www.lightroomforums.net/>, where you'll be given a warm welcome.

All of the information you'll ever need can be found in my main book, *Adobe Photoshop Lightroom CC/6 - The Missing FAQ*, which is available in eBook and paperback formats.

If you're just getting started, the Fast Track weaves its way through the book, with short tutorials that guide you through a simple workflow, allowing you to gain confidence before diving into the more advanced questions. You've sampled some of these Fast Track tutorials in this Quick Start eBook.

The rest of the book is designed as a conversational FAQ-style reference book, giving you the detailed information you need to make informed choices, whether you've been using Lightroom for a few months or a few years. No more pressing buttons without understanding the repercussions!

Unlike most other Lightroom books, my book doesn't just talk about the theory of how Lightroom's supposed to work, but also the workarounds and solutions for the times when it doesn't behave the way you'd expect, and how to fix problems when you make mistakes.

It's available from <http://www.lightroomqueen.com> in PDF, ePub, Kindle and paperback formats, and the paperback is also available from bookstores such as Amazon.

