THE ADOBE PHOTOSHOP LIGHTROOM CC / LIGHTROOM 6 BOOK

The Complete Guide for Photographers

Martin Evening

Adobe

The Adobe Photoshop Lightroom CC / Lightroom 6 Book

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ADOBE PRESS

The Adobe® Photoshop® Lightroom® CC / Lightroom® 6 Book

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This Adobe Press book is published by Peachpit, a division of Pearson Education.

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ISBN-13: 978-0-133-92919-5
ISBN-10: 0-133-92919-1

9 8 7 6 5 4 3 2 1

Printed and bound in the United States of America

Dedicated in memory of Bruce Fraser

Introduction

Work on the Adobe® Photoshop® Lightroom® program began toward the end of 2003 when a small group of Adobe people, headed by Mark Hamburg, met up at photographer Jeff Schewe's studio in Chicago to discuss a new approach to raw image editing and image management. What would it take to meet the specific needs of those photographers who were now starting to shoot digitally? More specifically, what would be the best way to help photographers manage their ever-growing libraries of images? It was shortly after this that I was invited to join an early group of alpha testers and help work out what sort of program Lightroom (or Shadowland, as it was known then) should become. As we began to discuss our different digital photography workflows, it became increasingly obvious why we all needed a better way to manage and process our digital photos. Lightroom underwent some pretty major changes in those early stages as the team tried out different workflow ideas, until eventually we ended up with the Lightroom program you see now.

The Adobe Photoshop Lightroom CC / Lightroom 6 Book represents the culmination of more than nine years' work in which I have been involved with Lightroom. Basically, this book is intended to be the ultimate reference guide to Lightroom and designed to help you get the maximum benefit out of the program. In writing this book, I have had in mind both amateur and professional photographers and have aimed to provide what I believe is the most detailed book there is on this subject. I also wanted to make sure space was given to explaining the background to some of the features. The feedback I have had for previous editions of this book has been encouraging. Newbies to Lightroom have found it easy to access and understand all the basics, while advanced professional users appreciate the background detail that's provided. I have to confess, when I first started work on this project, I never imagined the book would end up being 744 pages in length. Mark Hamburg once joked that he must have failed in his mission to make Lightroom "unreasonably simple" if you needed a book as thick as mine in order to understand it!

So many changes have taken place since version 1.0 was released. As a result, not only has the book ended up being a lot bigger, but I have also had to rewrite almost everything that was in the original edition. As always, I suggest you approach the book by reading it in chapter order, starting with Chapter 1: Introducing Adobe Photoshop Lightroom, which explains some of the fundamental principles behind Lightroom.

The Lightroom catalog is a major feature of the program, which is why I have devoted more than 200 pages of the book to providing in-depth advice on how to work with the Library module, including how to import photos and manage your photos through the use of keywords and metadata. Even more space is devoted to image processing and how to make use of all the Develop module controls. Here you will find some great picture examples, which show how Lightroom can help you unleash your creativity.

This edition of the book has a companion website: thelightroombook.com. It contains additional resource material in the form of Lightroom movie tutorials, templates, and PDF downloads. I know a lot of readers would like to have access to the images that appear in the book. In response to this, I have created a downloadable Lightroom catalog that contains nearly all the photos that appear here. Full instructions on how to install the catalog once you have downloaded it are contained on the website.

Downloadable Content:
thelightroombook.com

Overall, I am still as excited about Lightroom as I was at the beginning of the program's development, and I hope the book provides the inspiration and insights to help you get the most out of the program, too.

Martin Evening, March 2015

Lightroom book updates

Adobe has been known to release interim updates for the Lightroom program in which new features are added. I am proud to say that I have had a good track record in always providing readers with updated content in the form of PDFs or movies whenever this happens. So when this happens, do remember to check the book website for new content. I also have a Facebook page where readers can be kept updated: facebook.com/MartinEveningPhotoshopAndPhotography.

Acknowledgments

I would like to thank Pamela Pfiffner, for prompting me to get started on this project and for her advice and help during the planning stage of this book series. For this particular edition, Valerie Witte was my editor and has done an excellent job making sure everything has come together smoothly. Other members of the publishing team included the production editor, Tracey Croom; copy editor, Elizabeth Kuball; proofreader, Patricia J. Pane; indexer, James Minkin; and additional compositing and corrections by David Van Ness. I would also like to thank Charlene Charles-Will for the cover design, as well as Sara Jane Todd, who worked on the marketing.

Lightroom is really the brainchild of Mark Hamburg, without whom none of this would have happened. Since then I have been helped a lot by the various Lightroom engineers and other members of the team. It is all thanks to them that I have managed to gather the background technical knowledge required to write this book. In particular, I would like to thank Thomas Knoll, Eric Chan, Max Wendt, and Josh Bury (who worked on the Camera Raw engineering). I would also like to thank product manager Tom Hogarty, product evangelist Julieanne Kost, and previous product evangelist George Jardine for the support and help they have given me. I would especially like to thank Ian Lyons, who tech-edited the book. Thank you, Ian, for clarifying all the many technical points and providing

additional insights. Thanks, too, go to Sean McCormack, who provided me with valuable feedback and assistance.

A number of photographic shoots have been carried out specifically for this book. I would like to thank the models, Lucy Edwards and Veronica at M&P and Kelly from Zone; Camilla Pascucci for makeup; Terry Calvert, James Pearce, and Nadia Foster for hair; Harriet Cotterill for the clothes styling; Stuart Weston and Neil Soni for the use of their studios; and Harry Dutton and Rob Cadman for assisting me. Also a big thank-you to Jeff Schewe and George Jardine for documenting the shoots with stills and video.

It has been an interesting experience to see a new program emerge from scratch and has been a pleasure to share the development process in the company of a great group of alpha testers and fellow authors, who were all willing to share their knowledge about the program with one another. You will notice that this book is dedicated to the memory of Bruce Fraser, who sadly passed away in December 2006. Bruce was one of the original core group of Lightroom alpha testers who helped shaped the program. The Lightroom capture and output sharpening are both based on Bruce's original work on Photoshop sharpening techniques. Bruce was a true genius and is deeply missed by all those who knew and worked with him.

A book like this would be rather boring to read through without having some decent photographs to illustrate it with. To supplement my own photography, I would, therefore, like to thank Peter Andreas, Sean McCormack, Eric Richmond, and Jeff Schewe, all of whom are individually credited throughout this book. And lastly, I would like to thank my wife, Camilla, and daughter, Angelica, for yet again being so understanding and patient while I was glued to the computer!

Contents

1 Introducing Adobe Photoshop Lightroom . . 1

What is Adobe Photoshop Lightroom? 2
Keeping things simple 2
Modular design 2
Lightroom performance 4
Adobe Camera Raw processing 4
Color controls 5
Managing the image library 5
Where does Photoshop fit in? 6
Integrating Lightroom with Photoshop 7
If your Lightroom subscription should come to an end 7
What you need 8
Installing Lightroom 9
64-bit processing 10
Sleep protection 10
Upgrading from an older Lightroom catalog 11
Using Lightroom for the first time 13
Lightroom preferences essentials 14
Performance preferences 18
Graphics card compatibility 19
Managing Lightroom mobile via Lightroom 20
Lightroom mobile preferences 20
History panel 21
Customizing the identity plate and interface 22
Getting help 24
Introducing the Lightroom interface 25
Working through the book 27

2 Importing photos 29

The main Import dialog 30
Copy as DNG, Copy, Move, or Add? 32
Converting to DNG after import 32
Updating DNG previews for third-party viewing 33
Importing files from a card 34
Activity Center 38
Source panel 40
Content area 41
Content area segmenting options 42

File Handling panel 44
Making backup copies of imported files 45
Photos shot as raw + JPEG 46
File-handling limitations 46
File Renaming panel 47
Renaming catalog images later 48
Apply During Import panel 49
Destination panel 50
Planning where to store your imported photos 50
Importing to a selected destination folder 52
Import Presets menu 52
Importing video files 53
Adding photos from a folder to the catalog 54
Importing photos via drag and drop 56
Importing photos from another catalog 58
Auto Imports 60
Importing photos directly from the camera 61
Connecting the camera to the computer 61
Lightroom-tethered shooting 62

3 The Library module 67

About Lightroom catalogs 68
Backing up the catalog file 69
Backup strategies 71
Backup software 71
Catalog corruption 72
Creating and opening catalogs 73
Creating a new catalog 73
Opening an existing catalog 74
Exporting catalogs 75
Exporting with negatives 75
Exporting without negatives 76
Including Smart Previews 76
Including available previews 77
Opening and importing catalogs 77
Limitations when excluding negatives 79
Changed Existing Photos section 79
Export and import summary 79
Working with Smart Previews 80
How to create Smart Previews 80
Making the catalog portable 81

The Library Module panels 84
The Navigator panel 86
The Catalog panel 86
The Library module Toolbar 86
The Folders panel 87
The Folders panel/system folders relationship 88
Locating a folder at the system level 89
Maintaining links between Lightroom and folders 91
Synchronizing folders 92
Adding new folders via the Folders panel 94
Finding the link from the catalog to a folder 95
Organizing your folders 97
The Filter bar 99
Exploring the Library module 100
Grid view options 100
Library Grid navigation 102
Working in Loupe view 104
Loupe view options 105
Working with photos in both Grid and Loupe views 106
Loupe view navigation 108
Loupe zoom views 109
Loupe view shortcuts 109
Loupe Overlay view 110
Grid and Guides 110
Layout Image 112
The Layout Overlay feature in use 112
Previews and preview appearance 114
Initial Import Photos dialog preview building options 114
How Lightroom previews are generated 115
Camera embedded previews vs. Lightroom previews 116
Missing previews 117
Preview size and quality 117
Working in Survey view 118
Working in Compare view 120
Compare view mode in action 122
Navigating photos via the Filmstrip 124
Working with a dual-display setup 126
How to get the most out of working with two displays 128
Rating images using flags 130
Refine Photos command 131
Rating images using numbered star ratings 132

Rating images using color labels ... 134
Color label sets ... 134
Other ways you can use color labels ... 135
Grouping photos into stacks ... 136
Automatic stacking ... 136
Making image selections ... 138
Quick Collections ... 139
Collections ... 140
Module collections ... 141
The module collections in use ... 144
Editing collections ... 144
Target collection ... 145
Collection sets ... 146
Smart Collections ... 146
Removing and deleting photos ... 149

4 Develop module image editing ... 151

Image editing in Lightroom ... 152
Smarter image processing ... 152
Steps for getting accurate color ... 153
Calibrating the display ... 153
Choosing a display ... 153
Calibrating and profiling the display ... 153
White point and gamma ... 154
Matching white balances ... 154
Steps to successful calibration and profiling ... 155
Process versions ... 158
Upgrading to Process 2012 ... 159
Camera Raw compatibility ... 160
The Develop module interface ... 162
Develop view options ... 164
Develop module cropping ... 164
Rotating a crop ... 164
Constrain to warp cropping ... 168
Auto straightening ... 168
Crop aspect ratios ... 170
Crop to same aspect ratio ... 171
Repositioning a crop ... 171
Crop guide overlays ... 171
Crop guide orientation ... 171
Canceling a crop ... 172
Tool Overlay menu ... 172

The Tool Overlay options ... 172
Quick Develop cropping ... 173
The Basic panel ... 174
White Balance tool ... 174
White Balance corrections ... 176
Creative white balance adjustments ... 177
Taking into account localized adjustments ... 178
Independent auto white balance adjustments ... 179
The Basic panel tone-editing controls ... 180
Exposure ... 180
Contrast ... 181
Highlights and Shadows ... 181
Whites and Blacks ... 182
Auto Whites and Blacks adjustments ... 183
General Auto Tone adjustments ... 184
Basic panel adjustments workflow ... 185
Histogram panel ... 189
The Histogram panel and image adjustments ... 190
Navigating the Basic panel via the keyboard ... 191
Correcting an overexposed image ... 192
Correcting an underexposed image ... 194
Creating HDR photos using Photo Merge ... 196
Photo Merge DNGs ... 197
Deghost Amount options ... 200
Creating panorama photos using Photo Merge ... 200
Panorama projection options ... 201
Match Total Exposures ... 204
Highlight clipping and Exposure settings ... 206
Clipping the blacks ... 206
Clarity slider ... 208
Using Clarity to decompress the levels ... 209
Negative Clarity adjustments ... 210
Vibrance and Saturation ... 212
Quick Develop panel tone adjustments ... 214
Process version conflicts ... 215
The other tone controls ... 215
A typical Quick Develop workflow ... 216
Editing video files in Quick Develop ... 219
The Tone Curve panel ... 224
Point Curve editing mode ... 226
RGB curves ... 228
The Tone Curve regions ... 230

Combining Basic and Tone Curve adjustments 232
Tone range split point adjustments 236
HSL / Color / B&W panel 238
Selective color darkening 240
False color hue adjustments 241
Using the HSL controls to reduce gamut clipping 242
Lens Corrections panel 244
Lens profile corrections 244
Accessing and creating custom camera lens profiles 245
Profile lens corrections in use 245
In-camera lens corrections 248
Removing chromatic aberration 248
Defringe adjustments 250
The Defringe controls in use 251
Eyedropper tool 251
Applying a global Defringe adjustment 252
Applying a localized Defringe adjustment 255
Upright adjustments 257
How Upright adjustments work 257
Suggested order for Upright adjustments 258
Synchronizing Upright settings 259
Perspective transform corrections 263
Lens Vignetting 263
Effects panel 266
Post-Crop vignettes 266
Post-Crop vignette options 266
Adding Grain 270
Camera Calibration panel 272
Camera profiles 272
Creating a custom calibration with DNG Profile Editor 274
Creative uses of the Camera Calibration panel 277
Assessing your images 278
Comparing before and after versions 278
Managing the Before and After previews 280
Image retouching 284
Spot Removal tool 284
Visualizing spots 286
Creating brush spots 287
Clone or Heal 291
Editing circle and brush spots 291
Tool Overlay options 291
Undoing/deleting spots 291
Auto-find behavior 292

Spot Removal tool feathering ... 292
Synchronized spotting ... 293
Auto Sync spotting ... 294
Red Eye Correction tool ... 295
Adjusting the cursor size ... 295
Pet Eye mode ... 297
Localized adjustments ... 298
Initial Adjustment Brush options ... 298
Editing the Adjustment Brush strokes ... 300
Saving effect settings ... 300
Localized adjustment position and editing ... 300
Automasking ... 302
Previewing the brush stroke areas ... 304
Beauty retouching with negative clarity ... 304
Hand-coloring in Color mode ... 306
Localized Temperature slider adjustments ... 308
Localized Shadows adjustments ... 310
Clarity and Sharpness adjustments ... 312
Graduated Filter tool ... 314
Brush editing a graduated filter effect ... 317
Radial Filter tool ... 319
Correcting edge sharpness with the Radial Filter ... 321
History panel ... 323
Snapshots panel ... 324
How to synchronize snapshots ... 326
Easing the workflow ... 328
Making virtual copies ... 328
Making a virtual copy the new master ... 328
Synchronizing Develop settings ... 330
Auto Sync mode ... 330
Lightroom and Camera Raw ... 332
Viewing Lightroom edits in Camera Raw ... 332
Viewing Camera Raw edits in Lightroom ... 332
Keeping Lightroom edits in sync ... 333
Synchronizing Lightroom with Camera Raw ... 334
Copying and pasting Develop settings ... 336
Applying a previous Develop setting ... 336
Saving Develop settings as presets ... 338
Auto Tone preset adjustments ... 339
The art of creating Develop presets ... 339
Creating a new Develop preset ... 340
Understanding how presets work ... 341

Preventing preset contamination 342
Resetting the Develop preset settings 345
Creating default camera Develop settings 346

5 The art of black and white 349

Black-and-white conversions 350
Black-and-white Develop controls 350
Black-and-white conversion options 352
How not to convert 352
Temperature slider conversions 354
Manual black-and-white adjustments 356
Black-and-white infrared effect 359
Fine-tuning black-and-white images 362
Split Toning panel 362
Split-toning a color image 364
HSL panel: Desaturated color adjustments 366
The HSL black-and-white method 367
Camera Calibration adjustments 367

6 Sharpening and noise reduction 371

Capture sharpen for a sharp start 372
Improved Lightroom raw image processing 373
Output sharpening 375
Default Detail panel settings 375
Sharpen preset settings 375
Sharpen – Faces 376
Sharpen – Scenic 377
Sample sharpening image 378
Evaluate at a 1:1 view 379
Luminance targeted sharpening 379
The sharpening effect sliders 379
Amount slider 380
Radius slider 382
The modifying controls 384
Detail slider 384
Interpreting the grayscale sharpening preview 387
Masking slider 387
Masking slider preview mode 388
Applying sharpening adjustments 390

Creative sharpening with the adjustment tools 392
Applying localized blurring 394
Noise reduction 396
Luminance noise reduction 396
Color noise reduction 398
Noise-reduction tips 398
Color noise corrections 399
Color Smoothness slider 400
Selective noise reduction 402
Selective moiré reduction 403
Moiré removal on non-raw images 405

7 Exporting from Lightroom 407

Opening images in Photoshop 408
The Edit in Photoshop options 408
Edit in Adobe Photoshop 409
Edit in additional external editing program 410
Opening non-raw images in an external editing program 411
Creating additional external editor presets 411
External editing file-naming options 412
The file format and other file settings options 412
Camera Raw compatibility 413
How to use the external edit feature 414
Going from Lightroom to Photoshop to Lightroom 416
Extended editing in Photoshop 420
Linking Lightroom photos from Photoshop as Smart Objects 423
Exporting from Lightroom 424
Export presets 424
Export Location 424
Exporting to the same folder 426
File Naming 428
File Settings 428
Image Sizing 429
DNG export size options 430
When to interpolate 431
Output Sharpening 432
Metadata 432
Watermarking 433
Creating new watermark settings 434
Post-Processing 435

Adding export actions in Lightroom 436
Exporting catalog images to a CD or DVD 440
Exporting catalog images as email attachments 441
Third-party Export plug-ins 444
Exporting video files 445

8 Printing 447

The Print module 448
Layout Style panel 450
Image Settings panel 450
Layout panel 453
Margins and Page Grid 454
Guides panel 455
Multiple cell printing 456
Page panel 458
Adding a photographic border to a print 460
Page Options 462
Photo Info 463
Picture Package and Custom Package 464
Image Settings panel 464
Rulers, Grid & Guides panel 464
Cells panel 464
Custom Package layout style 468
Picture Package/Custom Package Page panel 471
Page Setup 472
Print resolution 473
Print Job panel 474
Print job color management 474
The Lightroom printing procedure 474
Managed by printer print settings (Mac) 475
Managed by printer print settings (PC) 476
Print Adjustment controls 477
Print 478
Printing modes 479
Print sharpening 479
16-bit output 480
Print to JPEG File 480
Custom profile printing 481
Managed by Lightroom print settings (Mac) 482
Managed by Lightroom print settings (PC) 483
Rendering intent 484

Soft proofing for print output ... 485
Why what you see isn't always what you get ... 485
Soft proofing in practice ... 487
Before and Proof preview ... 488
Before state options ... 492
Saving a custom template ... 493

9 Presenting your work ... 495

The Book module ... 496
Creating a new book ... 497
Book Settings panel ... 498
PDF and JPEG book export ... 499
Preview panel ... 499
Toolbar ... 500
Auto Layout panel ... 500
Auto Layout Preset Editor ... 500
Editing the book pages ... 502
Editing the cover pages ... 504
Page panel ... 506
Marking page layouts as favorites ... 506
Adding page numbers to a layout ... 506
Saving custom page layouts ... 506
Guides panel ... 507
Cell panel ... 508
Text panel ... 508
Text box layouts ... 508
Adding auto text ... 509
Type panel ... 510
Type panel Character controls ... 510
Target adjustment tool options ... 512
Type panel Frame controls ... 512
Background panel ... 512
Soft proofing before printing ... 513
Publishing your book ... 513
The Slideshow module ... 514
The Slide Editor view in the content area ... 516
Layout panel ... 517
Options panel ... 518
Overlays panel ... 520
Creating a custom identity plate ... 521
Adding custom text overlays ... 522
Working with the anchor points ... 524

Backdrop panel ... 526
Titles panel ... 528
Music panel ... 529
Playback panel ... 530
Pan and zoom options ... 530
Playback screen and quality settings ... 531
Manual mode ... 531
Play and preview ... 531
Navigating slideshow photos ... 532
Impromptu slideshows ... 532
Slideshows and selections ... 532
Template Browser panel ... 533
Creating a Slideshow collection ... 533
Exporting a slideshow ... 534
Exporting slideshows to PDF ... 535
Exporting slideshows to JPEG ... 536
Exporting slideshows to video ... 536
Exporting a timelapse video ... 537
The Web module ... 538
Layout Style panel ... 540
The Lightroom HTML and HTML5 galleries ... 540
Lightroom HTML gallery (default) layout ... 541
Lightroom Grid (HTML5) Gallery layout ... 542
Third-party gallery styles ... 543
Site Info panel ... 544
Color Palette panel ... 545
Choosing a color theme ... 545
Appearance panel ... 547
Appearance settings for the HTML gallery ... 547
Appearance panel settings for the HTML5 gallery ... 548
Image Info panel ... 549
Adding titles and captions ... 549
Customizing the title and caption information ... 550
Creating a custom Text template ... 552
Output Settings panel ... 554
Previewing web galleries ... 554
Image appearance in Slideshow and Web modules ... 555
Slideshow module colors ... 555
Web module colors ... 555
Exporting a web gallery ... 556
Uploading a web gallery ... 557
Managing your uploads ... 561

Template Browser panel 561
Creating a web collection 561

10 Managing your photos in Lightroom . . . 563

Working with metadata 564
The different types of metadata 564
A quick image search using metadata 566
Metadata panel 568
Metadata panel view modes 568
General and EXIF metadata items 570
File Name 570
Sidecar Files 570
Copy Name 570
Metadata Status 572
Cropped photos 573
Date representation 573
Capture time editing 573
Camera model and serial number 574
Artist EXIF metadata 574
Custom information metadata 575
Metadata presets 576
Editing and deleting metadata presets 578
IPTC metadata 578
IPTC Extension metadata 580
A more efficient way to add metadata 581
Metadata editing and target photos 582
Mail and web links 584
Copyright status 585
Keywording and Keyword List panels 586
Ways you can add new keywords 588
Keeping metadata private 588
Synonyms: The hidden keywords 589
Applying and managing existing keywords 590
Auto-complete options 590
Removing keywords 592
Keyword hierarchy 592
Keyword filtering 593
Importing and exporting keyword hierarchies 593
Implied keywords 594
Keyword suggestions 595
Keyword sets 596
Creating your own custom keyword sets 597

The Painter tool 598
Painter tool in Target Collection mode 600
People view mode 600
Single Person view mode 606
Expanding and collapsing stacks 606
People view mode Toolbar 607
Person keywords 608
Exporting Person keywords 610
Photo filtering and searches 611
Filtering photos in the catalog 611
Three ways you can filter the catalog 612
Filtering photos via the Filmstrip 613
Adding folders as favorites 614
Filtering flagged photos 614
Filtering options 614
Creating refined color label selections via the Filmstrip . . 614
Color label filtering 615
Virtual copy and master copy filtering 617
Subfolder filtering 618
Making filtered image selections 619
Filter bar 620
The Filter bar layout 621
Text filter searches 621
Search rules 622
Combined search rules 623
Fine-tuned text searches 623
Attribute filter searches 624
Metadata filter searches 624
Metadata filter options 625
Metadata filter categories 626
Locating missing photos 627
Custom filter settings 628
Empty field searches 628
No content searches 629
Advanced searches 631
Publishing photos via Lightroom 633
Saving and reading metadata 637
Saving metadata to the file 639
Tracking metadata changes 639
XMP read/write options 641
Where is the truth? 644
Synchronizing the metadata settings 645

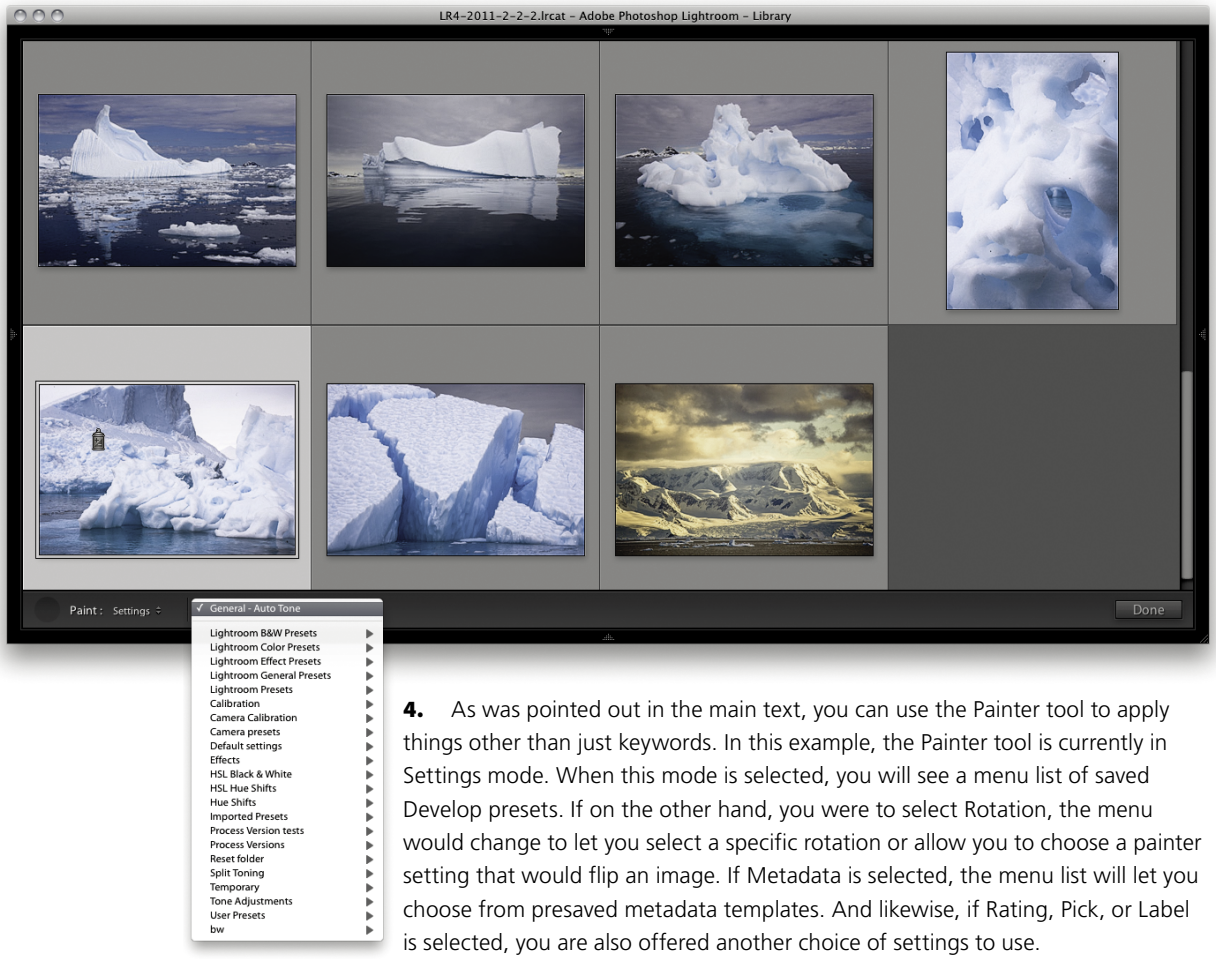
Sorting images ... 646
Sort functions ... 647
The sort by label text solution ... 649
Geotagging images ... 650
GPS devices ... 650
Embedding GPS metadata in a photo ... 651
Reverse geocoding ... 652
The Map module ... 652
Navigation ... 653
Location filter bar ... 654
Loading GPX tracklogs ... 654
Matching photos to a recorded tracklog ... 655
Editing pins ... 657
Manually geotagging photos in the Map module ... 658
Permanently reverse-geocoding images ... 660
Exporting GPS-encoded files ... 660
Saved Locations panel ... 661

Appendix
Lightroom preferences and settings ... 663

General preferences ... 664
Splash screens ... 664
Updates ... 664
Catalog selection ... 665
Import options ... 665
Completion sounds and prompts ... 666
Presets preferences ... 666
Camera-linked settings ... 667
Location section ... 667
Lightroom Defaults section ... 667
External Editing preferences ... 668
File Handling preferences ... 668
Import DNG Creation ... 668
Convert and export DNG options ... 671
DNG compression ... 671
DNG with lossy compression ... 672
Checking DNG metadata status ... 672
Validating DNG files ... 673
Reading Metadata options ... 674
Filename generation options ... 674
Camera Raw and video cache settings ... 674

Interface preferences 675
Panel end mark 676
Custom panel end marks 676
Creating a custom splash screen 677
Panel font size 677
Lights Out 678
Background 678
Keyword entry 678
Filmstrip preference options 678
Interface tweaks 679
Lightroom mobile preferences 680
Lightroom mobile in use 683
What Lightroom mobile can and cannot do 684
Lightroom mobile refinements 685
Setting up a synchronized collection 686
Lightroom mobile collections 688
Lightroom Web view 689
Managing Lightroom Web view via Lightroom desktop 691
Uploading files via Lightroom Web 693
Removing photos from a collection via Lightroom Web view 695
Lightroom settings and templates 697
The Lightroom preference file 697
Accessing saved template settings 698
Customizing the Lightroom contents 699
Hacking the Lightroom contents 699
Lightroom previews data 701
System information 702
The ideal computer for Lightroom 702
RAM 703
Graphics card 703
Hard drives 703
Drive configurations 704
Striped RAID 704
Mirrored RAID 704
A mirror of stripes 705
RAID 5 705
Just a bunch of disks 705

Index 707



4. As was pointed out in the main text, you can use the Painter tool to apply things other than just keywords. In this example, the Painter tool is currently in Settings mode. When this mode is selected, you will see a menu list of saved Develop presets. If on the other hand, you were to select Rotation, the menu would change to let you select a specific rotation or allow you to choose a painter setting that would flip an image. If Metadata is selected, the menu list will let you choose from presaved metadata templates. And likewise, if Rating, Pick, or Label is selected, you are also offered another choice of settings to use.

Painter tool in Target Collection mode

When the Painter tool is set to Target Collection mode, it can be used to add photos to whatever is the current target collection. This is normally the Quick Selection in the Catalog panel, but you can change this to any other collection instead (see page 145).

People view mode

Lightroom CC / Lightroom 6 now has a face-tagging feature that is able to automatically identify faces in the catalog images and can be trained to recognize named individuals, add face regions to individual photos, and create Person keywords that can automatically be added to the Keyword List panel inside a designated parent keyword.

The face-tagging process takes place in stages, which starts with the face recognition. Lightroom makes use of the same special face-recognition technology that is used in Photoshop Elements to identify face shapes in each image. This requires the photos in the catalog (or Filmstrip selection) to first of all be indexed. This is a process whereby Lightroom builds a record of each image in a form that the face-recognition engine can use to analyze for faces in images. Indexing can be turned on for the whole catalog by checking the "Enable automatic people finding in the background" option in the Catalog Settings Metadata section, as well as via the new Activity Center. For photos that are currently offline, Lightroom automatically indexes them the next time they come back online and Lightroom is launched. If indexing is turned off, it will index only the selected source whenever you enter the People view, or whenever you activate the Draw Face tool in the Loupe view for the current photo. When this has been done and you go to the People view mode in the Library module, Lightroom displays a view of thumbnails showing all the possible face matches for that particular selection of images in an Unnamed People section. It adds face regions to each identified face in each image and, from there, it is up to the user to identify the faces and enter names manually. As you identify a face and give it a name, Lightroom attempts to identify other identical faces. From there you have the job of clicking to approve the name suggestions as being correct, or rename and look for further unnamed people in the Unnamed People section and identify them accordingly. That is how it is supposed to work, and Lightroom does seem mostly able to spot regular faces. On the other hand, Lightroom can still miss obvious matches, or include all kinds of picture elements as faces, but you can always choose to delete the face region for such photos to remove them from the equation.

Ultimately, this face-tagging feature requires a significant amount of user input in the early stages in order to familiarize Lightroom with the people you photograph most often. The more you use this feature, though, the easier it becomes for Lightroom to automatically recognize the people seen in your photographs and name and keyword them automatically. That is the theory. In practice, you will have to decide whether the effort of all this input work is worth it compared to the manual method of visually identifying people and manually entering keywords, which, if these are regular people you photograph, Lightroom will be able to auto-complete anyway. The intended benefits of face tagging are to have faces recognized automatically immediately after importing and to semi-automate the metadata-adding process. In addition to this, it can pinpoint where the faces are in a picture. So, rather than just have keywords that name the individuals in a photograph, it can add a frame around each face, which identifies each individual person in the shot. Let's now take a look at the face-tagging controls and the steps used to identify faces in a series of pictures.

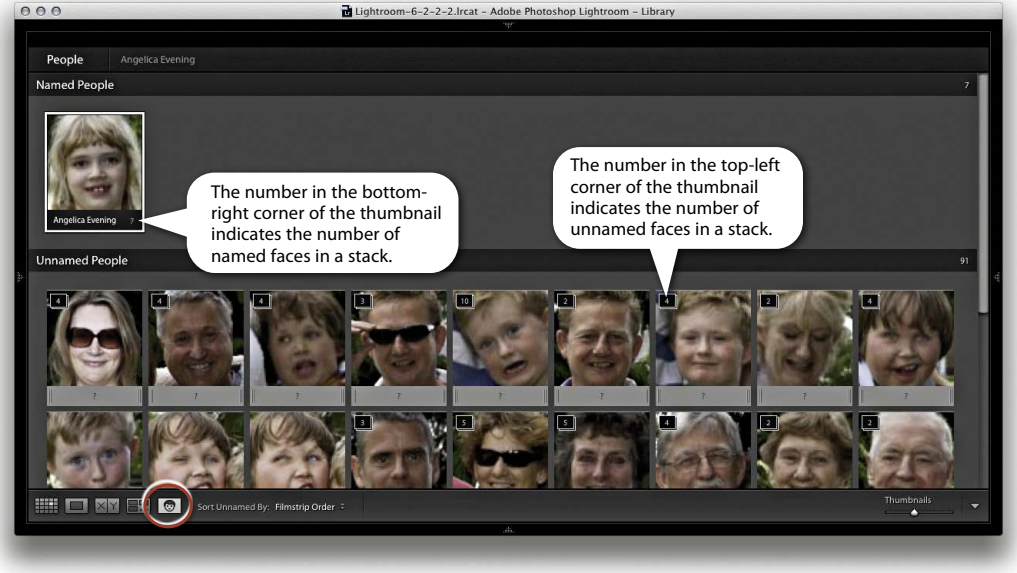
NOTE

The index will build faster if you have Smart Previews available. You can monitor the progress via the Activity Center. The indexing process involves reading the raw data from disk, so if you happen to be doing something else that involves reading the raw data, such as converting to DNG, or building Smart Previews, the indexing process can happen simultaneously and get a free ride. Failing that, if there are embedded previews that are sufficiently large enough (greater than 1024 pixels along the longest edge), Lightroom will use those. Face info search data is also included when importing from another catalog and when creating a virtual copy.

TIP

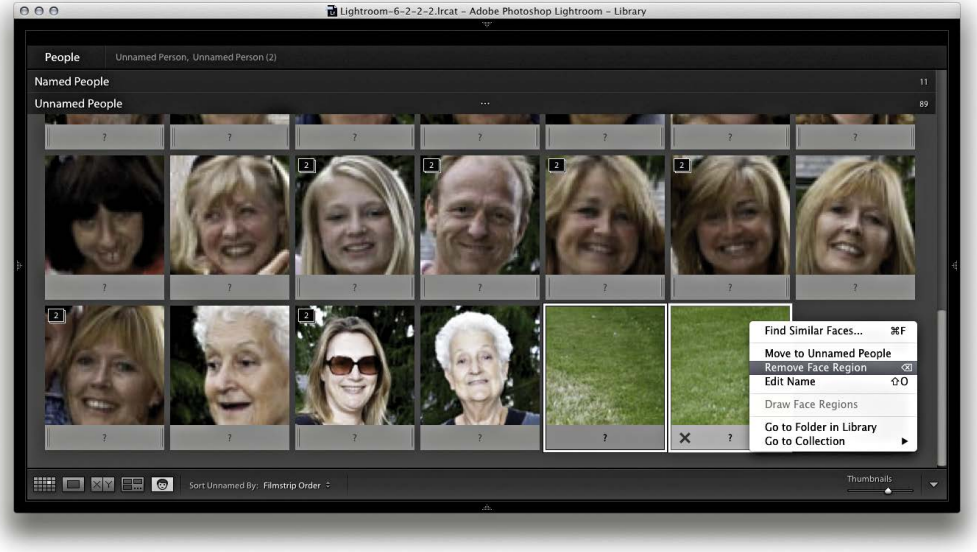
You can click the People button to switch to the People view, and click the People button again to switch back to the Grid view.

1. Here is a Library module Grid view of photographs taken at a garden party. The photographs at this stage were untagged.



2. I switched to the People view by clicking the People view button (circled). Alternatively, I could choose View ⇨ People, or use the O shortcut. So far, Lightroom recognized just my daughter, which I clicked to confirm and added her to the Named People section. If you hold down the Alt key and pan the mouse over a face stack, it shows a preview of all the faces that are in that stack.

3. Here I made a selection of matching faces in the Unnamed People section and clicked in the text field below (you can also use the ⇧Shift O shortcut) to enter text to identify as a new person and add to the Named People section. Lightroom will auto-complete as you type. When you are editing single faces and you press Return, this automatically selects the next face and highlights the text field. You can also use ⌘ (Mac)/Ctrl (PC) + arrow to progress from one face to the next.



4. Lightroom will very likely produce some false results. These you can manage by hitting Delete, clicking the X button on the bottom of the thumbnail, or making a selection and using the contextual menu to select Remove Face Region.

NOTE

The placement of the confirm and cancel buttons is reversed on the PC.

5. Having begun to train Lightroom to recognize certain faces, I could hover over a face in the People view and click the cancel icon to reject and delete the face region or the check-mark icon to confirm the named-face suggestion and add this face to the Named People section.

6. Another way to manage faces in the Unnamed People section is to make a selection of faces and drag these across to a named face in the Named People section. This names the selected photos. You can also drag photos between sections to take, say, a photo from the Named People section and drag it to the Unnamed People section (where it will become Unnamed again).

7. In this screen shot, I had carried out most of the naming, but there were still some photographs left over where the people were unnamed.

8. Here I double-clicked a named face to go to the Single Person view. You can also do this by clicking the keyword name that appears at the top (circled in Step 7). At the same time, Lightroom will suggest similar face suggestions in the section below. However, in this instance, none of these was correct.

NOTE

The draw face region bounding box is compliant with the Metadata Working Group standard specifications for face regions. So, faces metadata information can be exported from or imported into Lightroom. Some cameras already encode detected faces this way.

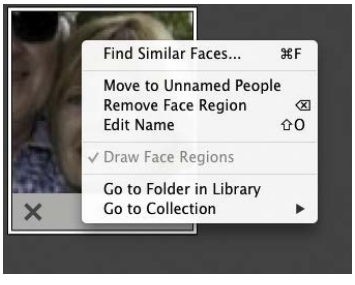


Figure 10.50 *The Faces contextual menu.*

9. I then double-clicked a face in the Single Person view to switch over to the Loupe view in the Library module to reveal the face regions, which as you can see, identified the individual faces and confirmed that keywords had been added. Here the Draw Face tool button is activated (circled) and when active can be used to marquee-drag and manually define new face regions. Clicking the Draw Face tool button allows you to hide all the face regions and also revert to regular Loupe view mode zoom behavior.

Single Person view mode

As you manage the photos in the People view mode, the name of the person (or persons) you have selected in the Named People section appears in the top bar (see Figure **10.51**). When you click a name, this takes you to the Single Person view mode, where the full number of confirmed faces can be seen (**Figure 10.52**). Below this is a Similar section, where, as you roll over the faces, you can click the Confirm button to add it to the Confirmed section (even if there is no name suggestion for the face). Right-clicking a face in People view opens a contextual menu (see **Figure 10.50**). You can use this to choose Find Similar Faces (⌘F [Mac] or Ctrl F [PC]), move to Unamed People, Remove Face Region, or choose Go to Folder in Library, or Go to Collection to go to the collection that contains the photo. The Find Similar Faces item is also available via the contextual menu in the Loupe view when the Draw Face tool is active and will take you to a Single Person view for that face.

Expanding and collapsing stacks

You can use the S key to expand or collapse a stack in the People view, or click and hold S to expand and release to collapse again. Or, you can use the Undo command to revert.

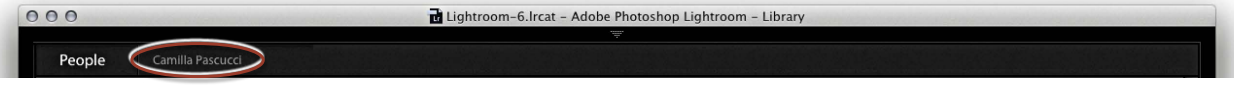


Figure 10.51 *This shows the top bar in the People view mode, where if you click on the selected person's name, you are taken to the Single Person view shown below in Figure 10.52.*

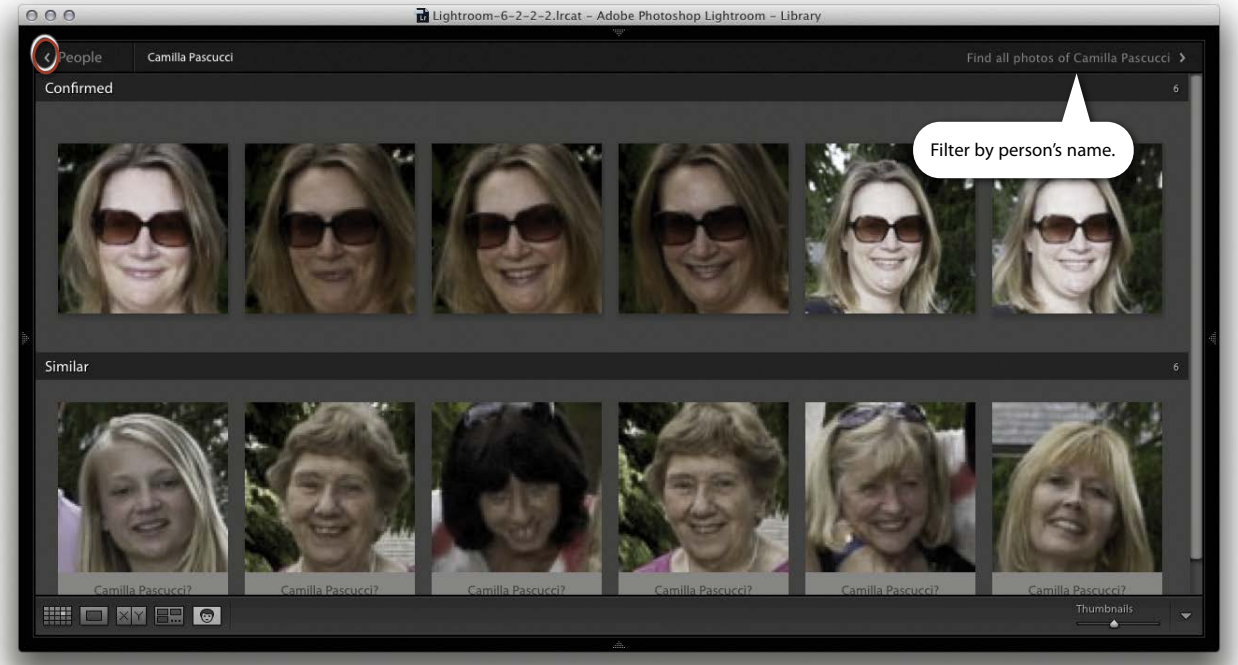


Figure 10.52 *This shows the Single Person view. You can click the arrow (circled) to return to the People view mode again. Click "Find all photos…" to jump to a Library module Grid view filtered selection.*

People view mode Toolbar

The People view Toolbar is shown in **Figure 10.53**. The Sort menu can be used to manage how the faces are organized. From the menu here, you can choose to sort by Suggested Name, Filmstrip Order, Stack Size, or Popular Names.

Figure 10.53 *This shows a close-up of the People view Toolbar Sort menu options.*

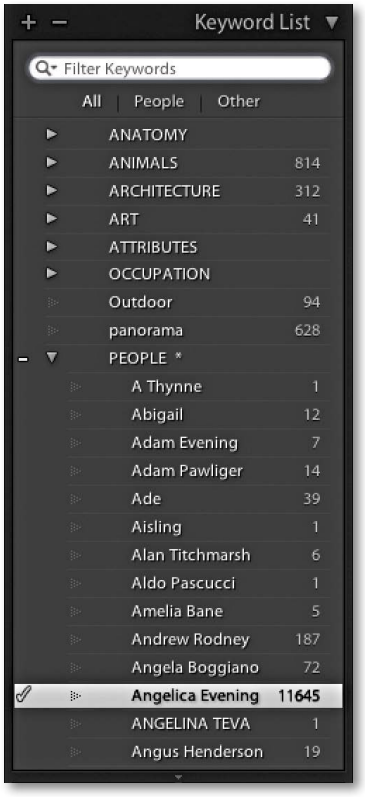


Figure 10.54 *This shows the Keyword List panel with the Filter keywords active and filter categories below.*

Person keywords

As you add face names, you will simultaneously create keywords, which by default, will be added at the root level to the Keyword list. If you want the person keywords you create to be more manageable, I suggest you use the contextual menu shown in **Figure 10.55** to enable "Put New Person Keywords Inside this Keyword" for a specific Keyword group, such as (in this instance) *PEOPLE*. With this scenario, all person keywords you create will automatically become children of the *PEOPLE* keyword, and an asterisk will appear after the target keyword name. You can drag a face from the People view mode to the Keyword List panel as a shortcut for applying a correct people keyword. Similarly, you can also drag a person keyword to a face in the People view mode to apply.

You will also notice in the contextual menu shown in Figure 10.55 that you can choose Convert Keywords to Person Keywords. This means where you have previously assigned a keyword with someone's name, you can convert this to a person keyword. You can do this for single or multiple selected keywords. You can even select a parent keyword and convert it into a Person keyword, and all of the associated child keywords will also be converted. What happens exactly is that this step adds the keyword to the person keyword list, but will not necessarily always add face regions to the photos (see Step 3 on page 610). But where a face region gets added and you enter the first few letters of that person's name, Lightroom will now know to auto-complete as a known person keyword.

In **Figure 10.54**, you can see that the Keyword List panel now contains filter options that allow you to filter by All keywords, by Person keywords, or by all Applied keywords.

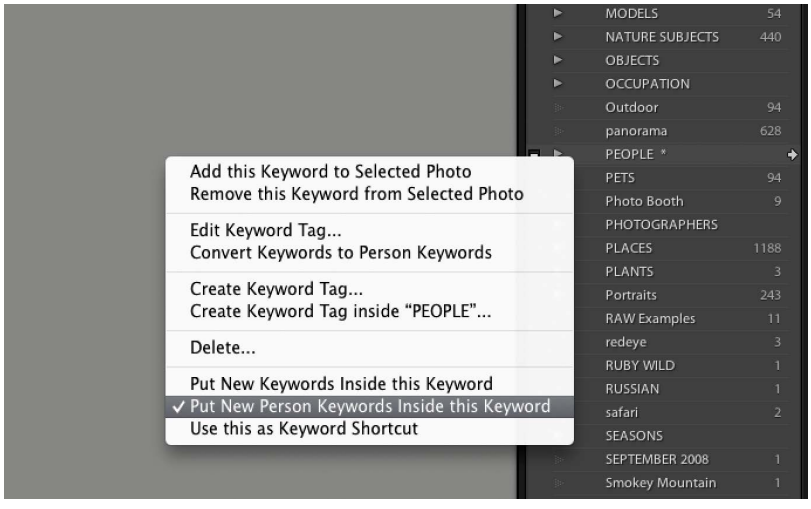
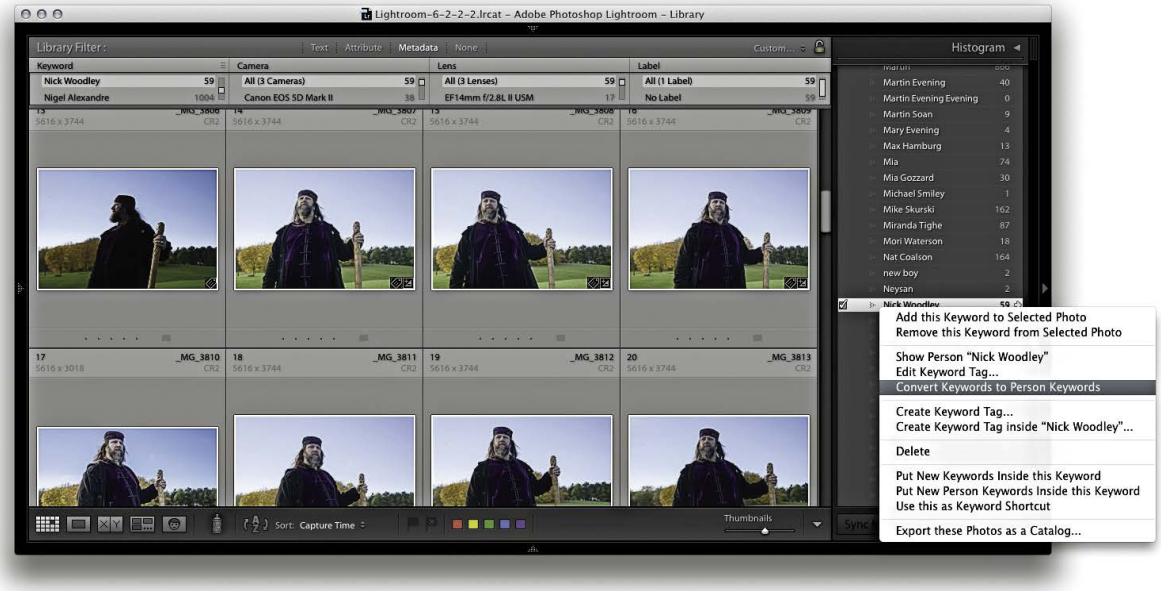


Figure 10.55 *The Keyword List contextual menu includes an option to "Put New Person Keywords inside this Keyword." When this option is activated, you will see an asterisk appear next to the keyword name.*



1. In this example, I wanted to convert an existing, regular keyword to become a Person keyword. First, I clicked the arrow next to the keyword *Nick Woodley* to load all of the photos with this keyword into Library Grid view. Next, I right-clicked the regular keyword to access the contextual menu and selected Convert Keywords to Person Keywords.

2. I then clicked the People button to switch to People view. At this stage in People view mode, it had assigned face regions to the photos, which now needed confirming. I selected all, typed in *Nick Woodley* to one of the selected faces, and hit Return.

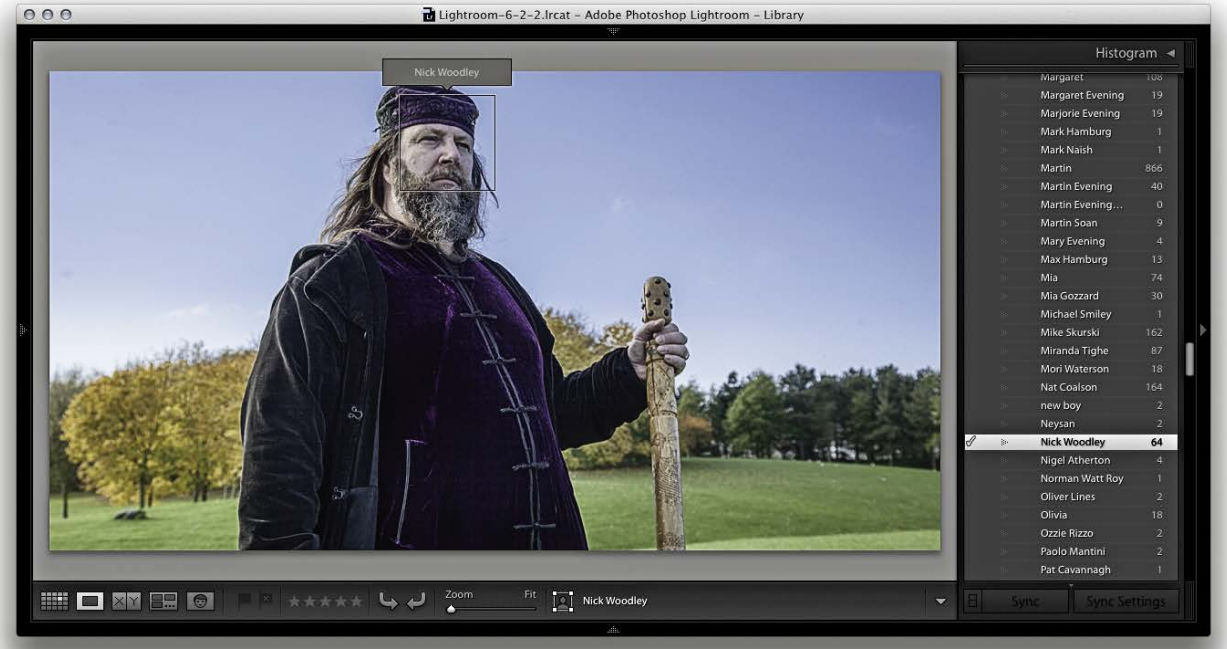


Figure 10.56 *In the Loupe view, with the Draw Face tool active, you can click a suggested face region name and click to confirm or reject.*

NOTE

As you help Lightroom by identifying the names of people, you can train it to be better at recognizing that person in the future. However, this happens only where there are clearly recognizable facial features. So, if the subject you name happens to be wearing dark sunglasses, this will not deprecate the Lightroom face recognition process.

3. Occasionally, automatic face detection will fail to find a face in some photos. In this example, I double-clicked one such photo to open in Loupe view (**Figure 10.56**). I then mouse-clicked the Draw Face Region button to activate the region drawing tool. Next, I mouse-clicked the photo and dragged the region drawing tool over the face. Lastly, I began typing the first few letters of Nick's name. Since the name was a known Person keyword Lightroom auto-completed the name.

Exporting Person keywords

When you export photos from Lightroom (as discussed in Chapter 7), you have the option to exclude exporting the people keywords you have added. It does not matter how you choose to organize your keyword list hierarchy, because Lightroom already identifies the (face-tag generated) people keywords as a separate class. By default, Lightroom does not include Person keywords in an export. If you wish to override this privacy mode, you can do so by unchecking the Remove Person Info option shown in **Figure 10.57**. When unchecked, the metadata is saved as a keyword and also to the Person Shown section of the IPTC metadata.

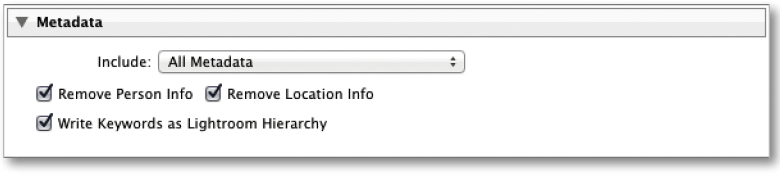


Figure 10.57 *The Metadata section of the Lightroom Export dialog.*

Index

1:1 previews, 114, 116, 379, 396
16-bit printing, 480
16-bit processing, 152, 429
32-bit HDR files, 196
64-bit processing, 10

A

actions, export, 436–439
Activity Center, 38–39
Address Lookup option, 38
Adjustment brush, 298–313
  Auto Mask option, 302–303, 304, 306
  Clarity adjustments, 312–313
  Color effect, 306–307
  contextual menu, 300
  editing brush strokes, 300
  initial options, 298–300
  moiré reduction, 403–405
  pin position/edits, 300, 314
  previewing stroke areas, 304
  saving effect settings, 300
  selective noise reduction, 402–403
  Shadows adjustments, 310–311
  Sharpness adjustments, 312–313
  Soften Skin effect, 304–305
  Temp and Tint adjustments, 308–309
Adobe Bridge. *See* Bridge program
Adobe Camera Raw. *See* Camera Raw
Adobe Color CC, 545
Adobe Color Engine (ACE), 482
Adobe Creative Cloud, 1, 7
Adobe IDs, 9, 680
Adobe Photoshop. *See* Photoshop
Adobe Reader, 535
Adobe Revel, 683
Adobe RGB color space, 117, 189, 412, 428–429, 438, 555
Adobe Standard profile, 272, 274
Amount slider
  Lens Vignetting, 265
  Post-Crop Vignetting, 266
  Sharpening controls, 380–381
anchor points, 524–525
Andreas, Peter, vi
Aperture Importer plug-in, 58
aperture information, 626–627
Appearance panel (Web module), 538, 547–548
  HTML gallery settings, 547
  HTML5 gallery settings, 548
Apply During Import panel, 49
Armes, Timothy, 444
artist name metadata, 574–575
aspect ratios, 170–171, 517, 627
Aspect Ratios overlay, 171
attribute filter searches, 624
Audio Balance slider, 530
Auto Align option, 197, 198
Auto Dismiss option, 174, 175
Auto Import Settings dialog, 60
Auto Layout option
  Book module, 496, 500–501
  Picture Package, 464–465, 467
Auto Layout Preset Editor, 500–501
Auto Mask option, 302–303, 304, 306
auto straightening, 168–169
Auto Sync mode, 294, 330
Auto Text options, 509
Auto Tone setting, 184–185, 197, 214, 216, 339
Auto White Balance setting, 176
automatic program updates, 664
Auto-Stack by Capture Time feature, 136–137

B

B&W panel (Develop module), 350, 353
  Auto button, 350, 354, 355
  manual adjustments, 356–358
  slider controls, 350, 352, 356, 360
  See also black-and-white conversions
Back Up Catalog dialog, 11, 70
Backdrop panel (Slideshow module), 514, 526–527
background operations in Lightroom, 39
Background panel (Book module), 512, 513
backgrounds
  book, 512, 513
  module interface, 678
  print layout, 458
  slideshow, 526–527
backups
  catalog, 69–72
  imported photo, 45
  optical disk, 99
  setup for, 71
  software for, 71–72
badges, thumbnail, 101, 143
Balance slider, 362
bandwidth issues, 683–684
Barroso, Clicio, 304
Basic panel (Develop module), 174–213
  Auto Tone setting, 184–185
  Blacks slider, 182–184, 188, 195, 207, 235
  Clarity slider, 208–211
  Contrast slider, 181, 186
  Exposure slider, 180, 186, 193, 194, 195, 206

Basic panel (Develop module) *(cont.)*
Highlights slider, 181–182, 187, 193, 234
Histogram panel used with, 190–191
image adjustment workflow, 185–188
keyboard shortcuts for, 191
overexposed image correction, 192–193
Saturation slider, 212–213, 367
Shadows slider, 181–182, 187, 194, 195, 234
Temp slider, 178, 179, 354–355
Tint slider, 178, 179, 354, 359
Tone Curve adjustments and, 181, 232–235
underexposed image correction, 194–195
Vibrance slider, 212–213, 367
White Balance tool, 174–179, 185, 233
Whites slider, 182–184, 188, 206, 235
beauty retouching, 304–305
Before/After viewing modes, 278–283
Copy settings buttons, 280
keyboard shortcuts, 279, 280
managing previews in, 280–283
soft-proofing feature, 488–491
Behance website, 633–636
bit depth, 16, 412, 429
Black & White button, 350
black-and-white conversions, 349–369
desaturating color for, 366–369
Develop module controls, 350–351
fine-tuning B&W images, 362–369
infrared effect and, 359–361
manual adjustments for, 356–358
overview of options for, 352
Saturation slider for, 350
Split Toning panel for, 350, 361, 362–365
Temperature slider for, 354–355
Tint slider for, 354, 359
See also B&W panel
Blacks adjustment
auto calculation, 183–184
Basic panel, 182–184, 188, 195, 207, 235
blur effect, 394–395
Blurb photo books, 496
Bombich, Mike, 71
Book module, 496–513
Auto Layout panel, 500–501
Background panel, 512, 513
Book Settings panel, 498–499
Cell panel, 508, 512
Guides panel, 507
interface overview, 496–497
Page panel, 506–507
Preview panel, 499–500
Text panel, 508–509
Toolbar, 500
Type panel, 510–512
Book Preferences dialog, 509
Book Settings panel, 496, 498–499
books, 496–513
backgrounds for, 512, 513
covers for, 503, 504–505
creating new, 497–498
editing, 502–505
guides used for, 507
multi-page view of, 500
page layout options, 506–507
PDF or JPEG, 499
presets for, 500–501
previewing, 499–500
publishing, 513
setup options, 498–499
soft proofing, 513
text options, 508–512
type controls, 510–512
borders, 460–461, 462
Bridge program, 135, 581, 638, 642, 647–649
brush spots, 287–290, 291
bucket system, 99
Build Previews menu, 44
Build Smart Previews option, 80
burning CDs/DVDs, 440–441
Bury, Joshua, v, 4

C

Cadman, Rob, vi
calibrating the display, 153–157
devices used for, 153–154
steps in process of, 155–157
white point and gamma, 154–155
Calvert, Terry, vi
Camera Calibration panel (Develop module), 272–277
B&W conversions and, 367, 369
camera profiles, 272–273
creative uses of, 277, 367, 369
custom calibrations, 274–277
Camera Raw
cache size for, 674–675
camera profiles, 272–273
Lightroom compatibility with, 160–161, 332–335, 413
processing images in, 4
See also raw files
cameras
black-and-white mode on, 352
connecting to computers, 61–62
custom calibrations for, 274–277
default Develop settings for, 346–347, 667
importing files from, 34–37
lens correction data from, 248
metadata info about, 574–575, 626
previews generated by, 116
profiles for, 272–273
tethered shooting with, 61–65
transmitting photos from, 61
Campagna, Matthew, 543
candidate images, 120
Canon EOS Utility, 62, 574
captions
viewing in Metadata panel, 568
web gallery, 549–553
capture sharpening, 372–373, 431
capture time editing, 573–574
Carbon Copy Cloner, 71
Cast Shadow option, 518, 519
Catalog panel (Library module), 86, 139

Catalog Settings dialog, 15, 69, 639, 643
catalogs, 68–83
about, 68–69
backing up, 69–72
corrupted, 72, 638
creating new, 73
exporting, 75–77, 79
filtering photos in, 611–617
folders and, 54–55, 95–96
importing, 77–79
migrating libraries to, 58–59
opening existing, 74, 77
optimizing, 70
removing photos from, 149
selecting default, 665
sharing between computers, 81–83
Smart Previews for, 76, 77, 80–83
storage location for, 13, 14
upgrading, 11–13
Causa, Ettore, 304
CD/DVD exports, 440–441
Cell panel (Book module), 496, 508, 512
Cell Size/Spacing sliders, 454
cells
Book module layout, 508, 512
Custom Package layout, 468–470
Picture Package layout, 464–467
Single Image/Contact Sheet layout, 453–457
Cells panel (Print module), 464–467, 468–469
centering prints, 454
Chan, Eric, v, 4, 274, 373
Channel menu, 228
character controls, 510–511
Check All button, 41, 331
Choose Profiles dialog, 481
chromatic aberration removal, 248–249
See also Defringe adjustments
ChronoSync backup program, 71
circle spots, 284, 285, 291
Clarity adjustments
Adjustment brush, 312–313
Basic panel, 208–211
negative, 210–211, 304
Quick Develop panel, 216
clipping
gamut, 242–243
highlight, 180, 189, 206
shadow, 189, 206–207
Clone mode, Spot Removal tool, 284, 291
close-up Loupe view, 104, 108, 109
CMYK images, 46, 161, 438–439, 488
collections, 139–148
book, 497–498
creating new, 140–141
duplicating, 143
editing, 144
Lightroom mobile, 688, 691–692
Lightroom Web view, 689–690
module-specific, 141–144, 496
print, 448, 470
public vs. private, 691, 692
publishing, 633–636
Quick, 139–140, 145
removing photos from, 149, 695–696
renaming, 144–145
saving creations as, 496
sets of, 146
slideshow, 514, 533–534
Smart, 146–148
synchronized, 21, 686–687
target, 145, 600
web gallery, 561
Collections panel, 141, 146, 498, 561
color adjustments
Adjustment brush, 306–307
desaturated color, 366–369
HSL controls, 238–243
hue-shift effects, 241–242
noise reduction, 398, 399–401
Saturation slider, 212–213
selective color darkening, 240–241
Split Toning panel, 364–365
Vibrance slider, 212–213
color gamut considerations, 485–486
color labels, 134–135
assigning to photos, 134, 135
Bridge label compatibility, 135, 647–649
filtering photos with, 135, 615–616, 626, 629–630
sort functions and, 647–649
Color Management settings, 474, 481
Color Palette panel (Web module), 538, 545
Color panel controls, 238
color picker dialog, 518
Color Priority vignette, 268, 269
color profiles, 153
Color Smoothness slider, 400–401
color spaces, 16, 153, 189, 412, 428–429, 438
color themes, 545–546
Color Wash controls, 526, 527
ColorChecker chart, 176, 274
colorimeter device, 153
ColorSync option, 474, 477, 481
Compact Cells view, 100, 101
comparing images
Before/After viewing modes for, 278–283
Compare view for, 120–123, 127, 128
compression options, 32, 535, 671–672
computers
connecting cameras to, 61–62
setup for running Lightroom on, 8, 702–706
sharing catalogs between, 81–83
See also Macintosh computers; Windows computers
Configure FTP File Transfer dialog, 557–558
Constrain Aspect Ratio button, 170
Constrain to Warp option, 168
Contact Info/Gallery Author box, 544
contact sheets, 456–457
content area, 26, 41–43

Contrast adjustments
Basic panel, 181, 186
Detail panel, 397
controlled vocabularies, 433, 586, 592, 593, 594
Convert Photos to DNG dialog, 32–33, 671
Copy as DNG option, 32, 37
Copy Name field, 570, 572
Copy Settings dialog, 336
copying
Before/After view settings, 280–283
Develop module settings, 336–337
importing photos by, 32
copyright information, 432, 578, 585
corruption
catalog, 72, 638
file, 37, 45
Cotterill, Harriet, vi
Create bar, 448
Create Collection dialog, 141, 145
Crop Frame tool, 166, 168–169
Crop Lock button, 170
Crop Marks option, 462
Crop Overlay mode, 164, 170, 263, 266
Crop Overlay tool panel, 165
cropping photos, 164–173
aspect ratios for, 170–171
auto straightening and, 168–169
basic steps for, 166–167
canceling crops, 172
Constrain to Warp option, 168
guide overlays for, 171, 172
metadata info about, 573
panorama cropping, 203
post-crop vignettes, 266–269
Quick Develop options, 173
repositioning crops, 171
rotating and, 164, 263
Custom Filter menu, 132
custom filters, 628–632
custom metadata, 575–581
Custom Package layout, 468–470, 471
custom profile printing, 481–484
customizing Lightroom, 22–23, 699–700
Cut Guides option, 471
Cycled Overlays option dialog, 171

D

DAM Book, The (Krogh), 99, 135
date/time information, 573–574, 626
dead pixels, 372
defaults
camera Develop setting, 346–347, 667
restoring in Lightroom, 667–668
Defringe adjustments, 250–256
eyedropper tool for, 251
global, 252–254
localized, 255–256
process for making, 250–251
Deghost Amount options, 200
deleting
history steps, 324
Lightroom mobile data, 681
metadata presets, 578
photos from disk, 149
templates, 493
See also removing
demosaic processing, 373, 374, 396
Density slider, 299
desaturated color adjustments, 366–369
Destination panel (Import dialog), 50–52
Detail panel (Develop module), 372
default settings, 375
Noise Reduction controls, 374, 396–401
Sharpening controls, 372, 373, 379–389
Detail slider
Noise Reduction controls, 397
Sharpening controls, 384–386, 387
Develop module, 5, 151–347
Adjustment brush, 298–313
Auto Tone setting, 184–185, 339
B&W controls, 350–369
Develop module *(continued)*
Basic panel controls, 174–213
Before/After viewing modes, 278–283
Blacks adjustment, 182–184, 188, 207
Camera Calibration panel, 272–277
Camera Raw compatibility, 160–161, 332–335
camera-specific settings, 346–347, 667
Clarity adjustments, 208–211
color adjustments, 238–243
Contrast adjustments, 181, 186
copying and pasting settings, 336–337
cropping procedures, 164–173
Detail panel, 372, 379–389
Develop Presets panel, 273
display calibration, 153–157
Effects panel, 266–271
Exposure adjustments, 180, 186, 192–195, 206–207
Graduated Filter tool, 314–318
HDR image adjustments, 199
highlight adjustments, 181–182, 187
Histogram panel, 189–191
History panel, 323–324
HSL controls, 238–243
image-processing engine, 152
interface overview, 162–163
Lens Corrections panel, 244–265
localized adjustments, 298–322
Loupe Overlay view, 110–113
Match Total Exposures command, 204–205
presets used in, 338–347, 375
process versions, 158–160
profile recognition, 153
Radial Filter tool, 319–322
Red Eye Correction tool, 295–297
retouching tools, 284–322
Saturation adjustments, 212–213
shadow adjustments, 181–182, 187
Snapshots panel, 324–327

Develop module *(continued)*
Soft Proofing option, 485, 487–492
Spot Removal tool, 284–294
synchronizing settings, 219, 330–331
Tone Curve panel, 224–237
Tool Overlay options, 172, 291
Vibrance adjustments, 212–213
View options, 164
White Balance tool, 174–179, 185
Whites adjustment, 182–184, 188
Develop Presets panel, 273
Develop Settings menu, 49
digital asset management (DAM) system, 564
Discard 1:1 Previews option, 116
display screen
calibrating, 153–157
dual-display setup, 126–129, 419
soft-proofing considerations, 485–487
tips on choosing, 153
Distortion slider, 263
DNG files, 8, 668–673
compression for, 32, 671–672
converting raw files to, 32–33, 277, 671
copying photos as, 32, 37, 668–671
exporting images as, 428, 430, 440, 671
metadata status for, 672
Photo Merge, 196, 197–199, 200
saving non-raw files as, 429
updating, 33, 670
validating, 673
XMP metadata in, 642, 644
DNG Profile Editor, 274–277
DPX video format, 445
Draft Mode Printing option, 456, 479
drag-and-drop import, 56–57
Draw Face Region tool, 105, 108, 601, 606, 610
Drobo storage system, 705
drop shadows, 518
droplets, Photoshop, 436–439
dual-display setup, 126–129, 419
Dutton, Harry, vi
DVD/CD exports, 440–441

E

Earney, Richard, 340, 698
edge sharpening, 321–322
Edit in Photoshop command, 409, 413
Edit Metadata Presets dialog, 577, 578–580
editing
books, 502–505
brush strokes, 300
capture time info, 573–574
collections, 144
external editor options for, 408–415
images in Photoshop, 408–423
metadata presets, 578–580
video files, 219–223
Effects panel (Develop module), 266–271
Grain effects sliders, 270–271
Post-Crop vignette controls, 266–269
email
exporting photos for, 441–443
links to websites in, 560
metadata links to, 584
preconfigured signature for, 560
web gallery links to, 544
empty field searches, 628
Eraser mode, 300
EXIF metadata, 244, 245, 552, 568
ExifTool editor, 575
Expanded Cells view, 100, 101
Export as Catalog dialog, 12, 75, 80
Export dialog, 424, 425, 426, 430, 444, 610, 660
exporting, 424–445
actions for, 436–439
bit depth options for, 429
books as PDFs or JPEGs, 499
catalogs, 75–77, 79
to CDs or DVDs, 440–441
exporting *(continued)*
color space options for, 428–429, 438
as email attachments, 441–443
file settings for, 428–429
GPS-encoded files, 652, 660
keywords, 432–433, 594, 610
location options for, 424, 426–427
metadata options for, 432–433, 610
naming files for, 428
output sharpening for, 432
person keywords, 610
plug-ins for, 444
post-processing options for, 435
presets for, 424
to the same folder, 426–427
sizing images for, 429–431
slideshows, 534–537
video files, 445, 536–537
watermark options for, 433–435
web galleries, 556
exposure
Basic panel adjustments, 180, 186, 192–195, 206
Histogram panel and, 190
Match Total Exposures command, 204–205
overexposed image correction, 192–193
Quick Develop panel adjustments, 215
underexposed image correction, 194–195
Exposure slider, 180, 186, 193, 194, 195, 206
external editing options, 408–415
file format/settings, 412
naming/renaming files, 412
Photoshop editing option, 409, 413
preference settings, 16, 408–409, 412
preset creation, 411
program selection, 410–411
steps for using, 414–415
eyedropper tool, 251

Eye-Fi cards, 61, 651
Eye-One Photo, 154

F

Face Detection, 38
face-tagging feature. *See* People view mode
favorite folders, 614
Feather slider
  Adjustment brush, 298–299
  Post-Crop vignette, 266
  Spot Removal tool, 292
Fetch software, 557
File Format options, 16
file handling
  imported photos and, 44–46
  setting preferences for, 16, 668–675
File Handling panel (Import dialog), 44–46
File Renaming panel (Import dialog), 47–48
File Type filtering, 626
Filename Template Editor, 47, 412, 668
files
  corruption of, 37, 45
  organization of, 42–43
  saving metadata to, 637–639
Filmstrip, 27
  filtering photos via, 613
  navigating photos via, 124–125
  setting preferences for, 678–679
Filter bar, 26, 99, 620–632
  advanced searches, 631–632
  Attribute section, 624
  component layout, 621
  custom settings, 628–632
  Metadata section, 624–627
  searching with, 566–567, 621–627, 628–632
  shortcut for toggling, 620
  Text section, 621–623
filtering photos, 611–632
  attribute searches, 624
  catalog options for, 612
  collections based on, 146–148
filtering photos *(continued)*
  color labels for, 135, 615–616, 629–630
  custom settings for, 628–632
  Filmstrip options for, 613
  flags used for, 130, 614
  GPS data used for, 654, 661
  keywords used for, 593
  master copy filtering, 617
  metadata searches, 624–627
  rules defined for, 622–623, 628–630
  selections used for, 614, 619
  star ratings for, 132, 133
  subfolder filtering, 618
  text searches, 621–623
  toggling settings for, 611
  virtual copy filtering, 617
finding. *See* searching
FireWire connections, 61
flagged photos
  deleting rejects, 149
  filtering picks/rejects, 130, 614
  Flag icons indicating, 101
  rating picks/rejects, 130–131
flipping photos, 172
Flow slider, 299
folders
  catalogs and, 54–55, 95–96
  creating new, 94
  docked/undocked, 41
  exporting to same, 426–427
  favorite, 614
  hierarchy of, 87
  importing to, 35–36, 51, 52
  links to, 91
  managing, 87–88
  naming/renaming, 89, 559
  organizing, 97–99
  publishing photos to, 635
  synchronizing, 92–93, 333
  system, 88–90
  template settings, 698–699
Folders panel (Library module), 87–99
  adding new folders via, 94
  contextual menu, 52
  system folders and, 88–90
Foster, Nadia, vi
fractions, typographic, 679
Fraser, Bruce, vi, 270, 372, 387, 432
Friedl, Jeffrey, 444, 570
FTP programs, 557

G

galleries. *See* web galleries
gamma setting, 154–155
gamut clipping, 242–243
General preferences, 14, 664–666
Geotag Photos app, 650
geotagged images, 650–661
  creating, 650–651
  exporting, 652, 660
  filtering, 654, 661
  manually tagging, 658–659
  reverse geocoding of, 652, 660
  viewing and managing, 652–661
  See also Map module
Google Maps, 10
Gorman, Greg, 207
GPS metadata, 650–661
  embedding into photos, 651
  exporting files containing, 652, 660
  filtering photos by, 654, 661
  options for recording, 650–651
  reverse geocoding of, 652, 660
  See also geotagged images
GPU acceleration, 18–19
GPX tracklogs, 654–657
Graduated Filter tool, 314–318
  Brush option, 317–318
  example of using, 314–316
Grain effects sliders, 270–271
graphics card, 19, 703
grayscale conversions. *See* black-and-white conversions
grayscale previews, 380, 387
Grid cell badge, 81
Grid Gallery style, 540, 542, 545
Grid overlay, 110, 111, 171
Grid view, 41, 100–103
  navigating, 102–103
  options available in, 100–101

Grid view *(continued)*
secondary displays and, 127, 128, 129
shortcuts for, 104, 109
videos displayed in, 219, 220
working in, 106, 107
grouping photos, 136–137
guides
book, 507
print, 455, 464
Guides overlay, 110, 111
Guides panel
Book module, 496
Print module, 448, 455

H

H.264 video format, 445, 536
halo suppression, 384
Hamburg, Mark, iv, v, 2, 204, 238
hard drives, 703–706
Harvey, Phil, 575
HDR image creation, 196–199
Deghost Amount options, 200
Photo Merge process for, 197–199
HDR Merge Preview dialog, 198
Heal mode, Spot Removal tool, 284, 291, 294
Help menu, 24, 27, 162
hiding/showing
panels, 84
Toolbar, 26
hierarchy
folder, 87
keyword, 433, 592–593
high-density-pixel display support, 4, 41, 514
Highlight Priority vignette, 268, 269
highlights
clipping, 180, 189, 206
detail recovery, 187, 192
reflective vs. nonreflective, 206
Highlights adjustment
Basic panel, 181–182, 187, 193, 234
Tone Curve panel, 230
Histogram panel
Develop module, 189–191
Library module, 214
History panel (Develop module), 21, 323–324
Hogarty, Tom, v
Holbert, Mac, 208, 447
HSL / Color / B&W panel (Develop module), 238, 350
HSL controls (Develop module), 238–243
B&W conversion method, 367, 369
desaturated color adjustments, 366–369
false color hue adjustments, 241–242
overview of sliders and, 238
reducing gamut clipping with, 242–243
selective color darkening, 240–241
HTML galleries, 540, 541
Appearance panel settings, 547
Color Palette panel settings, 545
Site Info panel settings, 544
Title/Caption information, 549, 551
HTML5 galleries, 540, 542
Appearance panel settings, 548
Color Palette panel settings, 545
Site Info panel settings, 544
Title/Caption information, 549, 551
Hue sliders
HSL panel, 238, 239, 240, 241
Split Toning panel, 362

I

ICM Color Management, 474, 477, 481
identity plate
custom package layout, 470
customizing, 22–23
photo border options, 460–461
slideshow options, 520, 521
steps for creating, 458–459
web gallery options, 544
Identity Plate Editor, 22, 459, 461, 521, 528
Image Info panel (Web module), 538, 549–553
Image Settings panel (Print module), 448, 450–452
Picture Package layout, 464
Single Image/Contact Sheet layout, 450–452
image-processing engine, 151, 152
implied keywords, 594
Import dialog, 30–31
Apply During Import panel, 49
compact mode, 31
content area, 41–43
Destination panel, 50–52
expanded mode, 30, 31
File Handling panel, 44–46
File Renaming panel, 47–48
Import Presets menu, 52
Source panel, 40
Import DNG Creation options, 668–671
Import from Aperture dialog, 58
Import from Catalog dialog, 78
Import Photos dialog, 92, 93, 114
Import Presets menu, 52
importing photos, 29–65
Add method for, 54–55
Aperture Importer for, 58–59
Auto Import feature, 60
backing up and, 45
camera card imports, 34–37
catalog imports, 77–79
Develop settings and, 49
DNG conversion options, 32–33
drag-and-drop method for, 56–57
folder options for, 35–36, 51, 52
Import dialog options, 30–31, 40–52
keyword imports, 593–594
metadata info and, 36, 49, 578, 586, 587
organizing and, 42–43, 50
pixel limit for, 46
preferences for, 665
presets created for, 36, 52
previewing and, 44, 114–115

importing photos *(continued)*
problems with, 44–45
raw+JPEG options, 46
renaming options, 47–48
storage locations for, 50–52
tethered shooting and, 61–65
importing video files, 46, 53
info overlay, 121
information
camera, 574, 626
copyright, 432, 578, 585
date/time, 573–574, 626
photographic, 463, 626–627
title/caption, 549–553
See also metadata
infrared effect, 359–361
inkjet printers, 447
Inside Lightroom website, 340, 698
installing/upgrading Lightroom, 9–13
interface, 2, 25–27
customizing, 17, 676–679
setting preferences for, 675–679
interpolation methods, 431
inverse searches, 623
IPTC metadata, 49, 568, 578–580, 586
ISO settings
metadata info on, 627
noise reduction and, 398

J

Jardine, George, v, vi
JBOD storage system, 706
JPEG files
books exported as, 499
external editing options, 411
moiré removal on, 405
photos exported as, 428
print jobs saved as, 478, 480
slideshows exported as, 536
specifying size limits for, 428
web gallery images as, 554
XMP metadata options, 641–644

K

kerning, 511
keyboard shortcuts, 3, 27, 162
Keyword List panel (Library module), 586, 587, 588, 589, 592–594, 608
Keywording panel (Library module), 586, 587, 590, 594–597
keywords, 586–597
adding to photos, 588
applying existing, 590, 591
auto-completion of, 590
entry preferences for, 678
exporting, 432–433, 594, 610
filtering, 593
hierarchy of, 433, 592–593
implied, 594
importing, 593–594
Painter tool and, 598–600
person, 608–610
private, 588
removing, 592
sets of, 596–597
suggested, 595
synonyms of, 589
See also metadata
Knoll, John, 4, 6
Knoll, Thomas, v, 4, 6, 196, 208, 238
Kost, Julieanne, v
Krogh, Peter, 98, 99, 135

L

Lab color values, 191
labeling photos. *See* color labels
Layout Image overlay, 112–113
Layout panel
Print module, 448, 453–455
Slideshow module, 514, 517
Layout Style panel (Print module), 448, 450
Custom Package layout, 468–470
Picture Package layout, 464–467
Single Image/Contact Sheet layout, 450–463
Layout Style panel (Web module), 538
HTML gallery (default) layout, 540, 541
Lightroom Grid (HTML5) gallery layout, 540, 542
third-party layout styles, 543–544
LCD displays, 153, 485
Lens Corrections panel (Develop module), 244–265
chromatic aberration removal, 248–249
Defringe adjustments, 250–256
lens profile corrections, 244–247
Lens Vignetting adjustments, 263–265
Transform perspective adjustments, 263
Upright adjustments, 257–262
Lens Profile Creator program, 245
Lens Vignetting sliders, 263–265
lenses
metadata info on, 244, 245, 626
profiles for, 244–247
Library module, 67, 84–149
Catalog panel, 86, 139
color labels, 134–135
Compare view, 120–123
dual-display setup, 126–129
Filmstrip, 124–125, 613
Filter bar, 26, 99, 620–632
Folders panel, 87–99
Grid view, 100–103
Histogram panel, 214
Keyword List panel, 586, 587, 588, 589, 592–594, 608
Keywording panel, 586, 587, 590, 594–597
Loupe Overlay view, 110–113
Loupe view, 104–109
Metadata panel, 568–585
Navigator panel, 86, 109
overview of, 84–85
Painter tool, 145, 598–600
panel controls, 84
picks/rejects, 130–131
previews, 114–117

Library module *(continued)*
Publish Services panel, 633–636
Quick Collections, 139–140
Quick Develop panel, 173, 214–223
rating images in, 130–135
selection options, 138
shortcuts for, 27
Sort menu, 646–649
stacks, 136–137
star ratings, 132–133
Survey view, 118–119
Toolbar, 86
video functions, 219–223
Library View Options dialog, 100, 105, 640
Lightroom CC / Lightroom 6 versions, 1
Lightroom Configuration Manager, 570
Lightroom mobile, 680–696
Delete All Data button, 681
Lightroom Web view and, 689–696
limitations of, 684–685
overview on using, 683–684
preferences for, 20–21, 681
recent refinements to, 685
steps for setting up, 680–682
synchronized collections, 21, 686–688
Lightroom Publishing Manager, 633
Lightroom RGB workspace, 152, 189
Lightroom Settings folder, 69
Lightroom Web view, 689–696
collections viewed in, 689
managing via Lightroom desktop, 691–692
removing photos from collections via, 695–696
steps for setting up, 689–690
uploading photos via, 693–694
Lights Out/Lights Dim modes, 678
links
email and web, 544, 560, 584
folder and image, 91
localized adjustments, 298–322
Adjustment brush, 298–313
Clarity slider, 304, 312–313
Color effect, 306–307
Defringe controls, 255–256
Graduated Filter tool, 314–318
Moiré slider, 403–405
Noise slider, 402–403
Radial Filter tool, 319–322
Shadows slider, 310–311
Sharpness slider, 312–313, 392–393
Temp and Tint sliders, 178, 308–309
Location Filter bar, 654
lock files, 69
Lock Zoom Position option, 108
lossy DNGs, 32, 672, 683
Loupe Overlay view, 110–113
Grid and Guides, 110–111
Layout Image feature, 112–113
Loupe view, 41, 104–109
navigating, 108–109
options available in, 105
secondary displays and, 126, 128, 129
shortcuts for, 104, 105, 109
videos displayed in, 219, 220
working in, 107
zoom views, 109
Luminance sliders
Detail panel, 396–397
HSL panel, 238, 240, 242, 243, 367, 369
Lyons, Ian, v

M

Macintosh computers
gamma setting on, 154
keyboard preferences on, 102, 126
Lightroom preferences on, 14–19, 34, 697
printer settings on, 472, 475, 478, 482
system requirements for, 8
Time Machine backups on, 71
magnification options, 108–109
Managed by Lightroom print settings, 482–483
Managed by Printer option, 474, 481
Map module, 652–661
GPX tracklogs, 654–657
Location Filter bar, 654
manual geotagging, 658–659
navigating, 653
pin markers, 657–658
Saved Locations panel, 661
See also geotagged images
margin settings, 453, 454–455
Masking slider, 387–389
master images, 328–329, 617
Match Total Exposures command, 204–205
Maximize PSD and PSB File Compatibility option, 44
McCormack, Sean, vi, 460, 537
Media Pro, 68
megapixels, 702
memory cards, 34–37
menu bar, 25
metadata, 564–597, 637–645
camera info, 574, 626
capture time, 573–574
copyright status, 578, 585
custom information, 575–581
displayed in Metadata panel, 568, 570–575
DNG view mode for, 672
editing for multiple images, 582
efficient way of adding, 581
export options for, 432–433, 610
face-recognition, 606, 610
filter options for, 624–627
GPS coordinates as, 650–661
imported photos and, 36, 49, 578
keywords and, 586–597, 610
lens info, 244, 245
mail and web links, 584
presets, 49, 576–580
private, 588
saving to files, 637–639

metadata *(continued)*
searching with, 566–567, 624–627
setting preferences for, 674
status info, 333, 335, 572, 641
synchronizing, 645
target photos and, 582–583
tracking changes to, 639–641
types of, 564–565
video file, 223
virtual copies and, 328
web gallery, 552, 554
XMP space and, 637, 639, 641–644
Metadata panel (Library module), 568–585
action arrows, 584, 585
customizing data in, 575–581
editing data in, 582–585
information displayed in, 568, 570–575
view modes, 568–569, 571
Midpoint slider, 265, 266
Mirror Image mode, 109
mirrored RAID system, 704–705
missing photos, 627
mobile version of Lightroom. *See* Lightroom mobile
modules
collections specific to, 141–144, 496
Lightroom design using, 2–3
menu for selecting, 25, 699
removing from Lightroom, 699
shortcuts for, 3, 162
See also specific modules
moiré reduction, 403–405
monitor. *See* display screen
movies. *See* video files/clips
multiple cell printing, 456–457
music for slideshows, 529, 530, 537
Music panel (Slideshow module), 529
My Pictures folder, 13, 14

N

naming/renaming
collections, 144–145
exported photos, 428
externally edited photos, 412
folders, 89, 559
illegal characters for, 674
imported photos, 47–48
photo files, 47–48, 570
snapshots, 324
Nash, Graham, 447
Navigator panel (Library module), 86, 109
negative Clarity adjustments, 210–211
negative sharpening effect, 394–395
negatives
exporting catalogs with/without, 75–76
importing catalogs without, 79
New Develop Preset dialog, 338, 366
no content searches, 629–630
noise reduction, 396–403
color, 398, 399–401
luminance, 396–397
selective, 402–403
shadow, 378
tips for, 398
nonreflective highlights, 206
numbered star ratings, 132–133
numbering sequences, 48

O

O'Hare, Sam, 394
Open Catalog dialog, 77
optical disk backups, 99
optimizing catalogs, 70
Options panel (Slideshow module), 518–519
organizing
folders, 97–99
imported photos, 42–43, 50
orphan works, 578, 585
Output Settings panel (Web module), 538, 554
output sharpening, 375, 432
overexposed image correction, 192–193
overlays
crop guide, 171, 172
Grid and Guides, 110–111
identity plate, 520, 521
Layout Image, 112–113
Loupe Overlay, 110–113
text, 520, 522–525
Overlays panel (Slideshow module), 514, 520–525

P

Page Bleed view, 454
Page Grid area, 454
Page panel
Book module, 496, 506–507
Print module, 458–463
Page Setup dialog, 472
Paint Overlay vignette, 266–268
Painter tool, 145, 598–600
Pan and Zoom option, 530
panels
end mark options, 676
font size options, 677
hiding/showing, 84
solo mode for, 162
working with, 26
See also specific panels
panorama creation, 200–203
Photo Merge process for, 201–203
Projection options, 201
paper
photo book, 498
printer profiles for, 475, 483
size settings for, 472
Pascucci, Camilla, vi, 594
PDF documents
exporting books as, 499
print files output as, 456, 478
slideshows exported as, 534, 535
Pearce, James, vi

People view mode, 600–610
how it works, 600–601
person keywords, 608–610
Single Person view mode, 606, 607
stack controls, 606
steps for using, 602–606
Toolbar, 607
Perceptual rendering intent, 484
performance issues, 4, 70, 674
Performance preferences, 18–19
person keywords, 608–610
perspective corrections, 257–263
Transform controls, 263
Upright adjustments, 257–262
Pet Eye mode, 297
Pfiffner, Pamela, v
photo galleries. *See* web galleries
Photo Info templates, 463
Photo Merge feature, 196–203
HDR image creation, 196–199
panorama creation, 200–203
PhotoKit SHARPENER plug-in, 432, 479
Photoshop, 6–7, 407, 408–423
droplet creation, 436–439
editing images in, 408–423
extended editing in, 420–423
Lightroom integration with, 7, 161, 408–423, 642
setting preferences for, 408–409, 412
Smart Objects used in, 420–423
steps for working with, 416–419
Photoshop Elements, 332
picks and rejects
deleting rejected photos, 149
filtering photos flagged as, 130, 614
Flag icons indicating, 101
flagging photos as, 130–131
keyboard shortcuts for, 41, 130
Picture Package layout, 464–467, 471
Pictures folder, 13, 14
pin markers
Adjustment Brush, 300
Graduated Filter tool, 314
Radial Filter tool, 319
pixel limit, 46
Playback panel (Slideshow module), 514, 530–531
Plug-in Manager, 444
plug-ins
export, 444
import, 58
slideshow, 537
PNG files, 5, 112, 641–644, 676
Point Curve editing mode, 226–227
Point Curve menu, 225
portrait sharpening, 376
Post-Crop vignette controls, 266–269
Post-Processing export options, 435
preferences, 14–19, 663, 664–679
accessing, 14, 34
External Editing, 16, 408–409
file for storing, 697
File Handling, 16, 668–675
General, 14, 664–666
Interface, 17, 675–679
mobile, 20–21, 681
Performance, 18–19
Presets, 15, 347, 666–668
resetting, 13, 664
presentations, 495–561
book, 496–513
slideshow, 514–537
web gallery, 538–561
presets
book, 500–501
camera-specific, 346–347
Develop module, 338–347
export, 424
external editor, 411
how they work, 341
HSL desaturate, 366
import, 36, 52
metadata, 49, 576–580
names for, 342
preferences for, 15, 666–668
resetting, 345
sharpening, 375–377
steps for using, 342–345
tone curve, 226
video clip, 223
watermark, 434
Presets panel (Develop module), 338, 375
presharpening images, 371
Preview panel (Book module), 499–500
Preview Target tool, 379
previews, 114–117
Before/After, 278–283
Book module, 499–500
brush stroke area, 304
camera vs. Lightroom, 116
data file for, 82, 701
exporting catalogs with, 76–77
generation of, 115–116
grayscale, 380, 387
imported photo, 44, 114–115
Library module, 114–117
Masking slider, 388–389
missing, 117
Photoshop-edited image, 419
quality settings, 117
secondary display, 128
size settings, 117
slideshow, 531
soft proof, 485–492
web gallery, 554–555
See also Smart Previews
Print Adjustment controls, 477
Print button, 450, 478
print collections, 448, 470
Print dialog, 475, 478, 482
print drivers, 475
Print Job panel (Print module), 448, 474–484
Color Management settings, 474
Draft Mode Printing option, 479
Lightroom printing procedure, 474–478
Print Adjustment controls, 477
Print Sharpening option, 479
Print to JPEG File option, 480
Profile menu, 481
rendering intent options, 484

Print module, 448–484
Cells panel, 464–467, 468–469
Custom Package layout, 468–470
Guides panel, 455
Image Settings panel, 450–452, 464
interface overview, 448–450
Layout panel, 453–455
Layout Style panel, 450
Page panel, 458–463
Page Setup dialog, 472
Picture Package layout, 464–467
Print Job panel, 474–484
Print Setup dialog, 472, 473
Rulers, Grid & Guides panel, 464
Single Image/Contact Sheet layout, 450–463
Template Browser panel, 493
Print Resolution option, 479
Print Setup dialog, 472, 473, 476
Print Sharpening options, 375, 479
Print to JPEG File option, 468, 480
printer profiles, 475, 481–484
Printer Properties dialog, 476, 483
printing, 447–493
16-bit, 480
contact sheets, 456–457
custom profiles for, 481–484
Draft Mode for, 456, 479
to JPEG files, 478, 480
Lightroom procedure for, 474–478
margin adjustments for, 453, 454–455
mode settings for, 479
multiple cell, 456–457
to PDF files, 456, 478
rendering intent for, 484
resolution for, 432, 455, 473, 479
sharpening images for, 375, 432
soft proofing images for, 485–492
templates for, 470, 476, 493
private metadata, 588
process versions, 158–160, 215, 330, 336, 339, 413
profiles
camera, 272–273
color, 153
lens, 244–247
printer, 475, 481–484
Projection options, 201
Promote subfolders dialog, 88
proofing feature. *See* soft proofing
ProPhoto RGB color space, 152, 189, 412, 428–429, 438
PSD files
ensuring recognition of, 44
external editing options, 411, 412
XMP metadata options, 641–644
Publish Services panel, 633–636
publishing
books, 513
photos, 633–636
video clips, 634
Purchase Book dialog, 513

Q

Quality slider, 535, 554
Quick Collections, 139–140, 145
Quick Develop panel (Library module), 214–223
cropping options, 173
synchronizing settings, 218–219
tone adjustments, 214–216
typical workflow, 216–219
video file editing, 219–223

R

Radial Filter tool, 319–322
correcting edge sharpness with, 321–322
example of working with, 320
Radius slider, 382–383, 387
RAID systems, 71, 704–705
RAM requirements, 703
rating photos, 130–135
color label use and, 134–135
flagging picks/rejects, 130–131
star ratings for, 132–133
raw files
converting to DNG, 32–33, 277, 671
Detail panel adjustments, 375
editing in Photoshop, 409, 413
external editor options, 410–411
processing of, 373–375
See also Camera Raw
raw+JPEG files, 46
Real World Image Sharpening with Adobe Photoshop, Camera Raw, and Lightroom (Fraser and Schewe), 387
Recovery slider, 181
Red Eye Correction tool, 295–297
cursor size adjustments, 295
Pet Eye mode, 297
Redo command, 324
Refine Photos dialog, 131
reflective highlights, 206
rejects and picks. *See* picks and rejects
Relative rendering intent, 484
Reload command, 550
removing
keywords from the Keyword List, 592
photos from collections, 149, 695–696
photos from the catalog, 149
red eye from images, 295–297
spots on photos, 284–294
See also deleting
Rename Photos dialog, 48
renaming. *See* naming/renaming
Render Preview options, 44
rendering intent options, 44, 484, 488
Repeat One Photo per Page option, 450, 452
Resize to Fit options, 429, 430
resizing. *See* sizing/resizing
Resnick, Seth, 586, 593
resolution
image size and, 430, 479
print reproduction and, 432, 455, 473, 479
resource info for book, v

Retina displays, 4, 154
retouching photos, 284–322
Adjustment brush for, 298–313
Graduated Filter tool for, 314–318
localized adjustments, 298–322
Radial Filter tool for, 319–322
Red Eye Correction tool for, 295–297
Spot Removal tool for, 284–294
reverse geocoding, 13, 642, 652, 660
RGB channels, 228, 352
RGB curve editing mode, 228–229
RGB workspace, 152
Richmond, Eric, vi, 519
Riecks, David, 594
Rotate to Fit option, 450, 452, 464
rotating photos
cropping and, 164, 263
printing and, 450, 452
Roundness slider, 266
rulers and guides, 455
Rulers, Grid & Guides panel (Print module), 464

S

Saturation adjustments
Basic panel, 212–213, 367
HSL panel, 238, 240, 366
Quick Develop panel, 216
Split Toning panel, 362
Saved Locations panel, 661
saving
Develop presets, 338–340
effect settings, 300
metadata to files, 637–639
print templates, 493
Quick Collections, 139
slideshow templates, 533
snapshot variations, 324, 325
web gallery templates, 561
scenic sharpening, 377
Schewe, Jeff, iv, vi, 387, 396, 432
screen display. *See* display screen
Screen output option, 432
searching
advanced or complex, 631–632
attribute filter for, 624
metadata used for, 566–567, 624–627
rules defined for, 622–623, 628–630
text filter for, 621–623
second copy backups, 45
Secondary Display submenu, 126
secure file transfer protocol (SFTP), 558
Select Catalog dialog, 14
selections
filtering photos using, 614, 619
instructions on making, 138
saving as collections, 140–141
Slideshow module, 532
sequence numbers, 48
sets
collection, 146
keyword, 596–597
shadows
clipping, 189, 206–207
darkening, 207, 232
lightening, 187, 195
localized adjustments, 310–311
noise problems, 378
Shadows adjustment
Adjustments panel, 310–311
Basic panel, 181–182, 187, 194, 195, 234
Tone Curve panel, 232
sharing
catalogs, 81–83
collections, 690
sharpening, 371–395
capture, 372–373, 431
edges of photos, 321–322
effect sliders, 379–383
evaluating at 1:1 view, 379
examples of applying, 390–391
grayscale previews of, 380, 387
improved features for, 373–375
interpolation and, 431
localized, 312–313, 392–393
sharpening *(continued)*
luminance targeted, 379
modifying controls, 384–389
negative, 394–395
output, 375, 432
portrait, 376
presets for, 375–377
print, 375, 432, 479
sample image for, 378
scenic, 377
web gallery images, 554
Sharpening controls
Adjustment brush, 312–313
Amount slider, 380–381
Clarity slider, 304, 312–313
Detail panel, 372, 373, 379–389
Detail slider, 384–386
Masking slider, 387–389
Quick Develop panel, 216
Radius slider, 382–383
Sharpness slider, 312–313, 392–393
shortcuts, keyboard, 3, 27, 162
shutter speed information, 626
sidecar files, 570
Simulate Paper & Ink option, 487
Single Image/Contact Sheet layout, 450–463
Single Person view mode, 606, 607
Site Info panel (Web module), 538, 544
Size slider
Adjustment brush, 298
Spot Removal tool, 284, 291
sizing/resizing
images for exporting, 429–431
interpolation and, 431
thumbnails, 102
skin tone corrections, 239
Skurski, Mike, 432
sleep protection, 10
Slide Editor view, 516, 522, 525
Slideshow module, 514–537
Backdrop panel, 526–527
interface overview, 514–515
Layout panel, 517

Slideshow module *(continued)*
Music panel, 529
Options panel, 518–519
Overlays panel, 520–525
Playback panel, 530–531
Preview mode, 531
Slide Editor view, 516, 522, 525
Template Browser panel, 533
Titles panel, 528
Toolbar, 514, 532
slideshows, 514–537
backdrops for, 526–527
collection creation, 533–534
color processing for, 555
exporting, 534–537
identity plates, 520, 521
impromptu, 532
music sound tracks for, 529, 530, 537
navigating, 532
PDF or JPEG, 534, 535–536
playback options, 530–531
plug-ins for, 537
previewing, 531
selections for, 532
templates for, 533
text overlays, 522–525
titles for, 528
video, 536–537
Smart Collections, 11, 81, 146–148
Smart Objects, 420–423
Smart Previews, 4, 44, 80–83
creating, 80–81
exporting catalogs with, 76, 77
face-recognition technology and, 601
Lightroom mobile and, 683
sharing catalogs using, 81–83
size of data file for, 82
Snapshots panel (Develop module), 324–327
saving variations using, 324, 325
Sync Snapshots command, 324, 326–327
soft proofing, 485–492
Before and After views, 488–491
Before State options, 492
books before printing, 513
display screen considerations, 485–487
practice guidelines, 487–488
Soft Proofing panel, 487, 488
Soften Skin effect, 304–305
solo mode for panels, 162
Soni, Neil, vi
sorting photos, 646–649
color labels and, 647–649
tethered shooting and, 65
sound tracks, 529, 530, 537
sounds, completion/alert, 666
Source panel (Import dialog), 40
Special Characters panel, 511
splash screen options, 664, 676, 677
Split Toning panel (Develop module)
black-and-white conversions, 350, 361, 362–365
color image adjustments, 364–365
Spot Removal tool, 284–294
auto-find behavior, 292
brush spot adjustments, 287–290
Clone and Heal modes, 284, 291
editing circle/brush spots, 291
Feather slider, 292
instructions for using, 284–285
keyboard shortcuts, 284, 285, 291
synchronized spotting, 293–294
Tool Overlay options, 291
undoing/deleting spots, 291
Visualize Spots feature, 286–287
SQLite3 database format, 68
sRGB color space, 189, 412, 429, 438, 555
SSDs (solid-state drives), 81, 701
stacking photos, 136–137
star ratings, 132–133
Stern, Zalman, 4
Straighten tool, 167
straightening photos, 167, 168–169
striped RAID system, 704, 705
Stroke Border option, 518, 519
subfolders
creating, 94
filtering, 618
importing, 41, 54
organizing photos into, 50
showing photos in, 88
Survey view, 118–119, 128, 129
Sync Snapshots command, 324, 326–327
Synchronize Folder dialog, 92–93, 333
Synchronize Metadata dialog, 645
Synchronize Settings dialog, 219, 293, 327, 330, 331
synchronizing
Auto Sync mode for, 294, 330
with Camera Raw, 333–335
collections, 21, 686–687
Develop settings, 219, 330–331
folders, 92–93, 333
with Lightroom mobile, 21, 38, 686–687
metadata settings, 645
snapshots, 324, 326–327
spot removal settings, 293–294
Upright settings, 259–262
system folders, 88–90
System Info dialog, 702
system recommendations, 8, 702–706

T

Target Adjustment tool, 224, 230, 238, 356, 367, 512
target collections, 145, 600
Temp slider
B&W conversions, 354–355
independent adjustments, 179
localized adjustments, 178, 308–309
Template Browser panel
Print module, 448, 493
Slideshow module, 533
Web module, 538, 552, 561

templates
Photo Info, 463
print, 470, 476, 493
settings folder for, 698–699
slideshow, 533
text, 552–553
web gallery, 561
tether toolbar, 64
Tethered Capture Settings dialog, 63
Tethered Shoot control panel, 64
tethered shooting, 61–65
cable connection for, 61
connecting cameras for, 61–62
Lightroom feature for, 62–65
Sort option for, 65
speed considerations for, 63
steps in process of, 63–65
wireless, 61–62
text
book, 508–512
photo info, 463
searching, 621–623
slideshow, 520, 522–525
Sort by Label option, 649
web gallery, 549–553
text box layouts, 508
Text panel (Book module), 496, 508–509
Text Template Editor, 668
Print module, 463
Slideshow module, 522, 523
Web module, 550, 552
thelightroombook.com website, v
theturninggate.net website, 543
third-party gallery styles, 543–544
thumbnails
badges displayed with, 101, 143
Library Grid view, 102
Thumbnails slider, 41, 102, 500
TIFF files
exporting photos as, 428
external editing options, 411, 412
XMP metadata options, 641–644
Time Machine backups, 71
time/date information, 573–574, 626
time-lapse videos, 537
Tint slider
B&W conversions, 354, 359
independent adjustments, 179
localized adjustments, 178, 308–309
titles
slideshow, 528
web gallery, 549–553
Titles panel (Slideshow module), 514, 528
tone controls
Basic panel, 180–188
Quick Develop panel, 214–216
Tone Curve panel, 224–237
Tone Curve panel (Develop module), 224–237
Basic panel adjustments and, 181, 232–235
overview of controls in, 224–225
Point Curve editing mode, 226–227
RGB curve editing mode, 228–229
Tone Curve regions, 230–232
tone range split points, 225, 236–237
Tool Overlay options, 172, 291
Toolbar, 26
Book module, 500
Develop module, 291
Import dialog, 41
Library module, 86
People view mode, 607
Slideshow module, 514, 532
tracklogs, 654–657
Transform perspective controls, 263
transparency preservation, 258
Type panel (Book module), 510–512
typographic fractions, 679

U

Uncheck All button, 41
underexposed image correction, 194–195
Undo command, 291, 300, 324, 526
Unsharp Mask filter, 372
updates
automatically checking for, 664
provided by book's author, v
upgrading Lightroom, 11–13
Upload Settings panel (Web module), 557, 559
uploading
files via Lightroom Web, 693–694
web galleries, 557–561
Upright adjustments, 257–262
how they work, 257–258
suggested order for, 258
synchronizing, 259–262
UPS units, 72
USB connections, 61
user Lightroom folder, 69

V

Validate DNG Files feature, 673
Vibrance adjustments
Basic panel, 212–213, 367
Quick Develop panel, 216
video cache settings, 675
video drivers, 19
video files/clips
adding to slideshows, 530
editing, 219–223
exporting, 445, 536–537
importing, 46, 53
presets for, 223
publishing, 634
slideshows as, 536–537
time-lapse, 537
view modes
Develop module, 164, 278–283
Metadata panel, 568–569, 571
View options (Library module)
Compare view, 120–123
Grid view, 41, 100–103, 106, 107
Loupe Overlay view, 110–113
Loupe view, 41, 104–109
Survey view, 118–119
vignetting
applying to photos, 266–269
correcting problems with, 263–265

virtual copies
copy names for, 570, 572
creating for photos, 328–329
external editing with, 417–418
filtering for, 617
snapshots vs., 328
soft proofing and, 489, 492
Visualize Spots feature, 286–287

W

warped images, 168
watermarks, 433–435, 458, 520
web browsers, 555, 558
web galleries, 538–561
captions for, 549–553
collection creation, 561
color processing for, 555
color themes for, 545–546
exporting, 556
HTML-style, 540, 541, 547
HTML5-style, 540, 542, 548
identity plate options, 544
layout appearance, 547–548
metadata information, 552, 554
previewing, 554–555
quality settings, 554
sharpening images in, 554
site info for, 544
styles for, 540–544
templates for, 561
third-party, 543–544
titles for, 549–553
uploading, 557–561
Web module, 538–561
Appearance panel, 547–548
Color Palette panel, 545
Export and Upload buttons, 556
Image Info panel, 549–553
interface overview, 538–539
Layout Style panel, 540–544
Output Settings panel, 554
performance improvement, 538
Preview in Browser button, 555
Site Info panel, 544
Template Browser panel, 552, 561
Upload Settings panel, 557, 559
Web view. *See* Lightroom Web view
web-safe colors, 545
website links
from email, 560
from metadata, 584
from web galleries, 544
Wendt, Max, v, 4
Weston, Stuart, vi
white balance
Basic panel adjustments, 174–179, 185, 233
color checker chart, 176
creative adjustments, 177
display screen calibration, 154–155
independent adjustments, 179
localized adjustments, 178
Quick Develop panel adjustments, 215
White Balance tool, 174–179, 185, 233
white point, 154, 485
Whites adjustment
auto calculation, 183–184
Basic panel, 182–184, 188, 235
Windows computers
gamma setting on, 154
Lightroom preferences on, 14–19, 34, 697
printer settings on, 472, 473, 476–477, 478, 483
system requirements for, 8
wireless shooting, 61–62
Witte, Valerie, v
workflow in Lightroom, 5–6
WS_FTP Pro software, 557

X

XMP space, 637
read/write options, 641–644
saving metadata to, 639

Z

Zoom to Fill Frame option (Slideshow module), 518, 519
Zoom to Fill option (Print module), 450, 451, 464
zooming
clicked point to center, 108, 679
magnification options for, 108–109