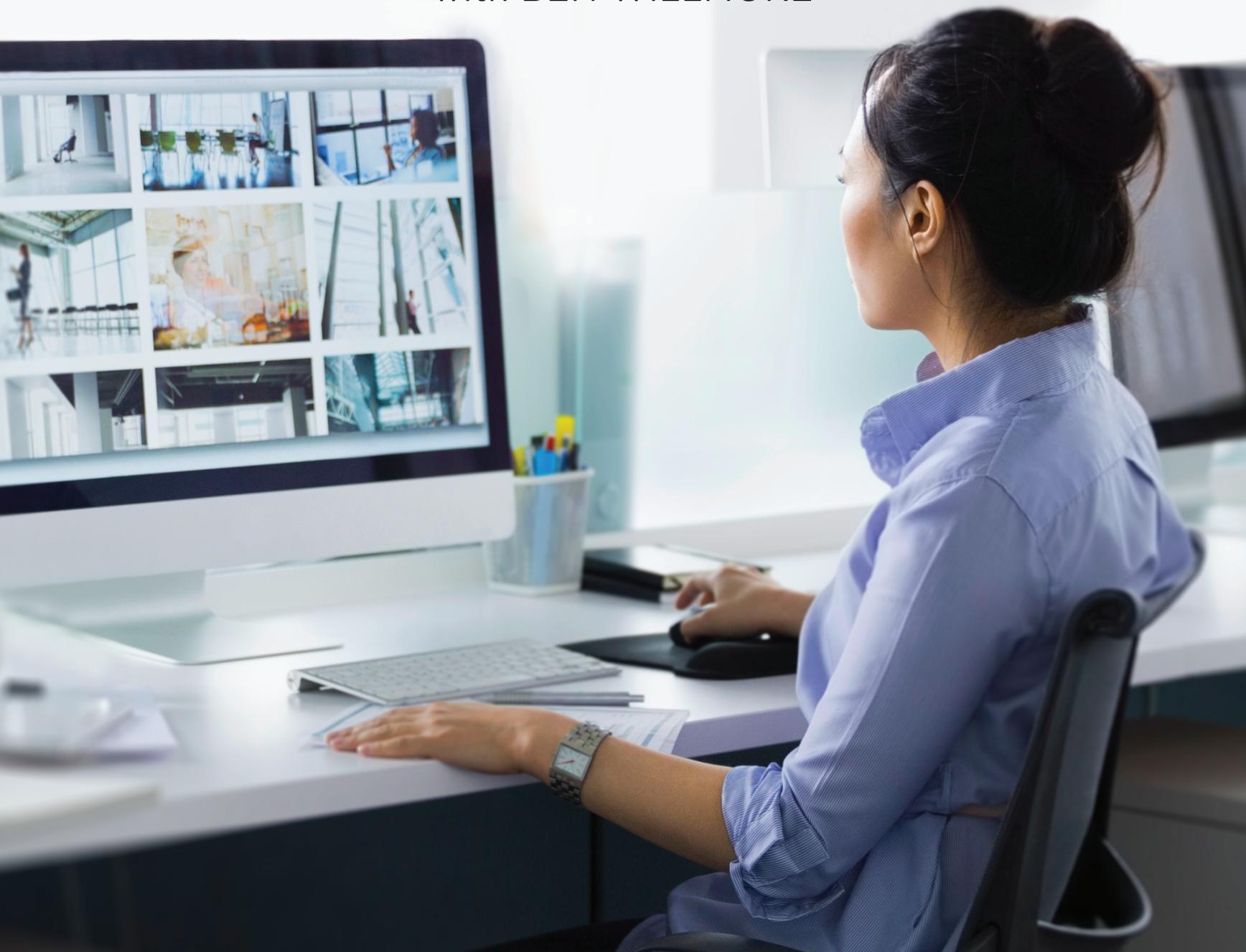


C R E A T I V E L I V E

ADOBE LIGHTROOM CLASSIC CC

THE COMPLETE GUIDE

with BEN WILLMORE



This Course Is Exclusively from The Great Courses



BEN WILLMORE

Is a member of the Photoshop Hall of Fame who has taught over 100,000 Adobe® Photoshop® users on all seven continents. His bestselling books, DVDs, and hit seminars have established Ben as one of America's favorite Adobe® Photoshop® instructors, and he is often the top-selling speaker at design and photography conferences throughout the world. He writes for numerous digital imaging publications, including Photoshop User magazine, and his award-winning books have helped helped hundreds of thousands of design and photography professionals make the transition from blindly following step-by-step techniques to "Ah-ha! I finally GET Photoshop!"



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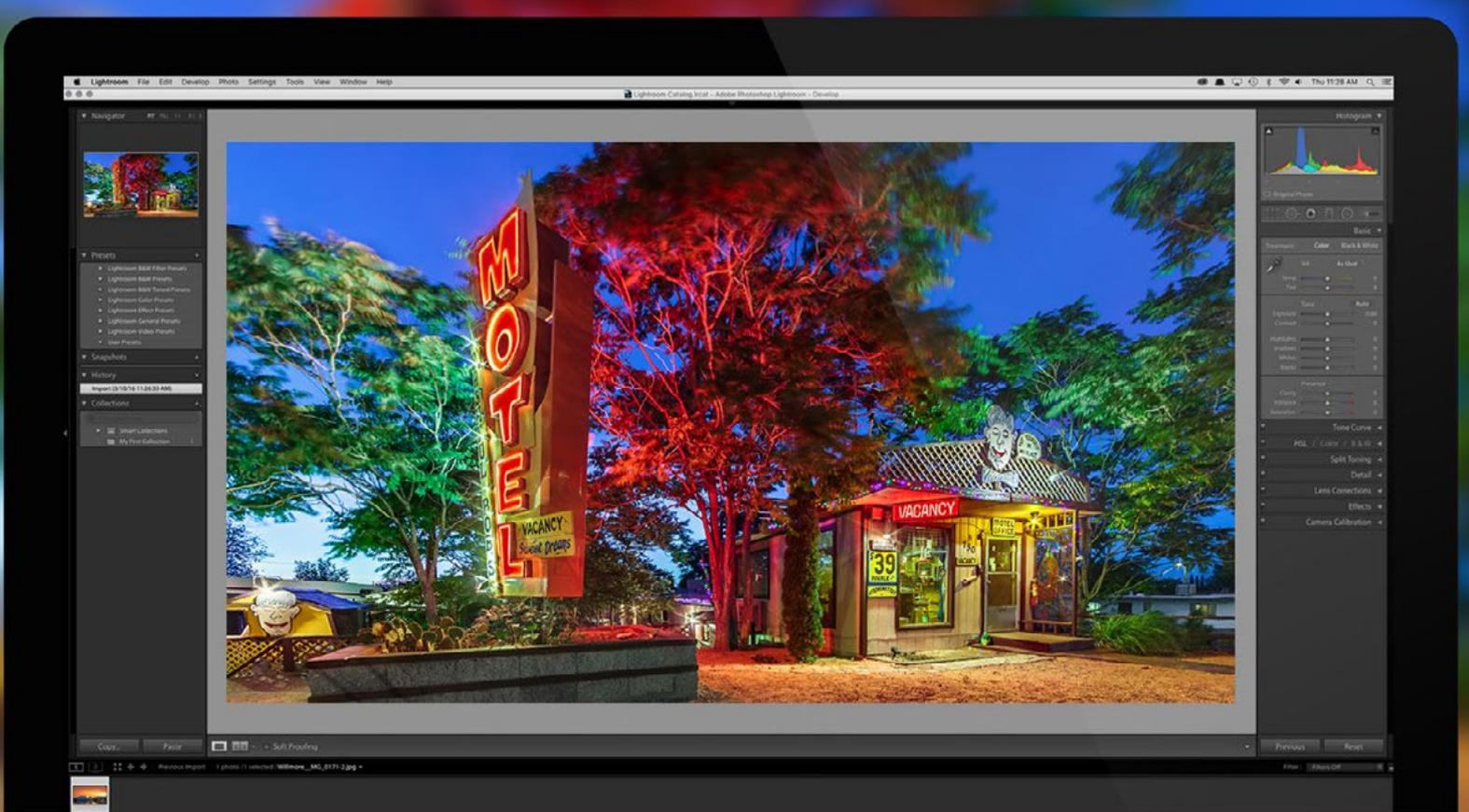


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LIGHTROOM CLASSIC: THE COMPLETE GUIDE | WEEK 1

THE BASIC WORKFLOW FROM START TO FINISH

WITH BEN WILLMORE

C R E A T I V E L I V E

DAY 1

WORKSHOP OVERVIEW
& LIGHTROOM TOUR



Workshop Overview

Hello and welcome to my most comprehensive Lightroom class to date! This workshop will span the course of four weeks, with twenty classes of jam-packed Lightroom training.

Week one of the workshop is designed to give you a firm foundation of the Lightroom mindset, workflow, Catalogs, Collections, folder systems, adjustments, exporting and printing. **Week two** will focus on organizing and adjusting. This will include projects, keywords, retouching, noise reduction, vignetting, dehaze, the adjustment brush and flags. In **Week three**, we'll cover special features such as facial recognition, maps, black & white, HDR, panoramas, books, keyword hierarchy and slide shows. **Week four** will focus on fine-tuning your workflow and that will include fast finding, tips & tricks, troubleshooting, mobile, web and publish services.

By the end of the class, you'll will:

- Learn how to become confident and truly enjoy using Lightroom
- Develop a reliable system that streamlines your work, and lets you spend more time shooting
- Transform Dull and Ordinary images into Stunning Images
- Know the status of any image at a glance
- Find any important image in 5 seconds or less

Who is this class for?

- Beginners that want an in-depth overview of Lightroom that starts from the beginning without staying too basic
- Self-Taught users who would like to fill in the gaps in their knowledge and learn the hidden features that are difficult to discover on your own
- Long-time Lightroom users who want to learn about the newer features
- Photoshop/Bridge users who want to learn why Lightroom is better



Two Versions of Lightroom

There are now two versions of Lightroom: Lightroom Classic and Lightroom CC. Lightroom Classic is a desktop-centered version of Lightroom. This is the version we have been used to for years, where you store your images on a hard drive and organize them in folders. This is the version we will be using in this workshop.

WHAT IS LIGHTROOM CC?

- Version of Lightroom that uploads all images to Adobe's servers online
- Simplified image management (no renaming, folders, etc. to deal with)
- All images available on all devices (desktop, laptop, phone, tablet)
- Image backups are handled by Adobe on their servers
- Can leverage machine-learning for automatic keyframing, etc.

Why the name change: CC to Classic for desktop-centered Lightroom? CC stands for Creative Cloud, which makes sense for a cloud-based version of Lightroom.

WHY I USE LIGHTROOM CLASSIC

- Online is impractical for large image archives (expensive & slow for large image archives, I have 200,000+ images)
- CC is still missing many features available in Classic (HDR, Panoramas, Map, Books, Full Keyboarding, Printing, etc.)
- Amazing organizational choices in Classic are not available in CC
- Currently, CC feels like an overly simplified version of Lightroom (but it has great potential & might eventually be an ideal choice)
- Much of what we learn about Classic also applies to CC



LIGHTROOM OVERVIEW

Getting your images into Lightroom

- To see your images in Lightroom, you must first import them
- Lightroom only manages those images that you have imported and ignores the rest of the files cluttering your hard drive
- Lightroom ignores non-photo files like spreadsheets and word documents
- Lightroom does not force you to change where you store your images
- Once an image is imported, you can preview it even when the drive that contains the original is not actively attached to your computer
- With Smart Previews, you can even adjust your images while the originals are not available!
- You still need to keep the original files since they are needed in order to print or export high resolution images
- **The originals are not “in” Lightroom**
It just knows where they are and has previews of each image
- A single Lightroom catalog can handle hundreds of thousands of images

Developing a Lightroom mindset

- Everything you do is saved as simple text and therefore can be saved instantly
- There is no need for open/save commands... There is one for save, but it's not what you'd expect
- Changes take up very little space on your hard drive (12K-200K plus preview), especially compared to Photoshop
- Nothing is permanent... the original is always retained



- It's just the untouched original and a text record of what you've done to it
- All adjustments are text-based and can be copied to other images easily
- The order you apply adjustments in is unimportant in general (unlike in Photoshop)
- No need to work on duplicate files since the original is untouched
- Use a Virtual Copy if you need multiple versions of an image (Each is based on the same untouched, original image)

The world outside Lightroom

- When you need to share an adjusted image, you export a copy as a JPEG or TIFF and only that file has the changes permanently incorporated. You still retain the untouched original
- Deliver the exported images and then trash them... you can always make more
- Don't confuse Lightroom by moving, renaming, adjusting or otherwise changing stuff without initiating the change in Lightroom
- Like a warehouse inventory system, if you move stuff, it no longer matches reality!
- If you need to open an image in Photoshop, start the process in Lightroom

What about Photoshop & Bridge?

- Lightroom uses the same adjustments that are available in Adobe Camera Raw (ACR)
- Lightroom is a good replacement for Bridge and ACR since it has management features that those two programs do not: Map, Persistent History, View and Adjustment without original, Virtual Copies, Book, Slideshows with music, better printing options and a whole lot more



- Use Bridge/ACR when you don't need to see the image again, or it's not a photograph (InDesign, Illustrator, PDF files, e c.)
- When to use Photoshop: when Lightroom is not capable of handling the job or would be inefficie
- Workfl w: Import > Organize > Optimize > Export

JPEG vs. Raw

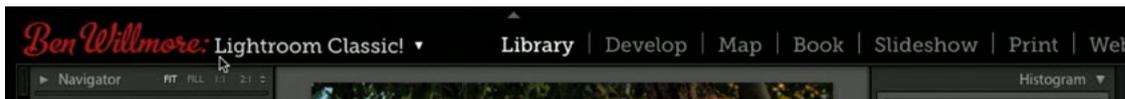
The two file formats that most people shoot with are JPEG and Raw, and it's important to look at the difference between these two formats:

- Raw gives you better looking results when applying color correction via the white balance sliders
- Raw is capable of delivering additional highlight and shadow detail compared to JPEG
- Raw contains up to 16,000 brightness levels instead of just over 250, which has the potential of delivering smoother adjustment results. (which is also why raw files are larger than JPEG)
- JPEG files are processed in camera, Raw files are processed in your computer, which is why the unprocessed Raw can look dull in comparison
- JPEG files apply compression that lowers the quality of the image and introduces artifacts. Those artifacts can become obvious when extreme adjustments are applied
- JPEG files can be considered delivery-ready, while Raw file need to be processed and then exported in a different file format (usually JPEG or TIFF)



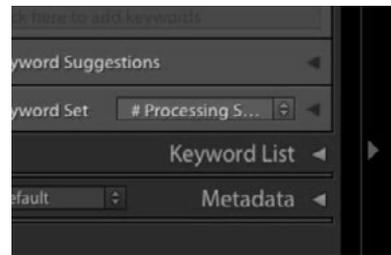
THE LIGHTROOM INTERFACE

Along the top of the Lightroom interface, you will find the customizable identity plate (on the left) and the names of Lightroom's different modules (on the right). You will spend most of your time in the Library module (for importing and organizing) and the Develop Module (for adjusting your images). The other options are mostly features that help you present your images, like Print and Slideshow.

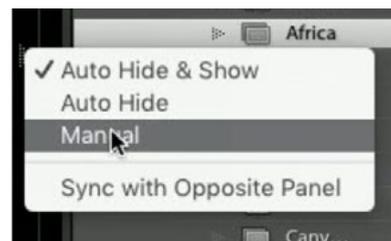


At the top of Lightroom's interface, the identity plate is on the left and the various modules are on the right.

Regardless of what module you're working in, there will be panels on the left and right sides of the screen. These panels contain settings/information pertaining to the module and they can be hidden from view by clicking on the little disclosure triangles on the outside edges of the panels. Click the little triangle again to expand the panel back into view. Right-click on one of the disclosure triangles and a menu will pop up that allows you to specify how the panel should behave. Using the manual setting, you would manually click on the disclosure triangles to expand and collapse the panels. The Auto Hide & Show option will cause the panels to stay collapsed until you hover your mouse over the right side of the interface, in which case they would automatically pop out.



Click the little triangles to expand and collapse the panels in Lightroom



Right-click on one of the panel disclosure triangles to get a menu that lets you determine how the panel should behave.

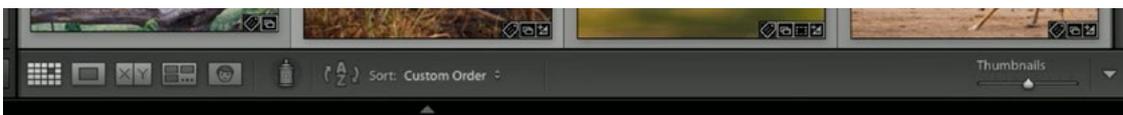


Film Strip At the very bottom of your screen is the Film Strip. This section is special because you have access to it in all of Lightroom's modules. This makes it so that you can see and move between your images while in the Develop module. Note that you can make the Film Strip bigger or smaller by dragging on the line directly above it. You can also use the little disclosure triangle to collapse and expand the Film Strip.



The Filmstrip shows small versions of your images along the bottom of the screen.

The Tool Bar Below the image/grid window in the Library module is the Tool Bar, which contains tools for changing your image view, for flagging photos, sorting, rating, etc. The Tool Bar can also be shown or hidden by going to the View menu and choosing Show (or Hide) Tool Bar. Alternatively, you can toggle the visibility of the Toolbar by tapping the T key.



The Toolbar runs along the bottom of the main image window.

The Filter Bar When you are in the Library module, you have access to the Filter Bar, which can be seen along the top of the image/grid window (the center portion of the interface). This feature allows you to limit the number of images you're viewing by performing a very specific search. If you're ever in the Library module and the Filter Bar is not visible, you can make it appear by going to the main menu at the top of the interface and choosing View > Show Filter Bar. Alternatively, you can hit the backslash key (\) as a shortcut to make it visible.



The Filter Bar runs along the top of the main image window.



View Modes When you're in Lightroom's Library Module, you will find a series of icons in the Toolbar below the image window and these icons will control what view you're in. You will spend most of your time in Grid View (the first icon) and Loupe View (the second icon). In Grid View, you can view several images at once in a grid that you can scroll down. In Loupe View, you'll be viewing a single, large image.



The icons on the left side of the Toolbar will switch between view modes.



Grid View



Loupe View

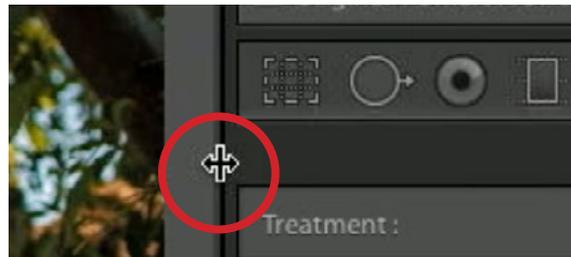
There are keyboard shortcuts for moving between modes and it's a good idea to commit these to memory, as they'll make your workflow much more efficient

- Grid View: G
- Loupe View: E or Space Bar
- Switch between images: Arrow keys
- View image full screen: F
- Develop Module: D

Lightroom has various different full screen modes that you can use. We mentioned that you can use the F key to enter Full Screen Mode. If you hit Shift+F, it will cycle between different full screen choices. You can also switch between modes by going to the Window menu and choosing Screen Mode.

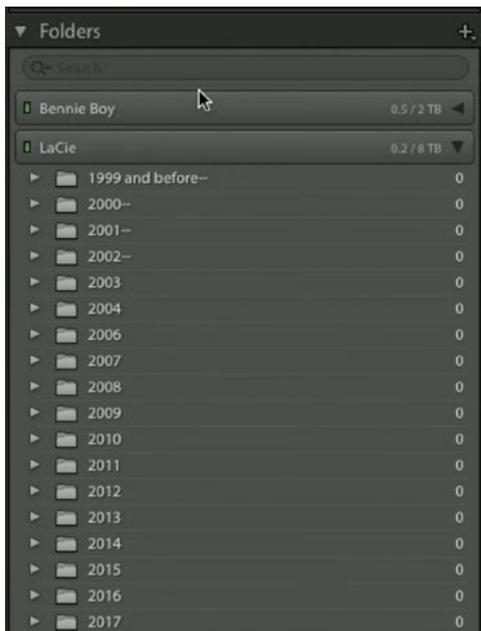


Resizing panels All of the panels in Lightroom can be resized to suit your needs. Hover your cursor over the edge of the panel until it changes into a double-pointing arrow. Then click and drag to make the panel wider or narrower.

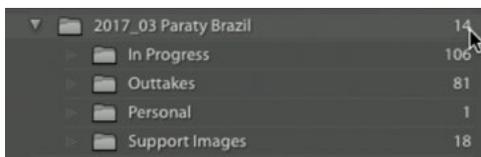


Hover your cursor over the edge of a panel and then click and drag to resize it.

Folder Structure In the Library module, the left side panel is the most important area because this is where you navigate all of your pictures. In this panel, you'll find your hard drives and your folder list, which contains all of the photos you've imported into Lightroom. It's not going to show you all the files on your hard drive. It's *just* going to show you the ones that have been imported. There is a little "light" to the left of each hard drive name. If the light is green, it means the hard drive is connected. If the light is gray, it means the hard drive is not connected.



The Folder panel can be found on the left side of the Library Module.



Click on the disclosure triangle to the left of a folder to reveal its contents.

The folder structure you see in this panel is reflecting what's on your hard drive. If you move a picture or a folder within Lightroom, it will be moved on your hard drive. You can expand or collapse the different sections within the panels in Lightroom by clicking on the little disclosure triangle to the left of the category name.



The Catalog Panel The Catalog panel is on the left side of the screen, right above the Folders panel. It displays basic information about your Lightroom catalog, including how many images there are (total), how many images were added on the most recent import, etc.

Adjustment badges When viewing your images in the Library module (and in the Film Strip), you might notice little badges in the corners of the thumbnails (see screen shot). These indicate what you've done to your picture, and there's a whole bunch of them that can show up there. For instance, a little square icon indicates that the image has been cropped. If there are no badges on a thumbnail, it just means that nothing has been done to the image.



Badges, from left to right:

- Has keywords
- Is in a collection
- Has been cropped
- Has adjustments

Importing at a glance

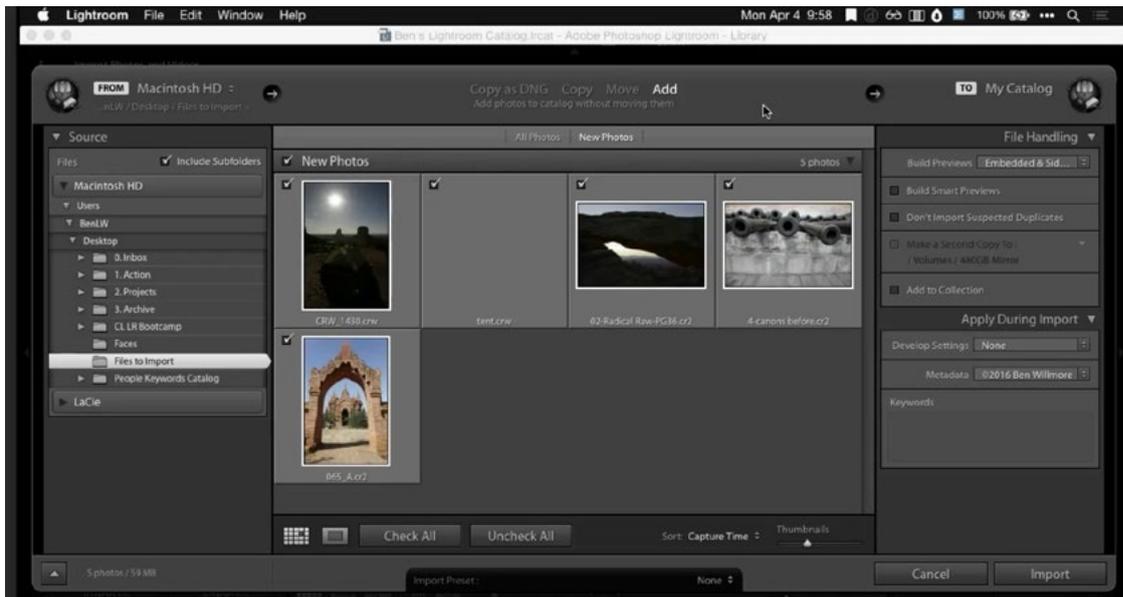
In Lightroom, you will use the Import Dialog Box to import your photos. There are two ways to access the Import Dialog Box:

1. You can go to your operating system and drag a folder of images onto the Lightroom Icon. When you do this, the Import Dialog Box will open and on the left side, it will navigate to that folder on your hard drive.
2. Click on the Import button in the bottom left corner of the Library module. This will also bring up the Import Dialog Box.

If you chose the first option, the source for the images will already be selected. If you chose the second option, you will have to tell Lightroom where the images are coming from. You can do this by navigating to the images' location on the left side of the dialog box where you see your folder structure. Once you've chosen the image



folder, click on the “Add” button at the top of dialog box. This will import the images while keeping them in the same location on your hard drive. When you click the Import button on the lower right, the images will be imported and you will be taken to the Library module. Note that importing will be covered in much greater detail later in this course.



Lightroom's Import Dialog Box

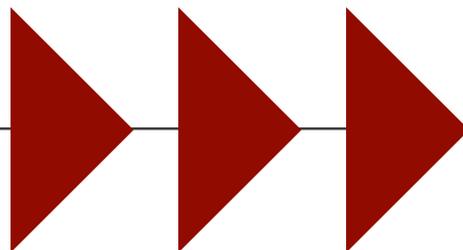
WEEK 1

DAY 1

HOMEWORK:

ANALYZE YOUR CURRENT SITUATION TO SEE WHERE YOU'RE AT AND WHAT AREAS NEED THE MOST WORK.

Brainstorming about your current setup and where the weakest areas are can help you determine where to spend the most time improving your system.



WEEK 1

DAY 1

HOW ORGANIZED ARE YOUR IMAGES AND PROJECTS?

If you were to inspect a folder of images that was captured three years ago, how long would it take you to evaluate its contents and determine the following?

- Which images are ready to show the public?
- Which images are not in a finished state and therefore need more work?
- Which images have already been evaluated and should generally be ignored since they are not solid images?

WEEK 1

DAY 1

WHERE ARE YOU WEAKEST WHEN IT COMES TO LIGHTROOM?

Choose one:

Adjusting
Ability

Organization

Overall
Understanding

Other

What is your biggest challenge?

EXAMINE YOUR CURRENT SETUP

Is your folder naming consistent? Y/N

Do you have any duplicate files? Y/N

Are you using a file naming system that is consistent? Y/N

Does each image have a unique file name, or are there many duplicate names? Y/N

WEEK 1

DAY 1

WHICH OF THESE LIGHTROOM FEATURES DO YOU CURRENTLY UTILIZE?

Collections

Keywords

Custom labels

Stacking

Ratings



Can you easily find any image you can remember taking? Y/N

Can you tell where it was taken, who appears in the shot and any other important information? Y/N

Any negative responses to these questions is an indication of where this Lightroom bootcamp class has the largest potential to help you improve your current workflow. It's not something to feel bad about. Instead, try to get excited about the fact that you should end up radically transforming your experience with Lightroom over the next months!

DAY 2

IMPORTING IMAGES
& CUSTOMIZING LIGHTROOM

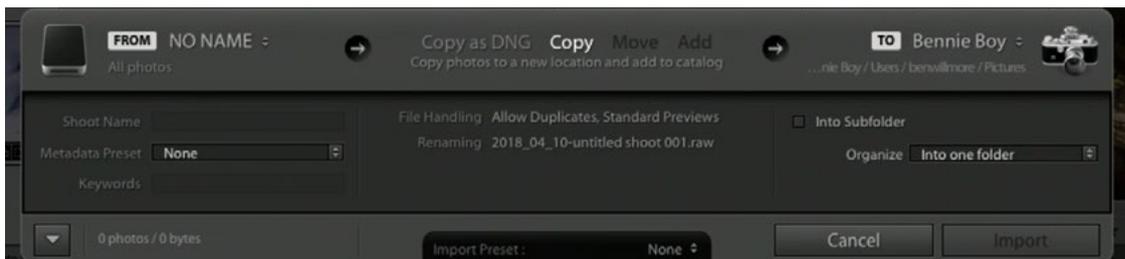


IMPORTING IMAGES

When you open Lightroom for the very first time, the interface will be empty, meaning there are no images in it. You need to manually import images in order for them to appear in Lightroom, and you will utilize Lightroom's Import Dialog Box to do this.

The most common way of accessing the Import Dialog box is by clicking the Import button at the bottom left of the Library module. You can also get there by using the main menu and choosing File > Import. Alternatively, you can go to Lightroom's File menu and choose Import Photos and Video. You can also drag a folder from your hard drive over the Lightroom icon and the Import box will automatically open.

The Import dialog contains many different settings for how your images should be brought into Lightroom. Know that after you work through these settings, you can save them as a preset so that future imports are streamlined. With import presets, you can use a condensed version of the Import dialog because you won't need to work through all of the settings. In the condensed version, you simply choose the import preset, name the shoot, specify the location and then hit the Import button.



The condensed version of Lightroom's Import dialog

As an overview of the Import dialog, it's divided into four areas:

- The left side is the Source (where your images are coming from),
- The top is where you choose what action is going to take place when you import your images (move, copy, etc.)
- On the right is the destination, where the images are going
- The main central area contains the image previews

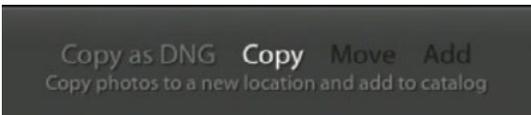


The expanded version of Lightroom's Import dialog

Choose the Source When importing, you first have to locate the images to import. (If you attached a memory card, it is likely that Lightroom auto-selects this as the source.) In the Source panel on the left of the interface, you will see any memory card and/or hard drives that are attached to your computer. Navigate to the area that has the images and select it. The images should appear as previews in the main window.

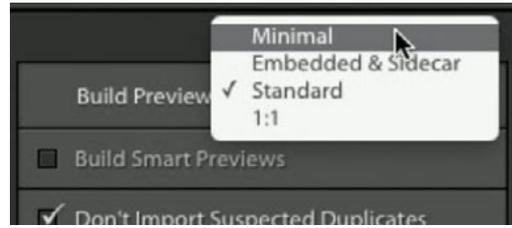
Choose the Action When the previews show up, look at the very top. You have four choices: Copy as DNG, Copy, Move or Add.

- Add: Add images to the catalog without moving them
- Move: Move the images to a different location on your hard drive
- Copy: Leaves the images in their original location and copies them to another location. This is generally what we choose when importing from a card from your camera
- Copy as DNG: Convert into the DNG file format on import





File Handling: Under File Handling, there is a menu called Build Previews. This will determine how the previews will look once imported. There are four settings. Minimal, Embedded & Sidecar, Standard and 1:1. I use Embedded & Sidecar.



The Build Previews menu under the File Handling tab

- **Minimal:** Will use previews that your camera created (fastest)
- **Embedded & Sidecar:** Will take an extra look to see if previews are included in sidecar files as well.
- **Standard:** Create previews that will be able to fit any screen.
- **1:1:** Creates full-size previews (largest file size; good for checking focus on small details like eyes)

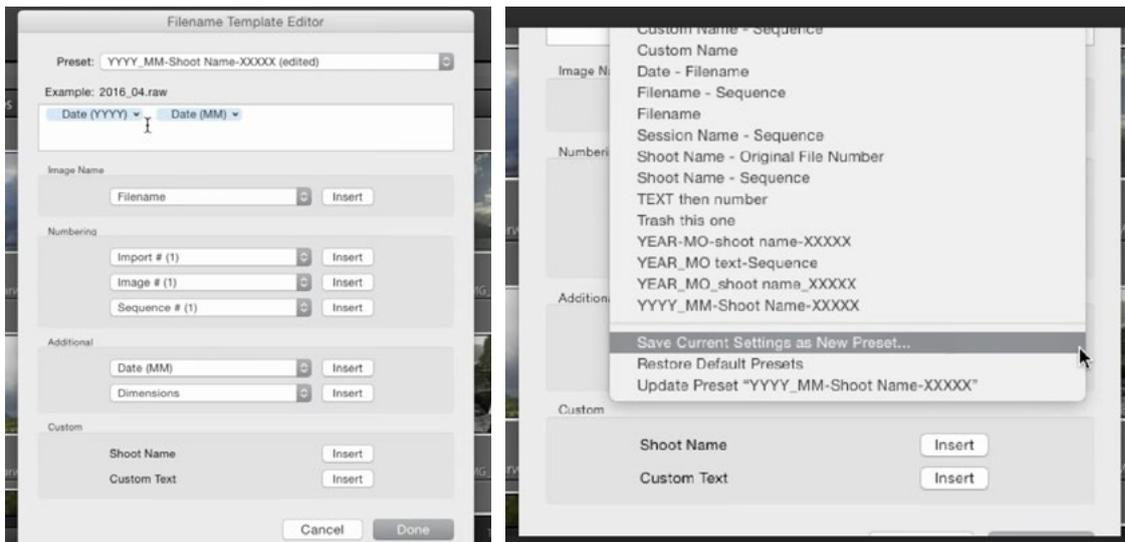
The following is my mindset when choosing what kind of previews to create. I will choose the Embedded & Sidecar option when I'm initially importing my images that already exist into Lightroom. I will use the Standard option most commonly when importing new images. I'll choose 1:1 when I'm shooting portraits and know I will need to zoom in and check the focus.

- **Build Smart Previews:** This is a great feature that creates previews that are actually editable. This way, you can work on the images without the hard drive containing the images being attached. These previews take up more space than regular previews, but are very convenient when traveling. Smart Previews can also speed up your work when you're adjusting your pictures because Lightroom will use the Smart Preview instead of the full-size file in order to work faster. It will only use the full size picture when you are zoomed in on your image.
- **Don't Import suspected duplicates:** I usually have this check box turned on, so that I don't accidentally import the same images twice. It will only import the images that haven't already been imported. If Lightroom detects duplicates, their thumbnails will be grayed out in the import image window and they will not import again.



- **Make a Second Copy To:** If you turn this check box on, you can choose a second location to import your images to as well. This feature is great for creating backups when you're in the field
- **Add to Collection** If you turn this check box on, a menu will appear, containing all of the collections you've created in Lightroom. (We'll cover Collections later in the workshop.) Click on one and when the images are imported, they will automatically be added to the Collection.

File Renaming The File Renaming section is where you can replace the generic file names your camera creates with custom file names that you create. In this section, there is a little pop-up menu called Template. If you click on the menu, you will get various file naming template options. If you would like to create a new template, choose Edit from the bottom of this menu. A dialog box will appear where you can use the various types of information (date, sequence number, shoot name, etc.) to customize your file naming template. After you've created a template, click on the drop-down menu at the top of the dialog box and choose "Save Current Settings as new Preset." After giving your new preset a name, it will appear in the Template dropdown menu in the future. After choosing a file naming template, you can also choose the Start Number, which can be useful when you're importing images from a shoot in batches. It allows you to start with a sequence number other than one.

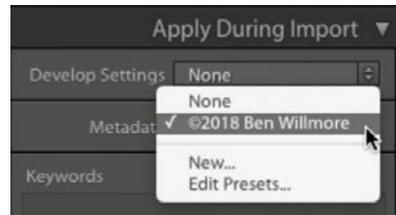


The Filename Template Editor is used to create custom file names for your images and save the file name settings as presets for use in the future.



Apply During Import The Apply During Import tab will allow you to apply different develop presets to your images on import. I don't usually apply any develop settings here in general because there is no one develop preset I know I want to apply to every image.

Also under the Apply During Import tab is the Metadata setting. This is where you can specify what kind of metadata will be attached to your image files upon import. An example of this would be your contact information and copyright notice. It's always good to have this information embedded in your image files. If you have an existing Metadata Preset, it will show up in this dropdown menu. If not, you can create a new one by choosing the "New" option in that menu. When you choose "New," a dialog box will appear where you can fill in several fields of information.



You can choose to apply a metadata preset on import.

There are LOADS of information fields here, and you don't have to pay attention to all of them. I generally focus on the section called IPTC Copyright, as this is where I can fill in the copyright info I would like attached to my image files. Remember to give your new preset a name before clicking the Create button. Note that the Metadata setting is sticky, meaning it will stay the same when you go to import your next batch of images.



The Metadata Preset dialog



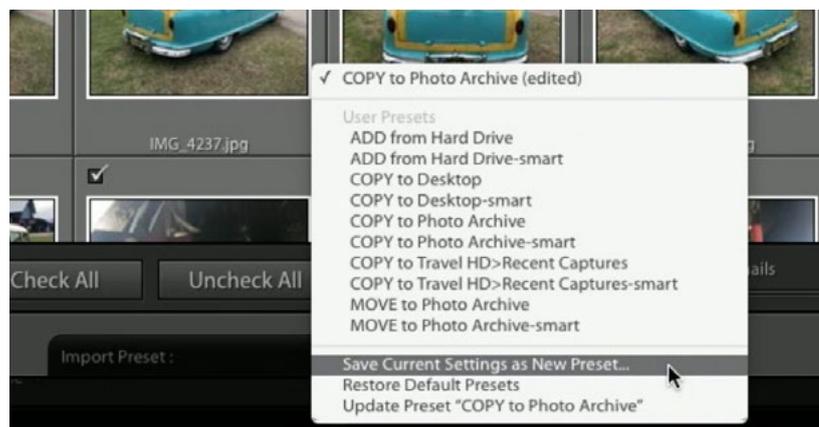
The last area under the Apply During Import tab is the Keywords field. This is where you can type in keywords, and they will be applied to all of the images you are importing.

Once you've worked through all of the settings, you can click the Import button in the bottom right of the dialog box. You'll be taken back to the Library module, where there will be a status bar at the top as all of the images are imported.

Select the Destination: (Note this tab will not show up if you chose the Add option at the top.) On the right side of the Import Dialog Box, you can choose the new destination under the Destination tab. Choose which hard drive you want them to go on from the list of available hard drives. Then you can choose a folder beneath that. If the images will be going to a new folder, turn on the "Into Subfolder" check box and give the folder a name. You can then use the small dropdown menu and choose how the images will be organized. You can choose By Date, By Original Folders, or Into one folder. I use Into One Folder.

Create an Import Preset After you've worked your way through all of the settings in the Import dialog, you can save these settings as an Import Preset by clicking on the preset menu at the bottom of the Import dialog and choosing Save Current Settings as New Preset. You'll be prompted to give the new preset a name and then click Create. Now, this preset will be available in the Import Preset menu.

Choosing it will automatically load in all of the settings you specified. I like to create different import presets for every type of import scenario I regularly experience.



The Import Preset menu at the bottom of the Import dialog

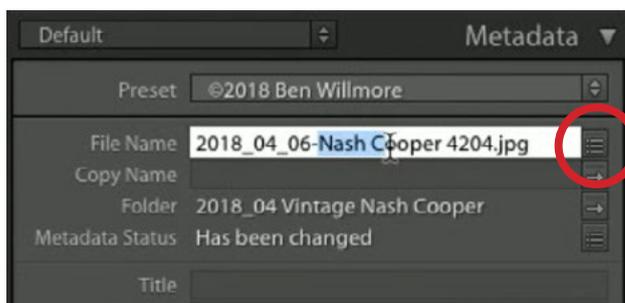


WORKING WITH FILES & FOLDERS

Create a folder or subfolder The Folders panel is located on the left side of the Library module. To add a new folder, click on the little plus icon at the top right corner of the panel. To rename a folder, right-click on the name and choose Rename from the menu that pops up. To create a folder inside of an existing folder, right-click on the name of the existing folder and choose Create Folder Inside... from the menu that pops up. You'll be prompted to give the new folder a name and then click Create. You can add images to a folder by selecting them and then dragging them into the folder within the Folders panel.

Show Photos in Subfolders When viewing the contents of a folder, you can decide whether you'd like to view just the images inside that folder or if you'd like to view the images inside any subfolders [of that parent folder] as well. This setting is located under the Library menu. If you don't want to view images in a folder's subfolder, click on the Library menu and turn off the Show Photos in Subfolders setting.

Renaming file There are a couple of different ways to rename files. To rename a single file, click on a file within the Library Module to make it active and then go to the Metadata panel on the right side of the interface. The File Name field is located near the top of the panel and you can simply click within it to change the file name. To change the name of multiple files, make sure they are all selected within the Library module and then click on the little icon to the right of the File Name field in the Metadata panel on the right side of the interface. The Rename Photos dialog will appear, allowing you to choose a filename template for the selected images.



We're renaming a selected file by entering a new name within the Metadata panel. To rename several images at once, we would click the icon on the right (circled) to assign a filename template.



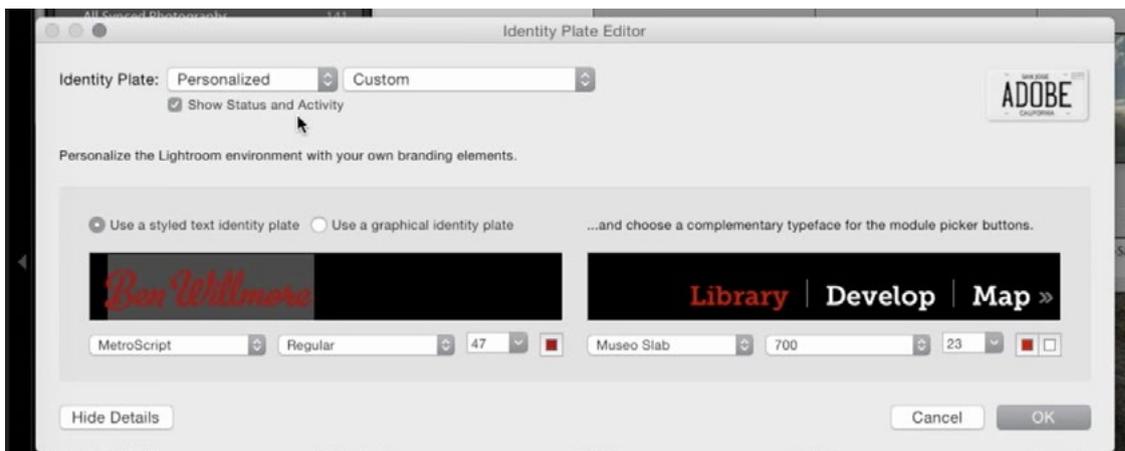
Choosing preview type (after import) We talked about creating previews during the import process, but what if you want to create or change the previews after your images have been imported? Select all of the images you want to affect, go to the Library menu and choose the Previews option. This will give you a menu of the different preview types and you can decide what kind of previews you want the selected images to have.

Assigning metadata (after import) To change the metadata associated with an image (or images), make sure they are all selected and then right-click on one of the images and choose Metadata Presets from the menu that appears.

CUSTOMIZING LIGHTROOM

There are several ways that you can customize your Lightroom interface to make it look and work better for you.

The Identity Plate In the upper left side of your screen is a logo that, by default, says Lightroom. This is the Identity Plate and you can customize it to show a custom text or logo. Right-click on the Identity Plate and choose “Edit Identity Plate” from the pop-up menu that appears. You will get a dialog box in which you can edit the settings. Use the dropdown menu at the top and choose “Personalized.” You can then customize the text, font and color of



The Identity Plate editor can be accessed by right clicking on the Identity Plate and choosing “Edit Identity Plate” or by choosing the Lightroom menu and choosing “Identity Plate Setup.” You can also choose the style of the module names.



the Identity Plate. If you would like to use a pre-made logo as your Identity Plate, turn on the check box that says “Use Graphical Identity plate” and drag your logo into the text field. (When creating a graphical Identity Plate, it’s best to use the PNG file format.)

After creating a custom identity plate, you can save it as a preset by clicking on the second menu at the top of the dialog box and choosing “Save Identity Plate As.” Note that any saved identity plates can be used later in other areas of Lightroom as well, such as the Print Module (you can overlay an identity plate on a print) or the Slideshow Module (you can choose to have an identity plate appear in your slideshows).

The Identity Plate Editor also allows you to change the font and color of the module names that run along the top of the Lightroom interface.

Customizing the Module Names In the top right of Lightroom’s interface, you will find the names of Lightroom’s different modules. Some of these modules, you will use every day. Others, you may never use. If that’s the case for you, it’s possible to change which module names appear in this area. If you never use the Web or Slideshow modules, why have them visible? To customize this, right-click over the names of the modules. A little drop-down menu will appear where you can turn on and off the check boxes for the different modules. If you turn off the check box for a module, it will no longer appear in the menu. You can always go back and make it re-appear again by going to that same menu and turning the checkbox back on.

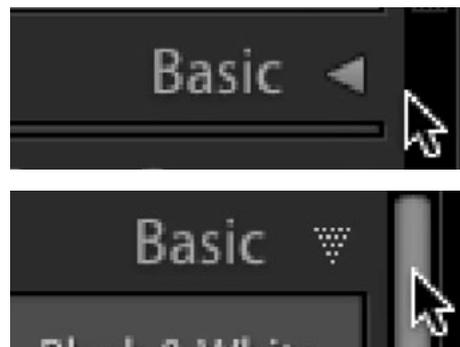


Right-click in the area where the module names are to get a menu that allows you to choose which modules are visible.



Disabling certain settings If there are any settings that you never use, you can temporarily disable them within the interface. To do this, right-click in the blank area next to the name of an adjustment category/tab. A little dropdown menu will appear where you can check off which tabs you don't want to appear within the panel.

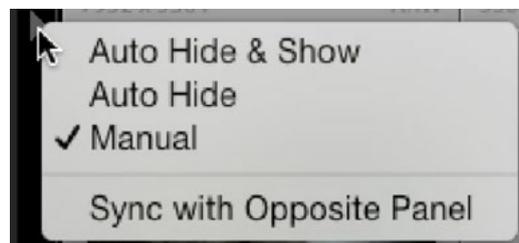
Collapse all tabs except the one in use In Lightroom, the left and right panels contain lots of different tabs, or settings categories. If they are all expanded, you'll have to scroll way down in order to reach the ones at the bottom. There is, however, a setting that will tell Lightroom to keep ONLY one of those tabs open at a time. This is called Solo Mode. To get your interface in Solo Mode, hold down the Option Key (Alt on Win) and click on one of the little disclosure triangles next to the name of the tab. If the triangle is solid, it means that more than one tab can be expanded at once. If the triangle is speckled, it means that the tabs are in Solo Mode.



When the disclosure triangles are solid, it means that you can view more than one tab at once. When they are speckled, it means that you are in Solo Mode.

If you are in Solo Mode and you temporarily want to have more than one tab expanded, hold down the Shift key while clicking on the disclosure triangle. This will allow more than one panel to open, and when you close it, you'll return to Solo Mode.

Auto hide panels Each module of Lightroom has panels on the left, right, top and bottom. On the outside of each of these panels is a little disclosure triangle. Right-click on that little triangle to get a pop-up menu where you can change the way the panel behaves.



The menu you get when you right-click on a panel's disclosure triangle

Auto-hide will make it so that you have to move your mouse to the side of the screen and click the arrow to make it show up. When



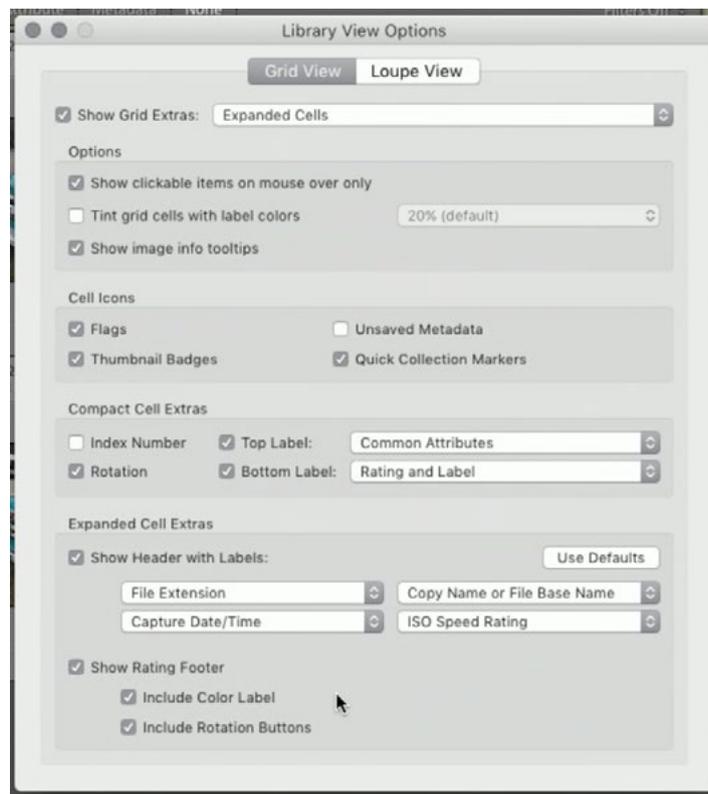
you move your mouse away from the panel, it will disappear again. This works for all of the panels within Lightroom.

Auto Hide & Show makes it so the panel only appears when you move your mouse over the edge of the interface.

Information overlay settings Various types of information is shown above and below the image thumbnails while in the Grid View in Lightroom's Library module. This information can include file type, file name, dimensions in pixels, star rating, etc. You can customize what information shows up here by going to the View menu and choosing View Options. A dialog will appear that is split into two tabs, for Grid View and Loupe View.



Above: Various information appears around the thumbnail in Grid View. Right: The information that appears can be customized using the Library View Options.



In the options for Grid View, there are many settings you can use to determine what info appears on your image thumbnails. As you work with the settings, the changes will be updated in your image window so you can see how they affect the view.



In Loupe View (where a single, large image is displayed in your image window), you can also have information displayed in the top corner of the image window. Use the View Options dialog to either determine what info appears here, or decide that no info should appear at all. To make it so no info appears at all (my preference), turn off the Show Info Overlay check box. Alternatively, use the various dropdown menus to determine what info should appear there.



An image is being shown in Loupe View and the View Options dialog is being used to specify what info should appear.

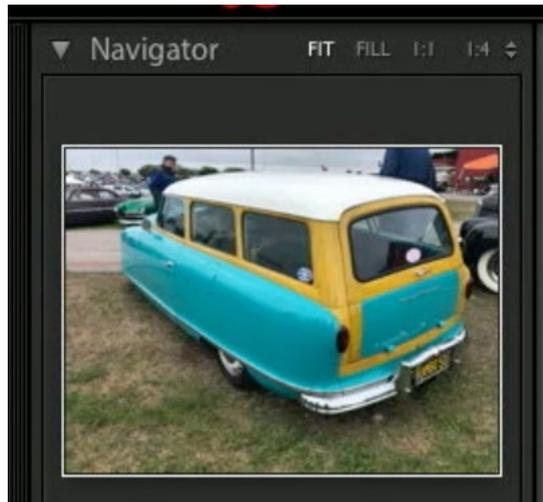
Interface Preferences Lightroom's Preferences can be accessed by going to the Lightroom menu (at the top of the screen) and choosing Preferences. In Windows, this can be found under the Edit menu.

In the Preferences dialog, there are a series of tabs that run along the top and these are the different preference setting categories.



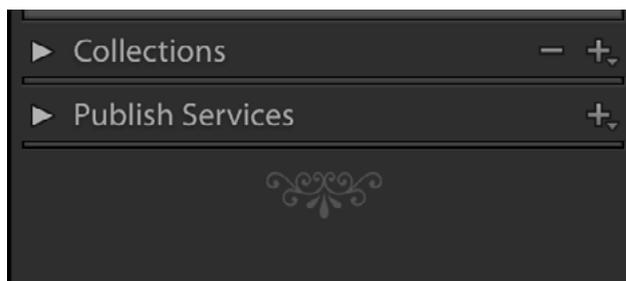
One of those tabs is called Interface and this controls the overall look of Lightroom. Here are a few of the settings to pay attention to:

Show Photos in navigator on mouse-over: If you turn this check box on, then when you hover your mouse over the images in the Filmstrip, you will see a larger preview of the images in the Navigator window, which is at the top of the left side panel.



The Navigator window can show a preview of the image you mouse over.

End Marks: End marks are the little graphics that appear at the very bottom of the panels on the left and right sides of the interface. (You might need to scroll down the panels to see them.) There is a setting within the Preferences dialog that allows you to control what graphics appear as the end marks. Use the Endmarks drop-down menu (at the top of the Interface Preferences) to choose one of the existing ones (there might only be one) or set a custom one. To choose a custom end mark, choose “Go to Panel Endmarks Folder” from the menu. This will take you to the folder on your hard



You can customize the endmark graphics that appear at the bottom of the panels.

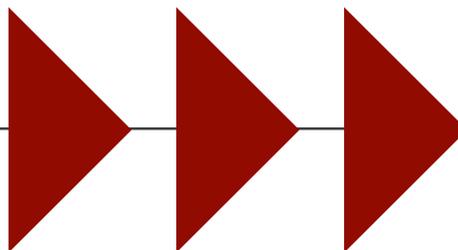
drive where the endmarks reside. Drag any jpg or png file into this folder and they will then appear in the Endmarks menu within the Preferences dialog. It can be nice to use your logo as an endmark and, if you do this, it's best to use the png file format.

WEEK 1

DAY 2

HOMEWORK:

- IMPORT YOUR PHOTO ARCHIVES
- CREATE A FILENAME TEMPLATE
- CREATE A CUSTOM IDENTITY PLATE
- FIX OLD FILE AND FOLDER NAMES
- CREATE A METADATA TEMPLATE



IMPORT YOUR PHOTO ARCHIVES

The first step to fully adopting Lightroom is to import all the photos you've shot over the years. Here are some suggestions for how best to import your photo archives:

1. Click the Import button in the lower left of the Library module
2. On the left side of the screen, point Lightroom to the base folder that contains all your photographs. The photos might be located in subfolders, which is fine. You just need to indicate the top-most folder that those subfolders reside in, and then choose "Include Subfolders" from the Select Source pop-up menu above.
3. At the top of the import window, choose Add so that Lightroom does not move any of your images.
4. On the right side of the import dialog box, set the Build Previews pop-up menu to Embedded & Sidecar so that it can import your images relatively quickly.
5. Click the Import button in the lower right and then let Lightroom run as long as is needed, which will often be overnight to get all your photographs to show up in the program. Once it is done importing, you should be able to find your images by navigating the Folders section on the left side of the Library module.

CREATE A FILENAME TEMPLATE

When you import new images (instead of your already shot archives), you'll most likely want to use the Copy setting at the top of the Import dialog box and then have Lightroom rename your images at the same time they are imported. To make this easy, you should create a file naming template. To accomplish this, do the following:

1. Click the Import button at the bottom left of the Library module.
2. Set the top, center area to Copy and then turn on the Rename Files checkbox on the right side of the screen, under the File Renaming heading.
3. From the Template pop-up menu choose Edit to create a new template
4. Create your own formula for renaming images. I personally use the following setup: Date (YYYY)_Date (MM)_Shoot Name_Sequence #(00001).
5. Once you have the file renaming formula established, choose Save Current Settings as New Preset from the Preset pop-up menu at the top of Filename Template Editor window and give it a name.

WEEK 1

DAY 2

CREATE A CUSTOM IDENTITY PLATE

Choose Identity Plate Setup from the Lightroom menu (Mac), or Edit menu (PC) and customize your identity plate. Create a text-based identity plate with your company name so that it appears in the upper left of the Lightroom interface. Also, customize the style of the modules that appear in the upper right of the Lightroom interface so that it matches the style of your company name.

WEEK 1

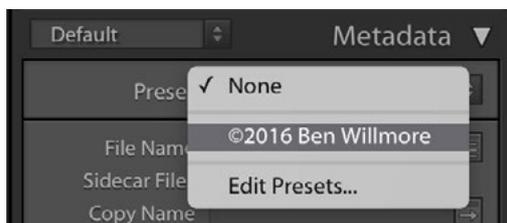
DAY 2

FIX OLD FILE AND FOLDER NAMES

As an optional bonus project, consider going through your archive of images and renaming any files that have generic names like the ones that were assigned by your camera. You can accomplish this by selecting a series of images and choosing Library>Rename Photos and then using the renaming template you created in the “Create Filename Template” section above.

CREATE A METADATA TEMPLATE

Choose Metadata > Edit Metadata Presets and at minimum enter information in the IPTC Copyright area so that all your images will be marked as copyrighted. Once you are done, choose Save Current Settings as New Preset from the Preset pop-up menu at the top of the window and assign your preset a name. The next time you import images into Lightroom, choose the name of the preset from the Metadata pop-up menu on the right side of the Import window. If you'd like to apply the same settings to images you've already imported, then select the images and choose the preset you recently created from the Preset pop-up menu in the Metadata section on the right side of the Library module.



DAY 3

UNDERSTANDING CATALOGS & FILE MANAGEMENT

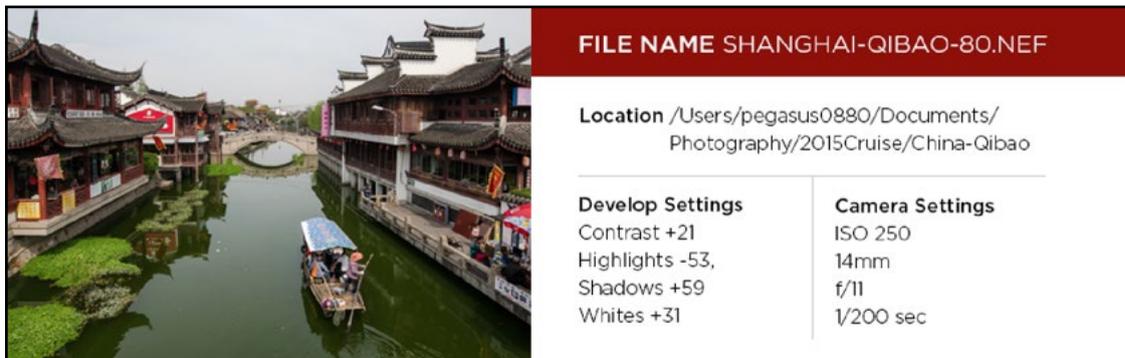


LIGHTROOM CATALOGS & FILE MANAGEMENT

File management might not sound like the most exciting topic in the world, but it's extremely important nonetheless. Having an organized system for catalogs and file management will make your life so much easier and your workflow much more efficient.

Lightroom Catalogs

So what is a Lightroom Catalog? When you import your images, Lightroom makes a record for each one of those images, and the Catalog is like the database that holds all of those records. Each record contains certain information about the file, including the location on your hard drive, much of the image's metadata (camera settings, develop settings, etc.) as well as a thumbnail preview of the image. This thumbnail preview is extra handy because it allows you to view the image in Lightroom even when the hard drive containing the image is not connected to your computer.



A visual example of what an image record contains within the Lightroom Catalog.

Note that in order to display an image properly, Lightroom depends on the file name and the location within the image's record. If you change one of those things (as in move an image file or change its name) and you don't change them from within Lightroom, then Lightroom will not be able to find the file on your hard drive and display it properly in the interface. For that reason, you should only move the image or change its name from within Lightroom.



As we mentioned above, an image's record within the Lightroom Catalog also contains the develop settings, or the changes that you made to the image within Lightroom. It's important to remember that, when you adjust an image in Lightroom, you are not making any changes to the image file itself. Instead, you are creating a set of instructions for how Lightroom should properly display the image and this set of instructions is contained in that image's record within the Catalog. If you want a version of the image where those adjustments are permanent or "baked in," you will have to export the image. When you export the image, you will get a copy of it with the changes you incorporated, while the original image still remains untouched on your hard drive.

Browser (Bridge) vs. Catalog (Lightroom) When it comes to managing your images, there are two types of programs that you can work with: a browser and a catalog. Adobe Bridge is a browser program and Adobe Lightroom is a cataloging program. With both types of programs, it can be initially slow to see a folder full of images. With Bridge, it quickly forgets which folders you've viewed in the past so if you go back to revisit that folder later, Bridge will act as if it's never seen it before and it will again take some time to display the image previews on screen. Lightroom is different. Because Lightroom is a cataloging program, it stores previews of all imported images and can always display them quickly (after the initial import). Searching within Bridge is also very different than searching in Lightroom. In Bridge, if you run a search on a large number of images, it's going to take a really long time and the hard drive containing the images must be attached to your computer. With Lightroom, searching is instantaneous and the hard drive containing the images does not have to be connected.

Because Bridge is a file browser, it needs the hard drive containing the images to be connected in order for it to be at all useful. It's looking at the images and working with them directly from the hard drive. Because Lightroom is a catalog program, it records image previews and file data on the initial import, so it does not require the hard drive containing the images to be attached in order to display them, export or use some organizational tools.



Because Lightroom stores records, previews, etc. of your images, it takes up more space on your hard drive than Bridge. The more files you store in the Lightroom catalog, the more space it will take up.

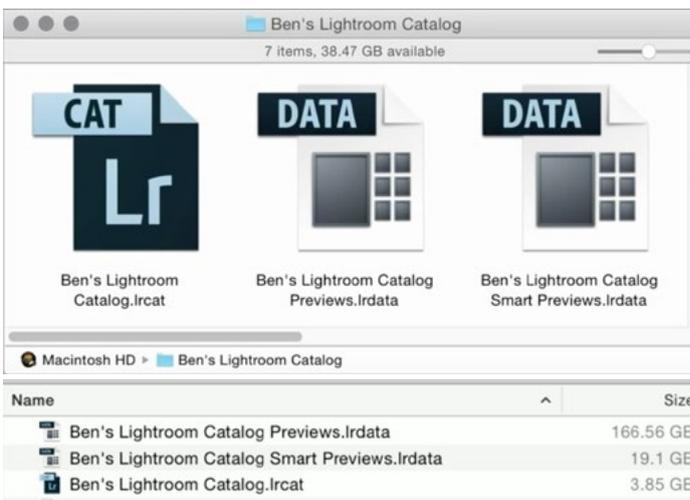
Personally, I use Bridge for non-photo files (Illustrator files, PDFs, etc.) and photos that I will only need temporarily. I use Lightroom for all of my regular photography that I want to keep long-term records of.

Where is the Catalog? The Lightroom Catalog is an actual file that is stored on your computer. Here is how to locate that file. In Lightroom, go to the Lightroom menu (Edit Menu on Windows) and choose Catalog Settings. A dialog box will appear and as long as the “General” tab is selected, the top line will tell you the location of the Catalog on your hard drive. On the right side is a button that says “Show.” Clicking that will take you directly to the file on your hard drive. It’s important to know where your catalog file is because it’s a file that you’re going to want to back up.

The Lightroom catalog is actually made up of two or three files. The catalog itself (the one ending in .lrcat) is the file that stores the locations of all the pictures, metadata, and all the adjustments that have been made to the image in the adjustment module. It generally takes up about 17.5 kb per image. The Previews file is the one that allows you to view your images even when the hard drive containing them



Locate your catalog file by going to the Catalog Settings dialog and clicking the Show button.



When viewing the catalog file on the hard drive, you can see that it’s made up of two or three files



is not connected to your computer. Each image preview takes up about 3% of the space of the original image file. The Smart Previews file allows you to adjust some of your images when the hard drive containing them is not connected. If you've never used Smart Previews, then you won't have this file. Because Smart Previews can get quite large, we don't create them for every single image in the catalog. We only create them for the images we know that we'll need to work with and adjust when the hard drive is not connected. In order for the catalog files to work properly, they must all have the same name (not including the file extension). If you change the name of one catalog file, you must change the name of all three in order for Lightroom to use them. You must also do this while Lightroom is not running.

One or many Catalogs? As a photographer, you will have to decide whether you should have one Catalog that stores all of your images or several Catalogs with your images divided between them. This decision will depend on how you work and how you think.

The problem with a Lightroom Catalog is that only one person can be accessing it at a time. If you're an individual and you don't work with other photographers, you can easily get away with one catalog. However, if you work with multiple photographers and photo editors, it might be more convenient to work with multiple catalogs. Let's look at a few scenarios. You may fall into one of these categories, or you may be a hybrid of two or three of them.

PERSONAL SHOOTER

- One person shooting
- One person adjusting
- One person managing everything

= One Catalog to keep it simple!



MULTIPLE SHOOTERS, SINGLE ADJUSTER

- Many people shooting
- One person adjusting
- One person managing everything

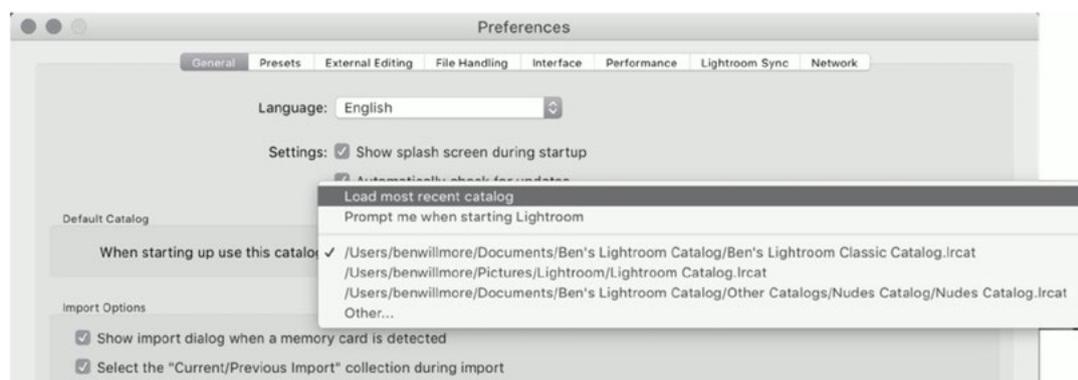
= **One Catalog to keep it simple!**

COMPLEX BUSINESS

- Multiple people shooting
- Multiple people adjusting
- Managed on a project basis

= **One Catalog per Project, Client or Shoot**

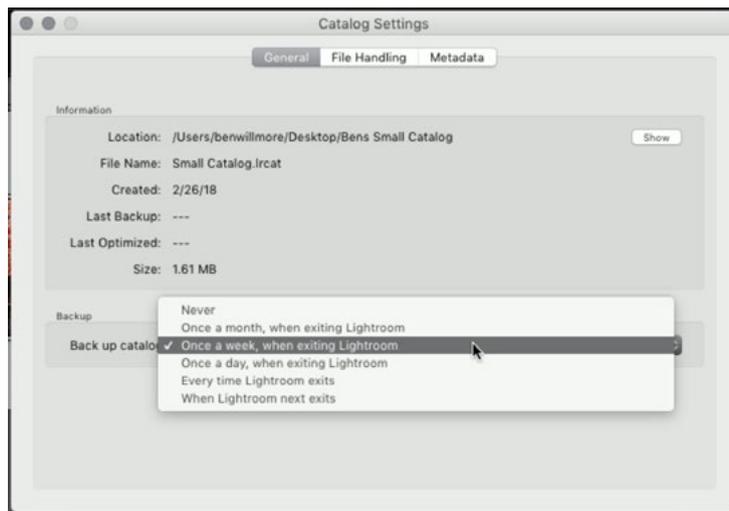
Preference for multi-catalog workflow If you choose to use more than one Lightroom catalog, there are two areas in Lightroom that you should know about. The first is within the Lightroom Preferences dialog. If you click on the General tab, you will find a Default Catalog setting. This is where you specify which catalog Lightroom should open, by default, when you launch the program. You can also specify that it open the most recently-used catalog or that Lightroom ask you which catalog to open upon launching the program. If you hold down the Option key (Alt on Win) while launching Lightroom, it will also ask you which catalog it should open.



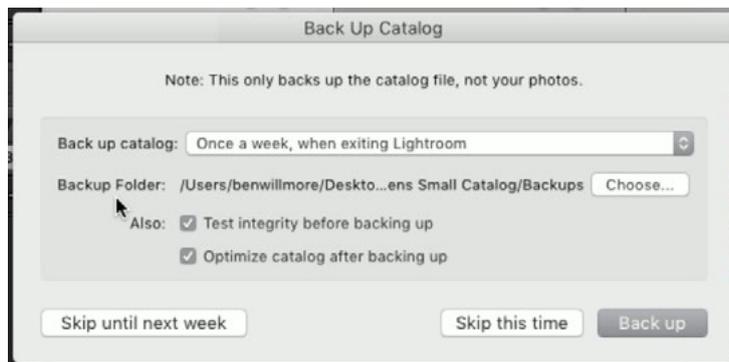
In the General tab of the Preferences dialog, you can specify which catalog should be the default catalog when launching Lightroom.



Catalog backups The Lightroom catalog file contains all of the adjustments you've made to your images and therefore it's a good idea to back it up. You can tell Lightroom how often to back up the catalog by going to the Lightroom menu and choosing Catalog Settings. Within the Catalog Settings dialog, make sure the General tab is active and you'll find a Backup menu at the bottom of the dialog. Here, you can specify how often the catalog should be backed up. When exiting Lightroom, you'll also get a dialog box that will ask you if you'd like to back up your catalog and how often should it be backed up. There is an important setting here, and that's the backup location. Click the Choose button to specify where the backup should be saved. It's important to choose a location that is on a separate hard drive from your main catalog file. This way, if something happens to your main catalog drive, the backup file will still be safe. When Lightroom creates a backup file, it will automatically be compressed so that it takes up less space on your hard drive. The name of the backup will be rather generic text, so it's a good idea to rename it so that you know what it is.



You can tell Lightroom how often to back up the catalog by going to the Catalog Settings dialog and using the Backup menu.



When closing Lightroom, this dialog will appear, asking you how often you'd like to back up the catalog.



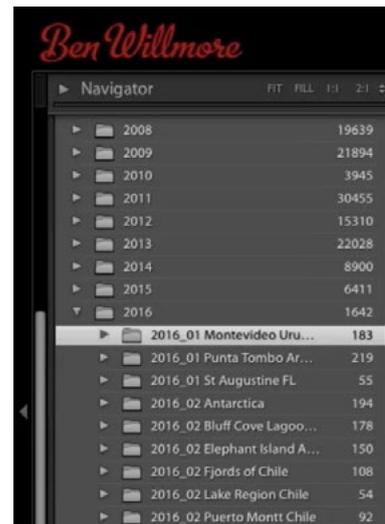
If something happens to your main catalog file and you need to resort to your backup, you'll first need to double-click on the file to expand it. Then, you can drag that backup file into the location of the original [corrupt] catalog and tell it to replace the old one.

If you have your catalog set to back up frequently, you'll eventually get quite the collection of Lightroom backups. To keep these from taking up too much hard drive space, you may want to start deleting the old backups and just keeping the more recent ones.

FOLDERS IN LIGHTROOM

The folders that contain your images can be seen on the left side of Lightroom's Library module. You will see the names of the hard drive[s] that contain your photos as well as all of the individual folders and sub-folders. To the left of the hard drive names, there will be a little "light" that indicates whether the drive is currently connected. If the light is green, it means that the drive is connected to your machine. If the light is gray, it means that the drive is not connected and you can't do things that would require access to the original files such as move them, rename them, export them or print them. If you don't have Smart Previews created, you can not adjust the images when the hard drive is not connected. If you did build Smart Previews, you can adjust the images even when the drive containing them is disconnected.

If you change the name of a hard drive, Lightroom will not know how to access the drive because it's looking at it purely based on file name. This means that the little light to the left of the hard drive name will turn from green to gray, letting you know that the drive is inaccessible. To fix this, right-click on the name of one of the folders within the hard drive and choose Show Parent Folder from



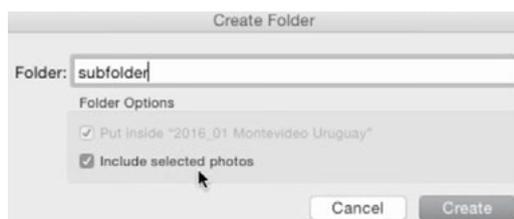
The folder structure can be viewed on the left side of Lightroom's Library module.



the menu that pops up. Continue doing this until you move high enough in your folder hierarchy that you get to the main hard drive. Right-click on the name of the hard drive, choose Show Missing Folder from the menu that appears and then point it to the newly-named hard drive.

Working with folders and file To move files between folders, select the images you want to move and drag them into the folder you want to place them in. If you want to copy an image to the new location, hold down the Option Key (Alt on Win) while dragging the photo to the different folder.

You can create subfolders within Lightroom by right-clicking on the folder and choosing “Create Folder Inside” from the pop-up menu. A box will appear where you can give the subfolder a name and specify whether you would like to “Include selected photos” in the new folder.

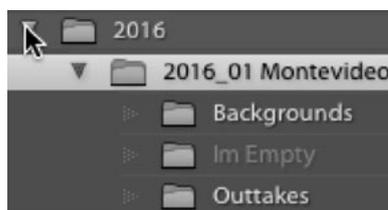


To create a subfolder, right-click on the folder name and choose “Create Folder Inside.”

(If you want an empty folder, leave that check box turned off.)

You can click on a folder to expand it and reveal all of subfolders contained within it. Hold down the Option key (Alt on Win) while clicking on the triangle to the left of the folder name and all of the subfolders will become expanded as well. Also, when you click to view a base folder, you can specify whether you would like to see all of the images just in that exact folder or whether you want to look at all of the images in the subfolders as well. If you want to view all of the images in the subfolders too, go to the Library menu and choose “Show Photos in Subfolders.” This setting also affects the numbers shown to the right of each folder.

If you ever create an empty subfolder, then the name of the folder will be gray, indicating that there is nothing inside that folder.



A white triangle to the left of a folder name indicates that there are subfolders inside.



A Gray triangle to the left of the folder icon indicates that there are no subfolders within it. A white triangle indicates that the folder has subfolders and you can click that arrow to expand it and see all of the subfolders.

Lightroom does not automatically show you the path on your hard drive that it would use to get to a particular folder. If you need to see this path, right-click on the folder and choose Show Parent Folder from the menu that pops up. This will show you the folder that contains the selected folder. Note that you can also choose to Hide Parent Folder by right-clicking and using this same menu.

Note that there is no option for deleting a folder from within Lightroom. If you really want to delete a folder, you will have to right-click on it and choose “Show in Finder.” Then you will have to manually delete it using your operating system.

Moving and Renaming Files To move a folder within Lightroom, simply click and drag it to a different folder. You can rename a folder by right-clicking on it and choosing “Rename” from the pop-up menu. It’s important to remember that anything you do to the folder list in Lightroom will be reflected on your hard drive. It’s important that you move images and rename them from within



The question mark indicates the folder can’t be located.

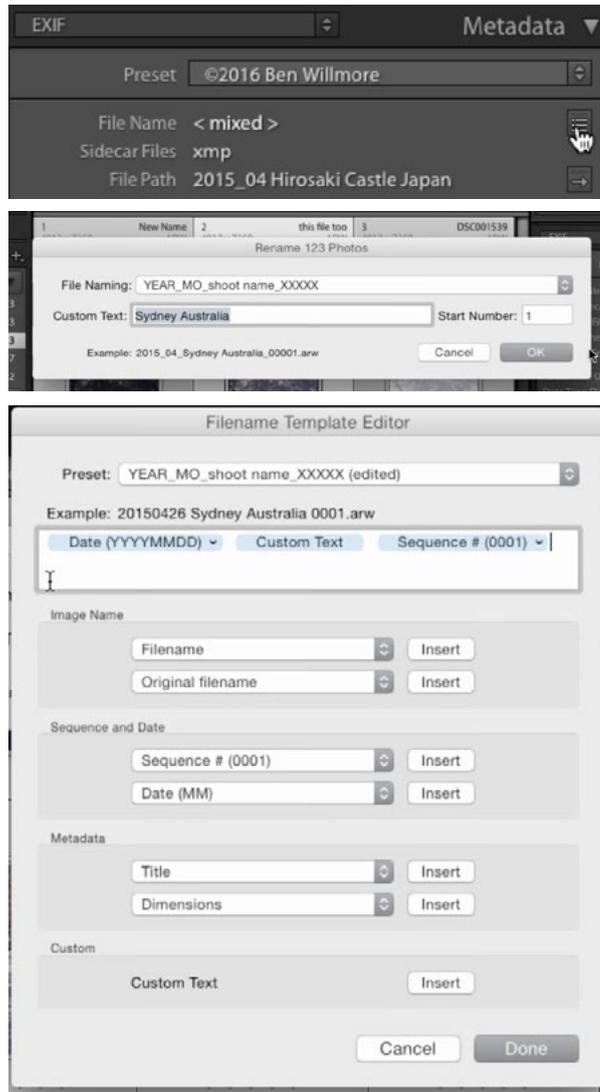
Lightroom and not on your hard drive. If you move or rename an image on via your computer’s operation system, Lightroom will not be aware of the change and will not be able to locate the file and display it properly. As a result, you’ll see a question mark icon next to the folder that Lightroom can no longer place (see screen shot at left).

If you ever get that question mark icon, you can right-click on the icon and choose “Find Missing Folder” from the pop-up menu. Then you can navigate on your hard drive to where the folder is.



Renaming images There are a couple of ways to rename images within Lightroom. First, you can select an image you want to rename and then go to the right side of your screen (within the Library module) and choose the Metadata tab. Within this panel, there is an option called “File Name” and you can click in the text field and type the new name. If you would like to rename all of the images within a folder, select all the images (Cmd+A on Mac, Ctrl+A on Win) and then go back to that Metadata panel and click on the little list icon to the right of the File Name field. A dialog box will appear and you can specify how all of the images should be renamed. You can also use the available naming presets or create your own file-naming preset using some of the many options available such as Date, Custom Text, Sequence #, etc.

Once you’ve taken the time to create a custom naming convention for your images, you can save that formula as a preset by clicking on the File Naming Menu and choosing “Save Current Settings as New Preset.”



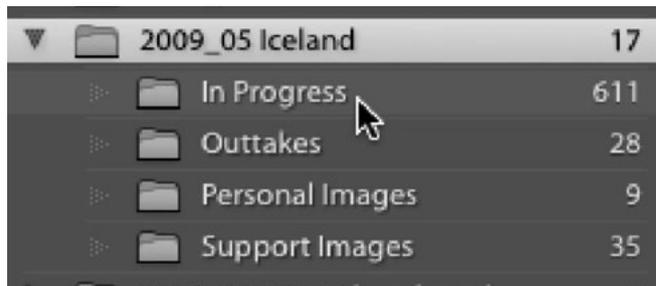
After selecting multiple photos to rename, click on the little list icon at the top of the Metadata panel to get the File Name Dialog Box. From the File Naming Menu, you can choose Edit to get the Filename Editor.



Developing a Folder System Creating a good system for the way you use folders and subfolders will help you stay organized, find images easily and work more efficiently in Lightroom.

Not everyone is going to want or need the same kind of system, but I am going to show you the system I have developed for my folders. You may want to use the same system or adapt it to your needs.

For every shoot, I have a base folder and a few folders inside. The only images I have on the base level of a folder are the ones that I'm ready to show the public. Within that base folder is a subfolder called "In Progress." This is where I drag all of the images I'm not done working on yet. If



This is how my image folders are structured. All of the images that are ready to show to public are kept in the base level folder.

I am working on an image in the In Progress folder and I decide that it's not that good, then I will place it in a different folder called "Outtakes." (This is also a subfolder within the base level folder for the shoot.) If I'm working on an image in the In Progress folder and I feel that it's great and ready to show the public, I will drag it into the base level folder. Within that base folder, there is also a subfolder called "Support Images." This is for files that were used in the creation of other files. Examples of this are images that were shot to create a panorama or that were shot to create an HDR image. With some shoots, I also have a subfolder called Personal Images and that is for photos of my wife, friends, etc. These are images that are important to me but are not part of my portfolio that I will show the public.

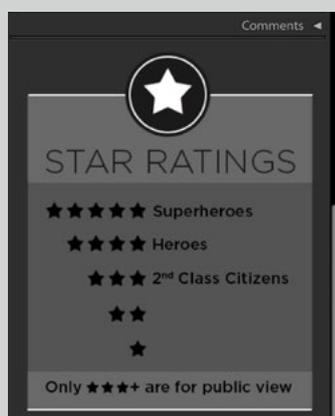
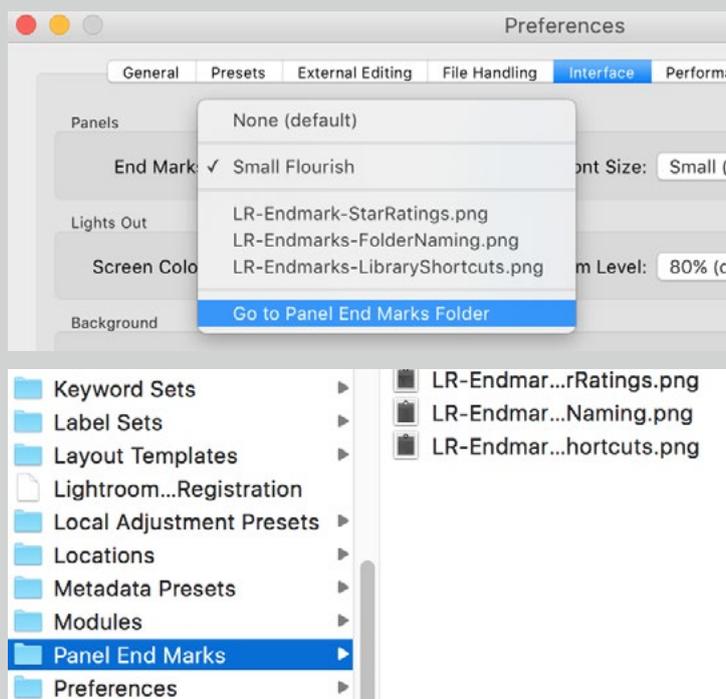
With a system like this, it's important to pay attention to the setting that allows you to see photos in subfolders when viewing the base level folder. (Library > Show Folders in Subfolders) If this setting is turned on, you will see all of the subfolder images when you click on the base level folder. I keep this setting turned off.

CUSTOMIZING LIGHTROOM: END MARKS



There are a few different ways in which Lightroom allows us to customize the interface. One of them is by displaying End Marks at the bottom of the left and right panels within the different modules. These End Mark images can be used simply for decoration or as a way to add your personal brand or logo to the interface. In the case of this workshop, we have provided a set of custom End Marks that have been designed as graphical guides to help you become more efficient in Lightroom. In order for them to appear in your interface, you will have to install them.

In Lightroom, go to the menu at the top your screen and choose Lightroom > Preferences on the Mac, or Edit > Preferences on a PC. Then click on the Interface Tab where you will find an End Marks dropdown menu. From that menu, choose “Go to Panel End Marks Folder.” The folder will open on your hard drive and this is where you can place any End Marks images that you would like to have access to within Lightroom. The bonus End Marks files included with the workshop were delivered in a zipped format and you will have to unzip them before moving them to this folder. You can unzip a file simply by double-clicking on it.



Now go back to Lightroom, close the Preferences dialog window and then re-open it again. (There is no need to re-start Lightroom for the new End Marks to appear in the menu.) Now, when you click on the End Marks dropdown menu, you will see the names of the End Marks you just installed. Simply choose one to make it visible.

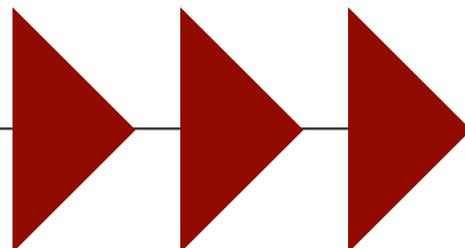
You will see the graphic appear at the bottom of the panels on the left and right sides of the interface.

WEEK 1

DAY 3

HOMEWORK:

DECIDE HOW MANY CATALOGS YOU NEED
BRAINSTORM FOLDER NAMING CONVENTIONS
CREATE IN-PROGRESS & OUTTAKE SUBFOLDERS
BRAINSTORM EXTRA FOLDER NAMES



DECIDE HOW MANY CATALOGS YOU NEED

Questions:

- How many drives hold your images?
- How many people shoot for your company?
- How many people need access to the images to adjust them, organize them, print them?

Considering that a single Lightroom catalog can only be open by one person at a time, what is the best solution for your situation? A single catalog or one for each project or shoot? If you plan to use multiple catalogs, then also consider a consistent naming convention.

Taking the above into consideration, how many catalogs do you need?

BRAINSTORM FOLDER NAMING CONVENTIONS THAT WILL BEST SERVE YOUR NEEDS

The main objective is for every single file to have a unique file name. What's the most important information to track? Job number from your accounting system? Shoot Date? Location? Shoot Type (portrait, new born, wedding, etc). If multiple people shoot at the same time how might you keep track of who shot what? (initials?) Should your file name start with the year, client's last name, subject, shoot type? That will determine the sorting order of your folder list. I personally like to see my folders chronically, so I use YEAR_MO Shoot Name XXXXXXXX. The _ in the date helps to visually separate the year and month. Do you need to include the day in your file name? The most important thing is that every single file should have a unique name so that when someone refers to it via email, there is only one file they can be referring to.

Brainstorm file name conventions here:

CREATE IN-PROGRESS AND OUTTAKES SUBFOLDERS FOR YOUR LAST FEW SHOTS

Commit from this day forward to using a standardized system to keep track of image processing status. Then slowly work backwards through your archives as needed.

Use smart filtering to determine which files should reside in each folder.

- Filter for File Type to find TIFF and PSD files that might be finished layered Photoshop files. (Screen shot 1)
- Filter for File type of Raw and Develop Preset of custom to find images that should most likely reside in your base folder. (Screen shot 2)
- Filter for images that have default Settings to find images that should most likely reside in your In Progress folder. (Screen shot 3)
- Filter for four or five star images to find images that might belong on the base-level folder, which is where I keep my finished and ready to show the public images. (Screen shot 4)

1

File Type	Count	Develop Preset	Count	Lens	Count
All (3 File Types)	295	All (3 Develop Presets)	24	All (1 Lens)	24.0-70.0
Photoshop Document (...)	19	Default Settings	8		
Raw	271	flat	1		
TIFF	5	Custom	15		

2

File Type	Count	Develop Preset	Count	Lens	Count
All (3 File Types)	295	All (2 Develop Presets)	271	All (1 Lens)	24.0-70.0
Photoshop Document (...)	19	Default Settings	203		
Raw	271	Custom	68		
TIFF	5				

3

File Type	Count	Develop Preset	Count	Lens	Count
All (3 File Types)	295	All (3 Develop Presets)	295	All (1 Lens)	24.0-70.0
Photoshop Document (...)	19	Default Settings	211		
Raw	271	flat	1		
TIFF	5	Custom	83		

4

Attribute : Flag Rating \geq ★★★★★

To filter for both four and five star ratings, click on four stars and set the little rating symbol to equal-to-or-greater-than \geq

BRAINSTORM EXTRA FOLDER NAMES

What subject matter do you capture that is unrelated to the rest of the images you might capture in a shooting session? For instance, I commonly capture skies, textures and graphics that I use for random purposes that have nothing to do with the main subject matter I was shooting. What do you capture that is similar and needs to be stored in a separate subfolder (alphabet letters?). By storing these types of images in a consistently named subfolder, you will be able to utilize Smart Collections to automatically gather the images even through the originals are spread amongst dozens of folders.

- Skies
- Textures
- Backgrounds
- Video
- Personal Images

Once you have established a consistent folder naming system, type up the names and save the result as a JPEG file (screen shot from a word processor is fine) and then load that file as an End Mark in Lightroom. To learn how to install the file as a Lightroom End Mark, refer to the End Marks guide that came with this Lightroom Classic Workshop.

The End Marks guide looks like this. →



DAY 4

TRANSFORMING RAW EXPOSURES INTO POLISHED IMAGES



BASIC ADJUSTMENTS IN LIGHTROOM: TONE

Now that we've talked a bit about organizing, it's time to move on to the fun part: adjusting images! All of the image adjustments are made in Lightroom's Develop module. Once in the Develop module, you will see a series of panels on the right hand side of the interface. These are the adjustment panels, which we will use to enhance, correct and optimize our photos.

In this section of the course, we're going to focus on the Basic panel, which is located at the top of the adjustment panels and contains all of the essential sliders for adjusting your images. Let's look at what each of those sliders does.

Exposure: This slider adjusts the lightness of your image as a whole. If the entire image is too bright or too dark, this is the slider that you will turn to fix it.

Highlights: The Highlights refer to the bright areas of your image, and that is what this slider will focus on. When you move the slider to the right, it will only brighten the bright areas of your image. When you drag it to the left, it will only darken the bright areas of the image.

Shadows: The Shadows slider will isolate the dark areas of your image. When you move the slider, only those dark areas will be affected. Dragging the slider to the right will lighten the dark areas and dragging it to the left will make the dark areas darker.



Lightroom's Basic panel



Whites & Blacks: The Whites and Blacks sliders work with the brightest and darkest parts of your images. If you increase the Whites, it will make more and more of your picture solid white. If you move it the opposite direction, it will take the brightest parts of your picture and make them not so bright. If you move the Blacks slider to the left, it will make more and more of your picture solid black. If you move it to the right, it will lighten things up, starting with the darkest part of your picture. The Whites and Blacks sliders affect more tones in your picture than the Highlights and Shadows slider. I use these when I want to affect a larger brightness range than the Highlights and Shadows sliders will allow. I tend to use the Whites and Blacks sliders as finishing techniques, meaning I usually turn to them after I've made all of my other adjustments.

Contrast: The Contrast slider controls the difference between bright stuff and dark areas. If you increase contrast, it will make the bright areas brighter and dark areas darker. If you lower contrast, it will make the bright and dark areas more similar to each other (with the brights getting darker and darks getting brighter). When you increase Contrast, you're doing basically the same thing as dragging both the Highlights slider up and the Shadows slider down.

Clarity: This slider will do something similar to what contrast does, but it will mainly focus on the areas with detail in your image. It will exaggerate those details by increasing the contrast of the fine edges between things. You have to be careful with this slider, because using too high of a settings can create a glowing effect on objects that contrast greatly with their surroundings. When increased an appropriate amount, the Clarity slider can make the fine details in an image pop. When decreased an appropriate amount, the Clarity slider can create a softening effect on skin.

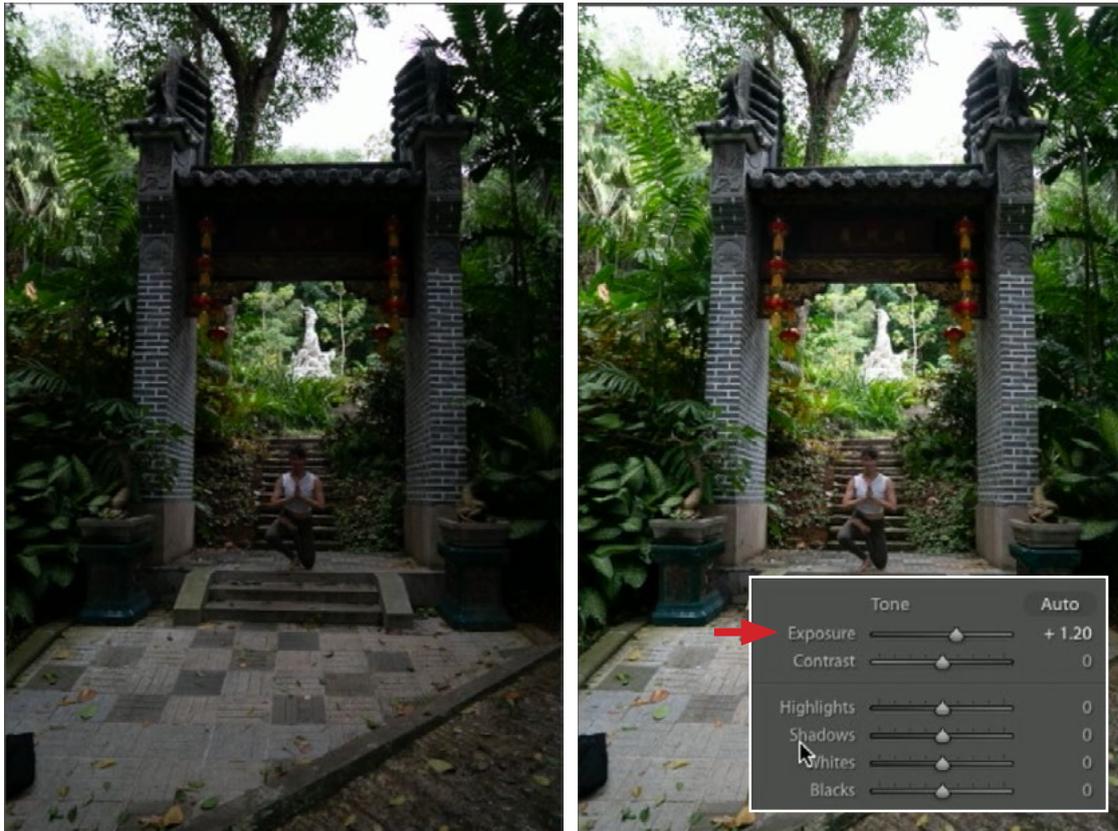
Dehaze: When the Dehaze slider is moved to the right, it will darken the dark areas of the image, but once the area gets close to black, it will start to hold off on the darkening effect and move on to an area that's not so dark, creating a darkening effect without pushing the area to black, and so on. This is useful when you have a foggy or hazy picture and you want to add contrast.



THE ADJUSTMENT PROCESS

When working on my images, I generally try to tackle the biggest problem first. Then I will re-evaluate the image and work on the next biggest problem. I will continue this process until I run out of problems, patience, time or budget.

We're going to work on an example image to demonstrate my process. In this image, the first thing I notice is that the image is too dark as a whole. To improve this, I will move the Exposure slider to the right until I think the overall brightness looks ok.



Left: The original, untouched image. Right: The first thing we did to this image was move the Exposure slider to the right, increasing the overall brightness.



After adjusting the overall brightness, I notice that the dark areas are still too dark. This is when I'll turn to the Shadows slider, dragging the slider to the right in order to lighten up the darkest areas of the picture.

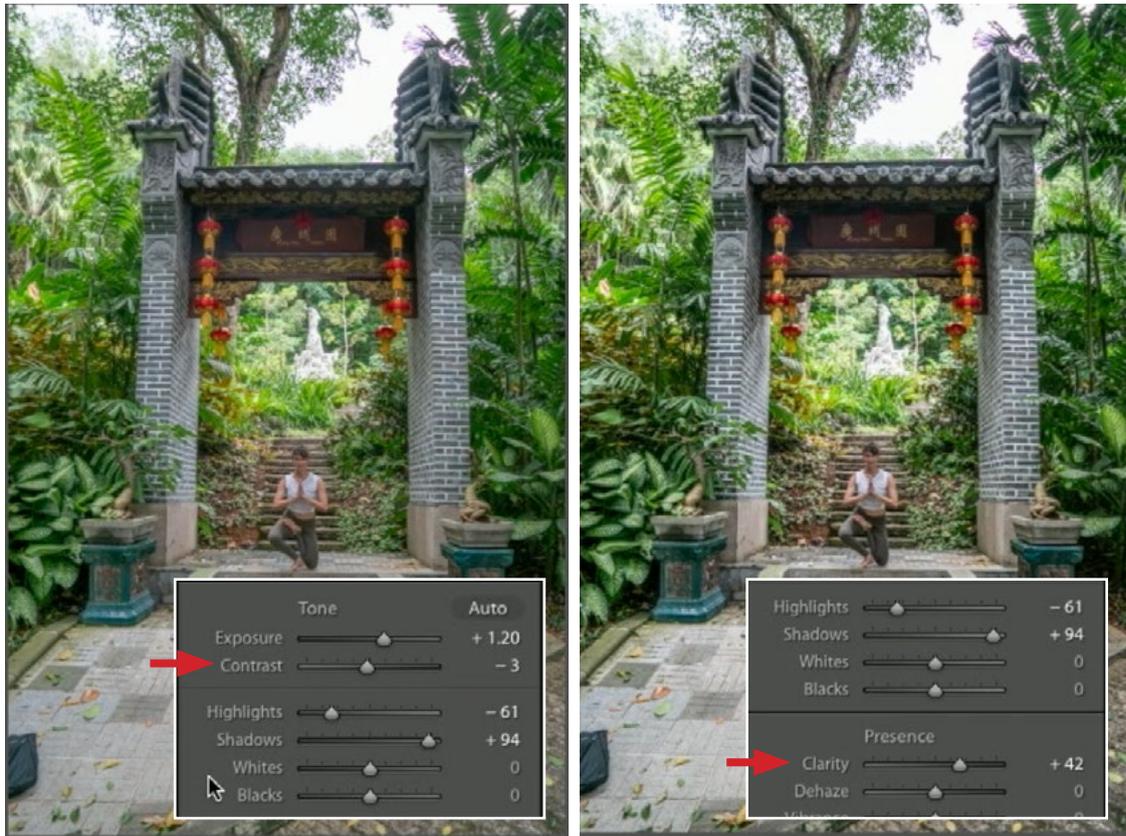
Next, I can tell that the adjustments resulted in the statue in the background and the sky becoming too bright so I'll use the Highlights slider, dragging it to the left to tone down those bright areas.



Left: The Shadows slider is moved to the right, brightening up the dark areas.

Right: The bright areas were too bright, so the Highlights slider was moved down.

At this point, I'll start working on the overall contrast of the image. I need to decide whether I need a greater or lesser difference between the brightest and darkest parts of the image. In this case, I think I actually need a lesser difference, so I will move the Contrast slider to the left slightly.



Left: The Contrast slider is moved to the left. **Right:** The Clarity slider is moved to the right, making the details pop a little more.

Now I think that the image looks a little dull overall and that the detail needs to pop out more. The Clarity slider is what will fix this, so I'll drag it to the right until the details of the image start to look better.

Before & After View If you ever want to see a before & after view, hit the backslash key (\). This will give you a before view, as indicated by the word "before" that will appear at the bottom of the interface. Hit the backslash key again to return to your "after" view.

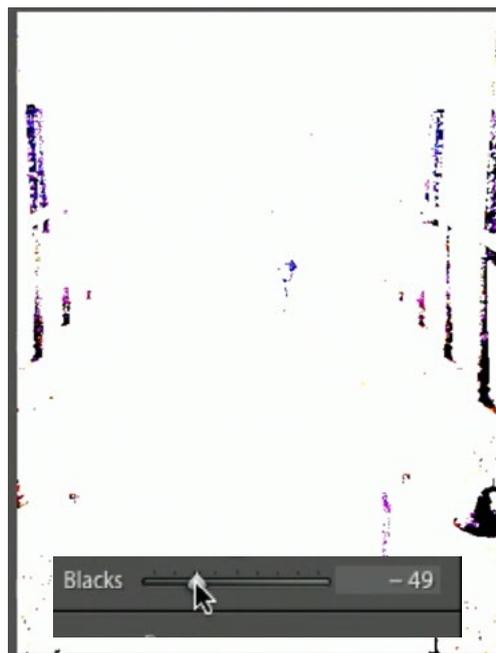
Resetting sliders If you would like to reset all of the sliders in a grouping, double-click on the name of the grouping above the sliders. For example, double-clicking on the word Tone above the sliders in the Basic panel will reset all of the toning sliders beneath it. Double-click on the name of a slider to reset just that slider.



Be careful with dark images Whenever you have a dark image, or areas of an image that are very dark, and you use the adjustment sliders to lighten up those dark areas, you run the risk of introducing noise into your picture. Noise is that grainy, sandy artifact and is usually not a good thing.

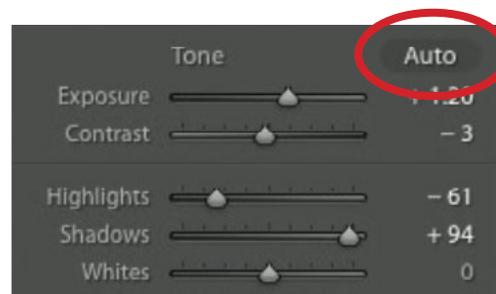
Blacks & Whites as Finishing Techniques When I think I'm done with an image, I take one last look at the Blacks and Whites sliders. I'll use the Blacks slider to make sure I have at least a small portion of the picture as solid black. When an image doesn't contain any black, it can tend to look dull. (There are, of course, exceptions where you wouldn't want a black point.)

It can be difficult to really tell if you have solid black in your image, so there's a trick. Hold down the Option key (Alt on Win) while dragging the Blacks slider and you will get a view of your image that only shows what areas are solid black. The same technique can be used with the Whites slider. Holding the Option key (Alt on Win) while dragging the Whites slider will give you a view of your image that shows what areas are solid white.



We're holding the Option key while dragging the Blacks slider in order to get this view that shows what areas are solid black.

Auto Settings This is a feature that I don't use very often, but it can sometimes be helpful and interesting to try. At the top of the Basic Panel (but beneath the Temp and Tint sliders) there is a Setting called Auto. If you click that button, it's going to adjust multiple sliders in an attempt to fix the image. I find that



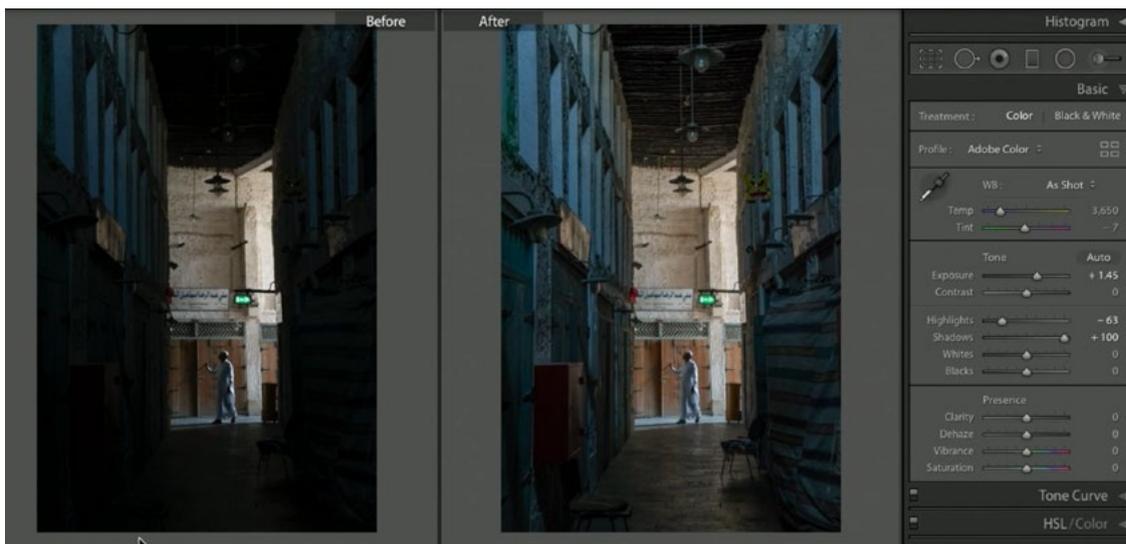
The Auto setting will try to intelligently move all of the toning sliders automatically.



this is most useful when you have an overly dull image because it will attempt to bring in a black point and a white point.

While the Auto button will adjust multiple sliders in an attempt to fix the image, there is a trick for applying the Auto setting to just one slider. Hold down the Shift Key and either double click on the slider or the name of the slider and it will apply Auto settings to only that one slider. It can be useful to do this with the Blacks slider whenever you think you're done editing a picture, because if the darkest part of the picture isn't solid black it can tend to look dull. When you use the Auto feature on the Blacks slider, it will ensure that the image has a black point and this can help to prevent your image from looking dull.

How to get more out of the shadows Often times, I will have dragged the Shadows slider all the way to the right but I will STILL want those shadows to be brighter. There's a trick for achieving this. Once the Shadows slider is maxed out, I will then go to the Exposure slider and drag it up until the shadows are as bright as I want them to be. The problem with this is that it also brightens the light areas and I didn't want those areas to change. To compensate for this, I will use the Highlights slider, dragging it down enough to revert the bright areas back to how I want them to be.



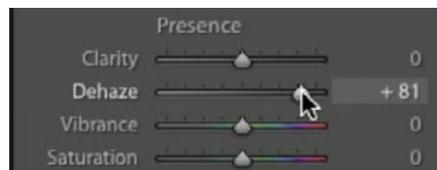
In this image, we lightened up the shadows with a combination of the Exposure and Shadows sliders. We then needed to lower the Highlights slider to compensate for the increase in exposure in the light areas.



More on Dehaze The Dehaze slider will focus on the darkest areas of the image, pushing them close to black. Once those areas become black, it will stop darkening them and move on to the next darkest tones, pushing them to black, and so on. After using the Dehaze slider, you'll have to be careful in adjusting the colors in your image, as the Dehaze feature tends to exaggerate any color casts that may exist. It's also a good idea to fine-tune the dark areas using the Shadows slider after working with Dehaze.



Before and after views, using the Dehaze slider.



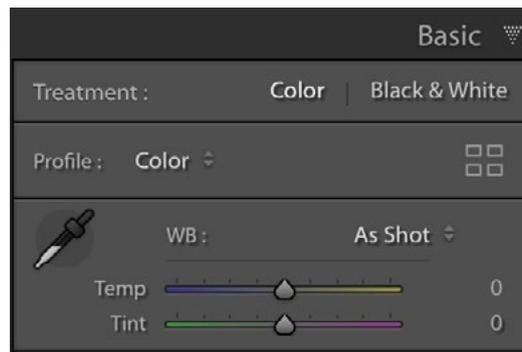


BASIC ADJUSTMENTS IN LIGHTROOM: COLOR

When it comes to color, there are two different things we can do. We can control how colorful an image is and we can control how much of a particular color is in an image. We'll use the Temp and Tint sliders to color-correct and control white balance. We'll use the Vibrance and Saturation sliders to determine how colorful the image is.

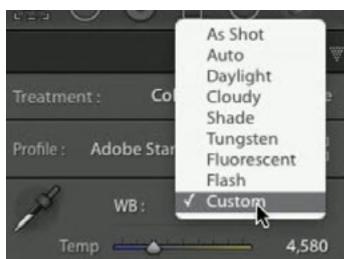
Temp & Tint The Temperature and Tint sliders collectively control the white balance. We use these adjustments to color-correct and control how much of a color is in the image.

With these sliders, it's important to understand that every color has an opposite. The opposite of blue is yellow and the opposite of green is magenta. You can see this reflected in the gradients on the sliders. If there is too much of a particular color in the image, you would move that slider away from the overabundant color until the color cast seems to disappear. For example, if the image has a blue cast to it, you would move the Temp slider to the right, away from the blues and toward the yellows.



The Temp & Tint sliders collectively control the white balance of an image.

Sometimes it's hard to determine where to best place the Temp and Tint sliders for optimal white balance. In these cases, we have two other ways of figuring that out. Both of these methods will end up moving the Temp and Tint sliders to their appropriate positions.



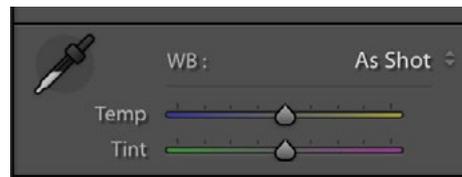
The White Balance menu

First, there is a little dropdown menu above the Temp and Tint sliders (to the right of WB:) and clicking it will give you options to compensate for known light sources such as Daylight, Shade, Tungsten, etc. This feature works well when you know the type of lighting the image had.

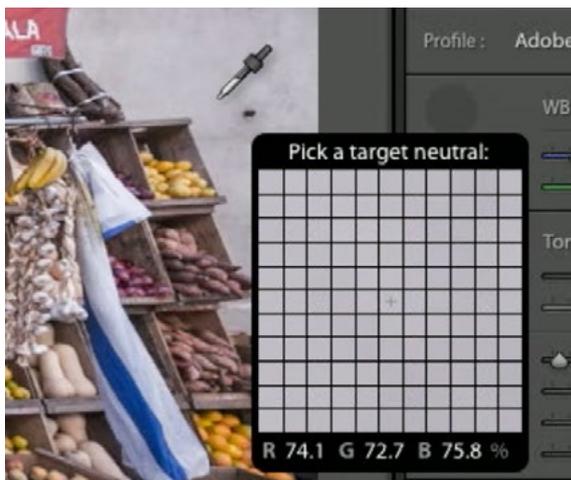


The White Balance Eyedropper The White Balance Eyedropper is located at the top left of the Basic Panel and you can use it to hover over your picture and click on something that should contain no color whatsoever. I usually

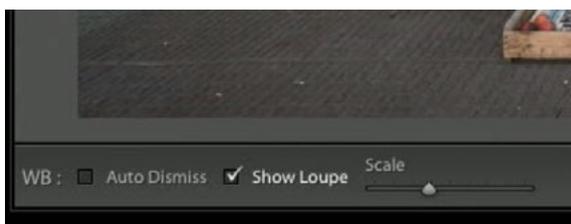
look for something that should be a neutral gray. When you click on that part of the image, and the area was in fact neutral, then the Temp and Tint sliders should automatically be moved to correct for the color cast. If that didn't work, you can always try this over and over again, using the eyedropper to sample different areas. If



The White Balance Eyedropper



The White Balance Eyedropper is being used to click on a neutral area.



Settings for the White Balance Eyedropper will appear in the Toolbar below the image window.

the White Balance Eyedropper automatically gets deactivated after you use it to click on your image, you can turn off the Auto Dismiss check box in the lower right corner of the image window. This will cause the eyedropper to stay active until you manually "put it away."

When you use the White Balance Eyedropper to click on an area in your image, a zoomed-up "loupe view" will appear, showing you the targeted area on a pixel level. If you don't want to see this view, turn off the Show Loupe check box in the Toolbar below the image. You can also control how extreme of a zoom view is shown by using the Scale slider to the right of the Show Loupe check box.



Tips for Adjusting White Balance When it comes to correcting the white balance of an image, I will first turn to the White Balance Eyedropper and then fine-tune the results using the Temp and Tint sliders. Using the Temp slider, I will move it back and forth until I see the most separation between colors. If you're ever having a hard time judging whether there is too much blue or yellow in the image, here's a trick. Drag the Saturation slider all the way up. It will look pretty bad, but the exaggerated colors will make it easier for you to see where there are subtle yellows or blues. Then, after you've worked with the Temp and Tint sliders, you can set the Saturation slider back to normal.



You can see a very obvious blue color cast in this image. The Temp slider will be used to correct for it.



Here, the Temp slider was brought to the right, taking away blues and adding yellows, in order to correct the color cast.



Correcting White Balance using a gray card

When shooting in the field, it can be very useful to carry a white balance gray card with you. This is a card that is designed to be perfectly neutral. Take a picture of it under the same lighting conditions you plan to shoot under, and you can later use the White Balance Eyedropper in Lightroom to sample for the card, ensuring that your white balance will be spot on.



This is a WhiBal brand gray card attached to our camera bag.

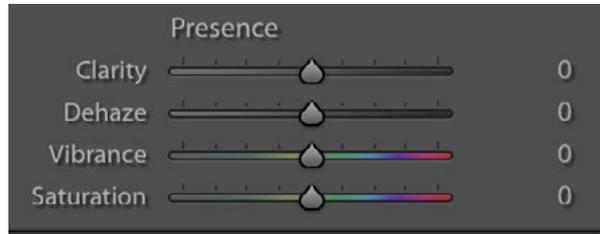
You can also apply the same white balance settings to all images shot under the same lighting conditions. Here's how to set the white balance for all those images at once. First, select all of the images in the Library Module. Be sure to include the image that contains the gray card and make that image active. Then go to the Develop Module and make sure the "Auto Sync" button is turned on at the bottom of the adjustment panels on the right side of the interface. Then use the White Balance Eyedropper to click on the gray card, correcting the image's color. Because there were several images selected and the Auto Sync feature was turned on, the same white balance settings will be applied to all of the selected images.



Above, multiple images were selected in the Library Module, with the gray card image active. At left, you can see the Auto Sync button at the bottom of the adjustment panels.



Vibrance & Saturation There are two sliders that control how colorful an image is: Vibrance and Saturation. Both of them will make the image more colorful or less colorful. The difference is that Saturation treats all colors equally. The problem with that is that some parts of the image may already be very colorful, so moving the Saturation slider to the right might make those colors TOO colorful and artificial-looking.

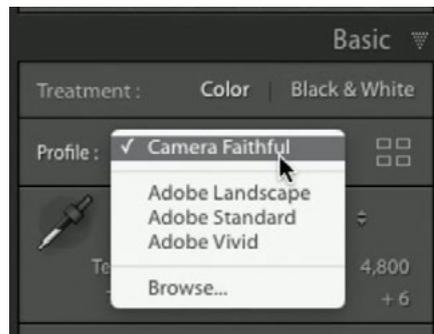


The Vibrance and Saturation sliders are near the bottom of the Basic panel.

Vibrance concentrates on the mellow colors and that's where the largest change happens. Then it applies the adjustment less and less as it gets into the more colorful areas. One of the things to keep in mind with Vibrance is that it tends to always make blues more colorful (because it thinks you want the skies to pop more), so if you don't want this to happen, be careful with how far you push the Vibrance.

Know that you can often times find a sweet spot or desirable effect by moving both the Vibrance and Saturation sliders. Here is how I think about color adjustments: I decide that I think should happen to the mellow colors and then I'll use the Vibrance slider to accomplish that. Then I use the Saturation slider as an overall color control.

Profile The Profile setting can be found at the very top of the Basic panel. (It used to be found under the Calibration panel.) The profile affects the overall color rendering in your image, and also the contrast. It's similar to using different types of film on a film camera.



The Profile setting can be found at the very top of the Basic panel.

The Profile menu contains the profiles that you have chosen as your favorites. To access all the profiles, click on the



Browse option at the bottom of the menu. Alternatively, you can click you on the four squares to the right of the menu as this will take you to the Profile Browser as well.

A categorized list of profiles will appear. The Legacy category contains the older profiles that used to be standard in Lightroom. The Camera Matching profiles contain the different pictures styles that are available when shooting JPEG files with your camera. Because it's camera-based, the choices will be different depending on what camera you were shooting with. The Adobe Raw profiles are choices developed by Adobe. The profile categories on the bottom half of the list provide more creative uses of the technology. These include Artistic profiles, Black and White profiles, etc. When using one of these profiles, an Amount slider will appear at the top of the Profile Browser and you can use this to control how strongly the effect will be applied.

When you hover your cursor over one of the profiles, you will see a preview of what the profile will look like on your image. You will also see a little star icon appear in the upper right corner of the thumbnail. Click this star to add the profile to your favorites menu.

When you're done in the Profile Browser, click the word Close in the upper right corner of the panel.

If you ever find that you're having a hard time getting the colors to look good in your image, you can always play with different profiles as a way of shifting the colors in a way that might be desirable for you.



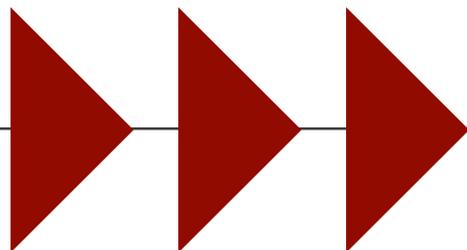
Clicking on the four squares to the right of the Profile menu will cause the Profile Browser to appear.

WEEK 1

DAY 4

HOMEWORK:

PRACTICE ON EXAMPLE IMAGES



WEEK 1

DAY 4

THIS WEEK'S HOMEWORK INVOLVES A LIGHTROOM CATALOG FILE FULL OF EXAMPLE IMAGES.

I do not suggest adding these images to your personal catalog (simply to avoid clutter). Choose File>Open Catalog and point Lightroom to the associated catalog file, then navigate to the images via the Collections list in the Library Module. Many of the images will already have the features incorporated into the image. When that is the case, double-click on the heading above each set of sliders to reset all related sliders to zero before experimenting with each feature. If you'd like to start from scratch, then click the Reset button in the lower right of the develop module.

DAY 5

CREATING FINALIZED FILES
& PRINTING

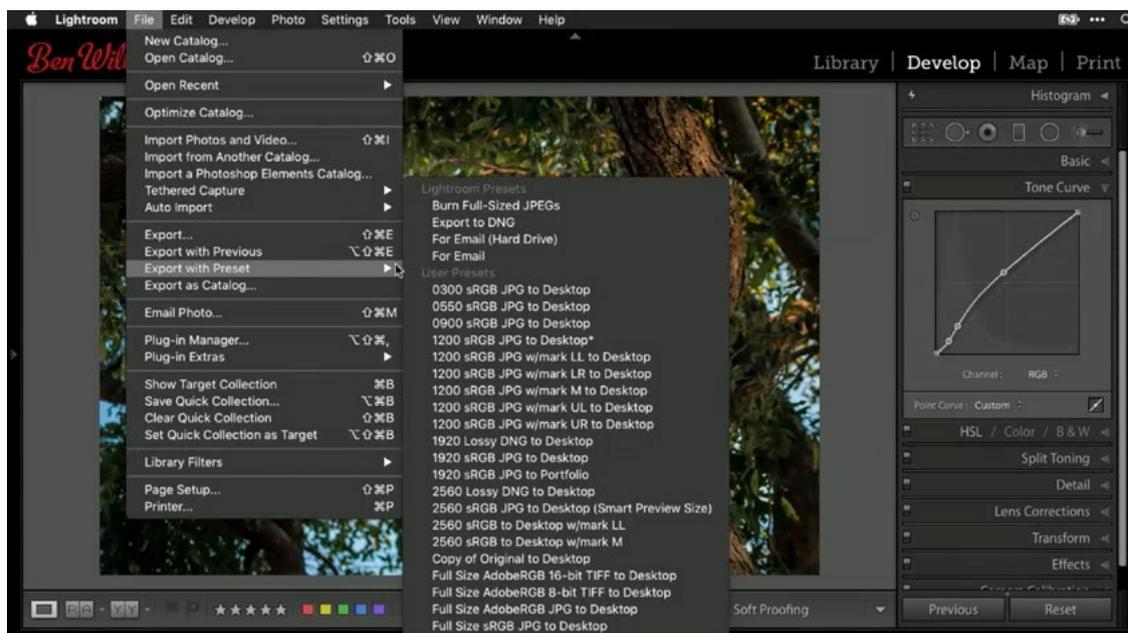


SHARING FINALIZED FILES

When we make changes to our images in Lightroom, the original image files are not being touched or modified. All of the changes are recorded in a separate, “sidecar file” that contains a set of instructions for how Lightroom should display the image. That means that when you look at a raw file on your hard drive (not using Lightroom), you won’t see the adjusted version that you see in Lightroom.

If you want to share an image that you adjusted in Lightroom, you will have to export it somehow, in a format that reflects all of the changes you made. When you export from Lightroom, you will get a new image file with all of your changes/adjustments “baked in.” The original file will still remain untouched on your hard drive.

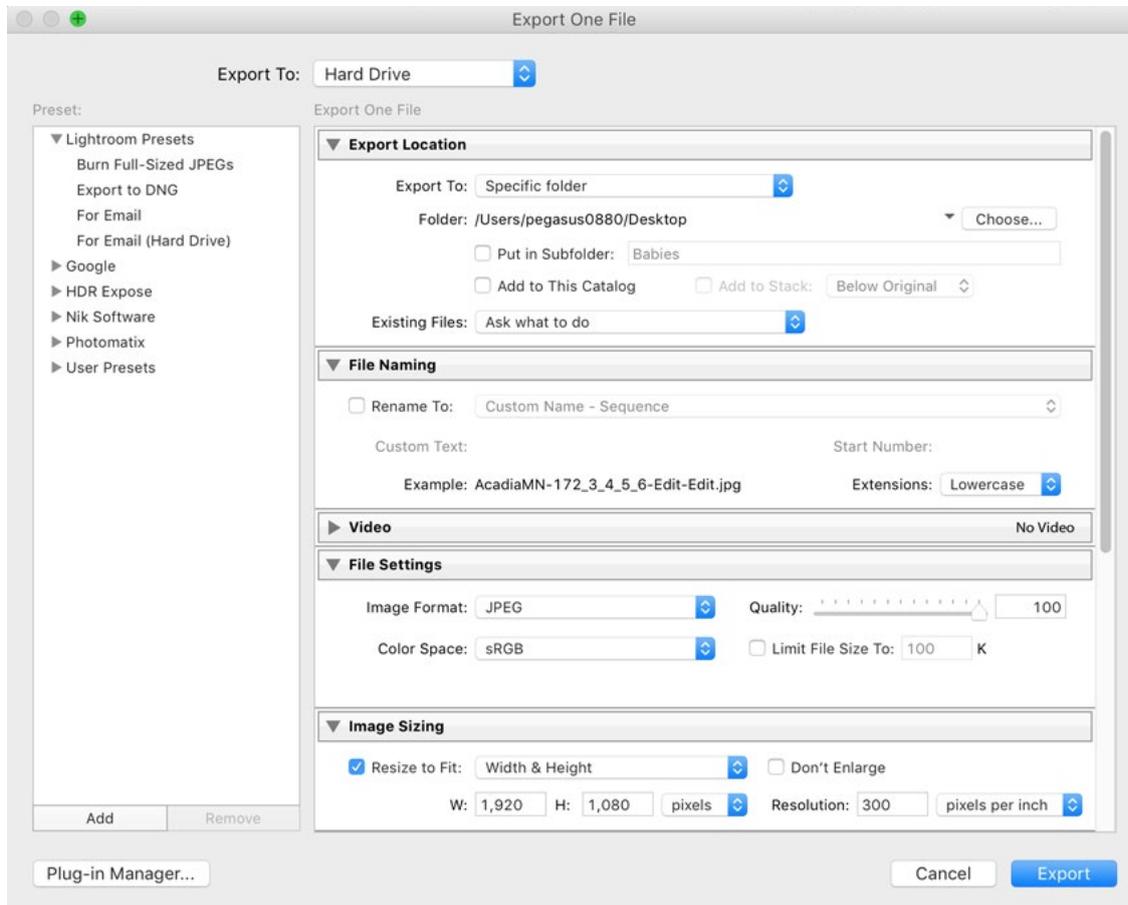
To export a selected image from Lightroom, go to the File Menu and choose “Export” or “Export with Preset.” If you choose “Export with Preset,” you’ll choose from the list of Export Presets that appears. Know that you’ll have to first create your custom Export Presets, but after you do, it will make the process fast and seamless.



To quickly export an image from Lightroom, use the File menu, choose Export with Preset and then select a preset from the list.



Creating Export Presets After you create your own, custom presets, they will appear in the “Export with Preset” menu. To create a custom preset, choose File > Export. The Export Dialog Box will pop up and give you lots of settings to work with.



Lightroom’s Export Dialog Box. This is where you can create custom Export Presets.

On the right side, there are several different sections of settings that can be collapsed and expanded. On the left is a list of the pre-existing presets, meaning the ones that come with Lightroom.

Start by exploring the existing presets and choose one that is somewhat close to the preset you’d like to create. That will load in all the settings for that preset on the right side of the screen. This will make it so that you don’t have to work with all the settings from scratch. You will at least have a starting point.



Now, let's look at what kinds of settings are available in the Export Dialog Box:

Export Location: When you export an image, this is where it should go on your hard drive. You also have the option of creating a subfolder to go inside the chosen folder. Within the Export Location menu, there is a “Choose folder later” option and this can be useful if you will be using the export settings as a preset. When using the preset, Lightroom will ask what folder the image should be saved to.

File Naming: If you leave this section alone, it will use the original file name that was applied. If you turn on the “Rename to” check box, you will have the option of giving the image[s] a new name. Here, you will also have access to any file name templates you have created. I usually keep this setting off because I like using the original file name.

Video: This area is just asking whether you want to include any video files that may be in the group of images you're exporting.

File Settings: Here is where you choose the format for your exported images. I usually use JPEG for my exported images. If you choose JPEG, there will be a Quality slider on the right, and this will affect the file size. This section also contains a color space dropdown menu, and your selection here really depends on how you use your photos and how you're going to print them. Note that any images that are being used for on-screen viewing should be sRGB.

Image Sizing: If you keep this check box turned off, Lightroom will export the full size photo. If you turn it on, you will get options for image width, height and resolution. If you're emailing the image or posting it online, you will want to create a much smaller version using these settings. If you plan on printing your images, it's a good idea to use a resolution of 240-360 in order to get the highest quality print.

Output Sharpening: Lightroom wants to know if it should sharpen for print or screen. When you print, things don't look as sharp as they do on screen, so you over-sharpen when you print. There is also an “Amount” dropdown menu on the right.



Metadata: Metadata is information about your picture that isn't the picture itself. This might include camera settings, keywords, capture date, etc. Use the Include menu to specify what types of metadata you'd like to be included. If you tagged the image with any keywords, this is where you can specify whether or not the keywords be included in the exported file. If you want to export the keywords, you would choose the "all" setting.

Watermarking: You can apply custom watermarks to your images on export, and here is where you would tell Lightroom to do that. If you click on the Watermark check box, you can choose between your watermark presets.

Post-Processing: This is where you determine what happens after you export the image[s]. Usually, this can be kept at "Nothing" but there are options here for opening in the Finder or opening in another application.

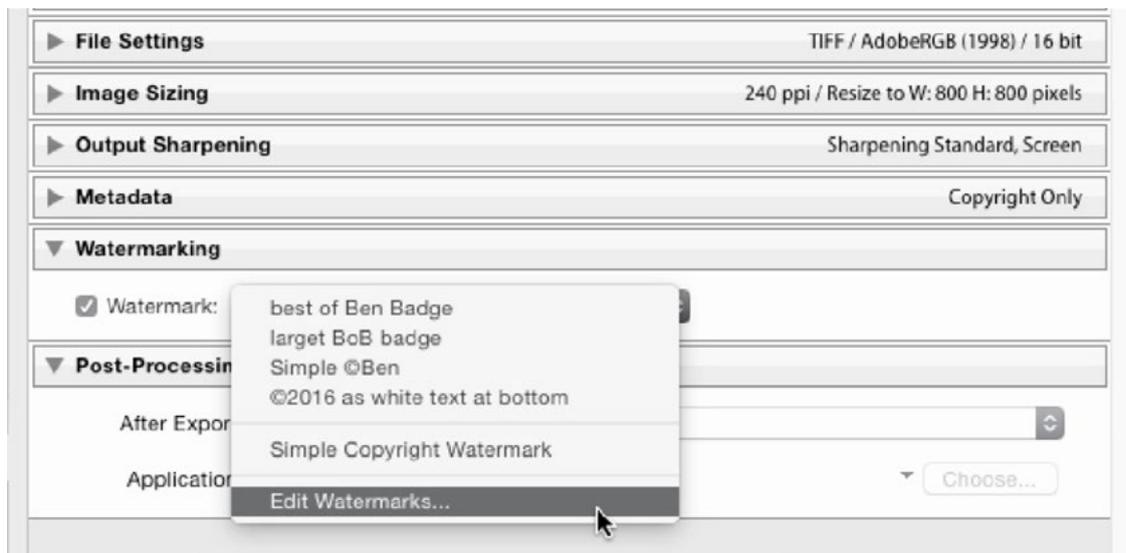
Once you have gone through all of the above settings, you can save them as a new Export Preset. Click the Add button in the bottom left corner of the Export Dialog Box in order to save these settings as a new preset. You'll be prompted to give your new preset a name and click "Create." Then, your preset will appear in the "Export with Preset" menu in the future.

Making several presets very quickly You can create several presets that are all similar to each other in that they are based off of another, pre-existing preset. To do this, first go to the preset list on the left side of the Export dialog and click on the preset you want to base things on. Then, go to the setting that will vary in the new preset and set it how you'd like. In the video example, we made the image size vary, so we clicked on the Image Sizing tab and changed the image size to 1500 px x 1500px. Then, click the Add button below the preset list and give it a name. It's a good idea to include the name of the preset it's based on as well as whatever variation it has. For example, we used the name "1500 sRGB to Desktop." Repeat this process, creating several variations of the same preset. In our example, we created several presets where the only thing that differed was the image size.



CREATE CUSTOM WATERMARKS

There are a few different places within Lightroom where you can use and create custom watermarks. The Export Dialog Box is one of them. To create a custom watermark, use the watermarking drop-down menu and choose “Edit Watermarks.”



To get the Watermark Editor, choose **Edit Watermarks** in the Export Dialog Box.

The Watermark Editor will appear on your screen. In the top right of this dialog box, there are two options for “Watermark Style.” If you choose a Text watermark, then you simply type in the text that you want to appear in the text field below the image window. In the Text Options area, you can style the type by changing fonts, colors, etc.

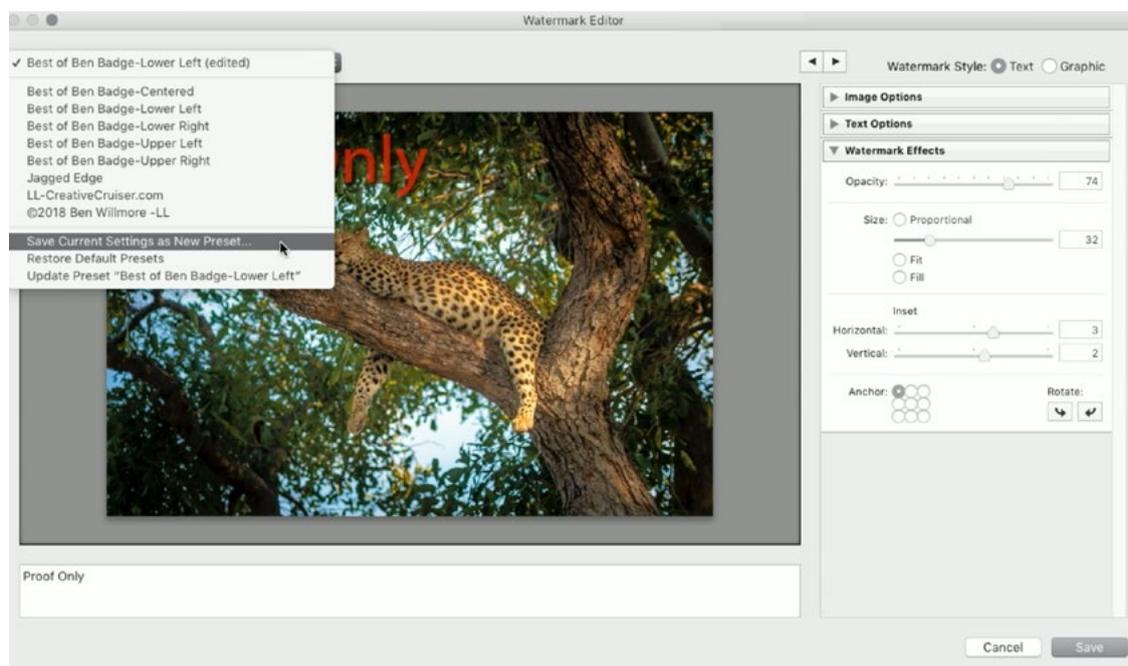
The Watermark Effects area will allow you to change the opacity and specify the size and proportions of the watermark as it sits on your image. The Shadow settings will allow you to create a drop shadow for your watermark. Turn on the Shadow check box to add the drop shadow and then use the sliders to determine how opaque the watermark should be, its offset, angle, etc.

The Anchor setting allows you to determine the position (lower right corner, upper left corner, etc.).



If you choose to use a graphic instead of text, you will have to click the “Choose” button and navigate on your hard drive to a pre-made graphic that you created for this purpose. Note that it’s best to use the png file format for this. You will still have the Watermark Effects options available when you use a graphic watermark.

To save your watermark for future use, click on the dropdown menu in the top left and choose “Save Current Settings as New Preset.”



To save a watermark for future use, choose Save Current Settings as New Preset.

Remove the background on a graphic to use as a watermark If you are going to use a graphic as a watermark, it should have a transparent background. In order to remove the background on a logo or graphic, you’ll first want to make sure that the graphic is truly black and the background is truly white. To do this, open the image in Photoshop, go to the Image menu and choose Adjustments > Levels. Drag the white slider to the left to force areas to white and drag the black slider to the right to force more areas to black. Here is a trick for determining which areas are perfectly white and perfectly black. Hold down the Option key (Alt on Win) while dragging these sliders and you will get a preview of what is solid white (when you’re drag-



ging the white slider) and what is solid black (when you're dragging the black slider). Once you have moved the sliders to make the image black and white, click the OK button.

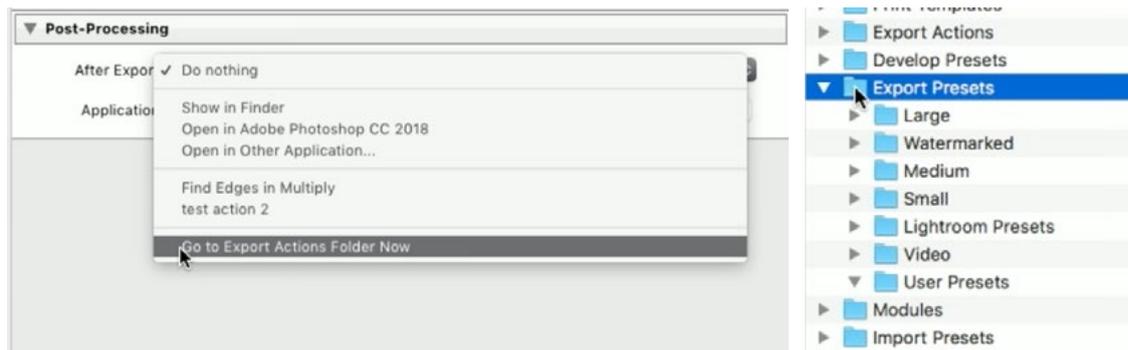
Now you can remove the white background on the image. Go to the Channels panel (It's usually grouped with the Layers panel), hold down the Command key (Ctrl on Win) and click on the top thumbnail (the RGB/CMYK composite channel). This will give you a selection of everything that's white in your picture. In this case, we want the opposite because the black area contains the graphic, so we'll go to the Select menu and choose Inverse. The graphic or logo will now be selected and you can go back to the Layers panel. With the graphic selected, click on the Adjustment Layer icon at the bottom of the Layers panel (it looks like a circle that's half black, half white) and choose "Solid Color" from the menu that appears. The Color Picker will appear and you can use it to choose the color of the graphic and click OK. This will create a new Solid Color layer and the selection will automatically be applied to the layer mask. You can now throw away the original layer. Lastly, you can remove any empty space from the outer edges of the document by going to the Image menu and choosing Trim. To save the graphic, go to the File menu and choose Save for Web. In the Save for Web dialog, change the top menu to PNG-24 and make sure the Transparency check box is turned on. Click the Save button and you'll be prompted to name the graphic and choose where it should be saved.



A selection of the graphic was converted into a Solid Color layer, which will be used as a watermark.



Sharing export presets between computers After you’ve taken the time to create export presets on one computer, know that you can copy them to any other computers you also run Lightroom on. You’ll need to find the file that stores all of the presets and you can do that by going to the Export dialog (File > Export), expanding the Post-Processing section and using the “After Export” menu to choose “Go to Export Actions Folder Now.” This will take you to the location where you will find the Export Presets file, which you can copy and use on another machine.



Left: To locate the file containing Lightroom’s presets, go to the Export dialog, expand the Post-Processing tab and choose “Go to Export Actions Folder Now” option from the After Export menu. Right: Lightroom’s Export Presets are stored along with all the other preset files on the hard drive.

PRINTING

Lightroom has an entire module just for printing, and you can either click on the word “Print” in the upper right corner of the interface or you can use the keyboard shortcut Command+P (Ctrl+P on Win) to take you there.

The Print module is similar to the Export Dialog Box in that there are loads of settings on the right and a series of presets on the left. The presets are actually print templates and if you hover your mouse over them, you will see previews in the Preview window above the template list. Because there are so many settings available, I recommend finding a print template that is closest to what would suit your needs and then use that as a starting point.



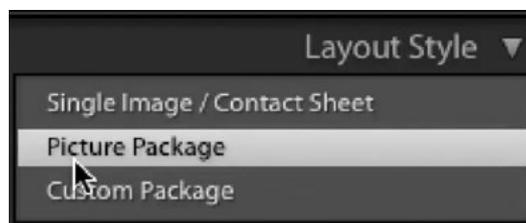
Lightroom's Print module. The Print Templates (presets) are located on the left and the print settings are located on the right.

Page Setup & Print Settings In the lower left, you'll find the Page Setup and Print Setting buttons. If you click on Page Setup, you will get a dialog box where you can specify the printer you want to use, paper size, orientation, etc. If you click the Print Settings button, you will get your standard Print dialog box where you can specify settings like paper type and how it's loaded, the ink type, resolution, etc.

On the right side of the interface, you will find all of the Print module settings, broken up into tabs for Layout, Style, Identity Plate, etc. We'll look at them individually:

LAYOUT STYLE

When creating a print layout, you can choose between a single image, a Picture Package or a Custom Package. A Picture Package will put multiple images on one page in varying sizes. The number and sizes of the pictures will be determined under the "Cells" tab.

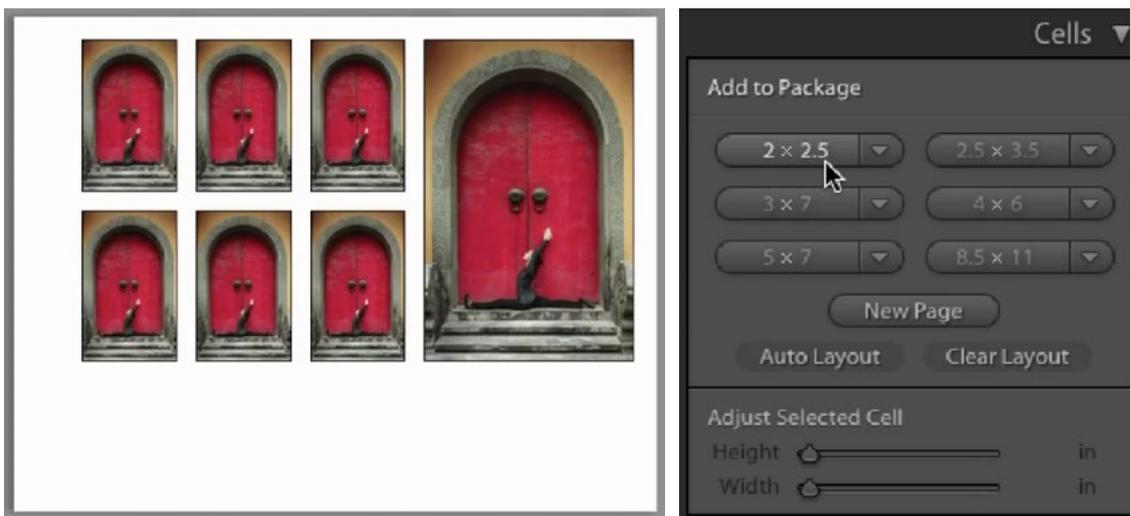


The Layout Style section is where you can tell Lightroom if you're printing a single image or a package of images.

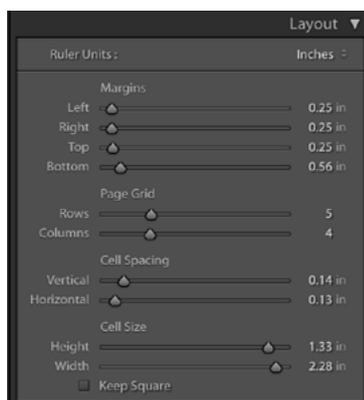


CELLS

The Cells section will only be available when the Picture Package option is chosen within the Layout Style tab. It provides several options for image sizes that can go in your picture package. If you don't see the size you want as one of the options, click on little triangle to the right of one of the sizes. That will give you a menu where you can choose a different size. As you add more cells to the package, Lightroom will create additional pages as needed.



At left is an example of a picture package. At right is the Cells section, where you can specify what image sizes should go in the package.



The Layout settings will be accessible when you choose a Single Image/Contact Sheet style.

LAYOUT

The sliders in this tab are useful when you have Single Image/Contact Sheet selected in the Layout Style settings. The Rows and Columns sliders will create a grid of images on your page. (as opposed to displaying just one) The Margins sliders will let you determine how much space appears on the outer edges of the page and the Cell Spacing sliders will determine how much space is between each image cell on the page.



IMAGE SETTINGS

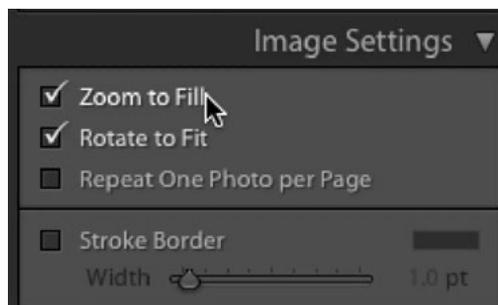
The settings in this area will specify how you want the individual images in your Layout to be displayed.

Zoom to Fill: Will cause each image to be cropped in order to fit the cell shape and size.

Rotate to Fit: Will rotate each image within the cell frame in order to best fit the photo.

Repeat One Photo per Page: Turning this setting on will repeat the same photograph in every cell on the page, as opposed to having a different image in each cell.

Stroke Border: If you turn this check box on, each image cell will be given a stroke, or outline. The slider will control how thick that stroke is and there is a color picker on the right so you can determine the color of the stroke.



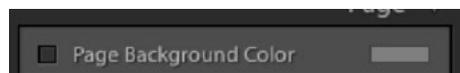
The Image Settings in the Print module

GUIDES

If you turn on the guides, you will be given a better sense for how things are set up because you can actually see the margins and lines that divide up the cells.

PAGE

Page Background Color Turning on this checkbox will allow you to insert a background color on your print page.

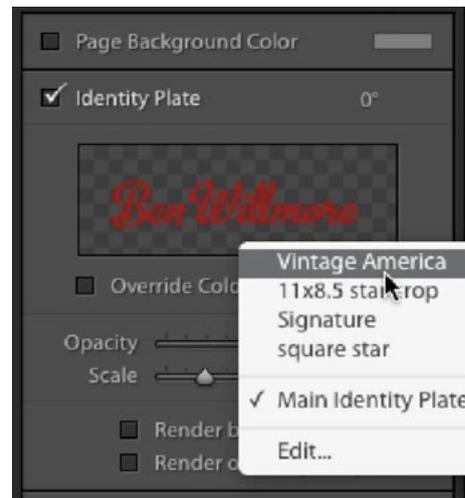


Identity Plate If you created a custom Identity Plate (or more than one of them), you will have the option of overlaying those on your print sheet. Click on the little arrow in the bottom right of the preview window and you will get a list



of all your pre-made identity plates. Once it's on your print sheet, you can use your mouse to reposition it on the page. As a reminder, the Identity Plate is the text or image that appears in the upper left corner of Lightroom's interface. If you right click on it, a menu will pop up and you can choose "Edit Identity Plate" to change the current one or create a new one.

The Override Color check box will only be accessible if you are using a text Identity Plate. You can turn on the "Render on every Image" check box if you would like the Identity Plate to be overlaid on every photo.



Click on the arrow in the bottom right corner of the Identity Plate preview window to get a list of all your pre-made Identity Plates.

Watermarking Turn this check box on if you would like one of your watermarks to be set over your images. The dropdown menu will give you a list of all the watermarks you have previously created.

Page Options Turn on the Page Options check box to enable settings that allow you to add page numbers, page info (the print settings that were used) and crop marks (guides on the edges of the page to help you cut out the images).

Photo Info Turn on the Photo Info check box to enable a menu that allows you to specify what types of file info should appear beneath each printed image.



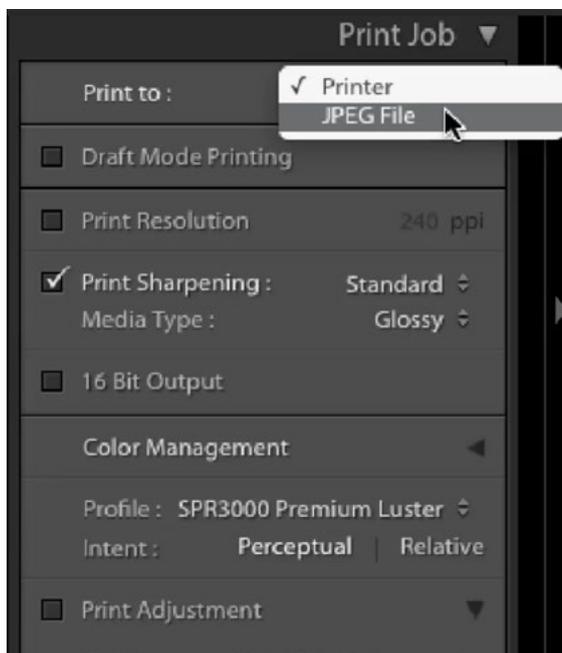
PRINT JOB

If you chose a print template preset that works really well for you, then this may be the only section you need to focus on. Here are the settings within this tab:

Print To: This setting basically gives you the choice between printing to your printer or printing to a JPEG file for another person (or lab) to print for you.

Draft Mode Printing: Turning this setting on will speed up the printing process but the quality will be lower. I usually keep this off

Print Resolution: Here, you can force it to use a particular resolution. If you leave this off, then Lightroom will determine the resolution.



The Print Job settings in the Print module

Print Sharpening: Whenever you print an image, it looks softer than it did on screen. These settings will allow you to choose the amount of sharpening and the kind of paper you're printing on.

16 Bit Output: This checkbox will send extra data to your printer in order to keep smooth transitions smooth. This is more useful in images like merged panoramas.

Color Management This is where Lightroom learns how to shift the colors in the picture to make them look right on your particular printer. Use the dropdown menu to tell Lightroom what kind of paper and printer you're using. If you don't see the profile you need, you'll have to click "Other" and turn on the check box (from the long list that appears) for the paper you want.



Print Adjustment: If you set up your profiles correctly, you won't likely have to use this, but these sliders will let you tweak the brightness and contrast of your print. They won't affect the image you see on screen. They'll just affect the print.

Print Layout Tips

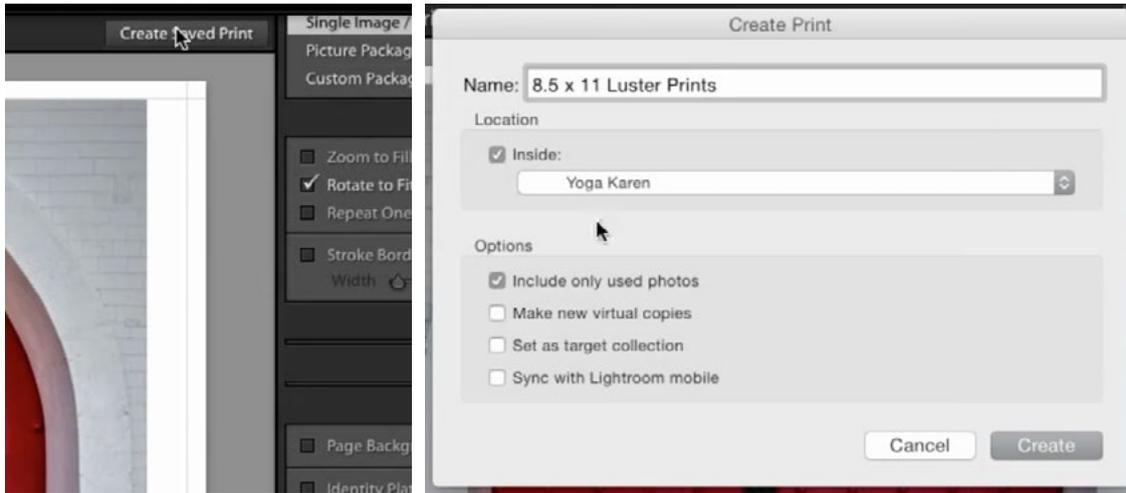
After you've added image cells to your print sheet, there are a few tips for customizing them.

- Reposition the images on the page by clicking and dragging them to a new location.
- If your images are set to "Zoom to Fill," you can reposition an image within its cell by holding down the Command Key while dragging the images.
- The Custom Package selection in the Layout Style section will allow you to have multiple images in different sizes and shapes on one layout.
- To save a template that you customized, click the little plus (+) icon to the right of the Template Browser heading. You'll be prompted to give your new template preset a name.

CREATE SAVED PRINT

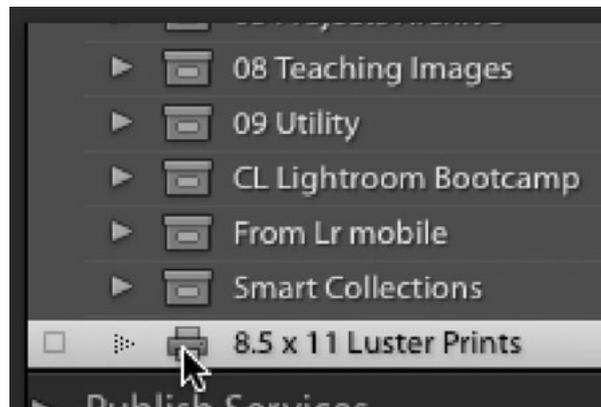
This is a great setting for saving prints you love so you can use them again later. After you finished setting up your print, click on the "Create Saved Print" button in the top right of the image window. A dialog box will appear where you can give the Print a name and choose where you would like it to be located. Then click Create.

The next time you go to the Library module, you will see a collection with the name of the print you just saved. There will be a little printer icon next to the name.



The Create Print feature will let you save a print that you really love.

Then you can drag other images into the Collection with that name. When you open that collection and hit Command+P (Ctrl+P on Win), the images will be brought to the Print module with all of the same settings. Then you can just hit the Print button.



After you used the Create Print feature, the print name will then be found as a Collection within the Library Module.

WEEK 1

DAY 5

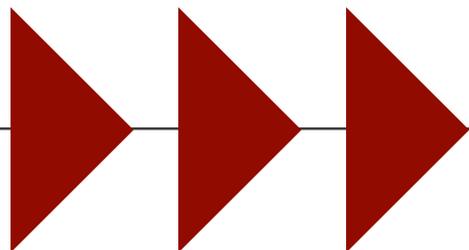
HOMEWORK:

BRAINSTORM COMMON DELIVERY NEEDS

CREATE EXPORT PRESETS

CREATE PRINT TEMPLATES

CREATE WATERMARKS



BRAINSTORM COMMON DELIVERY NEEDS

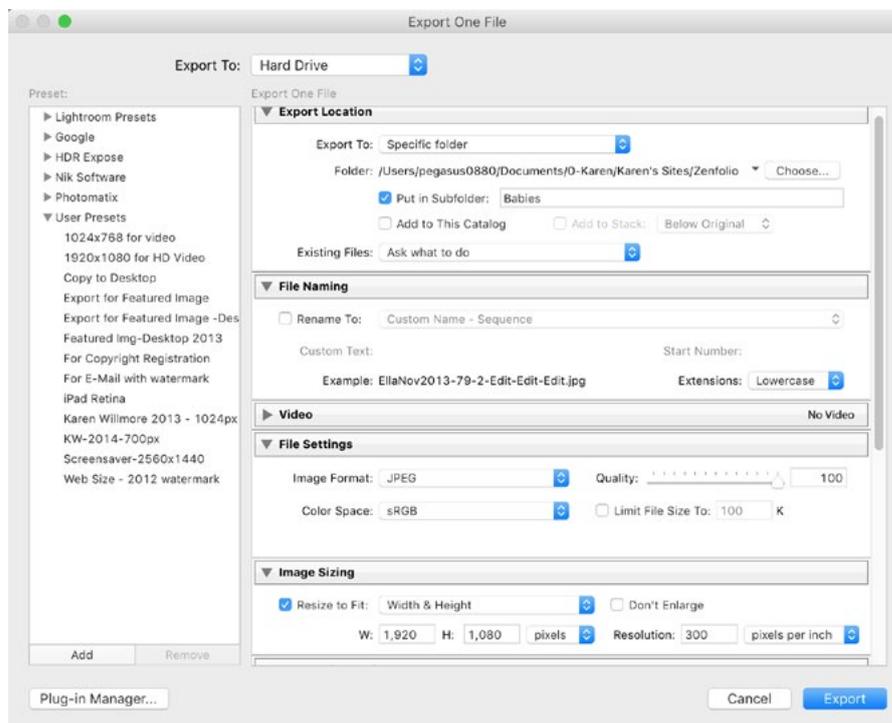
When you deliver files to other people (friends, clients, family, etc.), what are the most common requirements for those files?

- Size (for email, print, online?)
- File Format (JPEG, TIFF, etc.)
- Is there anything special about how those files should be named?
- Are there any consistent locations you need files to be saved to? (Portfolio folder, folders that are automatically synced to ipad, etc?)
- Should these files include all the keywords you've tagged onto an image (search terms you've added to the images such as who appears in the image or where the photo was taken)?

WEEK 1 DAY 5

CREATE EXPORT PRESETS

Choose File>Export, click on the preset on the left side that is closest to what you desire and then modify the settings on the right before clicking the Add button in the lower left to save a new preset. Repeat this process until you've created presets for all the various uses you can think of for your images.



The Export dialog box in Lightroom

CREATE PRINT TEMPLATES

Brainstorm about your printing needs.

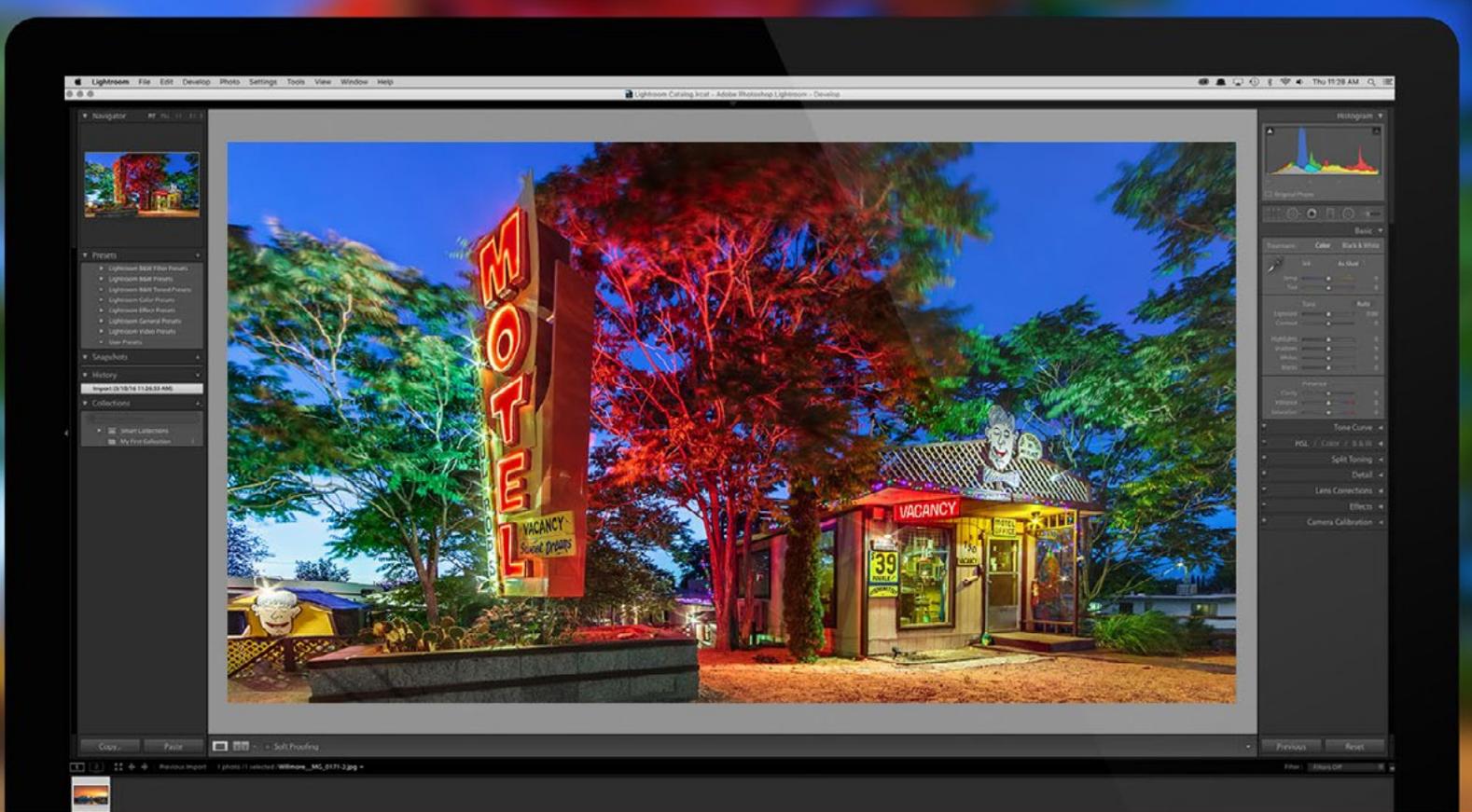
- What are the standard paper sizes that you print to most commonly?
- How many images should appear on each page?
- When a single image appears, should there be any other information presented (your signature, name, web site, etc.)?
- Do your clients ask for specific sizes for images on a regular basis, if so what sizes to they most request?

Create print layouts to match your most common needs and then save them as a template on the left side of the Print module.

CREATE WATERMARKS

When printing or exporting an image, you can overlay a watermark. Brainstorm what kinds of watermarks would be the most useful for your organization. Do you need to mark your images with a copyright notice, a “proof only” overlay, or add a subtle mark that displays your website address?

To create a watermark, choose **Edit Watermarks** from the **Lightroom** menu (Mac), or **Edit** menu (PC).



LIGHTROOM CLASSIC: THE COMPLETE GUIDE | WEEK 2
ORGANIZING & ADJUSTING
IN DEPTH
WITH BEN WILLMORE

C R E A T I V E L I V E

DAY 6

ORGANIZING IMAGES
& MANAGING PROJECTS



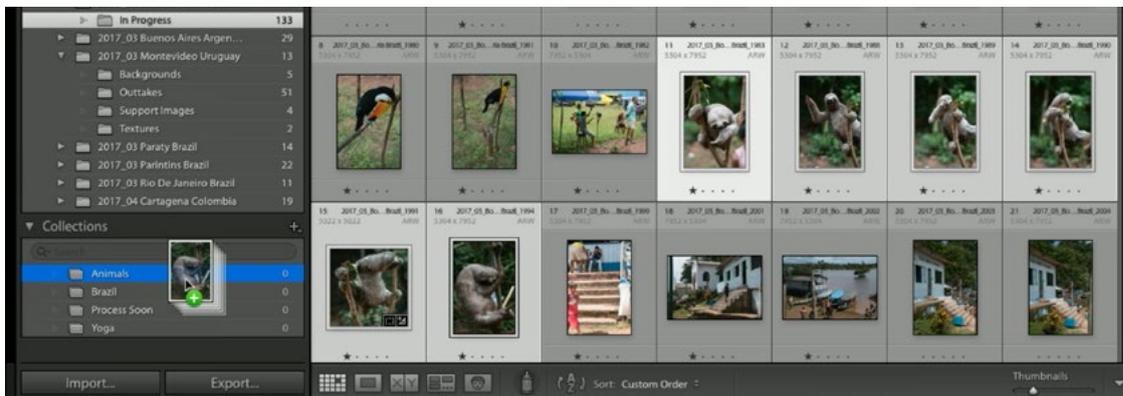
COLLECTIONS

Collections give you a different way of organizing your images within Lightroom. You can use them to group images together for whatever purpose you like. It's important to understand that when you place an image into a Collection, the image is not moved on your hard drive, it's not moved away from its original folder in Lightroom, and no copy is being created. The Lightroom Catalog simply refers to that image file. One image can also reside in more than one Collection.

You can compare the concept of Collections to the concept of a playlist in iTunes. You end up dragging songs into your playlist and it doesn't move them on your hard drive. It just remembers what songs are on your list. You can change the order of the songs but they will still not change locations on your hard drive.

The Collections panel can be found on the left side of the Library module and the Develop module. To create a new Collection, click the little plus icon (+) at the top of the Collections panel and you will get a small dialog box where you can give your new Collection a name. After you create the new Collection, it will appear in the list within the Collections panel.

To add images to a Collection, you can simply drag them on top of the Collection name within the Collections panel. If you click on the name of the Collection, you'll see all of the images that reside in the Collection.

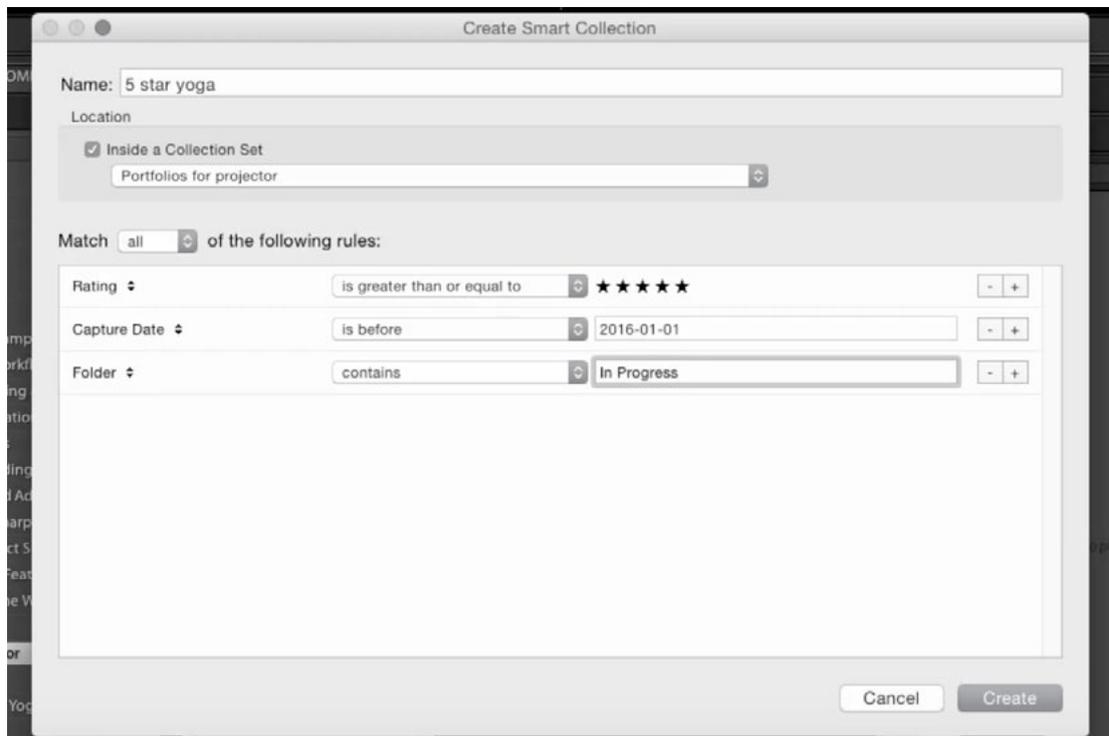


Images are being added to a Collection by dragging them over the Collection name.



If you're ever looking at an image within a Collection and you want to find its folder location, right-click on the image and choose "Go to Folder in Library" from the pop-up menu that appears. To remove an image from a Collection, simply activate it and hit the Delete key. This will remove the image from the Collection, but it will NOT remove it from your hard drive. It will still reside in its original folder.

Smart Collections A Smart Collection is essentially a saved search. Any images that follow the rules, or search parameters, that you specify will automatically be added to the Smart Collection. For example, if you tell the Smart Collection to include all 5-star images, it will not only add all your current 5-star images, but it will add any images you rate with five stars in the future. To create a new Smart Collection, click on the little + button at the top of the Collections tab and choose "Create Smart Collection." A dialog box will appear where you can give it a name and create rules for what images should go into the Smart Collection. Create a rule by clicking on the drop-



The Create Smart Collection dialog box. Here, we have three rules created for how Lightroom will add images to this Smart Collection.



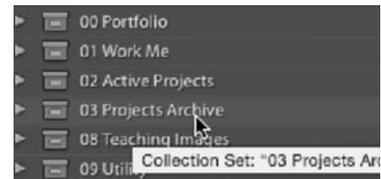
down menu at the left side of the main window (the white area) and choose the first type of criteria you'd like to use. You'll have many choices such as rating, date, label color, file name, etc. Once you choose a rule, you'll get further settings pertaining to that rule. For example, if you choose rating as a rule, you will have to choose how many stars and whether you should include images that are greater than or equal to, equal to, etc. If you would like to add another rule, click on the little + button to the right of the first rule. After setting up all of the rules for your Smart Collection, click the Create button.

In the Collections panel, all Smart Collections can be recognized by the little gear icon that appears next to the Smart Collection name. To the right of the name is a number, which indicates how many images are inside the Collection.

Uses for Collections

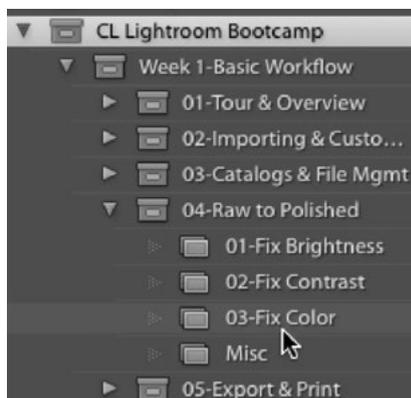
Collections can be extremely useful in helping you organize your images. Just to give you a few ideas, here are a couple ways that I use them.

To organize projects by status I have different Collection Sets for Active Projects and Projects Archive. Within each of those sets, I have a separate set for each client. Then, there is a set for my Portfolio, which has Collections within it for the different categories (Landscapes, Travel, etc.).



I create Collection Sets for the different statuses of my projects

The Collections I created to organize this class



To structure a presentation

When organizing the images for this workshop, I created a different Collection Set for each week. Within those were Collection Sets for each day, and then individual Collections for each topic.

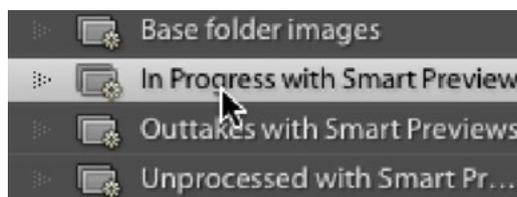


In Progress with Smart Previews This collection automatically adds all images that are in one of my “In Progress” folders AND that have Smart Previews. Smart Previews allow you to adjust your pictures when the hard drive containing them is not connected to your machine. This is useful to me because it tells me which photos I can process while I’m traveling and don’t have my main image hard drive with me.



The formula for setting up the “In Progress with Smart Preview” Smart Collection

Outtakes with Smart Previews As I’m working through the images in my “In Progress with Smart Previews” Collection, I will undoubtedly come across images that I just don’t like and I know that I’m not going to work on them any further. In this case, I move them into another Smart Collection I have, called “Outtakes with Smart Previews.” Because I know that the Smart Previews are no longer necessary for the images in this folder, I can discard them. This is the first thing I do when my hard drive starts to become too full. To discard the Smart Previews for images, first select the images and then choose Library > Previews > Discard Smart Previews.



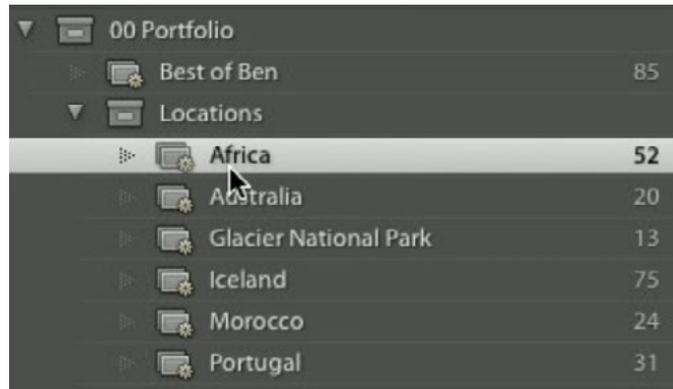
I have different Smart Collections for “In Progress with Smart Preview” and “Outtakes with Smart Previews.”

Highest Rated Images If you regularly rate your images, you can create a Smart Collection that displays all of your four or five star ratings. To do this, you’d choose the Rating option from the left menu in the Create Smart Collection dialog. Then you’d set the rule to “is greater than or equal to” and then specify four or five stars. Then, every time you rate an image as four or five stars, it will automatically be placed in this Smart Collection.



Organize my Portfolio Images by the Location

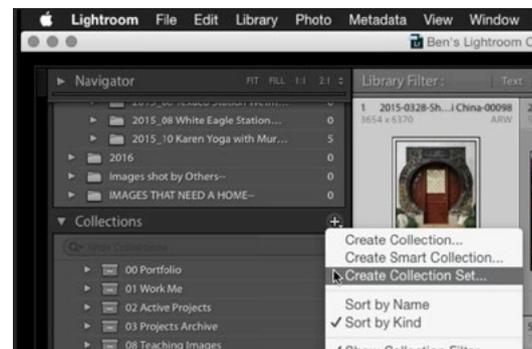
I created a Collection Set called Locations and then placed several Smart Collections inside, representing different locations. Images are automatically added to the Smart Collections based on keywords and rating.



Photos are automatically added to these Smart Collections based on location keywords.

Collection Sets After you've started to create Collections, you'll probably want to start organizing them. One way of doing that is to create Collection Sets. To do this, click on the little plus icon to the right of the Collections heading and choose "Create Collection Set" from the menu that pops up.

A Collection Set is similar to a folder, but it doesn't actually reside on your hard drive. If you choose to create a Collection Set, you will get a dialog box where you'll be prompted to give the Collection Set a name and then click the Create button. You will see the new Collection Set in the Collections panel, and it will have a little file box icon next to it.



To create a new Collection Set, click the + button at the top of the Collections tab and choose "Create Collection Set."

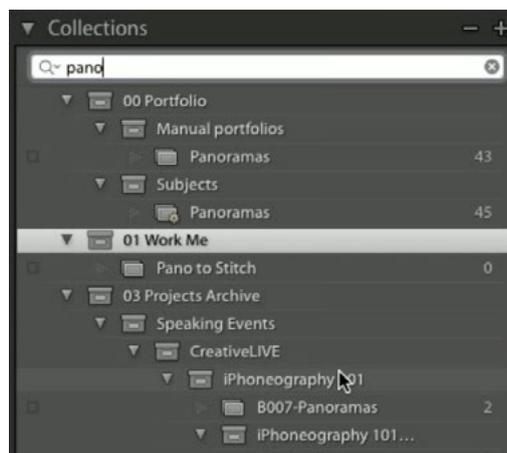
A Collection Set is essentially a container for Collections. That means that you can drag Collections into this set. You can right click on the name of the Collection Set and choose to create a new Collection Set, either inside a current Collection Set or on its own.



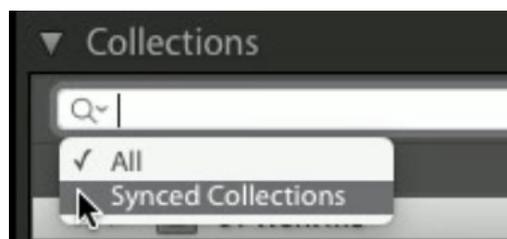
Searching Collections At the top of the Collections panel, there is a search field. When you type a search term here, the Collection Sets will expand to show you all Collections that contain that word. Note that there is a small side menu on the left side of the search field that allows you to choose between searching All [Collections] or Synced Collections. In most cases, you'll likely want to keep this set to All. (The Synced option refers to Collections shared with Lightroom Mobile, the topic of a different lesson.)

If the search field is not visible, note that you can show or hide the field by clicking on the little plus icon at the top of the panel and toggling the "Show Collection Filter" option.

Collections Panel in Every Module One of the nice things about Collections is that you can find the Collections panel in every module of Lightroom. That is not the case with the Folders panel, which can only be found in the Library Module. This gives you the ability to access different images without switching modules to do so.



Search your collections using the field at the top of the Collections panel.



Click the little menu on the left side of the Search field to specify whether you want to search all Collections or Synced Collections (Lightroom Mobile).



Quick Collection This is kind of like a temporary Collection. I think of it as a virtual post-it note within Lightroom and I use it when I need to quickly group some images together. It is always located under the Catalog tab on the left side panel.

You'll notice that there is a little + sign to the right of the words "Quick Collection." This indicates that there is a keyboard shortcut for adding images to this collection, and that is the B key. You can also add a photo to the Quick Collection by clicking the little circle in the upper right of the image thumbnail.



The Quick Collection is always located under the Catalog tab on the left side of the interface, below the Preview window.

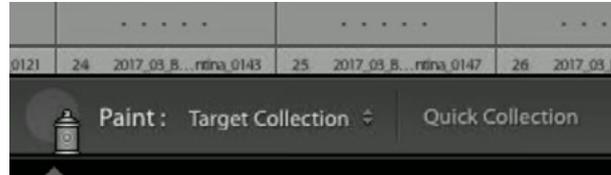
To empty the contents of the Quick Collection, right click on it and choose "Clear Quick Collection." Alternatively, you may want to take the contents of the Quick Collection and turn it into a permanent Collection. Right click on it and choose "Save Quick Collection." A box will appear where you can give the new Collection a name. Then, it will be created and appear in your main Collections list.

Set Target Collection (for Keyboard Shortcut) We mentioned above that, by default, the B key is the keyboard shortcut for adding images to the Quick Collection. That's because the Quick Collection is set as the Target Collection. You can change which Collection is the Target Collection, and therefore control which Collection images will be added to when you hit the B key. To do this, right click on the name of the Collection and when the pop-up menu appears, choose "Set as Target Collection." Now you will see the little + sign to the right of that Collection's name. Note that pressing the B key a second time on the same image will remove it from the



Collection. This is something to be careful of because you may end up accidentally removing images that are already in the Collection you want them in.

The Spray Can The Toolbar below the main image window contains an icon that looks like a spray can and this allows you to quickly “spray” a designated setting onto your images in the Grid View. When you activate the tool, a menu will become



After activating the spray can, you can use the menu to determine what setting it will apply to the images. In this example, the spray can will add images to the Target Collection, which is the Quick Collection.

available to the right and this is where you determine what setting you want to apply using the spray can. In this example, we chose Target Collection. The Target Collection is set as the Quick Collection, so we can use the tool to “spray” (by clicking and dragging) this setting onto various images. When we click on a thumbnail with the spray can, it will be added to the Quick Collection. When you’re done using the spray can, click back in the space that you found it to “put it away.” Note that if the Toolbar is not visible on your screen, you can toggle its visibility by tapping the T key or going to the View menu and choosing to Show or Hide Toolbar.



IMAGE ORGANIZATION: SORT BY STATUS

I have developed a very specific and streamlined system for how I organize my images into folders after a shoot. It makes it so I always know the status of each image and can readily show my portfolio-worthy photos within a moment's notice. Let's look at the process for creating a system like that.

Create main folder for shoot on import When I import my images from the memory card, I will create new folder and place all the images in that folder.

In-Progress Subfolder As soon as my images have finished importing, I will create a subfolder within the base level folder called "In Progress." Then, I will move ALL of the images from the shoot into this folder. As I work on the images within my In Progress folder, I will eventually get to the point where I can call some of them complete (done adjusting) and ready to show the public. I will take these images and drag them into the base level folder for the shoot. Then I know that, whenever I look at my folder list (looking at the base level folders), the number that is shown next to each folder is the number of images that are ready to show the public.

Outtakes Subfolder I also create an "Outtakes" subfolder within the base level folder. This is where I put all the images that I'm really not happy with and don't need to see again.

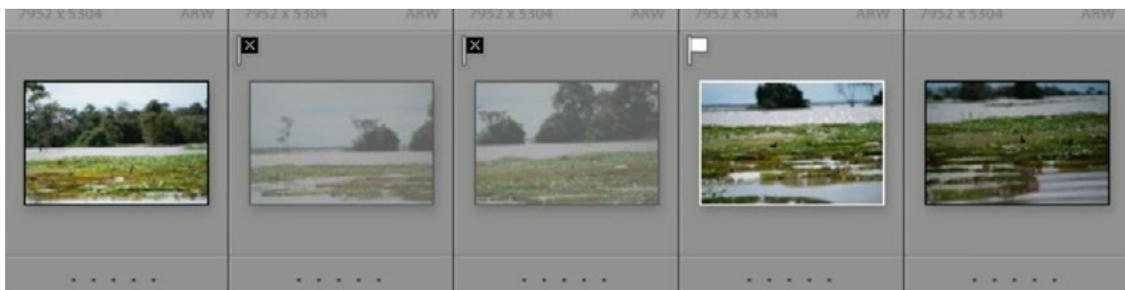
Working through the images from a shoot Here is how I work my way through the In-Progress folder right after importing images from a shoot. I will select the first image in the folder and hit the Space Bar to make the image fill the screen. As I make my first pass over the images, I will use the arrow keys to move between them. As I look at each image, I decide whether or not it's one that I want to work on. If it is, then I will hit the P key on my keyboard to Flag it, or designate it as a "Pick." If I see an image that I don't like and don't feel it's worth my time, then I will hit the X key to designate it as a reject. (Note that there are menu commands to do this as well and you can find them by selecting the Photo menu and choosing Set Flag.) As I move through my images, I will keep one hand on



the right arrow key and another hand on the P and X keys. This will allow me to very quickly move through an entire set of images and designate which ones I want to work on and which ones are no good.

Tip: If you press the Caps Lock key, Lightroom will automatically advance to the next picture when you hit the P or X key. This will make the process even faster.

After you've gone through this process, move back to Grid view and you will see that the images you marked as "Picks" have a little white flag icon in the corner of the thumbnails. The images you marked as rejects have an icon that looks like a black flag with an X in it. You can then select all of those reject images and drag them into the Outtakes folder.

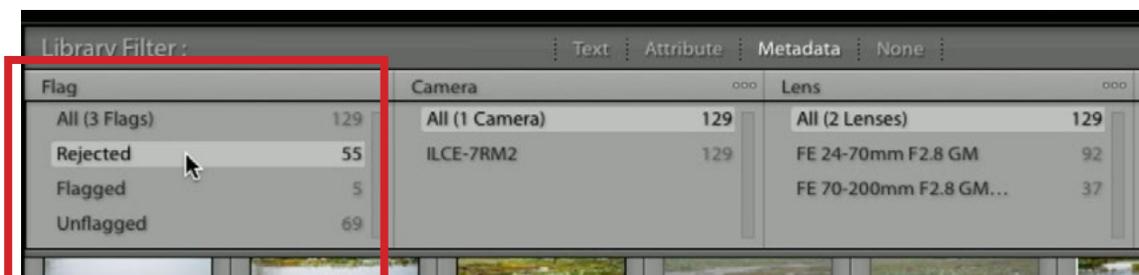


After flagging our images, you'll see that the rejects become grayed out and get a black flag icon and the picks get a white flag icon.

Filtering by Flag The Filter Bar can be found above the main image window in the Library Module and you can use it to filter your newly-flagged images by flag type. Note that if the Filter Bar is not visible in your interface, you can toggle its visibility by tapping the \ key. Select Metadata in the Filter Bar and you will get various columns containing filter parameters. Click on one of the column headings to get a menu where you can specify what you want to filter by. We'll choose Flag. A list will appear below the heading that tells us how many images in the selected folder are Rejected, how many are Flagged and how many are Unflagged. Click on one of

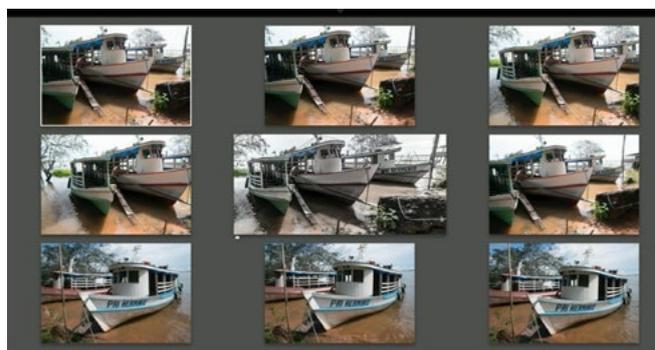


these items to view all of the images with that particular label. We'll click on the Rejected item to view all of the images tagged as Rejected. Then, We'll drag all of these images into the Outtakes folder.



The Filter bar is being used to filter images based on Flag.

Choosing the best image from each sequence When looking through your images, you will probably find several sets of images that are very similar to each other. I like to narrow my shoot down further by selecting only the best one from each of these series. Lightroom gives us tools for comparing these kinds of images. First, select all of the images that are similar to each other. Then click on the little Survey View icon (see screen shot) at the bottom left side of the main image window. This will give you a view that shows



Survey View will help you compare like images and narrow down to the best ones.

only the images that you currently have selected. This way, you can compare them side by side. In the lower right corner, there will be an X and clicking it will remove it from the sequence. So as you determine that some of the images aren't as good as the others, you can hit the X to remove them from the view. Keep narrowing down until you only have one or a few final images

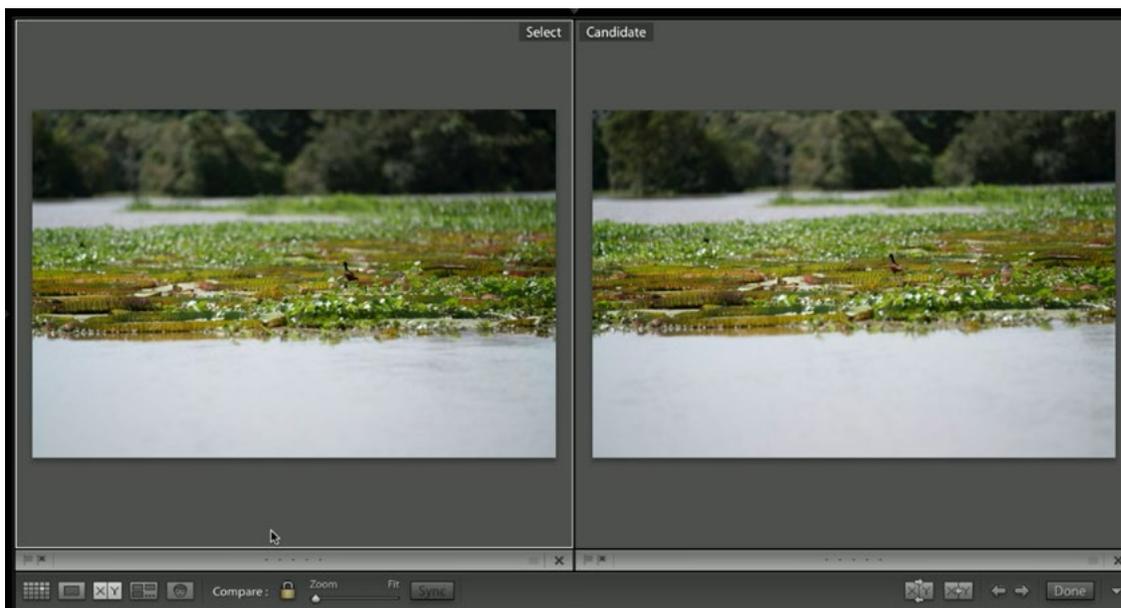


that you've determined are the best ones. Back in the Grid View, you can take the other images (the ones you removed) and move them to the Outtakes folder.

Compare View To narrow down a set of images even further, you can use Compare View, which you get to by clicking the Compare View icon at the bottom left of the main image window.



In this view, you will only see two images at time. The one on the left is the Select and the one on the right is the Candidate. There will be little X buttons on the bottom right of each image. When you click the X for the lesser of the two images, one of your other selected images will take its place. While working through your images, if you find that you like the Candidate image more than the Select image, you can turn the Candidate into the Select by clicking the icon on the right side of the Toolbar below the image window. You keep hitting the X as you compare images and eventually, you will have narrowed down to a single image. Back in Grid view, the image that is the most selected is the one you chose.

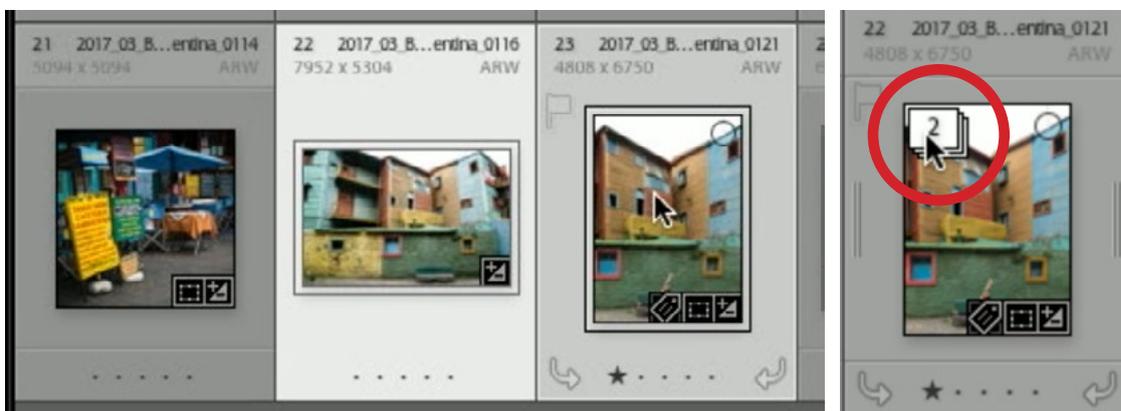


Above, we are comparing two images in Compare View. Right: This icon will take the Candidate image and turn it into the Select.





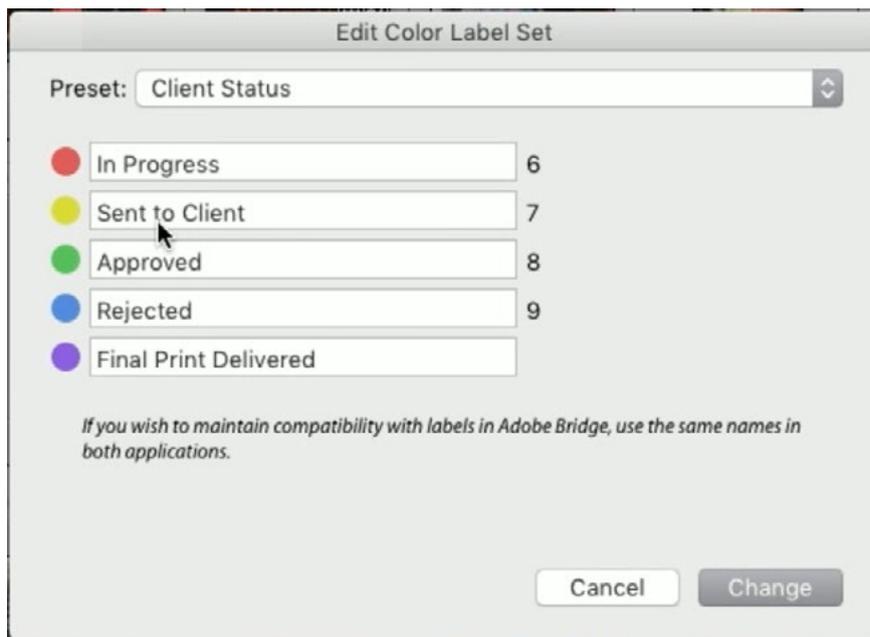
Stacking Once I start to accumulate a lot of images in my base level folder, it means that I have many images from that shoot that I'm ready to show the public. What I don't want, however, is to have too many images that look too similar to each other when I'm showing the collection to another person. If I have a handful of similar shots, I will place them in a Stack with my favorite image on the top of the Stack. When you stack images in Lightroom, it's just like stacking a pile of photographs on your desk. One will be on top and that's the one that people can see. You can always unstack them later so that you can see the rest of the images. To group images into a stack, select all of the images you want to group and make sure that your favorite image is the most selected. Then choose Photo > Stacking > Group into Stack. Alternatively, you can use the keyboard shortcut Command+G (Ctrl+G on Win). When a set of images has been grouped into a stack, you will see a little number in the upper left side of the thumbnail, indicating the number of images in the Stack.



Left: Two images are selected and will be placed in a stack. The one on the left is the most selected so it will appear on the top of the stack. **Right:** When images are stacked, the number in the upper left of the thumbnail indicates how many images are in the stack.



Color Labels Another way of sorting your pictures is to add color labels. With an image (or images) selected, go to the Photo menu and choose Set Color Label. There are five color labels available to you, and you can give them custom names based on how you're going to use the labels. To do this, go to the Metadata menu and choose Color Label Set > Edit. A dialog will appear where you can assign custom names to each of the color labels. You can also save the label set as a preset by clicking on the menu at the top of the dialog and choosing to Save Current Settings as New Preset.



Here, we are assigning custom meanings to each of the different color labels.

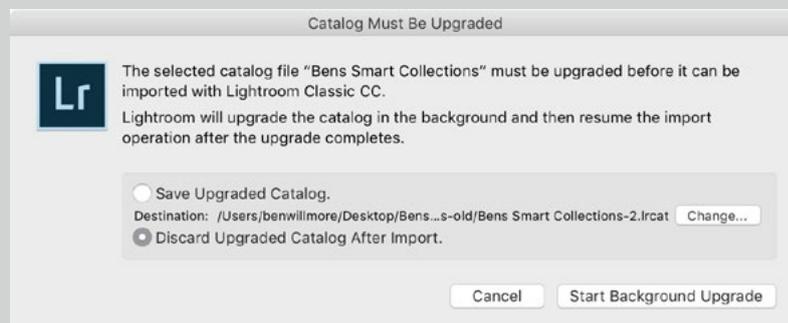
BEN'S SMART COLLECTIONS

HOW TO INSTALL THE BONUS SMART COLLECTIONS SET

This guide is an excerpt from Homework Assignment: Week 2, Day 1

Before importing the smart collections provided with this assignment, you will have to unzip the file by double-clicking on it. Then, go to Lightroom's main menu and choose File > Import from another Catalog. When you are prompted to navigate to the other catalog on your hard drive, choose the unzipped file, "Bens Smart Collections.lrcat."

If using Lightroom 7.3 or newer, you will be prompted to update the catalog file before importing. This is so the same catalog can be used to load the Smart Collections regardless of which version of Lightroom you are using.



To confirm that everything loaded, take a look at the Collections list on the left side of the Library module, where you should find a collection Set called "Bens Smart Collections." Note: After importing, there will be one extra photo in your catalog. Look for a folder in your folder list that's called "DELETE THIS NOW," right-click on it and choose "Remove."

Here is a summary of the Smart Collections included with this workshop:

Recently Captured Useful to quickly find an image you remember capturing recently that you might have accidentally stored in the wrong folder, or simply don't remember its location in the folder list. After using these smart collections to locate the image you were looking for, right-click on the image and choose Go To Folder in Library to see which folder the image is located within.

BEN'S SMART COLLECTIONS

Recently Edited To quickly locate an image you can remember processing in the last few days.

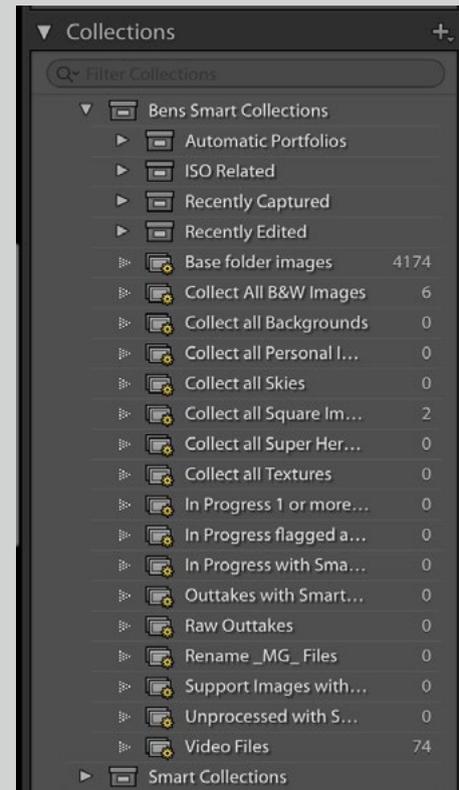
Hero Images Lacking Keywords This collection will only be useful if you have adopted my standardized folder naming conventions (In Progress, Outtakes, Support Files, etc.). If you've decided to use different naming conventions, then you'll have to modify this smart collection to reflect those changes. The collection is attempting to only locate images that are on the base level of each folder by ignoring images that are found in subfolders that are named using my standard naming convention. It is my goal to keyword 100% of the images that appear in this collection. Note: adding a single keyword to any of the images that appear in this collection will cause the image to be removed from the collection since it will no longer match the search criteria that the collection is based on. If you often press return or enter after entering a keyword, but then add additional keywords afterward, then you might want to select the images you'd like to keyword and put them into the Quick Collection and keyword them from there so they don't disappear the moment you add your first keyword.

Superhero Images Similar to above, but only finds base-level folder images that have been rated 5 stars. I only use five star ratings for my absolute best images.

Outtakes with Smart Previews I use this collection anytime my hard drive is starting to get full. I click on the collection name, type Command-A (Mac), or Ctrl-A (PC) and then choose Library>Previews>Discard Smart Previews. I feel safe doing so since images in the Outtakes folder are ones that I shouldn't have to work on or use in a project and the smart previews just allow me to adjust those images when the drive containing them is not attached.

Support images with Smart Previews Similar to the Outtakes with Smart Previews collection. Support Images are those that were used to produce a panorama, hdr or layered Photoshop file and rarely need to be used again, so it's usually safe to discard the smart previews to save space.

In Progress with Smart Preview Since images in folders named In Progress still have work left to be done and a Smart Preview allows me to adjust an image when the drive containing the original is not mounted, then this collection shows me which images I should consider adjusting while traveling.



BEN'S SMART COLLECTIONS

Raw Outtakes If the hard drive that contains my original images is getting to be full and I'd like to free up space, then I use this collection to locate all the images that I might consider converting to lossy DNG files since they take up a lot less space on my hard drive. To make the conversion, choose Library>Convert Photo to DNG using the following options (KAREN, show screen shot instead of showing this as text): Only Convert Raw files, Delete originals after, dng, 7.1, Medium, Embed off, Use Lossy ON, Embed original OFF

Automatic Portfolios Finds images that have been tagged with the keyword of Portfolio as well as a keyword related to the category of portfolio listed. Double-click on each of these portfolios to see which keywords you should tag on your images to get them to automatically appear in these collections.

Collect All Textures, Skies, Backgrounds, Etc. I capture images of textures, skies and backgrounds all over the world and they are stored in standardized folder names inside the main folder for a shoot. That means I might have a folder named 2016_03 Moscow Russia with a subfolder named Textures that contains all of the textures I captured in that location. These collections automatically collect all those images into one place to make them easy to find since I rarely remember where or what I was shooting when I took a random photo of a sky that I might decide to use later.

Rename _MG_ Files This smart collection allows me to find images that still have file names that were generated by my digital camera. I believe every image should have a unique file name so there is never any confusion as to which file someone is referring to. My digital camera defaults to file names that begin in _MG_. The number that appears to the right of this collection name tells me if any images slipped through and didn't get renamed. When I see a number appear next to this collection name, I click on the collection, Right-click on the first image, choose Go to Folder in Library, select all and then choose Library>Rename Photo. Just be careful since you might not realize that the folder has an odd sort order (you want it by capture time), or if some images are in stacks that are collapsed and therefore won't be included.

ISO Related These are useful when you need to consider applying noise reduction to a large number of images based on how high of an ISO setting was used.

In Progress Rated or Flagged This helps me find images that I might want to consider adding Smart Previews to before I leave on a trip where I'll be away from my main image storage. I don't add smart previews to all of these images since that would take up a considerable amount of space on my hard drive, but this collection helps make me think about what I should consider processing soon. You might want to modify these collections to add a date range so it doesn't search your entire hard drive and instead concentrates on your more recent images.

WEEK 2

DAY 6

HOMEWORK:

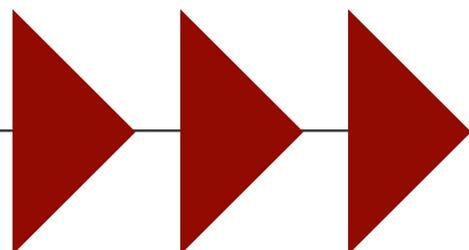
BRAINSTORM IDEAL PROJECT MANAGEMENT STRATEGIES

UTILIZE SMART COLLECTIONS

CREATE FILTER PRESETS

CULL DOWN A SHOOT

DEVELOP A STAR RATING SYSTEM



BRAINSTORM IDEAL PROJECT MANAGEMENT STRATEGIES

Consistency is the key to being effective since it will allow you to take advantage of features such as Smart Collections and the Filter Bar to quickly separate your images into different categories.

Consider how you currently think about and like to manage projects. What details do you need to track and how might you use collections to help you keep track of project details?

- Portfolios by location, project or subject matter?
- Family events over the years such as Christmas, Birthdays, etc.?
- Client images that need to be sent to have prints made?
- Images from long-term projects that need to be processed (my yoga shots would be one example where I shoot them all over the world, but might want to collect the ones that I'm most anxious to process in one spot)

What type of collections would best suit your particular organization?

Consider creating related collections now so that the collection list can serve as a reminder for how you plan to organize your images in the future.

UTILIZE SMART COLLECTIONS

I did your homework for this one! When I was originally writing this PDF, I started this section by having you brainstorm about what kind of smart collections might be useful and then was going to talk you into creating those collections. Then, I just went and created them for you and will instead describe what the smart collections do and then you can decide if you'd like to load them and possibly delete (by right-clicking) any that you don't think will be helpful, or modify (by double-clicking the name) to make them better suit your needs. Then if you can think of any other smart collections that are not in this list, then go create them yourself and consider that extra credit homework.

How to load the provided Smart Collections:

Before importing the smart collections provided with this assignment, you will have to unzip the file by double-clicking on it. Then, go to Lightroom's main menu and choose File > Import from another Catalog. When you are prompted to navigate to the other catalog on your hard drive, choose the unzipped file, "Bens Smart Collections.lrcat." To confirm that everything loaded, take a look at the Collections list on the left side of the Library module, where you should find a Collection Set called "Bens Smart Collections." Note: After importing, there will be one extra photo in your catalog. Look for a folder in your folder list that's called "DELETE THIS NOW," right-click on it and choose "Remove."

HERE IS A SUMMARY OF THE SMART COLLECTIONS INCLUDED WITH THIS HOMEWORK ASSIGNMENT

Recently Captured Useful to quickly find an image you remember capturing recently that you might have accidentally stored in the wrong folder, or simply don't remember its location in the folder list. After using these smart collections to locate the image you were looking for, right-click on the image and choose Go To Folder in Library to see which folder the image is located within.

Recently Edited To quickly locate an image you can remember processing in the last few days.

Hero Images Lacking Keywords This collection will only be useful if you have adopted my standardized folder naming conventions (In Progress, Outtakes, Support Files, etc.). If you've decided to use different naming conventions, then you'll have to modify this smart collection to reflect those changes. The collection is attempting to only locate images that are on the base level of each folder by ignoring images that are found in subfolders that are named using my standard naming convention. It is my goal to keyword 100% of the images that appear in this collection. Note: adding a single keyword to any of the images that appear in this collection will cause the image to be removed from the collection since it will no longer match the search cri-

teria that the collection is based on. If you often press return or enter after entering a keyword, but then add additional keywords afterward, then you might want to select the images you'd like to keyword and put them into the Quick Collection and keyword them from there so they don't disappear the moment you add your first keyword.

Superhero Images Similar to above, but only finds base-level folder images that have been rated 5 stars. I only use five star ratings for my absolute best images.

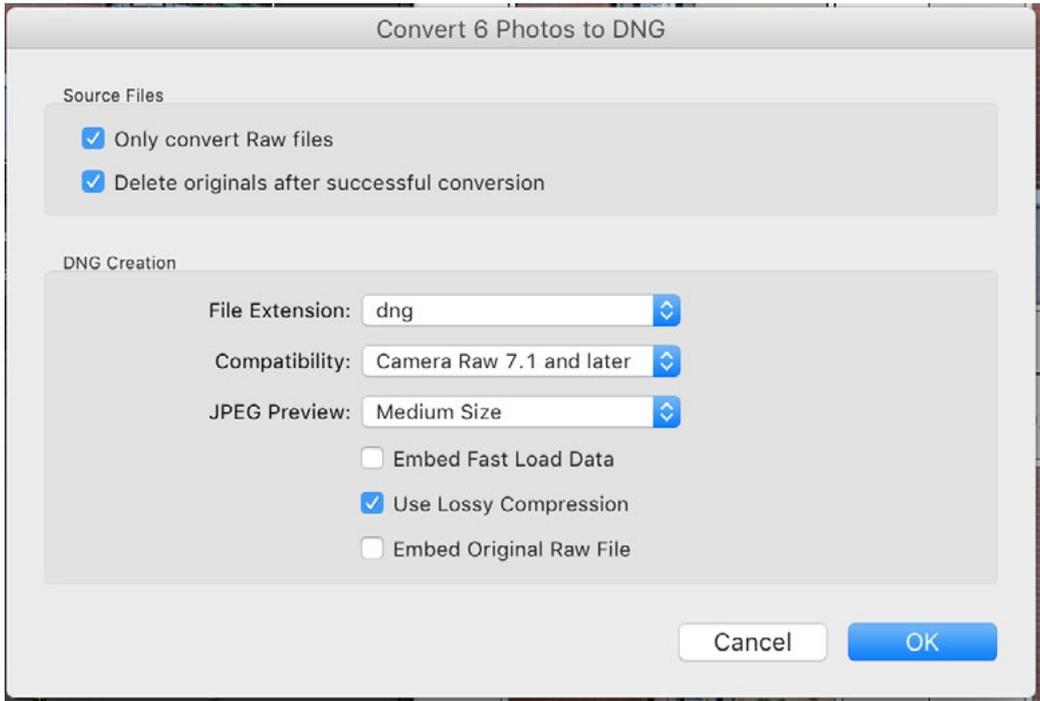
Outtakes with Smart Previews I use this collection anytime my hard drive is starting to get full. I click on the collection name, type Command-A (Mac), or Ctrl-A (PC) and then choose Library>Previews>Discard Smart Previews. I feel safe doing so since images in the Outtakes folder are ones that I shouldn't have to work on or use in a project and the smart previews just allow me to adjust those images when the drive containing them is not attached.

Support images with Smart Previews Similar to the Outtakes with Smart Previews collection. Support Images are those that were used to produce a panorama, hdr or layered Photoshop file and rarely need to be used again, so it's usually safe to discard the smart previews to save space.

WEEK 2
DAY 6

In Progress with Smart Preview Since images in folders named In Progress still have work left to be done and a Smart Preview allows me to adjust an image when the drive containing the original is not mounted, then this collection shows me which images I should consider adjusting while traveling.

Raw Outtakes If the hard drive that contains my original images is getting to be full and I'd like to free up space, then I use this collection to locate all the images that I might consider converting to lossy DNG files since they take up a lot less space on my hard drive. To make the conversion, choose Library>Convert Photo to DNG using the following options:



Automatic Portfolios Finds images that have been tagged with the keyword of Portfolio as well as a keyword related to the category of portfolio listed. Double-click on each of these portfolios to see which keywords you should tag on your images to get them to automatically appear in these collections.

Collect All Textures, Skies, Backgrounds, Etc. I capture images of textures, skies and backgrounds all over the world and they are stored in standardized folder names inside the main folder for a shoot. That means I might have a folder named 2016_03 Moscow Russia with a subfolder named Textures that contains all of the textures I captured in that location. These collections automatically collect all those images into one place to make them easy to find since I rarely remember where or what I was shooting when I took a random photo of a sky that I might decide to use later.

Rename _MG_ Files This smart collection allows me to find images that still have file names that were generated by my digital camera. I believe every image should have a unique file name so there is never any confusion as to which file someone is referring to. My digital camera defaults to file names that begin in _MG_. The number that appears to the right of this collection name tells me if any images slipped through and didn't get renamed. When I see a number appear

next to this collection name, I click on the collection, Right-click on the first image, choose Go to Folder in Library, select all and then choose Library>Rename Photo. Just be careful since you might not realize that the folder has an odd sort order (you want it by capture time), or if some images are in stacks that are collapsed and therefore won't be included.

ISO Related These are useful when you need to consider applying noise reduction to a large number of images based on how high of an ISO setting was used.

In Progress Rated or Flagged This helps me find images that I might want to consider adding Smart Previews to before I leave on a trip where I'll be away from my main image storage. I don't add smart previews to all of these images since that would take up a considerable amount of space on my hard drive, but this collection helps make me think about what I should consider processing soon. You might want to modify these collections to add a date range so it doesn't search your entire hard drive and instead concentrates on your more recent images.

Now that you've got your homework already done for you in this section, why don't you consider if these smart collections should be organized into collection sets, or if they should be renamed to include numbers at the beginning to influence their sort order.

CREATE FILTER PRESETS

Unlike Smart Collections, which search your entire library of photographs, the Filter Bar performs searches on the set of images you are currently viewing. That means the Filter Bar can be applied to any folder or collection to limit the number of images you are viewing based on search criteria.

I find the Metadata section of the Filter Bar to be most useful and like to set up presets that I use frequently. Below are some that I use all the time.

Brainstorm what you think would be useful for your specific situation and create your own presets. Just be careful, since any choices that are highlighted within the columns will be incorporated in your preset. If you'd rather just have the column represented and not a specific entry within the column (like ISO instead of ISO 400), then be sure the top-most choice in each column is active before creating a preset. Once you've dialed in the settings you'd like to use in the future, click on the pop-up menu that's found just to the left of the lock icon in the upper-right of the Filter Bar and choose "Save Current Settings as New Preset."

Some Filter Bar presets I use all the time:



Library Filter :				No Filter			
File Type		Develop Preset		Rating		Flag	
All (2 File Types)	339	All (2 Develop Pr...	339	All (2 Ratings)	339	All (1 Flag)	339
Raw	338	Default Settings	212	3 Stars	5	Unflagged	339
TIFF	1	Custom	127	Unrated	334		

Find Processed Images When I encounter an older folder that is not using my standardized folder naming convention, then I use this setup to quickly find images that should possibly be moved to various subfolders. TIFF and PSD files might be finished images that should go to the base-level folder. Images with Custom develop presets are also candidates for the base-level. Same with images that have been rated or flagged. Images with a develop preset of Default Settings should most likely end up in the In-Progress folder. Finally, images flagged as rejects should go into the Out-takes folder.

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Library Filter :						Text		Attribute		Metadata		None		No Filter	
Lens		Focal Length		Aperture		Camera									
All (3 Lenses)	339	All (26 Focal Len...	339	All (3 Apertures)	339	All (1 Camera)	339								
0.0 mm f/0.0	15	24 mm	9	f / 5.6	1	NIKON D7000	339								
24.0-70.0 mm f/2.8	13	70 mm	101	f / 8.0	323										
70.0-200.0 mm f/2.8	311	75 mm	2	Unknown Aperture	15										
		78 mm	1												
		80 mm	1												
		82 mm	5												

Shallow Depth of Field I find these filter choices useful when I'm searching for images that should have narrow depth of field or have a good amount of foreground to background compression. Any images shot with a longer focal length lens at f4 or lower will most likely feature shallow depth of field. Also, images captured with a long lens should show a good amount of compression.

Library Filter :						Text		Attribute		Metadata		None		No Filter	
Date		Camera Serial Number		Lens		Shutter Speed									
All (2 Dates)	339	All (1 Camera Ser...	339	All (3 Lenses)	339	All (18 Shutter S...	339								
► 2015	339	3297700	339	0.0 mm f/0.0	15	1/30 sec	2								
				24.0-70.0 mm f/2.8	13	1/50 sec	2								
				70.0-200.0 mm f/2.8	311	1/60 sec	1								
						1/80 sec	3								
						1/100 sec	14								
						1/125 sec	10								

Multi-Shooter This setup can be useful when more than one person was shooting an event. First setup the left-most column to limit your view to the date range you're thinking of, then you can separate things down to which camera captured the action and then further narrow it down to wide or detail shows and possibly even find images that have some motion blur.

WEEK 2
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Brainstorm some of your own Filter Bar Presets:

Library Filter: [Text] [Attribute] [Metadata] [None] No Filter

CULL DOWN A SHOOT

Find a folder of unprocessed images and think through how you would best use a combination of flags (pick and reject), ratings and possibly even color labels to narrow down the shoot to the most important images.

The closer you can get to a standardized system, the easier things will be when you revisit a folder many months later and need to reacquaint yourself with the shoot.

DEVELOP A STAR RATING SYSTEM

Brainstorm a consistent star rating system that you will apply from now on to every image that you consider to be finished. Also figure out a consistent method for marking an image as being finished and ready to show the public. I personally have those images as the only ones that are allowed to reside in the base-level folder of a shoot. All non-finished and not ready for public view images are in the In-Progress and Outtakes subfolders. Then, once the base folder gets to have more than a dozen images, I rate the images using 5 stars for my absolute best work regardless of subject matter, 4 stars if the best of this shoot and 3 stars is the 2nd best of the shoot. I rarely use 1 or 2 stars for my base-level images, but frequently use them for images in the In-Progress folder. That's my system, but it might not be right for you, so brainstorm what works and doesn't with my system and then modify it to your own needs.

- 1=
- 2=
- 3= 2nd Class Citizen
- 4= Hero
- 5= Super-hero
- Only 3+ stars are for public view

DAY 7

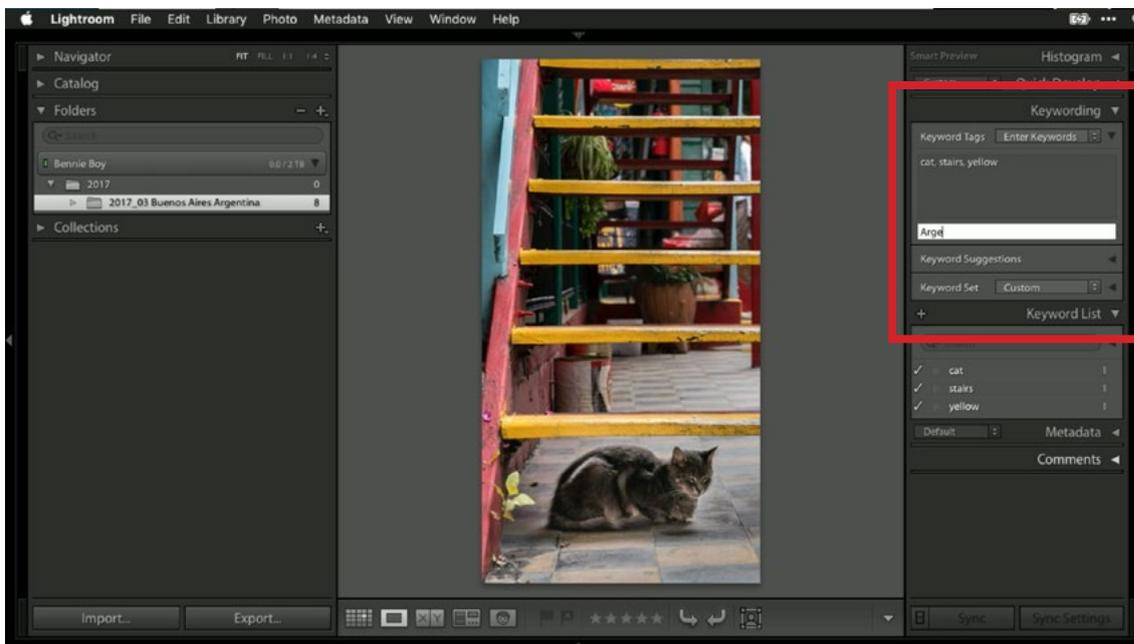
MAKING IMAGES SEARCHABLE WITH KEYWORDS



LIGHTROOM KEYWORDS

Keywords are essentially tags that you apply to your images. You keyword your images in Lightroom because it makes them easier to find later and you can use them when filtering/sorting. There are several places within Lightroom where you can add keywords to an image, so let's look at a few.

Adding Keywords When you are viewing an image in the Library module, you will find a Keywording panel on the right side of the interface. At the top of this panel, there is a rectangular field that will display any keywords applied. To add keywords to an image, click in the text field that says "Click here to add keywords." Type in any words that will help you think of the image later. For example, if it's an image of the Golden Gate Bridge, your keywords may be: Bridge, Golden Gate Bridge, San Francisco, California, Red. It's important that you separate your keywords with commas because Lightroom allows you to have multi-word keywords and you want it to know that "Golden Gate Bridge" is one keyword and not three.

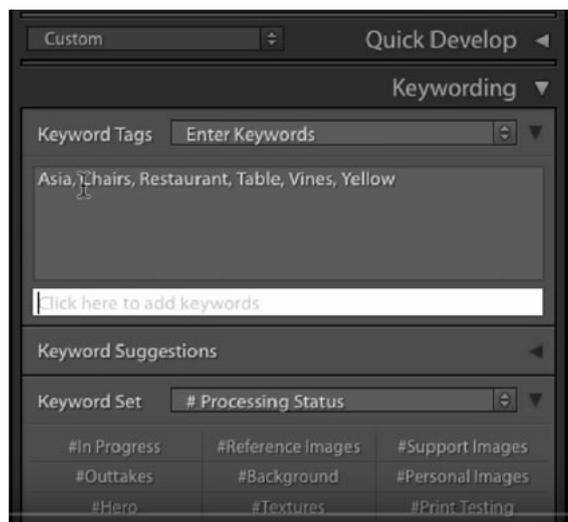


Here, we are entering keywords for this image into the field within the Keywording panel on the right side of Lightroom's Library Module.

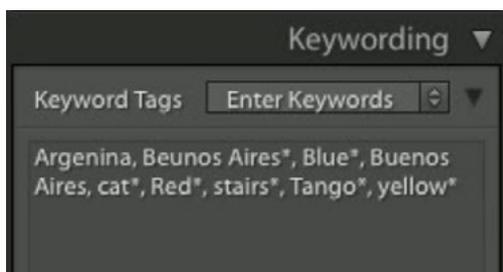


When you start using a word that you've used in the past, Lightroom will give you a suggestion as to what it thinks the word would be. If that's the word you want, just hit enter and that word will be applied.

Usually, when going through a process like this, we would move between our images using the left and right arrow keys. However, because we are working with text fields, the left and right arrow keys will simply move us between letters in our text fields instead of between images. To move between images during this keywording process, hold down the Command Key (Ctrl on Win) when using the arrows.



After you type in keywords for an image, they will appear in the main text field under the Keywording panel.

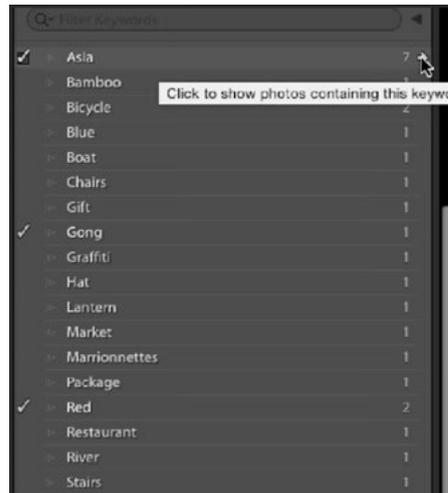


The Keywording panel is displaying the keywords for a selected group of images. The asterisks indicate that the keyword is applied to at least one of the selected images, but not all of them.

You can tell what keywords have been applied to an active image by looking at the text field in the Keywording panel. If you have multiple images selected, the keywords for them will still appear in this field and you will likely see asterisks next to some of them. An asterisk indicates that at least one of the selected images has this keyword, but not ALL of the selected images have it.

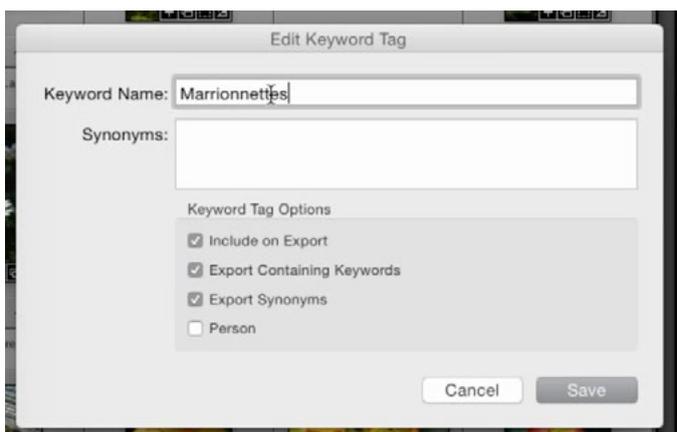


Keyword List When you add keywords to an image, the keywords are all being added to a master Keyword List that Lightroom creates. You'll see that there is a separate panel for the Keyword List on the right side of the interface. In the Keyword List, there will be a number to the right side of each word. That number indicates how many images have been tagged with that keyword. If you would like to view all the images tagged with a particular keyword, hover over the word in the Keyword List. When you hover your mouse over the word, a little arrow will appear. Click on the arrow and Lightroom's filter feature will show you all the images that were tagged with that keyword.



All of the keywords you have ever used will appear in the Keyword List. If you hover over one of the words, an arrow will appear on the right. Clicking it will cause Lightroom to show you only the images tagged with that keyword.

When you have an image selected, the Keyword List will display little check marks to the left of each keyword that has been applied to the image. If there was a keyword applied erroneously, simply click on the check box to remove it.



Double-clicking on a keyword within the Keyword List will open the “Edit Keyword Tag” dialog box.

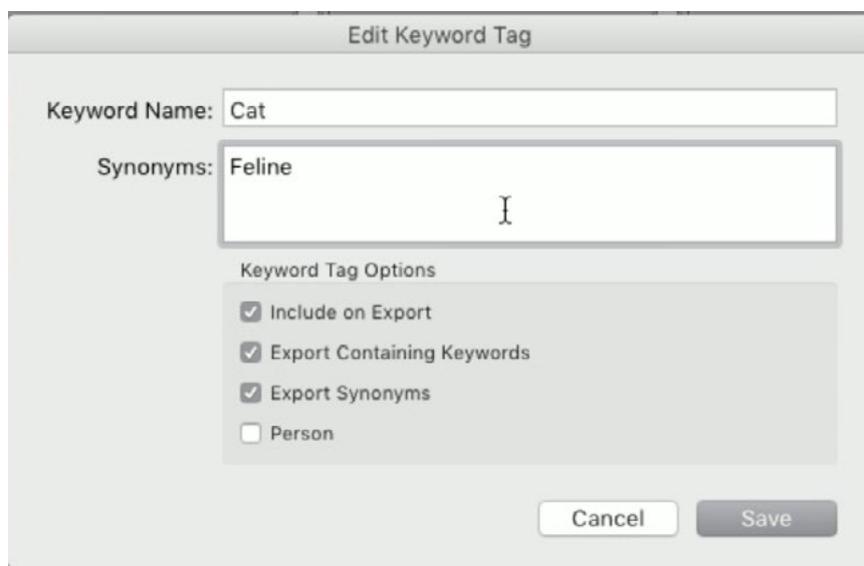
If you want to change a keyword (because of a misspelling, perhaps), simply double-click on the word in the Keyword List and you will get the “Edit Keyword Tag” dialog box. Here you can change the keyword and work with some options related to it.



When you update a keyword using the Edit Keyword Tag dialog, all of the images using that keyword will be updated as well.

You can add a keyword to the keyword list (without actually applying it to an image) by typing the word into the field at the top of the Keyword List panel. To remove a keyword from the list, right-click on the keyword and choose Delete from the menu that appears. Had that keyword been applied to any images, it will be removed from those images' keywords.

Adding Synonyms That same “Edit Keyword Tag” dialog box will allow you to add synonyms for your keywords. This can be useful when you think that you might use different search words in the future. For example, you might create a keyword of “Bicycle,” but know that down the line, you might use the search term of “Bike” instead. If you add synonyms, then the images tagged with the keyword will come up when you search for that keyword or any of its synonyms.

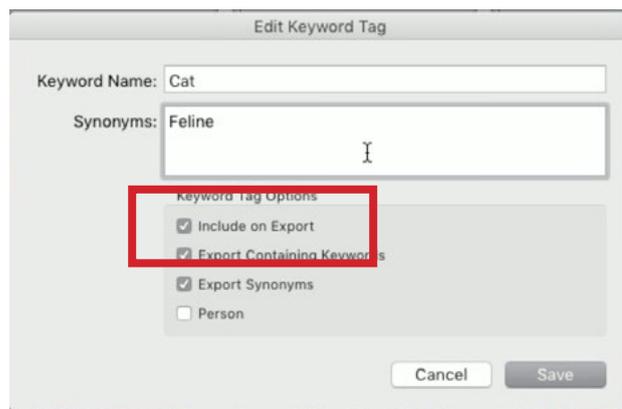


Double-clicking on a keyword within the Keyword List will open the “Edit Keyword Tag” dialog box and it’s here that you can add any synonyms for the chosen keyword.

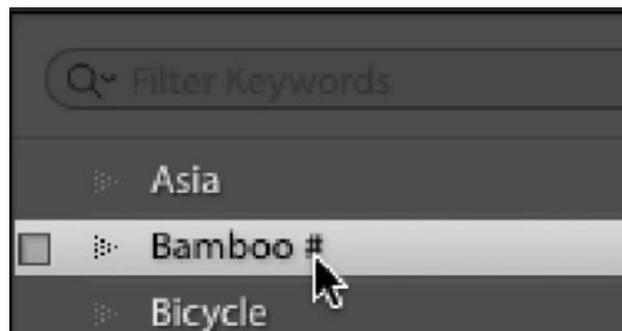


Include on Export When you export your images, you can decide whether the keywords should stay attached to the image (within its metadata) or if they should be thrown away. In the Export dialog, the Metadata section includes a dropdown menu where you can determine how much metadata should be included with your image. If you choose to export “All Metadata,” the keywords will be included. If you have certain keywords that you don’t want to be exported, there is a way to specify that.

Including your keywords can be a useful thing when exporting for something like a stock photography site that relies on keywords. But sometimes, you’ll have certain sensitive keywords that you don’t want included. Double-click on a keyword within the Keyword List. When the “Edit Keyword Tag” dialog box appears, you will see a checkbox that says “Include on Export.” Turning this checkbox off will make it so that particular keyword is never exported with your images. As a personal preference, I usually add a little symbol to the end of my keyword tag when I turn this check box off. This way, when I look at my Keyword List, I can recognize the ones that I’ve marked as sensitive and that will not be exported.



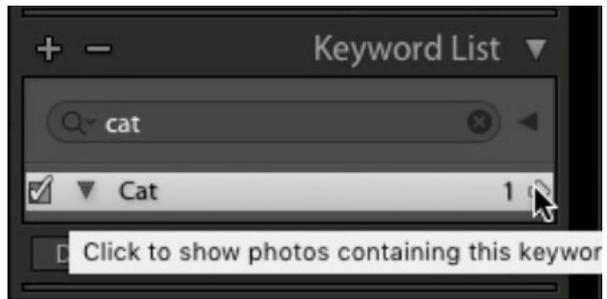
If you don’t want a keyword to be exported, double-click on the word to call up the Edit Keyword Tag dialog and turn off the “Include on Export” check box.



When I choose to not include a keyword on export, I will put a little # symbol next to it so I can recognize it as a sensitive keyword when I look at my keyword list.



Searching Keywords There is a search field at the top of the Keyword List panel and you can use this to search for a specific keyword in your list. The result[s] will appear under the search field and you can click on the number to the right of the keyword to see every image that has been tagged with it.



Search for keywords using the field at the top of the Keyword List panel.

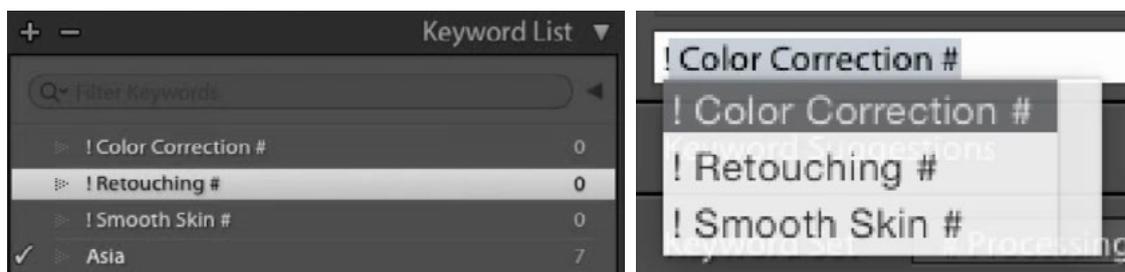
Keyboarding Panel Options At the top of the Keywording panel, there is a menu that will let you specify what should appear in the large text field below. The default choice is All Keywords, which will obviously display every keyword the image is tagged with. If you change the menu to Will Export, then any keywords you set to not be included on export will also not appear in the list.



Use the menu at the top of the Keywording panel to specify what should appear in the large text field within the panel.

Utilizing special symbols You don't have to be adding keywords to a specific image in order to create a new keyword. To create a new keyword, click on the little + symbol at the top of the Keyword List tab.

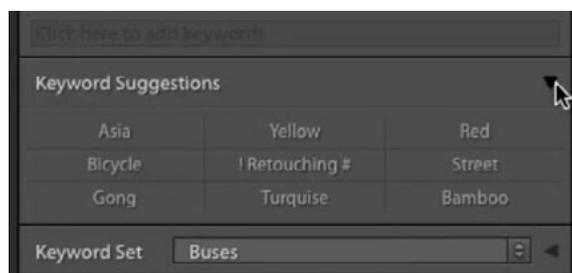
It can be useful to use special symbols with certain keywords as a personal indicator or, in other words, a note to yourself. For example, I create keywords that indicate things an image might need, like retouching, color correction, etc. I will begin each of these key-



In the left screen shot, you can see that my keywords that begin with “!” are all things that my images might need. In the screen shot at right, you can see the recommendations that Lightroom provides when I type ! into the Keyword field.

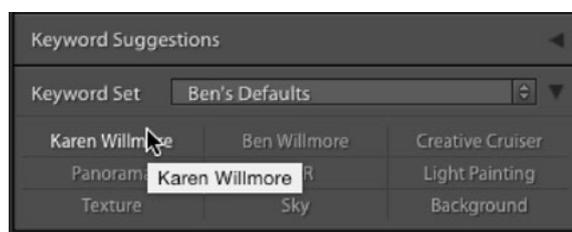
words with an exclamation point (!). This not only tells me that it’s a different kind of keyword, but when I type in a keyword for an image and I start with !, Lightroom will give me recommendations that include all the other keywords that start with !. (see screen shot)

Keyword Suggestions Another area within the Keywording tab is Keyword Suggestions. This is an automatically-generated list of keywords that you use a lot or have used a lot recently. If you are tagging a shoot and Lightroom notices that you keep using some of the same keywords over and over again, those keywords will end up in this list and you can simply click on them to add them to your images.

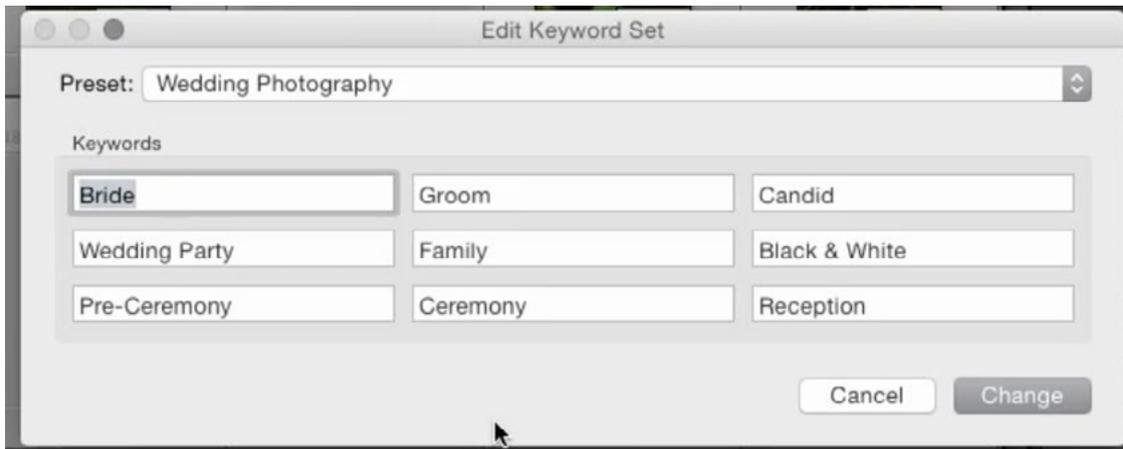


The Keyword Suggestions list, found inside the Keywording tab.

Keyword Sets If there are certain keywords that you know you use all the time, you can create a Keyword Set with those words. Keyword Sets are groups of Keywords that are easily accessible via the Keyword Set



The Keyword Set area within the Keywording tab.

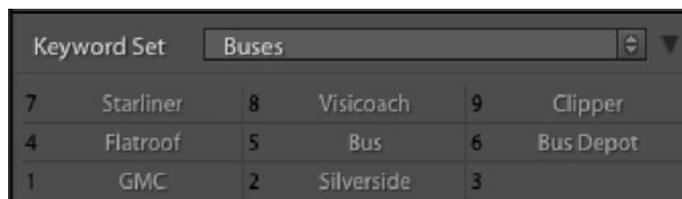


You can create new Keyword Sets using the “Edit Keyword Set” dialog box.

area at the bottom of the Keywording tab in Lightroom. I have a few different Keyword Sets and the main one contains the Keywords I use more than any others. This includes my wife’s name, my bus’ name, Light Painting (a type of photography I do), etc. You can have multiple keyword sets and you can switch between them using the Keyword Set dropdown menu in the Keywording tab.

To create a new Keyword Set, click on the Keyword Set dropdown menu and choose “Edit Set.” The “Edit Keyword Set” dialog box will appear and there will be nine text fields for typing in keywords. Once you’ve typed in the words you want in your new set, use the dropdown menu at the top and choose “Save Current Settings as New Preset.”

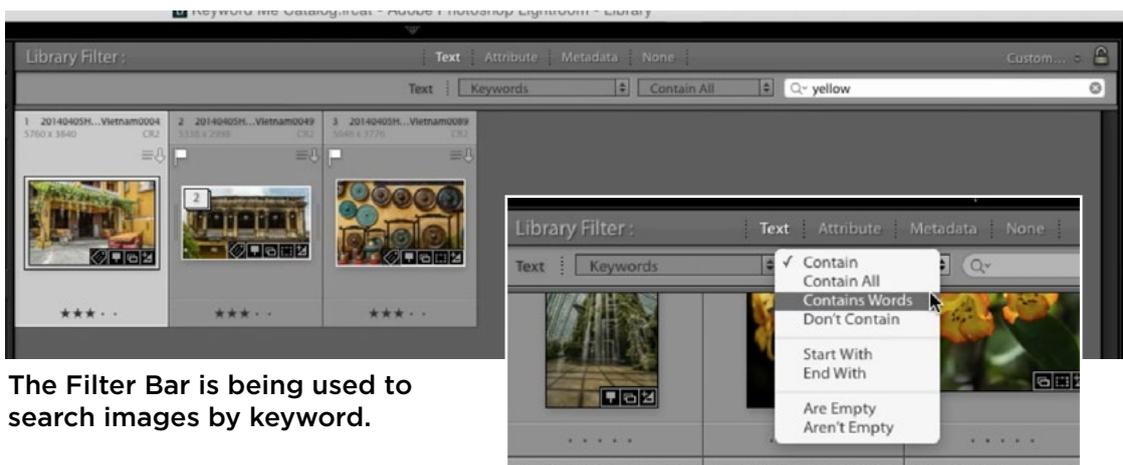
Lightroom also provides us with keyboard shortcuts for applying the keywords in our keyword sets. If you hold down the Option Key (Alt on Win), you will see that a number will appear next to each of the words in your Keyword Set. Keeping the Option Key held down, type a number on the keyboard to add its keyword to the selected image[s].



Holding down the Option Key (Alt on Win) will allow you to use keyboard shortcuts to apply the keywords in your selected Keyword set.



Filtering for Keywords You don't have to use the panels on the right side of the interface to search images by keyword. You can also use the Filter Bar, which is located above the main image window in the Library module. In the top part of the Filter Bar, choose Text, and then use the Text dropdown menu to choose Keywords. Enter in the keyword (or keywords, separated by commas) you would like to search for in the field to the right. Keep in mind that you'll also have to pay attention to the second dropdown menu, where you specify whether you want to see images that contain the keyword or contains words from the keyword.



The Filter Bar is being used to search images by keyword.

Keywords and Smart Collections A Smart Collection is basically a saved search. It is automatically populated based on search criteria that you specify and we can use keywords as part of this search criteria. To create a new Smart Collection, click on the little plus sign to the right of the Smart Collection header on the left side of Lightroom's interface. In the dialog that appears, give the Smart Collec-

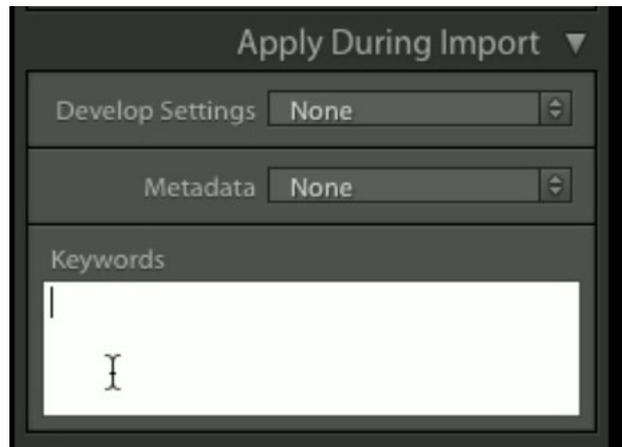


In the Create Smart Collection dialog, we specified that the collection Search by keywords and that the keywords should contain "cat."



tion a name (we chose Animals) and then use the menu on the left to choose Keywords from the search options. A menu will appear to the right and we'll choose "contains" and then we'll type in the desired keyword. In the example, we used Cat. This tells the Smart Collection to automatically include all images that contain the keyword of "cat."

Include on Import You can keyword your images as you import them by using the Keywords field on the right side of the Import dialog. Just note that the keywords you include here will apply to every single picture so you need to make sure that the keywords you choose pertain to all of them.



Apply keywords while you're importing images by typing them into the Keywords field in the Apply During Import panel of Lightroom's Import dialog.

BEN'S KEYWORD STARTER SET

HOW TO INSTALL & USE YOUR LIGHTROOM KEYWORD SAMPLER SET

This Lightroom Bootcamp Workshop comes with a starter set of Lightroom Keywords. In order to use them, you will have to install them.

Note: If you already have existing, unorganized keywords, I'd suggest you move them so they do not clutter up the structured list you are about to load. To do so, open the Keyword List area on the right side of the Library Module, Click the "+" at the top of the panel and create a new keyword named zUnsorted. Then click on the top-most keyword in the list, scroll to the bottom of the list and shift-click the second to the last keyword (the last one should be zUnsorted) and then drag the selected keywords on top of the zUnsorted keyword so they become children of that keyword.

If you already have a keyword hierarchy, then you should be aware that there is no automated way to merge two keyword lists. It is a manual process of dragging and dropping keywords to reorganize them or selecting and pressing delete to remove duplicates.

To install the keyword set, first unzip the file by double-clicking on it. Then, open Lightroom, click on the Metadata menu at the top of the screen and select "Import Keywords." You'll then be prompted to navigate to the keyword file on your hard drive and click the "Choose" button. After you do this, you will see the new keywords in the Keyword List panel on the right side of Lightroom's Library Module.

Now, you can use these new keywords and apply them to your images. From within the Keyword List panel (shown at right), you can apply keywords to the selected image[s] by clicking the little check box to the left of the keyword name. This will not only apply the chosen keyword but it will also apply any parent keywords. In the example at right, we added the "China" keyword and Lightroom automatically added the "Asia" keyword as well.

You can also add keywords by typing them into the field in the Keywording panel or by choosing them from the Keyword Suggestions list.



WEEK 2

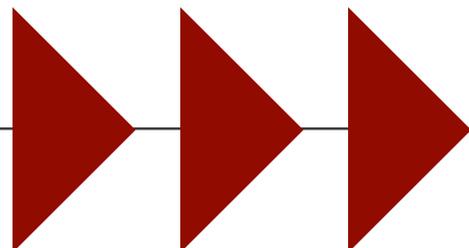
DAY 7

HOMEWORK:

CREATE KEYWORD SETS

KEYWORD LAST FEW SHOTS

CREATE KEYWORD-BASED SMART COLLECTIONS



TAGGING YOUR IMAGES WITH KEYWORDS ALLOWS YOU TO LATER FIND THE IMAGES USING THE FILTER BAR, SMART COLLECTIONS, OR THE KEYWORD LIST.

As with everything you do in Lightroom, I find it is best to develop a standardized system that you apply consistently across all your images. Here are a few things you should consider before you get too involved with keywording your images:

CAPITALIZATION

Capitalization is ignored when searching based on keywords, so it can be considered a personal preference. Do you prefer Initial Caps or all lowercase keywords. Lowercase takes less effort since you never have to think about pressing the Shift key, but you might also find the Initial Capitals simply looks better (I do). Whichever your preference, think through it now before you start tagging too many images with keywords. The nice thing is that you can always edit your keywords after tagging images and all images tagged with the keyword you are editing will be updated to reflect the changes you make.

NON-EXPORTING KEYWORDS

When you create a keyword via the + icon next to the Keyword List (or double-click on an existing keyword in the keyword list) you can choose if the keyword should be included with any images that are exported from Lightroom. There is no visual indication that a keyword will not export, so it can be useful to add a special character to the end of the keyword name to remind yourself that it will not export. I personally use #, but you might prefer something else, or to not mark those keywords in any way special. It's just good to think about it before you keyword too many images in your catalog since it takes a lot of time to go back later and modify all those keywords.

SPECIAL CHARACTERS

What special information do you need to track about your images and what special characters might you use at the beginning of a keyword to help you be consistent with how you keyword your images? For instance, if you always use ! at the beginning of keywords that keep track of work that needs to be performed on an image, then simply typing ! into the keyword field will present you with a list of all the keywords that start with that character and therefore you'll see a list of all the work-related keywords. Those might include ! Retouching Needed, ! Color Correction Needed, etc. It all depends if you work in a single person organization where you do everything, or if you have different

people who specialize in retouching, etc. Brainstorm what is unique about your business and how special characters can be used to present a list of related keywords. **Note:** The following special characters cannot be used in keywords: comma, semicolon, vertical bar, period, slash, asterisk (at the end), space (at the beginning)

CREATE KEYWORD SETS

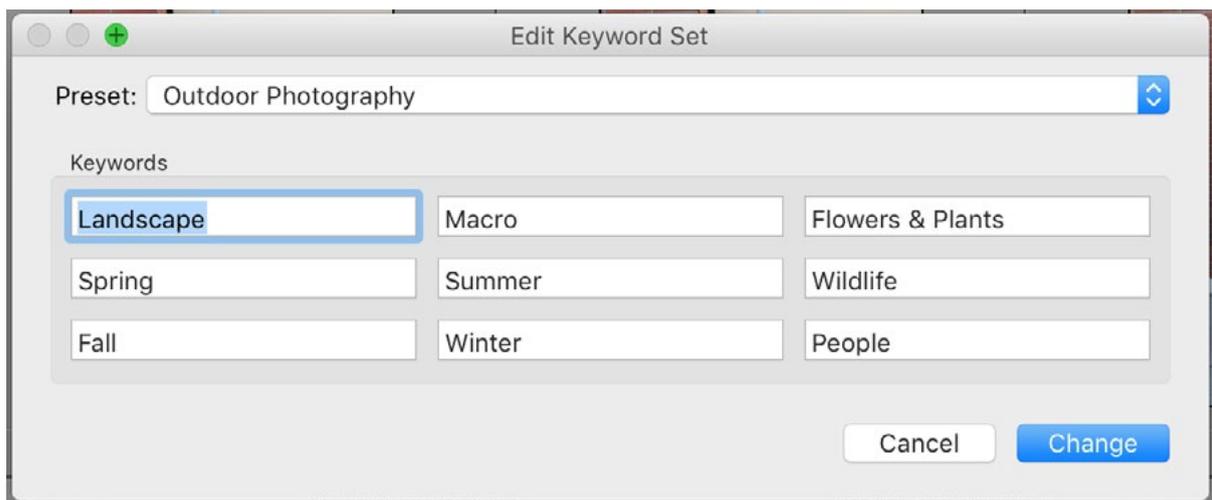
Think about the subject matter you shoot most frequently and any keywords that you might frequently want to tag to your images. It might be useful to get those keywords into a keyword set so they can be applied to an image with a single click of your mouse. Each keyword set can contain up to nine keywords.

If you're a landscape shooter, you might consider keywords such as Waterfall, Lake, Mountain, Landscape, Wildlife, Flowers & Plants, Fall, Spring, Winter, Summer

If you shoot weddings, maybe you should setup a keyword set that includes Bride, Groom, Ceremony, Reception, Ring, Bouquet, Bride's Maids, Groomsmen

BRAINSTORM WHAT MIGHT BE YOUR MOST COMMON KEYWORDS AND CREATE APPROPRIATE KEYWORD SETS

Do this by choosing “Edit Set” from the pop-up menu found in the Keyword Set area on the right side of the Library module. Once you’ve entered the keywords you desire, then choose Save Current Settings As New Preset from the pop-up menu that’s found at the top of the Edit Keyword Set window. You can create as many keyword sets as you’d like.



KEYWORD LAST FEW SHOTS

I concentrate on keywording my finished and ready to show the public images. Why don't you get some practice by keywording the finished images from the last few shoots you processed? When keywording images, keep in mind the following suggestions:

- Some things don't need to be keyworded since they are already attached to your images and can be searched for using the Filter Bar at the top of the Library module: date of capture, f-stop, portrait/landscape orientation
- Keywords can be multiple words long with spaces, so there is no need to use underscores to make them a single word.
- Separate keywords with commas when entering them into the keyword field.
- You can keyword your images even when the hard drive that contains the originals is not actively mounted on your computer.

Only add keywords for concepts that have the potential to help you find that specific image in the future. Some concepts to consider include:

- prominent colors:
 - red
 - blue
- important content:
 - monk
 - bicycle
 - temple
- action happening
 - singing
 - fighting
 - running
- concepts
 - happiness
 - contentment
- photographic details
 - shallow depth of field
 - macro
- compositional elements
 - framed
 - leading lines

CREATE KEYWORD-BASED SMART COLLECTIONS

Now that you've keyworded a bunch of images, consider creating smart collections that can help you find specific sets of images. Brainstorm how an automatically generated collection of images might help your workflow. Just like in yesterday's homework where I had portfolio collections that were automatically populated when I tagged an image with the keywords Portfolio and Landscape. You could create smart collections that automatically collect all five star rated images that are tagged with the keyword Bride for instance. Think through what might be most useful in your situation, create a few smart collections and then tag images with the appropriate keywords to test that your collections are working properly.

Overall, don't get too crazy about spending time keywording your images at this point. Just get used to the process and then get ready to dive in deep when we have our second session on keywording later in the bootcamp. That's when you'll learn to organize your keywords and fully utilize their power.

DAY 8

FIX PROBLEMS THAT DON'T
AFFECT THE WHOLE IMAGE



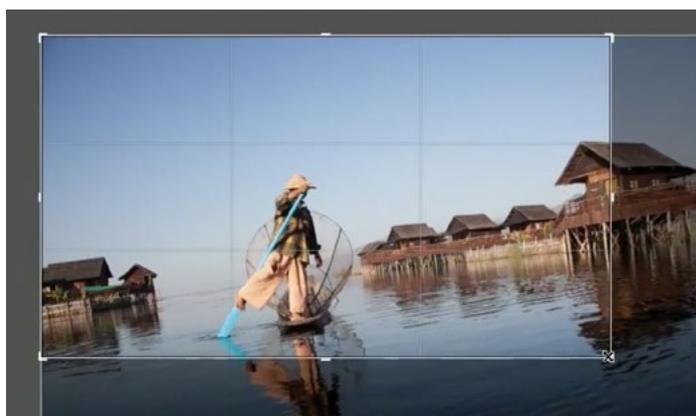
CROPPING & STRAIGHTENING

The Crop Tool is located at the top of the adjustment panels on the right side of Lightroom's Develop module. When you activate the tool, the Crop and Straighten settings will appear underneath it and you will see crop handles appear around your image. Note that you can also use the "R" key on your keyboard as a shortcut for activating the Crop Tool.



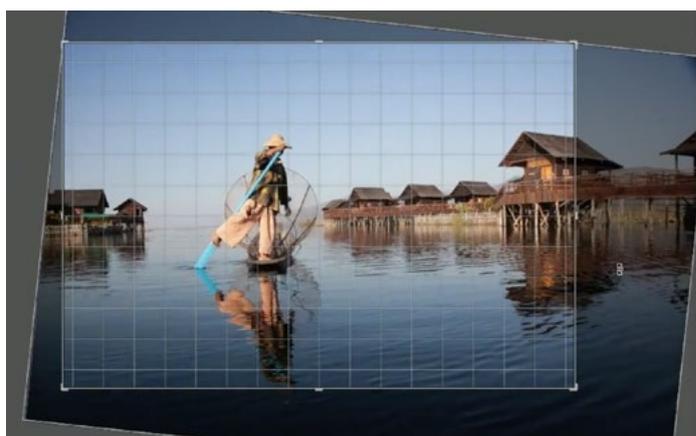
The Crop Tool can be found above the adjustment panels in the Develop Module.

To crop your image, simply click and drag the handles that appear over your image. If you would like to rotate the image as well, move your mouse outside the crop box and you will see that your cursor turns into right-angle arrows. When this happens, you can click and drag up and down to rotate the crop box.



With the Crop Tool active, you can click and drag on the crop handles to adjust the crop.

You can also click and drag within the crop box to reposition the image within the box.



To rotate the image within a crop, click outside of the crop frame and drag up and down to specify the rotation.

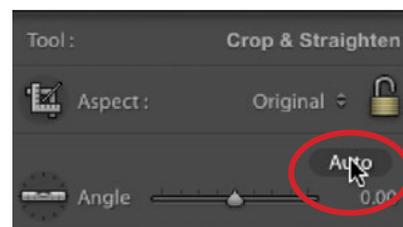
Below the Crop Tool icon is a series of settings for the Crop and Straighten Tools. To straighten the image, you can adjust



The Straighten Tool is being used to drag out a line along a sign to indicate an edge that is supposed to be horizontal. To activate this tool, we clicked on the icon that looks like a bubble level.

the Angle slider and this will rotate the cropping rectangle in the same way that it would rotate if you clicked and dragged outside of the cropping rectangle with your mouse. To the left of that slider is an icon that looks like a bubble level. If you activate this tool, you can move your mouse over the image, click and drag out a straight line over an area that should be horizontal or vertical. When you release the mouse button, Lightroom will attempt to straighten the image based on that guide you created.

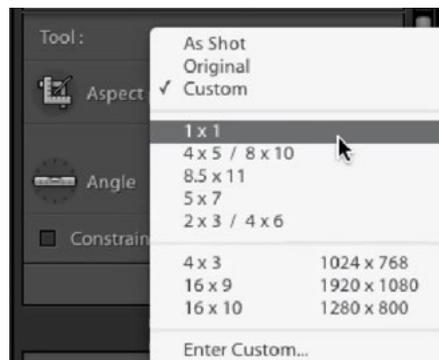
With many images, Lightroom can actually calculate how to straighten the image on its own. This is especially the case in images where the horizon is in the photo or when there are obvious vertical lines in objects like buildings. To do this, click the little “Auto” button located above the Angle slider in the adjustment panel. Alternatively, hold down the Shift Key and double-click on the word “Angle” next to the slider. This will also cause it to apply the Auto settings.



The Auto setting will attempt to straighten the image.

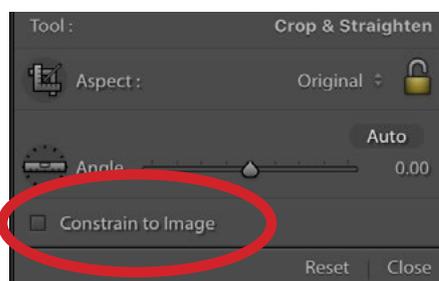


Cropping to an Aspect Ratio Within the Crop Tool settings, there is an area called “Aspect.” To the right of the word is a dropdown menu with a list of aspect ratio presets for the Crop Tool. This will allow you to crop your image to a specific ratio that matches the paper size or the frame size you (or your clients) have in mind. If you don’t find the ratio that you need, you can choose “Enter Custom” and type in your own custom ratio. Once you choose a ratio, the little lock icon will be turned on and your Crop Tool will be locked into that ratio. Click the lock icon again to unlock the restraint.



The Aspect Ratio dropdown menu

Constrain to Image You’ll find that when using the Crop Tool, you can not drag the crop handles outside of the image window. In other words, the Crop Tool will not allow you to introduce empty space around the edges of your image. Even when the “Constrain to Image” check box is turned off, you will not be allowed to do this in *most* cases. The time you’ll find this setting to be of use is when you apply lens corrections to your image or some kind of setting that will correct for distortion. When this happens, the edges of the image can become curved with empty, white space around the edges. In this scenario, the “Constrain to Image” setting will force you to crop out that white space. If the check box is turned off, you will be allowed to include that white space in your image when cropping.



The Constrain to Image setting

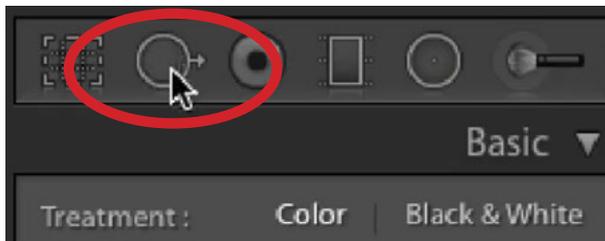
The Crop Tool & The Arrow Keys The arrow keys are usually used to move between images, but when the Crop Tool is active, they can be used to move the image around in the crop frame. But what if you want to move between images while keeping the Crop Tool active? To do this, hold down the Command key (Ctrl on Win) and then use the arrow keys.



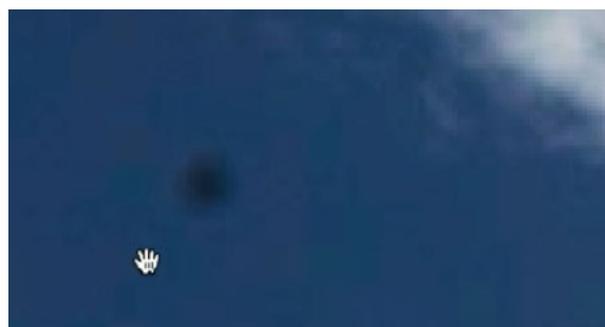
SPOT REMOVAL

Spot Removal is Lightroom's tool for retouching and it can be especially useful for removing sensor dust spots from your camera. Note that Lightroom's version of the tool is going to be a little more limited than Photoshop's version. The Spot Removal Tool can be found at the top of the adjustment panels in the Develop module, right next to the Crop Tool.

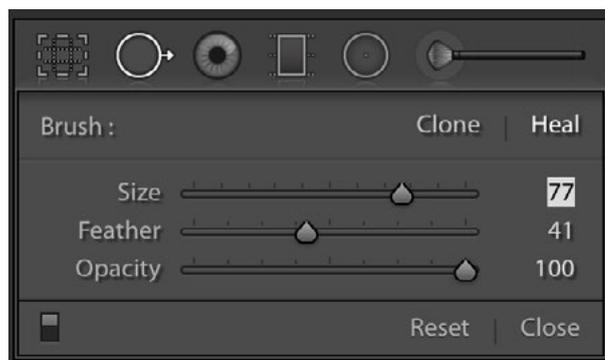
When you activate this tool, you will see some settings appear below the icon. These include sliders for Size, Feather (how soft the edge is) and Opacity. Your cursor, when you mouse over the image, will also appear as a circle, which will be used to click on the area you want to retouch. The size slider will make that circle larger and smaller. Alternatively, you can use the bracket keys ([]) as shortcuts to make the circle larger and smaller. You can also use the scroll wheel on your mouse. The Feather slider will control how soft the edge of the retouching circle will be. And again, you can alternatively use the keyboard shortcut, which is to hold down the Shift key while either using the scroll wheel on your mouse or two fingers on your track pad. For removing dust spots, I generally keep this setting at zero.



The Spot Removal Tool can be found at the top of Lightroom's adjustment panels in the Develop module.



An example of a sensor dust spot that we'll want to remove using the Spot Removal Tool.

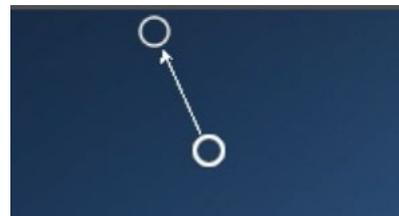


The settings for the Spot Removal Tool appear when the tool is active.



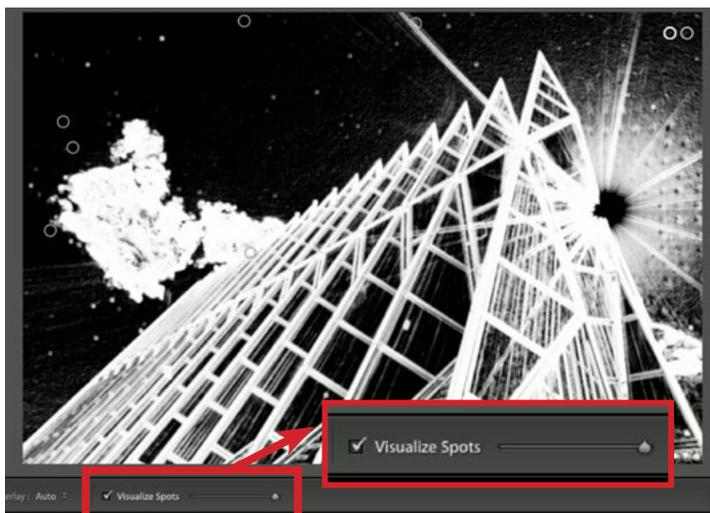
What you want is a brush that is just a little bigger than the problem area you're trying to retouch so that the edge of the brush doesn't touch the problem spot. Instead, it only touches the surrounding area. It's going to look all the way around the area where the brush is and make sure that it matches that brightness and color.

After you've set the size and softness of the Spot Healing Tool, click over the area you want to retouch. When you click, it will choose a spot from the surrounding area to copy from and it will move it over to cover up the area you want to change. Note that Lightroom isn't always smart when it chooses the surrounding area to copy from. Sometimes it chooses a bad area that has some kind of unwanted detail in it. When this happens, you can manually reposition that sampling area (the bolder of the two circles) by clicking and dragging on the circle. Alternatively, you can press the forward slash key (/) and it will force Lightroom to choose a different place to copy from.



When you click on a spot to remove, the tool will sample from a nearby area in order to fill the circle contents.

Visualize Spots If you had a lot of dust spots on your sensor, it can be difficult to spot them all when viewing your photos. If you want to get a better idea of where the spots are so that you can remove them, Lightroom has a feature for just that.



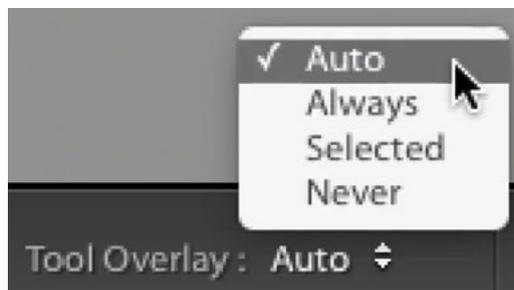
The Visualize Spots check box is turned on, showing a different view of the image that makes sensor dust spots more noticeable.

When the Spot Removal Tool is active, you will see a "Visualize Spots" checkbox visible below the image window. If you turn that checkbox on, you will get a different view of your image that makes it more obvious where the spots are. Don't worry though. This view is temporary!



Use the slider next to the checkbox to make the spots more and less pronounced. Now, you can use the Spot Removal Tool while in this view to remove all of those obvious spots. Note that the keyboard shortcut for the Visualize Spots feature is the “A” key.

There is another useful setting that can be found to the left of the Visualize Spots check box called “Tool Overlay.” If you click the little drop-down menu to the right of that, you will get some options for when the little retouching circles will be visible. The default setting is “Always” and that means that, regardless of where your mouse is, the spots will be visible. I like to change this setting to “Auto,” which will hide the spots when your cursor is not over your image.



The Tool Overlay menu controls when the little retouching circles will appear over your image.

Retouching Several Images at Once You can also use the Spot Removal Tool to retouch several images at once. This can be useful when you have sensor dust specks (because they’re located in the same place on every photo) and a series of images that are fairly similar to each other.

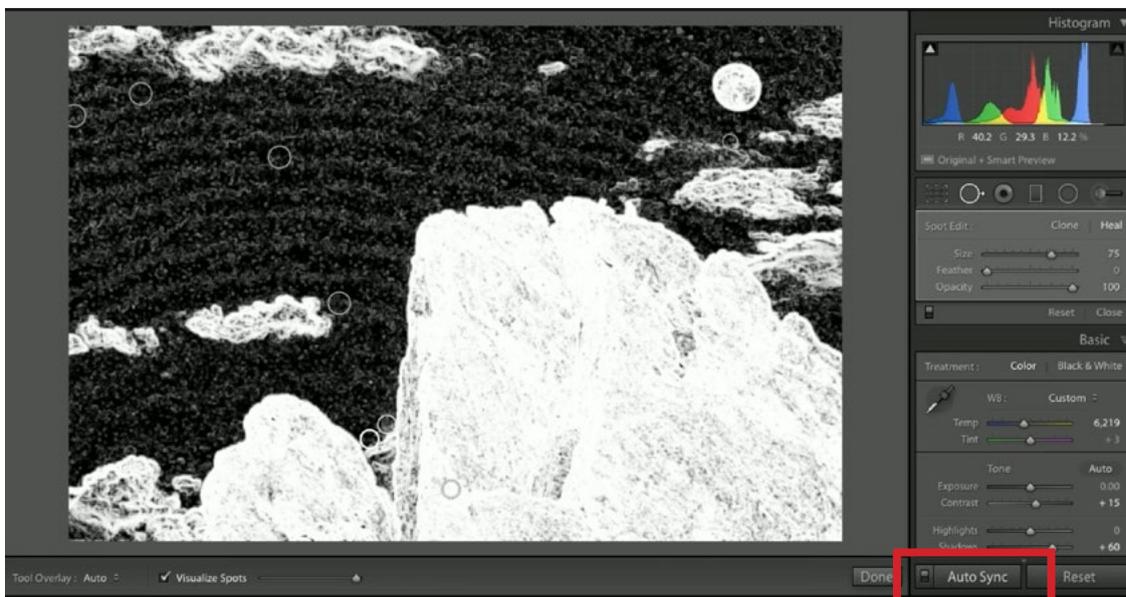


To retouch multiple images at once, we first select all the images in the Library module.

First, select all of the photos you’d like to apply the retouching to (by clicking on the first image, holding Shift and then clicking on the last image) and then decide which of the images would be the most useful to be viewing at the time you apply the retouching. Click on that



image to make it the active one and then move to the Develop module. In the Develop Module, make sure that the “Auto Sync” setting is turned on at the bottom right side of the interface. Now you can use the “Visualize Spots” setting to retouch out all the dust spots.



With the Auto Sync feature turned on, we used the “Visualize Spots” setting to retouch out the spots.



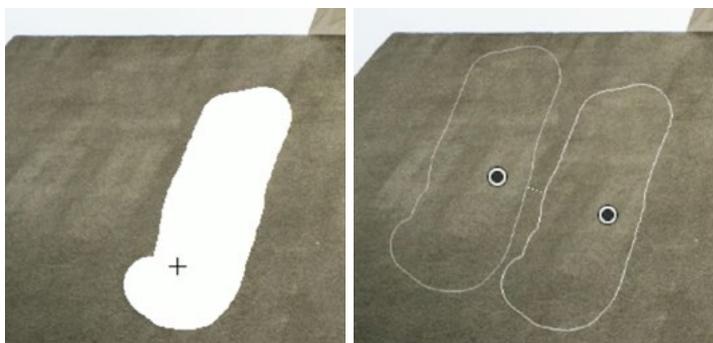
You'll likely have to go back and fix issues that popped up in some of the other selected images. In this example, one of the spot removal areas overlapped a person's foot.

Now, because there may be differences in subject matter across the different images, the Spot Removal Tool may have caused problems in some of them. Inspect each of the images you had selected to see if there are any issues. When you see a problem, turn the Auto Sync feature OFF so that you're not going

to change all the other images. Then go in and either remove or reposition the sampling circles from the Spot Removal Tool.



More Precise Retouching There are some times when you need to copy from very precise areas with the Spot Removal Tool. There are a few other things to try in these cases. First of all, you are not limited to retouching with a perfect circle when using the Spot Removal Tool.



You can also use the Spot Removal Tool to click and drag out a non-circular shape.

You can actually use it to click and drag to paint over any awkwardly-shaped objects that you want to remove. When you do this, it will still work the same way by sampling from a nearby area to fill in the space.

The Clone Setting When tackling a more complicated retouch job, the other thing you can do is switch from the “Heal” setting to the “Clone” setting. You can do this in the Spot Removal Tool settings just below the tool’s icon.

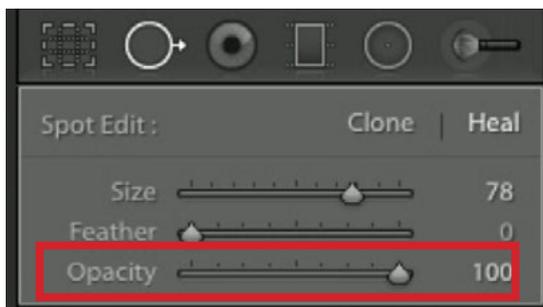
With the Heal setting, the tool is only going to try and match texture, so you can actually be copying from an area that’s a different color and it’s still going to match the color of the surrounding area while matching the texture and/or detail from the sampling area. The Clone setting works differently. With the Clone setting, it’s just going to blatantly copy without doing anything extra. It’s literally making an exact copy of the sampling area. This can be useful when you need precise retouching or when the Heal setting doesn’t work. When using the Clone setting, you’ll likely need to bring up the Feather setting so that there is not an abrupt transition where the edge of the brush is.



Activate the Clone setting for more complicated retouch jobs

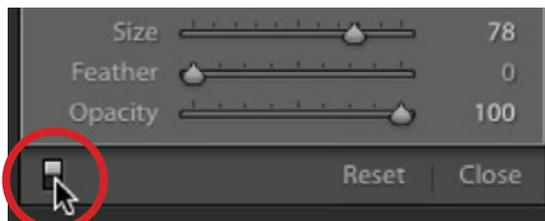


The Opacity Setting Use the Opacity setting within the Spot Removal Tool when you don't want to completely remove something. An example of this would be a birth mark on someone's skin, where you want to lessen the appearance of it without removing it completely.



Use the Opacity setting if you want to tone down a spot but not remove it.

Before and After Views At the bottom of the Spot Removal Tool settings, there is a little “light switch” and you can use this to temporarily disable the work you did using the tool. This will give you before and after views so that you can evaluate your work. If you're completely unhappy with the changes you made, you can click the Reset button to eliminate all the work done with the Spot Removal Tool.



Turn off the “light switch” to temporarily deactivate the changes made using the Spot Removal Tool.

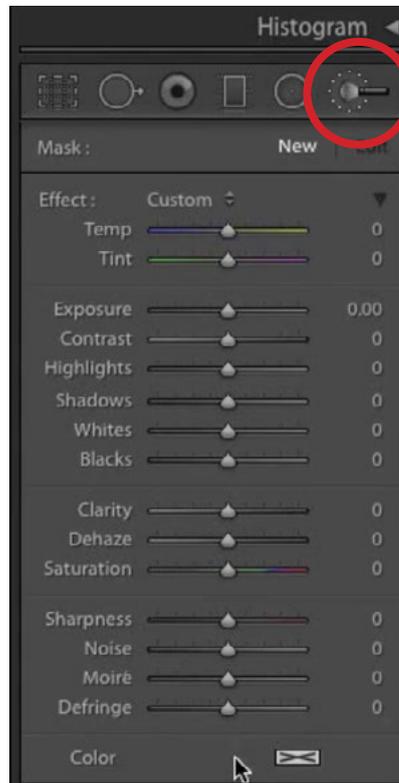
When you're finished using the Spot Removal Tool, click back on the tool's icon in the Tool Bar and you will go back to using all the other regular adjustments in Lightroom.



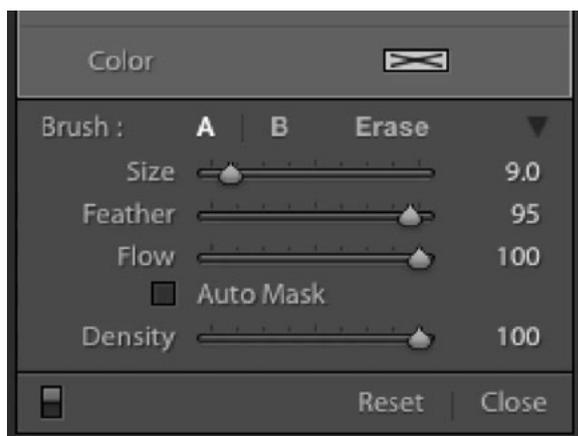
THE ADJUSTMENT BRUSH

The Adjustment Brush allows you to paint in an adjustment on an isolated area of your image. The tool can be found above the adjustment panels and, when activated, you'll see a series of sliders that go with it. You'll find that many of the settings are the same as the ones in the Basic panel.

Start by moving the sliders based on what you want to fix or optimize in the image. For example, if there is one area that you would like to be brighter, you can drag either the Exposure slider or the Shadows slider to the right. Note that you are not going to see any change in your image at first. That's because you need to use the Adjustment Brush to paint in the area you want to affect. So at first, you are basically guessing as to how far the sliders should be moved. That's ok though, because you can go back and fine tune the sliders afterwards.

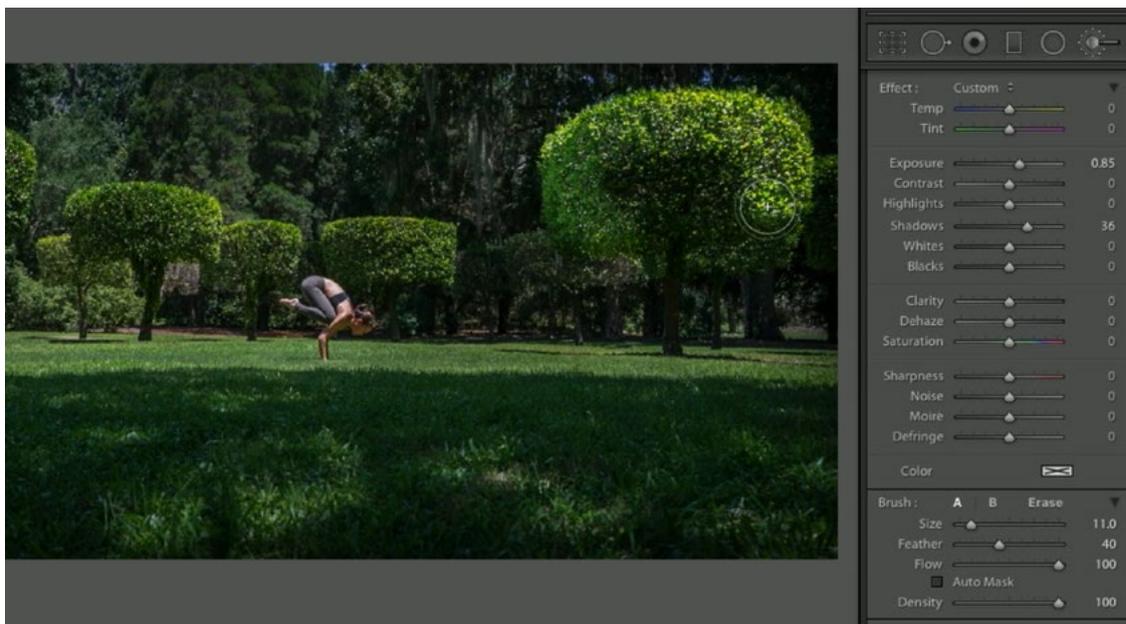


The Adjustment Brush and its settings

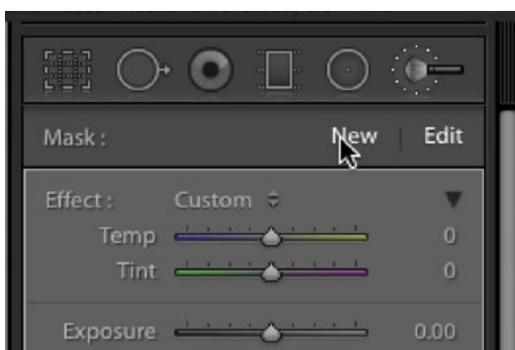


The brush settings for the Adjustment Brush tool

There are a series of brush settings for this tool and they can be found below the adjustment sliders. The size slider controls the size of the brush. You can alternatively use the left and right bracket keys ([]) or the scroll wheel on your mouse to change the size. The Feather slider changes the softness of the brush and uses the same shortcuts as the Size setting when you add the Shift Key.



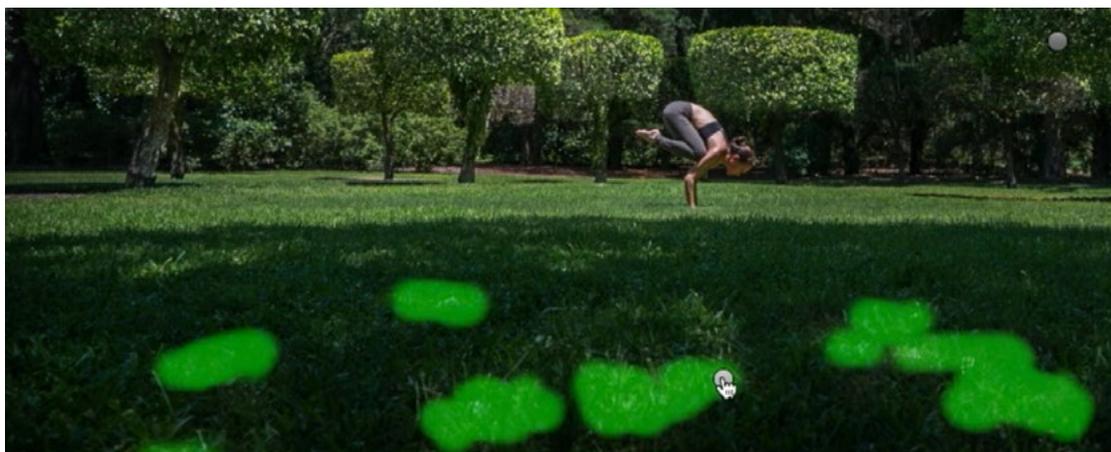
The Adjustment Brush is being used to lighten the round bushes.



Click the New button when you want to paint in a new and different adjustment

You can use the Adjustment Brush to adjust different areas of your image with different settings. To start a new adjustment, click the little “New” button above the adjustment sliders. After you’ve made more than one adjustment, you’ll see a different pin for each adjustment. The pin with the little black circle in the middle represents the active adjustment. If you want to tweak one of these adjustments, click on the little pin to make it active.

Note that when you start a new adjustment, the sliders may be set to the locations you placed them for the previous adjustment. Double-click on any one of the sliders to move it back to its default setting. Double-click on the word Effect (above the adjustment sliders) to reset all of the sliders beneath it.



Hover your cursor over one of the adjustment pins to get an overlay that shows the area affected by that adjustment.

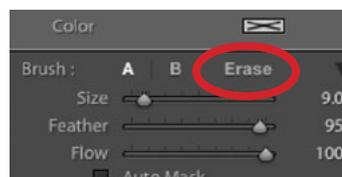
When you paint over your image with the Adjustment Brush, you will see a pin (a small circle) appear, representing the adjustment. If you hover your mouse over the pin, you will see an overlay of the



Hovering your mouse over the pin created by the Adjustment Brush will place an overlay on the painted area. To keep this overlay on, turn on the "Show Selected Mask Overlay" box below the image window.

area that was adjusted. If you would like this overlay to stay on, turn on the "Show Selected Mask Overlay" check box at the bottom of your image window. You can also use the "O" key as a shortcut to turn this feature on. You may want to turn this on before you even start painting.

If you turn on the Erase setting, located below the adjustment sliders, you will remove your adjustment instead of add to it. You can also switch to Erase mode by holding down the Option Key (Alt on Win) while using the brush.



The Erase setting

Below the adjustment sliders, you will see brush settings A and B. These just allow you to have two sets of brush settings that you can quickly switch between.

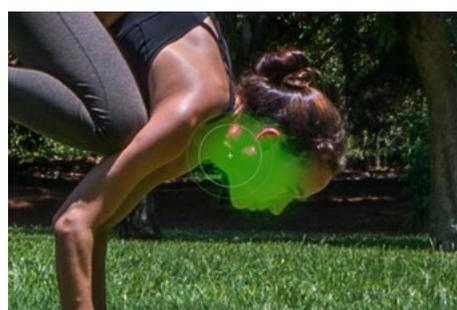


Auto Mask This is a setting that can make your work with the Adjustment Brush a bit easier. The Auto Mask check box can be found at the bottom of the Brush settings.

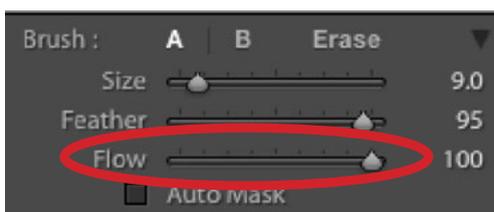
When you turn this on, Lightroom is going to look at what is underneath the little plus sign (+) in the middle of the brush and try to limit the adjustment to areas that are similar. This can be useful when painting over areas that have a hard edge and you want to prevent over-spray. Note that you need to be careful when you have Auto Mask turned on because it can create a blotchy look in the interior of the area you're painting. What I do with this feature is keep it turned off while I'm painting the inside area of the object I'm painting and then turn it on when I get to the edges. You can also use the Auto Mask feature when using the brush in Erase mode.



The Auto Mask setting



The Auto Mask setting helps to prevent over-spray when painting with the Adjustment Brush.



The Flow setting that goes along with the Adjustment Brush.

Flow When adjusting something like skin, you might want to use the Flow setting with the Adjustment Brush. The Flow setting allows you to control how much should be put in on the first pass of the brush. This allows you to pass over an area more than once in order to build up the effect.

The Moiré Slider One of the sliders that can be found within the Adjustment Brush settings is the Moiré Slider. In photographs, some fabrics end up with a really strange pattern that looks like two screen doors overlapping each other. This is a moiré pattern and this slider is designed to fix it. Simply use the Adjustment Brush to paint over the fabric and then drag the slider up until the effect goes away.



Adjustment Brush to counteract regular adjustments I will sometimes use the Adjustment Brush to counteract an adjustment that I've made to the image as a whole. For example, I might use the Highlights slider to bring all of the highlights in the image way down. Then, if there is an area that didn't benefit from that effect, I'll counteract that by looking at the Highlights slider setting and applying the opposite of that, using the Adjustment Brush, to bring the Highlights setting in that area back to zero.

Adjustment Brush Presets If you create a custom setting using the sliders for the Adjustment Brush, you can save that setting for use in the future. Click on the little drop-down menu to the right of the word "Effect." At the bottom of the menu, choose the setting called "Save Current Settings as New Preset." Then, you'll be prompted to give the new preset a name and click Create. In the future, this new preset will be available in the preset menu.



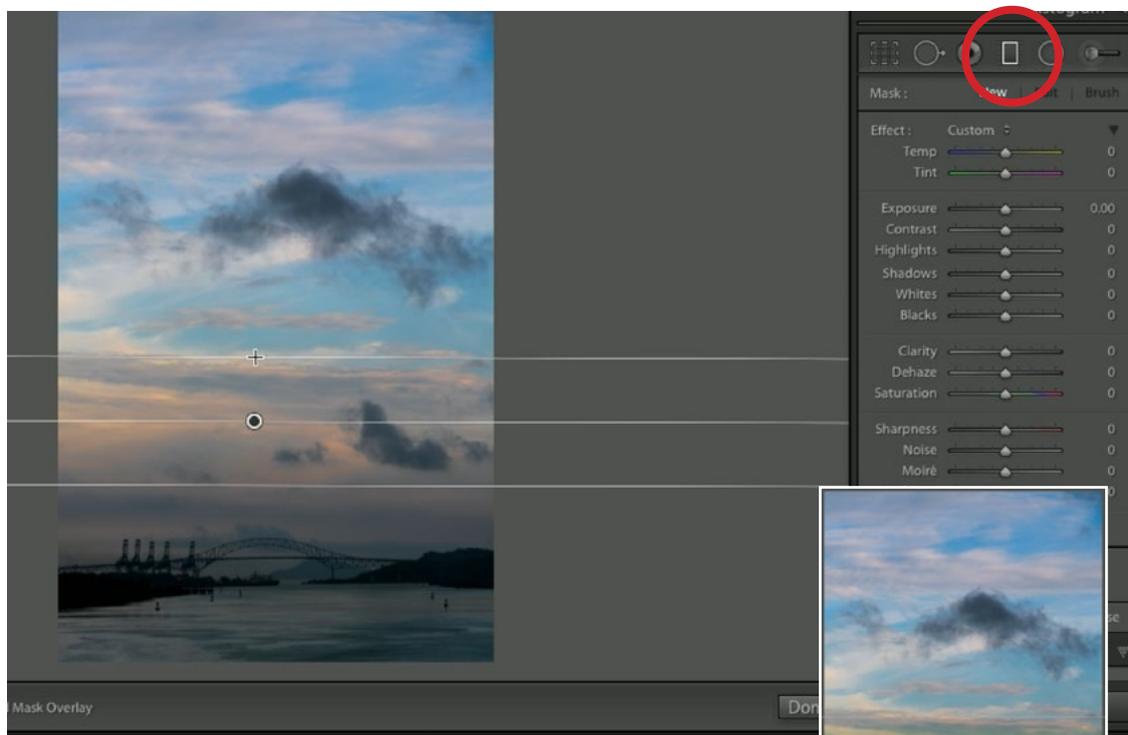
The Adjustment Brush Presets dropdown menu



THE GRADUATED FILTER

There are two other tools that work the same way as the Adjustment Brush but apply the adjustment in a different way. The Graduated Filter is one of them and it can also be found at the top of the adjustment panels. You can also activate it by tapping the M key. When active, all of the adjustment sliders pertaining to the tool will appear beneath the Toolbar (just like with the Adjustment Brush).

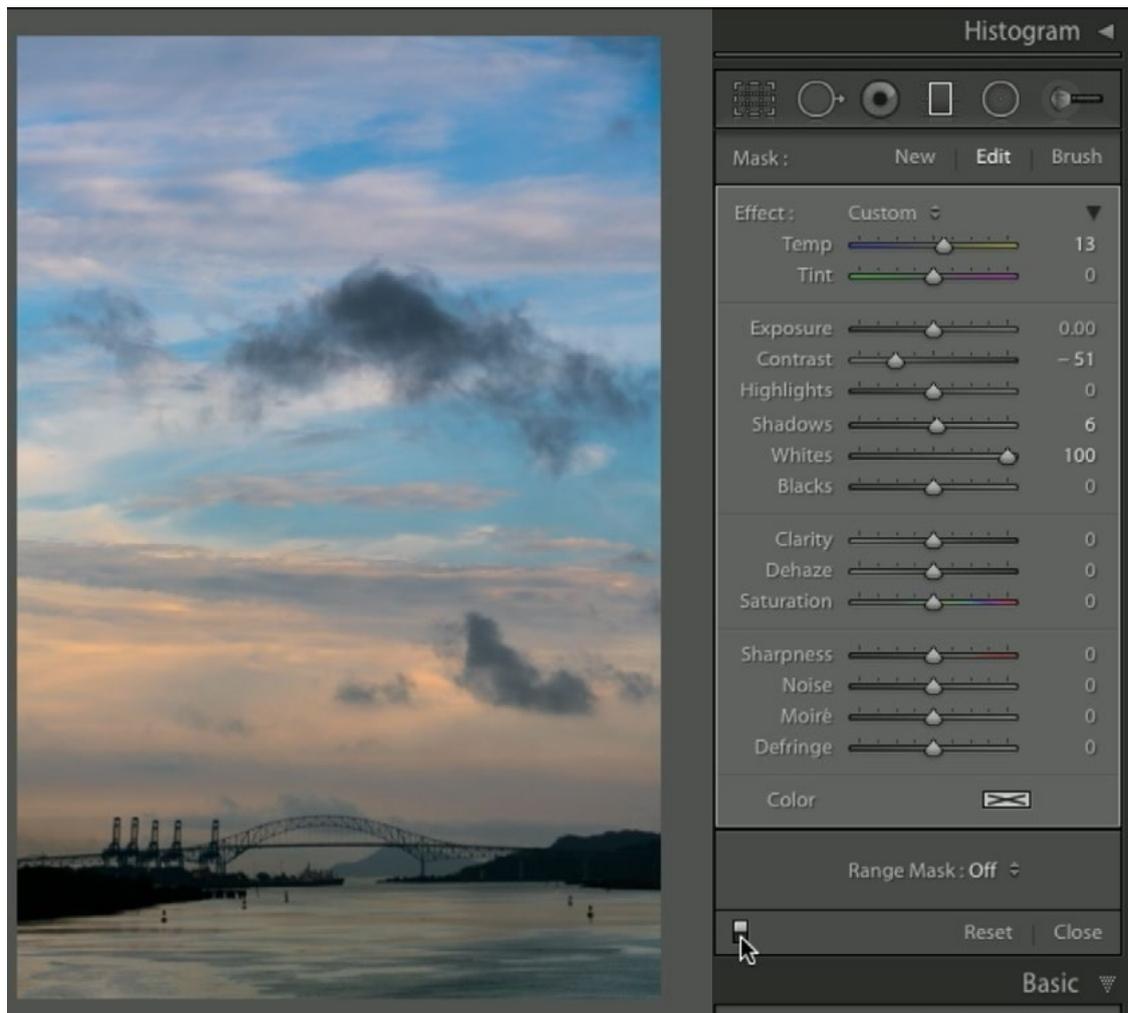
With the Graduated Filter, you click on your picture and drag over the area you want to adjust. (Hold Shift to create a perfectly horizontal or vertical plane.) Three lines will appear, indicating where the gradient will be. Any area that is outside of the first line is getting the full adjustment. Any area outside of the third line is getting no adjustment. In between those two lines is where the adjustment fade in, and it will be applied as a gradient. It will be the strongest near the first line and the weakest near the third line. You can also click



Above: The Graduated Filter is being used to drag out a gradient on the image. We'll use it to lighten everything on the bottom part. Right: We're hovering our cursor over the adjustment pin to get an overlay that shows where the filter is being applied.



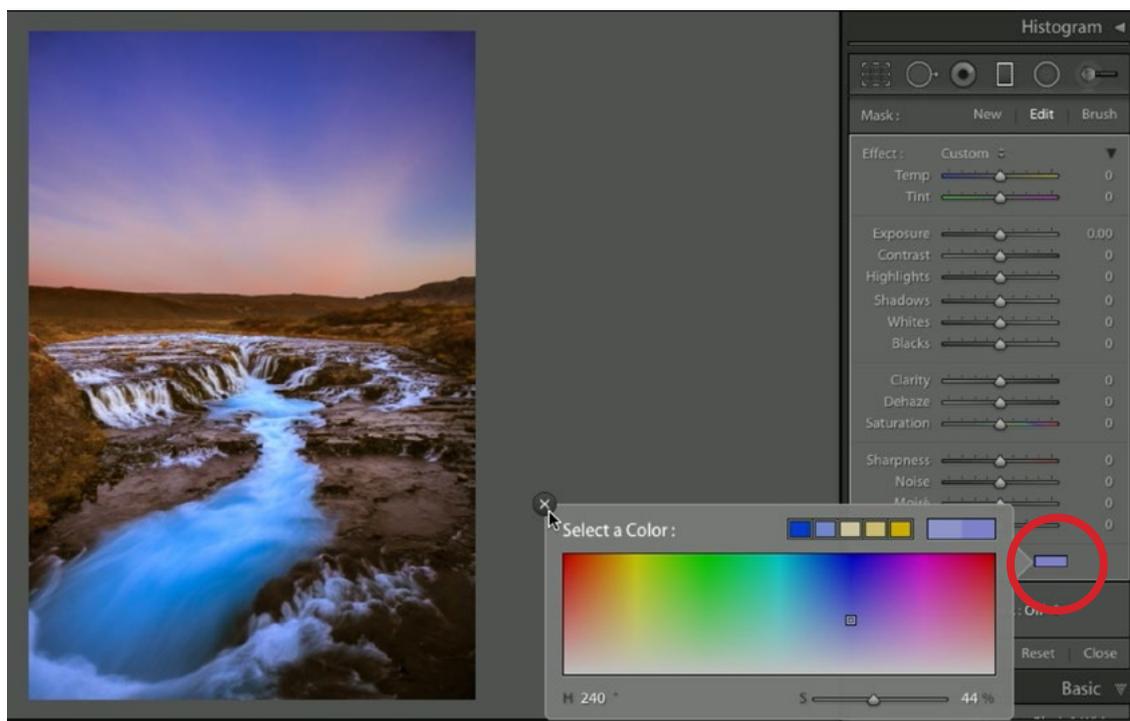
and drag on the Graduated Filter lines to adjust their positions. You can choose to move the adjustment sliders before and/or after you drag out the Graduated Filter. You can also determine whether the three lines representing the gradient should stay visible or disappear using the “Show Edit Pins” menu below the image window. I like to keep this menu set to Auto, which will make the lines disappear only when my cursor is not hovering over the image.



Here, you can see how the Graduated Filter was used to lighten up the bottom of the image. After the gradient was dragged out, we lowered the contrast and increased the whites.

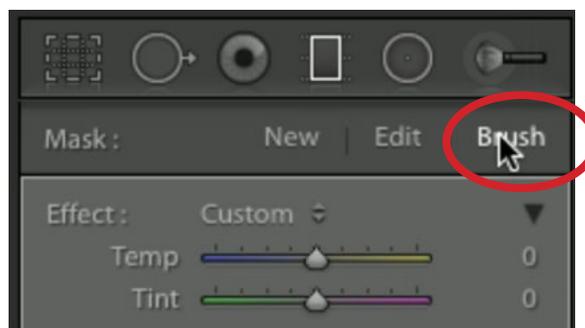


Adding a color with the Graduated Filter In addition to the adjustment sliders, you also have access to a color setting when using the Graduated Filter. It can be found below all of the adjustment sliders and it allows you to introduce a specific color into your picture using the filter. Click on the color swatch and a color picker will pop up, allowing you to select the color you want to add.



The color picker is being used to choose a blue color that will be introduced into part of the sky using the Graduated Filter.

The Graduated Filter Brush After you use the Graduated Filter, you can use the brush setting to add or remove the effect from areas outside of the adjustment plane. The Brush feature can be found at the top of the Graduated Filter sliders.



The Brush setting for the Graduated Filter

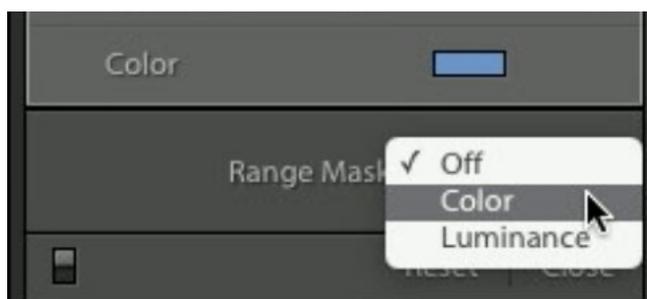


In the example image, we used the Graduated Filter to introduce more blue into the corner of the sky. This also added blue to part of the building and we want to remove that. We'll activate the Graduated Filter Brush, set it to Erase using the settings beneath the sliders, and then paint over the area where we didn't want the effect to be applied.



The Graduated Filter Brush is being used to remove Graduated Filter effect from a part of the image. Here, we used the filter to make the corner of the sky more blue. We are using the brush, set to the Erase setting, to remove the blue from the building.

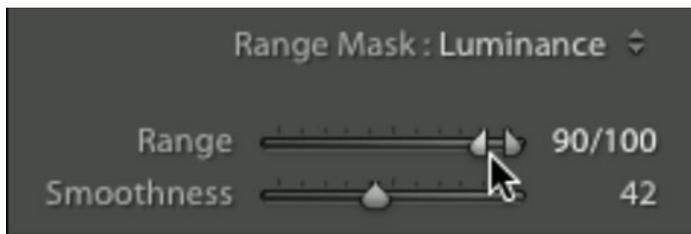
Range Mask The Range Mask feature can be found at the very bottom of the adjustment slider panel and it's also available when using the Adjustment Brush and the Radial Filter. The setting will allow you to isolate things based on Color or Luminance (brightness).



The Range Mask setting allows you to choose what lightness range or color range will be affected by the adjustment.



If you choose Luminance from the Range Mask menu, a slider will appear and you can use the two “knobs” on the slider to specify what brightness range the filter should affect. The Smoothness slider will control the transition.



The range mask setting is being used to narrow the adjustment down so that it only affects the brightest areas.

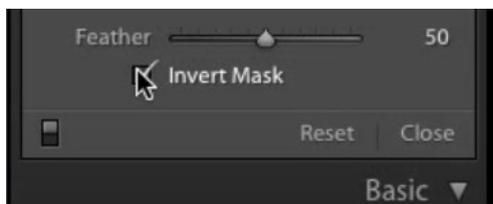
When you're done using the Graduated Filter, click back on the tool icon to exit the tool and go back to the regular adjustment sliders.

THE RADIAL FILTER

The Radial Filter (located next to the Graduated Filter) works in the same way as the Graduated Filter and the Adjustment Brush, but instead of going across a straight line or painting out the adjustment, you click and drag to define an oval shape on your image. You can then use your mouse to click and drag on the oval to change the size/shape. Click and drag on the actual pin to reposition the entire oval/circle. Then, dial in the setting you want using the adjustment sliders.



The Radial Filter Tool.



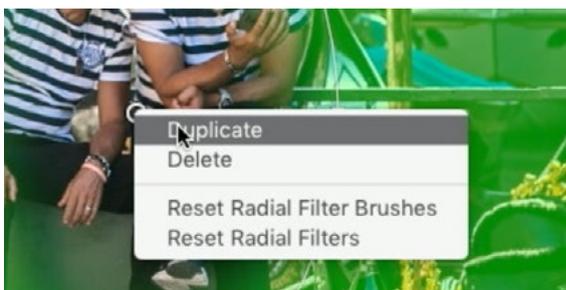
Turn on the “Invert Mask” checkbox if you prefer the adjustment to happen inside of the oval.

By default, whatever adjustment you make will affect what's outside the oval. If you prefer that the adjustment affect what's inside the oval, click on the “Invert Mask” check box below the adjustment sliders. The Feather slider is located below the adjustment sliders and it will determine how soft or abrupt the transition is.



The Radial Filter was used to create an oval around these Gondola drivers so that we could make adjustments to only the area outside of the oval.

Sometimes, you'll want to apply one adjustment outside of the oval and another adjustment inside of the oval. You'll have to apply two instances of the filter in order to do this, but there's a way



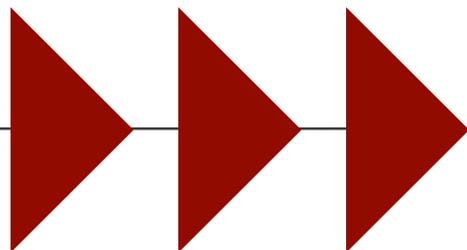
Duplicate an adjustment by right-clicking on the adjustment pin and choosing Duplicate from the menu that pops up.

to make sure that they are perfectly lined up. Make the first adjustment that will affect the outside of the oval. Then, right-click on the adjustment pin and choose Duplicate from the menu that appears. Then, turn on the Invert check box so the new adjustment will affect what's inside the oval and use the adjustment sliders accordingly.

WEEK 2

DAY 8

HOMEWORK: CHALLENGE IMAGES



WEEK 2

DAY 8

THIS WEEK'S HOMEWORK INVOLVES A LIGHTROOM CATALOG FILE FULL OF CHALLENGE IMAGES.

I do not suggest adding these images to your personal catalog (simply to avoid clutter). Navigate to the images via the Collections list in the Library Module. For each Collection, choose the related tool and then click the Reset button at the bottom of the options for the tool to see what the image looked like before the tool was used. Then experiment with each tool and either attempt to recreate a result shown or create your own interpretation of the image.

DAY 9

IMAGE ADJUSTMENT TECHNIQUES



DEVELOP MODULE TIPS

Apply the same adjustments on multiple images In Lightroom, you can make adjustments to more than one image at once. First, select all of the images you want to adjust within the Library module. If they are grouped all together, just click on the first image, hold the Shift key and then click the last image. This will select them all.

Then decide which image you want to be viewing while making your adjustments and click on it once to make it the most selected.

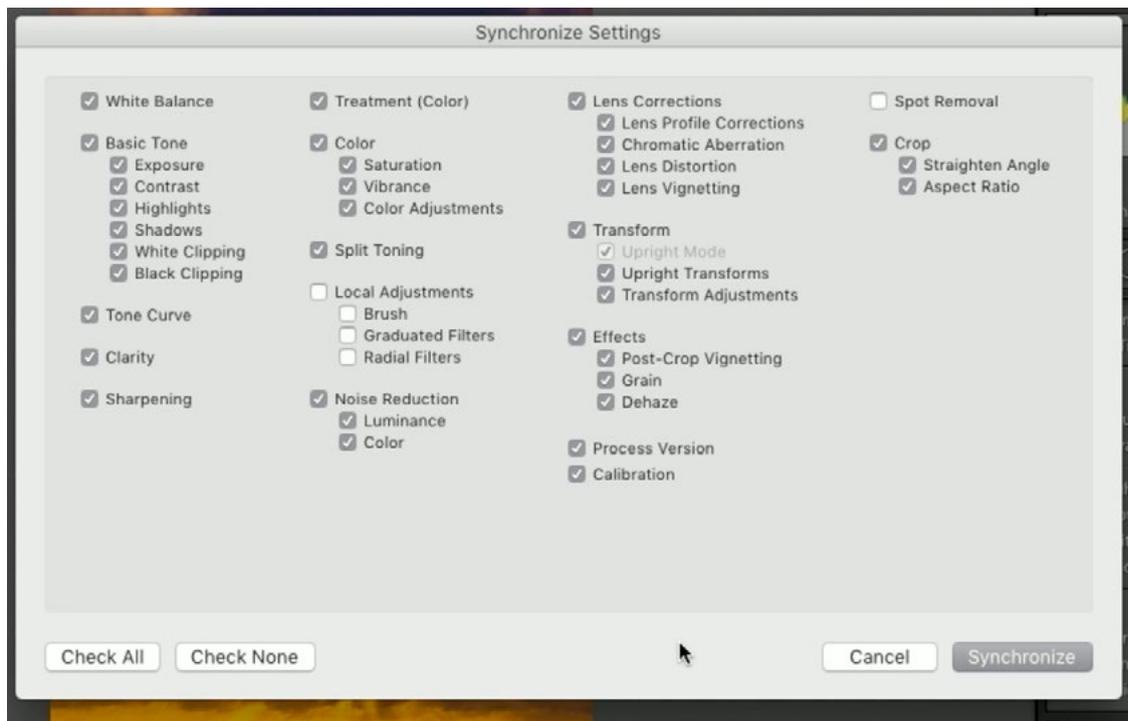
Click D to get to the Develop module and make sure the Auto Sync button is turned ON. The setting can be found in the bottom right corner of the Develop Module and it will either be set to Sync or Auto Sync. If it's set to Sync, click on the little "light switch" to the left of the button and it will switch to Auto Sync. With Auto Sync turned on, Lightroom will make the adjustments on all of the images you have selected. If it's turned off, it will only adjust the current image, the one you're currently viewing.



Click the little switch (circled) to change the button between Sync and Auto Sync.

But what if you forget to turn on the Auto Sync setting? Know that you can still apply the adjustments you made on your current image to the other selected images. To do this, click the Sync button and the Synchronize Settings dialog box will appear. Here, you can turn on the check boxes for the settings you would like to copy across all images. Then click Synchronize.

There is another way to sync specific settings across images. Choose the image you want to copy settings FROM. Then right-click on the image and when the pop-up menu appears, choose Develop Settings > Copy Settings. You'll get the same dialog box with check boxes for all the different develop settings. Choose which settings

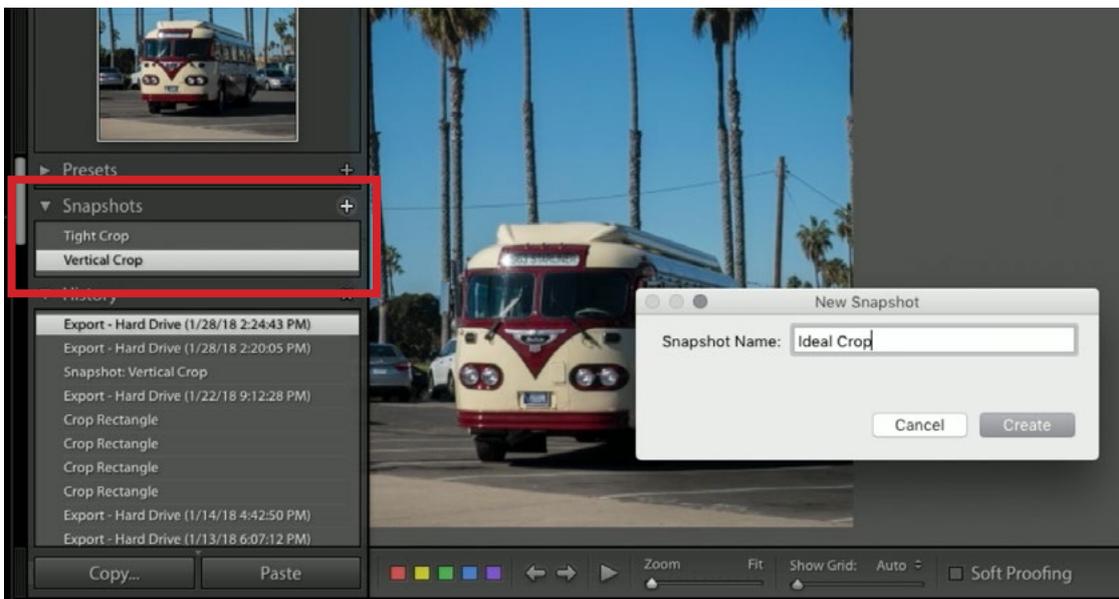


In the Synchronize Settings dialog, turn on all the check boxes for the settings you'd like to sync between images. Use the buttons in the lower left to automatically turn all of the check boxes on or off.

you would like to copy and then click the Copy button. Next, select the images you want to copy the settings TO, right click your on your mouse and choose Develop Settings > Paste Settings.

If you'd like to apply the adjustment settings from the image you most recently adjusted and copy them to another image, open the other image in the Develop Module and click the Previous button in the bottom right.

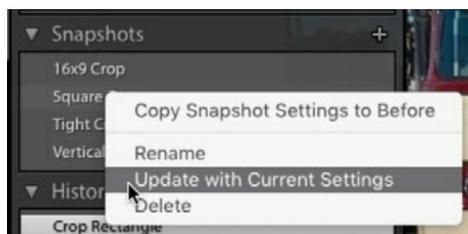
Snapshots In the Develop module, there is a tab within the panel on the left side called Snapshots. A Snapshot saves the current state of your image so that you can go back to it again. It's also useful for creating different versions of the same image. Once you've applied adjustments to your image and you would like to save those settings, click the plus symbol (+) at the top of the Snapshots tab. You'll be prompted to give the Snapshot a name, and then it will appear in that tab so that you can click on it later to return to the current state of your adjustments.



A new Snapshot can be added by clicking the + button on the Snapshots tab.

When you create a Snapshot, in your Lightroom Catalog file, a separate set of instructions is created with the name of the Snapshot.

If you right-click on the name of a Snapshot, a menu will give you some options. You can delete or rename the Snapshot and you can also update the Snapshot with the image's current settings. You can have as many Snapshots as you'd like for an image. Note that when you look at your images in Grid view, you will only see one variation of the image. You will have to return to the Develop module and click through the different variations within the Snapshot area.



Right-click on the name of a Snapshot to get more options.

I like to use Snapshots to create different crop options for an image or to show the progression of an image as it goes through the editing process.



Sharpening & Noise Reduction Noise is another artifact that can crop up in your image, and it looks like a sandy, grainy kind of effect that can be monochromatic or colored. Noise is something that can appear as a result of shooting at a high ISO or from lightening up the shadow areas in your image. As you get into the darker areas of your picture, the camera captures more noise, so when you lighten those shadows, you can see it much more easily.

To correct for this, go to the Detail Tab in Lightroom’s Develop module. In the Detail tab, you will find the settings for Noise Reduction and Sharpening. We are actually going to start with the sharpening settings. By default, Lightroom applies a certain amount of sharpening to every image. Sharpening will, however, accentuate the noise. We want the sharpening to be applied only to areas of the image where it will be beneficial, and not to areas where it may cause more noise or other unwanted artifact.



The settings for Noise and Sharpening can be found within the Detail tab in Lightroom’s Develop module.

To control where the sharpening will be applied, we’re going to use the Masking slider. When Masking is set to 0, everything in your image is sharpened. As you bring up this slider, it’s going to sharpen less and less of the image, but in order to see exactly where the sharpening will happen, you’ll want to hold down the Option key (Alt on Win) as you click and drag on the slider. If the slider is pushed all the way to the left, the view will be white and that means that everything in your image is being sharpened. As you drag that slider to the right, more and more black will appear in your view. In this view, anything that is white will be fully sharpened, anything that’s black will not be sharpened at all and anything that’s gray will be partially sharpened. Move the slider up until all the areas without usable detail in the image turn black.



Holding down the Option key (Alt on Win) will change the view of your image as you drag the Masking slider. It will help you better visualize what areas of your image are being sharpened.

Now we'll go down to the area called Noise Reduction. Here, we'll focus on the two sliders called Luminance and Color. The Color slider is for noise that looks like multi-colored specks. If this is the kind of noise you have, you'll want to work with this slider. The Luminance slider deals with specks that just vary in brightness. You'll find that this is more common than color noise. The trick here is increasing the slider amount enough that it reduces the noise, but not so much that it removes too much detail, making the image look soft. The Detail slider (directly below the Luminance slider) limits how much the slider above can affect the picture. I like to keep this at the highest setting that doesn't bring the noise back. After adjusting the Luminance slider, try bringing the Luminance Detail slider all the way up and then gradually bringing it down again so see where that sweet spot is. The Contrast slider adds contrast back into the image so that it feels like it has a bit more detail.



Sometimes, when you brighten the dark areas of an image and then apply noise reduction, you get some blotchy color artifact (see screen shot). When you get this negative effect, experiment with the Smoothness slider, which is at the bottom of the Detail tab. This sometimes does a good job at smoothing that out.



An instance when you may want to try using the Smoothness slider to correct for the blotchy color.

Another issue you might have when applying noise reduction is that the colors start to blur together in areas where there is fine detail. In this instance, you would turn to the Detail slider. This slider tries to create a more distinct difference in color between things. You just don't want to bring this up so high that the noise reduction is reduced.

Additional Sharpening Tips: The Radius slider controls how much space is used by the sharpening. When sharpening is applied, it puts a little halo around the edges of detailed areas in the image. The Radius slider determines how wide the halo will be and how far the sharpening should extend. Hold down the Option key (Alt on Win) while dragging the Radius slider and you will get a view of your image that better shows you how much the slider is affecting the image. If you hold down the Option key (Alt on Win) while dragging the Amount slider, your image will temporarily become black and white. This can better help you evaluate the sharpness of your image. Release the Option key and it will go back to normal.

When working with sharpening and noise reduction, it is best to use a zoomed-in view of your image. (1:1 or larger) This will better help you to see how the sliders are affecting the fine details in the image.



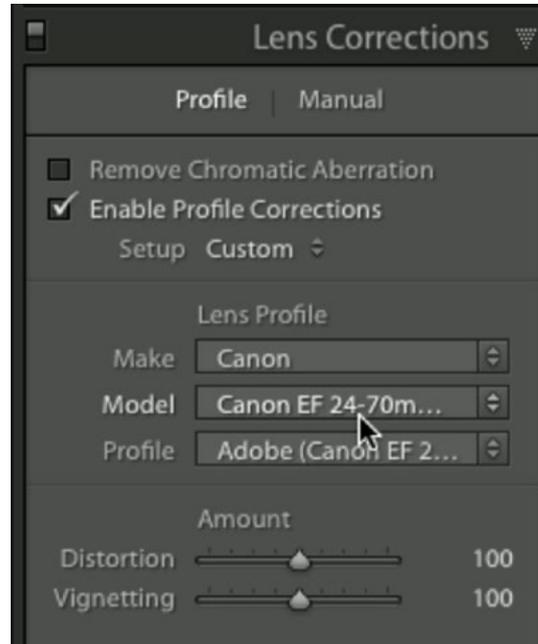
CORRECTING LENS DISTORTION

Different lens situations can create some distortion in our images. With some, it's intentional, as in the case of a fish eye. With others it's unintentional and it's something you'll want to correct. To fix this kind of distortion, we'll turn to the Lens Corrections tab on the right side of Lightroom's Develop module.

The first setting to turn to is the Enable Profile Corrections check box. This will cause Lightroom to correct for distortion based on the specific lens you have, and it often times does an amazing job! Note that it's not going to be able to do that for every lens,

and that's because Lightroom needs the specific profile for your lens. If it doesn't have that, it won't know what formula to use. To specify the lens profile, click on the Profile category at the top of the Lens Corrections tab and you will find categories for the Make, Model and Profiles for the lens. You generally don't have to change these settings because the information about your lens will already be contained in your metadata. Note that the Profile Corrections setting also tries to correct for any vignetting caused by the lens.

Amount Sliders When you think about what we use a Lens Profile for, it's to correct for distortion and to brighten the corners of your image (most lenses can deliver more light to the center of your image than it can to the corners). If you ever want to lessen or increase either of those corrections when applying a lens profile, use the Amount sliders at the bottom of the Profile section of the Lens Corrections tab.

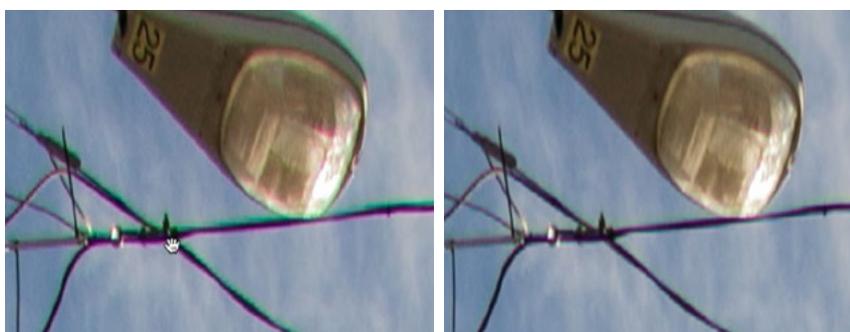


The Lens Corrections panel in Lightroom's Develop Module



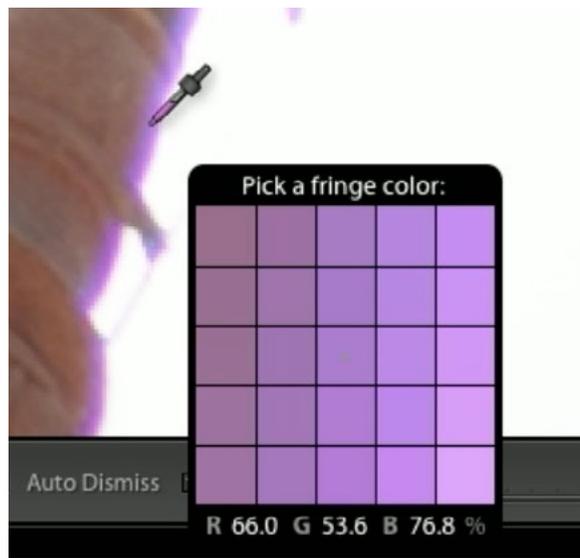
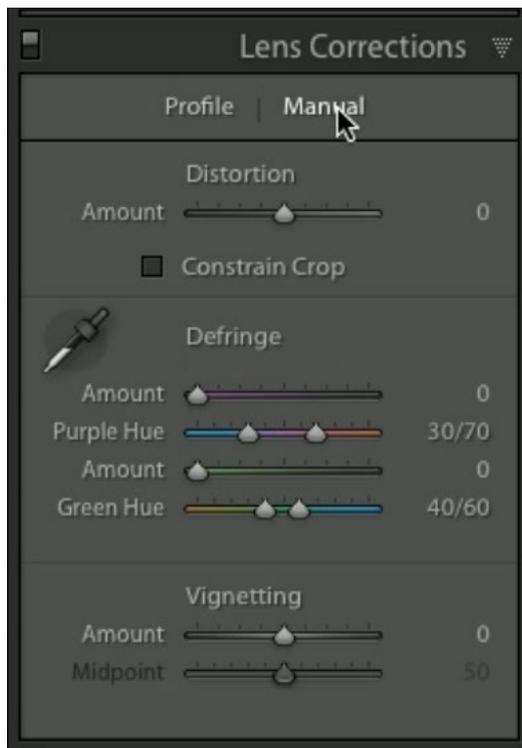
The Enable Profile Corrections setting was used to correct for the distortion in this image. This is a rather extreme example, as it was shot with a fish eye lens.

Chromatic Aberration Within the Profile category of the Lens Corrections tab, there is a check box called “Remove Chromatic Aberration.” Chromatic aberration is an artifact that can appear in areas of high contrast in your image such as where a roof or a tree meets a bright sky. They appear as colored halos around those high-contrast areas. To correct for this, turn on this checkbox.



Left: You can see the colored halo artifact, known as chromatic aberration.

Right: The image, after the Remove Chromatic Aberration check box was turned on.



Left: The Manual settings in the Lens Corrections panel. **Above:** The Defringe eyedropper is being used to click on an area with chromatic aberration.

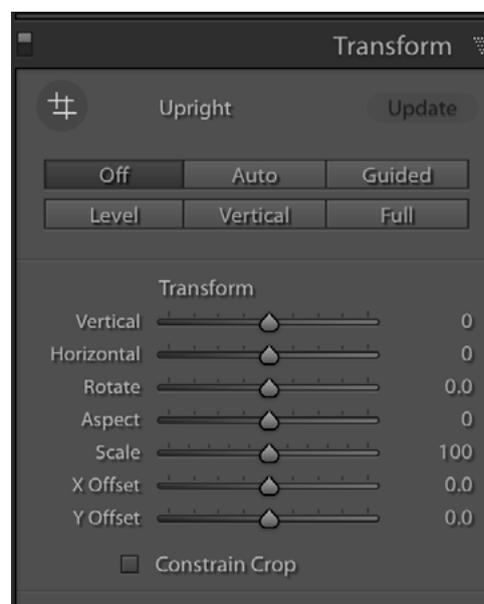
The Lens Corrections panel is divided into two sections, Profile and Manual, and you can click between the two at the top of the panel. The Profile settings (the ones we've covered so far) are based on Adobe's testing of each individual lens. If these settings are not enough, or are not working to your liking, switch to the Manual settings. Within the Manual area, the Defringe settings allow you to manually correct for chromatic aberration. Click on the Defringe eyedropper and use it to click on the colored halo (chromatic aberration) on your image. Note that you'll need to be zoomed in really close. When you click on the artifact, the Defringe sliders will automatically be moved, defining the range of color that it found when you clicked. The Manual settings in the Lens Corrections panel also include sliders for manually controlling how much the image is distorted and how much vignetting there is.



The distortion in the above image was caused by shooting the scene at an angle. It was corrected using the Upright settings.

Upright Another type of distortion can occur if you photograph something that has horizontal and/or vertical lines and you are shooting from an angle. An example would be if you tilt your camera up when shooting a building or something with tall, vertical edges. The distortion will make it look like the vertical lines are moving toward each other, as if they are going to converge. To correct for this, you can use the Upright settings within Lightroom's Transform panel.

Start with the buttons at the top of the Transform panel. Let's look at what they do:

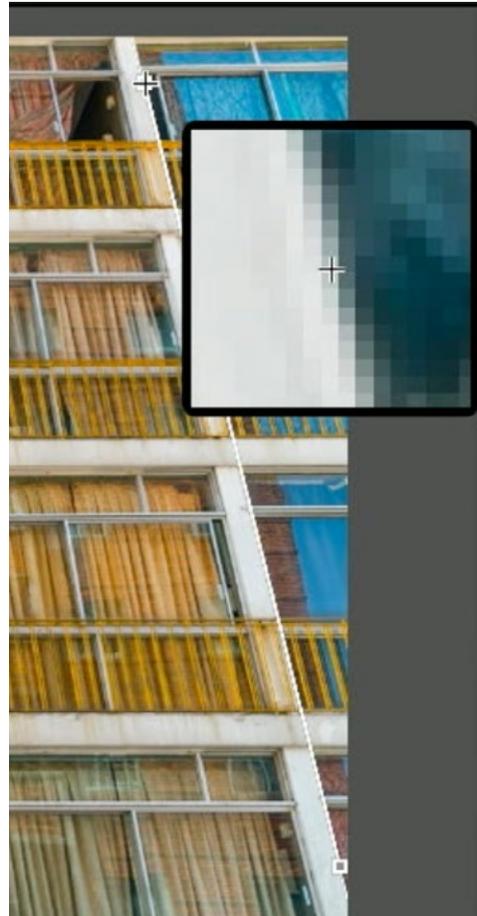


The Transform panel

- **Auto:** This setting will look for vertical or horizontal lines and, if it thinks they're converging, it will try to correct for it.
- **Level:** This setting will only look at horizontal lines and try to make them perfectly horizontal. It will leave vertical lines alone.
- **Vertical:** This will look at only the vertical lines and try to make them perfectly vertical. It will ignore horizontal lines.



- Full: This option looks at both horizontal and vertical lines, trying to make them all straight.
- Guided: For ultimate control, use this setting. When you click the Guided button, you will manually drag out lines that represent what's supposed to be horizontal and/or vertical. Hover your mouse over the image and the cursor will turn into a crosshair. It will also give you a zoomed up view of precisely what you're clicking on. Click on the end of a line that you want to straighten and drag along the line, releasing the mouse button after you've created a guide that matches the line. Do the same thing with another line somewhere else in your image. You are basically telling Lightroom what is supposed to be perfectly horizontal or perfectly vertical. After dragging out the second line, Lightroom will attempt to straighten the image. You can drag out a maximum of two horizontal lines and two vertical lines using this tool.



The Guided Upright tool is being used to drag out a line on something that's supposed to be vertical.

After Lightroom attempts to correct for the distortion, you may end up with empty canvas area on the edges of the frame. In this case, I would click on the Crop Tool to eliminate that. When the Crop Tool is active, a “Constrain to Image” check box will appear within the tool’s settings. Turning this check box on will crop the image to the largest possible rectangle that won’t include an empty white space.



After correcting for the distortion, we ended up with empty space around the edges. In this case, we would use the Crop Tool to eliminate the white areas.

The Transform sliders can also help to correct for distortion and I will usually turn to these if I need to correct any negative effects after using the Guided tool. Let's look at what they do:

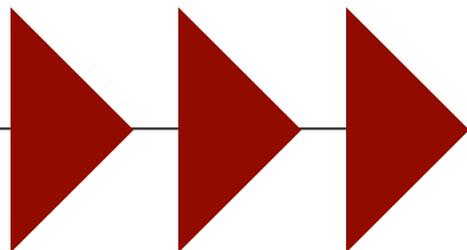
- X Offset: Moves image left or right within the frame
- Y Offset: Moves image up or down within the frame
- Scale: Makes image larger or smaller within the frame. Making it smaller will introduce white space around the edges.
- Aspect: After correcting for distortion, objects can sometimes tend to look stretched. If this is the case, the Aspect slider can be used to narrow or lengthen the image.
- Rotate: Simply rotates the image
- Vertical: Tilts the image up and down
- Horizontal: Tilts the image left and right

WEEK 2

DAY 9

HOMEWORK:

PRACTICE ON EXAMPLE IMAGES



WEEK 2

DAY 9

THIS WEEK'S HOMEWORK INVOLVES A LIGHTROOM CATALOG FILE FULL OF EXAMPLE IMAGES.

I do not suggest adding these images to your personal catalog (simply to avoid clutter). Choose File>Open Catalog and point Lightroom to the associated catalog file, then navigate to the images via the Collections list in the Library Module. Many of the images will already have the features incorporated into the image. When that is the case, double-click on the heading above each set of sliders to reset all related sliders to zero before experimenting with each feature. If you'd like to start from scratch, then click the Reset button in the lower right of the develop module.

DAY 10

FINE-TUNING YOUR IMAGES

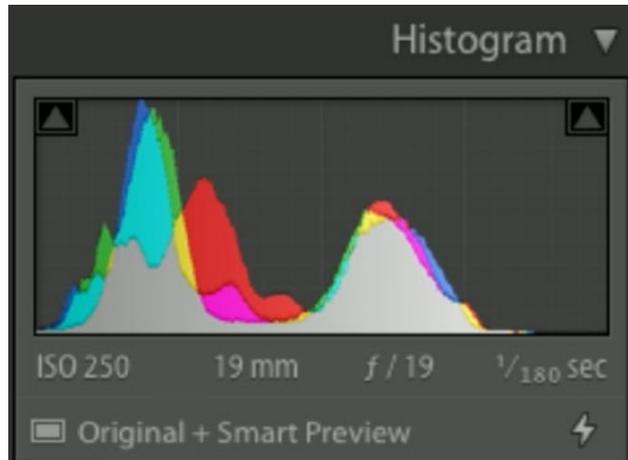


THE HISTOGRAM

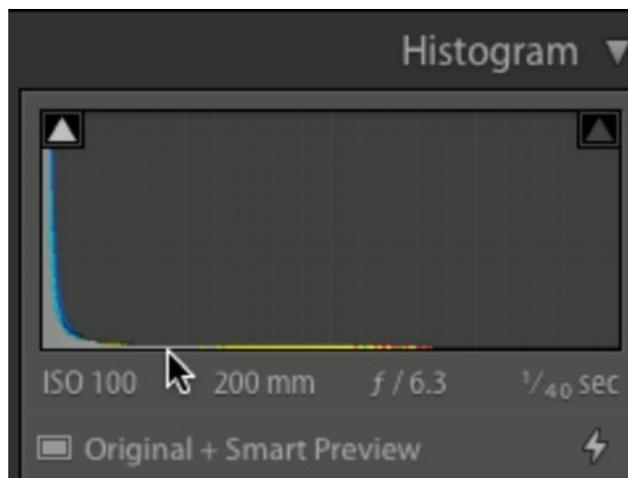
The Histogram is located in the top right corner of Lightroom's Develop Module. It is basically designed to tell you how bright the various areas in the image are. The blacks are represented on the far left side of the chart. If there is a bar on the far left side, it means that there are blacks in the image. The middle of the chart represents 50% gray, so if there are bars there, you know that you have 50% gray tones in the image. The right side of the chart represents white.

For every image, the histogram will always have one line that goes all the way to the top. That is the shade that takes up the most space in the image. The heights of the other bars in the histogram will be based on how much of each shade there is in relation to the shade that takes up the most space.

It's important to know that there is no "right" or "perfect" histogram. It's just a tool that gives you information about your picture. One of the main things I use the histogram for is determining whether I truly have blacks and whites in my image.



Lightroom's histogram tells you how much of each tone is in your image. In this histogram, we can tell that there are no whites in the image because there is a gap on the right side, which is the side that represents the whites.



The spike on the left side of the histogram tells us that black is the tone that takes up the most space in the image.



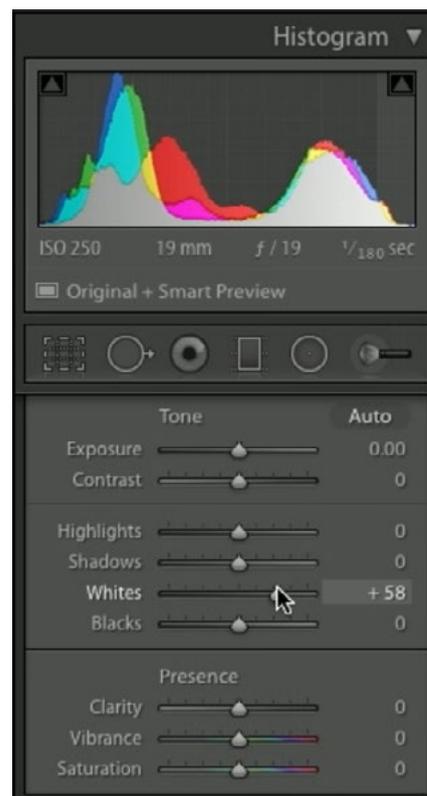
The Lightroom histogram not only gives you information about the tones in your image, but it also provides color information as well. There are both gray bars and colored bars in the chart, and in the areas where the colors closely line up with the grays, there will be little to no color in the image. In the areas where the color spikes separate from the gray bars, you know that there is a good amount of color. If there is a color spike on the left side of the histogram, you know that there is a lot of color in the shadow areas of the image.

How Adjustments Affect the Histogram

Let's look at how the histogram will shift to reflect the changes you make in the Basic panel. Because the Exposure slider affects the overall brightness of the image, this slider will move the entire histogram. Increasing the Exposure setting will shift the entire histogram over to the right. Decreasing Exposure will shift it to the left.

The Contrast slider will make the histogram wider or narrower. Increasing Contrast will cause the chart to spread apart, forcing the bars on the right side farther right and forcing the bars on the left side farther left. Decreasing Contrast will cause the histogram bars to move toward the center of the chart.

The Whites and Blacks sliders will affect the right and left sides of the histogram. Dragging the Whites slider to the right will push more and more bars over to the right side of the histogram. If there are no whites in the image and you want there to be whites, use the Whites slider and move it to the right until the bars extend to the far right side of the histogram. Moving the Blacks slider to the left will push more and more bars over to the black side of the histogram.



Moving the sliders in the Basic panel will cause the histogram to shift. Here, we're dragging the Whites slider to the right and it's forcing more bars to the right side of the histogram.



HSL IN LIGHTROOM

HSL stands for Hue, Saturation & Luminance and you can define a color using those three things. You can use the sliders to adjust each color individually. The HSL tab can be found in the right adjustment panel in Lightroom's Develop module. There is a separate section for Hue, Saturation and Luminance.

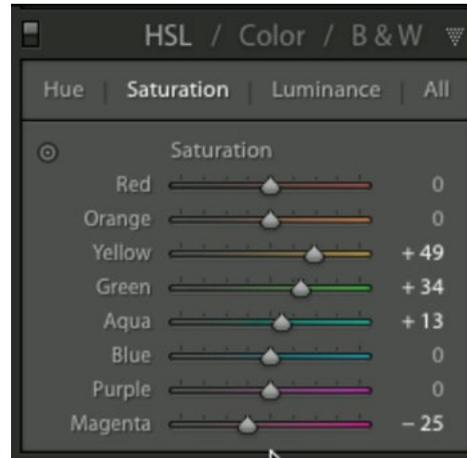
Hue: The basic color; The Hue sliders will actually shift the colors.

Saturation: How colorful it is; The Saturation sliders will make the individual colors more or less colorful.

Luminance: The color's lightness; Use these sliders to individually work with the brightness of each individual color.

Within each section of the HSL tab, there are sliders for all the individual colors and these allow you to isolate one color and adjust it independently of the rest of the image. For example, if you are in the Saturation section and you drag the blue slider to the right, the blues in your image will become more colorful. If you drag it to the left, the blues will become less colorful.

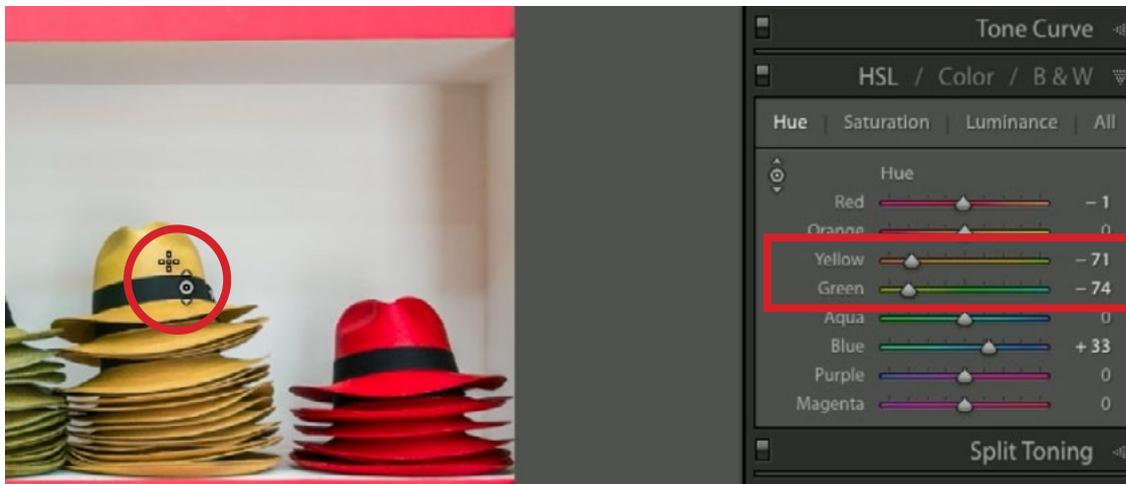
The Targeted Adjustment Tool This is a feature that you'll find in each section of the HSL tab and it looks like a little circular donut in the upper left. When you click on this icon to turn the feature on, Lightroom will figure out which sliders should be moved when you move your mouse on top of your picture and then click on something. For example, if you are in the Luminance section and you activate the Targeted Adjustment Tool, if you click and drag up on an area of your image that is red, all parts of the image with that same red will become brighter. If you drag down, those areas will



The HSL panel in Lightroom's Develop Module is split into three sets of sliders: Hue sliders, Saturation sliders and Luminance sliders. Switch between them by clicking on the categories at the top of the HSL panel.



become darker. You will see that Lightroom automatically moves the sliders for you when the Targeted Adjustment Tool is used, and it will sometimes have to use more than one slider at a time in order to target the exact color you clicked on.

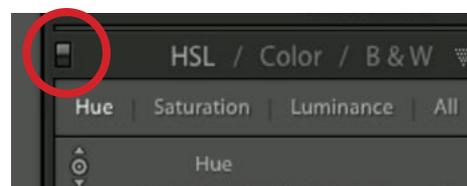


The targeted adjustment tool is being used to change the hue of the stack of hats. We are clicking and dragging up and down on the image and Lightroom detects that there are both yellows and greens in the area, so it is moving both of those color sliders simultaneously.

If you use the Targeted Adjustment Tool with the Hue setting, then it will actually shift the colors. If you use it with the Saturation setting, it will make the area more or less colorful.

Note that when you use the Luminance sliders to darken certain colors, those colors may also become more saturated. That's just something that can happen when we make colors darker. Because of this, you might have to go in and fine tune the Saturation sliders for those colors as well.

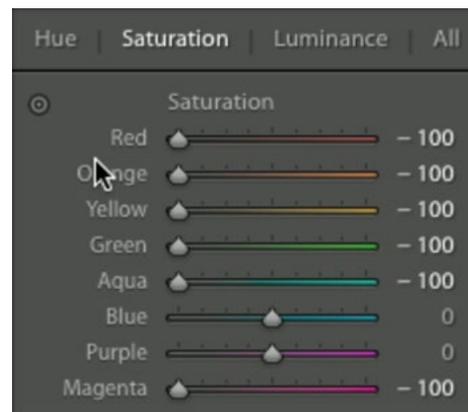
If you would like to see a before and after view (and this goes for any of the adjustment tabs in the Develop module), just click on the little "switch" (see screen shot) in the upper left corner of the tab.



Toggle this switch to temporarily disable the adjustments made in the panel below.



You can also use the HSL section to create a selective color effect. To do this, you would work with the sliders in the Saturation section and drag all of them to the left except for the one color you want to isolate. For example, if you have a picture of a red car (and it's the only red thing in the photo), you can drag the Saturation sliders all the way to the left for every color except red. That way, the car is the only thing in the image that's not black and white.



Here, the HSL sliders were used to create a selective color effect. In order to make this blue vehicle pop, the Saturation sliders were dragged all the way down for every color except blue and purple (there were some hints of purple in the reflection).

I find that I often times need to use this panel to adjust the greens in an image with trees or grass. Because greenery can sometimes look too yellow and/or too saturated, I will use the Green Hue slider and drag it to the right, toward green and away from yellow. The greens usually end up looking too saturated at this point, so I'll then drag the Green Saturation slider down to compensate. Lastly, I'll lower the Green Luminance slider.



Above, you can see a before (left) and after (right) view, where we used the HSL sliders to adjust the greens. To achieve this result, the Green Hue slider was moved to the right, the Green Saturation slider was lowered and the green Luminance slider was lowered.



In the top image, the mountains looked overly blue. We fixed this by dragging down the Blue Saturation slider.





The HSL panel usually displays one set of sliders at a time. You're either looking at the Hue sliders, the Saturation sliders or the Luminance sliders. There is a way to view them all at once (stacked on top of each other vertically) and that is by clicking on the word "All" in the top right corner of the HSL panel.

The Color tab, which is grouped with the HSL tab, gives you another way of working with the HSL adjustments. In this tab, each color appears as a swatch along the top. Click on one of them and the three sliders (Hue, Saturation and Luminance) for that color will appear below.

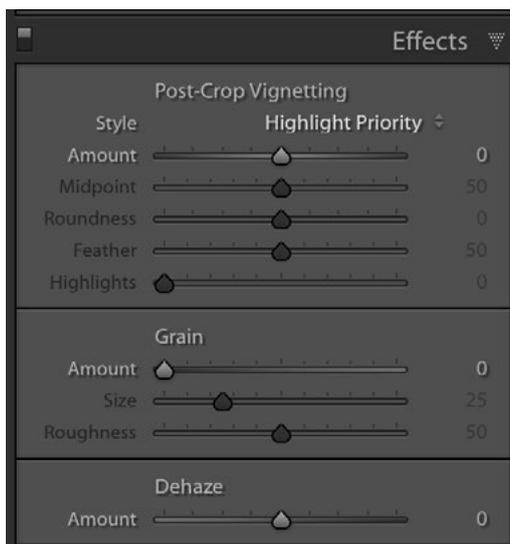


The Color tab gives you a different way of working with the HSL sliders.

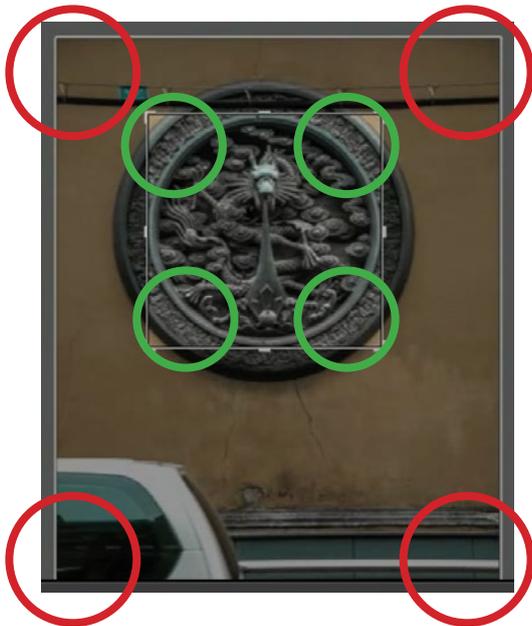
EFFECTS

The first feature under Effects is called Post-Crop Vignetting. A vignette essentially darkens the outer edges of an image. Note that a vignetting setting can also be found in the Lens Corrections area.

The settings that are found under the Lens Corrections tab are designed to compensate for things that your lens did to the image. Lenses will often times deliver less light to the corners of the frame than to the center. When you use the vignetting feature in the Lens Corrections area, it's going to apply the adjustment to the corners



The Effects tab in Lightroom's Develop module



Here, you can see the view of an image as we are cropping it. The red circles indicate where a Lens Corrections vignette would be applied. The green circles indicate where a Post-Crop Vignette would be applied.

of the *original* image, what your lens actually captured. This is different from how the Post-Crop Vignetting settings work. Just as the name implies, the Post-Crop Vignette will apply the vignette effect to the *cropped* image, not the original image. When we use this feature, we generally intend to add an effect, not make a correction.

When you darken the edges of your image, it naturally draws the viewer's eye toward the center, closer to where your subject is.

Let's look at the sliders within the Post-Crop Vignette settings:

Amount: This slider is the main control for the effect. Bringing this down will darken the edges. Bringing it up will brighten the edges.

Midpoint: This slider determines how far toward the middle of the image the effect can extend. Tip: If you hold down the Option Key (Alt on Win) while dragging the slider, it will act as if the Amount slider is maxed out. This will make it much easier to tell where the adjustment is being made.

Roundness: This determines whether the effect is more round or more rectangular. Again, you can hold down the Option Key to get a temporary view of what it would look like with the Amount setting all the way up.



Feather: The Feather slider determines how soft the edge is. Do you want a crisp transition or do you want it fade out toward the middle?

Highlights: This slider prevents bright areas near the edge of your picture from being darkened.

Style: At the top of the Post-Crop Vignette settings, there is a drop-down menu called “Style.” This will control how the vignette is rendered.

Highlight priority: Useful if you have very bright areas near the edge of your photo because it will protect them from looking unnatural.

Color Priority: Blends the colors and looks the most natural. I usually use this setting, unless I happen to have something bright, like the sun, near the edge of my image.

Paint Overlay: This is like putting black ink around the edges of your image. The darkness doesn’t blend into the image as much and for this reason, I never use this setting. (It’s there because it’s how the old version of the Vignette effect used to work.)



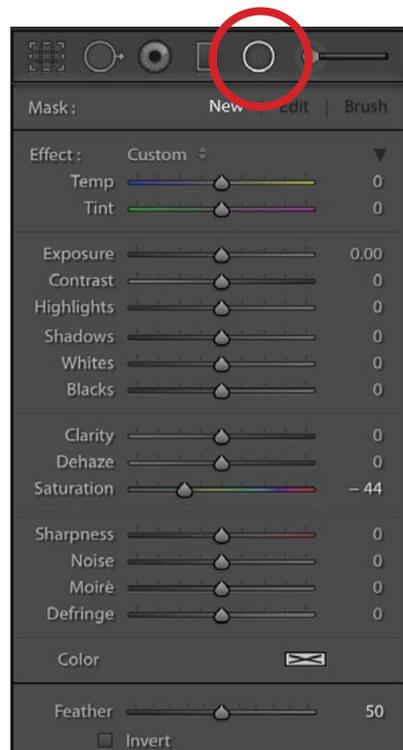
The before and after view when using the Post-Crop Vignette settings. Notice how the eye is more easily drawn to the center of the frame in the image on the right.



Radial Filter for Vignetting The Radial Filter provides another method of applying post-crop vignetting, and it actually gives you more control because you can choose exactly where the vignette is applied. The Radial Filter can be found in the Toolbar directly beneath the Histogram in the Develop Module. Click on the icon to activate the tool and a series of sliders will appear that allow you to decide how the filter will be affecting the image.

When activated, use the Radial Filter to click and drag on your picture to define the area you want to work on. It will be a circular, or oval, shape. Tip: If you hold down the Command key (Ctrl on Win) and double-click on the image, it will automatically create an oval that extends to all four edges of the frame.

By default, the adjustments/effects are going to be applied outside of this oval. Use the Feather slider at the bottom of the adjustment sliders to determine how soft of a transition there will be between the inside and outside of the oval.



When the Radial Filter is active, the sliders that go along with it will appear below.

The Radial Filter was used to drag out an oval on this image. By default, the adjustments will be applied to everything outside of the oval.





Use the adjustment sliders on the right to create the vignette. This can be done with any combination of the sliders that affect tone. I move the Exposure and Highlights sliders down (to the left) until I'm happy with the darkening effect.

There are now a couple ways to fine-tune the area where the darkening effect is happening. You can drag the sides of the oval to change the size and shape. By default, if you drag one side of the oval, the opposite side will move with it. If you want to move one side independently of the other, hold down the Option key (Alt on Win) while you click and drag. The Radial Filter Brush also gives you control over where the effect is applied and you can activate it by clicking the Brush button above the adjustment sliders. When the Brush is active, scroll down below the adjustment sliders and turn on the Erase setting. This will allow you to use the brush to erase the darkening effect on very specific areas of the image. This can be very useful when part of the main subject extends close to the edge of the frame (where the vignette is) and you don't want them to be darkened.

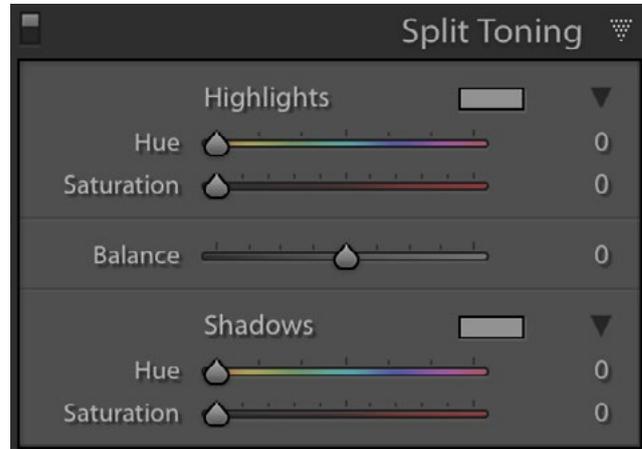


The Brush feature is being used to erase the effect created by the Radial Filter in a specific area.



SPLIT TONING

Split toning is another way we can fine-tune the color in our images. The technique allows you to force color into the bright and/or dark parts of your picture. Whenever I get an image that has very different subject matter for the bright areas and the dark areas, I consider using a split tone effect on it.

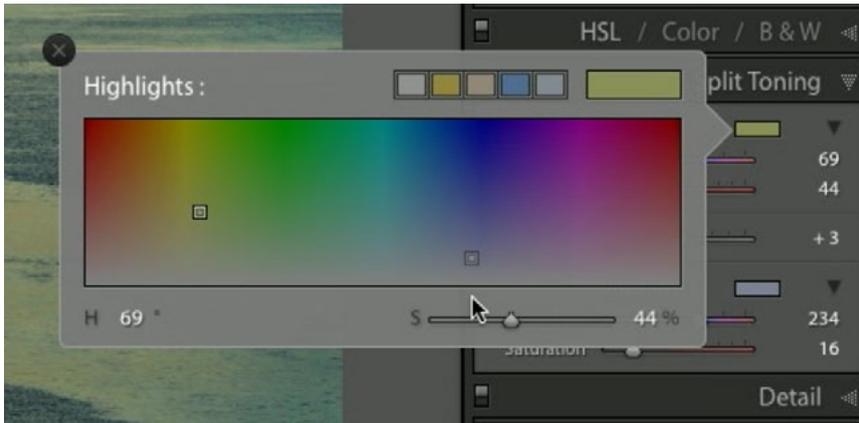


Lightroom's Split Toning panel

The Split Toning tab can also be found on the right panel in Lightroom's Develop module. There are a set of sliders for the Highlights and a set of sliders for the Shadows. This allows us to add one color to the highlights and a different color to the shadows of our image.

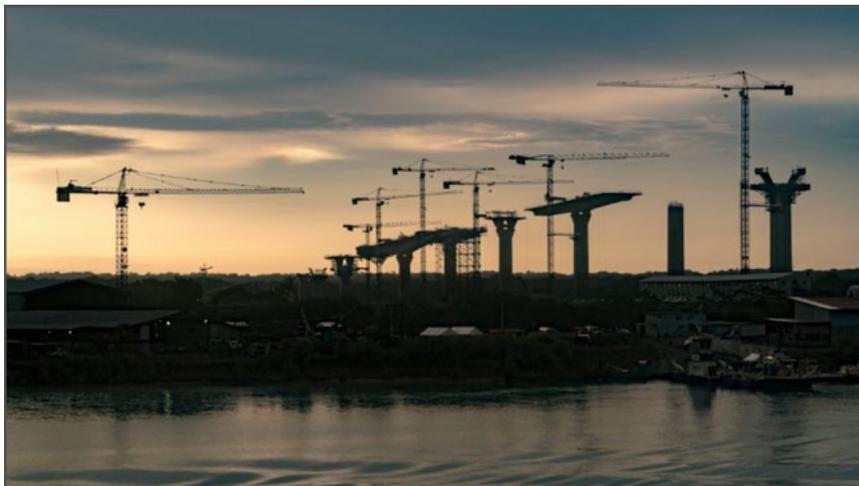
You will use the Hue slider under the Highlights to choose a color to add to your highlights. Note that you will see no difference in your image when you move this slider if the Saturation slider is set to 0. There is a trick for getting a preview of what color you are applying though. If you hold down the Option key (Alt on Win), you will get a view of what your image would look like with the Saturation slider set to 100. This will be overkill, of course, but it will give you a good idea of the color you are choosing. Then you can move the Saturation slider up (for real this time) to slowly add your selected color in to the highlights of the image. You will do the same thing to add a different color into the shadows of your image.

If you don't like working with the Split Toning sliders, there is a different way to select the colors. If you use the little triangles to the right of the shadows and highlights sliders to collapse the sliders, you will only see the rectangular color patch. If you click on it, you'll get a color picker and you can use that to choose the color you'd like to add to the highlights and shadows.

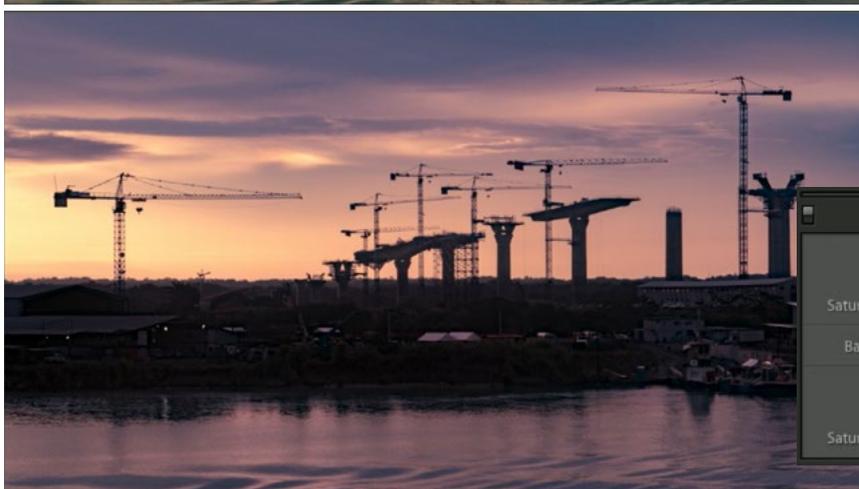


Click on one of the color swatches and a color picker will appear, giving you another method of selecting a color.

The Balance slider controls where the highlights end and where shadows begin. Again, you can hold the Option key (Alt on Win) to get a view of what it would look like with Saturation set to 100.



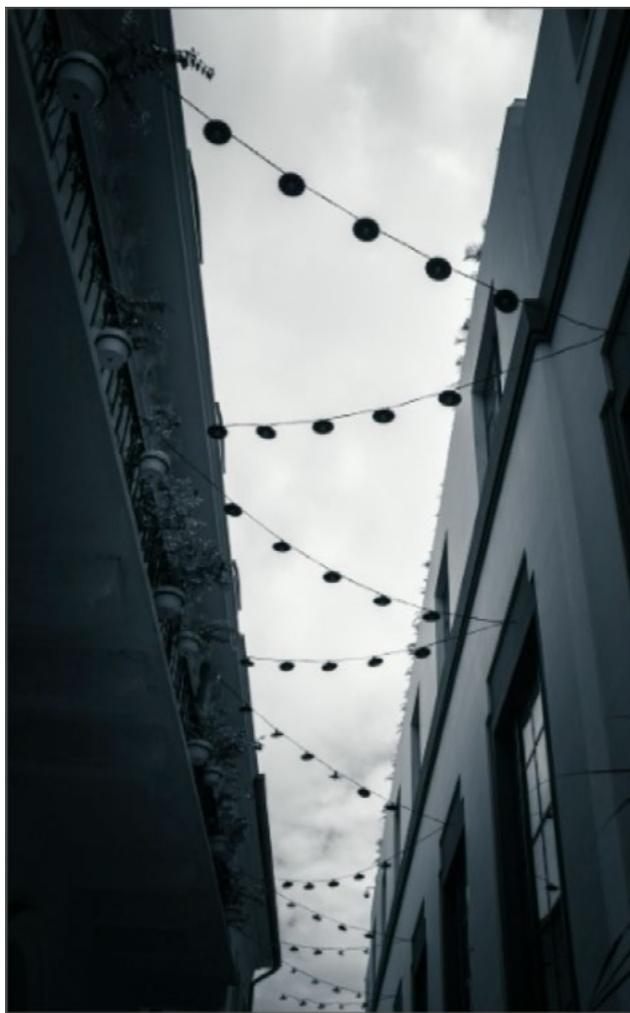
The color effect you can see at left was created using the Split Toning panel. In the screen shot below, you can see that a yellow/orange hue was added to the highlights and a purple hue was added to the shadows.





Split Toning to Correct a Blue Cast The Split Toning settings can also be used to correct for over-exaggerated blues (which could possibly be a result of the Vibrance slider). Blues especially tend to appear too intense in areas that have a lot of shade. To correct for this, use the Shadows settings under the Split Toning tab and introduce more yellows into the shadows. (Yellow is the opposite of blue and will therefore tone down the blue hue.)

Split Toning for Black and White Images Split Toning is great to apply to black and white images to give them a little more depth and interest. When doing this, you don't have to apply a color to both the highlights and the shadows. Sometimes I apply a warm color to the shadows and cool color to the highlights, or sometimes I just apply a color to the shadows and leave the highlights alone.



The Split Toning settings were used to add interest to this black and white image. A blue tone was pushed into the shadow areas and the highlights were left as is.





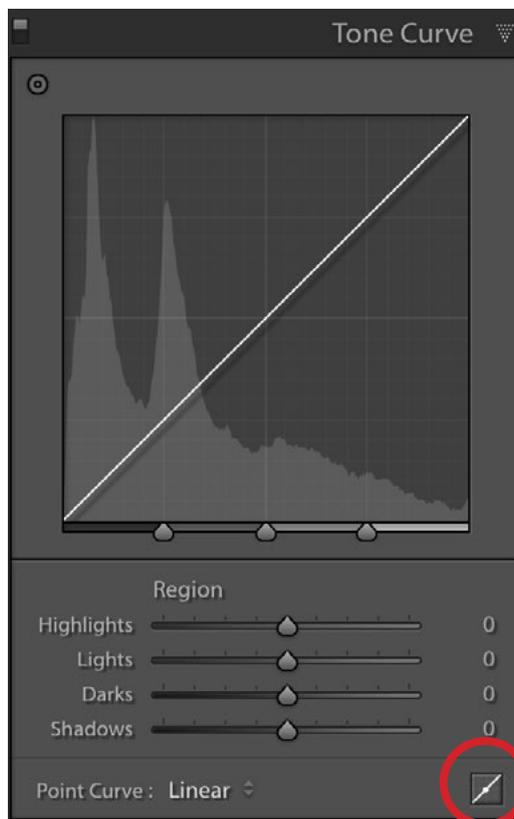
CURVES

The Curves adjustment provides another method of fine-tuning images in Lightroom. Know that Curves in Lightroom is nowhere near as powerful as Curves in Photoshop. In Photoshop, Curves can be used as adjustment layers, which allow us to work with a mask.

I find that I turn to the Lightroom Tone Curve panel when I have maxed out one of my toning sliders in the Basic panel and I still want to take that adjustment further.

In Lightroom's Tone Curve panel, there is a Point Curve and a Parametric Curve. The Point Curve allows you to drag dots/points right on the curve. With the Parametric Curve, you manipulate the shape of the curve using sliders. Switch between the Point Curve and the Parametric curve by clicking on the little icon to the right of the Point Curve menu at the bottom of the panel. The Point Curve menu gives you different presets for how the curve should be adjusted. Choosing the Linear option from this menu will return the curve to its default setting.

The Parametric Curve When using the Parametric Curve, there are four sliders to work with. The Highlights and Shadows sliders will limit the adjustment to the lightest and darkest areas and they work in a similar way to the Highlights and Shadows sliders in the Basic panel. The Lights and Darks sliders work on a larger tonal range, affecting the highlights and shadows but also extending into the mid-tones.

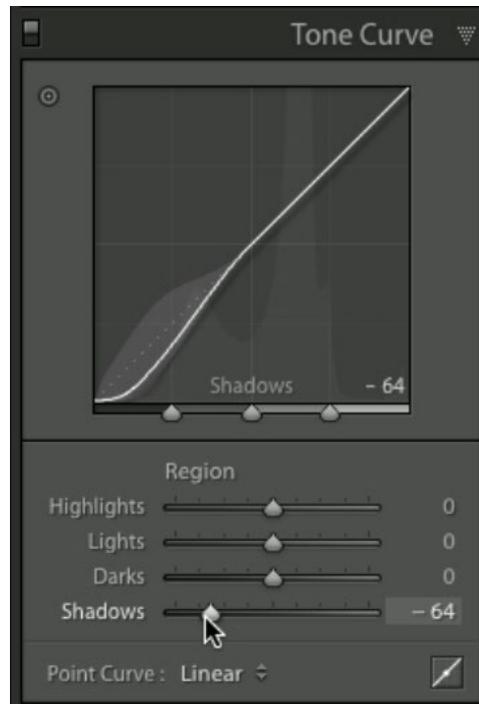


The Tone Curve panel in Lightroom. Switch between using the Parametric Curve (shown) and the Point Curve by clicking on the circled icon.



Below the curve chart, there are three sliders and you can use these to define what is considered a highlight or a shadow. Drag the white slider to the right and less of the tonal range will be considered highlights and the Highlights slider below will adjust accordingly.

The Tone Curve has a direct adjustment tool that looks like a little donut in the upper left corner of the panel. After you click on it to make it active, use it to click and drag up or down within your image. It will target the tone that is directly beneath your cursor, making it lighter or darker as you drag up or down. The sliders will automatically adjust accordingly.



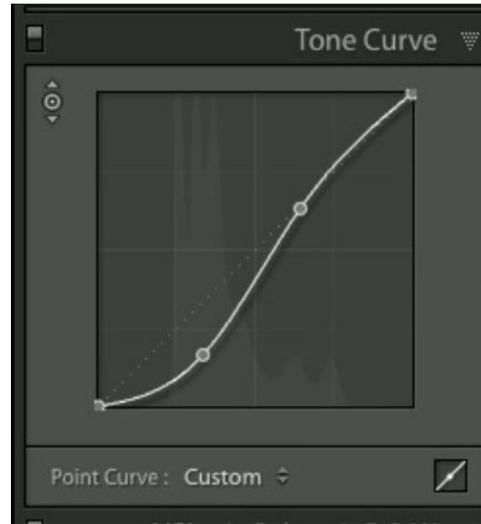
Using the Parametric Curve settings, the Shadows slider is being moved to the left and you can see the coordinating range on the curve being moved down to make that tonal range darker.

The Point Curve When working with the Point Curve, I like to set the dropdown menu to Linear so that I'm starting from zero, with no adjustment already applied. This curve is essentially telling you how much light will be used to reproduce your image. The left side represents the blacks, and that is why the line is all the way at the bottom on the left. No light is required to produce black. As you move toward the right, you're working with brighter and brighter shades. Halfway across the curve, it's thinking about 50% gray and that's why the line is exactly at the midpoint here. The far right side represents white, and that's why the curve is at the very top. It takes the maximum amount of light to produce white.

Click on the curve to drag it up or down and the result is similar to using a dimmer switch. Push it up and you will add light. Push it down to remove light.



The Point Curve also has the little donut icon in the upper left. When active, you can click on your image and a point will be added to the curve, representing the tone that you clicked on. Drag up or down to move the point up or down on the curve, therefore affecting the brightness of the targeted tonal range. To get rid of a point on the curve, right click on it and choose Delete Control Point from the pop-up menu.



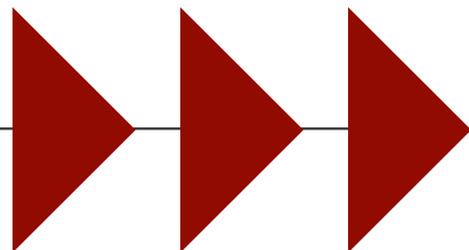
Points were added to the curve and then moved up and down to affect the targeted tones.

WEEK 2

DAY 10

HOMEWORK:

PRACTICE ON EXAMPLE IMAGES

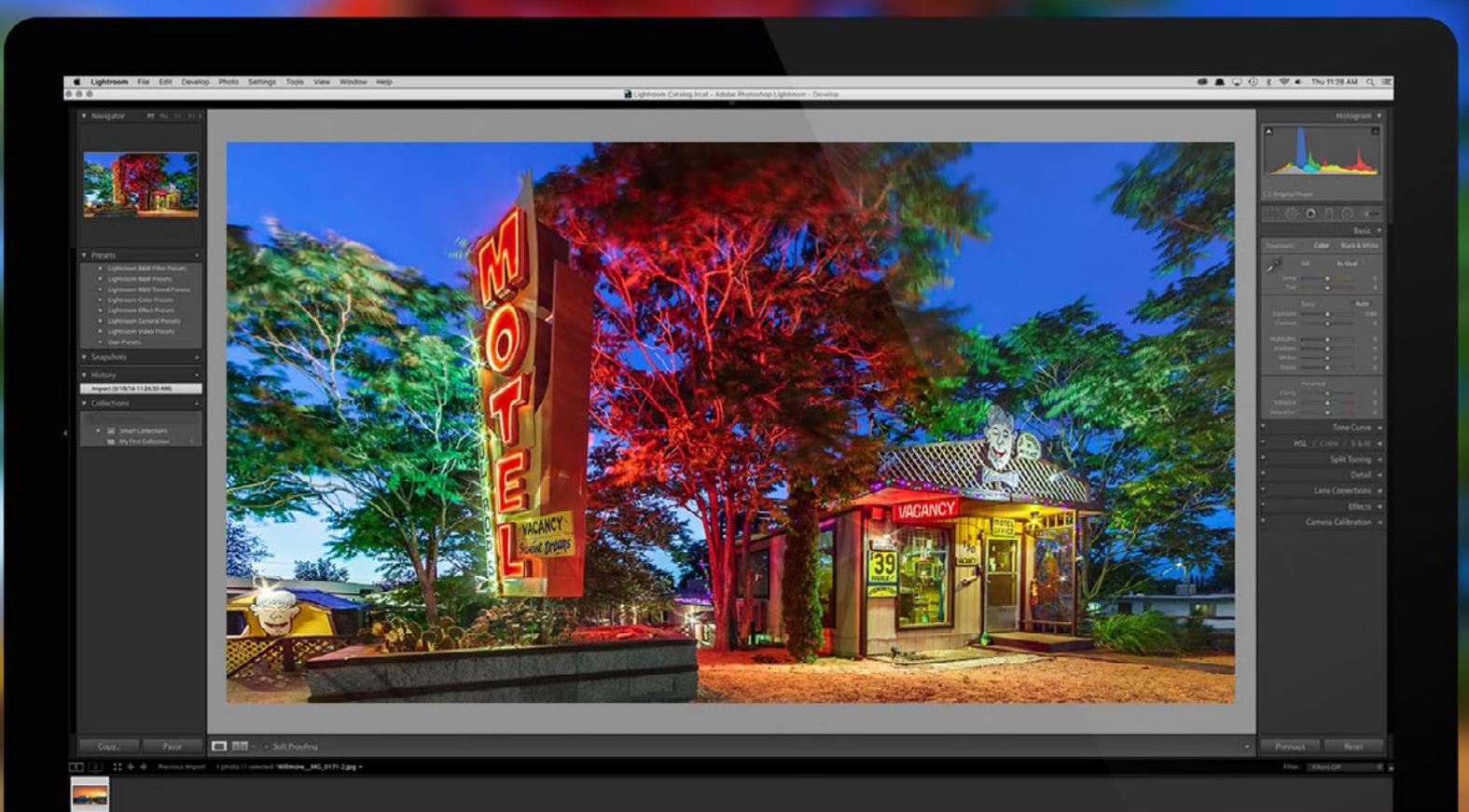


WEEK 2

DAY 10

THIS WEEK'S HOMEWORK INVOLVES A LIGHTROOM CATALOG FILE FULL OF EXAMPLE IMAGES.

I do not suggest adding these images to your personal catalog (simply to avoid clutter). Choose File>Open Catalog and point Lightroom to the associated catalog file, then navigate to the images via the Collections list in the Library Module. Many of the images will already have the features incorporated into the image. When that is the case, double-click on the heading above each set of sliders to reset all related sliders to zero before experimenting with each feature. If you'd like to start from scratch, then click the Reset button in the lower right of the develop module.



LIGHTROOM CLASSIC: THE COMPLETE GUIDE | WEEK 3

GETTING THE MOST
OUT OF LIGHTROOM'S
SPECIAL FEATURES

WITH BEN WILLMORE

C R E A T I V E L I V E

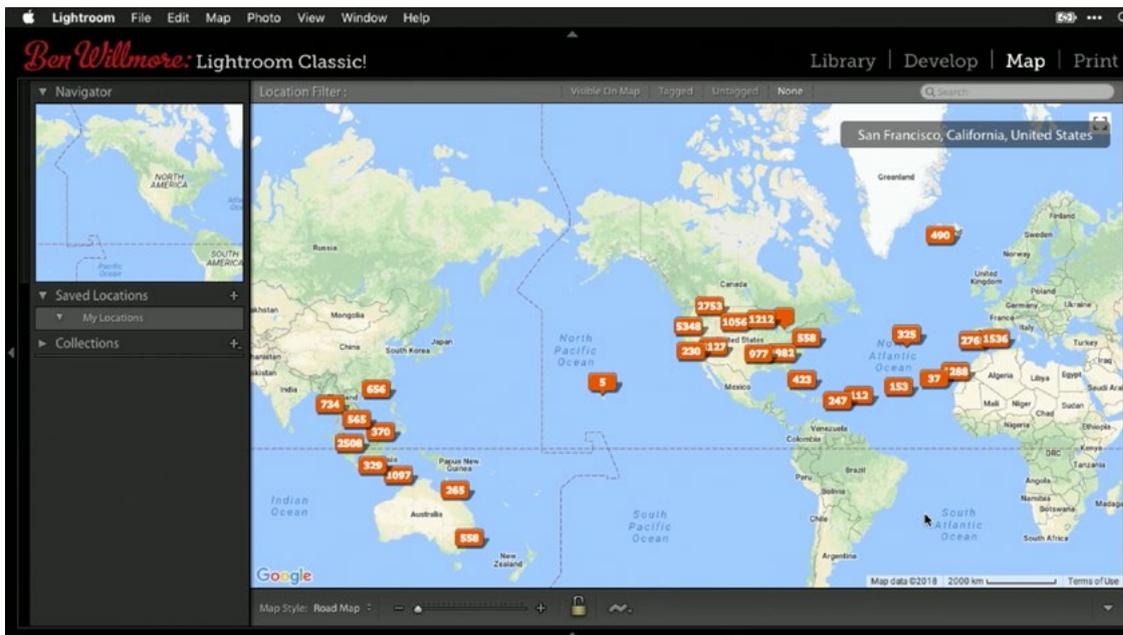
DAY 11

FACIAL RECOGNITION & VIEWING IMAGES ON A MAP



VIEW YOUR IMAGES ON THE MAP

Lightroom's Map Module allows us to view our images on a map. In order to get our images to appear on the map, Lightroom must have information about where they were captured. We'll start with an overview of the Map Module and then cover how to get our images on the map.



In Lightroom's Map Module, you will see pins representing all of the images that have been tagged with GPS data.

Map Module Overview

You can access the Map module by clicking on it in the upper right of Lightroom's interface. In order to get the map, you will have to be on the Internet so that Lightroom can access Google's map system.

When the map appears, you will see pins for all the images in your selected folder that have GPS data attached to them. If there is no GPS data on your images, then you won't see any pins. But that's ok. Lightroom allows you to manually enter in location information for all of your images. When looking at your pins on the map, you'll



notice that some (or most) of them will have numbers on them. The numbers indicate how many images were shot in that location. You can zoom in and out on the map by using the slider below the map window or by using the + and - keys on your keyboard. To move around within the map view, you can just click and drag with your mouse.

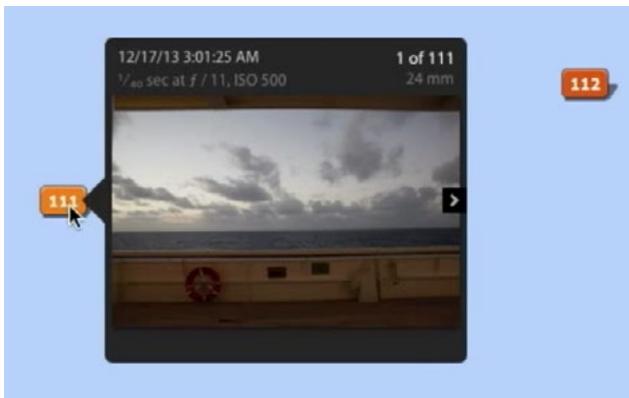
To zoom in on a specific area, hold down the Option Key (Alt on Win) and draw out a box around the area you want to fill your screen. When you let go, the map will zoom to the area you just selected.



You can either use this slider or the + and - keys to zoom in and out on the map.



To zoom in on a specific area, hold down the Option Key (Alt on Win) and then drag out a box on the area.



If more than one image was shot in a location, you can click on the right-arrow button to cycle through the different image thumbnails.

When you hover your mouse over one of the pins on the map, an image box will pop up that shows you a thumbnail for an image that was shot in that location. If more than one image was shot in that location, then you will see a little arrow on the right side of the thumbnail. You can click on this arrow to cycle through the different images that were shot there.

When you look at the pins on your map, you might notice that some of them are rounded-corner rectangles and some of them have a little pinpoint sticking out of them. The ones that are rounded-corner rectangles are marking images that were spread out over a larger location. If you zoom in on those, you these pins will split up



Left: Some of the markers have pins coming out of them (like the one on the left) and others don't. If there is not a pin coming out of the marker, it means that the images are spread out over a larger location. **Right:** The map key.

into multiple pins with more refined locations. The pins that have a little point coming out of them indicate that the image[s] were all shot in one specific location.

To see a guide that lists what all the little symbols mean, go to the main menu and choose View > Show Map Key. If you no longer need the key, click the little X in the upper right to make it go away. If you click on one of the photos on the bottom of the screen, it will highlight the pin for that image on the map.

There is a search field in the top right of the Map interface, and you can use this to type in a specific location. Lightroom will then zoom to that location on the map and show you pins for any images that were shot there. Remember, you have to be connected to the Internet for this to work.

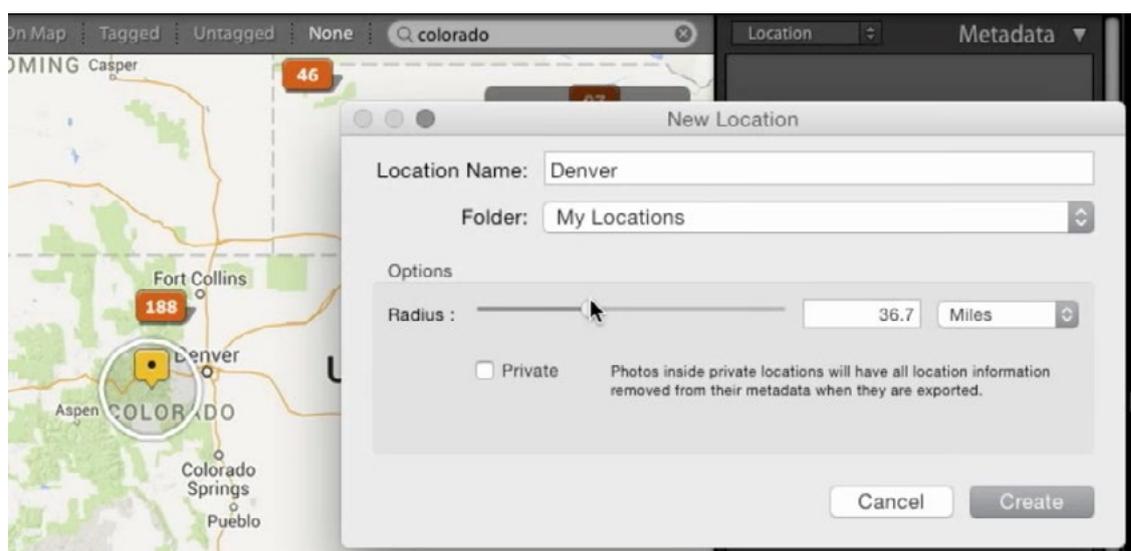
The Saved Locations tab can be found on the left side of the Map Module.



On the left side of the interface, you'll find an area for Saved Locations and this is for locations that you frequently shoot at or want to be able to view quickly. Save a location by navigating to the location on the map and then click-



ing the little plus icon (+) at the top right of the Saved Locations tab. A location circle will appear on the map and a dialog box will appear where you can give the location a name and drag the slider left and right to specify the radius of the location. As you drag the slider left and right, you will see the radius get bigger and smaller on the map. Click the Create button and that location will show up within the Saved Locations panel. The number to the right of the location indicates how many images fall within that location radius.



When you save a location, you can specify how large you want the radius to be.

Getting your Images to Appear on the Map

Geotagging Images Some cameras have a built-in GPS feature, which means that location data is automatically recorded in your images' metadata. There are also accessories that will attach to your camera and tag your images with your shooting locations.

If you don't have a camera or accessory that records GPS data, you can

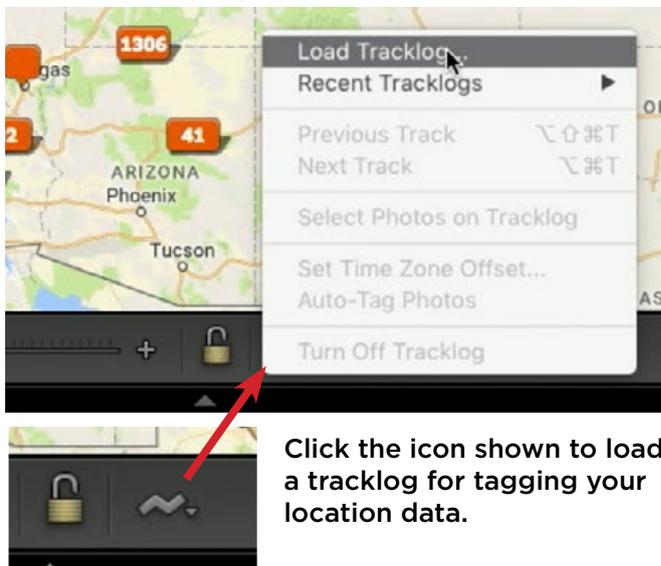


This Canon GPS Receiver GP-E2 is an example of one of the devices that can attach GPS data to your images.



also use your phone to record your location. Some camera makes have phone apps that communicate with the camera, using the phone's GPS data to tag the images shot with your camera.

There are also apps for creating a tracklog, which will record your location once a minute. You just need to make sure that it can record in GPX format and that the clock on your camera matches the clock on your phone. Then, you can load that tracklog into Lightroom and it will add the locations based on your time stamps. To load a tracklog,



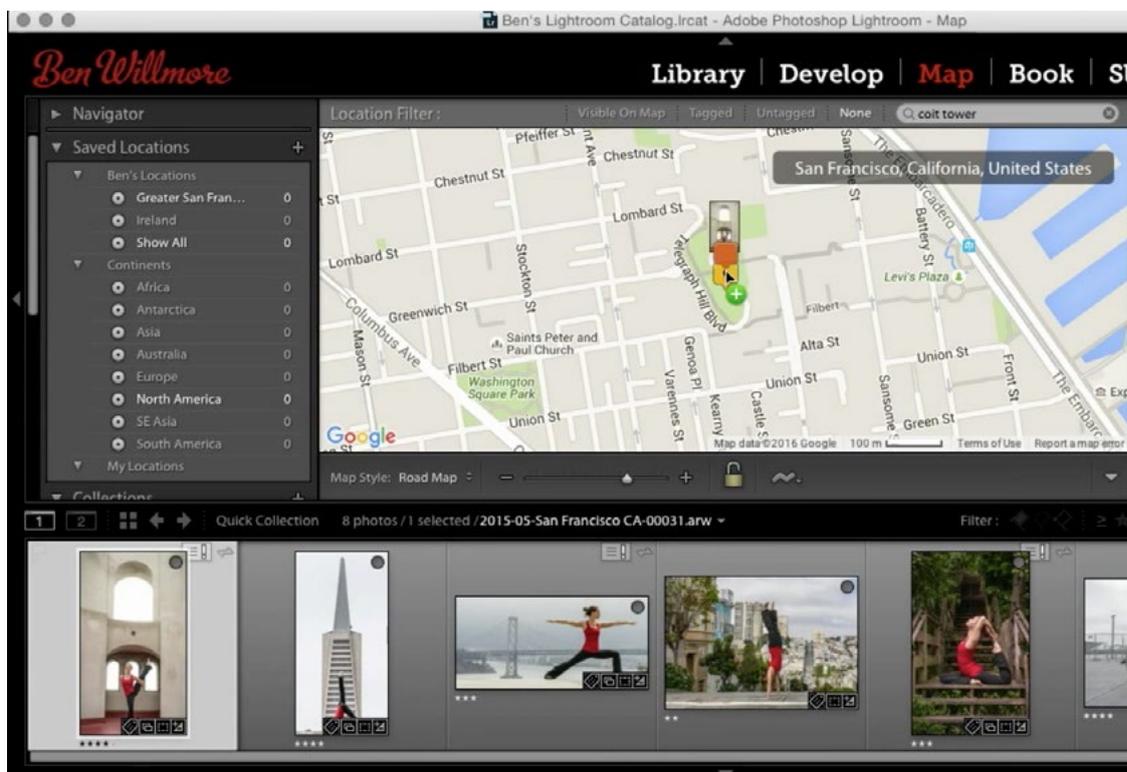
Click the icon shown to load a tracklog for tagging your location data.

log, click on the icon within the Toolbar at the bottom of the Map Module and choose Load Tracklog from the menu that pops up.

Manually Placing Images on the Map If your images are not already tagged with GPS data, you can still place them on the map manually. First select the folder or collection of images that you'd like to place on the map and then move to the Map module.

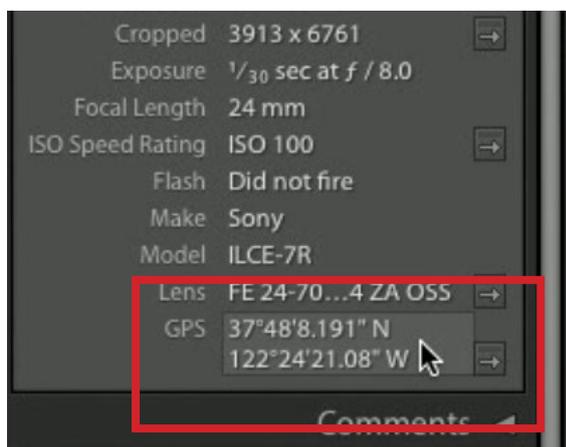
Now, use the search box in the upper right to enter in the location of the first image you want to tag. You can be more general and enter in something like San Francisco or you can be specific and type in something like Coit Tower. Once Lightroom moves the map to that location, you can still zoom in and out and drag around the map to find the precise location you're looking for. Then, drag the image up to that location on the map. When you let go of the mouse button, Lightroom will create a pin for that image on the map.

Note that if you're having a hard time figuring out where an image was shot, you can use the menu below the map, on the left, to switch to satellite view, which might give you a better view.



You can drag an image onto a precise location on the map.

After you have tagged an image with location data, those coordinates will be saved within the image's metadata. Viewing the image in the Library Module, you can find the Metadata panel on the right side of the interface. Scroll down and you'll find the GPS information.



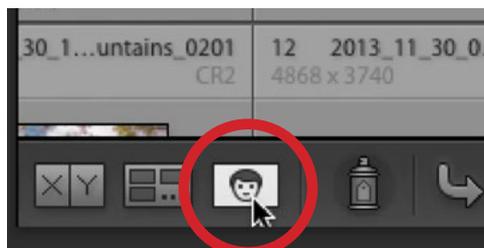
The GPS coordinates are displayed within the Metadata panel on the right side of Lightroom's Library Module.



FACIAL RECOGNITION

In Lightroom, it is not uncommon that you'll need to search for images with specific people in them. Because of that, it's very useful to include people's names in your keywording process. Then, you can use the Filter Bar, using the Text option, and search for a person's name.

Lightroom has made it extremely easy to keyword images with people in them by including a feature called Facial Recognition. The Facial Recognition button (see screen shot) is located in the Tool Bar below the main image window in Lightroom. Note: If the Tool Bar is not visible on your screen, click on the View menu and select "Show Toolbar."



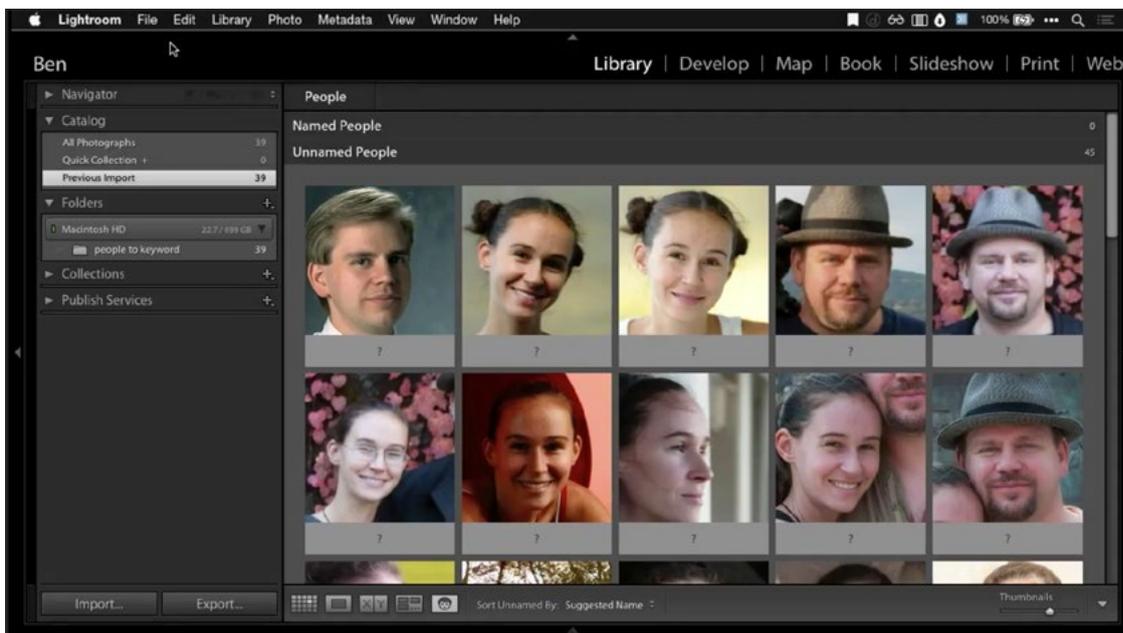
The Facial Recognition button can be found in the Tool Bar beneath the main image window.

When you click the Facial Recognition button (the little face icon), you will be given the option to search for faces in your entire catalog (this might take a while) or to only search for faces in the folder you're looking at. With this second option, Lightroom will only search for faces in the current folder and when you ask it to do the search. In the class demonstration, we're going to choose the second option, "Only Find Faces As-Needed."



The options you will get when you select Facial Recognition

As Lightroom searches for faces, you will see a progress bar in the upper left corner of the interface, under the Identity Plate. This indicates that Lightroom is working on something. When it's done, you will get an isolated view of all the faces that Lightroom found in the folder.



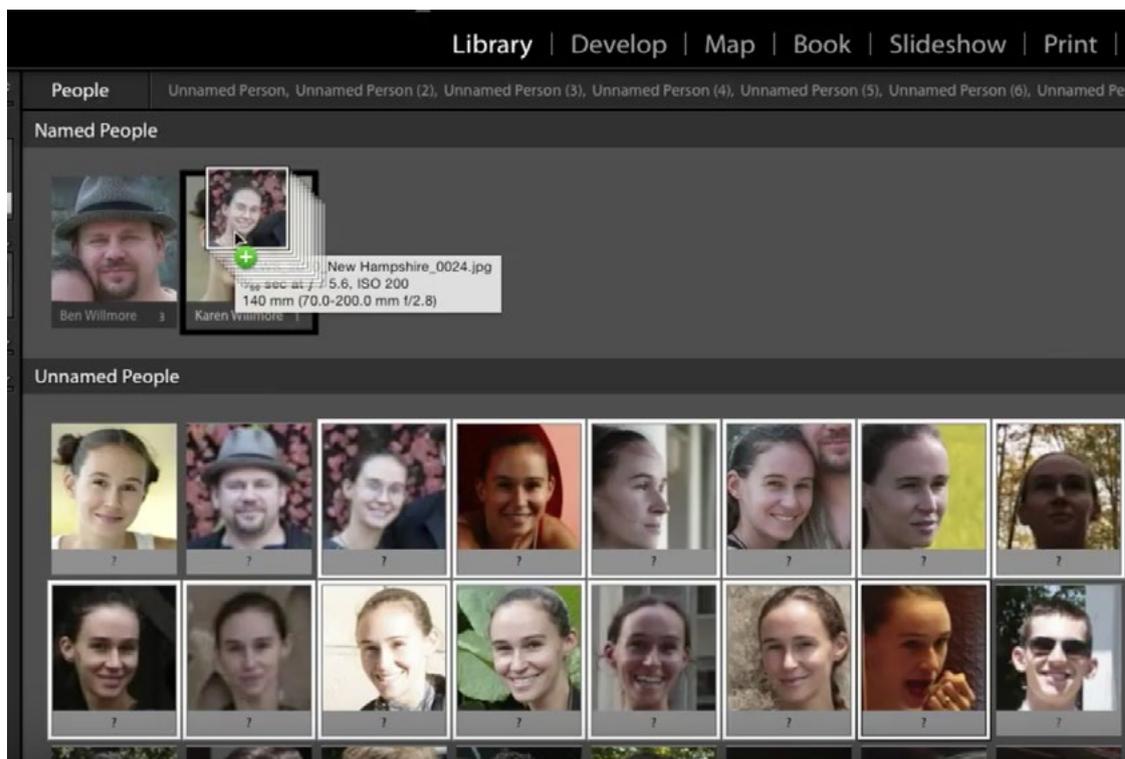
The results after Lightroom searches for faces in a folder

Instead of showing the images as a whole, you will see zoomed-in versions that just isolate the face. Below each face will be a little question mark. This means that Lightroom doesn't yet know who the person is. Click in that field below the face to type in the person's name. If you happen to see a little number icon in the top left corner of an image, that means that Lightroom thinks there are more than one photo of that same person, and if you click on the icon, it will expand to show you the other photos.



Click the question mark to type in a name.

After you start typing names in, Lightroom will start to recognize faces that have already been tagged and it will give you suggestions when it sees a face that it recognizes. In those cases, there will be a suggested name in the place of the question mark below the image. There will also be an X and a check mark. If Lightroom is correct in determining who the person is, click the check mark.



Here, we are dragging selected faces from the Unnamed section over a face in the Named section, indicating that it's the same person.

Within the Facial Recognition interface, there are two sections: Named People (above) and Unnamed People (below). When you add a name to one of the faces in the Unnamed People section, it will move to the Named People section. You can also select faces from the Unnamed section and drag them over a face in the Named section, telling Lightroom that they are all the same person.

If you would like to see the entire image instead of the zoomed-in view, simply double-click on one of the faces and you will see the entire image with that person in it. In this view, there will be a little box around the person's face. If there is a face that Lightroom did NOT recognize, you can manually drag out a box over the person's



Click here to manually drag out a box over a person's face

face by clicking on the little icon at the bottom of the Facial Recognition interface. Then, you can type in the person's name.



In the area for viewing all of your Named people, you can double-click on a person and it will show you all the images of that person.



Here, we are manually dragging out a Facial Recognition box and typing in the person's name

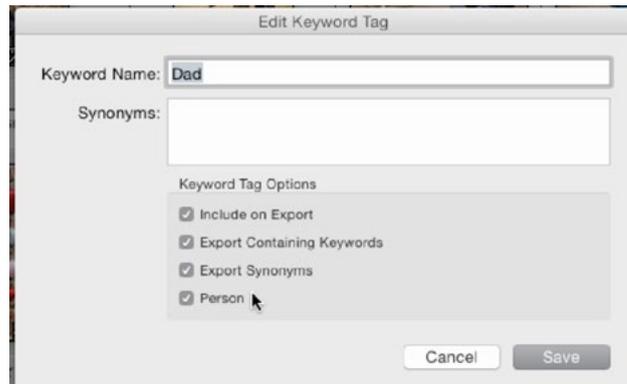


You can see that, when viewing an image as a whole, you can see the different names of all the people who have been tagged.



Back in Lightroom’s Library module, you can search for any of the people who have been tagged via the Facial Recognition feature. That’s because the people’s names are being added as keywords, and you will see them in your Keyword List on the right side of the Library module interface. You can also search for them in any area where you would normally search by keyword, including the Filter Bar and the Keywording panel.

In the Keyword List, you can double-click on one of the names to get a dialog box with some settings related to the keyword. At the bottom of this dialog box, there is a “Person” check box. If the name was added using the Facial Recognition feature, this check box will automatically be turned on.



The “Person” box in the Edit Keyword settings will specify that the keyword is for a person.

I like to organize my keywords by category, one of those categories being People, or Model. To do this, you would first click on the little plus button at the top left corner of the Keyword List tab. You will get the Create Keyword Tag dialog box. In this example, I’m going to type in “Model,” as in the people who appear in my photographs, and click Create. Then, I will select all of the names in my keyword list and drag them over the word “Model.” This will make them child keywords of the parent keyword, “Model.” You can also specify that all future keywords that have the “Person” check box turned on should become child keywords of “Model.” Right click on the parent keyword’s name and choose “Put New Person Keywords Inside this Keyword” from the pop-up menu.

As a general note about this feature in Lightroom, Facial Recognition is a really useful feature for tagging people quickly, but I don’t recommend that you rely on it to tag all of the people in your library. That’s because it can have difficult when we have side views of people, when people are wearing sunglasses, etc.

WEEK 3

DAY 11

HOMEWORK:

EXPLORE THE MAP

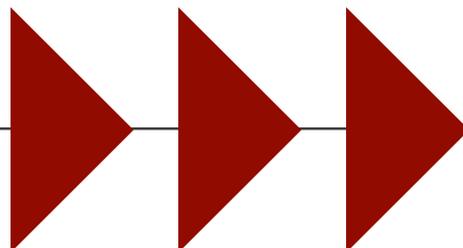
DRAG IMAGES TO THE MAP

TAG YOUR OWN IMAGES

CREATE PARENT KEYWORD FOR PEOPLE KEYWORDS

CONVERT EXISTING KEYWORDS INTO PEOPLE KEYWORDS

TAG IMAGES WITH PEOPLE KEYWORDS



WEEK 3
DAY 11

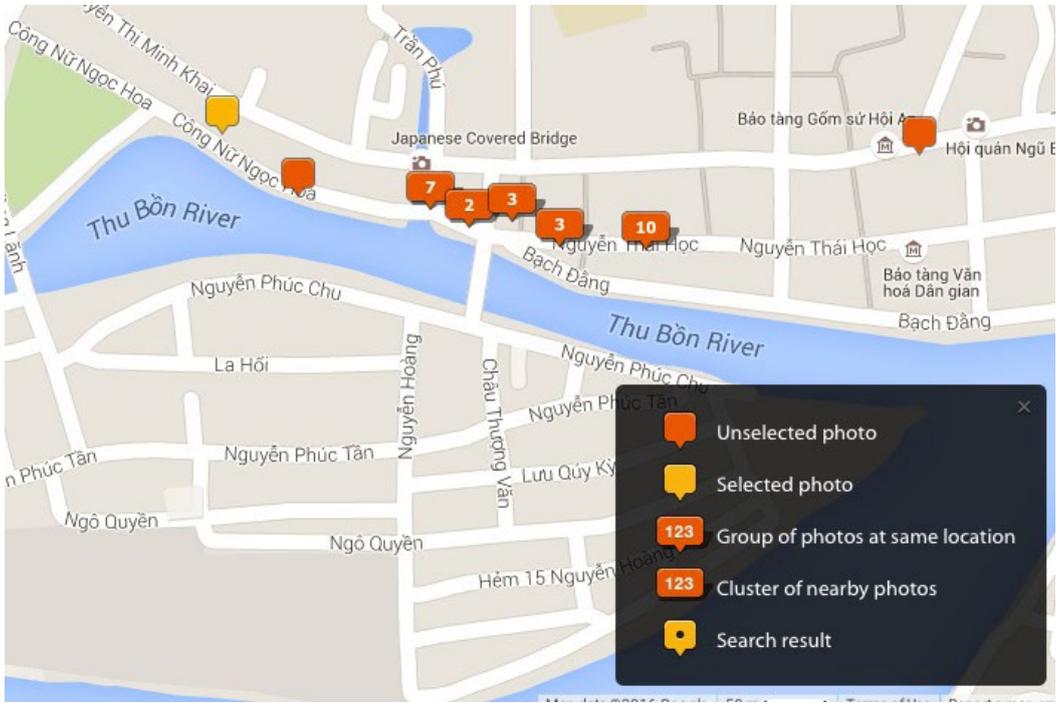
EXPLORE THE MAP

Today's homework includes a Lightroom catalog file that you can open by launching Lightroom and choosing File>Open Catalog. (I do not suggest importing any of the homework catalogs into your main catalog since it can simply clutter things up unnecessarily.) Also, this catalog does not contain smart previews, so you will not be able to adjust the photos that are included (that was to keep the download smaller).

In the homework catalog, you'll find a collection named "Photos with Location Tagged." Click on that collection to view the images contained within and then switch to the Map module to see where each of the photos were taken. I used a hardware GPS device (Canon GP-E2) to capture the specific location where each photo was taken, which automatically tagged the images with GPS coordinates. Choose View>Show Map Key to get a better understanding of what the various markers represent on the map.

Notice that you can drag any of the markers to a different location. Doing so will change the GPS coordinates that the images are tagged with. You can choose View>Lock Markers to prevent the markers from being moved. ▶▶▶

WEEK 3
DAY 11



While you're at it, try the + and - icons near the bottom of your screen (or use the + and - keys on your keyboard) as well as holding Option (Mac), or Alt (PC) and dragging a rectangle on the map to zoom into a specific area.

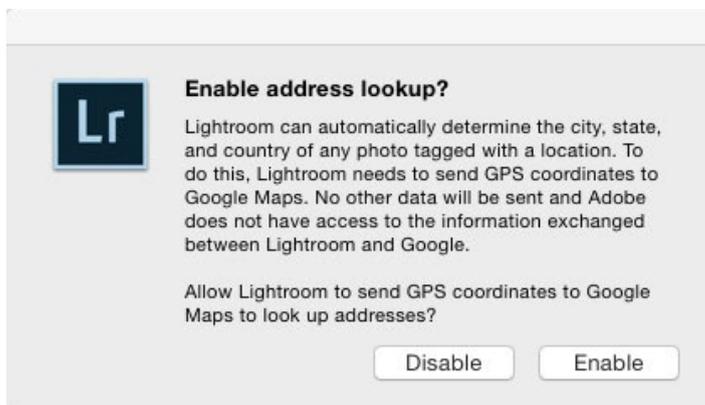
Hover over a marker to view the photos that were taken in that specific location.

If you want to be able to quickly return to the same location in the future, then consider clicking the + icon next to the Saved Locations heading on the left side of the Map module. Why not search for areas that you commonly shoot (like your home town, workplace, etc.) and save them as locations so you can quickly return the next time you need to drag images to the map?

DRAG IMAGES TO THE MAP

Now it's time for you to add location data to images that don't already appear on the map. Start by clicking on the collection that's called "Photos to drag to Map" and then switch to the Map module. Since those images do not already have a location, the map will most likely remember the last location you were viewing. Since these images were captured in San Francisco, click on the Search Map field near the upper right of the map and enter that location and press Return to move the map to San Francisco. You can follow along with today's video lesson and practice placing the various images in the proper locations on the Map.

If Lightroom asks you if you'd like to Enable address lookup, then click Enable so that dragging images to the map will automatically tag the image with country and state metadata that can later be used to search using the metadata tab in the Filter Bar that appears at the top of the Library module.



WEEK 3
DAY 11

TAG YOUR OWN IMAGES

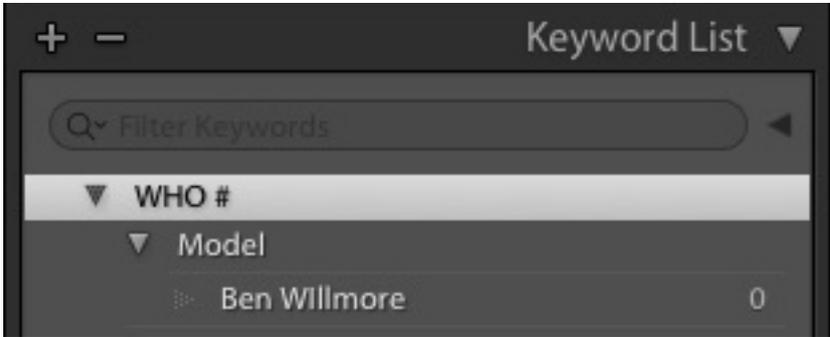
Switch to your normal catalog by choosing its name from the File>Open Recent menu. Try to find some of your own images where you remember where they were shot. I often add such images to the Quick Collection since they are sometimes located in multiple folders. With those images visible, switch to the Map module. Click on the first image within the filmstrip at the bottom of your screen, then enter the location in the search field that's found in the upper-right of the map and then drag the image to the appropriate location. Repeat that process for the rest of the images until you've tagged at least a dozen images.

Once you've tagged some images, return to the Library module, click on the All Photographs choice that's found under the Catalog heading on the left side of your screen type Command-A (Mac), or Ctrl-A (PC) and then return to the Map module to see the location of all the location-tagged images on the map!

CREATE PARENT KEYWORD FOR PEOPLE KEYWORDS

I like to keep all my people keywords in one spot within my keyword list. You can do the same by creating a keyword that will serve as a parent to all newly added people keywords.

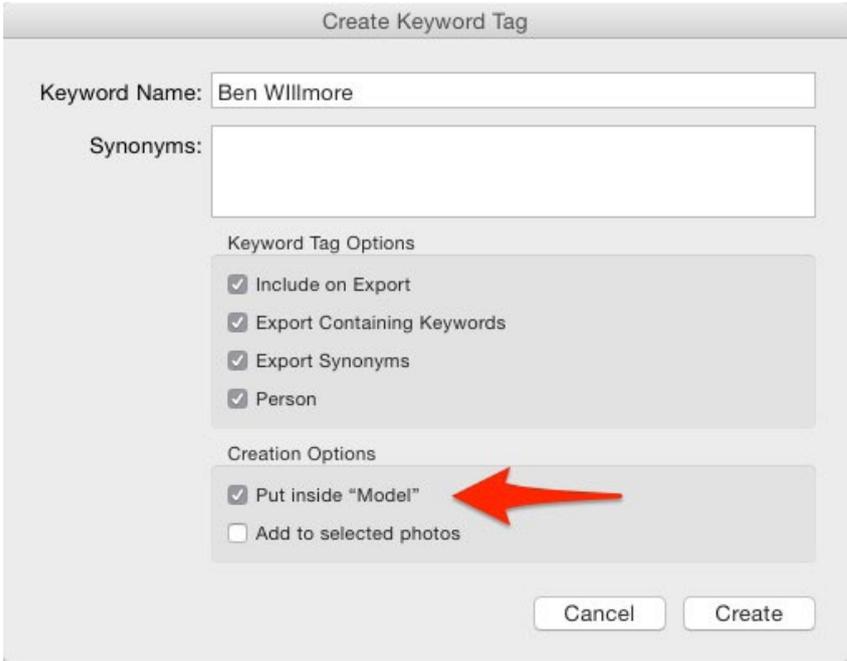
I start with a non-exporting keyword called "WHO #", where the # is my visual reminder that the keyword is non-exporting. I then right-click on that base keyword and choose Create Keyword Tag inside "WHO #" and create a keyword called "Model". After doing that, I right-click on the Model keyword and choose Put New Person Keywords Inside This Keyword. Just beware, if you've set up my catch-all parent keyword of "zUnsorted" in which all new keywords reside, then you'll need to expand that keyword to find the WHO # keyword that I mentioned below and drag it to the base-level of the keyword list to get it out of the zUnsorted parent.



WEEK 3
DAY 11

CONVERT EXISTING KEYWORDS INTO PEOPLE KEYWORDS

If you have previously tagged photographs with the names of people who appear within images, then it would be best if you convert those keywords into officially being people keywords. You can accomplish this by double-clicking on an existing keyword and turning on the Person checkbox so that it is considered a person keyword. That will not make Lightroom suddenly recognize the people within that photograph since it will not have any people regions defined in the photo, but it will make that keyword available within the People area of the library module.



WEEK 3
DAY 11

TAG IMAGES WITH PEOPLE KEYWORDS

Now is a good time to get started tagging your personal photos so that Lightroom can help you quickly identify people in the future.

The first time you click on the People icon at the bottom of the Library module, you will have the choice to either recognize faces on demand, or in your entire Lightroom catalog. If you did not turn on the feature for your entire catalog and later want to change your mind, then choose Catalog Settings from the Lightroom menu (Mac), or Edit menu (PC) and turn on the Automatically detect faces in all photos checkbox. You can also pause or resume the facial recognition feature by clicking on your identity plate that appears near the upper left of the Lightroom window and toggling on or off the Face Detection setting.

Watch today's lesson and then start tagging some of your photos to get used to the process.

If you run into anything unique, have questions, or have problems, then let us know on the class' Facebook Group page at <https://www.facebook.com/groups/BenWillmore/>

DAY 12

ADJUSTMENT WORKFLOWS
FOR B&W, HDR & PANOS



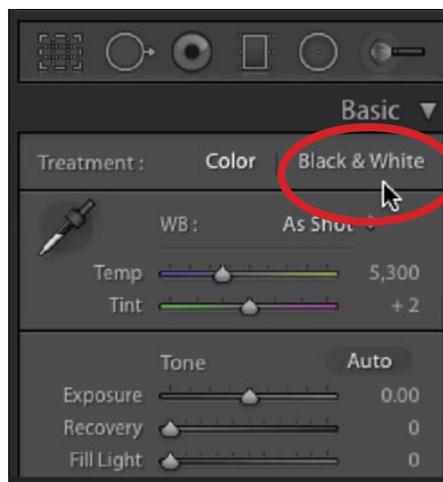
BLACK & WHITE

As photographers, many of us enjoy converting our images to black and white. Lightroom gives us a handful of great tools for doing that.

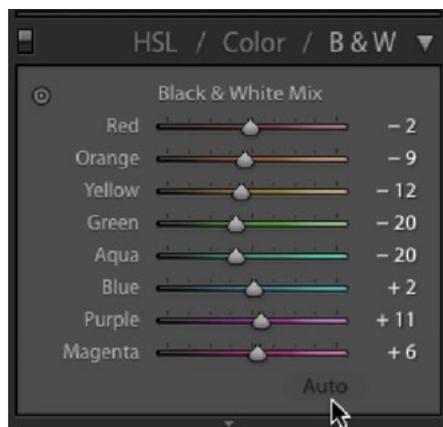
Open an image in Lightroom's Develop module and look at the Basic tab, at the top of the adjustment panel on the right. At the very top, you will see the words Color and Black & White. If you click on Black & White, all the color will be taken out of your image. I like to think of this as a starting point, because there are many more adjustments we can make from here.

In the right adjustment panel, there is a tab called HSL/Color/B&W. (We talked about the HSL adjustments earlier in this course.) Click on this tab and choose the B&W setting. When you expand that, you will see sliders for various colors. These are the colors that used to be in your image. If you move the sliders to the right, you can brighten those individual colors (or the areas where those colors used to be) and if you move the sliders to the left we can darken them.

But when you look at the black and white picture, you might not remember what colors were in various areas. Because of that, I like to use the targeted adjustment tool, which looks like a little donut in the top left of the sliders. Click on it to activate the tool. Now, if you move your mouse over the image, it will think about what color was originally in



Click to convert your image to black and white.



The B&W tab contains sliders for each individual color.



The Targeted Adjustment Tool



the area. Click on the image and drag up if you want to brighten and drag down if you want to darken. When you click and drag on various areas, Lightroom will automatically move the adjustment sliders that represent the individual colors you're targeting. By dragging up and down on various areas, we can fine-tune our end result.



In the two versions of the image above, different treatment was given to the sliders under the B&W tab. You can see how each color can be adjusted individually in order to create your ideal black and white image.

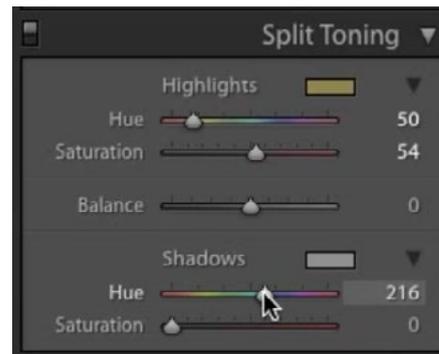


There is also an Auto button at the bottom of the color sliders. Clicking this will cause Lightroom to move all of the sliders based on what it thinks will optimize your image the most. This may be a good starting point. To see a before and after view, toggle the little light switch to the left of the panel name.



Click on the light switch to temporarily deactivate the settings within the panel.

Split Toning After you convert something to black and white, you might want to consider adding a split tone effect. Split toning allows us to force color into the bright and/or dark parts of an image and you can find the settings for it under the Split Toning tab on the right side of the Develop module. (Note that we covered this feature in more detail during a previous session in this course.)



The Split Toning settings

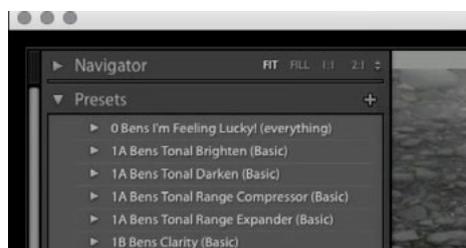
In the Split Toning tab, there are separate sets of sliders for Highlights and Shadows. Under the Highlights section, use the Hue slider to choose what color you'd like to go into the bright parts of the image. You're not going to see any change in the picture until you move the Saturation slider, which will determine how intense the effect will be. If you hold down the Option Key (Alt on Win) as you drag the Hue slider, it will act as if you temporarily moved the Saturation slider all the way up, just so you can see what color you're choosing. When you let go, it will take the Saturation slider back to normal. After choosing the Hue, you can then use the Saturation slider to introduce as much of the chosen Hue as you feel looks good.

For the Shadows, you will follow the same procedure. Finally, you can use the Balance slider to determine where the shadows end and the highlights begin. Again, you can hold down the Option Key (Alt on Win) to get a view with 100% Saturation, which makes it easier to see where the color is going.



The Split Toning settings were used to take a black and white image (far left) and push cool tones into the highlights and warm tones into the shadows.

Presets can be really useful when working with Split Toning. Your Develop presets can be found on the left side of Lightroom's Develop module. There are a bunch of presets that come with Lightroom and you can save your own presets as well. Once you create a split



The Presets tab is on the left side of the Develop module

tone effect that you like, click the little plus icon (+) at the top of the Presets tab and a dialog box will appear. Here, you can give your new preset a name and designate a folder for it (if you have a lot of presets and like to organize them that way). Then, you can use the check boxes below to specify



which adjustment settings should be included with the preset. For a preset like this, I like to turn off all of the check boxes except for the Split Toning one. When you click the Create button, your new preset will be located in the Presets tab.



At left is the New Develop Preset dialog. For this preset, the only settings we want to be copied are the Split Toning settings, so that's the only check box we have turned on.

After you've created a preset, you can open another image in the Develop module and click on the name of the preset to apply all those saved settings to the other image. Tip: If you keep the Navigator tab expanded (at the top left of the interface), and you hover your mouse over the various presets, you will see a preview of how your image would look with each preset applied.

To copy settings from one image and apply them to multiple images, first select the image in the Library module and right-click on it. From the pop-up menu, choose Develop Settings > Copy Settings. Then select all of the images you'd like to apply the settings to, right-click on them and choose Develop Settings > Paste Settings.



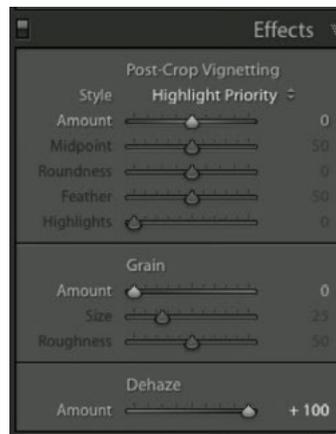
Dehaze for Black and White There is another technique that I use in optimizing black and white images and it involves the Dehaze slider. This is a setting that wasn't designed for black and white images, but I find it creates a nice effect.

The Dehaze slider can be found under the Effects panel in the Develop Module. Moving the slider to the right will create a good amount of contrast, concentrating on the dark portion of the image, pushing it closer and closer to solid black. Once it gets close to solid black, the slider starts focusing on the next brighter shade in the image.

If you'd like to create a high impact black and white image, drag the Dehaze slider all the way to the right. The image will look pretty dramatic at this point. If it's too much, you can counteract the effect by adjusting the Contrast slider in the Basic panel. I also like to adjust the Whites slider to control the brightest portion of the image and the Blacks slider to control the darkest portion.

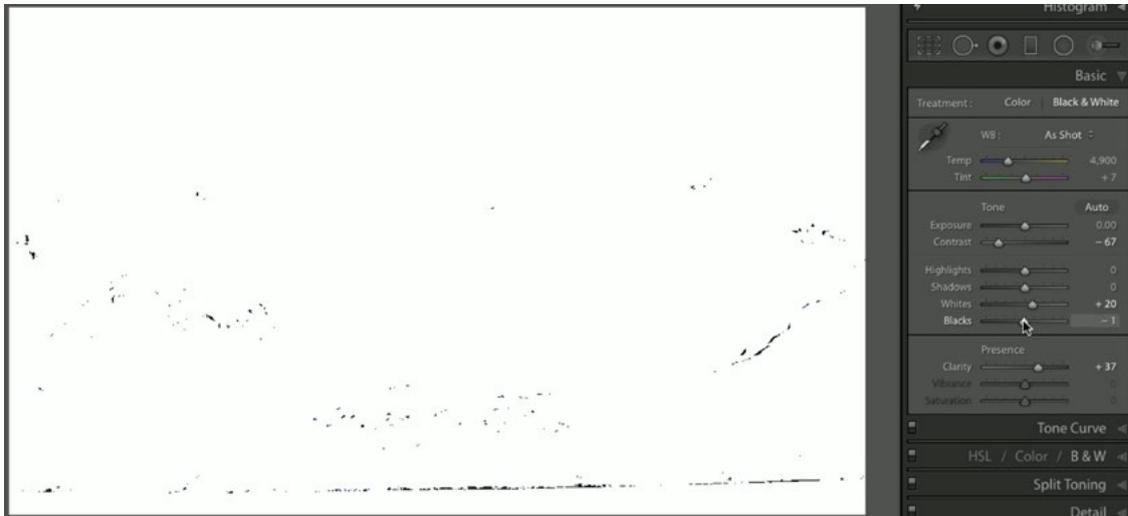


At left, you can see the dramatic effect created by moving the Dehaze slider to 100.



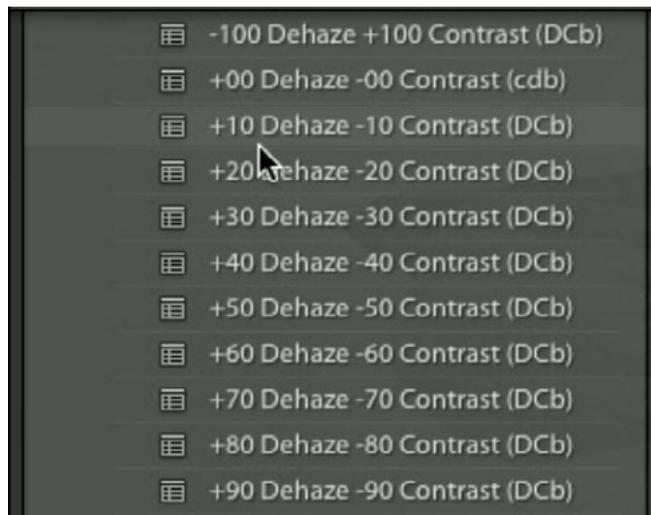


When adjusting the Blacks and Whites sliders, you can hold down the Option key (Alt on Win) to get a view of your images that shows you where the blacks are (when using the Blacks slider) and where the whites are (when using the Whites slider).



We are holding down the Option key while dragging the Blacks slider in order to get this view of the image that shows what areas are solid black.

I like to create a series of develop presets that use different combinations of the Dehaze and Contrast settings. This way, I can hover over the different combinations so the Navigator window shows a preview of what my image would like with them applied.



I have created a series of develop presets that incorporate different combinations of the Dehaze and Contrast sliders.



Grain The Grain settings can be found under the Effects panel and they can be used to create a vintage feel to your black and white images. The Amount slider is going to add texture into your image to make it look more like an old black and white photograph. The Size slider will control the size of the grain and the Roughness slider will control how random the grain is.



The Grain sliders can be found under the Effects panel and can be used to create a vintage feel to your black and white images.

HIGH DYNAMIC RANGE (HDR)

Sometimes the brightness range of a scene is greater than what our cameras can capture. This is common when shooting in the midday sun or other high-contrast scenarios. When this happens, we'll often get an image where the shadows look ok but the highlights are blown out, or we'll get an image where the highlights are good but the shadows are completely black.

HDR is a technique that allows us to achieve a larger brightness range than we could get with a regular image, and therefore maintain good exposure in both the highlights and the shadows. In order to do this, we need to shoot multiple images with different exposure settings and then combine them later. That's where Lightroom is going to come in.



Camera Settings for HDR

Auto Bracketing: The general setting for this is three exposures at two stops apart. (You might have to narrow to one stop apart if you have really bright and really dark things right next to each other, like a neon sign at night.)

Aperture Priority Mode: You want to use this mode so the depth of field is consistent in each shot.

After taking the shots, look at the darkest image and make sure you have highlight detail. If you do, then that image is dark enough. If the highlights are blown out, you might have to re-take it, making it darker. In the lightest image, you want to make sure that you can see detail in the important parts of the shadows. If you can't, you'll need to get a brighter image.



This bracketed set of images was shot with the intention of merging for HDR.

To combine a series of images you shot for HDR, first select them all in Lightroom's Library module. Then go to the main menu and choose Photo > Photo Merge > HDR. When you choose this, it will attempt to combine the selected exposures into a single image.

The HDR Merge Preview window will appear, and it's important to know that your image won't look great here. But that's ok. All of the toning on the image will be done later. The Auto Align setting will attempt to align the images, compensating for any small amount of camera movement. I generally keep this setting turned on.

If you would like to get a general idea of what the image might look like after toning, turn on the Auto Settings check box. The Auto Settings check box will apply some toning settings to the image automatically.



The HDR Merge Preview dialog

If there is any movement in the scene (leaves moving in the wind, a waving flag, etc.), then you might have a ghosting issue. In this case, use the Deghost Amount settings on the right. The higher the setting, the more aggressive the correction will be. If you can't tell where the Deghosting correction was applied, turn on the "Show Deghost Overlay" checkbox, which will put a red overlay on your picture wherever it detected motion. When you've applied any necessary settings, click the Merge button in the lower right.

After hitting the Merge button, you'll be taken back to the Library module, where you will see a new file that ends in .dng. This will be a special image that contains the brightness range from all of the merged photos. Note that if Lightroom is not set to sort by file name, then the merged image may appear at the end of the file list.

Select that merged file and move into the Develop module to do your adjusting. Here, you are free to use all of the settings as you normally would when adjusting your images.

Here is the system I use for adjusting my merged HDR images. As a starting point, I'll move the Highlights slider all the way down and the Shadows slider all the way up. Then, I'll grab the Exposure slider and use it as an overall brightness adjustment. From this point on, I'll

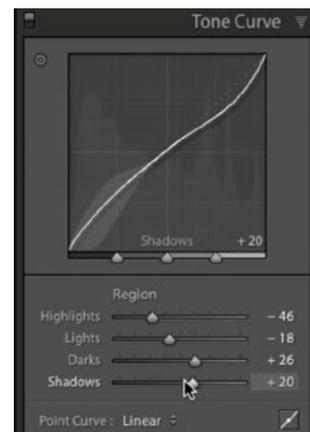


In the final image, after being merged for HDR and having tone adjustments made, we can see detail in both the highlights and the shadows.

treat this as any other image. That might include going back to fine tune the Shadows and Highlights. If I want to add a little pop to my image, I'll turn to the Vibrance, Clarity and Contrast sliders.

I sometimes find that the highlight areas can appear a bit dull after processing an image for HDR. If this is the case, I will use the Adjustment Brush to paint over the highlight areas with the Highlights slider moved to the right.

If you move the Highlights slider all the way down and/or the Shadows slider all the way up and find that you still aren't able to bring as much detail in as you'd like, there's a trick for taking these adjustments further. Open the Tone Curve panel and make sure that the sliders beneath the curve chart are visible. If they're not visible, click the little square icon at the bottom right corner of the panel. Here, you can use the Highlights and Shadows sliders to further pull detail out of the bright and dark areas.



The Tone Curve panel

Lastly, the Adjustment Brush can also be used to fine-tune the results of a merged HDR image. I find that I often times paint in a Dehaze or Contrast adjustment to any areas that might be lacking contrast.

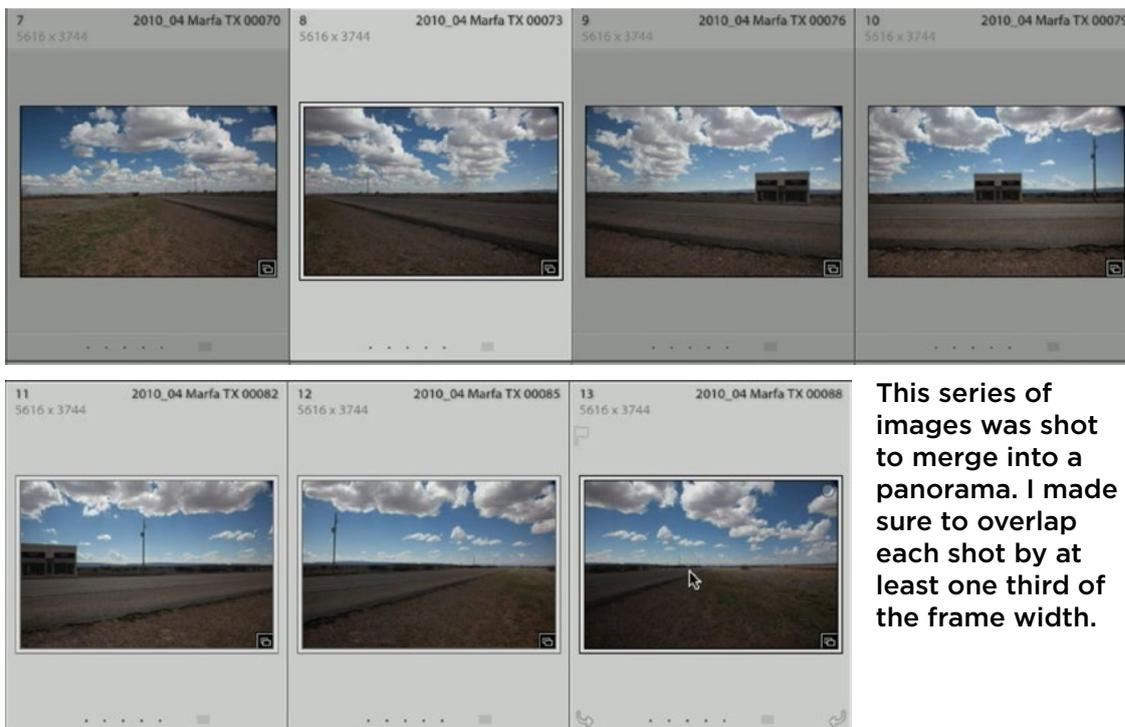


PANORAMAS

Shooting Panoramas Panoramas give us the ability to fit more into an image than we were able to capture with a single shot from our lens. When shooting a pano, it's important that you use Manual focus. This way, when you move across the scene, it's not varying in focus. You'll also want to keep the exposure consistent through all of your images. Many cameras have an Auto Exposure Lock button (AEL) that you can hold down while shooting your entire pano. Make sure to overlap each image by at least one third of the frame width.

Merging Panoramas The advantage to merging panos in Lightroom over other software is that the final, merged image is still a raw file and has all the qualities of a raw file. This means that you don't have to adjust the individual files one-by-one before you merge them. You can wait until afterwards and adjust the entire panorama as a whole. With other software, the merged file will be a tiff or a jpg, and would not maintain the same quality when adjusted.

To merge a set of panorama images, first select them all in the Library Module, go to the main menu and choose Photo > Photo Merge > Panorama. It's going to attempt to stitch those into a single image.



This series of images was shot to merge into a panorama. I made sure to overlap each shot by at least one third of the frame width.



Once it's done, the Panorama Merge Preview window will appear and you can specify how the images should be aligned using the options on the right (Spherical, Cylindrical & Perspective). I usually click through them to see which looks best. If you want to get a better view of how these settings are affecting your image, turn off the "Auto Crop" check box. This will prevent Lightroom from cropping out any empty area from the edges. Whether or not you keep this check box turned on is a personal preference. Sometimes, I like to keep it off because I intend to fill in the empty areas later using Photoshop.

The Boundary Warp slider is a feature that stretches the picture to try and fill in the empty areas. Sometimes it can make a big difference and sometimes it can distort things in a way that you might not like. I recommend playing with it to see how it works on each individual image.

When you're done, hit the Merge button and you will be taken back to Lightroom's Library Module where you will find your newly-merged panorama image.



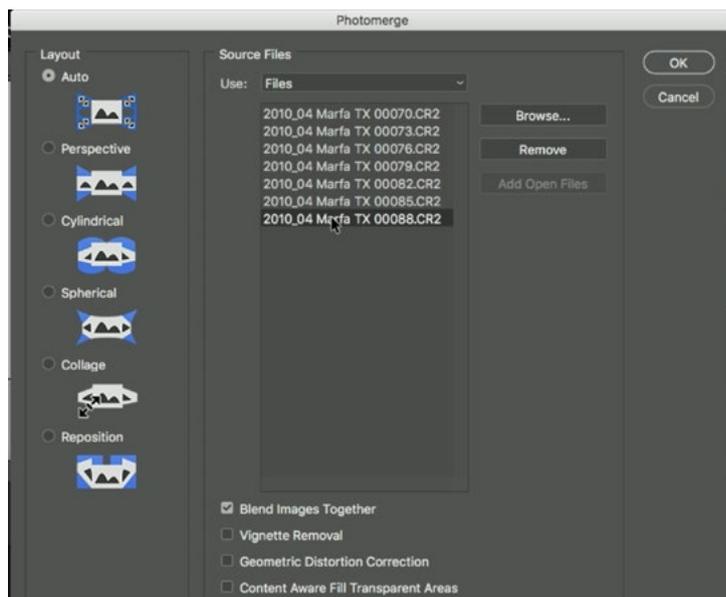
The Panorama Merge Preview dialog



The merged panorama has all of the qualities of a raw file , so you can move it into the Develop Module and optimize it using the same adjustments that you would use to adjust any other image. This is much more convenient than trying to adjust each image individually before the pano is merged.

Occasionally, Lightroom doesn't do the best job at merging a panorama. For example, there may be some instances where you find uneven brightness between frames or you might see one of the stitch lines. If this happens, you can try merging the images in Photoshop as well and then compare the results. Note that if you merge a pano in Photoshop, you will need to adjust the images first. That's because the end result will not be a raw file so any extreme adjustments may degrade the image quality.

To merge a panorama in Photoshop, select all of the images, go to the Photo menu and choose Edit In > Merge to Panorama in Photoshop. The Photomerge dialog will appear and there will be some Layout settings on the left that determine how the images will be stitched. I usually set this to Auto. Leave the "Blend Images Together" check box turned on. The "Content-Aware Fill Transparent Areas" check box will tell Photoshop to attempt to fill in any empty area around the edges. After you've specified all the settings, click OK and then it will merge them and open them in the main Photoshop window.



If Lightroom ever does a poor job of merging a panorama, you can try to merge in Photoshop. At left is Photoshop's Photomerge dialog.



Panorama Tips:

- Your panoramas don't always have to be horizontal. You can also create vertical panoramas. A really tall waterfall or skyscraper would be a good subject for a vertical pano.
- It's very hard to create an out-of-focus background with a wide angle lens. If you ever want to shoot a wide shot and still get your background really out of focus, use a longer lens set to a small aperture and use it to shoot multiple shots of the scene and then merge them into a panorama.
- Panoramas don't always have to be a single row of images. You can also shoot them as grid of images.
- It's even possible to create HDR panoramas. To do this, you would have to shoot for HDR in every frame of the panorama. You'd first merge each of the HDR frames and then take the final merged HDR images and merge them into a panorama.



A blurry background was created here by shooting this wide scene in multiple images, using a long lens set to a small aperture, and then merging them into a panorama.



LIGHTROOM PRESET GUIDE

INSTALLATION & USE OF BEN'S BONUS DEVELOP PRESETS

The installation method and file format used for presets has recently changed. Therefore, there are two versions of these presets that are included in this sample pack. To determine which version you need to use, launch Lightroom and choose About Lightroom from the Lightroom menu (Mac), or Edit menu (PC) and note the release number that appears near the top of the About screen. If you are using a version earlier than 7.3, then you'll need to use the folder of presets that includes "PRE 7.3" in the folder name and you should skip to the section of this guide that is titled "How to install (Pre 7.3)" to learn how to install the preset. If you are using release version 7.3 or later, then you can continue reading.

HOW TO INSTALL IN LIGHTROOM 7.3 OR LATER

Since Lightroom requires one file for each preset, and this sampler pack contains many presets, we've chosen to compress all those presets into a single .zip file. Before you install the presets, you'll need to "unzip" the file by double-clicking on it to reveal its contents. Once you've done that, you can discard the original .zip file since you have already extracted its contents and therefore no longer need the .zip file. If you look at the resulting folder, you should find many folders inside. Those folders need to be moved into a special folder in order for Lightroom to use them as develop module presets.

The easiest way to locate the folder to move the files into in newer versions of Lightroom is to select any image, head to the Develop Module and inspect the Presets area on the left side of the screen. If you don't already have any user-created presets, then press the + sign to the right of the word Preset and choose Create Preset. When the window of options appears, just click the Create button and then right-click on the resulting preset, then choose Show in Finder (on PC, the name will differ slightly) which should bring you to a folder called Settings, which is found within another folder called CameraRaw. All you have to do now is drag all the presets folders that you unzipped earlier into that special Settings folder and restart Lightroom.

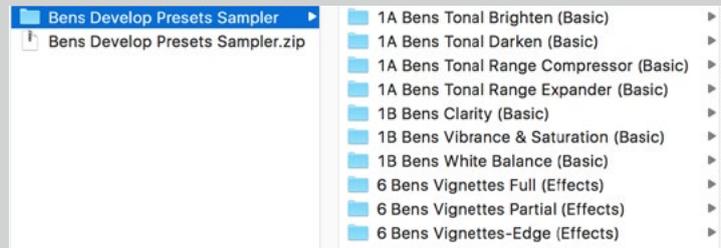
HOW TO INSTALL (PRE 7.3)

Since Lightroom requires one file for each preset, and this sampler pack contains many presets, we've chosen to compress all those presets into a single .zip file. Before you install the presets, you'll need to "unzip" the file by double-clicking on it to reveal its contents. Once you've done that, you can discard the original .zip file since you have already extracted its contents and therefore no longer need the .zip file. If you look at the contents of the resulting folder, you should find a total of ten folders inside. Those ten folders are what we need to install in order to be able to access the presets from within Lightroom.

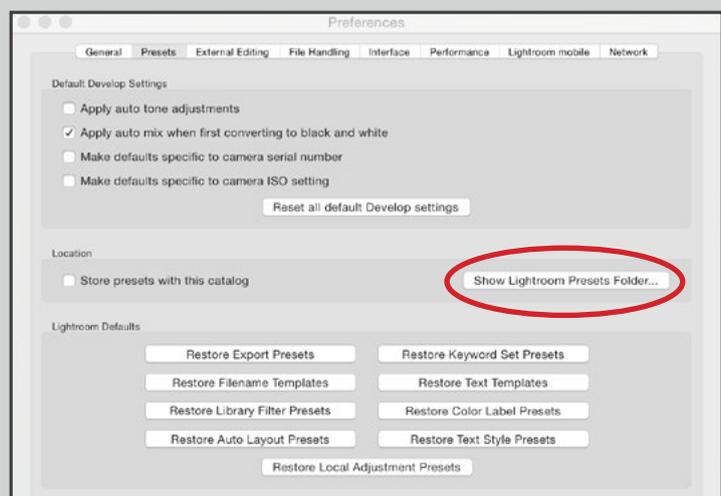
In Lightroom, go to the menu at the top your screen and choose Lightroom > Preferences on the Mac, or Edit > Preferences on a PC. Next, click on the Presets tab and then click on the "Show Lightroom Presets Folder..." button.

Next, locate the Develop Presets folder and drag the ten folders that you extracted from the .zip file so they end up inside that folder. It's important that a) you move the ten folders and not the base folder that contains them, and b) they end up inside Develop Presets folder and not the Lightroom folder that it resides within. NOTE: If you already received one of Ben's sampler preset packs, then you might see some duplicate presets. Only move the presets you don't already have into this folder.

Now, return to Lightroom, quit and then relaunch the program to cause it to utilize the newly installed presets. When Lightroom re-opens, you can confirm they've been installed properly by inspecting the Presets panel, which is found on the left sidebar of the Develop module.



The Preset Sample Pack folder unzipped, in the Finder.



In Lightroom's Preferences dialog box, click on the "Show Lightroom Presets Folder" button to open up the correct folder on your hard drive.

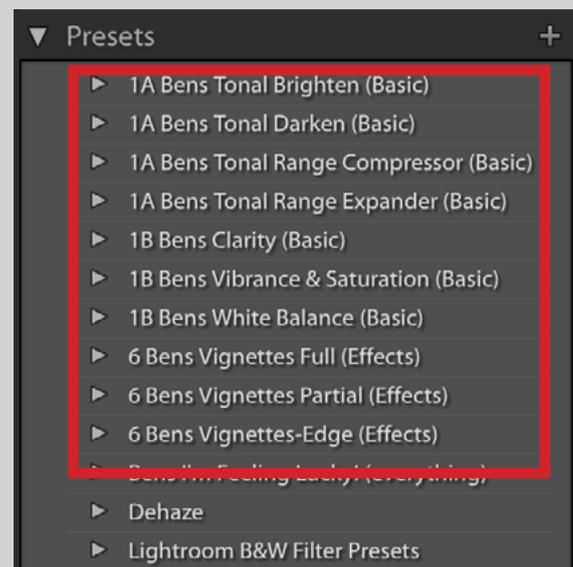
BEN'S LIGHTROOM PRESET GUIDE

Once the presets have been loaded into Lightroom, they will appear inside the Presets panel on the left side of Lightroom's Develop Module. You will see the names of the four preset folders (ex: 1A Ben's Tonal Brighten) and if you click on the folder name, the contents will expand so that you can see all of the individual presets.

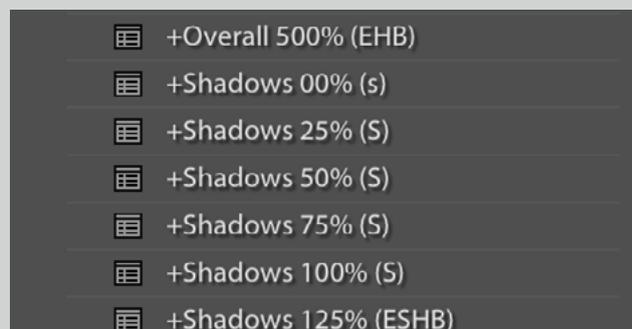
HOW TO USE

If you open an image in the Develop Module and then hover your mouse over the different preset names (without clicking), you will see a preview of what the preset will look like applied to your image in the Navigator panel, which is located in the top left corner of the interface. When you find a preset that produces a desirable preview, then click on the name of the preset to apply it to your image. Note that you can apply multiple presets to your image if you'd like. Also, after applying a preset, you can go and tweak the individual sliders in the Develop Module to fine-tune the effect.

Note that the name of each preset folder ends with a word indicating which adjustment sections were used (Basic, HSL, etc.) You can combine multiple presets as long as they use different adjustment sections. Applying two presets that use the same adjustment section can cause the second preset to override the first.



The folders of presets installed as shown in Lightroom's Presets panel.



The preset names end with letters that indicate which adjustment sliders were used.

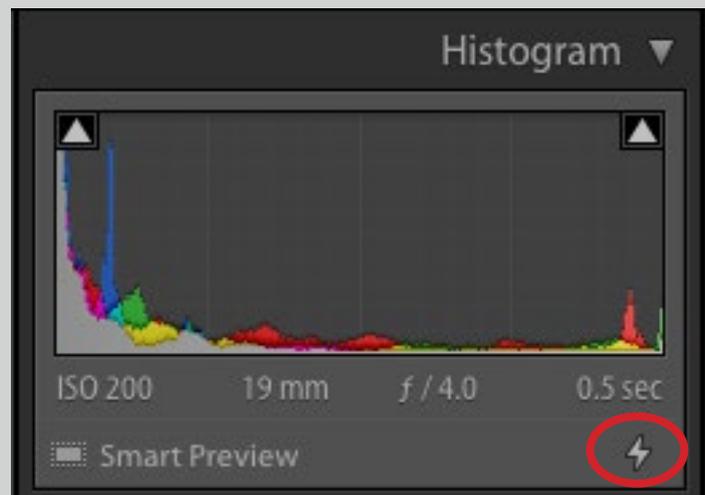
Just like with preset folder, the individual preset names end using letters that indicate which adjustment sliders were used to produce the effect. (For example, ESH means that the preset uses the Exposure, Shadows and Highlights sliders.) By comparing the name of each preset, you can determine whether one preset might override the effect of another by seeing if they use the same adjustment sliders. For instance, applying a preset that ends in ESH and then

BEN'S LIGHTROOM PRESET GUIDE

another that ends in EHB will cause part of the first preset to be overridden (because they are using one of the same adjustment sliders), but combining a preset that ends in ESH with one that ends in VS (for Vibrance, Saturation) will work just fine since they don't overlap in which adjustment sliders are used. A lowercase letter at the end of a preset name indicates that the slider being referenced will be reset to default settings.

TROUBLESHOOTING

You might find that the preview functionality of the Navigator panel doesn't work on some images. That's usually because the image has been adjusted with a much older version of Lightroom, which featured different adjustment sliders than the current version. Since the preset requires the adjustment sliders that are offered in the current version of Lightroom, it is in essence disabled for that particular image. To see if that is the case, look at the Histogram that is found above all the adjustment sliders on the right sidebar of the Develop module. If you see a small lightning bolt icon beneath the histogram in Lightroom, then the image was adjusted with an older version and needs to be updated (by clicking on the icon) in order to be compatible with the preset. That should cause the Navigator preview to work again on that image.

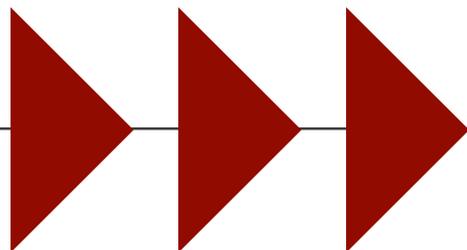


The lightning bolt icon indicates an image that needs updating.

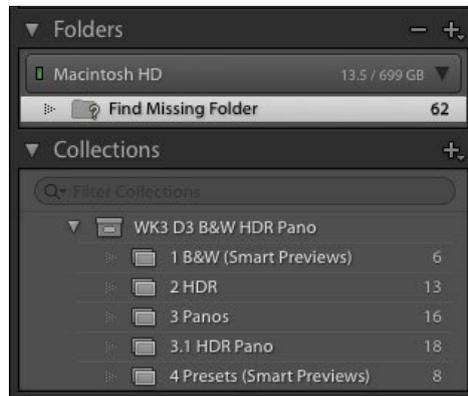
WEEK3
DAY 12

HOMEWORK:

BRAINSTORM COMMON ADJUSTMENTS
DEVELOP A USEFUL NAMING CONVENTION



WEEK3 DAY 12



Today's homework includes a Lightroom catalog full of images to practice on. The files are organized in various collections. The images for B&W and Presets can be used as-is because they have smart previews included. The images in the HDR, Panos, and HDR Pano collections are different. They require access to the original raw files. Those images will initially show up as being missing. To make them accessible, go to the Folders list in the Library module where you will find a folder called "Find Missing Folder" that will most likely have a question mark on it, right-click on that folder and choose Find Missing Folder. Navigate to the same folder/directory that contains the catalog file you have open, which is where you should find a folder with a matching name. Click on the folder and then press the Choose button so Lightroom knows where the files are stored on your hard drive. Note: I do not suggest that you import these images into your main catalog since it will just clutter things up... just open the catalog when you need to use the images and then choose the catalog you were working from the File>Open Recent menu when you're done. These files are to be used while following today's lesson.

WEEK3
DAY 12

BRAINSTORM COMMON ADJUSTMENTS

You may find that you repeat the same adjustments again and again. For instance, I often end up moving the Highlights sliders to the left and the Shadows slider to the right and then increasing Clarity and Saturation a bit. If you have similar tendencies, you can save a lot of time by saving those common adjustments as presets.

To create a preset, open any image in the Develop module, click the Reset button in the lower right to wipe away any settings already applied to the image, dial in the exact settings you want to save and then click the + icon to the left of the Preset heading on the left side of the Develop module. ▶▶▶

WEEK3
DAY 12

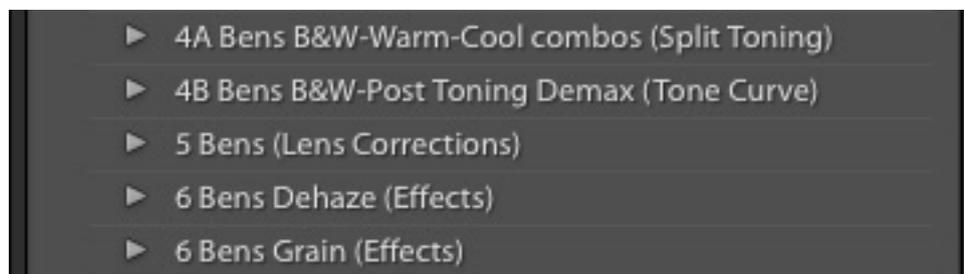


Saving a preset will cause Lightroom to prompt you for which specific settings you'd like to include within the preset. If you use the Check All button, then the preset will contain all settings that are applied to the current image. I do not suggest that since it will make things less flexible since applying one preset after another will cause the second preset to completely override the first. Instead, look through the options and only turn on the checkboxes for the features that were required to get the effect you're attempting to save.

WEEK3
DAY 12

DEVELOP A USEFUL NAMING CONVENTION

When I have a develop preset, I include within the same a clue as to which adjustment sliders were required for the effect. That way I can tell if one preset might override or conflict with another.



My system is to first control the order that presets are listed in by starting each preset name with a number since they are sorted alphabetically. Then at the end of the folder that contains some presets, I include the name of the section of adjustment sliders that were required to create the effect so I can tell if one preset might cancel out another. I'm not saying that my system is right for you, but it can be useful to think through any naming conventions that might be useful before you create too many presets. ▶▶▶

WEEK3
DAY 12

At the end of each of my preset names, I also add some letters to indicate exactly which sliders were needed to complete the effect so I can tell if one preset will overlap another. For instance ESH stands for Exposure, Shadows and Highlights. That let's me know that an ESH preset will not cancel out the effect of a preset that ends with VS (Vibrance, Saturation). My system is very granular and might be too detailed for your mindset, so consider your own needs and think through how you might organize and name your develop presets.



DAY 13

ORGANIZING YOUR KEYWORDS INTO HIERARCHIES



ORGANIZING KEYWORDS

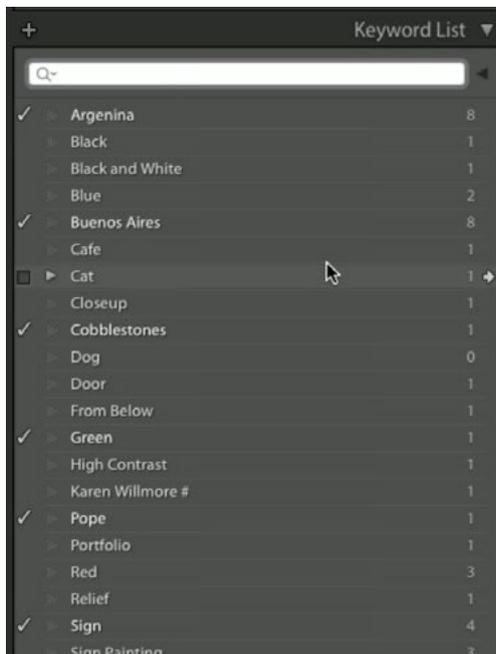
In an earlier session, we covered keywords and how we use them to tag our images. In this session, we are going to dive a little deeper and learn how to organize our keywords into a more structured system.

All of your keywords can be seen within the Keyword List on the right side of the Library module. To the right of each keyword, there is a number that indicates how many images have been tagged with that keyword. Within this list, you can organize these keywords into hierarchies. Just like you can have subfolders within folders, you can have child keywords within parent keywords. For example, if you have the keywords Asia, China, Vietnam and Japan, you could make the three countries (China, Vietnam, and Japan) child keywords of the parent keyword, Asia. To do this, you would simply drag them over the keyword Asia and they will become child keywords.

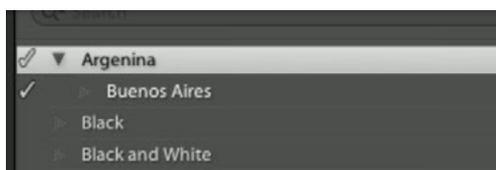
Then, the parent keyword will have a little arrow next to it that you can use to expand and contract the contents.

When you search for a parent keyword (Asia), the search results will also include images tagged with the children keywords (Vietnam, China, Japan).

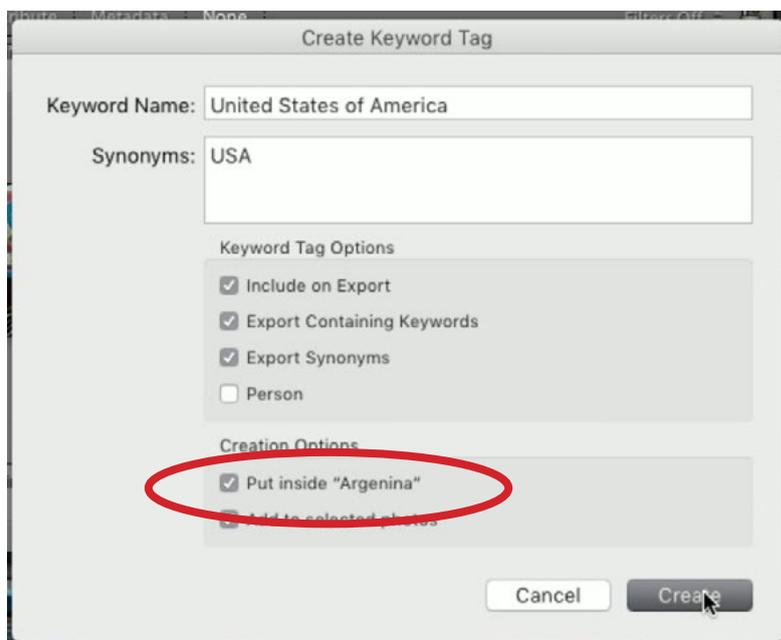
There are several ways to create new keywords. One way is to click on the little plus icon (+) at the top of the Keyword List panel. The Create Keyword Tag dialog will appear where you can type in the keyword, add any synonyms and then click the Create button.



The Keyword List in Lightroom's Library module



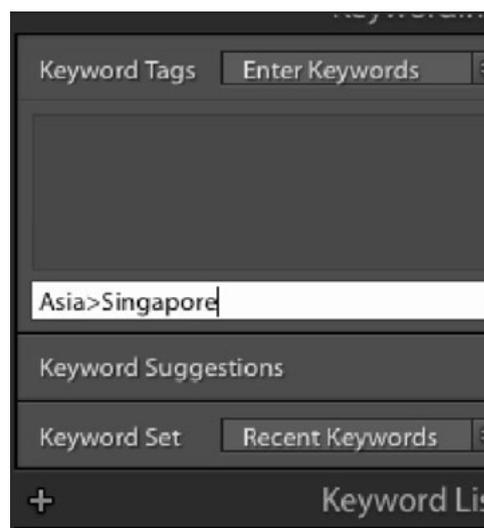
Here, Buenos Aires is a child keyword of the parent keyword, Argentina.



The Create Keyword Tag dialog box is being used to create a child keyword within a selected parent keyword. The “Put inside...” check box is turned on.

If you would like to tag an image with a new keyword and add it as a child keyword, first select the image and then right click on the parent keyword. A pop-up menu will appear and you should choose “Create new Keyword Tag Inside [parent keyword here].” A dialog box will appear where you can give the new keyword a name. You will also notice that the “Put inside [parent keyword]” check box is automatically turned on. Click the Create button.

You may not always want to be working inside the Keyword List. If that’s the case, there is a way to designate parent/child keywords within the Keywording tab (just above the Keyword List), which is where I prefer to work. If you want to create a new keyword and specify that it should be a child of another keyword, you would use the greater than symbol (>). For example, if I wanted to create the keyword “Singapore” and it should be a child of “Asia,” then I will type the following into the text field in the Keywording tab: Asia>Singapore. Then hit Enter.



Here, we are telling Lightroom that “Singapore” should be a child keyword of “Asia.”



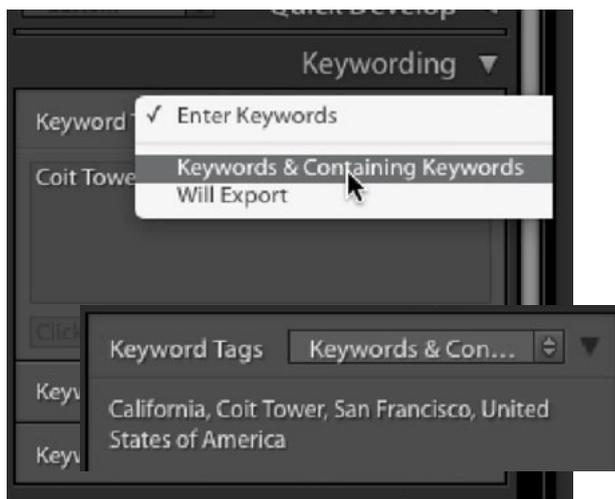
You can make your keyword hierarchy as complex as you want, with multiple levels of parent/child keywords. If you look at the hierarchy on the right, we have United States of America > California > San Francisco > Coit Tower. Because of this setup, any image that I tag with Coit Tower will also be found by searching for any of the parent keywords above it.

When you have an image selected, you will see the keywords attached to it in the Keywording tab. Note that you can decide whether you want to see Keywords or Keywords & Containing Keywords (meaning the parent keywords) in that window by using the dropdown menu at the top of the Keywording tab.

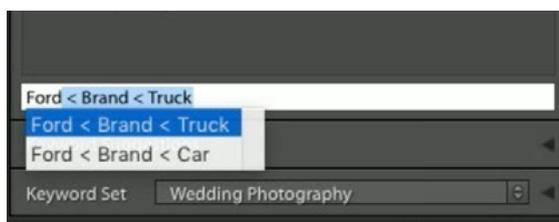
It's possible to have a child keyword appear inside more than one parent keyword. For example, the keyword "Ford" may be a child keyword of "Truck" and "Car." If that's the case, when you start typing in the word "Ford" to add a keyword, a pop-up menu will appear, giving you the options of Car>Ford and Truck>Ford. Simply choose the one that's appropriate.



A more complex keyword hierarchy



You can choose whether to view Keywords or Keywords & Containing Keywords

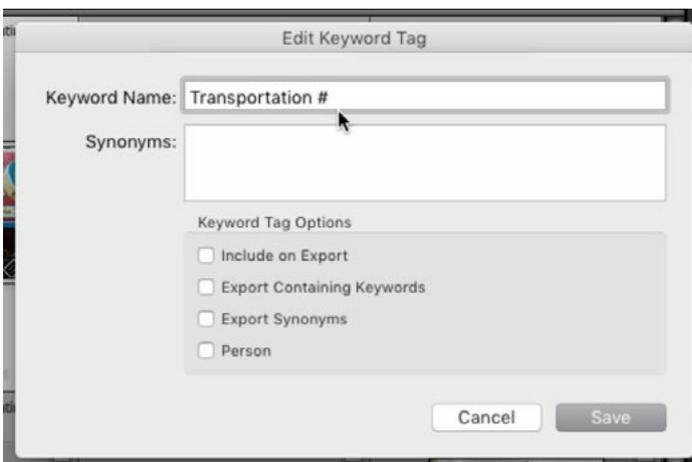


If you type in a keyword that has more than one parent keywords, Lightroom will give you a pop-up list so you can choose the correct one.



Cleaning up your Keyword List After a while, you can accumulate a lot of keywords and a lot of keyword hierarchies. I've found that it can be useful to create a system for cleaning up your keyword list and keeping it organized. Here is how I organize my keywords:

There are some keywords that I just use for organizational purposes and I don't want to be included in the metadata when I export the image. An example would be the word "continent." It's useful for me to be able to place "Asia," "Europe," "North America," etc. inside the parent keyword of "Continent" because it would tidy up my keyword list. However, "Continent" is not a useful keyword for someone else that I might send the image to. Therefore, I don't want it to be exported. When this is the case, I will double-click on the keyword "Continent" to call up the Edit Keyword Tag dialog. I will turn off the "Include on Export" check box. If the word has any synonyms listed, I can specify whether they should be exported by using the "Export Synonyms" check box.



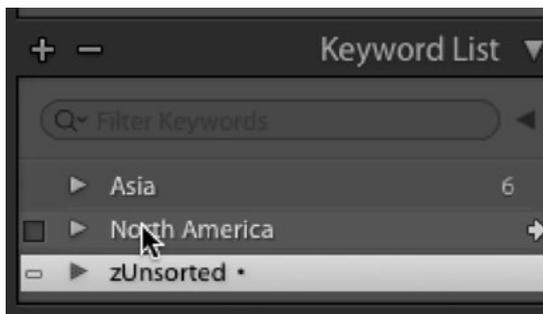
I also try to make sure that it's visually obvious that it's a keyword that won't export, so I will add the pound symbol (#) at the end. This way, I can look down my keyword list and instantly be able to tell which keywords won't export.



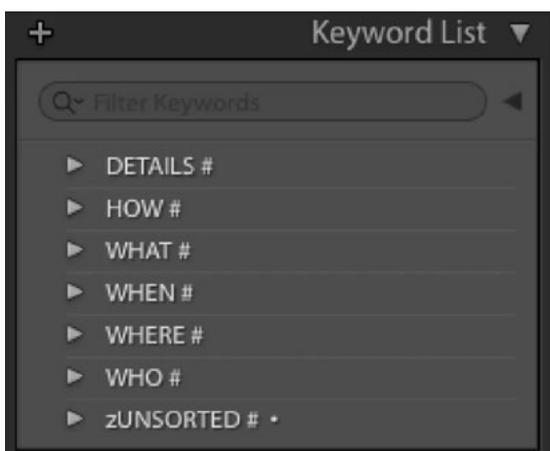
I include the pound symbol in my keyword name as a visual reference so I know it won't be exported.



Now let's look at how we can make the keyword list useful without being cluttered. I will create a keyword called zUnsorted and I will turn off the "Include on Export" check box. The reason I begin with "z" is so that I know it will be at the end of my keyword list. Then I will right-click on the keyword in my list and choose "Put New Keywords Inside this Keyword" from the pop-up menu. That means that every new keyword I create will become a child of the zUnsorted keyword. I will also drag all other unsorted keywords into this keyword so that the only keywords visible in my Keyword List are the ones that have already been structured in a hierarchy. Now, as I am key wording all of my newly-shot images, any new keywords (ones that don't already exist in the list) will be added within the zUnsorted keyword. This makes it so all of the clutter is automatically stored somewhere. I can later go to this keyword parent and place all of the children keywords into my structured keyword hierarchy.



The only keywords not placed inside the zUnsorted keyword are those that already have a hierarchy.

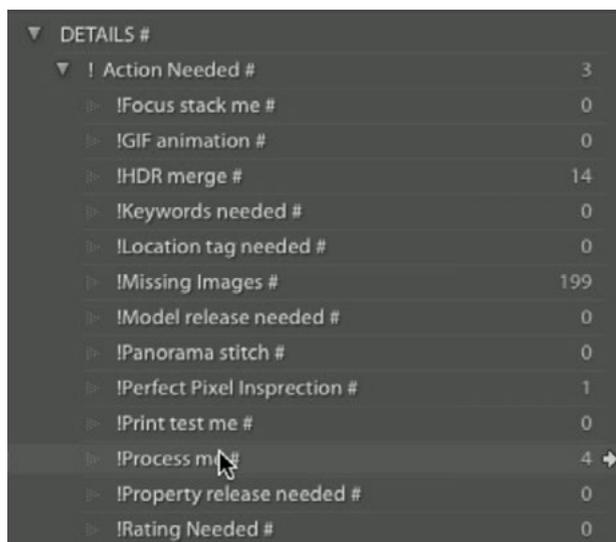


My system contains the above base level keywords.

For my personal system, I have the following base level keywords: Who, What, When, Where and How. Every other keyword either goes inside the hierarchy for one of those or they go into the zUnsorted category. This makes it very easy to navigate the list and find a keyword. For example, let's say I want to find the images shot at Coit Tower. I would expand the Where keyword and then click to expand Continent > North America > United States > California > San Fransisco > Coit Tower.



Under my Details category, there is a keyword called “! Action Needed #.” All of the child keywords inside this keyword begin with an exclamation point and stand for something that needs to be done to the image. The exclamation point makes it so these keywords will always be placed in the beginning of an alphabetical list and it lets me know that I need to take some kind of action with the images (retouch, rate, print, etc.).



All keywords that begin with an exclamation point represent images that require some kind of action on my part.

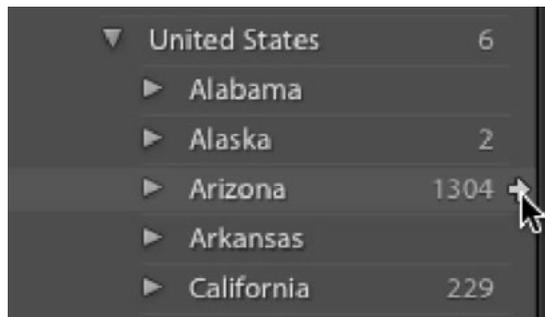
My base level keywords are in all caps and this makes them stand out. It also makes it easy for me to see if any additional keywords have snuck into the list.

If you would like to throw away any unused keywords, go to the Metadata menu at the top of the interface and choose Purge Unused Keywords. I would not do this if I was using a keyword list that I bought from someone or that I carefully created to incorporate a hierarchy and categories.

Right-click on the magnifying glass icon within the search field above the keyword list and a menu will appear. Choosing the People option will show you only keywords representing people, that were tagged with the face recognition feature. The “Show All Keywords Inside Matches” option will cause the search results to show all the keywords it found as well as the child keywords.



When you hover your mouse over any of your keywords in the list, a little arrow will appear to the right of the keyword. Click on the arrow to view all of the images that were tagged with that keyword.



Clicking on the little arrow will show you all of the images tagged with that keyword.

With an image selected, you can use the keyboard shortcut Command+K (Ctrl+K on Win) to open the Keywording panel and when you do this, the text field will automatically become active so you can start typing in a keyword. While you're typing in keywords, you won't be able to use the arrow keys to move between images. Instead, you can hold down the Command key (Ctrl on Win) and then use the arrow keys.

You can actually download a pre-made keyword list and load it into Lightroom. If you do this, you'll likely have a lot of keywords with the number zero next to them, indicating that there are no images with that keyword.

Exporting your Keyword List After your keyword list gets so large, there are various reasons why you may want to export it. Maybe you want to share it with someone else, or maybe you want to check it for errors like misspellings and such. Lightroom allows you to export your keyword list as a basic text file. To do this, go to the Metadata Menu and choose Export Keywords. A Save dialog box will appear where you can give the list a name and click Save. This will create a text file out of your keyword list that you can open in any text editing software. You will see all of your base keywords with the child keywords indented. If you have a spell check turned on, you can scroll down the list and see if there are any typos or other errors. (Note that you'll need to correct these in Lightroom, not in the text file.)

Looking at the keyword list text file, all keywords that have brackets around them represent keywords that won't export. If a keyword has curly brackets, it represents a synonym keyword.



```
Lightroom Keywords.txt — Edited
[DETAILS #]
  [! Action Needed #]
    [!Focus stack me #]
    [!GIF animation #]
    [!HDR merge #]
    [!Keywords needed #]
    [!Location tag needed #]
    [!Missing Images #]
    [!Model release needed #]
    [!Panorama stitch #]
    [!Perfect Pixel Inspection #]
    [!Print test me #]
    [!Process me #]
    [!Property release needed #]
    [!Rating Needed #]
    [!Register copyright #]
    [!Retouching needed #]
  [? Legacy Info #]
    [? 1 Star Rating #]
    [? 2 Star Rating #]
    [? 3 Star Rating #]
    [? 4 Star Rating #]
    [? 5 Star Rating #]
    [? Flagged as Pick #]
    [? Flagged as Reject #]
    [? Image Sequence #]
    [? Label Blue #]
    [? Label Green #]
    [? Label Purple #]
    [? Label Red #]
```

{Synonym Keywords}
[Non Exporting Keywords]

This is what a keyword list looks like after exported into a text file .

Importing a Keyword List You can also import a keyword list that someone else created. To do this, you'd go to the main menu and choose Metadata > Import Keywords. If you do this, your keyword list would suddenly be populated with all of the words and organization of the new list.

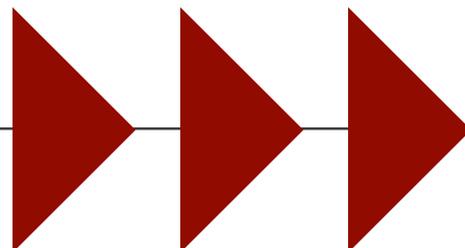
The only problem is that any keywords you already have organized and tagged are not going to conform to that keyword list. If you do import a list, I recommend creating a keyword called zUnsorted and then placing all of your current keywords inside of this one. Then import the list. This will keep the new list separate from your old list. I also recommend importing a new keyword list into a new, empty catalog before importing it into your main catalog. This will allow you to first inspect the list and make sure that it's going to be relevant to your workflow.

WEEK 3

DAY 13

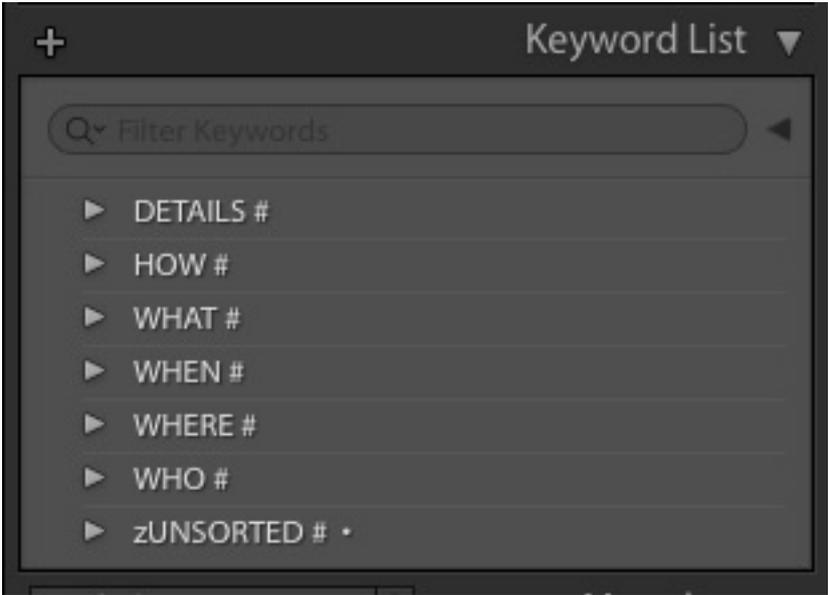
HOMEWORK:

BRAINSTORM IDEAL BASE KEYWORDS
CONSIDER PURCHASING A KEYWORD LIST
BRAINSTORM SPECIALTY KEYWORDS
EXPORT & INSPECT YOUR KEYWORDS



BRAINSTORM IDEAL BASE KEYWORDS

When organizing your keywords into a hierarchy, I find that the fewer base-level keywords, the better, since it makes for a clean and easy to navigate system. Below you can see what my keyword list looks like when the base keywords have been collapsed. My system will not be right for everyone, so brainstorm what is unique about the subject matter you shoot and your final uses for those images to see what you might need to deviate from my setup. Here are some details about how I organize my keywords within those base keywords:



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DETAILS: This is where I put keywords that have little to do with the subject matter or location of a photograph. Instead, this is where I keep track of which clients have received my images (via various Submitted>-Date & Client Name children keywords). I also use this base keyword to track who still needs to be done to images, any legal info (like the presence or absence of a model release), Portfolio-related keywords, copyright registration info and print sales records.

HOW: Keep track of compositional techniques (repetition, pattern, framed, etc.), camera techniques (motion blur, shallow depth of field, panning, etc.), lighting techniques (backlit, flash, silhouetted, light painted, etc.), post-processing techniques (border effects, HDR, retouched, B&W, etc.), and viewpoint (arial, close up, panorama, profile, underwater, etc.)

WHAT: This is where the vast majority of my keywords reside. These keywords describe what appears in my photographs and include sections such as Activities, Animals, Architectural elements, Colors, Materials, Objects, Shapes, Sizes, etc.

WHEN: Contains keywords relating to what type of event or what time of year an image was captured (seasons, festivals, holidays, sunrise, sunset, etc.) ▶▶▶

WEEK 3
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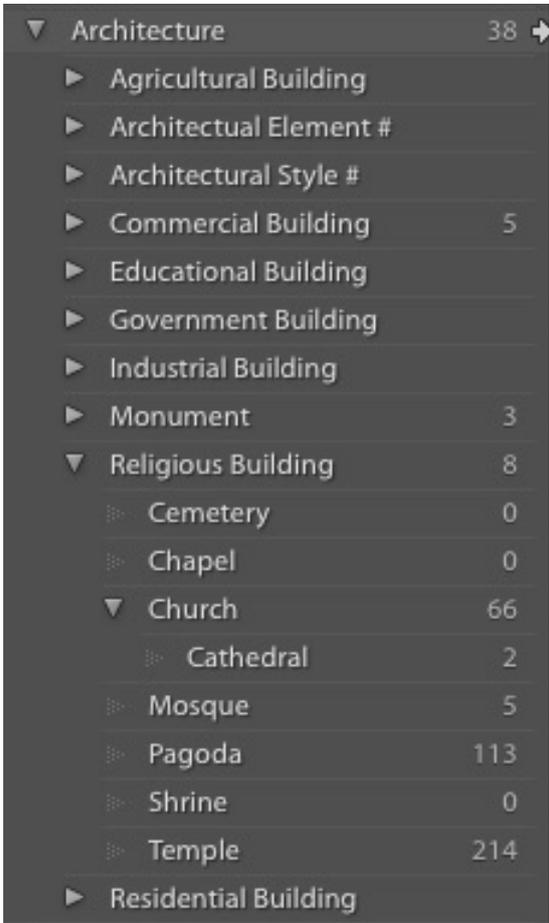
WHERE: Dragging an image onto the Map is often not enough for me to keep track of the specifics of where the image was captured. Any additional information is tracked here, including Attractions (carnivals, fairs, circus, etc.), continents, countries, cities, museums, oceans, start & national parks, etc.

WHO: This is where I track information about the people who appear in my photographs. I have sections that include age-related info (adult, baby, newborn, teen, etc.), emotions (angry, fear, love, surprise, etc.), ethnicity, family relationships (father, son, daughter, etc.), poses, religions, roles (actor, beggar, clown, cowboy, etc.)

zUNSORTED: This base keyword is used as a catchall for newly created keywords. By right-clicking on this keyword and choosing Put New Keywords Inside this Keyword, newly created keywords should appear as children to this keyword. That helps to keep my keyword list clean looking. Then, every for months, I'll inspect what has collected inside this keyword to see if it makes more sense to move any keywords into an alternative location among the other base keywords. ▶▶▶

WEEK 3
DAY 13

Try not to get too stressed about your keyword list. The most important thing about using it is to tag the images that you hope to be able to find in the future. Having a completely unorganized list is just fine and for many people preferable. It takes a tremendous amount of time to keep your keywords organized. You just have to determine if the time needed will bring enough benefits to make it worthwhile. One of the main advantages of organizing your keywords is that tagging an image with



A screenshot of a hierarchical keyword list. The list is organized into a tree structure with expandable/collapsible icons. The top-level category is 'Architecture' with a count of 38. It includes sub-categories like 'Agricultural Building', 'Architectural Element #', 'Architectural Style #', 'Commercial Building' (5), 'Educational Building', 'Government Building', 'Industrial Building', 'Monument' (3), 'Religious Building' (8), and 'Residential Building'. 'Religious Building' is further divided into 'Cemetery' (0), 'Chapel' (0), 'Church' (66), and 'Temple' (214). 'Church' includes 'Cathedral' (2), 'Mosque' (5), and 'Pagoda' (113). 'Temple' includes 'Shrine' (0).

▼ Architecture	38
▶ Agricultural Building	
▶ Architectural Element #	
▶ Architectural Style #	
▶ Commercial Building	5
▶ Educational Building	
▶ Government Building	
▶ Industrial Building	
▶ Monument	3
▼ Religious Building	8
▶ Cemetery	0
▶ Chapel	0
▼ Church	66
▶ Cathedral	2
▶ Mosque	5
▶ Pagoda	113
▶ Shrine	0
▶ Temple	214
▶ Residential Building	

a single keyword can then make it searchable based on any of that keyword's parent keywords. For instance, the keyword Coit Tower is located within Continent>North America>North America>California>San Francisco, which makes it so any image tagged with that single keyword will show up when searching for any of those choices. It also give you a different way to explore your images, where I can browse based on all sorts of things such as emotions, building types and materials, which wouldn't be easy when using an unstructured keyword list.

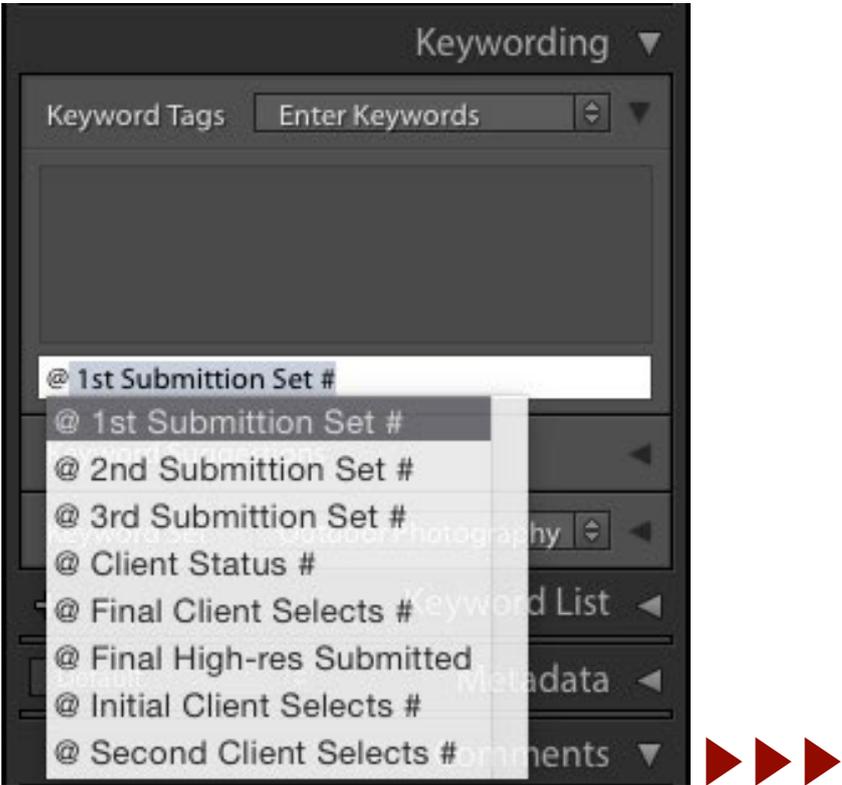
CONSIDER PURCHASING A KEYWORD LIST

One shortcut to having an organized keyword list is to import an existing list. There is a starter list that comes with purchase of this class that you can use as a starting point if you'd like. Just beware that transitioning to a different keyword list is not always easy. Your existing keywords will not magically get moved into the new system and you can end up with some duplicate keywords. If your current keyword list is largest unorganized and you plan to load a keyword list that you have purchased, then you might want to first create a base keyword called zUNSORTED and then drag all your existing keywords on top of it to clean up the base level of your list. I've been working on my keyword list for many years and offer it for sale at www.DigitalMastery.com/keywords Many other people sell their keyword lists and some are even available for free, so don't consider this your only choice. You might find someone else's list to be more useful, especially if you shoot within a specialty like weddings, seniors or shoot other subject matter that I do not commonly capture.

WEEK 3
DAY 13

BRAINSTORM SPECIALTY KEYWORDS

Starting a keyword with a special character (!, #, =, ?, @, etc) can give you a few benefits that you might not have considered. If you use one of those characters consistently for a category of keyword (such as client approval levels), then you will be presented with a list of all the keywords that start with that character the moment you type it into the Click here to add keywords field. Note: In the example below, the # at the end of each keyword is my way to indicate that a keyword is set to not export.



WEEK 3

DAY 13

Think through how you work with images (maybe multiple people work on a catalog and you need to keep track of processing status... retouched, color corrected, etc.), vendors (keep track of which images have been sent for printing, which have been received back, which were delivered to client, etc.), and clients (images submitted, chosen by client, etc.). Those are all instances where using a special character at the beginning of a keyword might be useful so that you will be presented with a list of the keywords that start with it. I personally store these specialty keywords within the base keyword of DETAILS. Go ahead and create a few keywords that start with special characters and get practice entering them on a few images.

EXPORT & INSPECT YOUR KEYWORDS

Once you've keyworded a good number of images, consider choosing Metadata>Export Keywords to save your keyword list as a text file. You can then open that text file in a word processor to inspect it in more detail. The hierarchy of your keywords will be shown using tab-based indenting, while synonyms will be displayed within {curly brackets} and non-exporting keywords will be shown in [square brackets]. This is also a great time to scroll through to see if your word processor's spell checker finds any misspellings in your keywords. I'd make modifications to your keywords directly in Lightroom instead of the word processor, because re-importing a keyword list into a catalog that has duplicate keywords and an already defined structure can get messy.

DAY 14

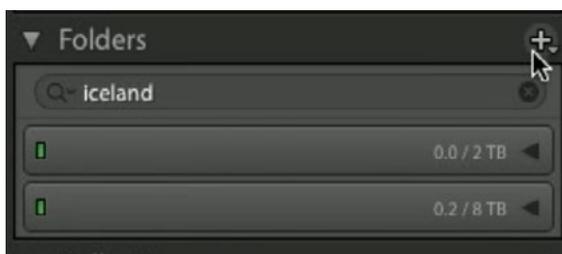
HOW TO FIND
ANY IMAGE QUICKLY



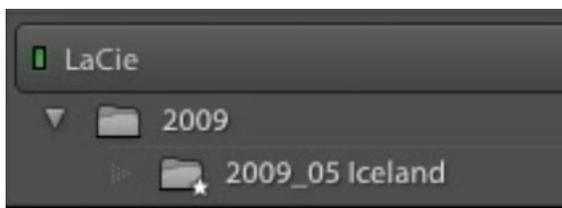
SEARCHING BASED ON FOLDERS & COLLECTIONS

It might sound like a stretch, but I actually can find any of my images in five seconds or less! The key to being able to do this is having a good tagging system and knowing how to use all of Lightroom's search features.

Folders Filter The first area we can think about searching for images is on the left side of the screen in the Library Module. At the top of the Folder List, there is a search field that can be used for filtering your folders. Click on the little magnifying glass icon on the left side of the search field and a menu will appear that allows you to specify whether Lightroom should search all of your folders or just your Favorite Folders. A folder can be designated as a Favorite by right-clicking on the folder name and choosing "Mark as Favorite" from the menu that appears. Folders marked as favorites will have little stars on top of their folder icons.



The Folders filter can be found at the top of the Folders panel on the left side of the Library Module.

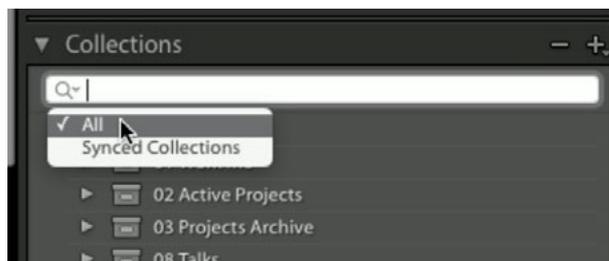


The star icon indicates that a folder has been marked as a favorite.

To remove a folder from your Favorites list, right-click on the folder name and choose Unmark Favorite from the pop-up menu. Just be aware that if you had more than one folder selected when you marked it as a favorite, Lightroom will not allow you to unmark one of them individually. What you will have to do is click on the Folder menu that appears right above the Filmstrip at the bottom of the screen and choose the "Folders:..." option from the Favorite Sources section of the menu. This will highlight all of the folders you marked as favorites as a group and you can now unmark them.



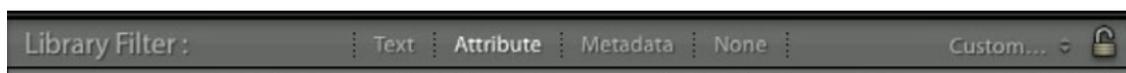
Collections Filter There is also a filter bar/search field at the top of the Collections panel on the left side of the interface. Use this to quickly search for a specific collection or collection set. Click on the magnifying glass icon on the left side of the search field and you will get a menu that allows you to specify whether you'd like to search all collections or just synced collections. Synced collections are those that have been synced with Lightroom on the cloud and can be worked with on your phone, tablet, etc. If the search field does NOT appear at the top of the Collections panel, click on the little plus sign icon (+) and choose "Show Collection Filter" from the menu that appears.



The Collections filter can be found at the top of the Collections panel. Click the magnifying glass to choose whether Lightroom should search all your folders or just your synced folders.

THE FILTER BAR

The Filter Bar is an extremely powerful way to search in Lightroom. It can be found above the main image window in the Library Module. If you don't see it, know that you can toggle its visibility with the \ key.



The Filter Bar can be found above the image window in the Library Module.

If you would like to search your entire catalog of images, click on "All Photographs" in the Catalog panel on the left side of the Library Module. Then, when you use the Filter Bar, you'll be searching your entire catalog.

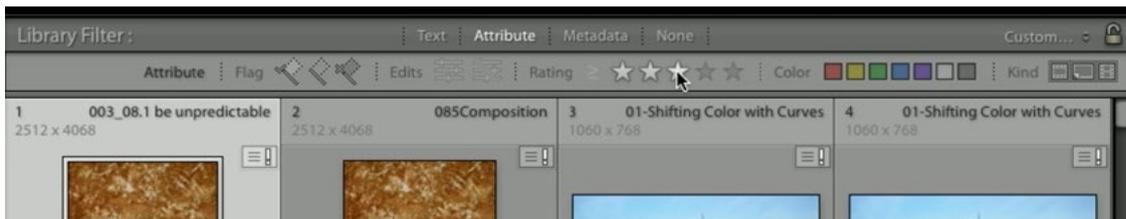
The Filter Bar allows us to search images based on a wide range of criteria. Let's look at the different methods:



Attribute Search In the Filter Bar, one of the other search options is “Attribute.” If you click on this option, you will be able to search via things like Rating, Color [tags], Flags, etc.

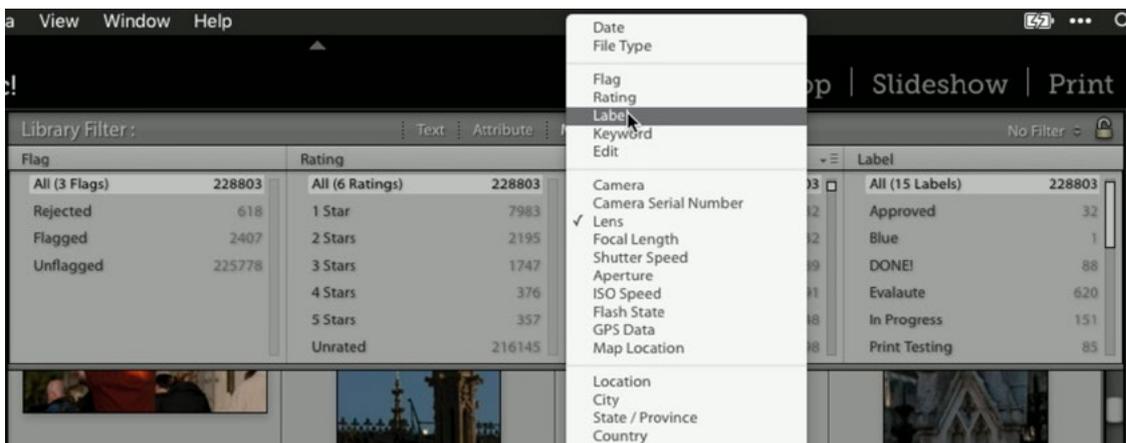
Note that when you search by Attribute, it’s going to remember the last settings you used, so you will have to manually turn them off and turn your new search parameters on.

I don’t personally use the Attribute area of the Filter Bar too often. That’s because I can search for the same things using the Metadata area and this method works better for me.



When searching by Attribute, you can filter images by star rating, flag, color label, etc.

Metadata Search In the Metadata area, you will get a set of individual columns (or search categories). You change the type of data each column shows by clicking on their titles. The Metadata search allows you to filter via a multitude of types of info. You can filter by date, label, lens, camera, shutter speed, rating, file type, etc. The list goes on and on.



A filter category is being selected in the Metadata section of the Filter Bar.

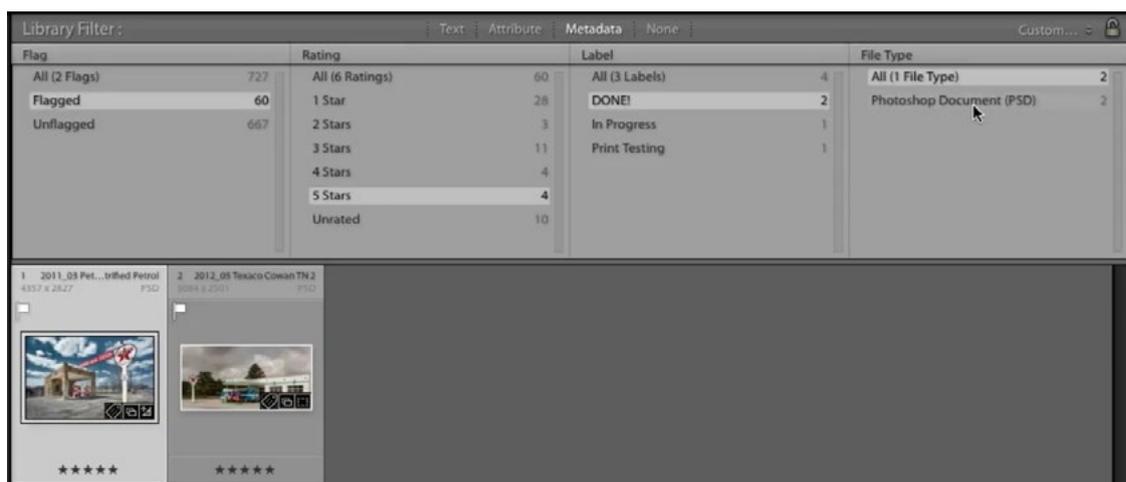


The nice thing about the Metadata search is that when you choose a search type, Star Rating for example, you will get a list of the different star ratings you've applied and a number next to each one that indicates how many images have been given each rating. If you chose Lens, you'll get a list of all the lenses your images were shot with and a number indicating how many photos were shot with each one. So the Metadata Filter gives you a little more information than the Attribute Filter.

Rating	Count	Label
All (6 Ratings)	727	All (6 Ratings)
1 Star	192	DONE!
2 Stars	71	Evaluating
3 Stars	208	In Progress
4 Stars	85	Print Testing
5 Stars	96	Selective
Unrated	75	No Labels

When you filter with the Metadata setting, you get numbers for how many images fit each result.

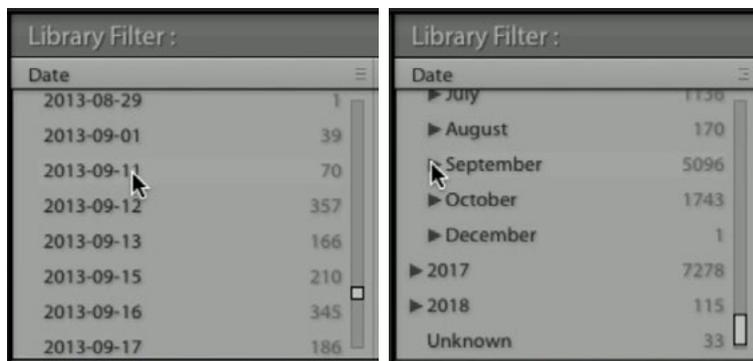
When using the Metadata setting, make sure that you start with the left column and work your way right. The filter will search via the parameters in the left column first and then move to the right. In other words, it will take the results of the left column search and then filter those results with the filter settings to the right. (see screen shot for better explanation.)



Above, the left column of the Metadata filter area is set to search for all Flagged images. The second column is searching those flagged images or those that have a 5-star rating. The third column is searching all flagged, 5-star images for those marked with the "Done" label. Each column narrows our search down further.



Metadata View Options When using the Metadata filter, you have some options for how to view the search results when using certain types of data. For example, if you search by Date, you will see a tiny menu icon at the top right of the title bar. If you click on this icon, you'll get a menu where you can choose between a Hierarchical view or a Flat view.

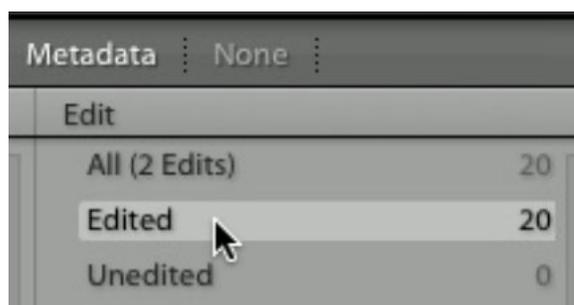


Searching by date, the Flat view is on the left and Hierarchical view is on the right.

If you choose the Hierarchical view, then the results will be grouped into larger date ranges that you can click on to expand. This can present the search results in a much friendlier way.

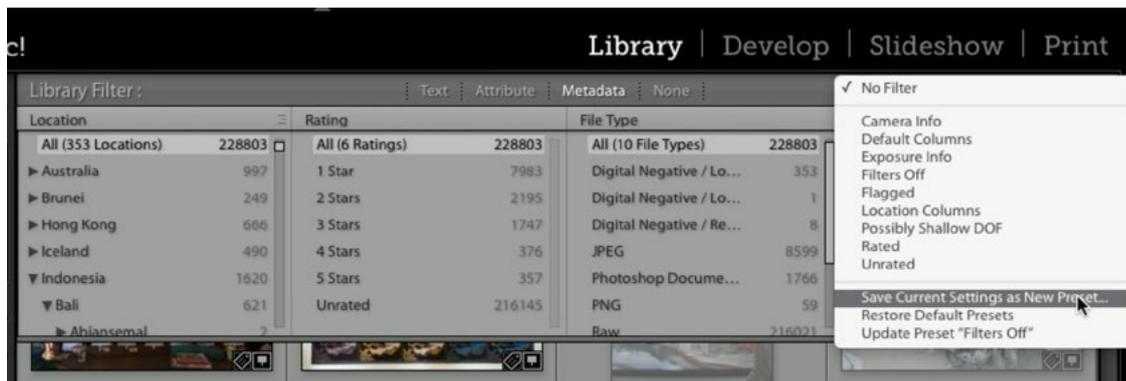
This hierarchical view is also available when filtering your images based on location. Using the flat view, every single location is listed individually, and this can present too many results to search through. When using the hierarchical view, the results are categorized into countries, which can be expanded to view cities, and so on.

The Metadata options also allow you to search based on whether your images have been edited. When using the menu at the top of one of the Metadata columns, choose Edit and you will see, listed below, how many of the images have been edited and how many are unedited.



The Metadata filter allows you to search images on whether or not they've been edited.

Setting up Filter Presets If there are any searches that you use all the time, you can save all of the Filter Bar settings as a preset. To do this, first set up your Filter Bar the way you like it. Then click on

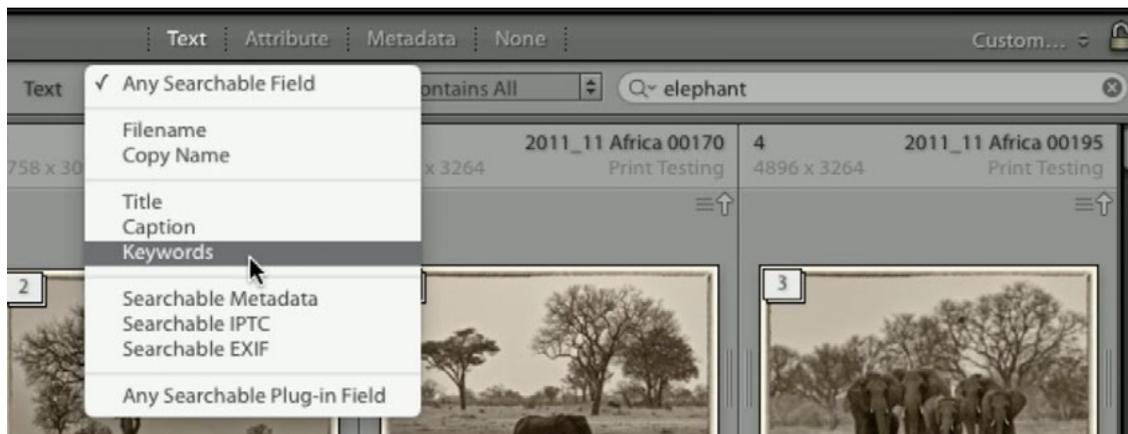


The Filter Bar preset menu can be accessed at the top right side of the Filter Bar.

the little dropdown menu to the left of the lock icon. There will be a list of presets in the menu, but you want to click on the option that reads “Save Current Settings as New Preset.” You’ll be prompted to give your new preset a name and then click Create. Now, your preset will be available as an option in that menu.

Searching Individual Folders The Filter Bar is going to search the images in the folder or folders you choose from the left side of the Library Module. Up until now, we had “All Photographs” selected in the Catalog panel on the left and this caused the Filter Bar to search our entire image catalog. If you would like to search one particular folder, select that folder in the Folders panel. If you do this, there is a setting to be aware of. In the Library menu at the top of the interface, there is a “Show Photos in Subfolders” setting. If this is turned on, the Filter Bar will search all of the images in the selected folder as well as all of the images in subfolders of that folder. If this setting is turned off, the Filter Bar will not search the images in subfolders.

Text Searches One of the other search options in the Filter Bar is the Text search, and this will allow you to search your images based on keywords and other text associated with the files. To quickly open the text search in the Filter Bar, use the keyboard shortcut Command+F (Ctrl+F on Win).

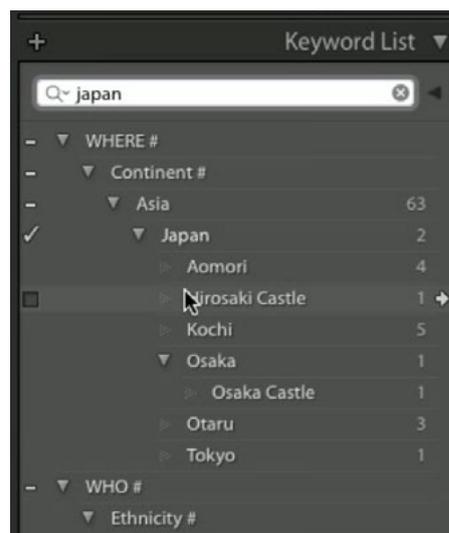


We're using the text filter menu to specify that the text search be limited to keywords only.

By default, the text filter will search the text in "Any Searchable Field." This includes the file name, caption, keywords, etc. Use the Text menu in the Filter Bar to specify what text should be searched. I find it most useful to search by Keyword. (Note that you need to have a good keyword system in place for this to work effectively.)

When searching by keyword, you can enter more than one keyword into the search field, separated by commas, and Lightroom will search for images that are tagged with all the keywords you enter.

Searching in the Keyword List Another way to search your images is to use the search field that can be found at the top of the keyword list (on the right side of the interface). Remember, this method will only work if you have implemented a good keywording system. When you type in a search term, the list below will become limited to only the keywords that include that term. When the search results appear, you can hover your cursor over one of the results and then click on the right



A Keyword List search



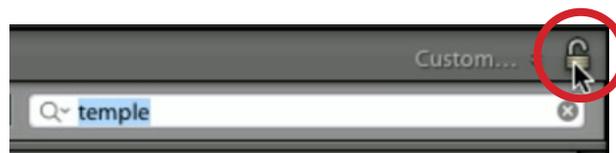
arrow icon that appears to the right of the keyword name in order to view all of the images tagged with that keyword.

Toggle a search on and off by using the keyboard shortcut Command+L (Ctrl+L on win). This will switch between showing you the results of your search and showing you all of your images.

Extra Search Tips:

Change the search folder[s]

Let's say that you do a Text search and then decide that you'd like to limit that search to a particular folder or Col-



Lock a search by clicking this icon.

lection. You can go to the Folders or Collections panel and choose the folder you'd like to search, but when you do this, the Text search becomes cleared out and reset. If you don't want this to happen, click on the little lock icon that appears above the search field.

Searches & Stacking Whenever you do any kind of search, Lightroom is going to ignore images that are not on the top of a stack. If you have a group of images that are stacked together, the search results will only recognize the images on the top of the stack. If you would like all of the images to be included in the search, you will have to expand the stack. If you stack your images a lot, you might want to expand all of the stacks within a folder before running a search. You can do this by going to the main menu at the top of the interface and choosing Photo > Stacking > Expand All Stacks.

Invert Selection After doing a search, you can choose to view the opposite of the search results. To do this, go to the Edit menu and choose Invert Selection.

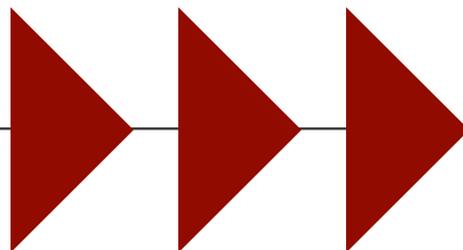
Stacking types of searches In the Filter Bar, you can use more than one of the sections at a time. For example, you can use the Metadata section and search for something like Date. Then you can click on the Text section and refine the results further by filtering by keyword as well.

WEEK 3

DAY 14

HOMEWORK:

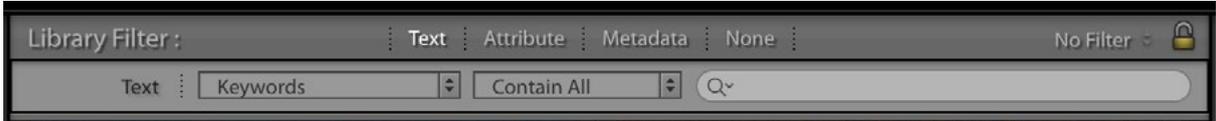
EXPERIMENT WITH THE FILTER BAR



WEEK 3
DAY 14

EXPERIMENT WITH THE FILTER BAR

Take it easy today. All you need to do is experiment with the Filter Bar at the top of the Library menu, set it up the way you like and then save a preset so you can quickly get back to those settings again in the future. Other than that, take the rest of the day off.



DAY 15

SHOWCASING YOUR WORK
WITH SLIDESHOWS & BOOKS



SLIDESHOWS

Lightroom gives you a few different options for presenting your work, and slideshows are one of them. There is an entire Lightroom module dedicated just to creating slideshows.

Impromptu Slideshows Before moving into the Slideshow module, know that there is a fast, on-the-spot way of showcasing a group of images in a slideshow. Make sure that the folder or Collection you want to present is active and then go to the Window menu and choose Impromptu Slideshow. Alternatively, you can use the keyboard shortcut Command+Return (Ctrl+Enter on Win). The Impromptu Slideshow will begin and it will display the images based on a specific set of settings. These are the settings we will work with in the Slideshow Module.

The Slideshow Module Access the Slideshow module by clicking on “Slideshow” in the upper right corner of the interface. As with many of Lightroom’s other modules, you’ll find Templates on the left and settings on the right. Because there are so many settings to work with, I like to start on the left and browse the Templates until I find one that will serve as a good starting point for my slideshow. Then, I’ll use the settings on the right to customize it. As you mouse over the

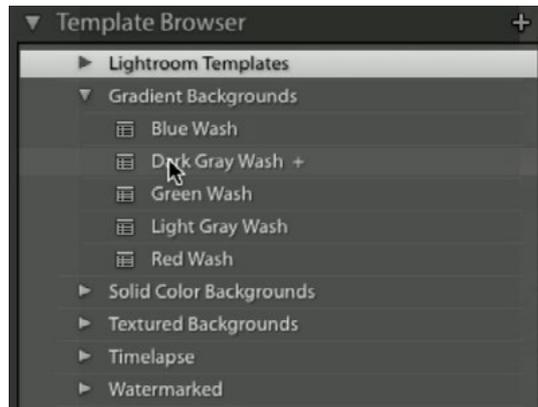


Lightroom’s Slideshow Module



different templates, you will see a preview in the upper left corner. (Just make sure the Preview tab is expanded.) When you click on a template, it will load all of the settings relating to the template on the right side of the interface.

Let's take a look at what the different settings do so that you know how to customize your slideshow:

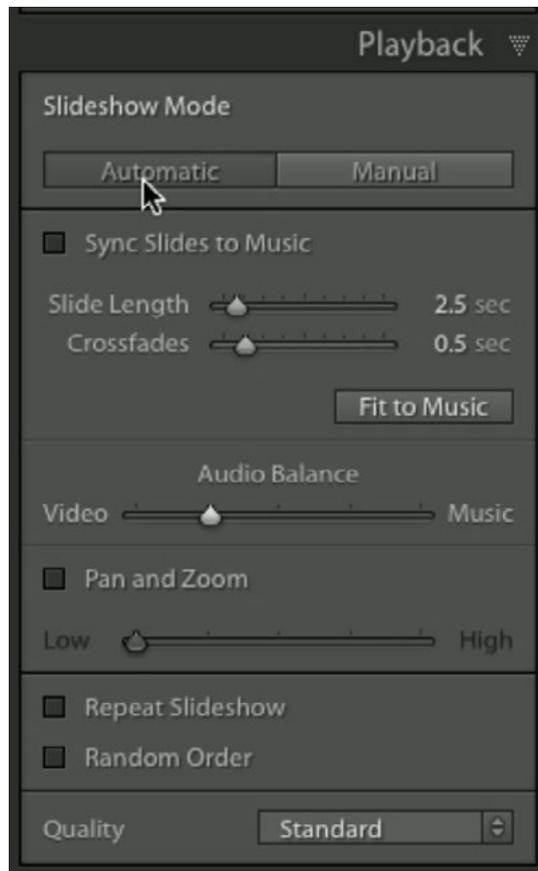


The Template Browser can be found on the left side of the Slideshow Module.

PLAYBACK

This tab contains settings for how your slideshow will be played. At the top of the tab, you'll choose a playback mode. Automatic will set the slideshow to play by itself. You just specify how long each slide should remain on screen and how long the transitions should take. The Manual setting will not auto-play. You'll have to manually click to move to the next slide.

Fit to Music If you have the music feature turned on, you will have some special options available within the Playback tab. One of them is the "Fit to Music" feature. If you turn this on, it will calculate how long it will have to keep each image on screen in order to make your slideshow the same length as the music.



The Playback settings



Audio Balance If your slideshow includes any video files, the Audio Balance slider will let you decide which audio you would like to dominate. If you move the slider toward the video side, the audio from the video will dominate. If you move the slider toward the music side, the audio from the music will dominate.

Pan & Zoom Turn this check box on if you would like the images to move and zoom slightly as they are being displayed. The slider below will determine how extensive the movement will be.

Repeat Slideshow Turn this setting on if you would like the slideshow to continue to replay by starting over after it finishes

Random Order Turning on this check box will play your images in a random order, and not the order that you have them in the selected folder or collection.

OPTIONS

This tab gives you settings for zooming, borders and drop shadows.

Zoom to Fill Frame The “Zoom to Fill Frame” check box is something you’re going to want to pay attention to. It will determine whether your images will be cropped to fit the entire area within the margins or if they should be scaled down so that you see the entire image.

Stroke Border The “Stroke Border” check box will create a frame, or outline, around your image. This can be useful to make the image stand off from the slideshow background when both the image and the background are light (or when both are dark). When you turn the check box



The Options panel allows you to add stroke borders and drop shadows.



We clicked on the swatch next to the **Stroke Border** setting to get the color picker, where we can specify the color of the stroke that will outline each image.

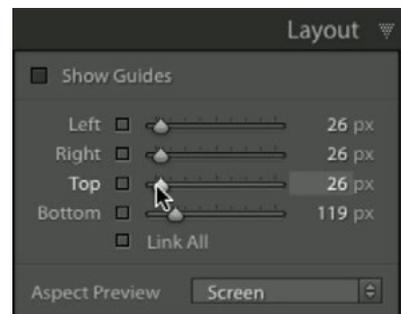
on, you will have access to the color picker, to determine the color of the stroke, and the Width slider, to determine how thick it should be.

Cast Shadow If you turn this check box on, you will get a drop shadow effect on the image. This won't be useful if your slideshow background is black, but will be noticeable when you use a lighter background. When you turn the check box on, you will be given access to a series of sliders that will allow you to specify how the shadow should look.

LAYOUT

The Layout tab contains the Margin settings. There are sliders for the left, right, top and bottom margins, where you can specify how much space there should be on each side of the image.

Link All When the "Link All" setting is turned on, all the sliders will move together and the margins will be equal on all sides.

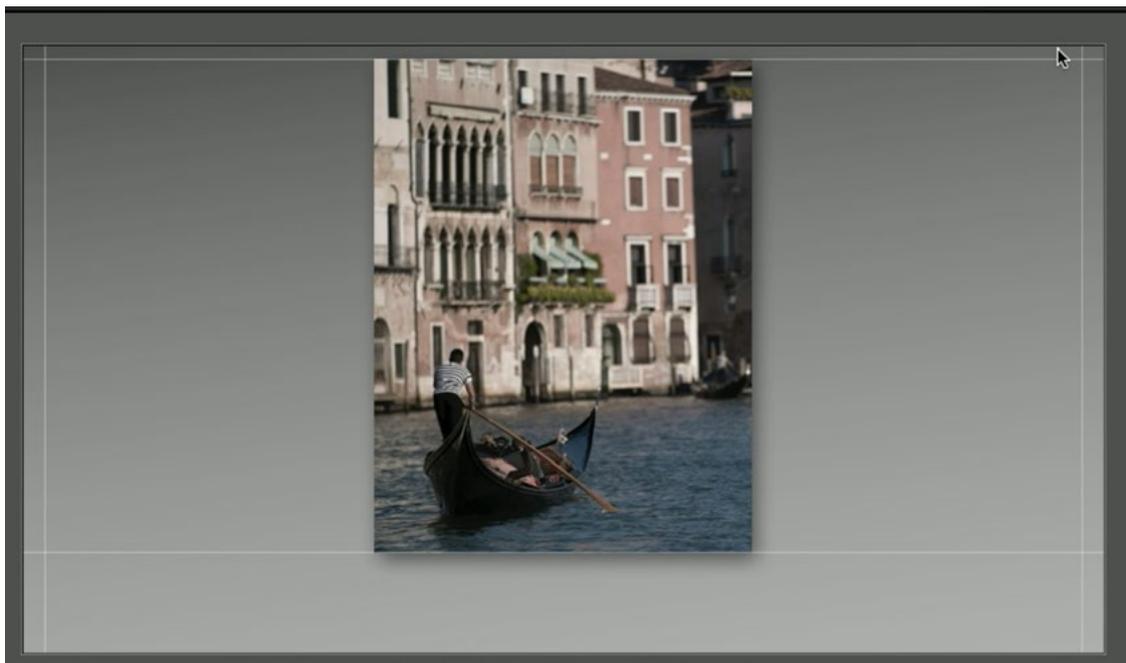


The Layout settings



Show Guides The “Show Guides” check box will make the gray guide lines visible or not visible. I like to keep these on to begin with in order to get a better idea of where my margins are.

Aspect Preview This setting determines whether the slideshow should be sized based on the shape of the computer screen you’re using or if it should be sized for a different type of screen. I will usually choose the 16:9 ratio if I am going to show the slideshow on a projector or a television.



The gray lines over the frame are the guides. You can toggle their visibility by using the “Show Guides” check box in the Layout tab.

OVERLAYS

Lightroom allows you to overlay things on your image slides. Here are the choices of what you can use:

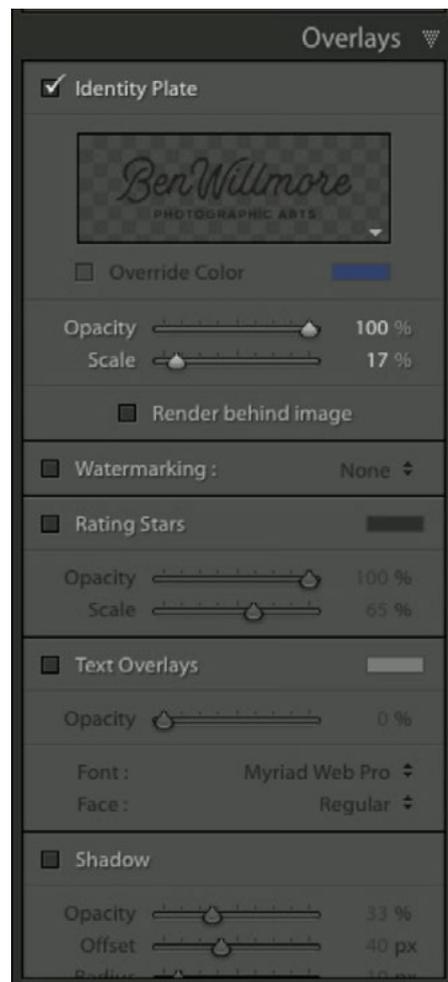
Identity Plate The Identity Plate is the textual or graphical image that goes in the top left of your Lightroom interface. If you customized your own Identity Plate, you can have it appear as an overlay



on your slideshow. When you choose this option, you can manually move and scale it within the image window. As you move it around your image, you'll see that an anchor line with a square snaps to different areas of your screen. This will allow you to specify where the Identity Plate will be anchored on every slide, and the line will determine how it appears relative to each photo. In the Identity Plate preview within the Overlays tab, you can switch between your identity plates by clicking on the little arrow at the bottom right. Here, you can also create new Identity Plates by choosing the Edit option from the menu.

If the Identity Plate is textual, you can use the "Override Color" check box to change the color of the text.

If the Identity Plate overlays your image, you might want to use the Opacity slider to lower the opacity.



The Overlay options



The Identity Plate overlay option was turned on and we are positioning the chosen Identity Plate within the slideshow.

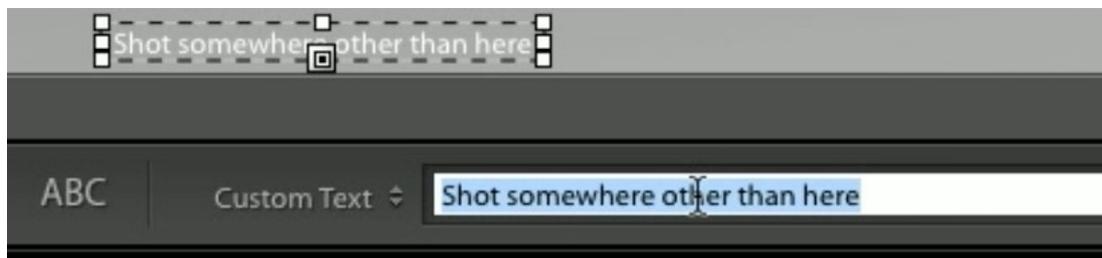


Watermark If you have any custom watermarks set up, you can also use these to overlay on your slideshow. When you turn the “Watermark” checkbox on, you will get a menu that contains all of the watermarks you have created. If you would like to create a new one, choose “Edit Watermarks” from the dropdown menu.

You can even get creative with how you use your watermarks. If you create a graphic that is basically an inverted shape, where the shape is a hole, you can use this as a watermark and fill the screen with it so that the image only shows through where the hole shape is.

Rating Stars Turn this check box on if you’d like an overlay of the rating you have applied to the image. Just like with the Identity Plate, you can drag the stars around to specify where they should go.

Text Overlays When you choose this option, you can use the text field at the bottom of the image window to add text for each slide. You can also click the dropdown menu and tell it to display different kinds of info, like exposure, date, etc.



When using the Text Overlay option, use the menu below the image window to determine what kind of text should be displayed. Here, we chose Custom Text.

BACKDROP

This tab contains the settings for controlling the background of your slideshow. You can choose between three different kinds of backgrounds: A Color Wash (which is like a gradient), a Background Image (where you specify the image) and a Background Color (this is simply a solid color.)

Color Wash This setting adds a color gradient to the background. If the Color Wash check box is on, you will have access to the settings that control the color, the opacity and the angle of the gradient.



The color picker is being used to set the background color of the slideshow.

Background Color This setting is for when you just want a simple background color. When you turn the check box on, you can use the color picker to specify the color.

Background Image You can also use a photo as the background for your slideshow. If you choose this option, you can simply drag a photo into the Image box within this setting. I like to use photos of simple textures as the background image for slideshows.



The Titles options

TITLES

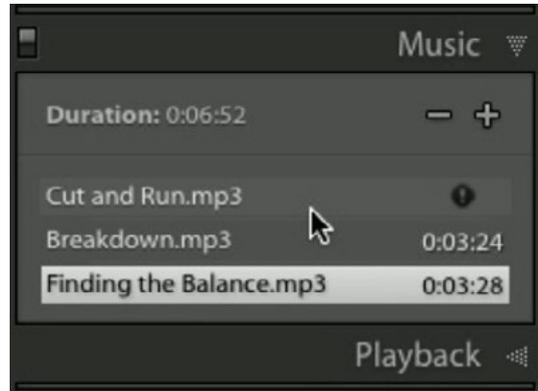
You can think of Titles as your start screen and your end screen. If you turn the check boxes on for these screens, you will be able to choose the color of the screen and whether or not it should display an Identity Plate. You can choose from your pre-made Identity Plates or you can opt to “Edit [Identity Plates]” and create a new one.

In the case of my ending slide, I would probably create one that has my website on it. For example, “To see more, visit www.yourwebsitehere.com.”



MUSIC

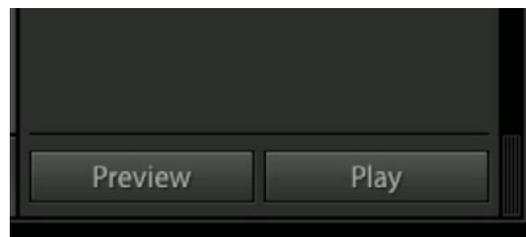
Lightroom allows you to choose a song (or songs) to play along with your slideshow. At the top left of the Music tab, you will have to turn the little “light switch” in order to add songs. Then, click the little plus symbol (+) and you will be able to navigate to your desired song file on your hard drive. You can choose more than one song, and all of your chosen songs will be displayed as a list within the Music tab.



Use the Music settings to add songs to your slideshows.

PREVIEW & PLAY

You can watch your slideshow at any time during the customization process using the two buttons in the bottom right of the interface. The Preview button will play your slideshow without hiding the Lightroom interface. The Play button will take over your screen, playing the slideshow full screen.



The Preview and Play buttons allow you to watch the slideshow at any time during the editing process.

SAVE A TEMPLATE

Once you’ve worked your way through all of the slideshow settings, you might want to consider saving these settings as a Template so that you can use them again on another slideshow in the future. You can do this by clicking the + symbol at the top of the template browser on the left side of the Slideshow module and then giving your new template a name.

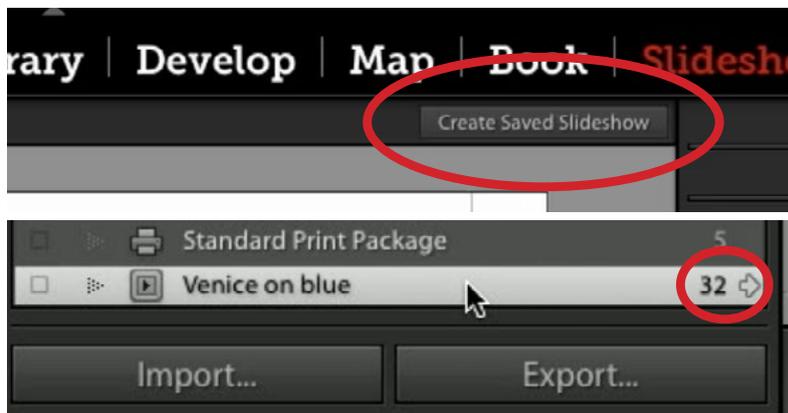


EXPORTING THE SLIDESHOW

Once you're completely done with your slideshow, you can export it, either as a PDF file or as a video file. You will find those options in the bottom left side of the interface.

CREATE SAVED SLIDESHOW

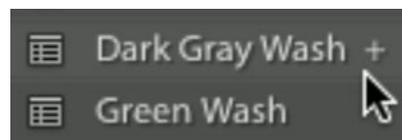
Once you create a slideshow that you really like, you can save it for use in the future. That means that it will play with the same images, music, settings, etc. If you click this button, you'll be prompted to give the slideshow a name and then click Create. Then your slideshow will be available in the Collections list on the left side of the interface, both in the Slideshow module and in the Library module.



Create a Saved Slideshow by clicking the button above the image window. After you've created a Saved Slideshow, it will appear within the Collections list and you can play it by clicking the little right arrow to the right of the Slideshow name.

SETTING THE DEFAULT, IMPROMPTU SLIDESHOW

In the beginning of this lesson, we mentioned that you can quickly play an on-the-spot slideshow by going to the Window menu and choosing Impromptu Slideshow. When it plays, it will be using the template you have designated as your default template. Assign a template as the default by right-clicking on its name and choosing "Use for Impromptu Slideshow" from the menu that pops up. A little plus symbol will show up next to the name, indicating that it is your default slideshow.



The plus symbol represents the default slideshow.

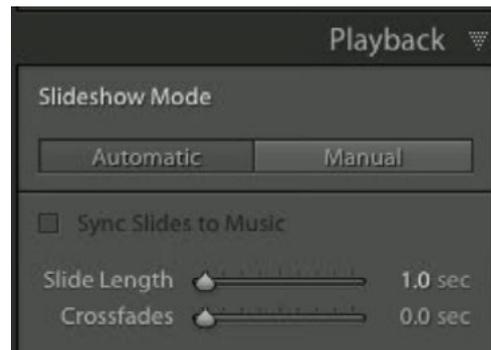


TIMELAPSE IN THE SLIDESHOW MODULE

This is something that Lightroom wasn't really designed to do, but actually lends itself to very well. We can use the settings in the Slideshow Module to create a timelapse video.

Start with a template where the image fits the entire screen so you don't see any background area. Then, go to the Titles panel on the right side of the interface and make sure that the Intro and Ending Screens are turned off.

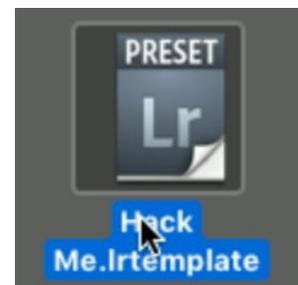
Now we need to make sure that this slideshow will play as fast as it possibly can. Go to the Playback panel and move the Crossfades slider all the way to the left, ensuring that there will be no transitions between slides. Then move the Slide Length slider all the way to the left. This sets the slide length to one second. One second is still going to be too long, so we're going to have to "hack" Lightroom in order to get faster playback.



In the Playback panel, the Slide Length and Crossfades sliders are moved all the way to the left.

Save these current settings as a new template by clicking the plus sign icon to the right of the Template Browser header. Give the template a name that you'll remember and then click the Create button. Now the template will appear in the Template Browser. Right-click on it and choose Export from the menu that pops up. Save it to a location that you'll remember.

Navigate to the exported file's location and you will see that it ends with the extension .lrtemplate. You'll need to be able to edit this file as a text file, so change the extension to .txt. Double-click on the file to open it in your computer's default text editor. The text will consist of a lot of code, and you'll want to look for the Speed setting. To search the document, use the keyboard



The template file



shortcut Command+F (Ctrl+F on Win) and type in Speed. The Speed entries will become highlighted and you'll want to change the speed setting from 1 to .03336670003 (this equals *about* 30 frames per second, 29.97 to be exact). Save and close this text file and then change the file extension back to .lrtemplate.

```
showKulers = true,  
showVanity = false,  
slideshowMode = "automatic",  
soundtrackPriority = 0.25,  
speed = 0.03336670003,  
templateVersion = 3,  
topMargin = 0,  
topMarginGanged = true,  
transitionSpeed = 0,  
useBackgroundColor = true,  
useBackgroundImage = false,  
useBackgroundImage = false,
```

The Speed entry is being changed.

Back in Lightroom, go to the Template Browser, right-click on any one of the templates and choose Import from the menu that appears. Navigate your hard drive to the file you just saved and click Import. When the template is loaded into the Template Browser, you can rename it to something memorable. We used "Time Lapse @29.97FPS."



The Use menu in the Toolbar below the image window is used to determine which images will be exported with the slideshow.

To export your images as a timelapse, go to the Filmstrip and make sure that all of the timelapse images are selected. You can use the "Use" menu in the Toolbar below the image window to specify whether the slideshow should use all the photos in the Filmstrip or just the Selected Photos. Final-

ly, make sure the timelapse template is selected and then click the Export Video button. You'll be prompted to give the timelapse a name and choose the size. After it's exported, the file will play back as a timelapse.



CREATING BOOKS WITH LIGHTROOM

The Book module of Lightroom allows you to design custom books with the images from one of your Collections. You can even have the book printed from right within Lightroom, using Blurb, a company that prints and binds custom book projects. Alternatively, you can have your book exported as jpegs or a pdf if you would like to print with a different service.

Select the Folder or Collection that contains the images you'd like to use in your book. If you want to use images from several different folders, it's a good idea to take those images and place them into a Collection as this will make it so you don't have to move between modules while creating your book. Open the Book Module by clicking on "Book" in the upper right of the interface. Within the Book module, the settings will be inside the panel on the right and your Collections list will be on the left. The main window is where you will see your book layout.



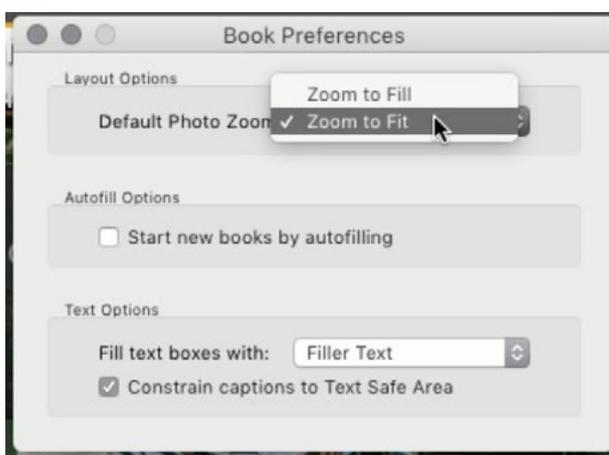
Lightroom's Book Module



PREFERENCES

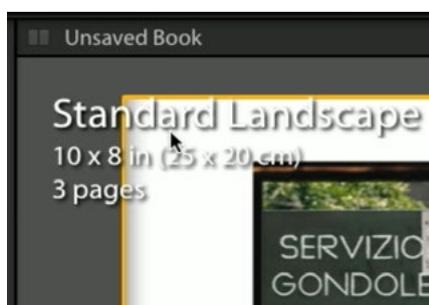
Before starting, you'll want to start by setting some preferences. From the Book menu at the top of your screen, choose Book Preferences. A dialog box will appear with some dropdown menus and check boxes.

Default Photo Zoom One of the first things you'll want to do is specify whether your images should zoom to fill the frames (where your images will be cropped to fill the image windows) or zoom to fit the frames (where your images will be scaled down so there's no cropping). The dropdown menu is called "Default Photo Zoom." I like to fit my images so that they appear as I intended, with no cropping.



The Zoom option within the Book Preferences

Start New Books by Autofilling This means that Lightroom will automatically populate your book using the images from your chosen Collection. Note that you can still customize your book even if you have this setting turned on. If you keep this check box turned off, you will manually populate the book yourself.

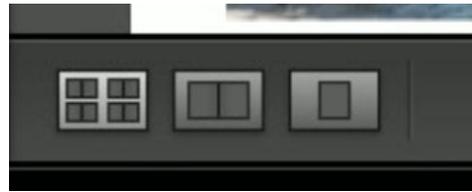


Use the View Options within the Book Preferences to view or hide the info overlay, shown above.

View Options You have several different viewing options for how your book will be displayed in the main window. First of all, you may see some text in the upper left corner of the window, which includes the size of your book, how many pages it has and the estimated cost (if printed with Blurb). If you would like to hide this info, go to the View menu and turn off the "Show info Overlay" check box.



The options for how the book pages will be displayed can be found in the lower left of the main book window. You can choose between viewing multiple spreads at once, a single spread or a single page. If you are viewing multiple spreads, you can control how large they are by using the Thumbnails slider at the bottom right of the main window. If you're viewing a single page or a spread, you can move between pages by using the arrow buttons below and center of the main window.



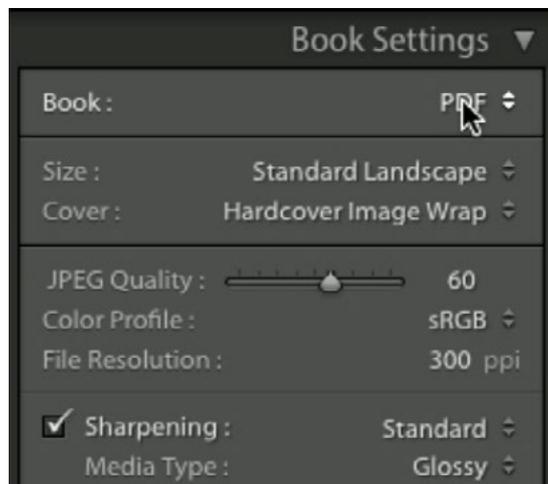
The page view options can be found below the main image area.

BOOK SETTINGS

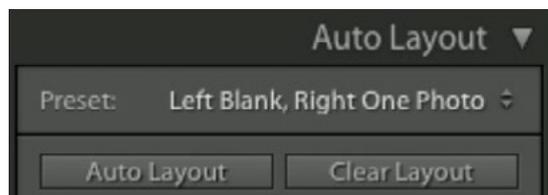
The panel on the right side of the Book Module contains all of the settings for designing your book.

Book settings Here, you can decide whether to output the book to Blurb, a pdf or jpeg files. Once you select one of these options, you'll get a series of settings pertaining to that option. For example, the settings for Blurb include size, paper type, cover type, etc.

Auto Layout The Auto Layout tab gives you the options to clear your current layout or generate an auto layout (like the setting in the Preferences dialog box.)



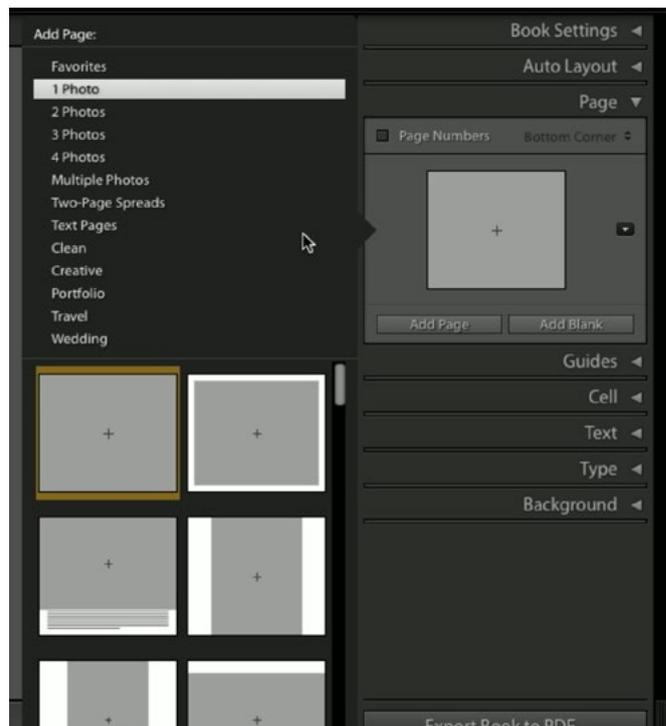
The Book Settings panel is where you choose the book format, size, etc.



The Auto Layout options



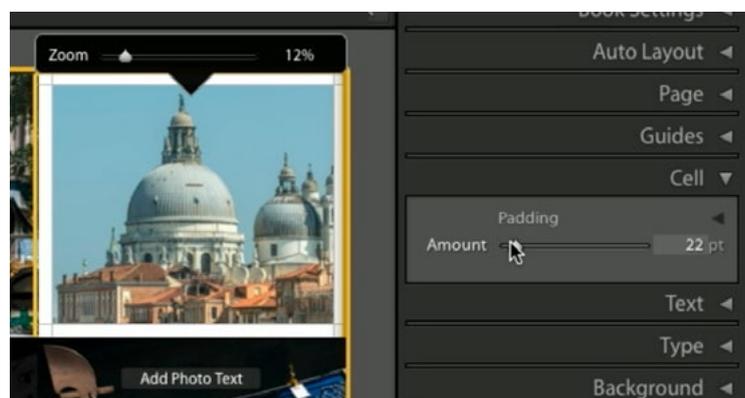
Page The settings in the Page tab will let you choose individual settings for your pages. You can select a specific page layout by using the right-pointing arrow and selecting one from the pop-out menu. Click the “Add Page” button to add that page to your book. In this tab, there is also a check box for page numbers. If you turn that on, you will be given the option of which corner you would like the page number to appear in.



The Page panel allows you to choose a layout for each individual book page.

Guides In this tab, you can decide whether you want to see the guides for your pages and you can use the check boxes to specify which types of guides you will see. I find that the “Text Safe Area” guides are useful for printing with Blurb. These will give you a box around your page and all important elements should be kept inside that box to make sure they won't be cut off in the trimming process.

Cell If you have a particular photo layout and you feel that the photos are too close together, you can click on the photo and then drag the Padding slider within the Cell tab and this will put some space around it.

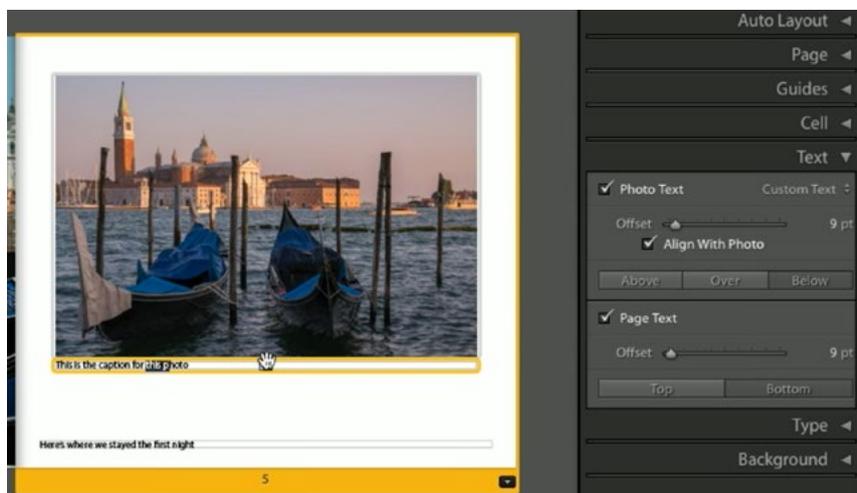


The Cell panel contains the Padding slider, which can be used to add space around a single image.



Text You can also add text to your different layouts. If you would like to do this, turn on the “Photo Text” check box within the Text tab. Use the dropdown menu at the right to specify what kind of text you want to appear. You can choose custom text or various other kinds of image info (taken from the metadata). The offset slider will determine how far the text should appear from your photo. In the main window, you can drag the text box above or below the photo, and use the text field to type in your desired text (if you chose the “custom text” option).

The Page Text option means that the text will be attached to a page instead of to a photograph. If you turn this check box on, a text field will appear at the bottom of the page. You can enter in your text and drag the text wherever you would like it to appear on the page.



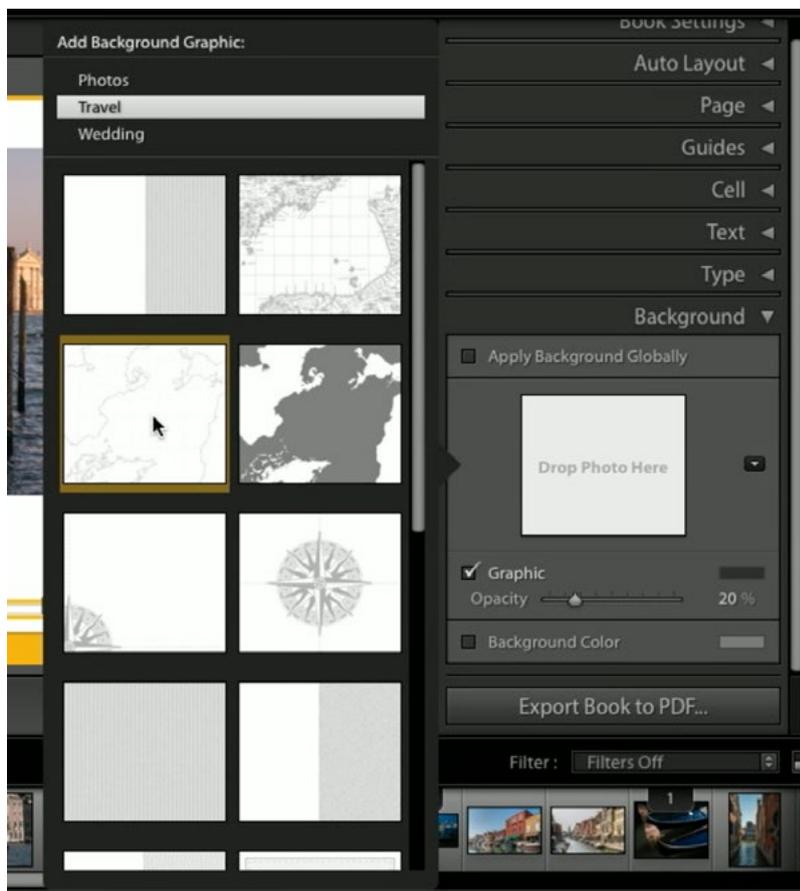
The Text settings are being used to add Photo Text (directly adjacent to the image) and Page Text (on the top or bottom of the page).

Type If you want to control the appearance of the text, you would use the controls in the Type tab. Note that you would have to have some page text already added in order for these settings to be accessible.

The Type settings in Lightroom are going to be very similar to those in other programs. You have settings to control the font, color, size, tracking, etc. At the bottom of this panel, you have options for how the type should be aligned (left, right, top, etc.).



Background You can also have a background on your book's pages. At the top of this tab, there is a checkbox for "Apply Background Globally." If this setting is turned on, the background you choose will be added to every page in your book. If you turn it off, it will only be added to the selected page. Within the Background tab, you can drag an image that you'd like to use as your background into the preview window. Alternatively, you can choose from Lightroom's background templates by clicking on the little down-pointing arrow to the right of the preview window. A menu will appear that includes a few different categories of background templates that you can choose from. You can also turn on the "Background Color" check box and use the color picker to select a solid color to use as the background for your page[s].

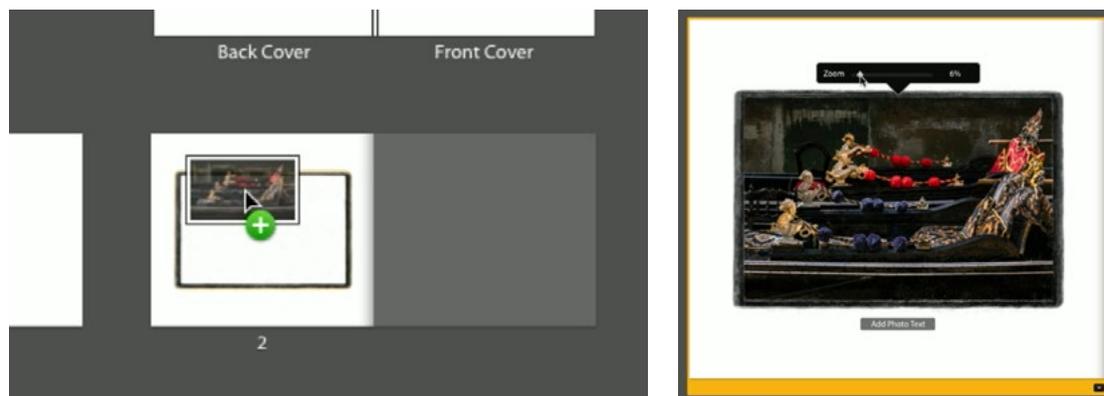


The Background settings can be used to set the page backgrounds as images, colors or one of Lightroom's custom background templates (shown).



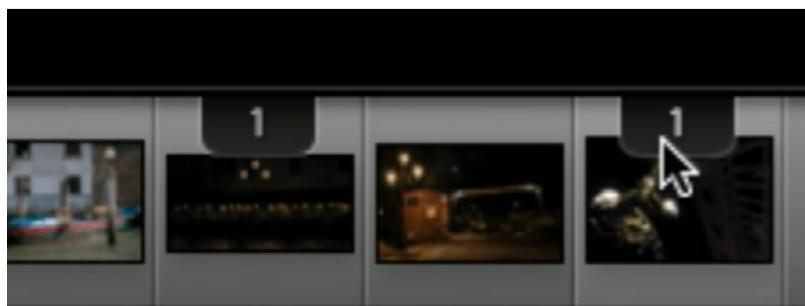
Populating the Book Because each book is template-based, each page is using a preset for how to display the images. If you would like to change the preset used, hover your mouse over a page and click on the little down-pointing arrow on the bottom right. A menu will appear where you can select a different layout. The options at the top allow you to filter the different types of layouts.

Drag an image directly from the Filmstrip into the book page and the image will be placed there. To move images around within the layouts, you can simply click and drag them to the frame where you'd like them to appear. Use the Zoom slider to make the image larger or smaller within the frame.



Left: An image is being dragged from the Filmstrip directly onto a book page.
Right: The Zoom slider is being used to size the image within the frame.

In the film strip at the bottom, you'll notice that some (or most) images have numbers on them. That number represents how many times that image was used in the book.



The numbers above the image thumbnails indicate how many times they are used in the book.

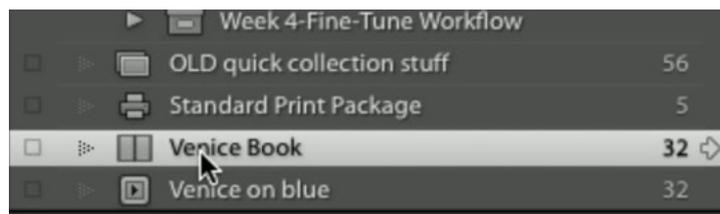


After you've added images to a page, you can double click on the page to make it fill the window. Alternatively, you can use the single page view or spread view icon at the bottom of the main window. When looking at a single page, you can control the zoom of each image by clicking on the image and then dragging the Zoom Slider that appears. You can also right-click on the image and choose "Zoom Photo to Fill Cell."

EXPORTING A BOOK

After you're finished creating your book, you can export it by clicking the Export button in the bottom right corner of the interface. The text on the button will be different, depending on what type of book you chose in the Book Settings. If you chose to create a pdf, the button will say Export to PDF.

You can also save the book within Lightroom (for later viewing or use) by clicking the "Create Saved Book" button at the upper right of the main window. You'll be prompted to give the saved book a name. I also turn on the check box for "Include only saved photos." Click the Create button. Then, the book can be found within the Collections tab, exactly as you created it, with all the settings and all the images you used. The number to the right of the name indicates how many images are used in the book. To view the book or edit the book further, hover your cursor over the book in the Collections panel and then click on the little arrow that appears to the right of the name.



If you created a Saved Book, it will appear within the Collections panel.

Book layout tip One of the main constraints with Lightroom's Book module is that you are limited in the number of template layouts you can use on your pages. Here's a trick for getting more layouts. Go to the Print module and create your layout there. The Print module



has many more layout templates, including some where the images overlap each other. You can also use the Custom Package option, within the Layout Style panel, making sure that the page size matches the book page size, and create a completely custom layout. Once you have a layout with photos in it, export that page as a jpeg file . Then load that jpeg file into the Collection you'd like to use for your book and use it as a full-page layout.

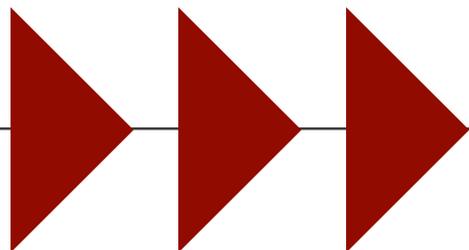
WEEK3

DAY 15

HOMEWORK:

CREATE SLIDESHOW TEMPLATES

CREATE A 16-PAGE PORTFOLIO BOOK



CREATE SLIDESHOW TEMPLATES

In the slideshow module, experiment with the settings and make slide show templates for any kind of slide show you desire. Here are a few ideas, but feel free to deviate and make whatever fits your fancy.

Simplistic Black: Black background, no text or music with the image fitting the screen all the way to at least two edges, but not cropping (meaning size to fit, not fill). Once you have this one saved, right-click on its name within the template list and choose Use for Impromptu Slideshow so that it will be used anytime you choose Window>Impromptu Slideshow or type Command-Return (I'm assuming that's Ctrl-Enter on a PC, but I'm not sure, so look in the menu to double check for yourself)

Portfolio: For this slideshow consider adding a Intro Screen (in the Titles section) that includes your name which will appear at the start of your slide show and an Ending Screen that includes your web site address to finish the slide show. You might also want to include music with this one. ▶▶▶

WEEK3
DAY 15

Framed with Name: Use a white background (or a wash), a stroke border around the image, add space around all sides of the image so it does not fill the screen. Add extra space at the bottom and then include an Identity Plate of your name (you can click the down-pointing arrow on the IP  preview to edit it) that should appear centered below the image so people can see it the entire time your slide show is running.

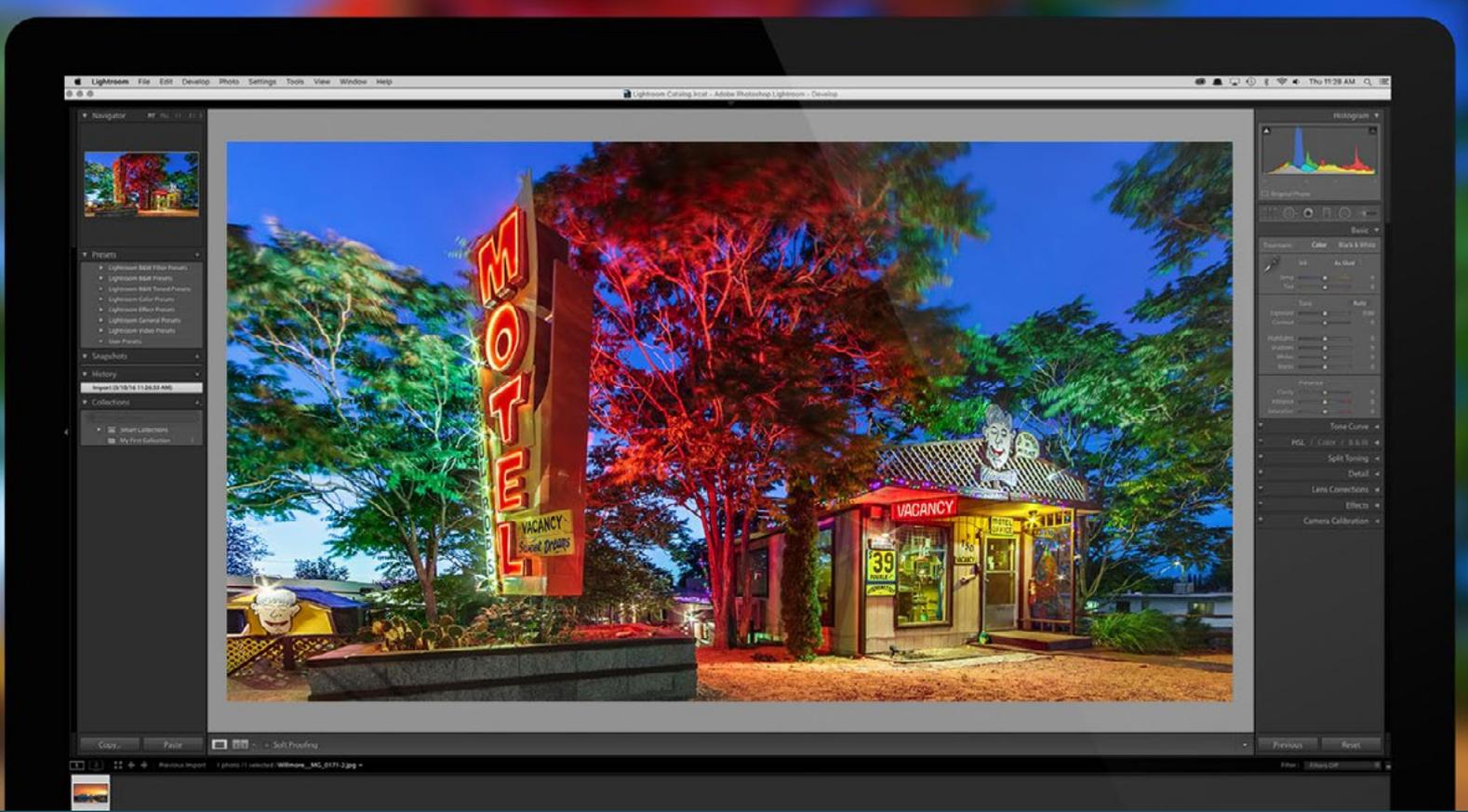
Custom: Think through how you'd like to present your images and create a few more templates so that you're always ready to show your images in the style you prefer.

WEEK3

DAY 15

CREATE A 16-PAGE PORTFOLIO BOOK

Spend some time getting comfortable with Lightroom's Book module by creating a 16-page portfolio of your photography. Start by organizing your images into a collection, then, while viewing that collection, switch to the Book module. Continue by setting the Book pop-up menu in the Book Settings area to PDF, choose the size you desire and then click the Clear Layout button under the Auto Layout section to start from scratch. Now drag the image you'd like to use for the cover and back to the appropriate page in your layout. At this point you'll only have page 1 to fill, so click on the down-pointing arrow in the Page section to choose the type of page you'd like to add and then click the Add Page button and then drag the images you'd like to use onto the page. Repeat this process until you have a book that is at least 16 pages long. When you're finished, press the Create Saved Book button near the upper right of your screen to make your project show up in your collections list so you can easily return to it in the future. That should give you a good amount of experience laying out books in Lightroom.



LIGHTROOM CLASSIC: THE COMPLETE GUIDE | WEEK 4
OPTIMIZING YOUR
WORKFLOW
WITH BEN WILLMORE

C R E A T I V E L I V E

DAY 16

START-TO-FINISH
EXAMPLES



IMAGE ADJUSTMENTS: START-TO-FINISH

In this lesson, we're going to walk through the image adjustment process on a variety of photographs. This will give you a better feel for how Lightroom's adjustment tools can be used together in real-world situations in order to correct and enhance a raw capture.

This guide will display the "before" version, followed by the sequential changes that were made in the Develop Module, and then the end result.

Image 1: Flower Petals on Stairs

The Goal: To draw attention to the flower petals and the highlights on the stairs.

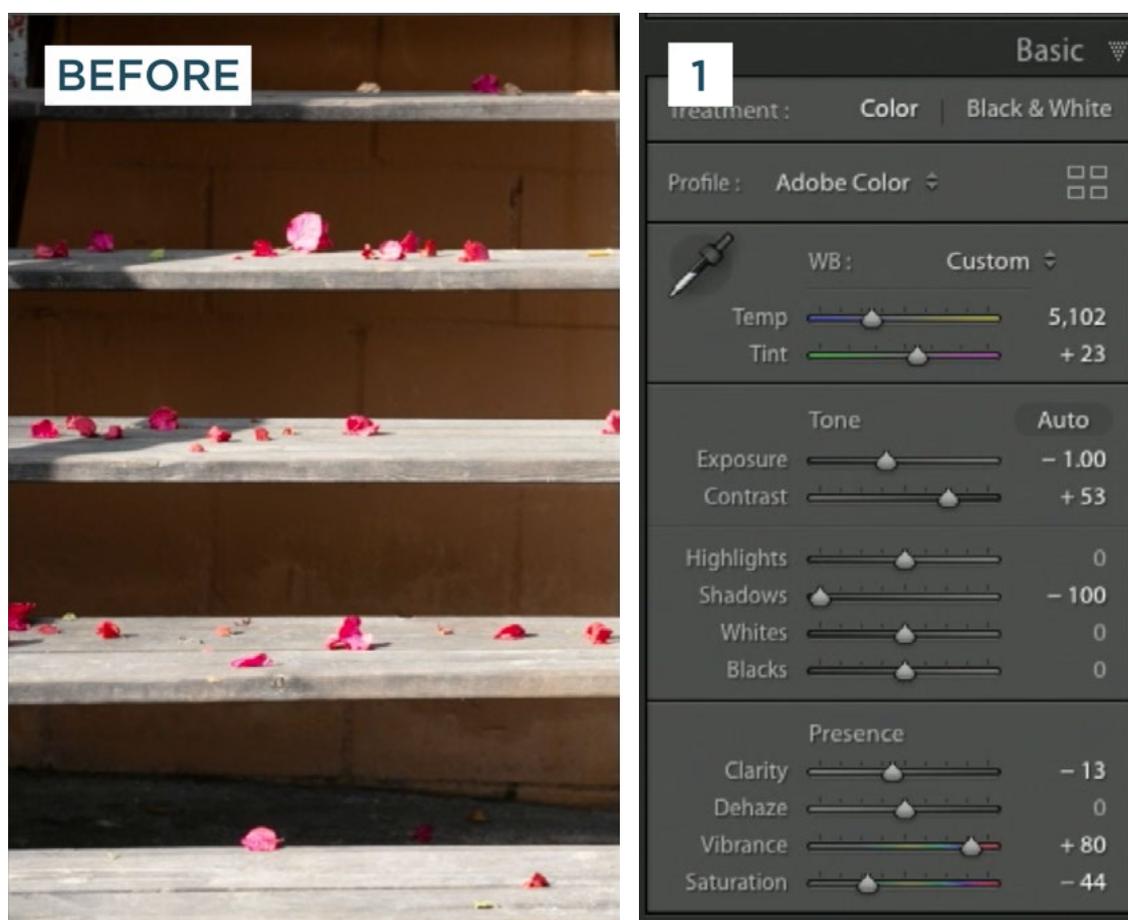


Image 2: Burma Temple Scene



2 HSL/Color

Saturation Luminance All

Saturation

Red	+21
Orange	0
Yellow	0
Green	-77
Aqua	-80
Blue	-82
Purple	0
Magenta	+1

3 Effects

Post-Crop Vignetting

Style Color Priority

Amount	-4
Midpoint	69
Roundness	-19
Feather	100
Highlights	0

Grain

Amount	0
Size	25
Roughness	50

4 Details

Sharpening

Amount	40
Radius	1.0
Detail	25
Masking	34

Noise Reduction

Luminance	0
Detail	50
Contrast	0

Color

Color	25
Detail	50
Smoothness	50

5

AFTER



The Goal: The image was originally hazy and foggy, so the goal was to increase contrast, cut through the haze and make the image pop.



1 Basic

Profile: Adobe Standard

WB: Custom

Temp: 7,528

Tint: -5

Tone: Auto

Exposure: 0.00

Contrast: 0

Highlights: 0

Shadows: +45

Whites: 0

Blacks: 0

Presence

Clarity: +32

Dehaze: +63

Vibrance: 0

2 Split Toning

Highlights

Hue: 212

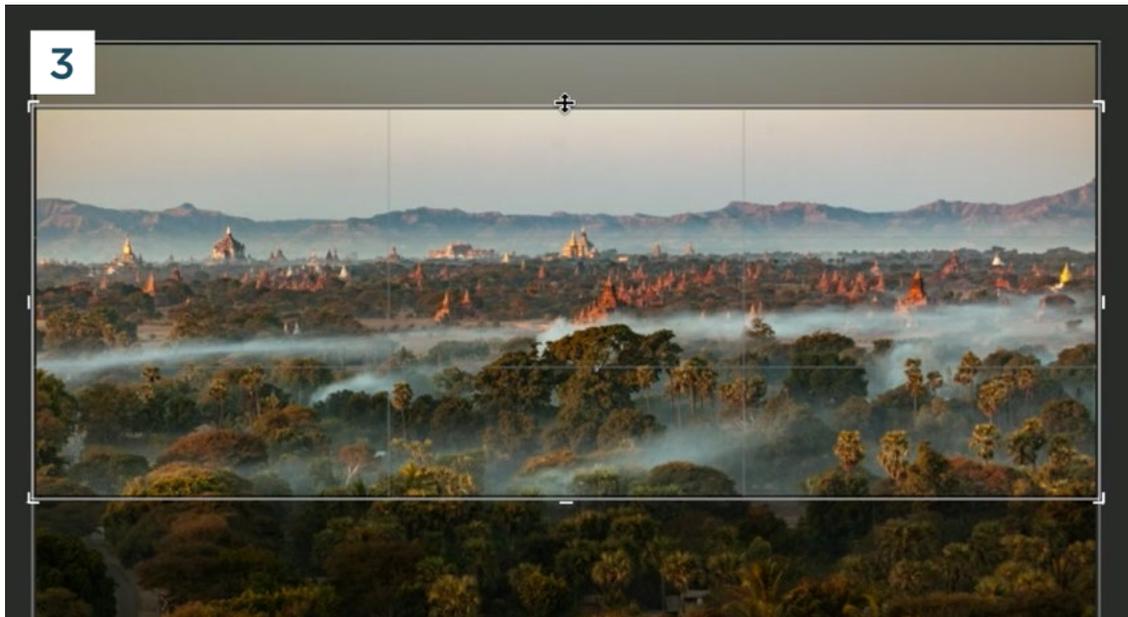
Saturation: 39

Balance: -41

Shadows

Hue: 44

Saturation: 22



4

HSL/Color		
Saturation	Luminance	All
Saturation		
Red	+26	
Orange	+43	
Yellow	+8	
Green	-47	
Aqua	0	
Blue	0	
Purple	0	
Magenta	0	

HSL/Color			
Hue	Saturation	Luminance	All
Hue			
Red	-6		
Orange	-8		
Yellow	0		
Green	0		
Aqua	0		
Blue	0		
Purple	0		
Magenta	0		

HSL/Color			
Hue	Saturation	Luminance	All
Luminance			
Red	+9		
Orange	+18		
Yellow	0		
Green	0		
Aqua	0		
Blue	0		
Purple	0		
Magenta	0		

5

Mask:	New	Edit	Brush
Effect:	Custom		
Temp	-2		
Tint	0		
Exposure	0.00		
Contrast	14		
Highlights	22		
Shadows	0		
Whites	0		
Blacks	0		
Clarity	49		
Dehaze	0		
Saturation	9		
Sharpness	0		
Noise	0		
Moiré	0		
Defringe	0		
Color			

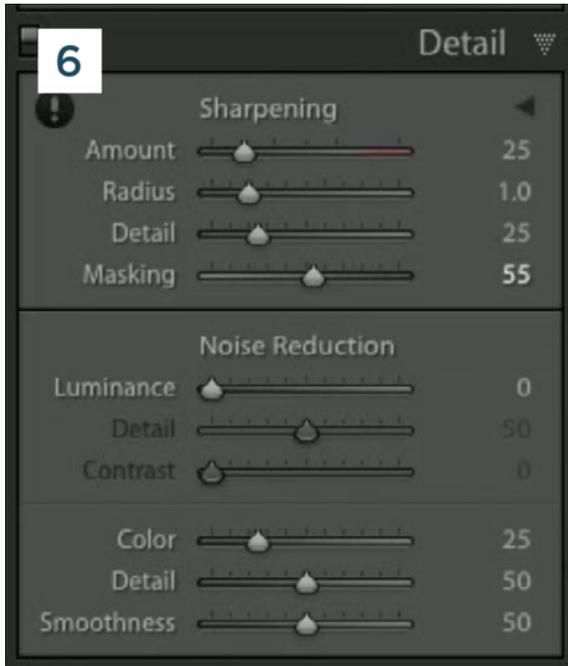
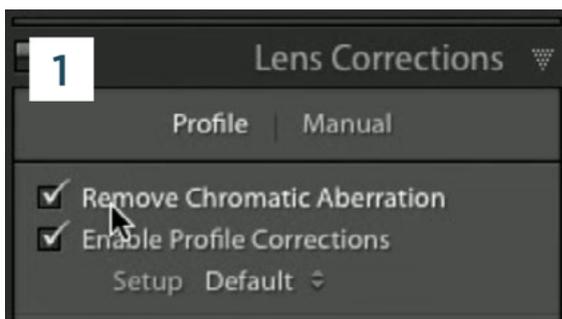




Image 3: Thailand Buddha Statue

The Goal: With this image, I really wanted to make the statue stand out from the background.





3

Basic ▾

Profile: Adobe Standard

WB: As Shot

Temp: 3,950
Tint: +11

Tone Auto

Exposure: 0.00
Contrast: +18

Highlights: -49
Shadows: -51
Whites: +21
Blacks: 0

Presence

Clarity: +29
Dehaze: 0
Vibrance: +84
Saturation: 0



5

Histogram

Mask: New Edit

Effect: Custom

Temp: 0
Tint: 0

Exposure: 0.00
Contrast: -20
Highlights: 7
Shadows: 100
Whites: 0
Blacks: 0

Clarity: 10
Dehaze: 0
Saturation: 0

Sharpness: 0
Noise: 0
Moire: 0
Defringe: 0

Color

Brush: A B Erase

Size: 15.0
Feather: 45
Flow: 100
 Auto Mask

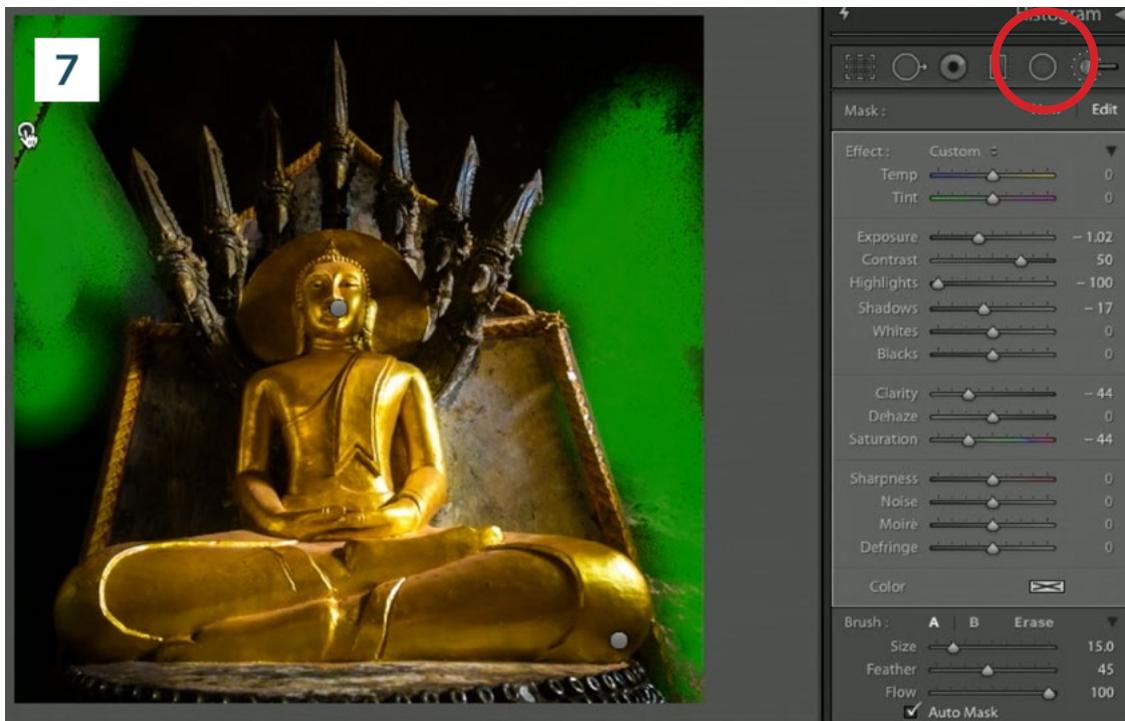
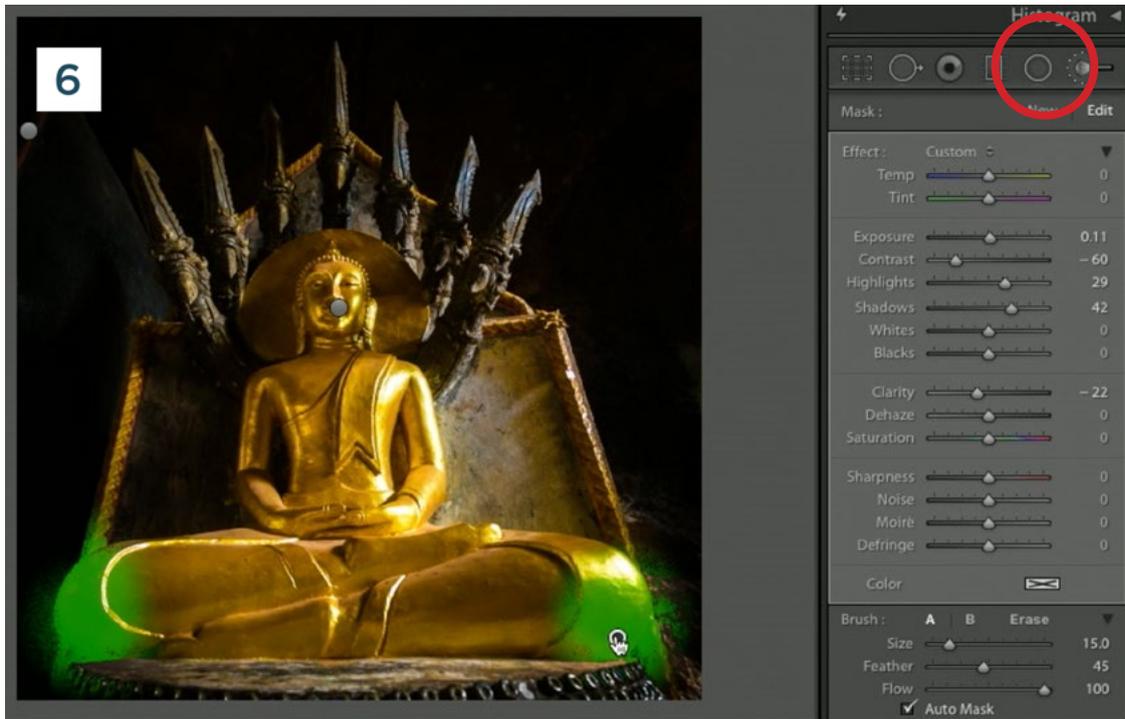






Image 3: Blue Swallow Motel

The Goal: Pull detail out of the highlights and shadows and refine the colors.



1 Basic

Profile: Camera Faithful

WB: Custom

Temp: 2,850

Tint: -82

Tone: Auto

Exposure: 0.00

Contrast: -10

Highlights: -100

Shadows: +100

Whites: +8

Blacks: -8

Presence

Clarity: +37

Dehaze: 0

Vibrance: +14

Saturation: +23

2 Tone Curve

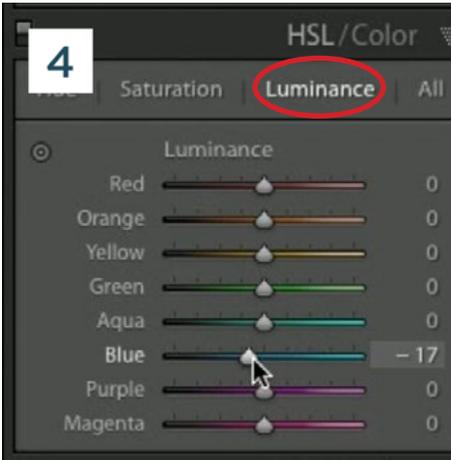
Channel: RGB

Point Curve: Custom

3 HSL/Color

Saturation

Red	-5
Orange	-4
Yellow	0
Green	0
Aqua	0
Blue	+64
Purple	+30
Magenta	+12

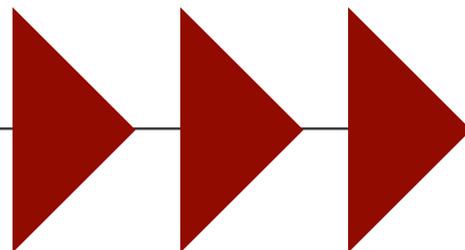


WEEK 4

DAY 16

HOMEWORK:

EXPERIMENT WITH IMAGE ADJUSTMENTS



WEEK 4
DAY 16

EXPERIMENT WITH IMAGE ADJUSTMENTS

Today's homework involves experimenting with the images contained in the homework catalog. Each of the images in this catalog has Smart Previews that will allow you to adjust the images even though you do not have the originals. I would not import this catalog into your main catalog file because things can start getting cluttered if you do. Instead, use this catalog by choosing File>Open Catalog and when you're done working on it, choose File>Open Recent and choose the name of the catalog you were working on previously.

Each of the images in today's catalog has a Snapshot attached. That will allow you to choose any image, switch to the Develop module and then inspect how each image has been adjusted. I'd suggest that you toggle the light switch-like icon to the left of each section of the develop module to see how it affects the image. When you find a section that causes a dramatic change in the image, then expand that section and see if you can learn from the adjustment that is being applied. You can also click the Reset button in the lower right to bring that image back to its unadjusted state and then adjust the image from scratch.



How often do you get the chance to inspect the exact adjustment settings someone used to get to their end result? This is a unique opportunity to get a glimpse into how I adjust images. You'll find that on some images, only basic adjustments were used, while on others, just about every feature seems to have been used.

Many of these images have their full adjustment history included. You can find a list of the steps that were performed to get to the end result shown by inspecting the History area on the left side of the Develop module. Not every step will be easy to understand, but you can hover over a history step and then watch the Navigator above to see what the image looked like back when that step was being applied. If you start at the bottom of the History and slowly hover your mouse higher and higher, you can see the progression from start to finish.

Note: If you see steps in the History that show a feature being repeatedly enabled and disabled that is usually a sign that I was toggling the light switch icon next to a section to see if I liked its effect on the image.

▶▶▶

WEEK 4
DAY 16

If you've clicked the Reset button and attempted to optimize one of the images, then do the following to compare it to the result that is contained in my snapshot.

1) Click the YY icon near the bottom left of the Develop module to enter Before/After view.



2) Right-click on the snapshot and choose Copy Snapshot Settings to Before. At that point you can continue to adjust the image while you compare it to the result I had achieved. When you're done, click on the icon to the left of the YY icon to only see the end result.



DAY 17

LIGHTROOM TO
PHOTOSHOP & BACK



PHOTOSHOP ROUND-TRIPPING

There are some image adjustment tasks that are just too complex for Lightroom and that's when you'd need to move your image into Photoshop. After you're done with the Photoshop work, you'll want to seamlessly get your image back into Lightroom, and that is what this lesson is about. We're going to cover how to effectively get your image from Lightroom to Photoshop and back, as many times as you need, while still maintaining the ability to adjust the image at any stage.

WHY BRING AN IMAGE TO PHOTOSHOP?

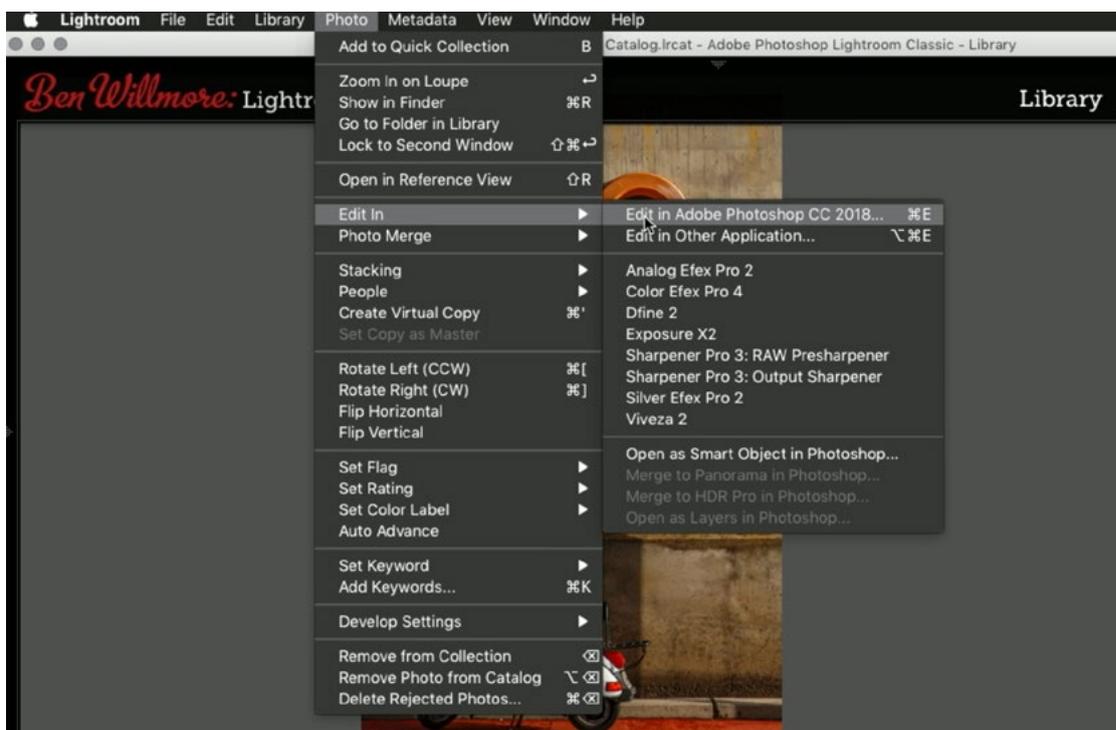
I, personally, like to do at least 70% of my image processing in Lightroom. With Lightroom, I like that the changes are saved as text, which takes up very little space on the hard drive. I love that you can copy settings from one image to another and that there is a full history of the image, where you can easily revert to any stage.

In Photoshop, the moment you open an image and make changes, you're going to have a much larger file size, especially if there are layers involved. Also, not everything in Photoshop is undoable, unless you take certain steps to keep it that way.

There are some tasks, however, that Lightroom is incapable of, or it would be extremely inefficient to do them in Lightroom (like complex retouching or certain creative effects). That's when we'll move to Photoshop.

BASIC ROUND-TRIPPING

To take an image from Lightroom to Photoshop, make sure the image is active in Lightroom, go to the Photo menu and choose Edit in > Photoshop. Alternatively, you can use the keyboard shortcut Command+E (Ctrl+E in Win). The image will open in Photoshop (providing you have Photoshop installed on your computer) and you can do whatever work you need to do.



To move an image into Photoshop, we are going to the Photo menu and choosing Edit In > Edit in Adobe Photoshop.

To get the image back to Lightroom, simply close the file and when the dialog appears asking whether you'd like to save the image, choose Save.

After bringing an image from Lightroom to Photoshop and back, there will be two versions of the file. This is because the original version is a raw file and you can't save things back into a raw file or update what's already there. Instead, Photoshop creates either a tiff or psd file format, and that is what is saved back into Lightroom.



From Photoshop, we closed the adjusted file and this dialog appeared. We are choosing to save the changes.

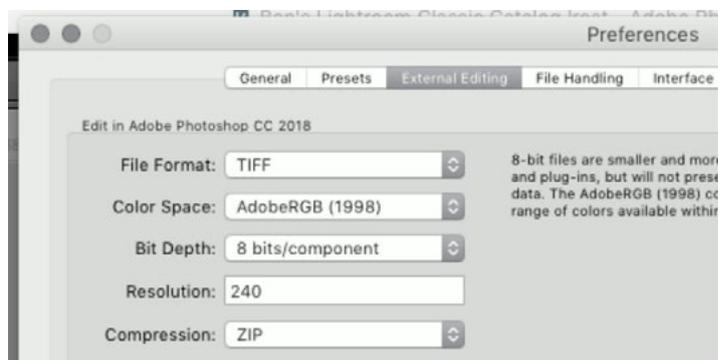


THE DETAILS OF ROUND-TRIPPING

Preferences There are some Lightroom preferences for how images are managed when moved to other programs and you can find them by going to the Lightroom menu at the top of the screen and choosing Preferences. (In Windows, it will be found under the Edit menu.) In the Preferences dialog, click on the External Editing tab.

At the top of the dialog, there will be a series of settings, and these pertain to how Lightroom will open images in your current version of Photoshop. Let's look at each of these settings:

- **File Format:** This is where you choose whether your image should be saved in a tiff or Photoshop file format when it moves to Photoshop.
- **Bit Depth:** You have the choice of working in 8-bit or 16-bit. If you don't need to make radical brightness or color changes to your images, then 8-bit is generally sufficient. Your file size will also be smaller. If you ARE going to be making radical changes to the image, or if you will be retouching across areas that are smooth (like skies), then it's better to use 16-bit. Your file size will be twice as big, but you will have thousands of brightness levels (as opposed to the 256 with 8-bit), which are useful for extreme adjustments.
- **Color Space:** The color space determines how vivid of a color range we can use. The sRGB option is the most limiting color space, but the vast majority of images you see on the Internet are in sRGB. The Display P3 option is designed to display images on an iPhone or iPad. Use Adobe RGB if you print your



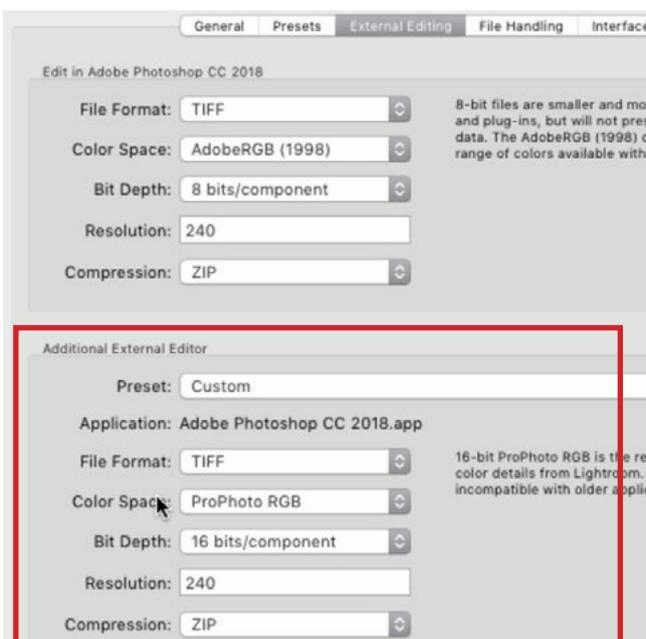
Use Lightroom's External Editing Preferences to specify how files should be brought into Photoshop.



own images or if you send your images off to other people to be printed (and you've confirmed with the printer that it's the appropriate color space). ProPhoto RGB is for people who want to push their colors to the limits, who print their own work and have a solid understanding about how the color space works. It's not for beginners.

- Resolution: There is no resolution with a raw file, but when the image moves to Photoshop, it needs a resolution. The setting you use here will be dependent on how you use your images, but 240 is usually fine for most applications.
- Compression: This menu is only available when you choose the tiff format. You have the choice of None or ZIP. With ZIP, the compression creates a smaller file size, but the quality is still the same. The only negative is that the file may take a little longer to save.

Lightroom Preferences: Edit in Other Application We already covered that, in order to move an image into Photoshop, you would go to the Photo menu and choose Edit In > Edit in Adobe Photoshop.



You can set up external editing preferences for another application by using the settings at the bottom of the File Handling Preferences.

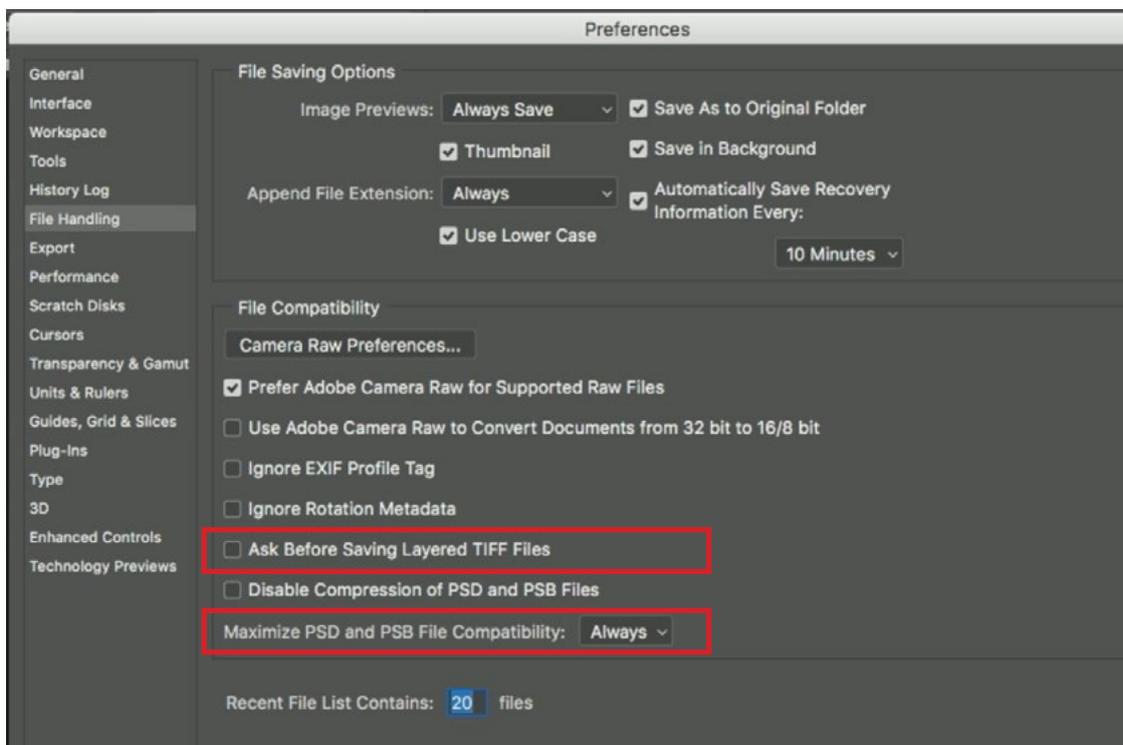
There is, however, another option under the Edit In menu, right below the Edit in Photoshop option, and that is to Edit in Other Application. What application will be used here depends on the settings you have specified in your Preferences. Under the External Editing tab in the Preference dialog, there is a group of settings for Additional External Editor. This is where you choose what the “Other Application” should be.



Personally, I don't use any other applications, so I create a second instance of Photoshop, using different settings. This way, I have one external editing option that has Photoshop open the image in Adobe RGB and another editing option that has Photoshop open the image in ProPhoto RGB.

Photoshop Preferences In Photoshop, there are also some preferences regarding saving files that you should pay attention to. To access Photoshop's preferences, go to the Photoshop menu and choose Preferences > File Handling. (In Windows, this will be under the Edit menu.) In the Preferences dialog, you might want to change some settings under the File Compatibility section. I like to turn off the "Ask Before Saving Layered TIFF Files" so that it doesn't present me with a dialog box every time I save.

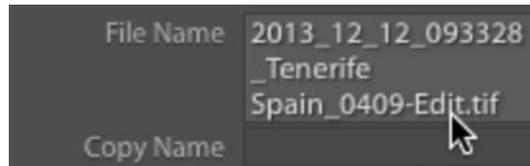
I will also set the "Maximize PSD and PSB File Compatibility" menu to Always. This will save a flattened version along with all of your layered files and therefore will enable other programs [that don't understand layers] to read the file.



In Photoshop's File Handling Preferences, pay attention to the "Ask Before Saving Layered TIFF Files" setting and the "Maximize PSD and PSB Compatibility" menu.



Edit Original After you move an image from Lightroom to Photoshop and back, the newly-imported file will have the same file name, but it will end with -Edit and your chosen file extension. Now, if you choose to bring that file *back* into Photoshop, you'll be presented with a dialog, asking you if it should edit the original or a copy. I generally choose to Edit Original. When you're done editing in Photoshop, follow the same procedure. Close the document, and when the dialog box appears, choose to Save the file. Back in Lightroom, that file will be updated. You can move it back and forth between Lightroom and Photoshop as many times as you like, and it will continue to update that same file (as long as you choose to "Edit Original").



After moving an image from Lightroom to Photoshop and back, the new file will have the same file name but will end with "Edit."



When you move an image from Lightroom to Photoshop more than once, you'll be asked what kind of file to edit.

to be careful in deciding how the file should be handled. If you choose "Edit Original" from the dialog that pops up, Photoshop will open the original file and it will not reflect the adjustments made in Lightroom. That's because the original file remained unchanged.

Now, let's say that you edit an image in Photoshop, bring it back into Lightroom and then apply further adjustments in Lightroom's Develop Module. Lightroom saves all changes you make to an image as a separate text file. This means that the layered Photoshop file remains unchanged. If you take that file and move it back into Photoshop, you will now need



To reapply edits that were made in Lightroom to an image that was moved to Photoshop, click the top item in the History panel.

The adjustments were saved as a separate text file. If you edit the image in Photoshop, close and save the file, it will be moved back into Lightroom and the Photoshop changes will be visible, but the Lightroom adjustments are not. You will need to manually tell Lightroom to apply those settings. To do this, open the History panel on the left side of the Develop Module and click on the top-most step in the History list. Lightroom will then re-apply all of the adjustments.

Edit a Copy When moving an image from Lightroom to Photoshop, you can also choose the “Edit a Copy” option. This will create a second version of the original file. After editing the image in Photoshop and then saving it, there will be a version from the first time you moved it into Photoshop and there will be a version from this most recent edit. The latter version will have the word “Edit” at the end twice.



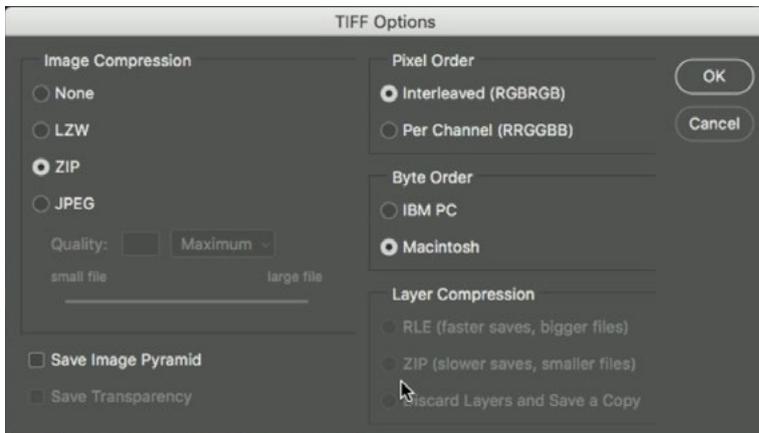
This image was moved into Photoshop twice. The version on the right is the original raw file. The version on the left is from the first Photoshop edit. The middle version is the second Photoshop edit. The filename ends in Edit-Edit.



Edit a Copy with Lightroom Adjustments When moving an image from Lightroom into Photoshop more than once, there is also the option to “Edit a Copy with Lightroom Adjustments.” When you do this, any adjustments you made to the image will be reflected in Photoshop. However, it will be a flattened file, without any layers you may have created in the last Photoshop edit.

Choosing Save As from Photoshop In previous examples, when moving an image back into Lightroom (from Photoshop), we simply closed the file and chose to save it. We can also go to the File menu and choose Save As (instead of Save). If you do this, the Save dialog will appear and you can give the file a different name if you choose. You might do this if you don’t want the file to automatically end with “Edit-Edit.” The save location will automatically be the same folder that the file originated. If you’re saving as a TIFF, the TIFF Options dialog will appear. For the Image Compression setting, I usually choose ZIP. The settings on the right side of this dialog don’t really matter unless you’re using really old software. The Layer

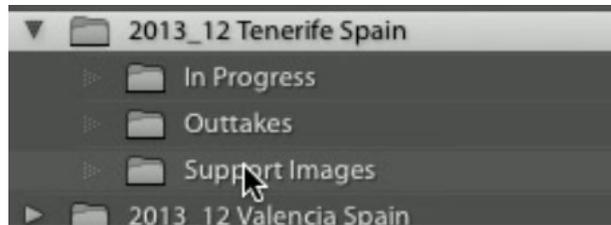
Compression settings will only be available if your document contains layers and you can choose the ZIP option if you would like a smaller file size. After clicking the OK button, the new, renamed file will automatically appear back in Lightroom.



If you choose the Save As command (in Photoshop) and are saving as a TIFF, you will get this TIFF Options dialog where you can choose compression settings.



Clean up the Lightroom Folder After editing an image multiple times, you may accumulate multiple versions of the image in your Lightroom folder. Personally, I prefer to see only the version I consider to be my final. To clean up my folder, I will create a subfolder called Support Images. This is where I'll place the original raw file and any other versions I used in the creation of the final. This folder is also where I'll place the individual captures that created a final HDR or panorama.



I place the original image and all other versions leading up to the final in a sub folder called Support Images.

Another way to make it so you don't see multiple versions of an image at once is to change a setting in the External Editing Preferences (Lightroom menu > Preferences > External Editing). At the bottom of the Preferences dialog, there is a "Stack with Original" check box. If you turn this on, then Lightroom will create a stack of the various versions of your image. You can then expand and collapse the stack to view and hide the versions. This dialog also contains a file naming section (at the very bottom) where you can use the Template menu to decide what is added to the file name after an image is edited in Photoshop. By default, the word "Edit" is added but you can choose the "Edit..." option at the bottom of this menu, you can change it to something else.



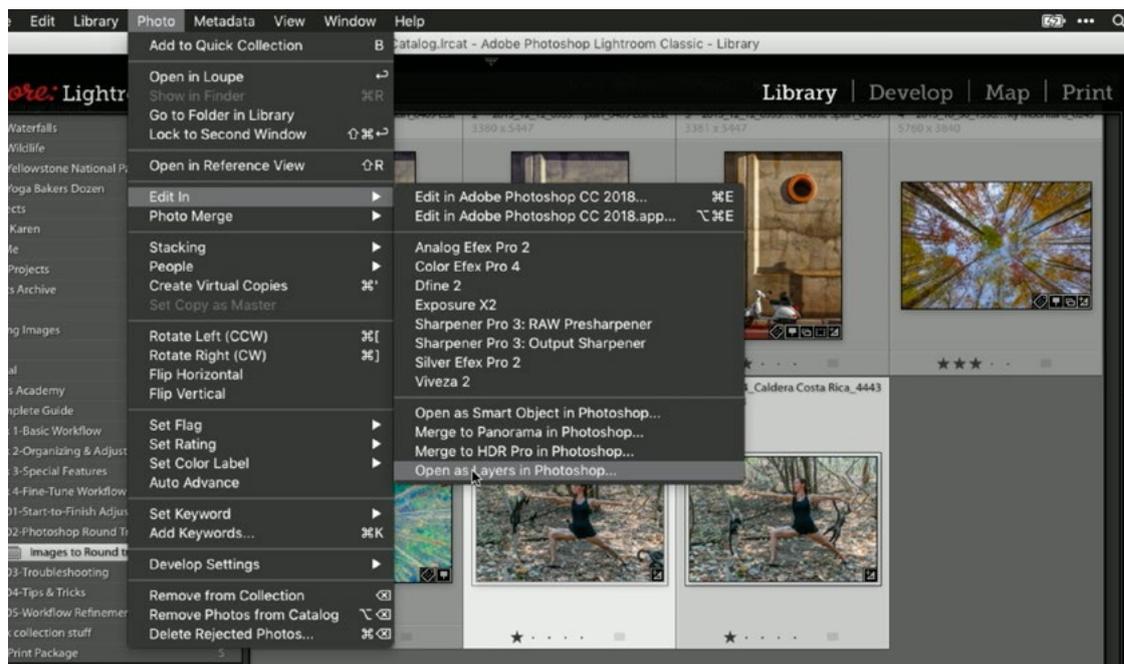
In the External Editing section of Lightroom's Preferences dialog, the Stack with Original setting and File Naming settings can be found at the very bottom.



Hold Off on Cropping & Vignetting There are some things I will not do in Lightroom if I know I'll be sending the image into Photoshop. Those things are cropping and vignetting. That's because these are things that are difficult to undo or change in Photoshop. I will hold off on those things until the image is back in Lightroom because then I know I'll be able to adjust or remove those settings as many times as I like.

ROUND-TRIPPING WITH MULTIPLE IMAGES

Open Multiple Images as Layers in Photoshop One of the things that Lightroom does not have is the ability to composite more than one image. For a task like this, we'll need to use Photoshop and we'll need to move more than one image from Lightroom into a single Photoshop document. First, select all of the images you want to composite, go to the Photo menu at the top of the screen and choose Edit In > Open as Layers in Photoshop. You will end up with a single Photoshop document where there will be a separate layer for each image.



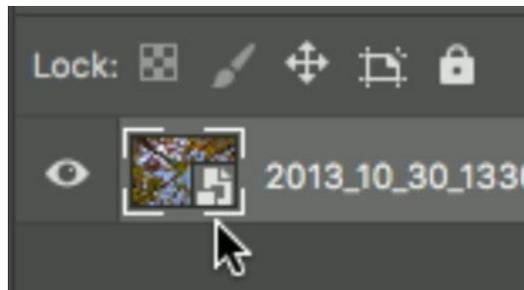
Two images were selected in Lightroom and we're choosing to Open as Layers in Photoshop.



You can then do any compositing work necessary. In the video example, we had monkeys in two images and we wanted to take a monkey from one image and add it to the other image. I used a layer mask to do this, painting on the mask to make the layer visible only in the area where the monkey was located.

When you're done compositing or doing any Photoshop work necessary, you can close the image and tell Photoshop to save it (when the dialog box pops up). Alternatively, you can go to the File menu and choose Save As so that you can give the file a different name. Make sure that it's being saved back into the same folder that the images originally came from so that Lightroom will recognize it.

Open an Image as a Smart Object You can also move an image from Lightroom to Photoshop so that it will automatically be a Smart Object. A Smart Object will be a layer that contains a full copy of the original raw file and it will allow you to change the develop settings afterwards, in Photoshop. To open an image as a Smart Object, select the image in Lightroom, go to the Photo menu and choose Edit In > Open as Smart Object in Photoshop. When the image opens in Photoshop, there will be a little icon in the bottom right corner of the thumbnail in the Layers panel and this indicates that the layer is a Smart Object.



A Photoshop layer can be identified as a Smart Object by the little icon that appears in the bottom right corner of the layer thumbnail.

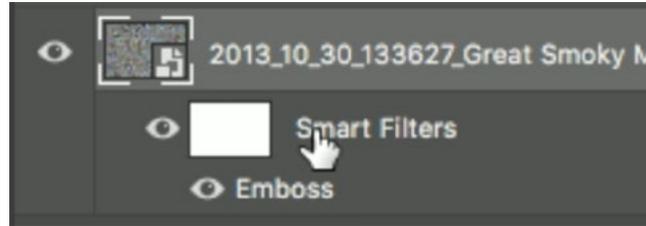
There are several advantages to using Smart Objects, but because the topic is beyond the scope of this class, I'll just quickly mention a few:

- If you double-click on the layer thumbnail, the image will open in Camera Raw and it will show the various adjustment settings that can be applied to the image. These are the same settings that you see in Lightroom's Develop Module. In Camera Raw, the various adjustment categories are split into tabs, which run across the top of the adjustment panel on the right side of the



screen. Click the different tab icons to switch between adjustment categories. Make any adjustments you need here and then click the OK button in the bottom right. The layer will then update back in Photoshop's main interface. Just know that editing this way does not modify the original raw file in Lightroom.

- If you ever apply a filter, that filter will appear as a Smart Filter, which is not permanent in the way a filter would be if applied to a regular layer. Below the image layer thumbnail in the Layers panel, there will be an indented Smart Filter thumbnail. Double-click on the name of the filter at any time to modify the filter settings.



When a filter is applied to a Smart Object, it will be added as a Smart Filter and will be listed below the image layer in the Layers panel.

- You can use the Transform command and it will not be permanent in the way it would be had you transformed a regular layer.

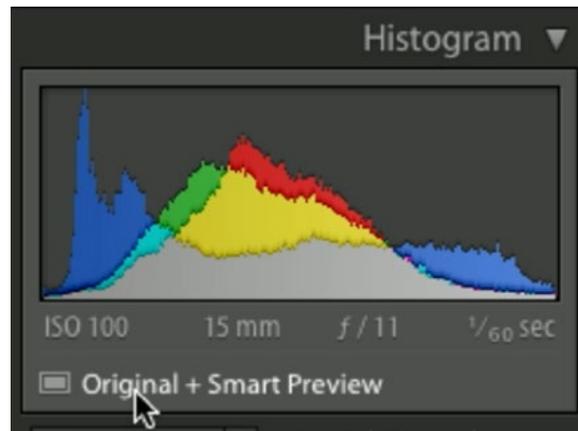
You can also open an image as a Photoshop Smart Object by clicking on the image in Lightroom and dragging directly into an existing Photoshop document. The image will automatically open in Camera Raw, where you can click the OK button in the bottom right and the image will open in Photoshop as a Smart Object.

Additional Tips on Photoshop Round-Tripping

Updating the preview If you ever edit an image in Photoshop, bring it back into Lightroom and don't see the changes you made in Photoshop, try the following. Open the image in the Develop Module and click within the image window to zoom in and view the image at 100%. This forces Lightroom to read the full, high resolution picture (instead of a saved preview) and it should update the changes and generate a new preview.



Original file required In order for Lightroom to be able to move an image into Photoshop, it needs to have access to the original raw file, which means that the hard drive containing the image must be connected to your computer. If you're only working with previews, the option won't be available. You can tell whether the original file is available by looking at the text directly beneath the histogram chart. If the text includes "Original," then Lightroom does have access to the file.



You can tell if Lightroom has access to the original image file by looking at the text below the histogram. If the word "Original" is included, then the image can be moved into Photoshop.

If Lightroom Doesn't Auto-Import For various reasons, there will be instances where Lightroom will not automatically import the image you edited in Photoshop. As long as you saved the file into the same location as the original image, you can quickly fix this. Go to the folder that's supposed to contain the image in Lightroom's Folders panel. Right-click on the folder name and choose to Synchronize Folder from the pop-up menu. This will tell Lightroom to inspect the hard drive, compare it to what Lightroom is showing and then synchronize the two.

Collections & New Image Versions If the image you move to Photoshop and back is included in a collection, the new version of the image will be included in the collection ONLY if you moved it into Photoshop from that collection.

Keywords Applied to New Version If your image has any keywords applied to it, the same keywords will also be added to the version of the image that was edited in Photoshop and then sent back to Lightroom.

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HOMEWORK:

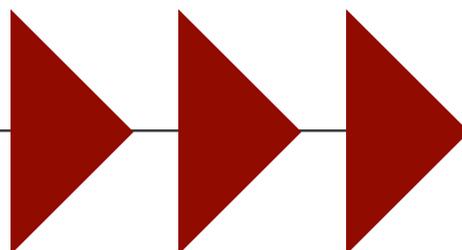
SET EXTERNAL EDITING PREFERENCES

SET PHOTOSHOP FILE HANDLING PREFERENCES

TEST ROUND-TRIP AN IMAGE

TEST SAVING FROM PHOTOSHOP

TEST OPENING AS LAYERS IN PHOTOSHOP



SET EXTERNAL EDITING PREFERENCES

The first step to successfully sending an image to Photoshop and having it appear in Lightroom once you're done is to set up Lightroom's Preferences for the task.

1. Choose Preferences from the Lightroom menu (Mac), or Edit menu (Win)
2. Under the External Editing tab choose file format and settings that you'd like Photoshop to use as a default when saving an image that has been opened from Lightroom
3. Set up Additional External Editor settings if you need to open images in a program other than Photoshop. You can also use this area to set up a secondary preference for opening images into Photoshop. For instance, I set the Edit in Photoshop settings for my most commonly used settings (16 bit ProPhoto TIFF) and then I setup the Additional External Editor to also send images to Photoshop, but this time I use 8 bit AdobeRGB.
4. Choose if you prefer to stack the original image under the layered file that Photoshop generates (if so, turn on the checkbox near the bottom). I personally prefer to move the original images that derivatives are based on to a subfolder called "Support Images". By doing so, I can easily prevent those files from showing up in Smart

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Collections, which would be more difficult if they resided in the same folder as the layered file.

I **do not suggest** that you simply copy the settings that I use since they are not the most ideal for the majority of people. I personally think 8-bit Adobe RGB TIFF @ 240 is the most universally useful setting for most users. You could set up the Additional External Editor setting for the same as above, but have it use 16-bits for those times when you know you'll be making radical changes or retouching across a smooth sky since those are times when 16-bits would improve quality. That's what I'd suggest if you "just want to know what to plug in without having to think about the details".

SET PHOTOSHOP FILE HANDLING PREFERENCES

Now that Lightroom's External Editing preferences are set, let's setup similar settings in Photoshop. The settings we are about to change will only be used when you save your images via Photoshop's File>Save As command.

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1. Choose Preferences from the Lightroom menu (Mac), or Edit menu (Win)
2. Under the File Handling section, turn off the Ask Before Saving Layered TIFF Files checkbox and then set the Maximize PSD and PSB File Compatibility pop-up menu to Always.

TEST ROUND-TRIP AN IMAGE

Now, it's time to test that everything is working properly when sending files from Lightroom to Photoshop and back again.

1. Choose any raw file (JPEG if you don't have any raw), head to the Develop module and optimize the image's general appearance then choose Photo>Edit in Photoshop. That should cause the image to open in Photoshop.
2. In Photoshop, create a layer and make a visually obvious change to the image (like adding text, or painting) and then either type Command-S (Mac), or Ctrl-S (Win) or choose Edit>Save.
3. Return to Lightroom and see if the newly created layered file shows up. The View>Sort setting you're using might cause the image to

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appear at the bottom of the list if you're not sorting the images alphabetically by filename. Also check to see if the original image is stacked under the layered file or not (it all depends on the preferences you chose earlier).

4. With the layered TIFF file selected, head over to the Develop module and make a visually obvious change such as extreme cropping or converting the image to B&W.
5. Return to the Library module and choose Photo>Edit in Photoshop and when prompted choose Edit Original. While in Photoshop you will not see any of the changes you made in Lightroom since you told it to open the original underlying image instead of actually applying the Lightroom changes, which would have caused the image to become flattened (no layers). Don't worry, you'll be able to get back the changes you made in Lightroom once you're done editing the image in Photoshop. While you're at it, make another visually obvious change to the image and then close the image, which should cause Photoshop to prompt you to ask if you'd like to save the changes. Save the changes and then return to Lightroom to see if your updated image appears. It sometimes takes up to 45 seconds after Photoshop is done saving before Lightroom realizes that a change has been made. If the image does not update, then head to the Develop module to see if the changes show up there. You'll occasionally have to zoom up on the image to 1:1 view to

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force Lightroom to inspect the actual file instead of relying on the preview file that it has stored in your LR catalog file.

6. At this point your image probably looks just like it did in Photoshop where you don't see your second round of Lightroom adjustments. If that's the case, inspect the History list on the left side of the Develop module and click on the top-most step in the list. That should force Lightroom to reapply those second-round changes.
7. For extra credit, rename the image using the settings in the Metadata panel on the right side of the Library module (maybe change the default "-Edit" at the end of the file to something more descriptive.
8. Feel free to loop to Photoshop and back again as many times as you'd like. Just be sure to choose Edit Original when prompted to make sure the Lightroom changes are not permanently applied since that would also flatten the image in Photoshop.

TEST SAVING FROM PHOTOSHOP

Now let's make sure you know what to do with files that originate in Photoshop.

1. Head over to Photoshop, choose File>New and create an image in RGB mode (size and other settings are unimportant for the test).
2. Paint a squiggle across the document just so you'll have something to recognize if it were to show up in Lightroom when we're done.
3. Choose File>Save As, turn on the Embed Color Profile checkbox, then point it to a folder that you know has already been imported into Lightroom and save the image in TIFF file format.
4. Switch to Lightroom and navigate the Folder list on the left side of the Library module to the location in which you saved the image. (I doubt it will show up at all at this point)
5. If the image does not show up when viewing the folder in Lightroom, then right-click on the name of the folder in the Folder list on the left side of the Library module and choose Synchronize Folder. Be sure the Import New Photos checkbox is turned on and then click Synchronize to force Lightroom to reinspect the folder and add any missing images.

TEST OPENING AS LAYERS IN PHOTOSHOP

Now let's make sure you know how to stack a bunch of images on top of each other as layers in Photoshop.

1. Select a series of 5-10 images that are all the same orientation (horizontal/vertical) and size (meaning from same camera). You can do that by clicking on the first image in a series and then holding Shift before clicking on the last image in the series. If you need to de-select an image, then click on it while holding Command (Mac), or Ctrl (Win).
2. Choose Photo>Edit In>Open as Layers in Photoshop and wait for any progress bars to finish (they often appear near the Identity Plate in the upper left) before switching to Photoshop to see if you ended up with a multi-layered file. If it fails to work, then try a second time. I find that on occasion you'll end up with a single image and one empty layer if it doesn't work.
3. In Photoshop, choose Select>All Layers and then change the Blending Mode pop-up menu at the top of the Layers panel to Soft Light which should produce an interesting result.
4. Close the file and when prompted to save changes, choose Save.

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5. Return to Lightroom to see if the image appears. It should be in the same folder as the original images, but might be located much further down the list due to your View>Sort setting. If it doesn't appear, then right-click on the folder and choose Synchronize Folder.
6. Since the resulting image probably not something you want to keep, click on the image and then press the Delete (Mac) or Backspace (Win) key and choose Delete From Disk when prompted. Just make sure you only have that single file selected and not all the images it was created from.

DAY 18

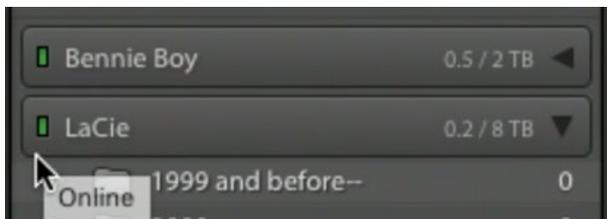
BASIC TROUBLESHOOTING



WHEN THINGS DON'T GO AS EXPECTED

Once you have used Lightroom long enough, it's bound to happen. You'll get a strange error or something won't work the way it's supposed to. That's why we're including this session on troubleshooting. Here, we'll cover a variety of issues you may come across and how to deal with them.

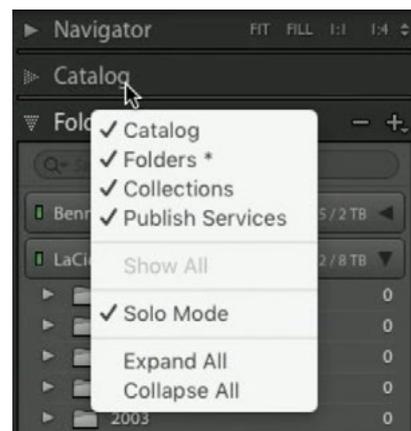
Lightroom won't allow you to change a file name If you attempt to change the name of a folder or file and Lightroom does not allow you to do so, the likely reason is that the hard drive that contains the original file is not attached. When you move or rename a file in Lightroom, the program automatically makes the change on your hard drive, so it needs to be there in order to rename. You can tell if a hard drive is connected to your machine by looking at the name of the hard drive in the Folders panel on the left side of the Develop Module.



The green "light" to the left of a hard drive name in the Folders panel indicates that the drive is connected.

If there is a little green light next to the hard drive name, it's connected. If that little "light" is gray, it's not connected. (If the light is orange, it means that your hard drive is connected, but almost full.)

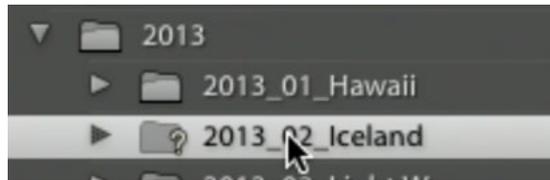
Parts of the interface are missing You can make entire sections of the interface disappear and reappear. If you do this by accident, it might be really frustrating when an entire area of settings is gone! To toggle the visibility of different tabs in the left and right panels of the interface, right-click in one of the blank areas in a tab heading. A pop-up menu will appear where you can turn off and on check boxes to toggle the visibility of the different areas.



Right-click in a blank area to toggle the visibility of settings categories.



Missing folders If you go to your folder list and find question marks on some of your folder icons, that means that Lightroom is looking for the folder with that name but can't find it. This probably is happening because you made a change to the folder from outside of Lightroom. Instead, you either moved, renamed or deleted a folder using your operating system. This confuses Lightroom. To fix this, right-click on the folder name and choose "Find missing folder" from the pop-up menu. You can then manually navigate to the folder on your hard drive and it will be updated within Lightroom. To prevent this from happening in the future, be sure to initiate all file changes from within Lightroom.



A question mark on a folder means that Lightroom no longer knows where the folder is on your hard drive. Right-click on it to manually update the location.

Images not showing up in Lightroom If you use your operating system to add an image to a folder that you use in Lightroom, then Lightroom won't immediately know that the image file is there. It only knows that an image or folder was moved if that move (or addition) was made from within Lightroom. It also won't know if you deleted a file or folder from within your operating system. Go to the folder in your folder list, right click on it and choose Synchronize Folder from the pop-up menu. A dialog box will appear that will indicate whether it recognizes any new or missing images from the folder and you can use the check boxes to specify that you would



The Synchronize Folder feature will compare what's in your Lightroom folder to what's on your hard drive.

like new images imported and/or missing folders deleted from the catalog. If Lightroom detects a new photo and you want to see what that photo looks like before importing it, turn on the "Show import dialog before importing" check box. To avoid this problem in the future, import images using Lightroom's import dialog.



You can't delete an image To delete an image, right-click on the image thumbnail and choose Delete from the menu that appears. It's important to know, however, that the image won't actually be deleted if you are viewing it from within a Collection or from within the Catalog panel. If you are viewing an image inside a Collection and try to delete it, the image will only be removed from the Collection but not from Lightroom or your hard drive. Make sure to navigate to the image within the Folders panel in order to truly delete it. When viewing an image in a Collection, you can quickly locate the image within the file structure by right-clicking on the image and choosing Navigate to Folder on Hard Drive.

You can't delete a folder If you right-click on a folder, you'll find that there are no options within Lightroom for deleting that folder. That's because Lightroom ignores all non-image files and doesn't want you to accidentally delete a folder that may have other types of files in it. In order to delete a folder, you will have to right click on it and choose "Show in Finder." Then you will have to manually delete the folder from your hard drive using your operating system. Back in Lightroom, the deleted folder will have a question mark icon on it. Right-click on it and choose to remove the folder from your catalog.

Missing Images If you ever see a little exclamation point icon on an image, it means that Lightroom thinks that the file is missing. The text beneath the histogram will also read "Photo is Missing." The first thing I'll do in this case is right-click on the image and choose "Go to Folder in Library." I will make sure that the green light for the containing hard drive is turned on. If it's not, I'll know that the image is missing because the hard drive containing it is not connected. If the hard drive IS connected, I will then look at the icon for the folder containing the image. If there is a question



An exclamation point icon on an image indicates that Lightroom can't find the image .

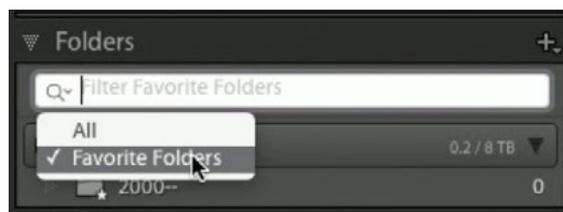


mark on it, then it means I'll need to locate/update the folder like we did in the tip above. If there is nothing wrong with the folder, then I might right-click on it and choose Synchronize. If the image was renamed outside of Lightroom, this could fix the problem. I'll then look at the image itself. Chances are, the image was re-named or moved. To find it, look at the capture date for the image's metadata and then do a search for that data on your hard drive. That might help you find the image. When you do find the image, click on the exclamation point icon to update the file location.

If none of the above solutions work, then the image may have actually been deleted from your hard drive. If this is the case, the first thing I would do is check any backup drives for the image. As a last resort, I will take a screen shot of the image in Lightroom so that I at least have a screen-resolution version.

Can't find an existing Collection or Folder If you look in your Collections panel and find that some or many of your Collections are missing, a filter setting may have been changed by accident. Right-click on the little magnifying glass icon on the left side of the search field at the top of the Collections list and make sure that the menu is set to All and not Synced. If you have this menu set to Synced, then you'll only be viewing Collections that you chose to be uploaded to Adobe's cloud server. Set the menu back to All and the rest of your Collections should appear in the list.

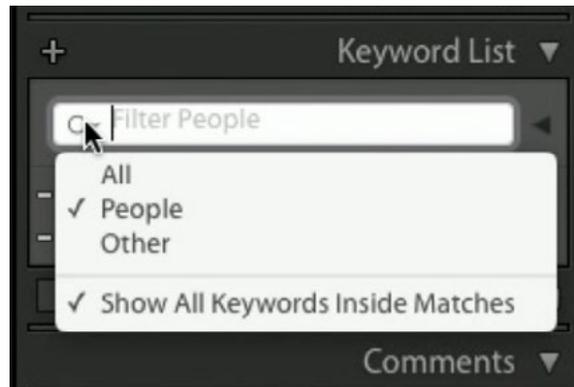
The troubleshooting process will be the same if an existing folder or folders are not showing up in your folder list. Right-click on the magnifying glass to the left of the search field and inspect the menu that pops up. In the case of the folder list, you can be viewing either All of your folders or just your Favorite Folders. If this menu is set to Favorite Folders, then only the folders you designated as favorites will appear in the list. (To mark a folder as a favorite, right-click on the folder and choose Mark as Favorite from the menu that pops up.)



Click on the magnifying glass icon to get a menu that lets you specify what the panel should display.

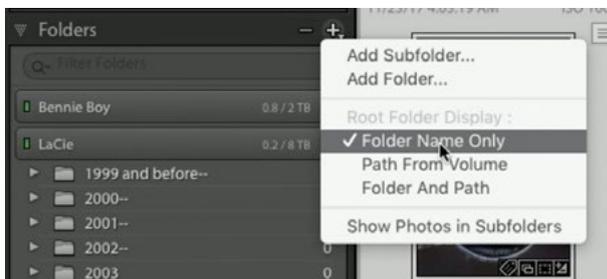


Missing Keywords In your Keyword List, you might have an instance where you'll find that many keywords are not appearing and that your list is much shorter than usual. If that's the case, you may have turned on a filter that only shows you people keywords. Click on the magnifying glass icon to the left of the Keyword List search field and make sure that the menu is not set to People.



Click on the magnifying glass icon to specify what the Keyword List should show.

Messy folder names You can specify how your folders should be displayed in the Folders panel on the left side of the Library Module.



To view only the folder names within the Folders panel, choose Folder Name Only from the plus icon menu.

If you're seeing too much info along with the folder names, you might have it set to also display the paths for navigating to the folders on your hard drive. To fix this, click on the little plus symbol (+) to the right of the Folders panel header and choose to view Folder Name Only.

Switch to a different hard drive If something happens to the hard drive containing your image library, you'll have to switch to your backup drive and tell Lightroom to change drives. The following steps will also be required if the hard drive containing your images gets renamed. This could happen if you are using Windows and the hard drive letter is changed by your operating system.

To make this update, you will need to tell Lightroom to show you the path that is used to get to your main hard drive. Changes are, you are only seeing the folders containing your images, but not the parent folders they belong in. Right-click on one of the base folder names and choose Show Parent Folder from the menu that pops



up. Then, right-click on that parent folder and choose Show Parent Folder again. Continue repeating this process until you get to the name of your base hard drive. Right-click on the hard drive name and choose Find Missing Folder. Then, you can navigate Lightroom to a different hard drive (or the same, renamed hard drive).

Image[s] edited outside of Lightroom not updated If one of your images was adjusted using Bridge and Adobe Camera Raw, those adjustments will not automatically be reflected back in Lightroom. In Lightroom, there will be an icon to the right of the image thumbnail that looks like an upward-pointing arrow. This indicates that the metadata was changed externally. Click that upward-pointing arrow and a dialog box will appear, asking you whether you'd like to import the changes or overwrite them. If you choose to import the changes, then Lightroom will read the changes made by the other program and update the image file to reflect them.



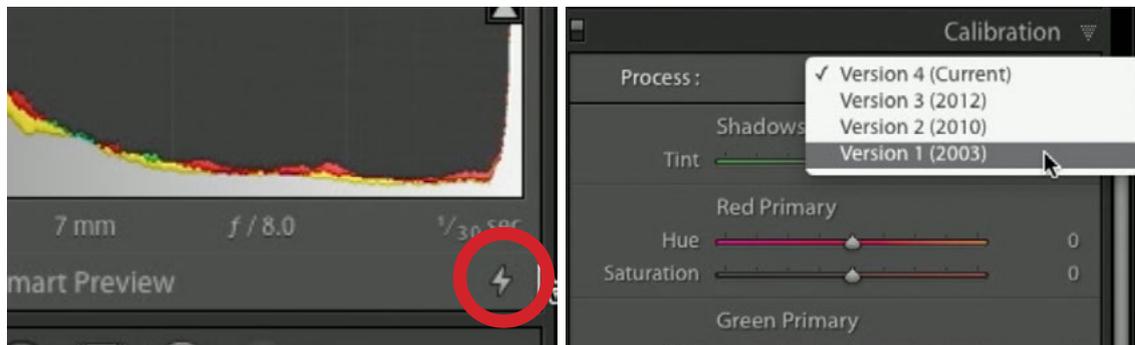
If you ever need Bridge and Camera Raw to recognize any changes made to an image in Lightroom, select the image in Lightroom and use the keyboard shortcut Command+S (Ctrl+S on Win). This will save the settings as a little text file that will be readable by Bridge and Camera Raw.

Left: The arrow icon indicates that changes were made to the image's metadata outside of Lightroom.
Below: Click on the arrow to get this dialog, where you can decide whether you'd like Lightroom to accept those changes.





Wrong sliders appear in Develop module If you ever find that you have the wrong sliders in Lightroom’s Develop module, it just means that the image was originally adjusted in an old version (where the sliders were different) and Lightroom is trying to maintain the appearance that you created in the old version. If you would like to use the more modern sliders, then look below your Histogram (or next to the word “Histogram” if the tab is collapsed) for a little lightning bolt icon. This icon indicates that the image was originally adjusted in an older version. If you click the icon, it will update the image to apply the modern sliders. If you want to switch from the current sliders to the sliders used in an older version, scroll down to the Calibration tab and use the “Process” dropdown menu to choose which older version you’d like to use.



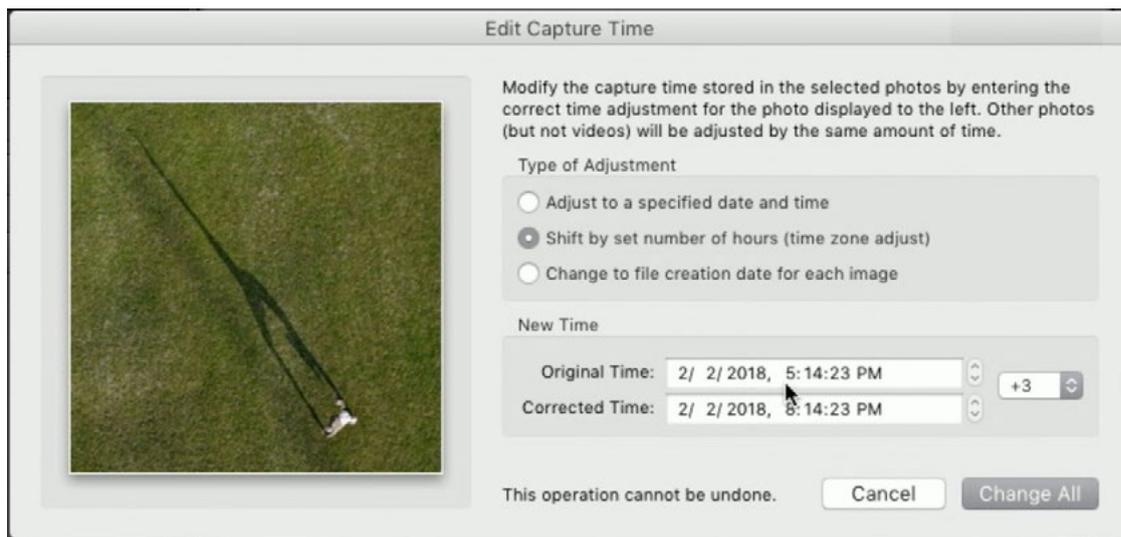
Left: Click the lightning bolt to update to the current version’s sliders. **Right:** Use the Process dropdown menu if you want access to the Develop sliders from an older version of Lightroom.

Export jpegs to lock in adjustments When you save a jpeg image in Lightroom, it’s not saving the full changes you’ve applied to the jpeg file. It’s just recording the settings you used as a separate set of instructions. If you navigate to that jpeg on your hard drive and open it (or send it to someone), none of the adjustments you made in Lightroom will be reflected in the file.

If you want to “bake in” the changes/adjustments you made, you will need to go to Lightroom’s File menu and choose Export in order to export the file with the changes you made in Lightroom. Then use that exported file to view or send to someone else.



Changing time stamps Let's say that you were traveling and you forgot to change the clock on your camera to match the time zone of your travel location. This might not be a big deal if you don't rely on the times, but if you do make use of the time stamps, it might present an issue. To change the capture times of your images, select them in the Library module and then click on the Metadata Menu at the top of your screen and choose Edit Capture Time. A dialog box will appear where you can either type in the new time or opt to shift the capture time by a certain interval. Click the Change button to lock in the settings.



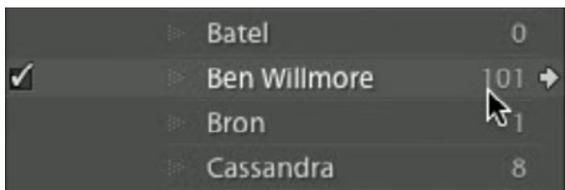
You can change the capture time on your images by using the Edit Capture Time dialog, which can be accessed via the Metadata menu.

All of your images are backwards If, for some reason, you find that all of your images in Lightroom are suddenly backwards, meaning they have been mirrored, then the “Enable Mirror Image Mode” was somehow activated. To turn it off, you can find it under the View menu and you just need to turn the check box off.

Forget where a certain feature is? If you ever forget where a particular feature is within Lightroom, click on the Help menu at the top of your screen. At the very top of this menu as a search field and you can enter in the feature you were looking for.



Keyword search results are missing images In the Keyword List (within the Library Module), the number to the right of each keyword indicates how many images have been tagged with that keyword. Hover your cursor over the keyword and an arrow will appear to the right. Click on that arrow to see the images. Sometimes, the number next to the keyword doesn't match up with the number of images that appear when you click on the arrow. This will happen if some of the images are stacked. If you have stacked some of these images, the number that appears above the Filmstrip will be less than the number that appears to the right of the keyword.



The number to the right of the keyword indicates how many images have been tagged with it. Click on the little arrow icon to view all of the images.

That's because Lightroom is counting the stack of images as a single image. To expand all of the stacks and view every image, you can select them all, go to the Photo menu and choose Stacking > Expand all Stacks.

Empty thumbnails If you ever open Lightroom and can't see any image thumbnails, it means that your Previews file or your Lightroom Catalog file got renamed or moved. Your Lightroom catalog file and your previews files have to match names perfectly in order for them to sync up. Navigate to where your catalog file lives on your hard drive and make sure that you see the catalog file and the preview file s] and that all the names match.



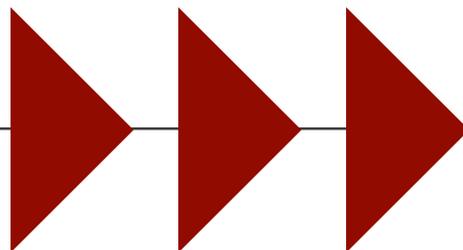
The names for the Lightroom catalog file and the preview files must all match perfectly (except for the file extension at the end.)

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HOMEWORK:

PROVIDE FEEDBACK FOR FUTURE Q&A



WEEK 4

DAY 18

FEEDBACK IN THE FACEBOOK GROUP

Think through all the lessons you've watched so far and consider where you have the most frustrations while working in Lightroom.

Head on over to the class Facebook group at <https://www.facebook.com/groups/BenWillmore/> and let me know what you have in mind so I might be able to address it when I record future Q&A videos.

DAY 19

ADVANCED TIPS & TRICKS



DESKTOP + LAPTOP: LIGHTROOM CATALOG WORKFLOWS

Many of us work with Lightroom on two computers: a desktop (as the home computer) and a laptop (as the travel/on location computer). Keeping the two machines in sync can take a bit of work and you have different options for how to accomplish this.

CATALOG OPTIONS

Simple: Pure Travel Catalog With the simplest option, you would create a new, separate Lightroom catalog every time you leave home and work on your laptop.

Intermediate: Master on External Drive With this option, you would use one Lightroom catalog file and leave it on an external hard drive that travels between your two computers.

Advanced: Master & Master + Travel With the advanced option, you would have a master catalog (the one you consider most up-to-date) on your desktop computer and then travel with a copy of that catalog on your laptop, adding new photos to the catalog as you are out traveling. When you get home, you will have to sync the master catalog on your laptop to the one on your desktop.

Alternative: Use Bridge for Travel With this option, you would not use Lightroom at all on your Laptop. You would instead use Bridge to view your images and Adobe Camera Raw to edit them. When you get home, you would import the images to Lightroom.

Now let's take a closer look at each of these choices, including the details, execution and pros and cons of each.



SIMPLE: PURE TRAVEL CATALOG

With this option, you would create a new catalog for each trip.

Advantages

- Simplicity
- Small catalog sizes (They only contain the images that you're shooting on that particular trip.)
- New images can be contained on internal laptop drive

Disadvantages

- No easy access to photo archive

Tips

- Create template catalog with presets, keywords, etc. Each time you leave for a trip, copy this catalog folder to your laptop so the presets and preferences are always consistent.

Workfl w Create a master catalog that stays on your desktop computer. This is the catalog that will contain all of your past photo shoots and it's the one you'll be returning to each time you come back from a trip.

Create a new catalog on your laptop computer each time you leave to create more images. If that new catalog file is based on a template, it can have all of your preferences, keywords, presets, etc. already inside of it. Add all new images captured during your trip to this catalog.

When you return to your desktop machine, import the images from the laptop catalog. To do this, go to the File menu and choose Import from Another Catalog. Then direct it to the new catalog you had been using on the laptop. You can move the catalog to your desktop by using a memory card, external hard drive, etc.



INTERMEDIATE: MASTER ON EXTERNAL DRIVE

With this option, the one catalog is stored on a single hard drive and the hard drive simply moves between machines.

Advantages

Easy file management (You never have to worry about the catalog file getting out of sync.)

Access to full photo archive

Easy to keep in sync

Disadvantages

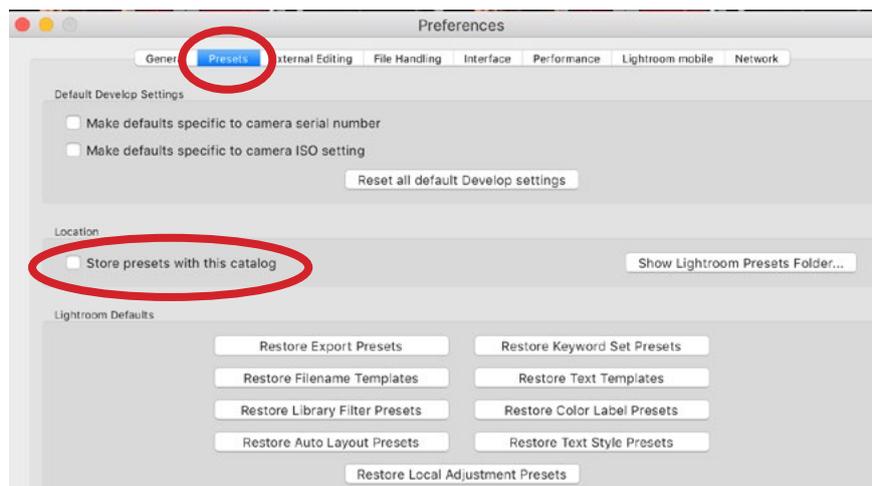
External hard drive could get damaged/dropped

Difficult to work on planes and other small spaces

Tips

Back up catalog before switching machines

Workflow In Lightroom, open the Preferences dialog, click on the presets tab and then turn on the “Store Presets with Catalog” check box. This will ensure that when you open the catalog on a different machine, the presets will go along with it. Then, you will need to quit Lightroom and copy the entire catalog folder to an external drive. You want to copy the entire folder because it contains not only your catalog file but also the previews that allow you to view



If you keep a single catalog that’s stored on an external hard drive, be sure to open Lightroom’s preferences and turn on the “Store presets with this catalog” check box.



your pictures even when the main hard drive is not connected. It's also important that you copy this folder when Lightroom is not running. Next, you will delete the Lightroom catalogs from both your desktop and your laptop. This will ensure that you never open the wrong catalog. You'll always open the catalog that's contained on the external drive. Now, you can move the external drive between machines for regular use of the catalog. When you shoot new images, store them on that same external drive. If you store your photo archive on a different drive connected to your desktop computer, then drag the files from your travels to that drive within the Lightroom folder list upon returning. It's important that you use Lightroom to move the files. If, instead, you moved them using your computer's operating system, Lightroom will no longer be able to locate them. With this workflow, if you use Windows, you'll need to watch out for the letter assigned to the hard drive changing.

ADVANCED: MASTER & MASTER+TRAVEL

With this workflow, you will copy the master catalog to your laptop and add to it while traveling.

Advantages

- Access to full photo archive
- Can live on internal laptop drive

Disadvantages

- Challenge to keep both machines in sync
- Syncing can be time-consuming
- Problems occur when you make changes to both catalogs before sync
- Easy to end up with laptop and missing previews

Tips

- Export travel shots as a catalog before syncing back



Workfl w To work using this method, you'll need to copy your full master catalog from your desktop to your laptop. Make sure that you copy the Smart Previews file from your desktop to your laptop as well. Upon return, you'll export your new captures as a separate catalog. Then, go to the master catalog on your desktop, go to the File menu and choose Import from Catalog in order to update the desktop machine master catalog. If you happened to make changes to your archive images (your older files that existed before the trip), then you'll need to import the entire catalog.

ALTERNATIVE: USE BRIDGE FOR TRAVEL

If you decide to use this alternative workfl w, you will adjust your images using Bridge and Camera Raw while on your laptop and then import the images to Lightroom when you return to our desktop, along with the .XMP files that include the adjustments.

Advantages

- Simple
- Zero problems with syncing on return

Disadvantages

- Cannot use Collections, Virtual Copies, Smart Previews, etc.
- The Camera Raw interface may seem less familiar than Lightroom

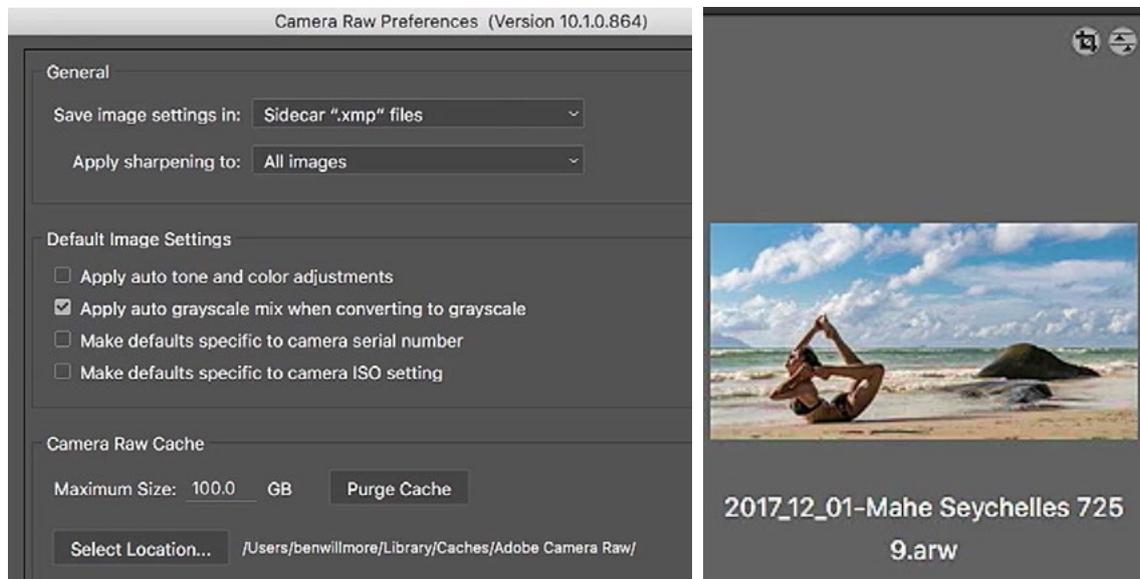
Tips

- Set Camera Raw preferences to use sidecar file

Workfl w Keep Lightroom on your desktop computer and keep Bridge/ACR on your laptop computer. In Camera Raw, change the Preferences to save .XMP files. These .XMP files will include develop settings, keywords, ratings, etc. Upon returning to your desktop machine, copy the entire folder to your photo archive drive. On your desktop, open Lightroom and click the Import button to import the new images (using the Add setting at the top of the Import dialog) from their new location on the photo archive drive.



As long as you specified that Camera Raw save .XMP files, all of the adjustments/edits to your images will stay intact when you import them to Lightroom.



To ensure that Camera Raw saves .XMP files, go to the Adobe Bridge menu at the top of the screen and choose Camera Raw Preferences. (If you are using Windows, this will instead be under the Edit menu.) In the Preferences dialog, change the “Save image settings in” menu to “Sidecar .xmp files” and click OK. When viewing an image thumbnail in Bridge, you can tell if it had edits that were saved into an .xmp file because there will be an icon (or icons) above the top right corner of the thumbnail. These icons indicate whether the image has been adjusted or cropped.

LIGHTROOM TIPS & TRICKS

Easily find keyboard shortcuts If you ever can't remember a keyboard shortcut in Lightroom, there are a few different ways of figuring out what they are. When you click on the different menus at the top of the screen, the keyboard shortcuts will be listed to the right of each command. If it's the shortcut for a tool you need, hover your cursor over the tool's icon and a tool tip will appear, listing the shortcut. You can also hold down the Command key (Ctrl on Win) and tap the forward slash key (/) to get a nice list of keyboard shortcuts for the module you're currently in. Click somewhere within the list to make it go away.



Library Shortcuts	
View Shortcuts	
Esc	Return to previous view
Return	Enter Loupe or 1:1 view
G	Enter Grid mode
E	Enter Loupe view
C	Enter Compare mode
N	Enter Survey mode
O	Enter People mode
Command + Return	Enter Impromptu Slideshow mode
F	Full Screen Preview
Shift + F	Cycle to next Screen Mode
Command + Option + F	Return to Normal Screen Mode
L	Cycle through Lights Out modes
Command + J	Grid View Options
J	Cycle Grid Views
\	Hide/Show the Filter Bar
Rating Shortcuts	
1-5	Set ratings
Shift + 1-5	Set ratings and move to next photo
6-9	Set color labels
Shift + 6-9	Set color labels and move to next photo
0	Reset ratings to none
[Decrease the rating
]	Increase the rating
Flagging Shortcuts	
.	Toggle Flagged Status
Command + Up Arrow	Increase Flag Status
Command + Down Arrow	Decrease Flag Status
X	Set Reject Flag
P	Set Pick Flag
Target Collection Shortcuts	
B	Add to Target Collection
Command + B	Show Target Collection
Command + Shift + B	Clear Quick Collection
Photo Shortcuts	
Command + Shift + I	Import photos and videos
Command + Shift + E	Export
Command + [Rotate left
Command +]	Rotate right
Command + E	Edit in Photoshop
Command + S	Save Metadata to File
Command + -	Zoom out
Command + =	Zoom in
Z	Zoom to 100%
Command + G	Stack photos
Command + Shift + G	Unstack photos
Command + R	Reveal in Finder
Delete	Remove from Library
F2	Rename File
Command + Shift + C	Copy Develop Settings
Command + Shift + V	Paste Develop Settings
Command + Left Arrow	Previous selected photo
Command + Right Arrow	Next selected photo
Command + L	Enable/Disable Library Filters
Command + Shift + M	Mail selected photos
Panel Shortcuts	
Tab	Hide/Show the side panels
Shift + Tab	Hide/Show all the panels
T	Hide/Show the toolbar
Command + F	Activate the search field
Command + K	Activate the keyword entry field
Command + Option + Up Arrow	Return to the previous module

Hold down the Command key (Ctrl on Win) and tap the forward slash key to get a list of keyboard shortcuts for the module you're working in.

Set your default Lightroom catalog You can specify which Lightroom catalog should open when you launch the program. Go to the Lightroom menu and choose Preferences. This will be under the Edit menu on Windows. Under the General tab, there is a Default Catalog setting, and this will determine which Lightroom catalog will open when you launch Lightroom. The menu will present you with a list of recently-used catalogs, or you can choose the Other option to specify a different catalog. You can also opt to have Lightroom load the most recently used catalog or you can tell Lightroom to prompt you to choose a catalog every time you open the program. You can also hold down the Option key (Alt on Win) as you launch the program and it will ask you to choose a catalog.

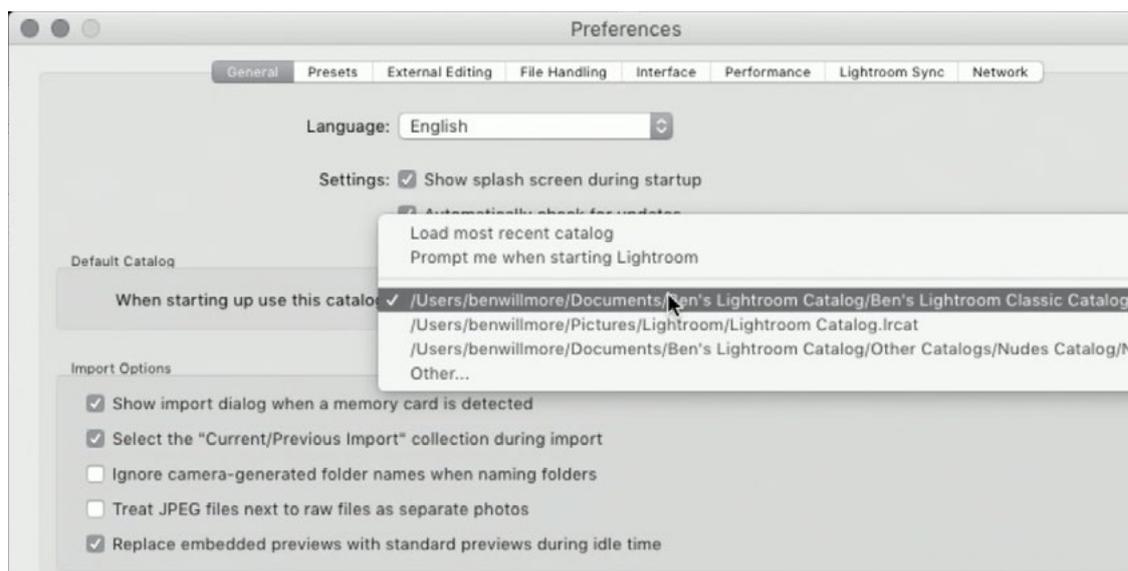


Importing images After you import images into Lightroom, the Library Module will open and it will present the images in the Latest Import section within the Catalog panel. Many times, I don't want Lightroom to do this because it ends up taking me out of the folder I was previously viewing. I would rather it continue displaying the last folder that was open. You can achieve this by opening the General tab within the Lightroom Preferences dialog and turning off the "Select the 'Current/Previous Import' collection during import."

The General tab in the Preferences dialog has some additional settings under the Import Options category that you should be aware of. Let's look at a few:

There is an import setting here where you can decide whether you want Lightroom to "Show import dialog when a memory card is detected." I like to keep this on.

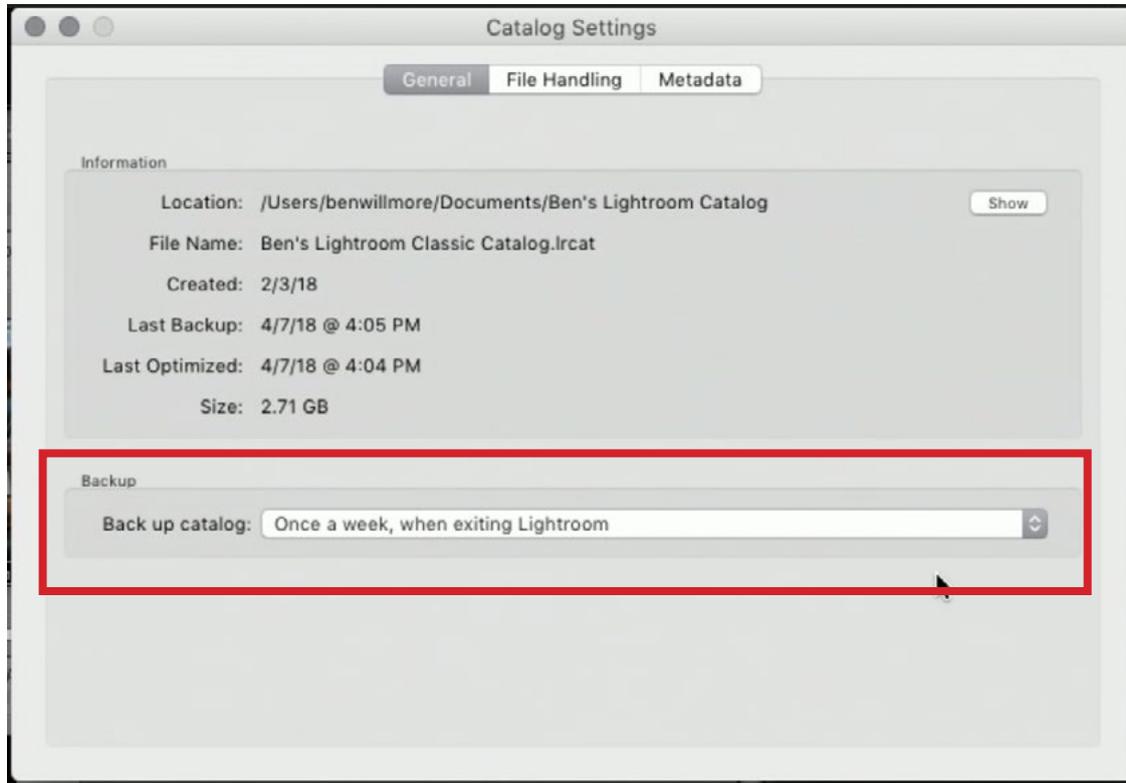
If you happen to have your camera set up to capture raw+jpg, then the "Treat JPEG files next to raw files as separate photos" check box will be important to you. If you turn this on, both the raw version and the jpg version will be displayed separately in Lightroom. If you keep the setting off, then you will only see one version.



The General tab in the Preferences dialog includes Import settings and the option to choose which catalog to use when Lightroom launches.



Catalog Settings Lightroom has a separate preferences dialog for catalog settings. To open it, go to the Lightroom menu and choose Catalog Settings. The General tab will give you basic information about the catalog and a menu that lets you choose how often Lightroom should back up the catalog file .

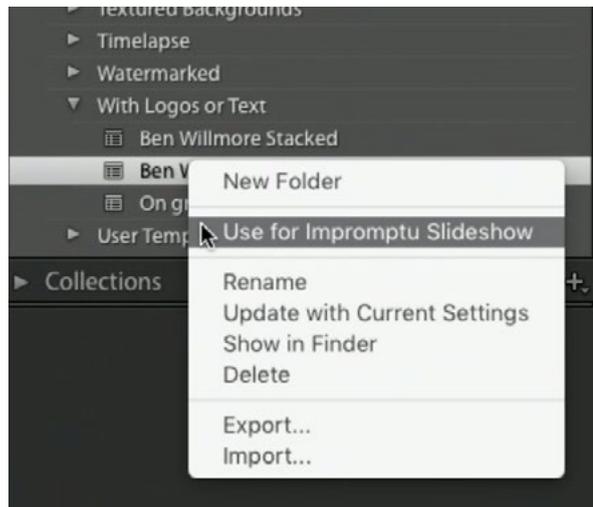


Use the highlighted menu in the Catalog Settings dialog to specify how often the current catalog should be backed up.

Quickly show a slideshow To show a slideshow on the filmstrip, use the main menu and choose Window > Impromptu Slideshow. You can also use the keyboard shortcut Command+Return (Ctrl+Enter on Win). This will show your selected folder or collection of images in a full-screen slideshow. You can also customize how this slideshow will look. In a previous lesson, we talked about how to use templates and create custom slideshows in the Slideshow module of Lightroom.



From the Template browser on the left, you can right-click on one of the templates you like and choose “Use for Impromptu Slideshow” from the pop-up menu that appears. A little plus symbol will appear next to the template name, indicating that it’s the one that will be used for Impromptu Slideshows. Then, whenever you use that Impromptu Slideshow feature, the template that you chose will be used.



You can use any slideshow template for the Impromptu Slideshow feature.

Quickly Rate Images You can assign ratings to images by using the number keys on your keyboard, and there is a trick for making this process really fast. First, hit the Space Bar to make the first image fit the screen, then use the number keys to rate the image, and then hit the right arrow key to move to the next image and repeat. Here’s the trick though: You can speed up the process by hitting the Caps Lock key, which will set Lightroom to auto-advance to the next image after you’ve hit a rating key. This way, you can just use the number keys and Lightroom will auto-advance every time you set a rating. You can also hold down the Shift key while applying the rating if you want to only temporarily use the auto-advance feature. This also works when clicking on star ratings within the Toolbar below the main image window.

Deselect multiple images When you have multiple images selected in Lightroom, you can click on the different image thumbnails and the one you click on will become brighter. This does not mean that the other images are not selected. It just means that the one you clicked on is the most selected. If you’d actually like to deselect the other images, then go to the image you want to stay selected and click just outside of the image thumbnail. All of the other images will be deselected.



All three images are selected and the middle one is the most selected. Clicking on the images will change which is the most selected. If you'd like to like to deselect the other images, click just outside of the image thumbnail (where the target is).

Making your catalog file smaller If you have a lot of images in your catalog, you might notice that your catalog file can become pretty huge. There are steps you can take for making your catalog file smaller and therefore easier to back up. I like to create a Smart Collection that searches for images that I have deemed not great. How does it know which images aren't great? Well, I create a folder for every shoot that's titled "Outtakes" and all of the images I'm not happy with go into that folder.

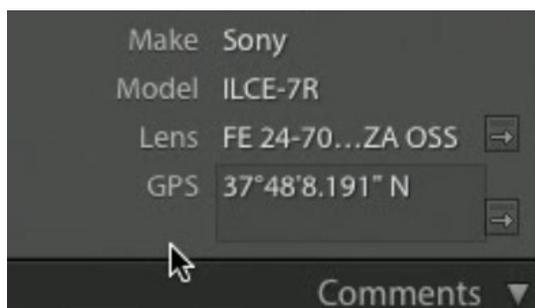
Create a Smart Collection by clicking on the + icon at the top of the Collections tab. I will then tell that collection to search for all images that are in my Outtakes folders (see screen shot below) and I will call this Smart Collection "Outtakes" as well. When my Lightroom catalog becomes bloated, I will select all of the images in this folder and go to the Develop module. Then go to the main menu, choose Develop > Clear History. This will clear the develop history for the images and lessen the file size of the catalog.



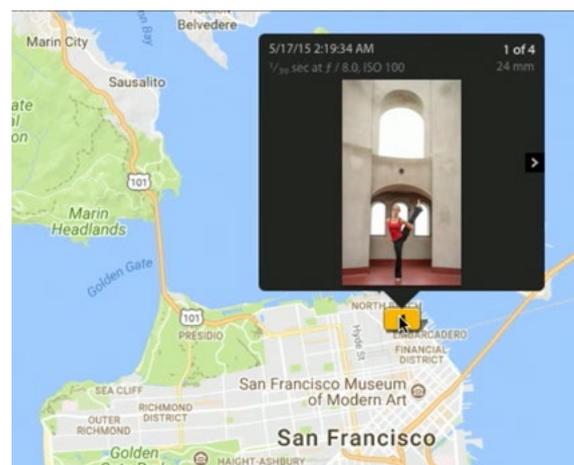
The Smart Collection setting to include all images in your Outtakes folders.



Quickly see an image on the map If your image has GPS data, the coordinates will appear in the Metadata panel on the right side of the Library Module. To the right of the coordinates is a little arrow and if you click on it, the Map Module will open and zoom in to that image's location pin on the map. If you hold down the Option key (Alt on Win), while clicking on the arrow icon, it will open Google Maps in your web browser, placing a pin on the location the photo was taken.



Above, the image's GPS data is listed within the Metadata panel. Click on the arrow to the right and Lightroom will show the image on the map.



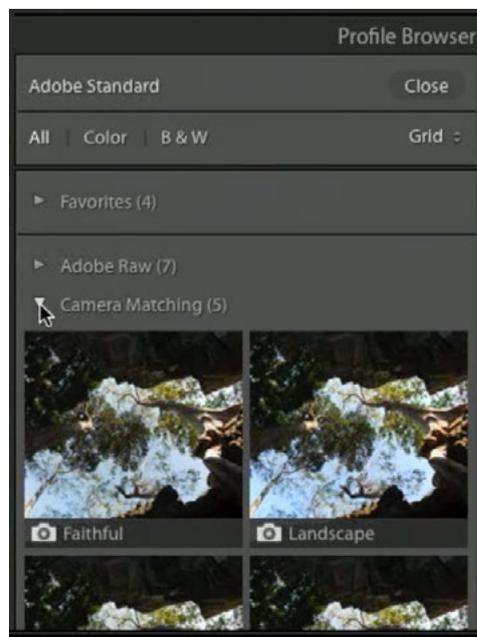
Merge multiple HDR images or panos at once In a previous lesson, we covered how to merge HDR and panorama images. If you are working through a shoot, you may want to merge images like this quickly, and Lightroom allows you to merge more than one set at a time. You will have to go to the Merge dialog box once, in order to specify your settings, so choose the set of HDR images you shot and either choose Photo > Photo Merge > HDR or use the keyboard shortcut Ctrl+H. This will open the HDR Merge window and you can specify your settings and hit the Merge button. Now, you can select your next series of HDR images and use the keyboard shortcut Shift+Ctrl+H. This will cause Lightroom to merge the images to HDR in the background, without opening the Merge dialog but using the same settings that you used last time. You can use this shortcut as many times as you want, merging many sets of HDR images all at



once. The same thing goes for panoramas, but the keyboard shortcuts are different. To access the Panorama Merge dialog, hit Ctrl+M. To run the panorama merge in the background, add the Shift key, hitting Shift+Ctrl+M.

Image Profile Settings When you import raw images into Lightroom, they may look a bit more dull than if you had shot them as jpegs. That's because jpeg files are processed in-camera, so they already have some automatic settings "baked in." Raw files come into Lightroom with default settings and can therefore look a bit dull. If you would like the images to be imported looking more similar to what a jpeg would look like, open an image in the Develop Module, click on the Profile menu at the top of the Basic Panel and choose Browse. Alternatively, you can simply click on the icon that looks like four rectangles to get the same options.

In the menu that appears, click to expand the Camera Matching category. These profiles will match the appearance of the jpeg files that your camera would create. The choices here are the same choices you have available in your camera and you can choose the one you like to use. When you click on a profile, Lightroom will adjust the raw file so that it looks like it would have, had it been a jpeg with a certain style applied. If you'd like this profile to always be applied to your images, go to the Develop menu and choose Set Default Settings. When doing this, make sure that the adjustment sliders are set to their default positions because, when you choose to set default settings, it will include ALL the settings that have been applied, not just the camera profile.



The Profile Browser can be found at the top of the Basic panel.



ADJUSTMENT SLIDER TIPS

Set adjustment sliders to default settings To set an adjustment slider back to its default settings, double-click on the slider itself or on the name of the slider.

Auto settings for one slider If you hold down the Shift key and double-click on a slider, it will have Lightroom intelligently decide what it thinks is the best setting and then automatically adjust the slider. This is basically applying the Auto setting to just one slider. I will often times do this with the Blacks slider because I like having a small part of my image that goes to solid black and this is a quick way of achieving that.

Expand adjustment sliders for more precise control You can click and drag left and right on the border that separates the adjustment panels from the image window and this will make the panels wider or narrower. When you make the panels wider, the adjustment sliders get longer as well and this makes it so you have more precise control when moving a slider.

ADJUSTMENT BRUSH TIPS

Erasing with the Adjustment Brush If you hold down the Option Key while you use the Adjustment Brush, you will switch to the Erase setting. Once you let go, you'll go back to the paint setting.

Change the color of the Adjustment Brush Overlay When you use the Adjustment Brush, you can turn on the "Show Selected Mask Overlay" check box (in the Tool Bar below the image) to get a colored overlay that shows you where you've painted. But what if the color doesn't work for you? If you go to the main menu and choose Tools > Adjustment Mask Overlay, you can choose between a few other colors. Alternatively, the keyboard shortcut Shift+O will cycle between the colors.



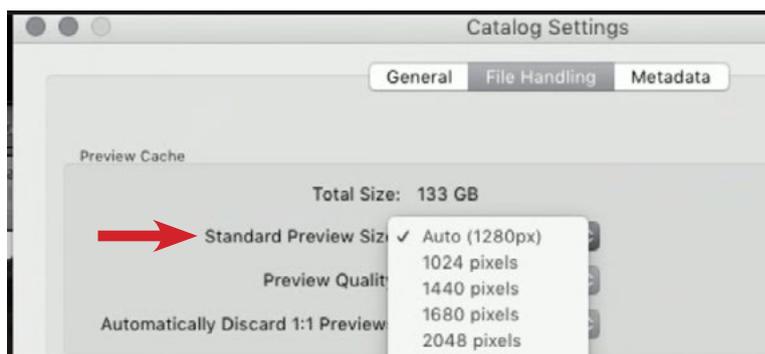
The Mask Overlay is set to red



Auto Mask Settings When you are using the Adjustment Brush, there is an Auto Mask check box at the bottom of the adjustment sliders for the brush. If this is turned on, then it will look at the crosshair in the middle of the brush and only apply the adjustment to areas that match that color. This can be useful when you need to apply the adjustment on a more complex object where it would be hard to paint without getting overspill. If the Auto Mask setting is turned off and you hold down the Command key (Ctrl on Win) while painting on the image, it will temporarily activate the setting. If the check box is turned on, then holding down the Command key will temporarily turn the setting off.

Quickly change the size and hardness of the brush While using the Adjustment Brush, you can change the size of the brush by using the scroll wheel on the mouse (or by dragging two fingers up or down on a track pad). To change the brush hardness, do the same thing, but hold down the Shift key as well.

Standard Preview Size When you import images into Lightroom, there is a setting on the right that lets you choose the side of your previews. One of those options is Standard Preview Size. Know that you can specify what the Standard Preview Size is within the Catalog Settings dialog (Lightroom menu > Catalog Settings).



Choose the Standard Preview Size in the Catalog Settings dialog.

The Auto setting will look at the size of the screen you're using and scale the preview for that. This can be ideal if you're working on your main computer. If, however, you're working on a smaller laptop and know that you're going to

be viewing the images on your larger desktop, then the preview may end up being too small. In that case, use the dropdown menu to choose the appropriate size for your larger screen.

WEEK 4

DAY 19

HOMEWORK:

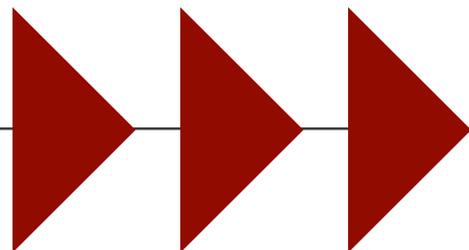
EXTEND LIGHTROOM WITH A PLUG-IN

LOAD CLASS END MARKS

SET LIGHTROOM BACKUP SETTINGS

SET NEW DEFAULT SETTINGS

CREATE TIP SHEETS



EXTEND LIGHTROOM WITH A PLUG-IN

Visit <http://regex.info/blog/lightroom-goodies> and choose at least one plug-in to install. Follow the installation instructions listed on the site and see how Lightroom handles managing plug-ins. I really like the Metadata Wrangler plug-in, but look through the list since everyone has different needs.

Jeffrey's "Metadata Wrangler" Lightroom Plugin

This "export filter" plugin for Lightroom allows you to strip selected metadata components from images as they are exported. You can use it, for example, to remove the embedded thumbnail and any Lightroom develop-history metadata, while retaining other metadata, such as the exposure settings, lens information, copyright, etc.

You can also inject/overwrite certain metadata fields (title, caption, etc.) with image data from your Lightroom catalog.

This plugin works in Lightroom 6/CC (and older versions as far back as Lightroom 3, though some features depend on the version of Lightroom).

The same download works for both Windows and Mac. See the box to the upper right for the download link (in orange) and installation instructions.

(Note: Please see the FAQ and known issues before reporting bugs.)

Quick Links

- **Latest Download:**
[metadawrangler-20160409.138.zip](#)
- [FAQ](#)
- [Version History](#)
- [Update Log via RSS](#)
- [Installation instructions](#)
- ["Donationware" Registration Info](#)
- [More Lightroom Goodies](#)
- [All-Plugin Update Log via RSS](#)
- [My Photo-Tech Posts](#)
- [My Blog](#)



WEEK 4
DAY 19

Note: I have never met the person who runs the site mentioned above and have zero connection to him whatsoever. I just find it to be the most useful collection of plug-ins for Lightroom, which is the only reason I'm sending you there. I don't make a cent if you pay for a plug-in on the site.

Also consider performing a Google search to find additional Lightroom plug-ins to see if there is anything that aligns with your specific needs (add words such as wedding, portrait, etc depending on what you shoot).

LOAD CLASS END MARKS

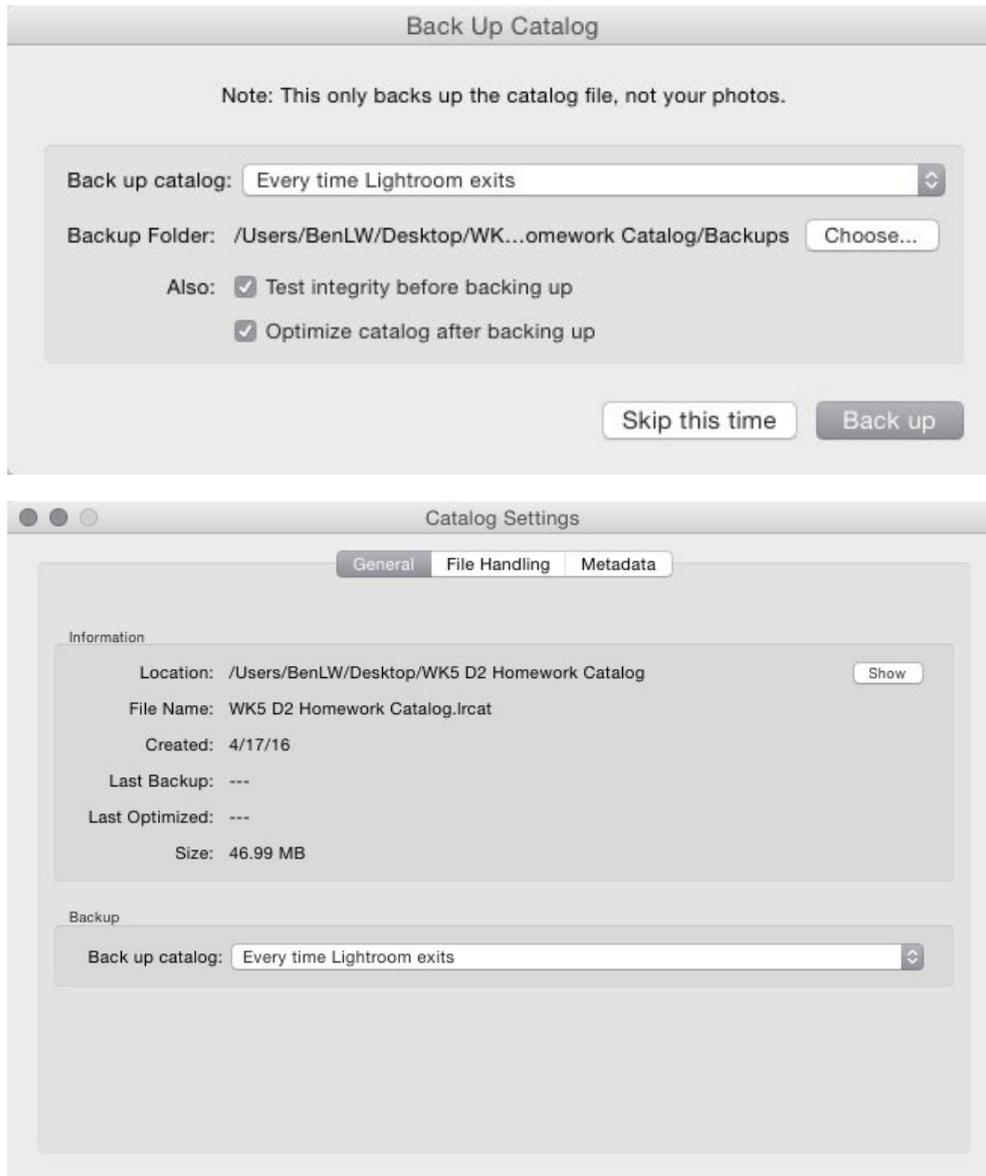
This class includes a set of End Marks that you can load. To find the end marks, head to the class page, click on Class Materials and then download the file called Ben's Lightroom Endmarks. The file comes with installation instructions, so load the images and choose which end mark you'd like to have visible on the bottom of Lightroom's side bars.

 FOLDER NAMING In Progress Outtakes Support Images Personal Images Raw Video Timelapse Sequence Excess Images Folders ending in -- not in this system	 STAR RATINGS ★★★★★ Superheroes ★★★★ Heroes ★★★ 2 nd Class Citizens ★★ ★ Only ★★★★★ are for public view	 LIBRARY SHORTCUTS G Grid in Library D Develop Module I Info SPACEBAR Loupe or 1:1 view F Full screen TAB Hide panels +/- Change grid size / Toggle Filter Bar T Toggle Toolbar
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SET LIGHTROOM BACKUP SETTINGS

Choose Catalog Settings from the Lightroom menu (Mac), or Edit menu (PC) and set the Back up Catalog setting to Every time Lightroom exits. That way Lightroom will ask if you want to make a backup each time you quit the program. The next time you exit Lightroom, it should bring up a window asking if you'd like to back up your catalog file. In that window, be sure to press the Choose button and specify where the backup should be stored. I do not recommend storing the backup on the same hard drive as your working catalog since a failure of that drive would also wipe out your backup. I have mine set to back up to an external drive (either that, or I manually copy it to an external on regular intervals, like when I'm traveling). The two check boxes at the bottom of the window are optional. Turn them off if you're in a hurry and turn them on if the amount of time it takes to make a backup is not critical. ▶▶▶

WEEK 4 DAY 19



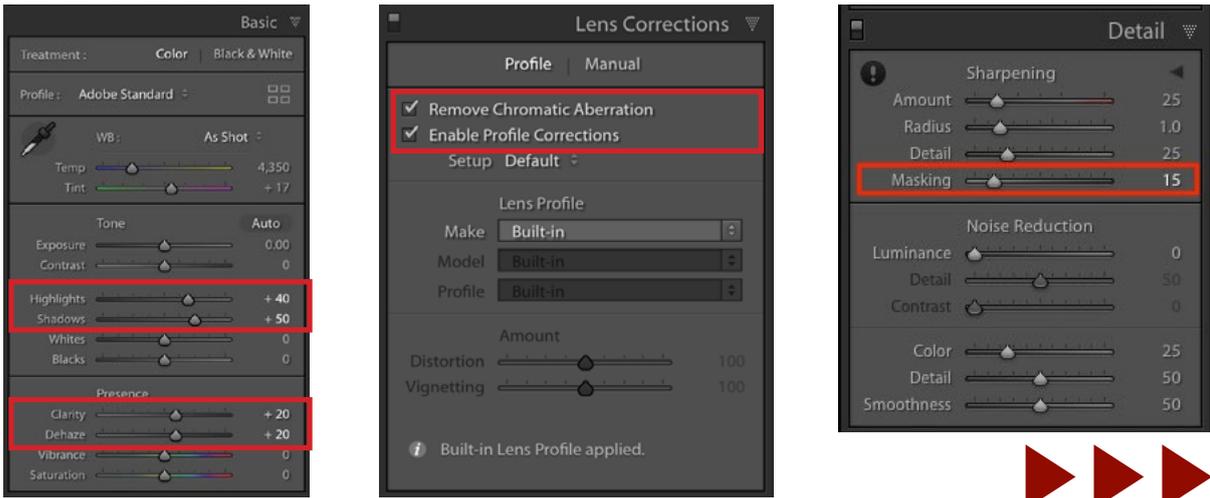
I like having Lightroom ask me each time I quit if it should perform a backup. That way I can quickly decide if I've made any critical edits to my images, or if I've just been browsing and haven't done anything worthy of a fresh backup.

WEEK 4
DAY 19

SET NEW DEFAULT SETTINGS

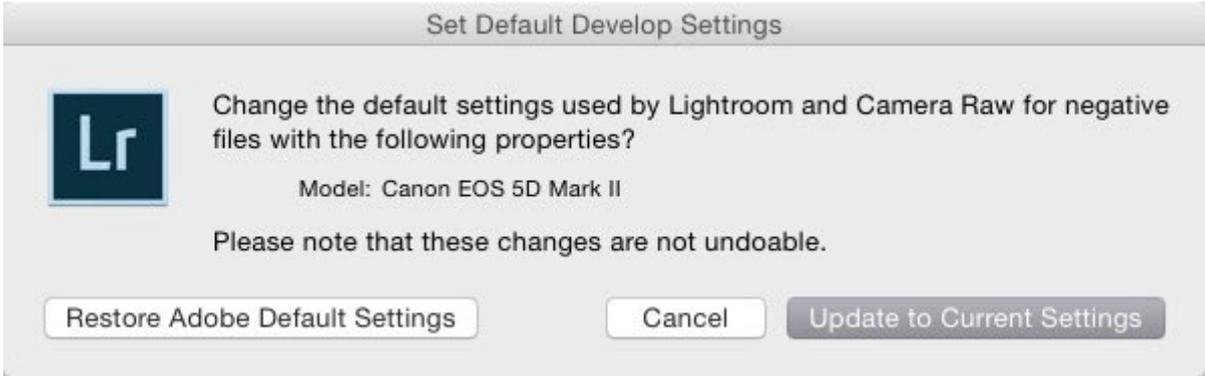
When you first view an image in Lightroom, it is displayed using Lightroom’s default settings. Those defaults are not necessarily ideal. You can change what’s considered the defaults and often end up with much better starting images.

Think through what you typically do to your images. Do you almost always increase the Vibrance and Clarity sliders? If so, why not incorporate those ideas into your default settings so that all your images start with more Vibrance and Clarity? Below are the settings that I dial in and save as my defaults. Don’t think of these settings as being ideal for everyone... evaluate your own images to figure out what might be a more ideal default setup.



WEEK 4
DAY 19

Once you've dialed in the settings you'd like to use as your defaults, choose Develop>Set Default Settings. That will prompt you if you'd like to Restore Adobe Default Settings (which you could always use if you accidentally saved some settings and later decided you like the original defaults better), Cancel (which would not change your defaults), or Update to Current Settings (which saves the settings that are applied to the active image as your new defaults). You might get scared to read the phrase "Please note that these changes are not undo-able." All that means is that if you had previously saved new defaults, you will not be able to get back to those previous default settings (unless you can find an image that has them applied), you'll only be able to assign new ones or get back to the factory defaults. Changing your default Develop settings will only affect images that have never been adjusted in Lightroom. Any images that already have Develop settings applied will not be affected.



CREATE TIP SHEETS

Review today's lesson and create 5 post-it notes full of the tips that most apply to you... then put one on your screen until you remember contents before switching to the next. That will help you actually remember the tips and start to apply them on a daily basis.

DAY 20

WORKFLOW REFINEMENT
& SUMMARY



LIGHTROOM CC

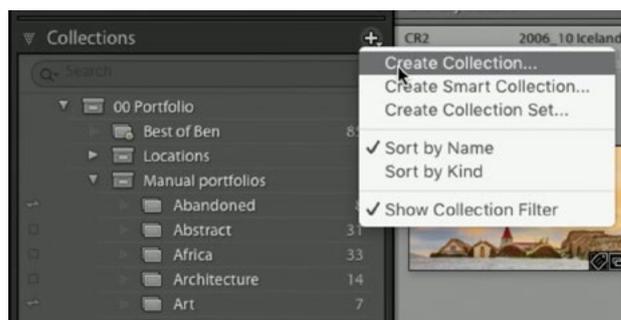
Sync with Lightroom CC There will be times when you'd like to access your images while you're away from your computer. Maybe you want to show them to friends, or work on them from your phone or tablet. You can do this by syncing

your Lightroom images with Adobe's Creative Cloud server. You'll first need to enable this functionality and you can do that by clicking on the Identity Plate in the upper left corner of the Lightroom interface. Here, you will have the option to Sync with Lightroom CC. This means that you will be storing a copy of your images on Adobe's servers. It will not store the full resolution images because we're using Lightroom Classic, which is the version that stores images on the desktop. If you see a little Pause button next to the Sync with Lightroom CC setting, you know that the sync is in progress. If you see a Play button, you'll need to click on it to turn on the sync.



Click on the Identity Plate to turn on the ability to sync with Lightroom CC.

Create collections Once you have turned on the ability for Lightroom to sync with Adobe's servers online, you need to organize your images into collections. It is these collections that will be synced with the cloud. Note that you must be using regular collections, and not Smart Collections. To create a collection, click on the little plus icon to the right of the Collections panel header and choose Create Collection from the menu that appears. Drag and drop images over the collection name to add them to the collection.

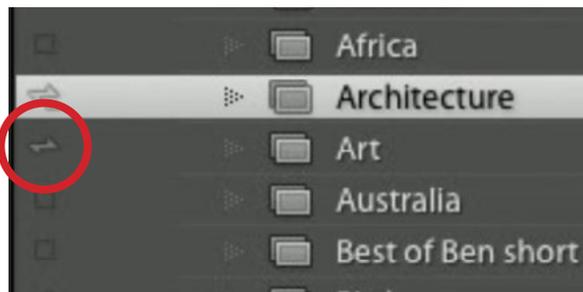


Click on the plus icon at the top of the Collections panel to create a new collection.

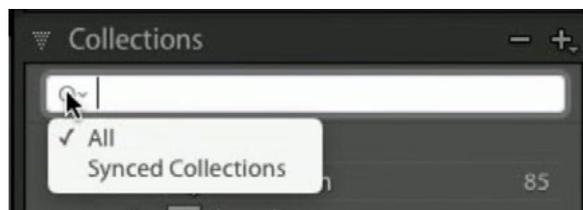


Sync collections In your Collections panel, you will see a little square to the left of each collection name. If you hover your mouse over one of them, you will see that it turns into a little lightning bolt icon. If you click on that icon, it will sync that collection with Adobe's servers online. Alternatively, you can right-click on the name of a collection and from the pop-up menu that appears, choose "Sync with Lightroom CC."

After you click to sync a collection, you will see an indicator above your Identity Plate that says how many photos it's syncing. You need to be online for this to work. What this process is actually doing is creating Smart Previews for the selected images and it is sending those previews to the cloud. In the Collections panel, a little lightning bolt icon will appear to the left of every collection that has been synced. If you'd like your Collections panel to show only synced collections, click on the magnifying glass icon the left of the search field at the top of the panel and choose to view Synced Collections from the pop-up menu.



This icon indicates that a collection has been synced.

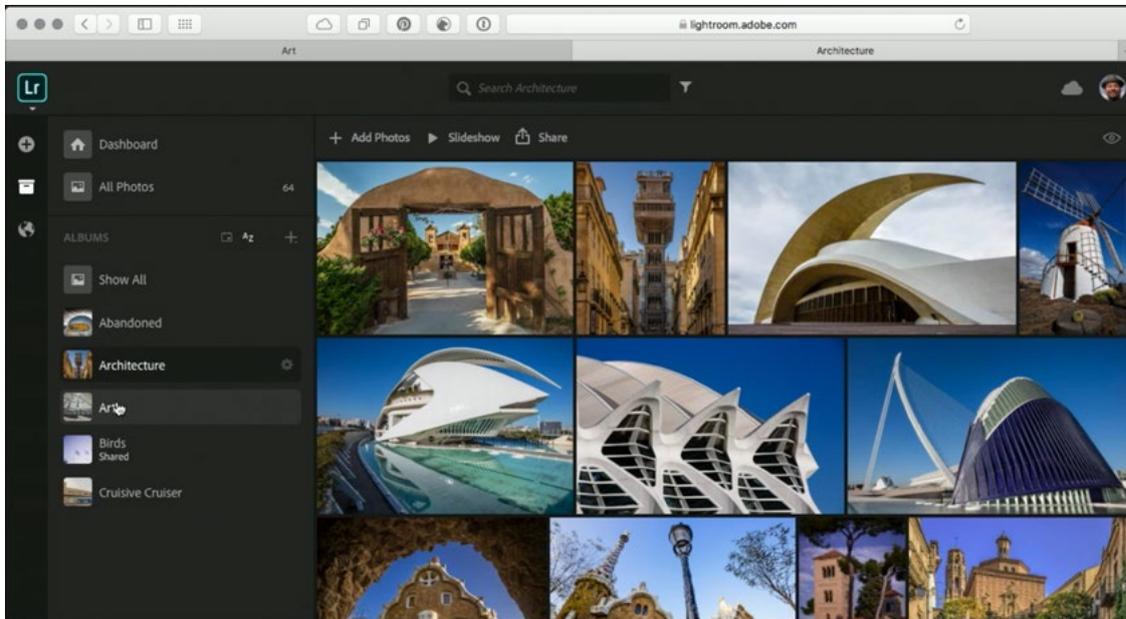


To view only synced collections in the Collections panel, click on the magnifying glass icon and choose Synced Collections.

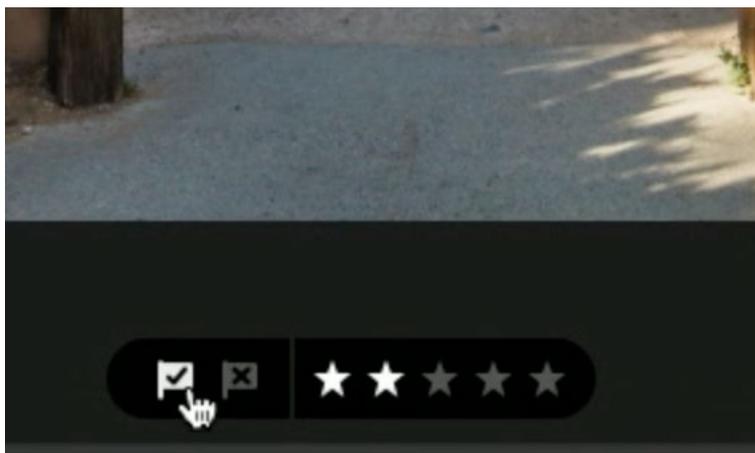
Lightroom CC web version Now that you've set up some collections to sync online, let's learn how to view them online. Right-click on the name of a collection and choose Lightroom CC Links > View on Web. Your web browser will open and it will take you to lightroom.adobe.com. If you had previously logged in to Adobe's website, then you should already be logged in and your pictures will appear here. If, however, you are not logged in or you are working on someone else's computer, you will need to go to lightroom.adobe.com and log in with your Adobe user name and password. This will take you to



all of your synced collections. They will be listed on the left side of the interface and you can click on them to view the collection in the main image window on the right.



In the web version of Lightroom CC, all synced collections will be listed on the left.

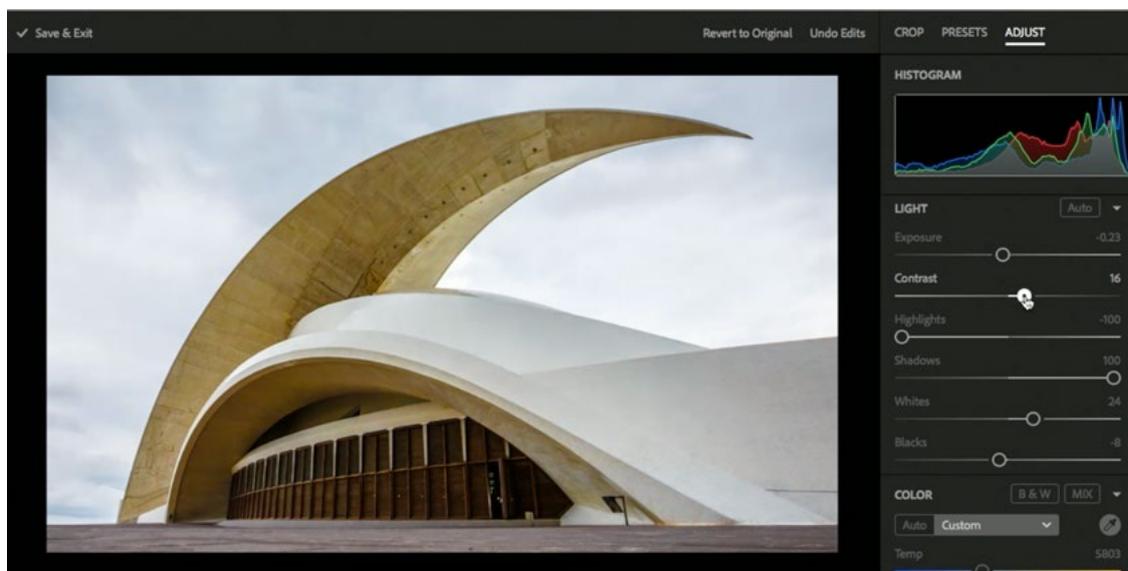


When viewing an image large, there will be rating options at the bottom.

Click on an image to view a larger version of it. When viewing a single image, some settings will appear at the bottom and these can be used to flag and rate the image. When you make a change to an image online in Lightroom CC, the change will automatically be synced with the desktop version.



In the upper left of the image window, there is an Edit this Photo button. Click on it to access the adjustment sliders. The adjustment options are very similar to the adjustments you find within the Basic panel in Lightroom Classic.



The adjustment sliders on the web interface are similar to those found in the Basic panel on the desktop.

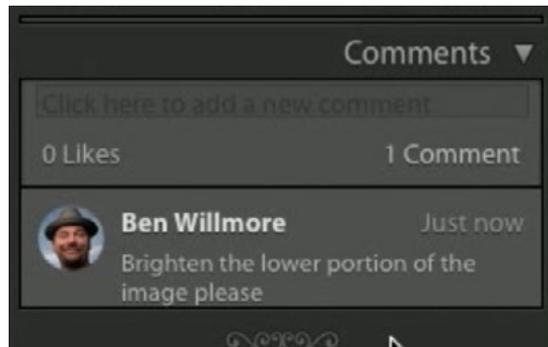
When you make adjustments to an image online, it's saving those adjustments as a small text file and that is what is being synced with the desktop version. This makes it so the syncing process is fast. When an image has been adjusted online in Lightroom CC, the History panel will have a step that reads "From Lightroom Mobile."

Click on the Save & Exit button in the upper left when you are done working with the adjustment sliders. Go back to viewing all of the images in the collection, click on the little X in the upper right corner.

Comments You can add comments to images in Lightroom CC, but in order to do this, you must first make the collection public. In the desktop version (Lightroom Classic), right-click on the name of the collection and choose Lightroom CC Links > Make Collection Public. After doing this, a public link will appear in that same pop-up menu and this will enable you to send the link to someone else so they can

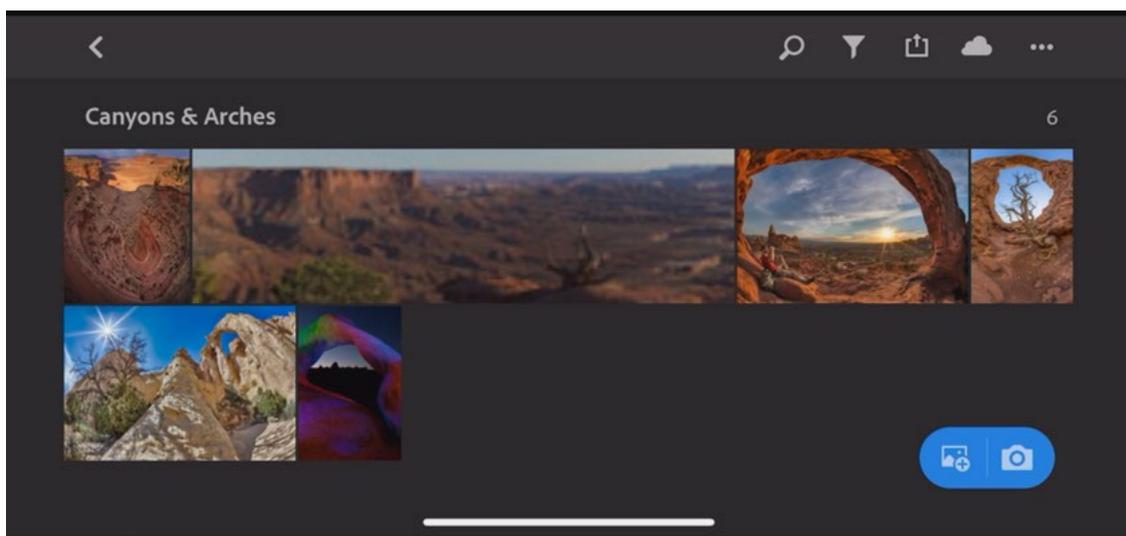


view your images without having to log in. When viewing an image, there will be a little speech bubble icon to the right. Click on it to add a comment. I like to use this to add instructions on what needs to be done with the image. Back in Lightroom Classic, that comment will appear within the Comments panel on the right side of the Library Module. From here, you can also respond to a comment. If an image has been commented on, a little speech bubble icon will appear over the image's thumbnail.



After a comment has been added in the web version, it will appear in the Comments panel on the right side of the Library Module.

Working on a phone or tablet Adobe also has a Lightroom app that will enable you to view and adjust your synced images on a phone or tablet. When you first open the app, you'll need to log in with your Adobe ID, and then you will have access to your images. The main screen will display a list of synced collections. Tap on one to view all of the images inside. Tap on a single image to view it full-screen. At the top of the interface, there is a back arrow that will take you back to viewing the collection, and then viewing the collection list.



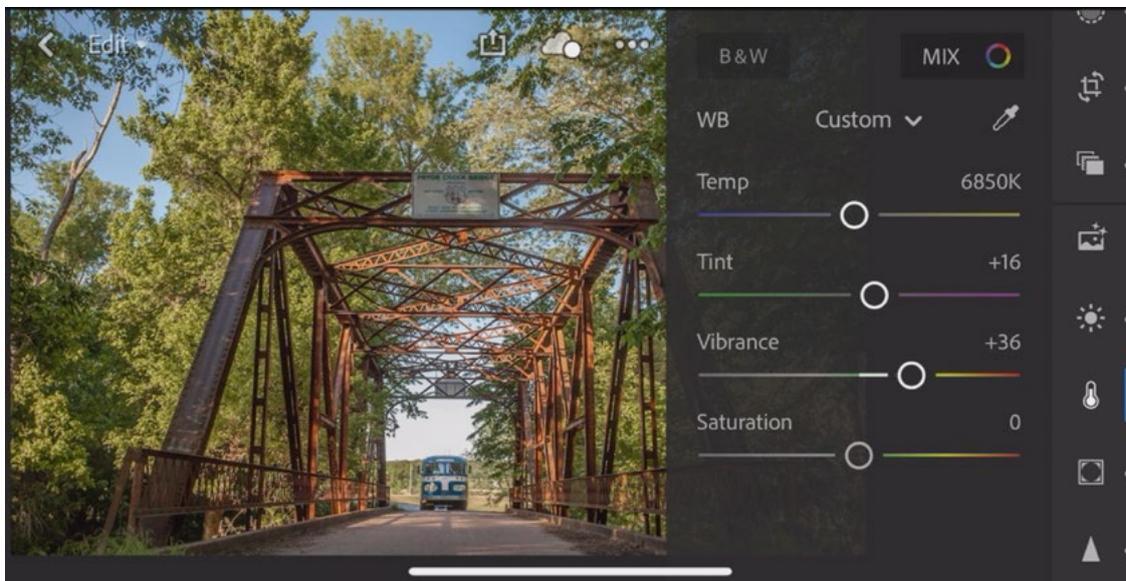
The Lightroom app on the iPhone



It will display text in the top corner of the images, indicating which ones are raw files. In the bottom right corner of the interface, there is a camera icon and when you tap this, you can actually capture raw files with your phone if you have new enough hardware. This is nice because it enables you to maintain higher fidelity when adjusting the images, especially when bringing detail out in the shadows and highlights. To adjust an image, tap on an image to view it full screen. The adjustment icons will appear on the right side of the interface. Tap on one and the settings related to it will expand.



Tap the camera icon to capture an image with your phone.

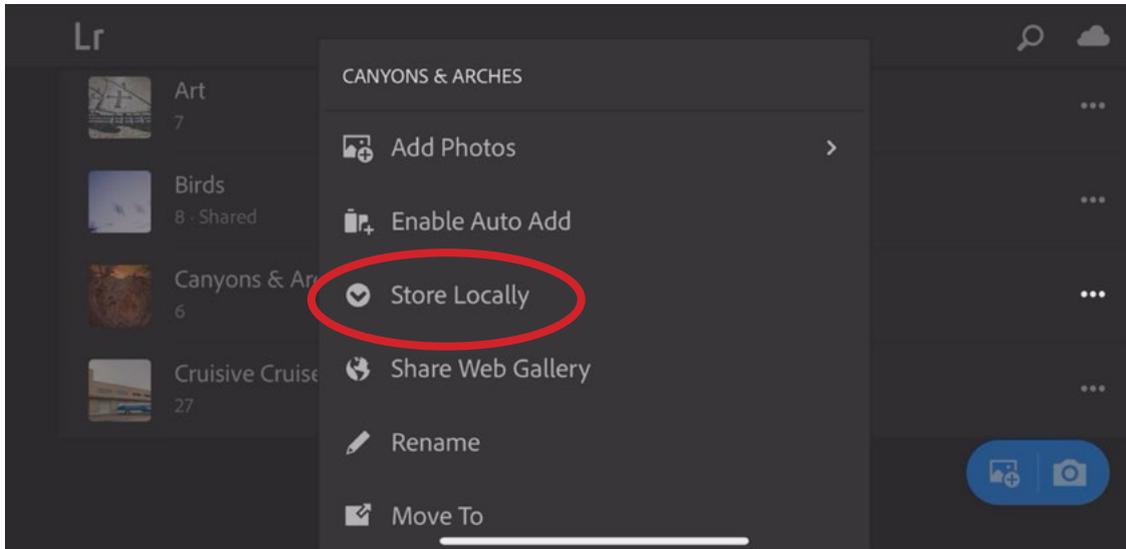


An image is being adjusted on the iPhone. Tap on the adjustment icons along the right to expand the settings panel.

Offline access By default, the Lightroom app is using the Internet to access your synced images. But what if you want to view and work with the images when your device is not online? There's a way



to enable this. In the collection list, there are three little dots (...) to the right of each collection name. Click on it to access some options for that collection. One of the options is Store Locally. If you choose this, it will tell you how much space it will take up on your device. Click the download button to save the images to your device.



To enable offline viewing and editing, tap on the three dots (...) to the right of a collection name and choose Store Locally from the menu that appears.

Importing images from your camera roll You can add images from your camera roll to the Lightroom app by tapping the Add Image button on the bottom right corner (next to the camera icon). This will show you the images in your camera roll and you can tap on the image you want to view it large and then tap on the little check mark in the upper right to import the image to the app. This will, in turn, sync with the desktop version so it's a great way to get images shot with your phone into Lightroom.



If you have imported images from your device, it will be listed along with the hard drives.

In Lightroom Classic on the desktop, your device name will be listed along with the hard drives within the Folders panel and any images imported from your phone will appear here.



PUBLISH SERVICES

Lightroom's Publish Services give you the ability to directly upload photos from Lightroom to services like Facebook, Flickr, Smugmug, etc. The Publish Services tab can be found on the left side of the screen in the Library module. All of the Publish Services you currently have set up will appear within this tab. To add a new service, click on the little + icon at the top of the tab and choose "Go



The Publish Services tab can be found on the left side of the Library module.

to Publishing Manager" from the pop-up menu that appears. The Publishing Manager is essentially an abbreviated export dialog box. Let's look at some of the publish services that you can set up.

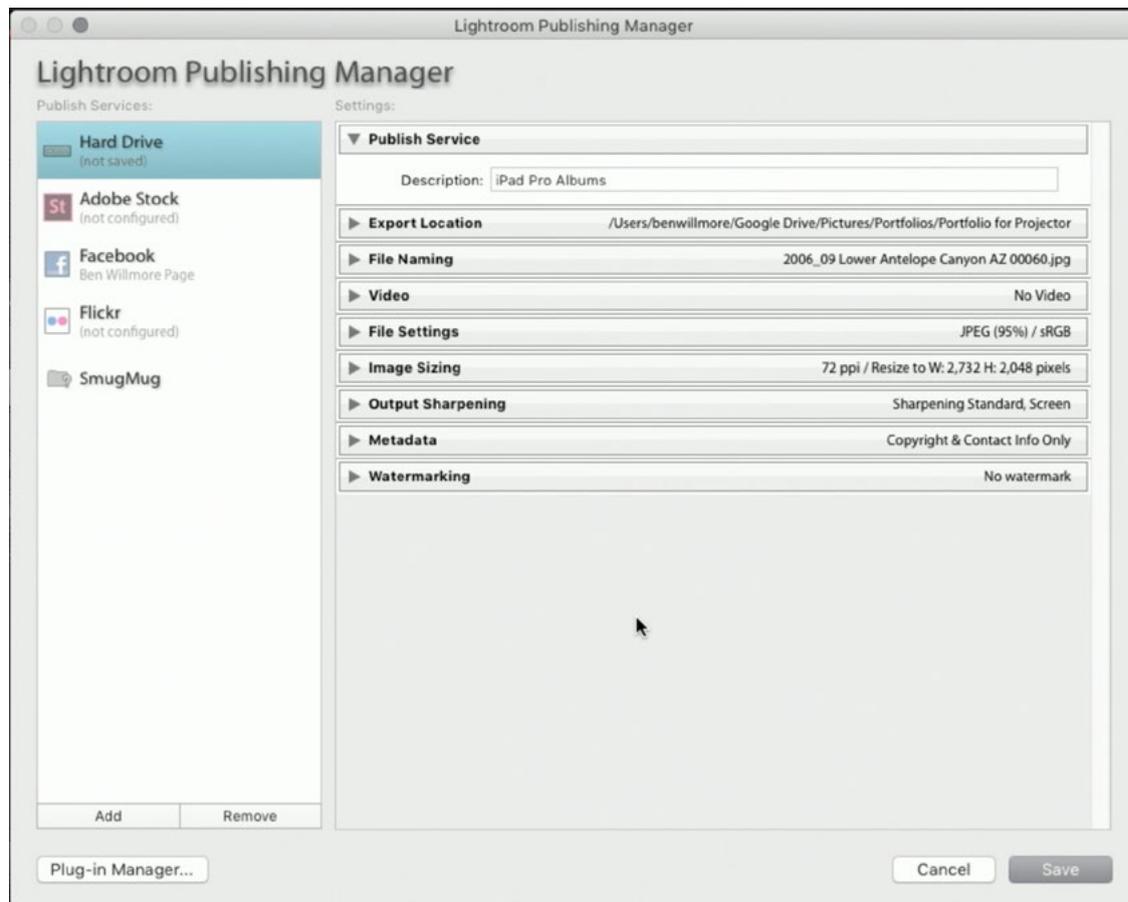
PUBLISH TO HARD DRIVE

One of the options in the Publishing Manager is Hard Drive. Let's say that you want a folder on your hard drive that is always for your portfolio. This will make it really easy to access your best images and send them to people. Click on the "Add" button on the left side of the Publishing Manager. From the box that appears, use the drop-down menu and choose "Hard Drive." Then give this publish service a name and click Create. Now, you will use the series of options within the main Publishing Manager window to specify the settings.

Export Location Use the Export Location area to choose which specific folder the images should be exported to on your hard drive.

File Naming Use the File Naming area to specify whether the file names should stay the same or whether you would like them to be renamed to something new that you type in.

Video The Video area is where you can decide whether or not to include video files



The Publish Services dialog box

File Settings Just like in the regular Export dialog box, this is where you can choose what file format should be exported, the quality of the image file and the color space.

Image Settings If you would like to resize the image, you can set the size limits here. If you're going to be using these images for email or web viewing, it's a good idea to scale them down to a good screen size and resolution (72 dpi).

Output Sharpening This area gives you the option to apply sharpening on export. You can choose between print or screen, depending on your intended use of the images. And of course, you can also choose "none."



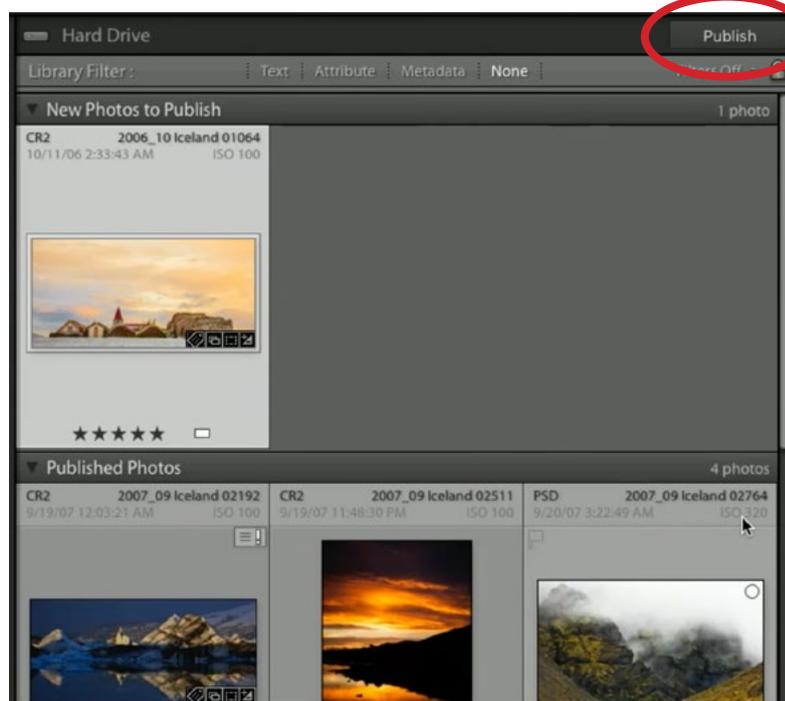
Metadata Just like in the regular Export dialog, you can choose how much metadata will be included with the files. Remember, the last two options in this menu include keywords. The first two do not.

Watermarking Again, you can apply one of your watermarks to the images exported to this publish service. All of the watermarks you have previously created should show up in the dropdown menu here.

Once you have gone through all of the above settings, click the Save button in the lower right. Now, your new publish service should be visible in the Publish Services tab within the Library module.

HOW TO PUBLISH PHOTOS

To send images to a publish service, simply drag them within the publish service on the left side of the interface. You will see the number of images that have been sent there next to the name. Note that the images won't be published automatically though. To publish the photos, click on the name of the publish service and all of the images



to be published will appear in the main image window. At the top right, click on the Publish button. You will see a progress bar appear in the upper left of the window as the images are being published. In the case of the Hard Drive publish service, the images are being sent to the folder you specified on your hard drive.

Any unpublished images will appear on the top half of the window. Click the Publish button to publish them.



If you end up making additional adjustments to an image after you have published it, Lightroom will let you update the file to the publish service. If you click on one of the services to view the images that have been published there, you will see an area called “Modified Photos to Re-Publish” if there are any published images that Lightroom knows you changed. Simply click the Publish button again and Lightroom will replace the published image with the updated image.

CREATING A PUBLISH SERVICE FOR AN ONLINE SERVICE

You can also create Publish Services for your accounts with Facebook, Flickr, Smugmug, etc. To do this, you will again click on the little + icon at the top of the Publish Services tab and use the drop-down menu to choose which service you want. Give it a name (optional) and click Create. Now, you will get all of the same options as we talked about above when publishing to the hard drive, but there will be an additional area for entering in your account info. If you are publishing to something like Facebook, you will have to click the “Authorize on Facebook” button, which will send you to a web browser where you will have to enter your account info and authorize Lightroom to publish to Facebook.

You will also have a few options that will be specific to the service you chose. This might include what album or folder the image should be published to.



When setting up a publish service for something like Facebook, you will need to enter account information.



BEST PRACTICES FOR WORKING IN LIGHTROOM

As we wrap up this month-long course, here are some final thoughts on how you can make the most of your experience with Lightroom.

Consistency is Key

- Unique and useful file names (YEAR_MO Shoot Name XXXXX)
- Standardized folder naming (add -- to end of folder if not using a system) My standard system includes the following folders: In Progress, Outtakes, Support Images, Personal Images, Skies, etc.
- Take advantage of as much automation as possible to save time and energy. This includes making use of Smart Collections, Keyword hierarchies, etc.
- Redundant backups that are kept up to date. This includes a RAID or Drobo, on-site backup and off-site backup

Keep Lightroom in the Loop

- After importing, make all folder and file name changes within Lightroom
- Move files within Lightroom folders to move them on your hard drive
- Open an image in Photoshop starting from within Lightroom
- Save images from Photoshop in TIFF or PSD format (with the Maximize Compatibility setting on)
- When re-editing a layered file, choose Edit Original in order to retain layers
- If something isn't in sync, choose Synchronize Folder to update it



FILE FORMAT MINDSET

WORKING FILES

A working file is one that you plan to re-open and continue to work on at a later date. What's most important with these files is that there is no loss of information or quality when the image is saved and re-opened and that all features used to create the image are supported.

RAW with XMP

- There are two different ways Lightroom can store the adjustment changes you made in the Develop module: 1) in the Lightroom catalog file, 2) in both the catalog file and as a separate .XMP file that is stored in the same folder as the original image and has an identical file name.
- I think of the .XMP file as extra assurance so that if anything ever happens to my Lightroom catalog file, or Lightroom won't launch at the moment I need it, then I can still access the original file via Adobe Bridge and it will be able to show me the results of my adjustment by reading the .XMP file that is in the same folder. Some people don't like the idea of using .XMP files because you then have twice as many files on your hard drive related to your images. Those extra files take up very little space, so I'm not worried about it.
- In fact, it gives me great pleasure to know that I can copy not only the original raw file, but also the adjustments that have been applied by just copying both files when I need to. Not only that, but I can backup all my adjustments by replacing any existing .XMP files on my backup drive with more up to date versions that reflect changes that I've recently made. Just don't freak out about backups since all your adjustments are also contained in your Lightroom catalog file, so you're set if you have that file already backed up. This is just a second level of backup that I like to have.



- Some people convert their raw files to DNG files because one of the benefits of that file format is that the information that would usually be stored in the .XMP file can be included directly in the image file so there are not two files for each image. The only problem is that now you have to copy the entire multi-mega-byte image file (43MB each in my case) to update your backup if you've made additional adjustments. I prefer using a raw file plus .XMP file so, all I need to copy to update my backup files is the tiny .XMP files (about 8-32KB each), which can happen very quickly. I use a program called Beyond Compare to compare my main image hard drive to my backup and see exactly which .XMP files are out of date on my backup. I'm not trying to talk you out of using DNG files. They're fine. I just want you to know why I personally prefer to use raw+.XMP.

Layered TIFF This is my default file format for layered files that were generated in Photoshop. There is no quality difference between PSD and TIFF files, so it's largely a personal preference which one you use. You could flip a coin to decide. Having said that, there are a few advantages that TIFF has over PSD, which is why I use TIFF for most of my layered files.

- 4GB maximum file size (PSD is limited to 2GB max)
- No maximize compatibility setting to deal with (if you forget to have that turned on with PSD, then the file won't display in Lightroom)
- Can save 32-bit HDR images from Photoshop or other programs in this format and then adjust them in Lightroom. Lightroom does not support this feature with PSD files. (although I mainly use DNG for HDR images since that's what Lightroom generates when you merge to HDR)
- TIFF is a more widely supported general file format, while PSD is considered a little bit more of a specialty file format and therefore not as widely supported by other programs.
- If I open a JPEG file in Photoshop and plan to make additional changes later, then I save the result as a TIFF (although PSD



would be fine too) so the quality is not degraded when the file is re-saved. JPEG is a good delivery file format, but is not good for working files

- When saving a layered TIFF file, I usually use default settings.

Layered PSD

- There is absolutely no problem using this file format with Lightroom. You just have to make sure to turn on the Maximize Compatibility checkbox if you are ever prompted when saving a file. If you don't see it as an option, then a preference in Photoshop has most likely been set to always include use the setting.
- There is zero quality difference between PSD and TIFF. If you are currently using PSD and are not running into the items I mentioned above about TIFF, then there is no reason to switch to using TIFF files

Large Document Format PSB

- Both TIFF and PSD have a limit on how large of a file they can save (2GB for PSD, 4GB for TIFF). When you run into that limit, then you have to use the PSB (known as Photoshop Big, or large document format). The only problem is that Lightroom is not compatible with this format. For that reason, I usually flatten my image and then re-save it as JPEG to load into Lightroom and then note in the file name that there is an associated PSB file present, so I know I can manually open it in Photoshop if I need to do additional work.

DELIVERY FILES

I use the term Delivery Files for any finished image that is being given to someone else or uploaded onto any kind of service or website. The key distinction is that the image is 100% done from an adjustment and retouching standpoint. In this case, I'm willing to use a file format that will slightly degrade the quality of my image if



that will produce a smaller and therefore more convenient file.

JPEG The most universally accepted image file format on earth. Just about any program that can display an image can open a JPEG file. JPEG files cannot contain layers and are limited to 8-bits of data (means just over 250 brightness levels between black and white). If you have the quality setting turned up to at least 80% when exporting, then most people would not notice any degradation of the image in general. Maxing it out to 100% would be almost compatible to a TIFF file in quality. This is the file format I use 95%+ of the time when I'm sending photographs to anyone. I'll use setting below 80% when file size is more important than quality. I might do that when I'm sending 200 files to someone, or when I want an email to go out quickly. This file format is a less than ideal choice when saving solid-colored graphics such as signatures and logos.

PNG I use this format for small graphics. It's a good format for logos, signatures and other solid-colored graphics that need to be displayed online. I also use it for many of the End Mark images that I load into Lightroom and display at the end of the left and right panes.

TIFF I rarely use this format to deliver final files, but would save a flattened (no layers) image in this format if I thought the person who I was sending it to might do additional work on the image and I would like to maintain the same quality as the original. This format can save 16-bits of data (thousands of brightness levels). Most people don't want to deal with the larger files that TIFF produces, so I only use it in special circumstances. Most of the time a JPEG with 100% quality will produce similar quality in a much smaller file.

ARCHIVE FORMATS

These are the file formats that I might consider using when a project is 100% finished and I want to finalize and optimize the files for my long-term archives.



Lossless DNG (for good raw images)

- You can convert any image to DNG format by choosing Library>Convert Photo to DNG. I use that setting with the Delete Originals checkbox turned on and the Use Lossy Compression turned off. By leaving the compression turned off, the resulting DNG file is as high quality as the original raw file. This newly created file will include the information that would usually be stored in an .XMP file, so only one file is needed to store both the photo and the develop settings that have been applied to it in Lightroom. Note: There is generally no good reason to turn on the Embed Original Raw File since it would produce a huge file. I'd rather not convert to DNG than turn that on.
- One of the main advantages of DNG is the ability to check the integrity of the file to make sure it has not become corrupt by choosing Library>Validate DNG Files. A file can become corrupt if there are problems with your hard drive. If that feature reports an error, then replace the file with a copy from your backup drive.
- DNG files can also be a bit smaller than your original raw file because it applies lossless compression to the image.

Lossy DNG (for outtake raw images)

- Converting an image to DNG (as mentioned above), but using the Use Lossy Compression checkbox can produce significantly smaller files while retaining the raw characteristics of the image. I wouldn't do this to my portfolio-quality images, but it's a nice way to reduce the amount of hard drive space that my Outtakes folder takes up. I only convert to lossy DNG when a project is done, which is when I don't think I'll need to use the images in the Outtakes folder. Many people would not notice the quality difference, between the original raw and a lossy DNG, but you might start to notice if you apply extreme adjustments to the images.



TIFF or PSD (for layered images from Photoshop)

- Either of these file formats works great for layered files that were created in Photoshop or similar software.

FINALIZING A SHOOT OR PROJECT

- Delete empty In-Progress folder to indicate folder needs no additional work
- Hero Images: Stack similar images, Rate as Superhero (5 stars), shoot hero (4 stars), second level (3 stars)
- Keyword all hero images and convert to lossless DNG (possibly with full-size preview)
- Outtakes: Convert to lossy DNG, remove Smart Previews, clear history (and optionally remove outtakes folder from Lightroom, but retain on hard drive)
- Add Superhero images to portfolio Publish Service
- Export as Catalog to archive with original file

WEEK 4

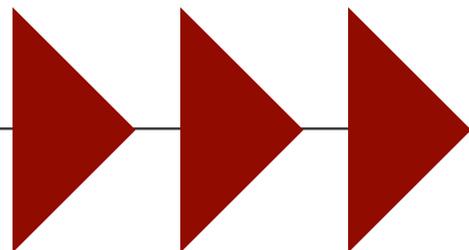
DAY 20

HOMEWORK:

GET STARTED WITH LIGHTROOM MOBILE

CREATE PUBLISH SERVICES

GIVE ME FEEDBACK ON THE FACEBOOK GROUP



WEEK 4
DAY 20

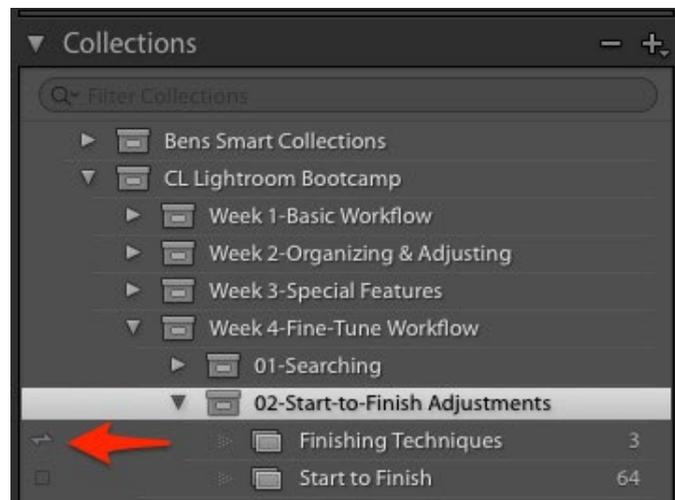
GET STARTED WITH LIGHTROOM MOBILE

If you own an iPhone, iPad, or Android device, then download Lightroom from the appropriate app store (it's free). Launch the app and sign in with your Adobe ID, so the app knows which account you are using. Return to Lightroom on your computer, click on the Identity Plate that appears in the upper left of the screen (which might contain your name, or a generic Lightroom badge) and be sure that "Syncing to Lightroom Mobile" has been enabled. You can also inspect the settings found under the Lightroom Mobile tab in Lightroom's preferences window to make sure you're set up on the same Adobe ID.

Now, create some collections on the desktop version of Lightroom (not smart collections) and then click to the left of the collection name where you find a small square to make the collection sync to Lightroom mobile. This is a great time to create a portfolio collection so you can always have the portfolio available on your mobile device. ▶▶▶

NOTE: Above I refer to the web-based and phone/tablet version as Lightroom Mobile even though Adobe has changed the names of those products to Lightroom CC. Just because Adobe changed the names does not change its relationship to Lightroom Classic. Adobe happens to also have a desktop application called Lightroom CC that stores your photos on the cloud, but the web/phone/tablet versions that have a matching name work just fine with Lightroom Classic. I use the name mobile above so you don't confuse it with the desktop version that stores your images on the cloud.

WEEK 4 DAY 20



Wait at least five minutes and then switch to your mobile device. You should see a list of all the collections you synced with Lightroom mobile. To the right of each collection will be three circles (an ellipsis), click on that icon and choose Enable Offline Editing, which will cause Lightroom mobile to completely download the Smart Previews for every image in the collection so that you can view them even when you are not connected to the Internet.

WEEK 4
DAY 20

CREATE PUBLISH SERVICES

In today's lesson, we covered how to create Publish Services that can link Lightroom to many social media web sites. If you use Facebook or Flickr, create a new publish service for that web site and post at least one image to make sure everything is working.

Also, consider creating a Hard Drive publish service for a portfolio folder on your hard drive, so you can quickly save JPEG images to a special folder and always have your portfolio available even when you are not running Lightroom. The details of how to accomplish this are mentioned in today's video lesson.

WEEK 4

DAY 20

GIVE ME FEEDBACK IN THE FACEBOOK GROUP

Go visit the class Facebook Group at <https://www.facebook.com/groups/BenWillmore/> and let me know what you thought of the class as a whole. I'd love to know what you'd still like to learn that I didn't happen to cover during class as well as what you found to be most useful about the class.