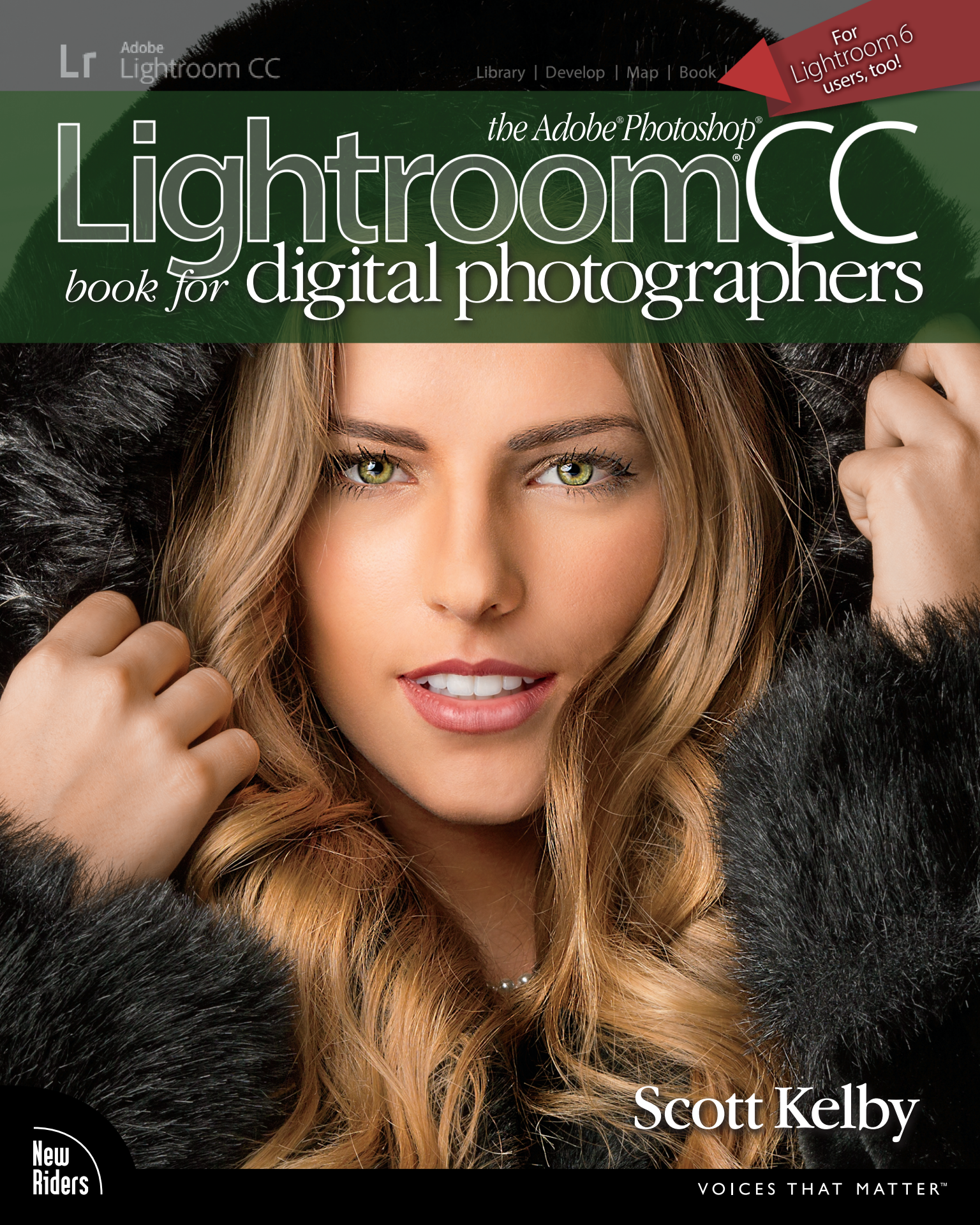
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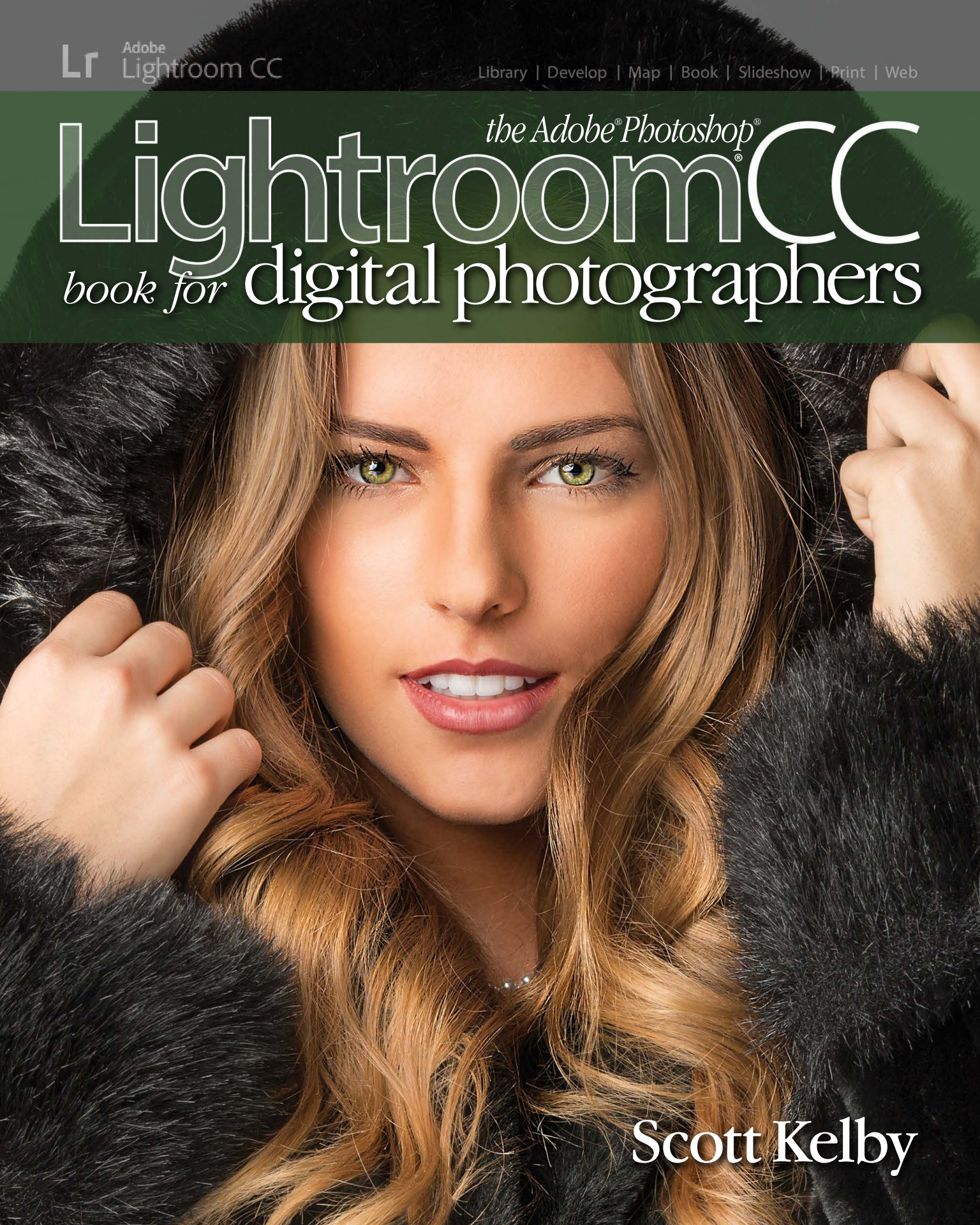
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Scott Kelby

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http://kelbyone.com
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This book is dedicated to
my dear friend, Manny Steigman.
This world is a better place
because he's in it.

ACKNOWLEDGMENTS

I start the acknowledgments for every book I've ever written the same way—by thanking my amazing wife, Kalebra. If you knew what an incredible woman she is, you'd totally understand why.

This is going to sound silly, but if we go grocery shopping together, and she sends me off to a different aisle to get milk, when I return with the milk and she sees me coming back down the aisle, she gives me the warmest, most wonderful smile. It's not because she's happy that I found the milk; I get that same smile every time I see her, even if we've only been apart for 60 seconds. It's a smile that says, "There's the man I love."

If you got that smile, dozens of times a day, for nearly 26 years of marriage, you'd feel like the luckiest guy in the world, and believe me—I do. To this day, just seeing her puts a song in my heart and makes it skip a beat. When you go through life like this, it makes you one incredibly happy and grateful guy, and I truly am.

So, thank you, my love. Thanks for your kindness, your hugs, your understanding, your advice, your patience, your generosity, and for being such a caring and compassionate mother and wife. I love you.

Secondly, a big thanks to my son, Jordan. I wrote my first book when my wife was pregnant with him (19 years ago), and he has literally grown up around my writing. It has been a blast watching him grow up into such a wonderful young man, with his mother's tender and loving heart and compassion way beyond his years. As he heads off to college this year, out-of-state (sniff, sniff), he knows that his dad just could not be prouder or more excited for him, but he may not realize just how much I'll miss seeing his big smile every morning before school and at the dinner table every night. Throughout his life, he has touched so many people, in so many different ways, and even though he's so young, he has already inspired so many, and I just cannot wait to see the amazing adventure, and the love and laughter this life has in store for him. Hey, little buddy—this world needs more "yous!"

Thanks to our wonderful daughter, Kira, for being the answer to our prayers, for being such a blessing to your older brother, and for proving once again that miracles happen every day. You are a little clone of your mother, and believe me, there is no greater compliment I could give you. It is such a blessing to get to see such a happy, hilarious, clever, creative, and just awesome little force of nature running around the house each day—she just has no idea how happy and proud she makes us. She is awesomeness wrapped in a layer of chocolate with sprinkles. It doesn't get much better than that.

A special thanks to my big brother, Jeff. I have so much to be thankful for in my life, and having you as such a positive role model while I was growing up is one thing I'm particularly thankful for. You're the best brother any guy could ever have, and I've said it a million times before, but one more surely wouldn't hurt—I love you, man!

My heartfelt thanks go to my entire team at Kelby Media Group. I know everybody thinks their team is really special, but this one time—I'm right. I'm so proud to get to work with you all, and I'm still amazed at what you're able to accomplish day in, day out, and I'm constantly impressed with how much passion and pride you put into everything you do.

A warm word of thanks goes to my in-house Editor Kim Doty. It's her amazing attitude, passion, poise, and attention to detail that has kept me writing books. When you're writing a book like this, sometimes you can really feel like you're all alone, but she really makes me feel that I'm not alone—that we're a team. It often is her encouraging words or helpful ideas that keep me going when I've hit a wall, and I just can't thank her enough. Kim, you are "the best!"

I'm equally as lucky to have the immensely talented Jessica Maldonado working on the design of my books. I just love the way Jessica designs, and all the clever little things she adds to her layouts and cover designs. She's not just incredibly talented and a joy to work with, she's a very smart designer and thinks five steps ahead in every layout she builds. I feel very, very fortunate to have her on my team.

Also, a big thanks to my in-house tech editor Cindy Snyder, who helps test all the techniques in the book (and makes sure I didn't leave out that one little step that would take the train off the tracks), and she catches lots of little things others would have missed. Plus, her dedication, skill, and attitude really makes working with her a pleasure. Thank you, Cindy!

To my best buddy and book-publishing powerhouse, Dave Moser (also known as "the guiding light, force of nature, miracle birth, etc."), for always insisting that we raise the bar and make everything we do better than anything we've done before.

Thanks to my friend and business partner, Jean A. Kendra, for her support and friendship all these years. You mean a lot to me, to Kalebra, and to our company.

My heartfelt thanks to Jeff Gatt and Audra Carpenter for all their hard work and dedication in taking our company to the next level, and caring enough to always do the right thing.

A big thanks to my Executive Assistant, Lynn Miller, for wrangling a "kitten that's always trying to jump out of the box" each day, and for keeping me focused, organized, and on track, which has to be just an insanely challenging job, but she seems to do it pretty effortlessly, which is a testament to how good she is at it. Thank you, Lynn.

A high-five to the entire crew at Peachpit Press. Thanks for all your hard work and dedication to making the kind of books that make a difference. Also, a special thanks to my longtime Publisher at Peachpit, Nancy Aldrich-Ruenzel, who retired this year. It was an honor to get to work with you, and your wisdom, advice, direction, and insights will never be forgotten, and while we'll miss you terribly, we'll do our best to create the kind of book that would make you proud.

Thanks to Lightroom Product Manager Sharad Mangalick, and Adobe's Viceroy of Digital Happiness, Tom Hogarty, for answering lots of questions and late-night emails, and helping make this book better than it would have been. You guys are the best!

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Thanks to my mentors, whose wisdom and whip-cracking have helped me immeasurably, including John Graden, Jack Lee, Dave Gales, Judy Farmer, and Douglas Poole.

Most importantly, I want to thank God, and His Son Jesus Christ, for leading me to the woman of my dreams, for blessing us with two amazing children, for allowing me to make a living doing something I truly love, for always being there when I need Him, for blessing me with a wonderful, fulfilling, and happy life, and such a warm, loving family to share it with.

OTHER BOOKS BY SCOTT KELBY

Photoshop for Lightroom Users

Professional Portrait Retouching Techniques for Photographers Using Photoshop

The Digital Photography Book, parts 1, 2, 3, 4 & 5

Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image

The Adobe Photoshop CC Book for Digital Photographers

The Photoshop Elements Book for Digital Photographers

The iPhone Book

Professional Sports Photography Workflow

Photo Recipes Live: Behind the Scenes: Your Guide to Today's Most Popular Lighting Techniques, parts 1 & 2

It's a Jesus Thing: The Book for Wanna Be-lievers

ABOUT THE AUTHOR

Scott Kelby

Scott is Editor, Publisher, and co-founder of *Photoshop User* magazine, co-host of *The Lightroom Show*, and co-host of *The Grid*, the weekly, live talk show for photographers, and Executive Producer of the top-rated weekly show *Photoshop User TV*.

He is President and CEO of KelbyOne, an online training and education firm dedicated to teaching Lightroom, Photoshop, and photography.

Scott is a photographer, designer, and award-winning author of more than 60 books, including *Photoshop for Lightroom Users, Professional Portrait Retouching Techniques for Photographers Using Photoshop*, *Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image*, *The Adobe Photoshop Book for Digital Photographers*, and *The Digital Photography Book,* parts 1, 2, 3, 4 & 5.

For the past five years, Scott has been honored with the distinction of being the world's #1 best-selling author of photography technique books. His book, *The Digital Photography Book,* part 1*,* is now the best-selling book on digital photography in history. And, he recently received the HIPA Award for his contributions to photography education worldwide.

His books have been translated into dozens of different languages, including Chinese, Russian, Spanish, Korean, Polish, Taiwanese, French, German, Italian, Japanese, Dutch, Arabic, Swedish, Turkish, Hebrew, and Portuguese, among others, and he is a recipient of the prestigious ASP International Award, presented annually by the American Society of Photographers for "…contributions in a special or significant way to the ideals of Professional Photography as an art and a science."

Scott is Training Director for the official Adobe Photoshop Seminar Tour and Conference Technical Chair for the Photoshop World Conference & Expo. He's a frequent speaker at conferences and trade shows around the world, is featured in a series of online learning courses at KelbyOne.com, and has been training Photoshop users and photographers since 1993.

For more information on Scott, visit him at:

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Facebook: **www.facebook.com/skelby**

Google+: **Scottgplus.com**

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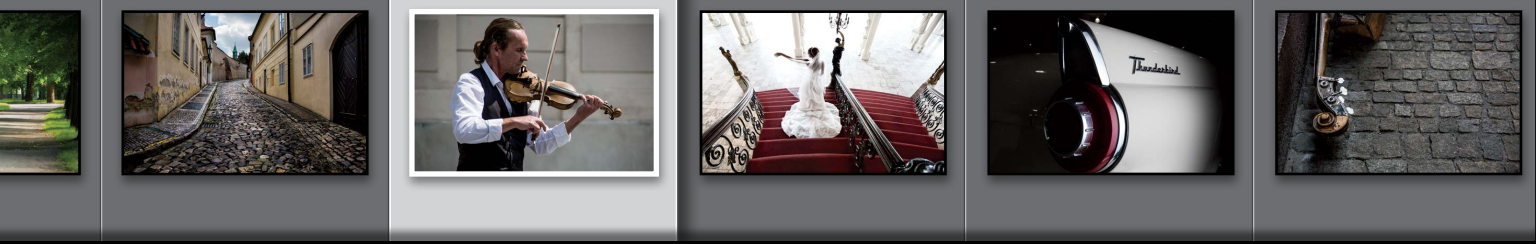

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Seven (or So) Things You'll Wish You Had Known Before Reading This Book

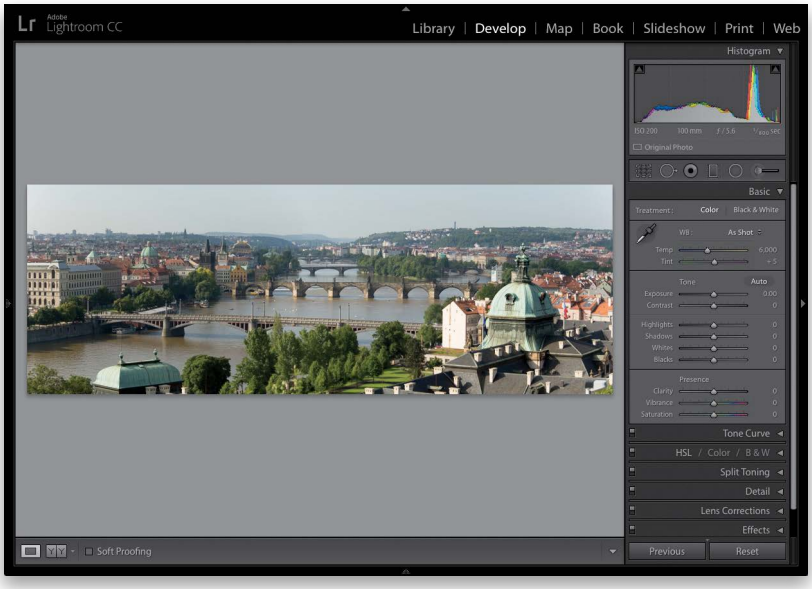
I really want to make sure you get the absolute most out of reading this book, and if you take two minutes and read these seven (or so) things now, I promise it will make a big difference in your success with Lightroom, and with this book (plus, it will keep you from sending me an email asking something that everyone who skips this part will wind up doing). By the way, the captures shown below are just for looks. Hey, we're photographers—how things look really matters.

(1) This book is for Lightroom CC or Lightroom 6 users—either one (they both released with the exact same features). No matter which version you have, you're covered (so, if you bought Lightroom 6, and you see the words "Lightroom CC" in the book, you know not to let that freak you out). By the way, although the two were released with the exact same features, Lightroom CC users do get to use a free version of Lightroom for their mobile phone and tablet, so I included a bonus chapter for them. If you're a Lightroom 6 user, you can just skip over that mobile chapter.

SCOTT KELBY

(2) You can download many of the key photos used here in the book, so you can follow along using many of the same images that I used, at **http://kelbyone.com/books/lrcc**. See, this is one of those things I was talking about that you'd miss if you skipped over this and jumped right to Chapter 1. Then you'd send me an angry email about how I didn't tell you where to download the photos. You wouldn't be the first.

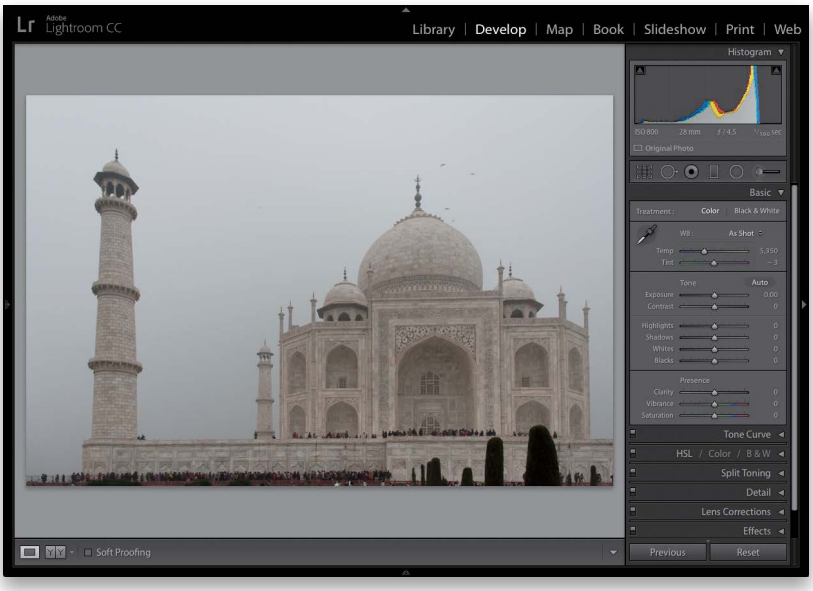
SCOTT KELBY



SCOTT KELBY

(3) If you've read my other books, you know they're usually "jump in anywhere" books, but with Lightroom, I wrote the book in the order you'll probably wind up using the program, so if you're new to Lightroom, I would really recommend you start with Chapter 1 and go through the book in order. But hey—it's your book—if you decide to just hollow out the insides and store your valuables in there, I'll never know. Also, make sure you read the opening to each project, up at the top of the page. Those actually have information you'll want to know, so don't skip over them.

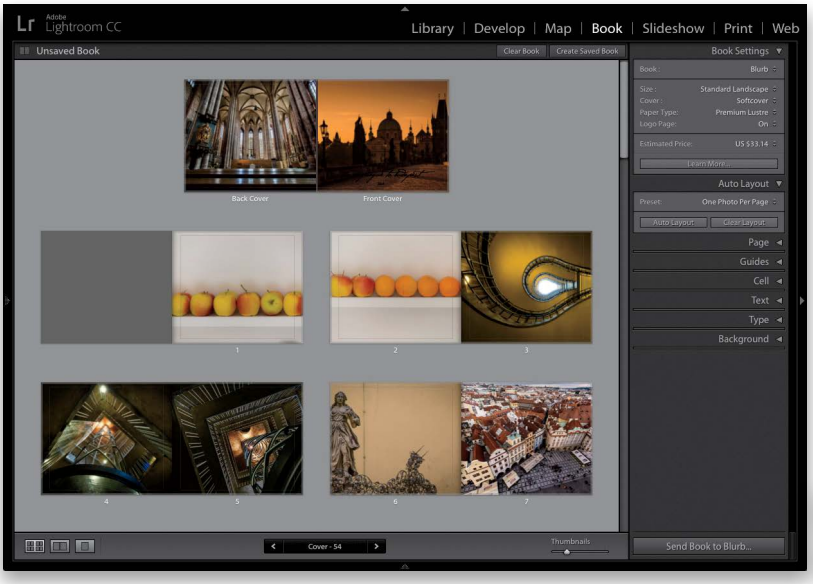
(4) The official name of the software is "Adobe Photoshop Lightroom CC" because it's part of the Photoshop family, but if every time I referred to it throughout the book, I called it "Adobe Photoshop Lightroom CC," you'd eventually want to strangle me (or the person sitting nearest you), so from here on out, I usually just refer to it as "Lightroom" or "Lightroom CC." Just so you know.



SCOTT KELBY

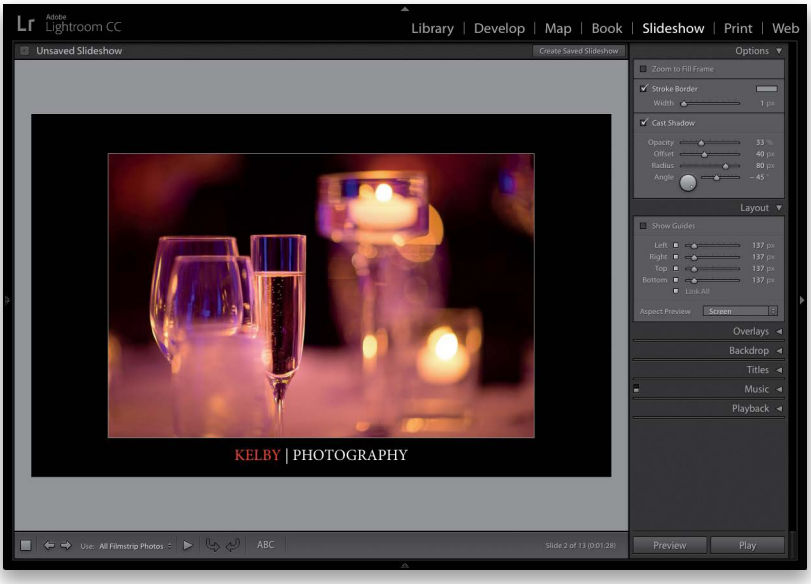
(5) The intro page at the beginning of each chapter is designed to give you a quick mental break, and honestly, they have little to do with the chapter. In fact, they have little to do with anything, but writing these quirky chapter intros is kind of a tradition of mine (I do this in all my books, and I even released a book of just the best chapter intros from all of my books. I am not making this up), but if you're one of those really "serious" types, you can skip them, because they'll just get on your nerves.

(6) At the end of the book is a special bonus chapter, where I share my own start-to-finish workflow. However, don't read it until you've read the entire book first, or you might not know how to do certain things that I'll be telling you to do (that's why I put it at the end of the book).



SCOTT KELBY

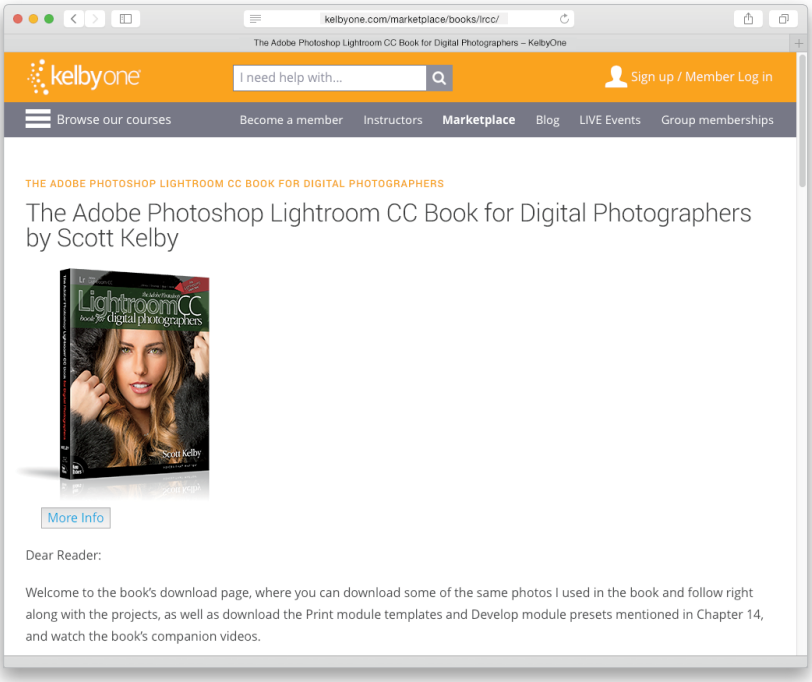
(7) Where's the chapter on the Web module? It's on the web (you'll find it at the address in #7.2). I put it there because Adobe has…well…they've kind of abandoned it (not officially mind you, but come on—they haven't really added any new features in the past three versions, even though they finally replaced the old Flash galleries with HTML 5 ones in this latest version, so I can't [with a straight face] recommend that you use it at all). But, just in case, I still updated it with the new HTML 5 gallery stuff (I took out the old stuff) and posted the chapter on the web for you (the link is on the download page), so just think of it as a bonus you won't ever use.



SCOTT KELBY

SCOTT KELBY

(7.1) Who's up for some cool, free Lightroom presets? I think you've earned 'em (well, at least you will have by the time you finish this book). Now, if you're a brand new user and you're not sure what presets are yet, they are basically "one-click wonders" that make your photos look awesome. There's a huge market for presets and people sell presets like these all day long (for bunches of money). But, because I dig you with the passion of a thousand burning suns (or because you bought this book—I'll let you decide which reason fits you best), I'm giving you a whole bunch of them we created here in-house. Anyway, the link to them, and samples of how they look, are found on the downloads page (mentioned below in #7.2). See, I care.



(7.2) I created a short bonus video. It shows you step by step how to create Identity Plate graphics with transparency (which you'll learn about in Chapters 12 and 13). You can find it at **http://kelbyone.com/books/lrcc**. Okay, now turn the page and let's get to work.

Photo by Scott Kelby | Exposure: 1/60 sec | Focal Length: 70mm | Aperture Value: *f*/5.6

CHAPTER 4

EDITING ESSENTIALS
how to develop your photos

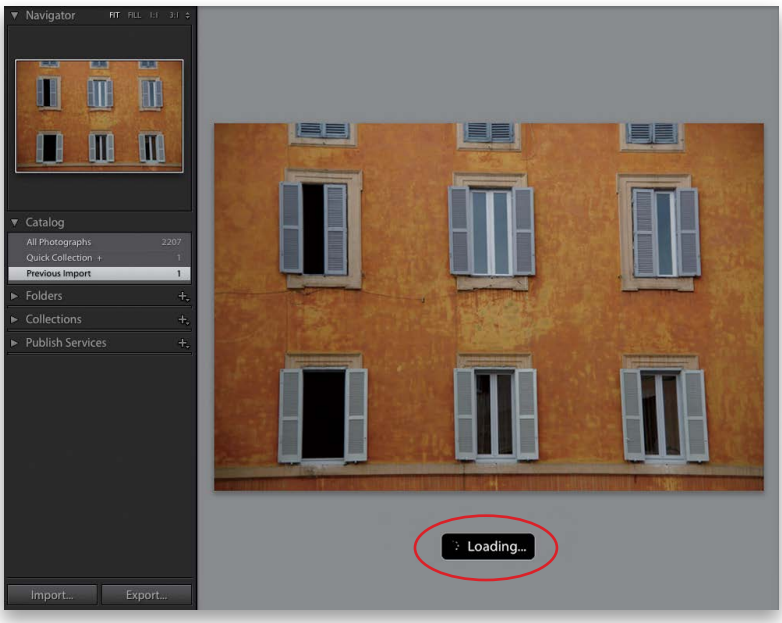
I kinda like that subhead above—How to Develop Your Photos—because even though it sounds like a direct reference to Lightroom's Develop module, the name of that module itself is a direct reference to what we used to do in the darkroom—develop our prints. Of course, this chapter isn't about prints, which pretty much throws that whole line of thought out the window, but we're not going to look that closely at things like that (or grammar, spelling, or ending sentences with a preposition), because instead we're going to bask in the fact that now we can develop our photos without having to mix dangerous chemicals. Now, of course, back in the old days (which was only about 10 years ago), we didn't realize these chemicals were dangerous, so we'd be in the darkroom, developing some T-MAX P3200, and somebody would get thirsty, so we'd just take a big swig of some Hypo Clearing Agent (which was a chemical we used to remove the fixing agent from fiber-based paper, but doggone it if that stuff didn't taste just like Welch's grape juice, so we'd usually finish off a bag or two before coming out and grabbing a Reuben and a bag of Doritos). Anyway, it seemed like a pretty good idea at the time, but then my darkroom buddy Frank got this huge goiter in the shape of the Transamerica building, so we backed off on the Hypo Clear, and just stuck to chugging the Indicator Stop Bath (we loved those little salmon-colored bottles. We'd keep 'em in the fridge and even take them on picnics). Anyway, that was a different time. Now we know better, and so we stick to chain smoking and strutting around in our asbestos photo vests.

Making Your RAW Photos Look More Like JPEGs

Why would we want our RAW photos to look more like JPEGs? It's because JPEGs look better straight out of the camera—they're sharpened, contrast is added, noise is reduced, etc., all in-camera. When you shoot in RAW, you're telling your camera to turn off all that stuff and just give you the raw, untouched photo. That's why RAW photos look so flat, and why the #1 complaint I hear is "When my photos first appear in Lightroom, they look great, but then they change and look terrible." That's because you see the JPEG preview first, then you see the actual RAW photo. Here's how to get a more JPEG-like starting place:

Step One:

First, let's take a look at how this will play out onscreen, so you'll know what to look for. When you first import photos into Lightroom, and you double-click on a thumbnail to look at one of them larger, you're likely to see "Loading…" appear either under or near the bottom of your image (as seen here, circled in red). That's letting you know that (a) you're now seeing the JPEG preview onscreen (the version that has been sharpened, had contrast added, and so on), and (b) it's loading the RAW image, which takes just a moment. While you're looking at this JPEG preview, you're probably thinking, "Hey, this looks pretty much like what I saw on the back of my camera when I took the shot."



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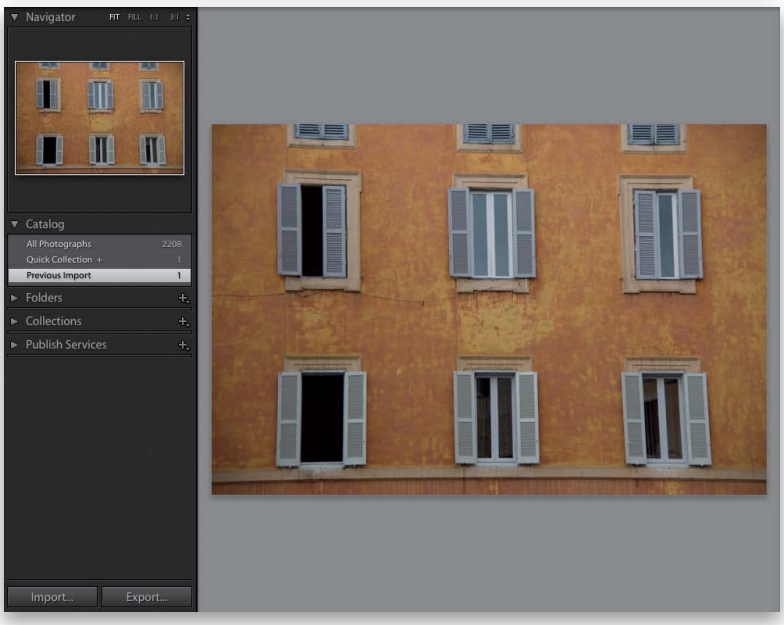
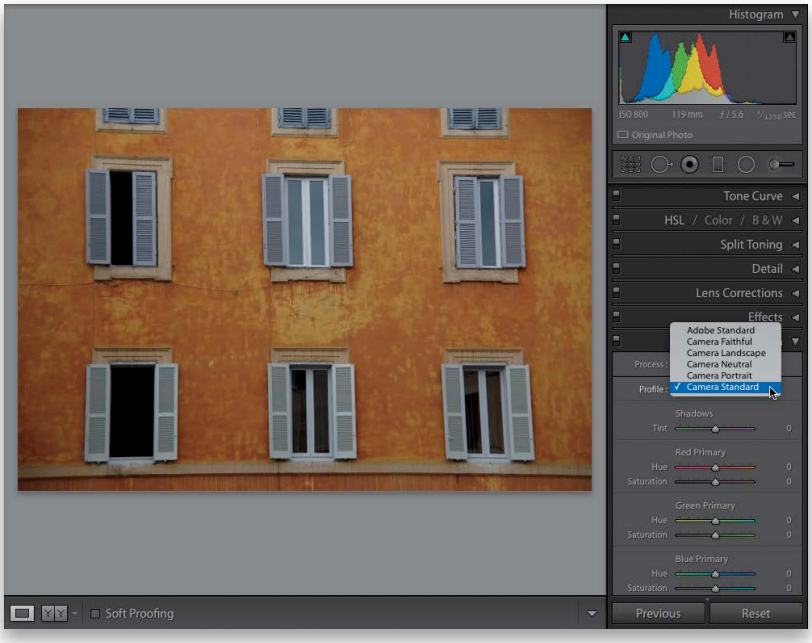
Step Two:

After your RAW image loads (it only takes a second or two), you now see the actual raw image (seen here), and you're probably thinking, "This looks nothing like the image I saw on the back of my camera! It's flatter and less contrasty and less sharp." That's because even when you shoot in RAW mode, the screen on the back of your camera still shows you the nice, sharp, contrasty JPEG image. This is why I hear so many users say, "It looked really good when it first imported, but now it looks really bad." That's because you saw the JPEG when it first imported and a few seconds later (after it loads the real RAW image), you see the rather flat-looking image you see here. So, if you'd like to start your editing process with an image that looks more like the JPEG did, go on to the next step.





Step Three:

To get a more JPEG-like starting place for your RAW images, go to the Develop module and scroll down to the Camera Calibration panel. There's a Profile pop-up menu near the top of this panel, where you'll find a number of profiles based on your camera's make and model (it reads the image file's embedded EXIF data to find this. Not all camera brands or models are supported, but most recent Nikon and Canon DSLRs are, along with some Pentax, Sony, Olympus, Leica, and Kodak models). These profiles mimic camera presets you could have applied to your JPEG images in-camera (but are ignored when you shoot in RAW). The default profile is Adobe Standard, which looks pretty average (if you ask me). Here I chose Camera Standard and the image looks more vibrant and has more contrast.

Step Four:

Another one I think looks more JPEG-like is Camera Landscape (for Canon or Nikon images) or Camera Vivid for Nikons, both of which are more vivid and contrasty (choose the one that you like the best). I've learned that these profiles look different on different pictures. That's why I recommend trying a few different profiles to find the one that's right for the photo you're working with. Here's a before/after with the RAW image on the left and the same image with the Camera Standard profile applied on the right. *Note:* You only get these camera profiles if you shot in RAW. If you shot in JPEG mode, the profile is already embedded.

TIP: Apply Profiles Automatically

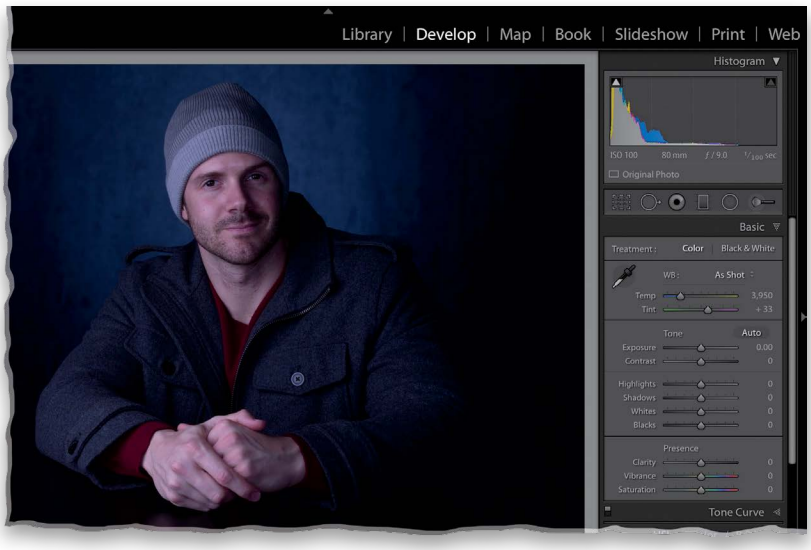
If you like a particular profile, Lightroom can automatically apply it to your RAW images as they're imported: Go to the Develop module, choose the profile (don't do anything else), and create a Develop preset with that name. Now, choose that preset from the Develop Settings pop-up menu in Lightroom's Import window. (For more on creating presets, see Chapter 6.)

Setting the White Balance

I always start editing my photos by setting the white balance first, because if you get the white balance right, the color is right, and your color correction problems pretty much go away. You adjust the white balance in the Basic panel, which is the most misnamed panel in Lightroom. It should be called the "Essentials" panel, because it contains the most important, and the most used, controls in the entire Develop module.

Step One:

In the Library module, click on the photo you want to edit, and then press the letter **D** on your keyboard to jump over to the Develop module. By the way, you're probably figuring that since you press D for the Develop module, it must be S for Slideshow, P for Print, W for Web, etc., right? Sadly, no—that would make things too easy. Nope, it's just Develop that uses the first letter. (Arrrrgggh!) Anyway, once you're in the Develop module, the White Balance controls appear at the top of the Basic panel, and the photo is displayed using whatever you had the white balance set on in your digital camera (that's why it says "As Shot" to the right of WB. You're seeing the white balance "as it was shot," which in this case is way too blue).



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Step Two:

There are three main ways to set the white balance, and we'll start with trying out the different built-in White Balance presets (if you shot in RAW, Lightroom lets you choose the same white balance settings you could have chosen in the camera. If you shot in JPEG mode, all these presets won't be available—just Auto will be available because your white balance choice is already embedded in the file. We can still change the white balance for JPEG files, but aside from choosing Auto, not from this pop-up menu). Click-and-hold on As Shot and the pop-up menu of White Balance presets appears (as seen here).

Step Three:

In our photo in Step One, the overall tone is really blue (not very flattering to most folks), so it definitely needs a white balance adjustment. (*Note:* If you want to follow along using this same image, you're welcome to download it from **http://kelbyone.com/books/lr6**.) We need to make it warmer, so choose Auto from the White Balance pop-up menu and see how that looks (as you can see here, it's much better all-around, but that doesn't mean it's the right one, so we have to try a few others to see which one gets us closest to how he looked in real life). The next three White Balance presets down will make things warmer (more yellow), with Daylight being a bit warmer, and Cloudy and Shade being a lot warmer. Go ahead and choose Cloudy (just so you can see it), and now the whole photo is much too warm.

Step Four:

If you choose either of the next two down—Tungsten or Fluorescent—they're going to be way crazy blue, so you don't want either of those. In this case (since I lit the shot with flash), I tried the Flash preset (as shown here), and it looks pretty decent. It's warmer than Auto and people generally look better with a warmer skin tone, so I might stick with that one. By the way, the last preset isn't really a preset at all—Custom just means you're going to create the white balance manually using one of the two other methods we're going to look at. Now, here's what I do: First, quickly run through all the presets and see if one of them happens to be right on the money (it happens more than you might think). If one looks right on the money, that's it. I'm done. If not, then I just use the one that is closest as a starting point, and I go on to method #2 (on the next page).

Continued

Step Five:

Method #2 is, again, to start with a preset that is close to what you want, then tweak it using the Temp (short for Temperature) and Tint sliders found just below the WB preset menu. I zoomed in here on the Basic panel so you can get a nice close-up of these sliders, because Adobe did something really great to help you out here—they colorized the slider bars, so you can see what will happen if you drag in a particular direction. See how the left side of the Temp slider is blue, and the right side graduates over to yellow? That tells you exactly what the slider does. So, without any further explanation, which way would you drag the Temp slider to make the photo more blue? To the left, of course. Which way would you drag the Tint slider to make the image more magenta? See, it's a little thing, but it's a big help. *Note:* To reset both the Temp and Tint sliders to their original settings, double-click on the letters "WB."

Here's the White Balance temperature settings when you choose the Flash preset

Step Six:

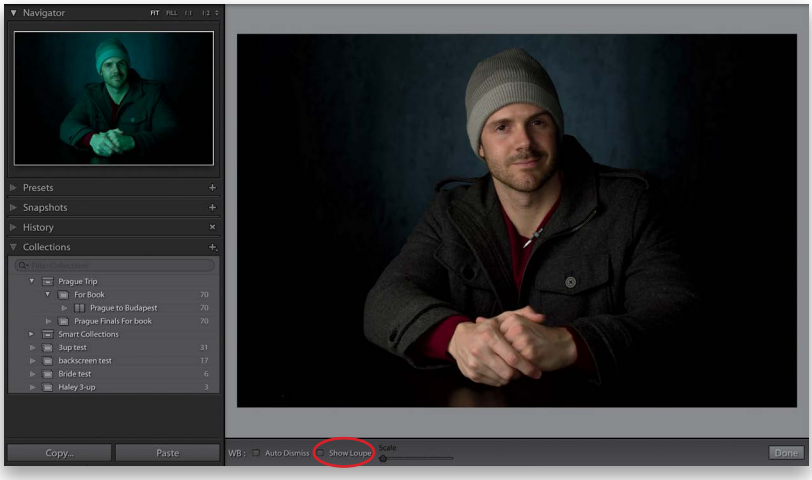
Let's put this to use. I wound up sticking with the Flash preset, but I felt it was a little too warm (yellowish). So, let's drag the Temp slider slowly toward the blue side (to the left), so the skin tone doesn't look quite so yellow. In this case, that had me dragging over to 5168 (when I chose the Flash preset, it set the Temperature to 5500—the higher the number, the warmer the color). That's all there is to it—use a White Balance preset as your starting place, then use the Temp and/or Tint sliders to tweak it until it looks right (here's a before/after from the original to the one we corrected). Okay, those are Methods #1 and #2, but Method #3 is my favorite and the way I think you'll usually get the best, most accurate results, and that is to use the White Balance Selector tool (it's that huge eyedropper on the top-left side of the white balance section, or press **W**).

Step Seven:

First, choose **As Shot** from the White Balance pop-up menu, so we're starting from scratch with this. Now click on the tool to get it, then ideally, you'd click it on something in your photo that's supposed to be gray (that's right—don't click on something white, look for something gray. Video cameras white balance on solid white, but digital still cameras need to white balance on a gray instead). All you have to do for this image is click the White Balance Selector tool on his jacket (I clicked just to the right of his jacket collar) and the white balance is fixed (as seen here).

TIP: Dismiss the White Balance Selector Tool

In the toolbar, there's an Auto Dismiss checkbox. With this turned on, after you click the White Balance Selector tool once, it automatically returns to its home in the Basic panel.



Step Eight:

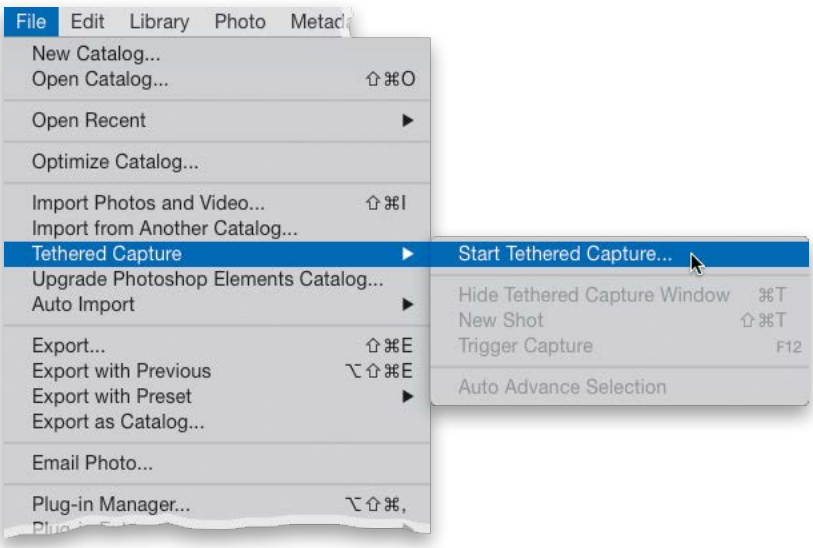
This is more of a tip than a step, but it's super-helpful. When you're using the White Balance Selector tool, look over at the Navigator panel on the top of the left side Panels area. As you hover the White Balance Selector tool over different parts of your photo, it gives you a live preview (as shown here) of what the white balance would look like if you clicked there. This is huge, and saves you lots of clicks and lots of time when trying to find a white balance that looks good to you. Next, you'll probably notice a large pixelated grid that appears while you're using the White Balance Selector tool. It's supposed to magnify the area your cursor is over to help you find a neutral gray area but if it drives you crazy (like it does me), you can get rid of it by turning off the Show Loupe checkbox down in the toolbar (I've circled it here in red, because my guess is you'll be searching for that checkbox pretty quickly).

Setting Your White Balance Live While Shooting Tethered

The fact that you can shoot tethered directly from your camera, straight into Lightroom, is one of my favorite features in Lightroom, but when I learned the trick of having the correct white balance applied automatically, as the images first come into Lightroom, it just put me over the top. So much so that I was able to include a free, perforated tear-out 18% gray card in the back of this book, so you can do the exact same thing (without having to go out and buy a gray card. A big thanks to my publisher, Peachpit Press, for letting me include this). You are going to love this!

Step One:

Start by connecting your camera to your computer (or laptop) using a USB cable, then go under Lightroom's File menu, under Tethered Capture, and choose **Start Tethered Capture** (as shown here). This brings up the Tethered Capture Settings dialog, where you choose your preferences for how the images will be handled as they're imported into Lightroom (see page 29 in Chapter 1 for more details on this dialog and what to put in where).



Step Two:

Once you get your lighting set up the way you want it (or if you're shooting in natural light), place your subject into position, then go to the back of this book, and tear out the perforated 18% gray card. Hand the gray card to your subject and ask them to hold it while you take a test shot (if you're shooting a product instead, just lean the gray card on the product, or somewhere right near it in the same light). Now take your test shot with the gray card clearly visible in the shot (as shown here).

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Step Three:

When the photo with the gray card appears in Lightroom, get the White Balance Selector tool **(W)** from the top of the Develop module's Basic panel, and click it once on the gray card in the photo (as shown here). That's it—your white balance is now properly set for this photo. Now, we're going to take that white balance setting and use it to automatically fix the rest of the photos as they're imported.

Step Four:

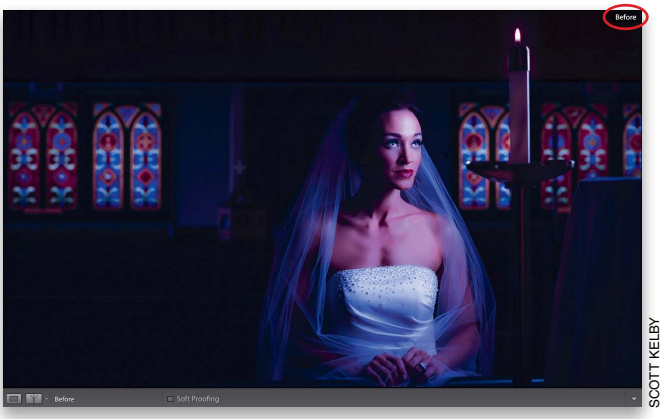
Go to the Tethered Capture window (press **Command-T [PC: Ctrl-T]** if it's no longer visible) and on the right side, from the Develop Settings pop-up menu, choose **Same as Previous**. That's it—now you can take the gray card out of the scene (or get it back from your subject, who's probably tired of holding it by now), and you can go back to shooting. As the next photos you shoot come into Lightroom, they will have that custom white balance you set in the first image applied to the rest of them automatically. So, now not only will you see the proper white balance for the rest of the shoot, that's just another thing you don't have to mess with in post-production afterwards. Again, a big thanks to my publisher, Peachpit Press, for allowing me to include this gray card in the book for you.

Seeing Befores and Afters

In the first white balance project at the beginning of this chapter, I ended with a before and after, but I didn't get a chance to show you how I did that. I love the way Lightroom handles the whole before and after process because it gives you a lot of flexibility to see these the way you want to see them. Here's how:

Step One:

Any time you're working in the Develop module and you want to see what your image looked like before you started tweaking it (the "before" image), just press the **\ (backslash) key** on your keyboard. You'll see the word "Before" appear in the upper-right corner of your image, as seen here. In this image, you're seeing the overly cool original image. This is probably the Before view I use the most in my own workflow. To return to your After image, press the \ key again (it doesn't say "After;" the Before just goes away).



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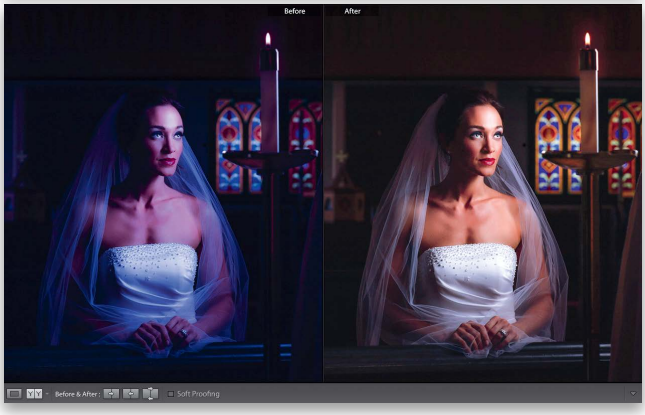
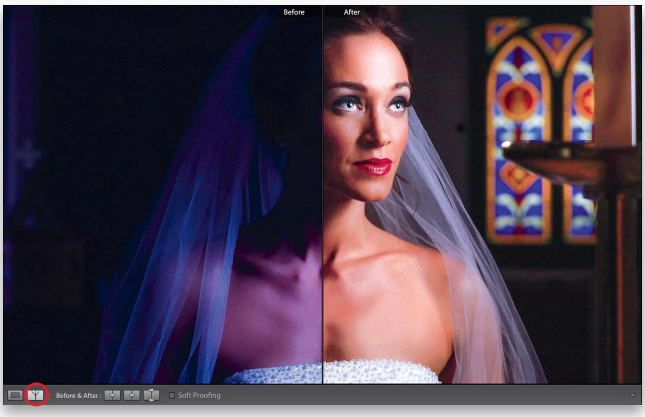
Step Two:

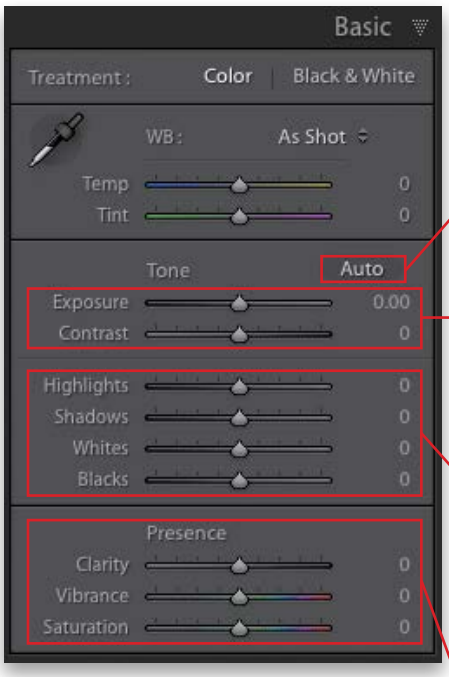
To see a side-by-side Before and After view (shown here on top), press the letter **Y** on your keyboard. If you prefer a split-screen view, then click the little Before and After Views button in the bottom-left corner of the toolbar under your preview (as shown here on the bottom. If you don't see the toolbar for some reason, press the letter **T** to make it visible). If you click the Y button again, instead of a side-by-side before and after, you get a top/bottom before and after. Click it again, and you get a top/bottom split screen before and after. The next set of buttons (to the right of Before & After) don't change your view, they change the settings. For example, the first one copies the Before image's settings to the After image, the second one copies the After's settings to the Before image, and the third one just swaps the Before/After settings. To return to Loupe view, just press the letter **D** on your keyboard.





Here's a quick look at the sliders in the Basic panel (this isn't "official"—it's just how I think of them). By the way, although Adobe named this the "Basic" panel, I think it may be the most misnamed feature in all of Lightroom. It should have been called the "Essentials" panel, since this is precisely where you'll spend most of your time editing images. Also, something handy to know: dragging any of the sliders to the right brightens or increases its effect; dragging to the left darkens or decreases its effect.

My Editing Your Images Cheat Sheet



Automatic Toning

Click the Auto button and Lightroom automatically tries to balance the image for you. Sometimes it's great; other times… well, not so much. If you have no idea where to start, click this button and see how it looks. It might be a good starting place. If not, just click the Reset button (at the bottom of the right side Panels area).

Overall Exposure

These two sliders, Exposure and Contrast, do most of the heavy lifting when it comes to editing your images. Exposure controls the overall brightness of your photo, so you'll almost always wind up using it, at least a bit. Once it's set the way you want it, then add contrast (I rarely, if ever, lower the contrast).

Problems

I use these four sliders when I have a problem. I use the Highlights slider when the brightest areas of my photo are too bright (or the sky is way too bright). The Shadows slider can open up the darkest parts of my image and make things "hidden in the shadows" suddenly appear—great for fixing backlit subjects (see Chapter 8). The Whites and Blacks sliders are really for people used to setting white and black points in Photoshop's Levels feature. If that's not you, chances are you'll skip using these two.

Finishing Effects

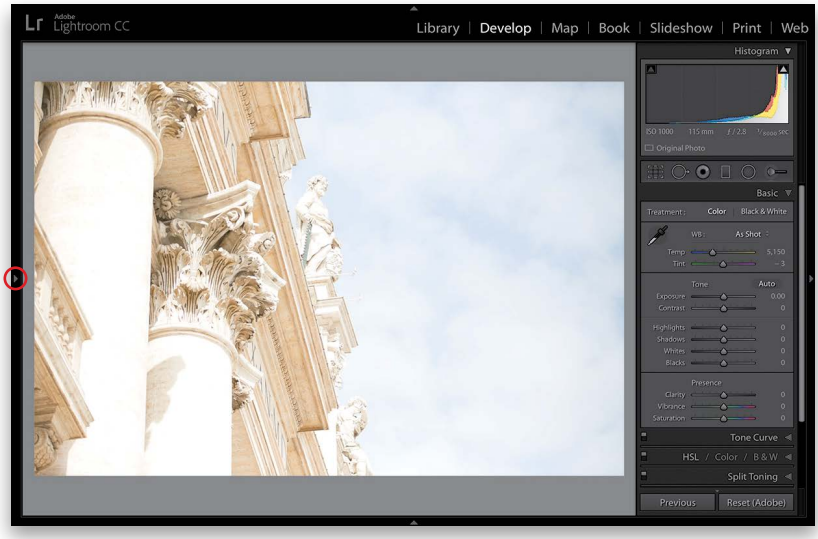
These are effects sliders that add tonal contrast and make your colors more vibrant (or take the color away).

Controlling Overall Brightness Using the Exposure Slider

Lightroom has one main slider that controls the overall brightness of your image, making it either darker or brighter (depending on which way you drag the slider). Of course, there are other sliders that let you control specific parts of the image (like the highlights and shadows and such), but when I start to edit an image (after I have my white balance looking good), I usually want to make sure the overall exposure looks about right before I start tweaking anything else. So, this is a pretty important adjustment.

Step One:

All of the controls we're going to use at this point for editing our image are in the right side Panels area, so let's close the left side Panels area (press **F7** on your keyboard, or just click on the little gray left-facing triangle [shown circled here in red] on the far left to collapse it and tuck it out of sight). That way, our image appears much larger onscreen and that makes it much easier to see what's going on during the editing process. Okay, so here's our image opened in Lightroom's Develop module, and you can see that when I shot it, I totally trashed the exposure—it's way overexposed (I was shooting indoors at a high ISO, and then I walked outside and forgot to lower it back down).



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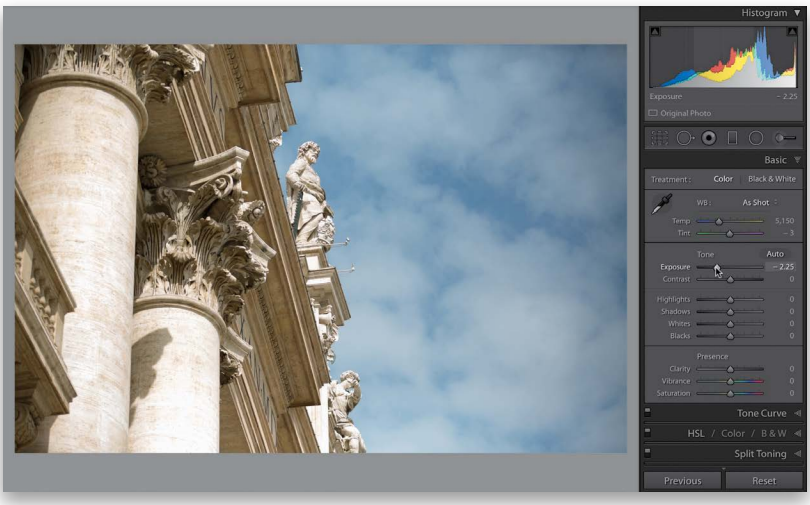
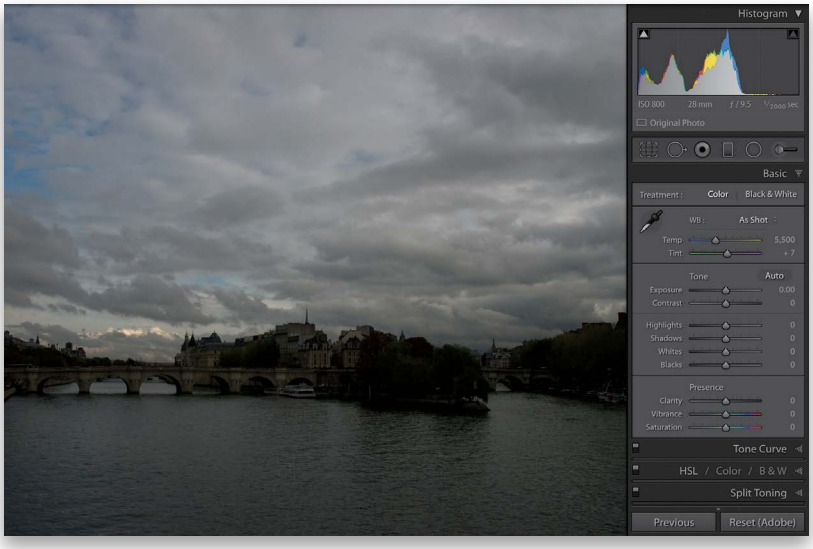
Step Two:

To darken the overall brightness of the image, all you have to do is drag the Exposure slider to the left until the exposure looks good to you. Here, I dragged it to the left quite a bit (down to –2.25, so I was more than two-stops overexposed. Each whole number is roughly equivalent to a stop). One way I knew I had an exposure problem back in Step One was to look at the histogram (at the top of the right side Panels area), where you'll see a highlight clipping warning (I call it the "White Triangle of Death"), which lets you know parts of the image have gotten so bright there's no detail. Sometimes just lowering the Exposure amount will fix the problem. But, when that doesn't work, see page 168 on correcting highlights—it works great in conjunction with the Exposure slider.





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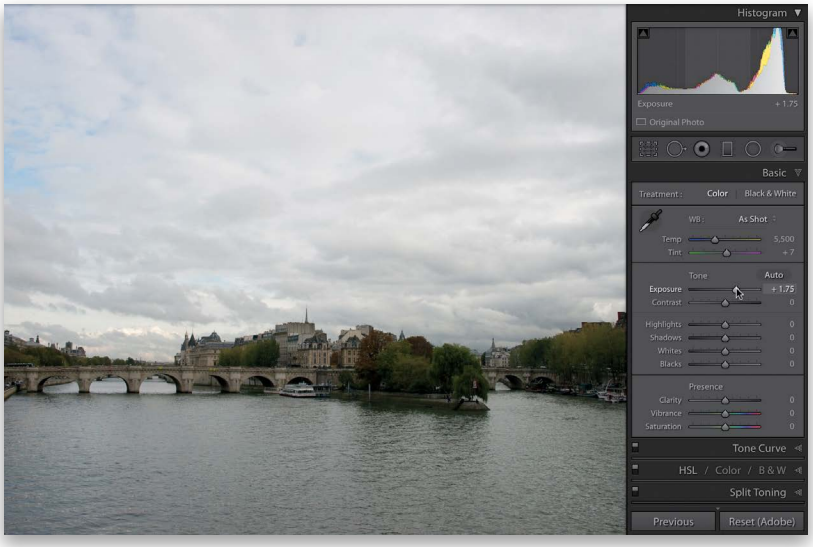
Step Three:

Of course, the Exposure slider doesn't just darken—it brightens, too, which is a good thing because this image is way too dark (underexposed). By the way, all the sliders here in the Basic panel start at zero and allow you to add more of a particular adjustment, or less depending on which way you drag. For example, if you were to drag the Saturation slider to the right, it makes the colors in your image more vivid; if you drag it to the left, it removes color (the farther you drag to the left, the more color it removes until you're left with a black-and-white image). Anyway, let's look at fixing this horribly underexposed image (I don't have a fancy reason why I underexposed it this time. I just messed up).



Step Four:

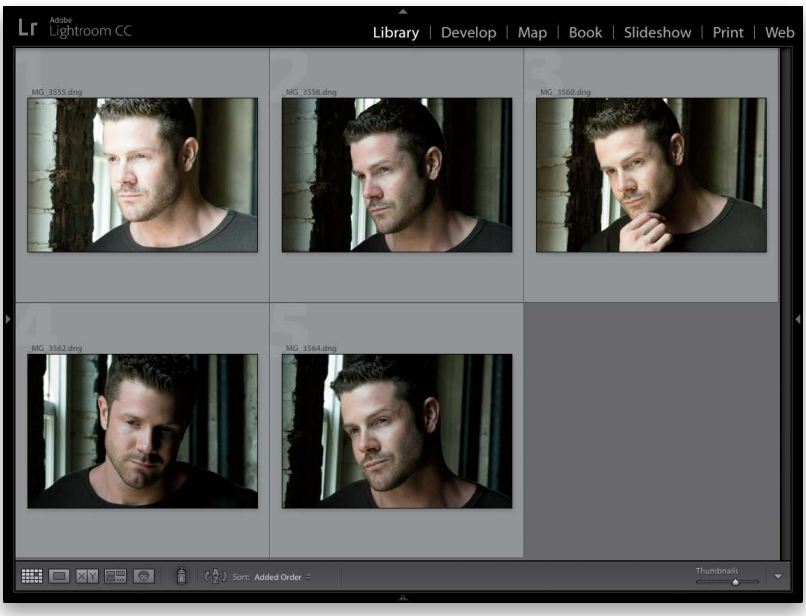
To make the image brighter, simply drag the Exposure to the right until the overall brightness looks good to you. In this case, I had to drag it over to +1.75 (so, I was about a stop and three-quarters underexposed. I think it was the wine. Yeah, that's it—the wine!). Of course, there's a lot more to do to this image to get it looking the way we want it to, but because we've started by setting the overall brightness first, we're now at a really good starting point for tweaking things like contrast, highlights, shadows, whites, and blacks (stuff you'll learn in the rest of this chapter).

Automatically Matching Exposures

If you've run into a situation where you have some images where the exposure or overall tone is off, Lightroom can usually fix it for you, pretty much automatically. This is great if you're shooting landscapes and the exposure changes on you as the light changes, or if you're shooting a portrait and your exposure changes as you're taking the shots, or about any time where you want a consistent tone and exposure across a set of images.

Step One:

Take a look at this set of images, taken with window light. The first one is too bright, the second one's too dark, the third looks about right (well, to me anyway), and the fourth and fifth look underexposed. So the exposure for these images is kind of all over the place. One brighter, three darker, and one looks okay.



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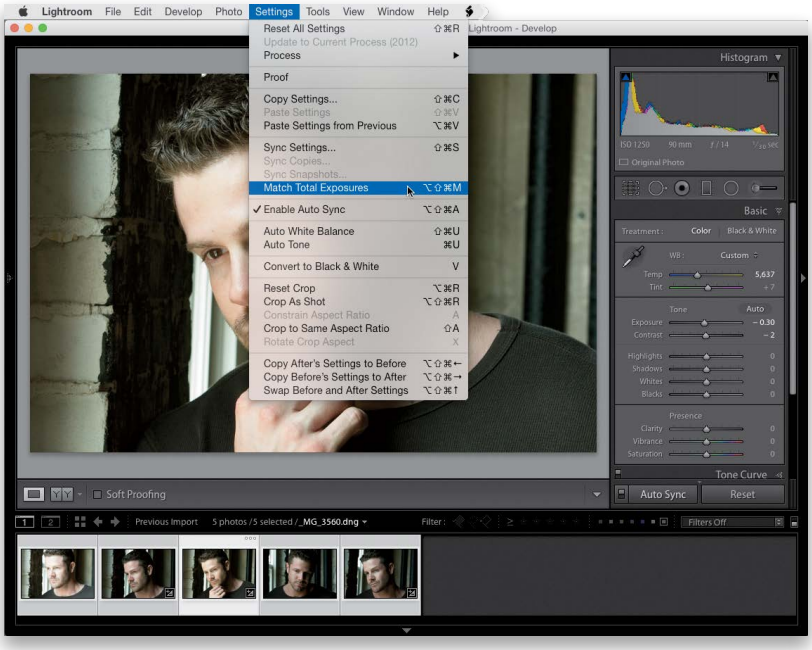
Step Two:

Click on the image that has overall exposure you want (to make it the "most selected" image), then press-and-hold the Command (PC: Ctrl) key and click on the other images to select them, as well. Now, press **D** to jump to the Develop module.



Step Three:

Go under the Settings menu and choose **Match Total Exposures** (as shown here). That's it. There are no settings. There's no dialog. No window. It just does its thing.

Step Four:

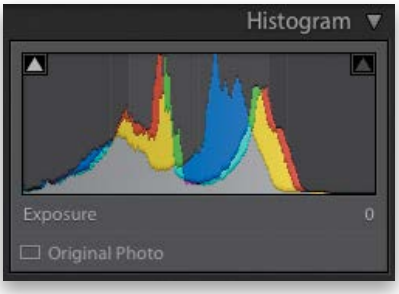
Press **G** to jump back to the Grid view, and now compare these images to the ones in Step One, and you can see that they all have a consistent exposure now. This works pretty darn well in most cases, which makes it pretty darn handy.

60 Seconds on the Histogram (& Which Slider Controls Which Part)

At the top of the right side Panels area is a histogram, which is basically what your image looks like if you charted the exposure on a graph. Reading a histogram is easier than it looks—the darkest parts (shadows) of your image appear on the left side of the graph, the midtones appear in the middle, and the brightest parts (highlights) are on the right side. If part of the graph is flat, there's nothing in your photo in that range (so if it's flat on the far right, that means your image doesn't have any highlights. Well, not yet anyway).

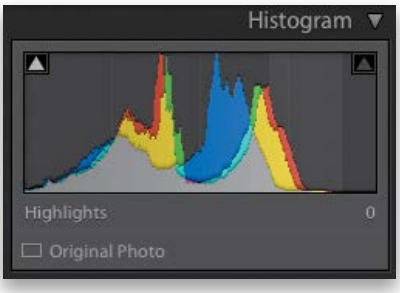
Exposure Slider: Midtones

Move your cursor over the Exposure slider and a light gray area appears over the part of the histogram that the Exposure slider affects. In this case, it's mostly the midtones (so the gray area is in the middle of the histogram), but it also affects some of the lower highlights, as well.



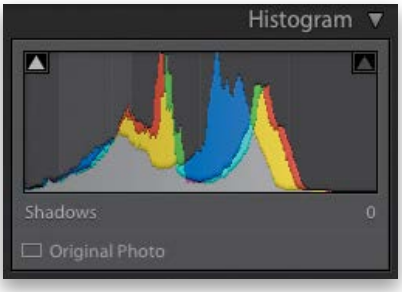
Highlights Slider: Highlights

The Highlights slider covers the next brightest areas above the midtones. If you look at the histogram shown here, it's flat right above that, which lets you know that this image doesn't have a full range of tones—it's missing the brightest parts. Moving the Highlights slider to the right can help fill in that gap, but there's actually a different slider that covers that range.



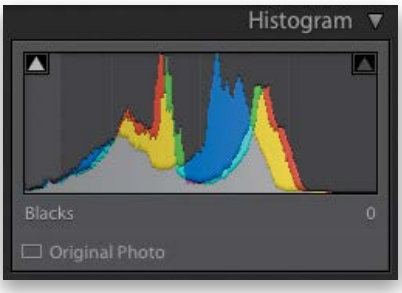
Shadows Slider: Shadows

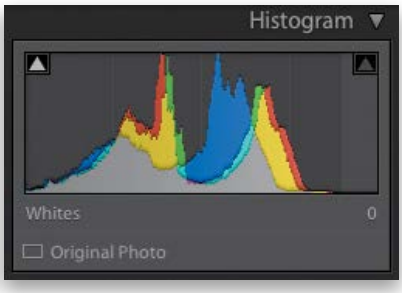
This controls shadow areas. You can see it only controls a small area (but it's an important area because details can get lost in the shadows). Below that area is a flat area, and that means that this image is missing tone in the darkest part of the image.



Blacks & Whites Sliders

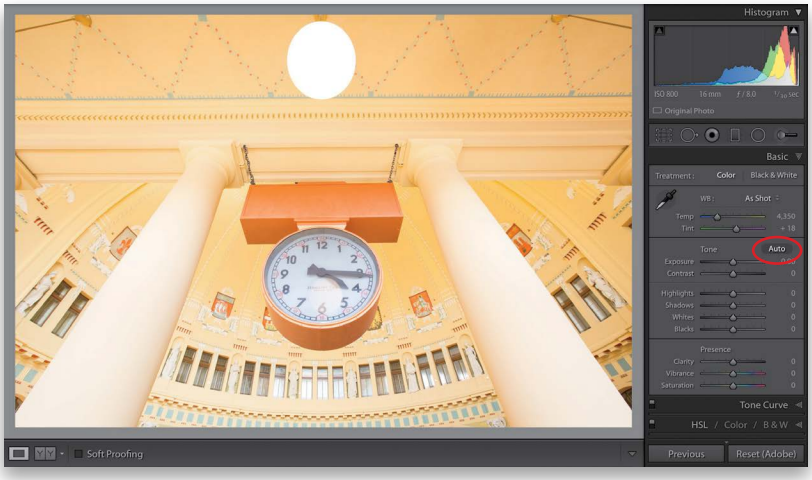
These two sliders control the very brightest (Whites) and darkest (Blacks) parts of your image. If your image looks washed out, drag the Blacks slider to the left to add in more black (and you'll see the Blacks expand over to the left in the histogram). Need more really bright areas? Drag the Whites slider to the right (and you'll see that area in the histogram slide over to fill in that missing gap).





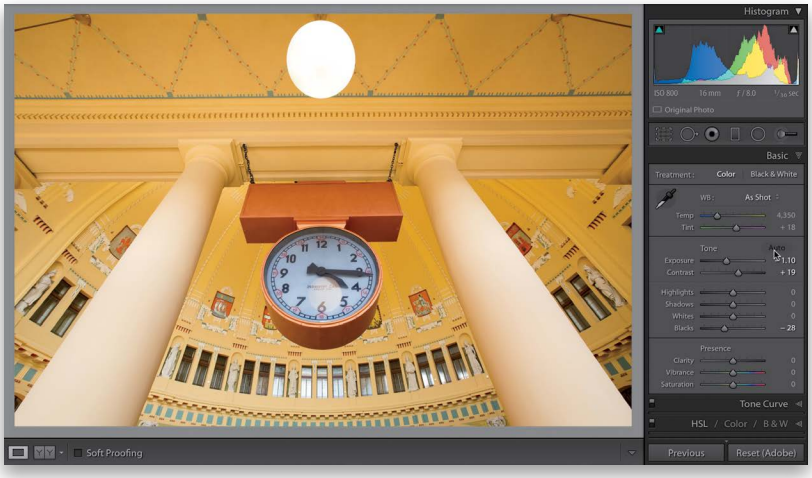
Like I mentioned in my Editing Cheat Sheet earlier in this chapter, the Auto Tone feature lets Lightroom take a crack at editing your photo (basically, it evaluates the image based on what it sees in the histogram) and it tries to balance things out. Sometimes it does a pretty darn good job, but if it doesn't, no worries—just press Command-Z (PC: Ctrl-Z) to undo it.

Auto Tone (Having Lightroom Do the Work for You)



Step One:

Here's an image that's quite a bit overexposed, washed out, and flat-looking (this was taken inside the main train station in Prague). If you're not sure where to start in fixing an image, this is the perfect time to click on the Auto button (it's in the Basic panel, in the Tone section, just to the right of the word "Tone"). Just click on it and Lightroom analyzes the image and applies what it thinks is the proper correction for this photo. It will only move the sliders it thinks it needs, and they will only be the sliders in the Tone section of the Basic panel (so not things like Vibrance, Saturation, or Clarity, or stuff in other panels).



Step Two:

Just one click and look at how much better the image looks. Now, if the image doesn't look that great after clicking the Auto button, you can either: (a) just use it as a starting place and then tweak the sliders yourself, or (b) press **Command-Z (PC: Ctrl-Z)** to undo the Auto adjustment, so you can do your editing manually. It's worth at least trying Auto tone because it can actually do a pretty decent job sometimes—it just depends on the image. In my experience, it works really well on images that are too bright (like this one), but on images that are too dark, it often overexposes them, but you can usually fix that by simply lowering the Exposure amount.

Dealing With Highlight Problems (Clipping)

One potential problem we have to keep an eye out for is highlight clipping. That's when some of the highlights in an image got so bright (either when you took the shot, or here in Lightroom when you made it brighter) that there's actually no detail in those parts of the image at all. No pixels whatsoever. Just blank nothingness. This clipping happens in photos of nice cloudy skies, white jerseys on athletes, bright, cloudless skies, and a dozen other places. It happens, and it's our job to fix it so we keep detail throughout our image. Don't worry, the fix is easy.

Step One:

Here's a studio shot, and not only is our subject wearing a white coat, but I overexposed the image when I shot it. That doesn't necessarily mean we have clipping (see the intro above for what clipping means), but Lightroom will actually warn us if we do. It tells us with a white triangle-shaped highlight clipping warning, which appears in the upper-right corner of the Histogram panel (shown circled here in red). That triangle is normally black, which means everything's okay—no clipping. If it turns red, yellow, or blue, it means there's some clipping but only in a particular color channel, so I don't sound the alarm for that. But, if it's solid white (like you see here), we have a problem we need to fix.

SCOTT KELBY

Step Two:

Okay, now we know we have a problem somewhere in our image, but exactly where? To find out exactly where the image is clipping, go up to that white triangle and click directly on it (or press the letter **J** on your keyboard). Now, any areas that are clipping in the highlights will appear in bright red (as seen here, where her arm, hand, and other parts of her jacket on the left side are clipping badly). Those areas will have *no* detail whatsoever (no pixels, no nuthin') if we don't do something about it.

Step Three:

Sometimes just lowering the Exposure amount will do the trick and the clipping goes away and, in this case, the photo was overexposed a bit anyway, so let's start there. Here, I dragged the Exposure slider to the left to darken the overall exposure and while that looks decent now, the clipping problem is still there big time. Now, because the photo was already too bright, darkening the exposure actually helped the photo look better, but what if your exposure was okay? Then, dragging the Exposure slider to make the image darker would just make the image too dark (underexposed), so that's why we need something different—something that just affects the highlights and not the entire exposure. We want our clipping problem to go away; we generally don't want just a darker photo.

Step Four:

Let's put the Highlights slider to work. When you have a clipping problem like this, it's your first line of defense. Just drag it to the left a bit until you see the red on-screen clipping warning go away (as seen here). The warning is still turned on, but dragging the Highlights slider to the left fixed the clipping problem and brought back the missing detail, so now there are no areas that are clipping. I use this Highlight slider *a lot* on shots with bright skies and puffy clouds.

TIP: This Rocks for Landscapes

Next time you have a blah sky in a landscape or travel shot, drag the Highlights slider all the way to the left. It usually does wonders with skies and clouds, bringing back lots of detail and definition. Really an incredibly handy little tip.

Opening Up the Shadows (Like "Fill Light" on a Slider)

When you've got a subject that's backlit (so they look almost like a silhouette), or part of your image is so dark all the detail is getting lost in the shadows, help is just one slider away. The Shadows slider does an amazing job of opening up those dark shadow areas and putting some light on the subject (almost like you had a flash to add in a bit of fill light).

Step One:

Here's the original image and you can see the subject is backlit. While our eyes do an amazing job of adjusting for scenes like this with such a wide range of tones, as soon as we press the shutter button and take the shot, we wind up with a backlit image where our subject is in the shadows (like you see here). As good as today's cameras are (and they are the most amazing they've ever been), they still can't compete with the incredible tonal range of what our eyes can see. So, don't feel bad if you create some backlit shots like this, especially since you're about to learn how easy it is to fix them.

SCOTT KELBY

Step Two:

Just go to the Shadows slider, drag it to the right, and as you do, just the shadow areas of your photo are affected. As you can see here, the Shadows slider does an amazing job of opening up those shadows and bringing out detail in the image that was just hidden in the shadows. *Note:* Sometimes, if you really have to drag this slider way over to the right, the image can start to look a little flat. If that happens, just increase the Contrast amount (dragging to the right), until the contrast comes back into the photo. You won't have to do this very often, but at least when it happens you'll know to add that contrast right back in to balance things out.

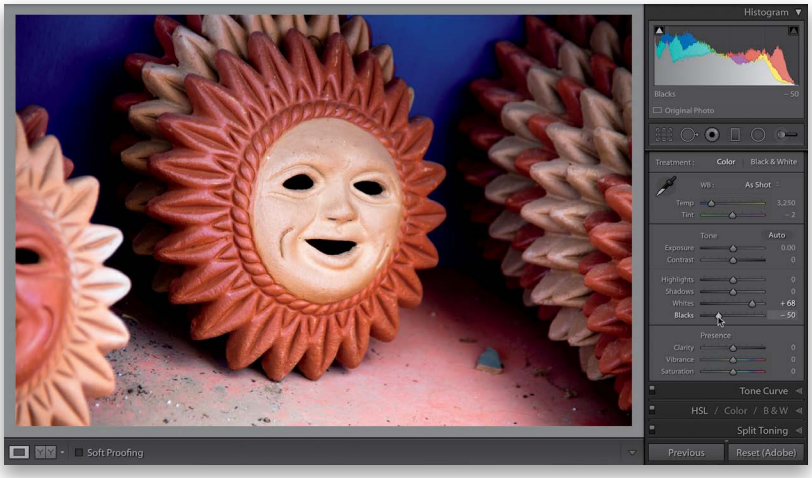
One way to get the most out of your image editing is to expand the tonal range of your photo by setting your white point and black point (this is something Photoshop users have done for many years using Photoshop's Levels control). We do this using the Whites and Blacks sliders. We increase the whites as far as we can without clipping the highlights, and increase the blacks as far as we can without clipping the deepest shadows too much (although, I personally don't mind a little shadow clipping), which expands the tonal range big time.

Setting Your White Point and Black Point

SCOTT KELBY

Step One:

Here's the original image and you can see it looks pretty flat. When you see a flat-looking shot like this, it's a perfect candidate for expanding its tonal range by setting the white and black points (right in the Basic panel, below Highlights and Shadows).



Step Two:

Start by dragging the Whites slider to the right until you see the "White Triangle of Death" (errrr, I mean the white triangle-shaped clipping warning) up in the top-right corner of the Histogram panel (at the top of the right side Panels area) and back it off a bit until the triangle turns solid black again. That's as far as you want to take it. Any farther and you can damage (clip) the highlights (see page 168 for more on clipping the highlights). You can do the same things with the Blacks slider, but to add more blacks (and expand the range), drag to the left until you see the shadow clipping warning (in the top-left corner of the Histogram panel) turn white. I think some things should actually be solid black in a photo, so if I clip the shadows a bit but the photo looks better to me, I go with it. Just sayin'. Anyway, I'm clipping the shadows a bit here and it still looks good to me.

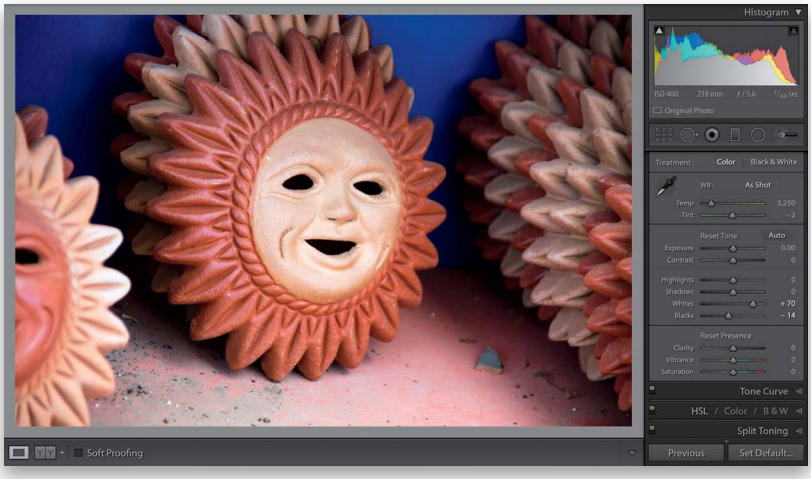
Continued

Step Three:

You can get an onscreen preview of any clipping by pressing-and-holding the Option (PC: Alt) key before you drag either the Whites or Blacks sliders. When you do this with the Whites slider, the image turns black (as seen here). As you drag to the right, any areas that start to clip in individual channels (not as critical) start to appear in that color. So, if you're just clipping the Red channel, you'll see areas appear in red (as seen here) or if they're yellow or blue, you're just clipping those channels. I pretty much let that go for the most part, but if I see areas start to appear in white (all three channels are clipping. Ack!), I know I've gone too far and I back it off to the left a little. If you press-and-hold the Option key with the Blacks slider, it's the opposite. The image turns solid white and as you drag the Blacks slider to the left, any parts that become solid black start to appear in either the color of the channel that's clipping, or in black if all the channels are clipping.

Step Four:

Okay, now that I've gone over the manual way to set your white and black points, and how to use the Option (PC: Alt) key to keep you from clipping either the highlights or shadows, here's what I actually do in my own workflow: I let Lightroom automatically set them for me. That's right, it can automatically set both for you, and it's pretty good at pushing the sliders as far out as they can go without clipping (it does, though, sometimes clip the shadows a bit, but, again, you know how I feel about that). Here's how you have it set them automatically (this is so simple): Just press-and-hold the Shift key, then double-click on the Whites slider knob and it sets your white point; double-click on the Blacks slider knob and it sets your black point. Yes, it's that easy, and that's what I use in my own workflow. By the way, if you Shift-double-click on either one and it doesn't move, then it's already set as far as it should go.



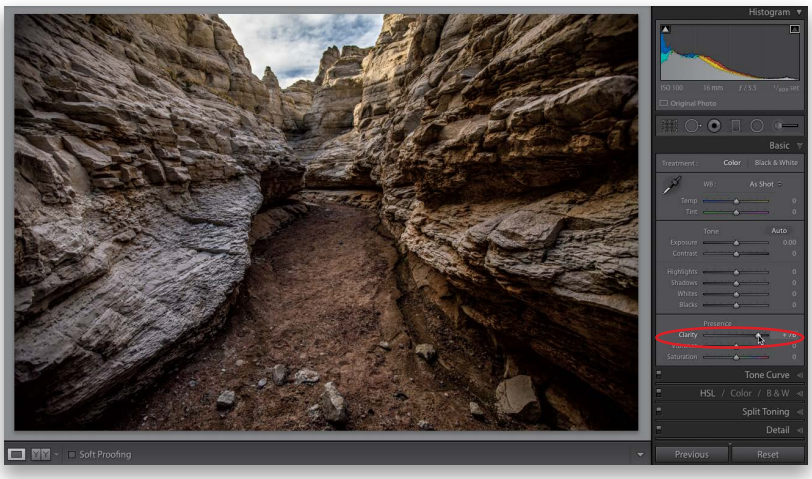
When Adobe was developing the Clarity control, they had actually considered calling the slider "Punch," because it adds midtone contrast to your photo, which makes it look, well…more punchy. It's great for bringing out detail and texture, and as of Lightroom 4, you can use a lot more Clarity than you could in the past. If you used a lot before, you'd often get little dark halos around edge areas, but now you can crank it up, bringing in detail galore, without the ugly halos. Plus, the Clarity effect just plain looks better now in Lightroom!

Adding "Punch" to Your Images Using Clarity

SCOTT KELBY

Step One:

Here's the original photo and it's a perfect candidate for adding Clarity because Clarity brings out detail in your image (what it actually does is increases midtone contrast, but that has the effect of enhancing detail). So, when I see an image with lots of texture and detail I want to enhance, I grab the Clarity slider. Which kinds of shots work best with Clarity? Usually anything with wood (from churches to old country barns), landscape shots (because they generally have so much detail), cityscapes (buildings love clarity, so does anything glass or metal), or basically anything with lots of intricate detail (even an old man's craggy face looks great with some Clarity). I don't add Clarity to photos where you wouldn't want to accentuate detail or texture (like a portrait of a mother and baby, or a close-up portrait of a woman).



Step Two:

To add more punch and midtone contrast to our image here, drag the Clarity slider quite a bit to the right. Here, I dragged it to +76 and you can really see the effect. Look at the added detail in the rocks and the ground. If you drag too far in some photos, you might start to see a black glow appear around the edges. If that happens, back it off a bit until the glow goes away.

Note: The Clarity slider does have one side effect (which I happen to like) and that is that it tends to brighten the areas it affects a bit, as well as just enhancing the detail.

Making Your Colors More Vibrant

Photos that have rich, vibrant colors definitely have their appeal (that's why professional landscape photographers got so hooked on Velvia film and its trademark saturated color), and although Lightroom has a Saturation slider for increasing your photo's color saturation, the problem is it increases all the colors in your photo equally—the dull colors get more saturated, but the colors that are already saturated get even more so, and well…things get pretty horsey, pretty fast. That's why Lightroom's Vibrance control may become your Velvia.

Step One:

In the Presence section (at the bottom of the Basic panel) are two controls that affect the color saturation. I avoid the Saturation slider because everything gets saturated at the same intensity (it's a very coarse adjustment). In fact, I only use it to remove color—never to add it. If you click-and-drag the Saturation slider to the right, your photo gets more colorful, but in a clownish, unrealistic way. Here's our original image (a photo of my house) with no color boost (just seeing if you were paying attention). The sky is kind of "meh" and dull (colorwise), and the roof of the church is kind of washed-out looking, too, but at least the trees look okay.

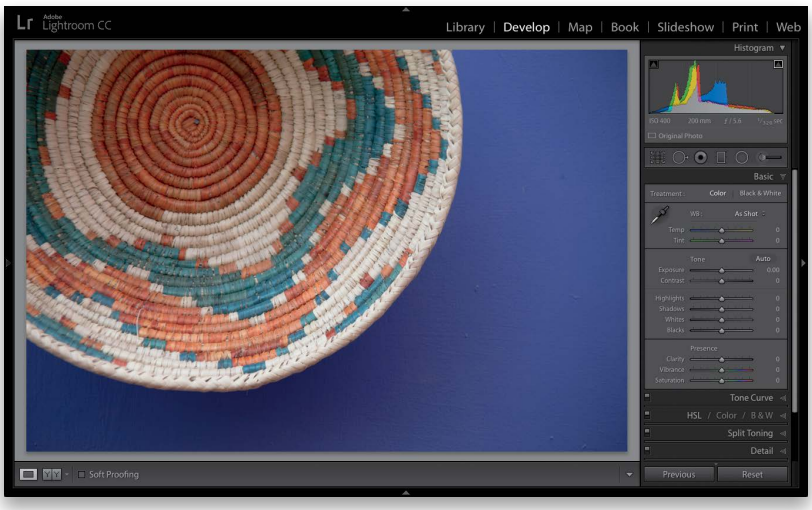
SCOTT KELBY

Step Two:

When you see a dull sky, a washed-out roof, a lifeless, monotone-looking color image, that's a job for the Vibrance slider! Here's basically what it does: It boosts the vibrance of any dull colors in the image quite a bit. If there are already saturated colors in the image, it tries not to boost them very much, so things don't get too vibrant. Lastly, if your photo has people in it, it uses a special mathematical algorithm to avoid affecting flesh tones, so the skin on your people doesn't start to look too colorful (of course, that doesn't come into play in this particular image). Anyway, using Vibrance gives a much more realistic-looking color boost than you'd ever get from Saturation. I pushed it pretty far here, but in my own workflow, I'm usually between 10 and 25 for my Vibrance amount, and only if I have an image that I think needs it.

Adding Contrast (and How to Use the Tone Curve)—This Is Important Stuff!

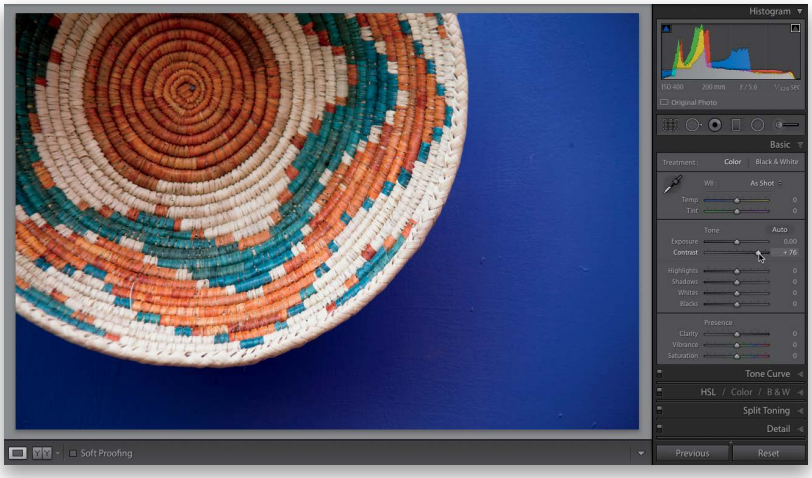
If I had to point to the biggest problem I see in most people's images (we get hundreds sent to us each month for "Blind Photo Critiques" on our weekly photography talk show, *The Grid*), it's not white balance or exposure problems, it's that their images look flat (they lack contrast, big time). It's the single biggest problem, and yet it's about the easiest to fix (or it can be a bit complex, depending on how far you want to take this). I'll cover both methods here (the simple and the advanced):



SCOTT KELBY

Step One:

Here's our flat, lifeless image. Before we actually apply any contrast (which makes the brightest parts of the image brighter and the darkest parts darker), here's why contrast is so important: when you add contrast, it (a) makes the colors more vibrant, (b) expands the tonal range, and (c) makes the image appear sharper and crisper. That's a lot for just one slider, but that's how powerful it is (in my opinion, perhaps the most underrated slider in Lightroom). Now, for those of you coming from a much earlier version of Lightroom, the Contrast slider used to have so little effect that we really didn't use it at all—we had to use the Tone Curve to create a decent amount of contrast. But, Adobe fixed the math behind it back in Lightroom 4, and now it's awesome.



Step Two:

Here, all I did was drag the Contrast slider to the right, and look at the difference. It now has all the things I mentioned above: the colors are more vibrant, the tonal range is greater, and the whole image looks sharper and snappier. This is such an important tweak, especially if you shoot in RAW mode, which turns off any contrast settings in your camera (the ones that are applied when you shoot in JPEG mode), so RAW images look less contrasty right out of the camera. Adding that missing contrast back in is pretty important and, it's just one slider. By the way, I never drag it to the left to reduce contrast—I only drag it to the right to increase it.

Continued

Step Three:

Now, there's a more advanced method of adding contrast using the Tone Curve panel (this is what we used to do before Adobe fixed the Contrast slider. But, before we get into it, I just want to let you know up front that I no longer use this method myself—the effect of the new Contrast slider is all I need for my own image editing—but I wanted to include it here in the book for anyone who wants to learn it). If you scroll down past the Basic panel, you'll find the Tone Curve panel (shown here). Look in the bottom of the panel, and you'll see that Point Curve is set to Linear (shown circled here in red), which just means the curve is flat—there's no contrast applied to the image yet (unless, of course, you already used the Contrast slider, but in this case I didn't—the Contrast slider in the Basic panel is set to zero).

SCOTT KELBY

Step Four:

The fastest and easiest way to apply contrast here is just to choose one of the presets from the Point Curve pop-up menu. For example, choose **Strong Contrast** and look at the difference in your photo. Look how much more contrasty the photo now looks—the shadow areas are stronger and the highlights are brighter, and all you had to do was choose this from a pop-up menu. If you look at the curve, you can now see a slight bend in it, almost like it's forming a slight "S" shape. You'll also see adjustment points added to the curve. The bump upward at the top third of the line increases the highlights, and the slight dip downward at the bottom increases the shadows. (*Note:* If you see sliders beneath your curve graph, you're not quite in the right section of this panel, and you won't see these points on your curve. To get to the right section, click on the Point Curve button to the right of the Point Curve pop-up menu to hide the sliders and see the points.)

Step Five:

If you think the Strong Contrast preset isn't strong enough, you can edit this curve yourself, but it's helpful to know this rule: the steeper you make that S-curve, the stronger the contrast. So, to make it steeper (and the image more contrasty), you'd move the point near the top of the curve (the highlights) upward and the bottom of the curve (the darks and shadows) downward. To move your top point higher, move your cursor over the point, and a two-headed arrow appears. Click-and-drag it upward (shown here) and the image gets more contrast in the highlights. Do the same at the bottom to increase the contrast in the shadows. By the way, if you start with the Linear curve, you'll have to add your own points: Click about ¾ of the way up to add a highlights point, then drag it upward. Click about ¼ of the way up the curve to add a shadows point, and drag down until you have a steep S-curve and lots more contrast (as seen here).

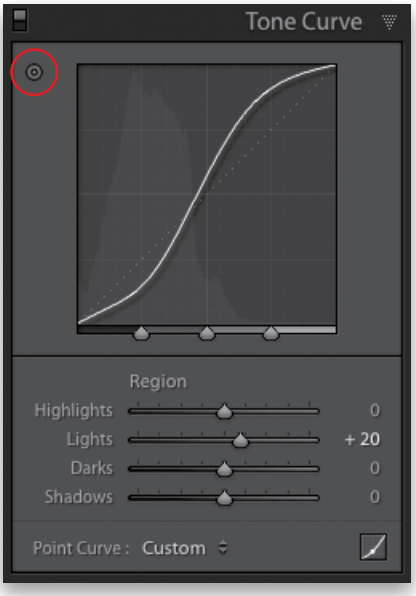
Step Six:

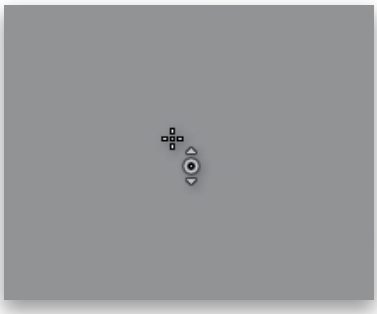
There's another way to add contrast, or stack more contrast on top of what you've already done, and that is by using the other section of the Tone Curve panel. To get to this, click on the little Point Curve button (shown circled here) to reveal the curve sliders. These sliders adjust the curve for you, and each represents part of the curve—dragging to the right increases the steepness of that tonal area and dragging to the left flattens out the tone curve in that area. The Highlights slider moves the top-right part of the curve and affects the very brightest parts of the image. The Lights slider affects the next brightest area (the ¼-tones). The Darks slider controls the midtone shadow areas (the ¾-tones). And, the Shadows slider controls the very darkest parts of the image. As you move a slider, you'll see the curve change. *Note:* If you created an S-curve for contrast earlier, moving these sliders adds more contrast on top of what you've already done.

Continued

Step Seven:

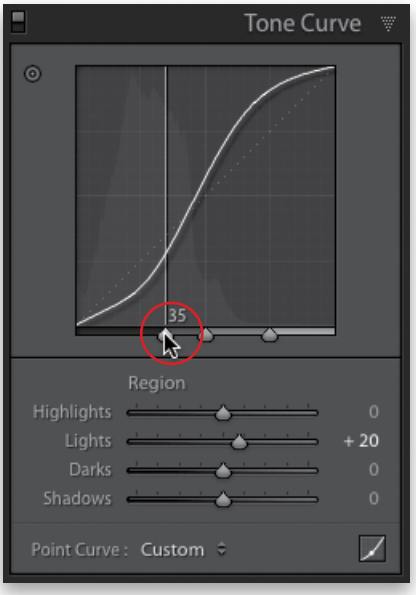
Besides using the sliders, you can also use the Targeted Adjustment tool (or TAT, for short). The TAT is that little round target-looking icon in the top-left corner of the Tone Curve panel (shown circled here in red). It lets you click-and-drag (up or down) directly on your image and adjusts the curve for the part you're clicking on. The crosshair part is actually where the tool is located (as shown on the right)—the target with the triangles is there just to remind you which way to drag the tool, which (as you can see from the triangles) is up and down.

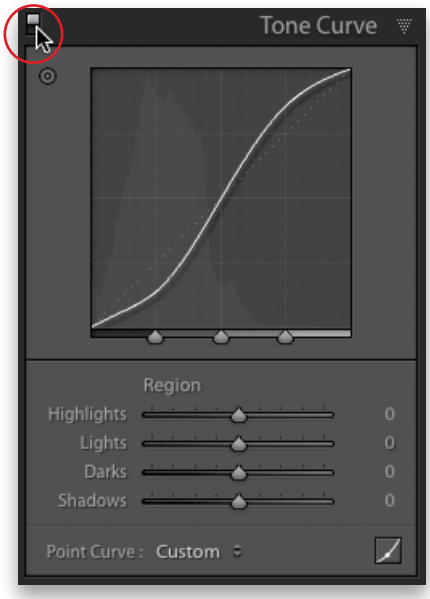




Step Eight:

You can have even more control over how the curve works by using the three Range slider knobs that appear at the bottom of the curve graph. They let you choose where the black, white, and midpoint ranges are that the tone curve adjusts (you determine what's a shadow, what's a midtone, and what's a highlight by where you place them). For example, the Range slider knob on the left (circled here in red) divides the shadows and darks—the area that appears to the left of it will be affected by the Shadows slider. If you want to expand the Shadows slider's range, click-and-drag that left Range slider knob to the right (as shown here). Now, your Shadows slider adjustments affect a larger range of your photo. The middle Range slider knob covers the midtones—clicking-and-dragging it to the right decreases the space between the midtone and highlight areas. So, your Lights slider now controls less of a range, and your Darks slider controls more of a range. To reset any of these sliders to their default position, just double-click directly on the one you want to reset.



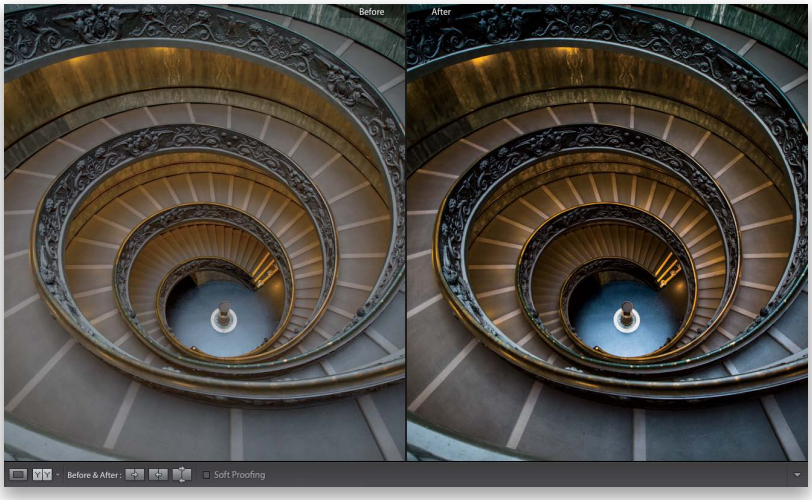


Step Nine:

Another thing you'll want to know is how to reset your tone curve and start over from scratch—just double-click directly on the word Region and it resets all four sliders to 0. Also, to see a before/after of just the contrast you've added with the Tone Curve panel, toggle the Tone Curve adjustments off/on using the little switch on the left side of the panel header (shown circled here). Just click it on or off.

TIP: Adding Mega-Contrast

If you did apply some Contrast in the Basic panel, using the Tone Curve actually adds more contrast on top of that contrast, so you get mega-contrast, when needed.



Step 10:

As we finish this off, here's a before/after with our original image and after adding a nice bit of contrast. Adding contrast is important and is a powerful way to give your images some life.

Applying Changes Made to One Photo to Other Photos

This is where your workflow starts to get some legs, because once you've edited one photo, you can apply those exact same edits to other photos. For example, at the beginning of this chapter, we fixed the white balance for one photo. But what if you shot 260 photos during one shoot? Well, now you can make your adjustments (edits) to one of those photos, then apply those same adjustments to as many of the other photos as you'd like. Once you've selected which photos need those adjustments, the rest is pretty much automated.

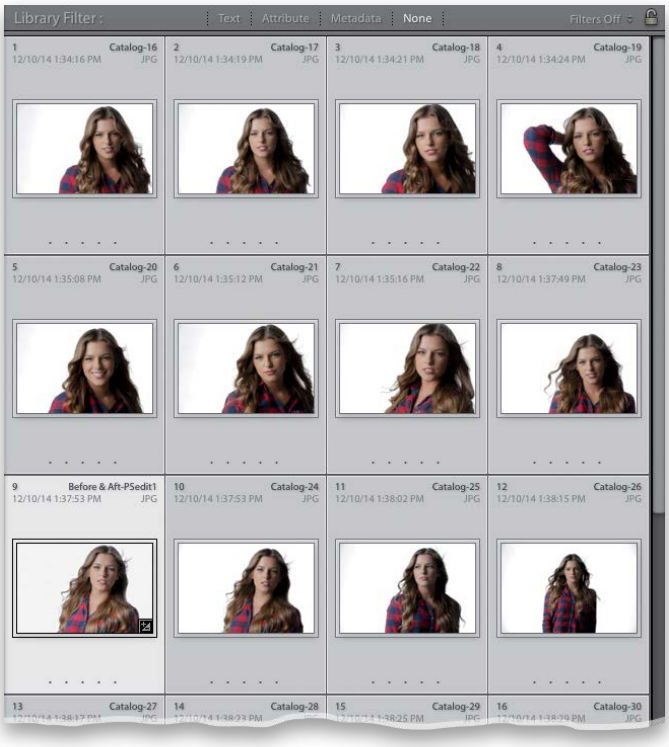
Step One:

Let's start by fixing the exposure and the white balance for this catalog shoot. In the Library module, click on a photo, then press **D** to jump over to the Develop module. In the Basic panel, go ahead and make your adjustments until the photo looks about right (you can see my adjustments in the overlay. I also pressed **Y**, so you could see a before/after side-by-side view here). So, those are the first steps—fix the exposure, white balance, and a few other things. Now press D to return to the regular view. (Just a reminder, you can download this photo and follow along at **http://kelbyone.com/books/lrcc**.)

SCOTT KELBY

Step Two:

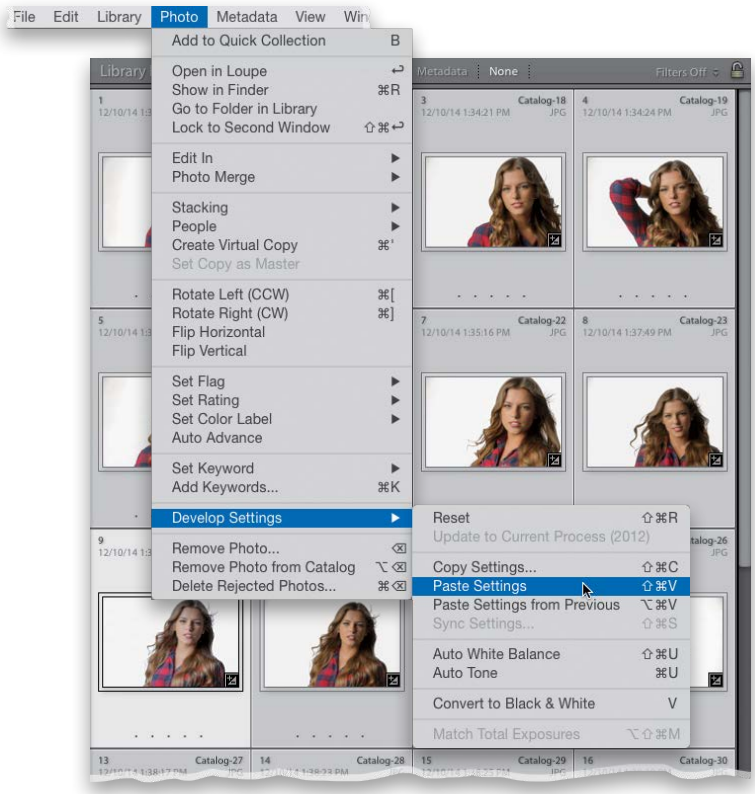
Now click the Copy button at the bottom of the left side Panels area. This brings up the Copy Settings dialog (shown here), which lets you choose which settings you want to copy from the photo you just edited. By default, it wants to copy a bunch of settings (several checkboxes are turned on), but since we only want to copy a few adjustments, click on the Check None button at the bottom of the dialog, then turn on just the checkboxes for White Balance and Basic Tone (which turns on all the checkboxes in that section), and then click the Copy button. (*Note:* Be sure to also turn on the Process Version checkbox if you're copying settings to images that are using an old process version.)



SCOTT KELBY

Step Three:

Next press **G** to return to the Grid view, and select all the photos you want to apply these changes to. If you want to apply the correction to all your photos from the shoot at once, you can just press **Command-A (PC: Ctrl-A)** to select them all (as shown here). It doesn't matter if your original gets selected again—it won't hurt a thing. If you look in the bottom row of the grid here, you can see that the first photo is the one I corrected.



Step Four:

Now go under the Photo menu, under Develop Settings, and choose **Paste Settings**, or use the keyboard shortcut **Command-Shift-V (PC: Ctrl-Shift-V)**, and the settings you copied earlier will be applied to all your selected photos (as seen here, where the white balance, exposure, etc., have been corrected on all those selected photos).

TIP: Fixing Just One or Two Photos

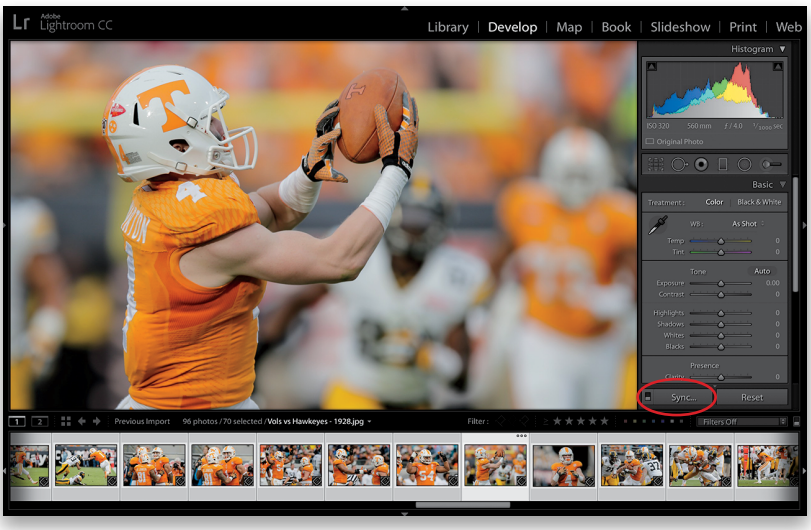
If I'm in the Develop module, fixing just one or two photos, I fix the first photo, then in the Filmstrip, I move to the other photo I want to have the same edits and click the Previous button at the bottom of the right side Panels area, and all the changes I made to the previously selected photo are now applied to that photo.

Auto Sync: Perfect for Editing a Bunch of Photos at Once

So you learned earlier how to edit one photo, copy those edits, and then paste those edits onto other photos, but there's a "live-batch editing" feature called Auto Sync that you might like better (well, I like it better, anyway). Here's what it is: you select a bunch of similar photos, and then any edit you make to one photo is automatically applied to the other selected photos, live, while you're editing (no copying-and-pasting necessary). Each time you move a slider, or make an adjustment, all the other selected photos update right along with it.

Step One:

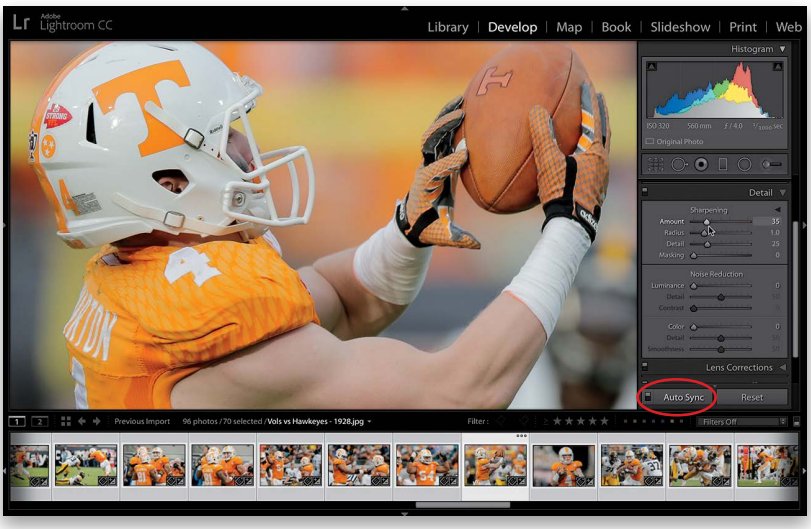
In the Develop module, down in the Filmstrip, click on the first photo you want to edit, then Command-click (PC: Ctrl-click) on all the other photos you want to apply the same adjustments to (here, I've selected a bunch of photos that need the shadows opened up a bit and sharpening). The first photo you clicked on appears large on-screen and, in the Filmstrip, you can see the selection is brighter than all the other selected images (Adobe calls this the "most selected" photo). Now, look at the two buttons at the bottom of the right side Panels area. The button on the left was Previous, but once you select multiple photos, it changes to Sync… (shown circled here).



SCOTT KELBY

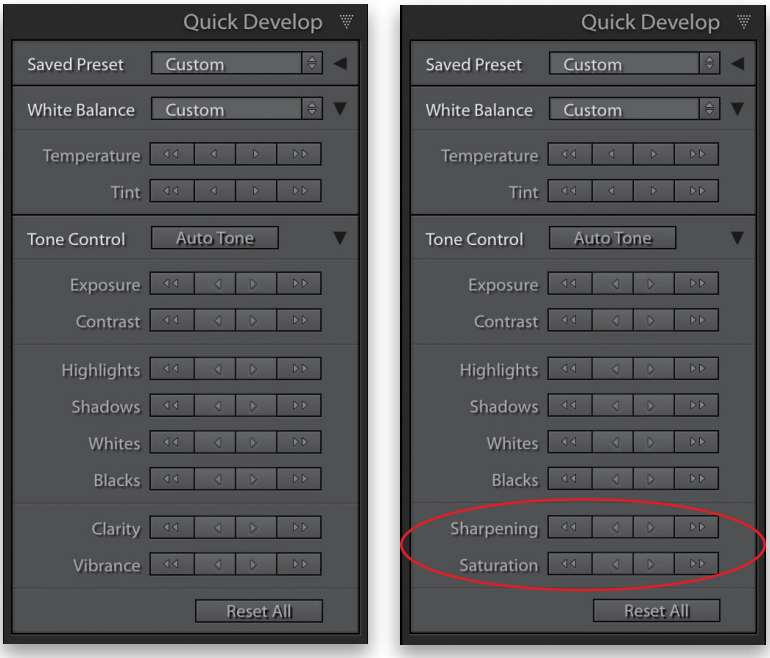
Step Two:

To turn on Auto Sync, click on that little switch on the left end of the Sync button Now that it's on, any change you make to your "most selected" photo is automatically applied to all your other selected photos simultaneously. For example, here I increased the Shadow amount to +22, and, in the Detail panel, increased the Sharpening Amount to 35 (as shown here). As you make these changes, you'll see your selected images' thumbnails update in the Filmstrip—they all get the exact same adjustments, but without any copying-and-pasting, or dialogs, or anything. By the way, Auto Sync stays on until you turn off that switch. To use this feature temporarily, press-and-hold the **Command (PC: Ctrl) key**, and Sync changes to Auto Sync. (*Note:* You won't see the Sync or Auto Sync buttons until you select multiple photos.)



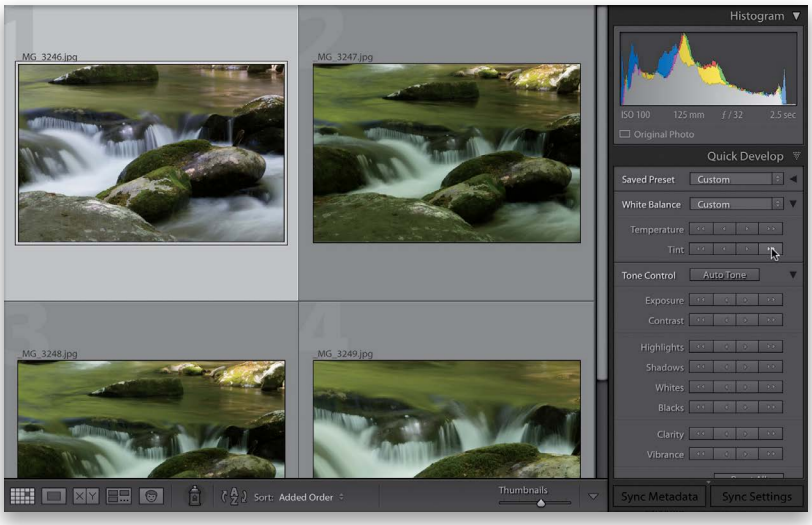
There's a version of the Develop module's Basic panel right within the Library module, called the Quick Develop panel. The idea is that you can make some quick, simple edits right there in the Library module, without having to jump over to the Develop module. The problem is, the Quick Develop panel stinks. Okay, it doesn't necessarily stink, it's just hard to use because there are no sliders—there are buttons you click instead that move in set increments (which makes it frustrating to get just the right amount)—but for a quick edit, it's okay (you can see I'm biting my tongue here, right?

Using the Library Module's Quick Develop Panel



Step One:

The Quick Develop panel (shown here) is found in the Library module, under the Histogram panel at the top of the right side Panels area. Although it doesn't have the White Balance Selector tool, it has pretty much the same controls as the Develop module's Basic panel (like Highlights, Shadows, Clarity, etc.; if you don't see all the controls, click on the triangle to the right of the Auto Tone button). Also, if you press-and-hold the Option (PC: Alt) key, the Clarity and Vibrance controls change into the Sharpening and Saturation controls (as seen on the right). If you click a single-arrow button, it moves that control a little. If you click a double-arrow button, it moves it a lot. For example, if you click the single-right-arrow for Exposure, it increases the Exposure amount by 1/3 of a stop. Click the double-right-arrow and it increases it by a full stop.



SCOTT KELBY

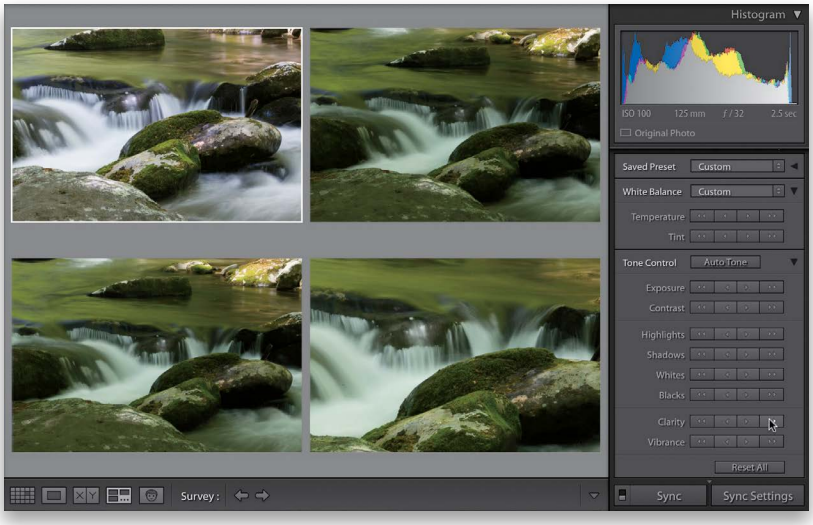
Step Two:

One way I use the Quick Develop panel is to quickly see if an image is worth working on, but without actually doing the full edit over in the Develop module. For example, these stream images have a white balance problem (too green), among other things, so to quickly see how it would look when edited, I'd click on the first image (or as many of the images as you'd like), then I'd go to Temperature and click once on the single-left-arrow to move it –5 toward blue to white balance the image, then for Tint, I'd click twice on the double-right-arrow to move the Tint to +40 (each click on the double-arrow moves it +20).

Continued

Step Three:

The other time I use Quick Develop is in Compare or Survey view (as shown here), because you can apply these edits while in a multi-photo view (just be sure to click on the photo you want to edit first, and make sure Auto Sync is turned off at the bottom of the right side Panels area). For example, I've selected four photos here and pressed **N** to enter Survey view. I clicked on the top-left photo to edit it while leaving the others alone, so I can compare the look between them. I clicked on the Exposure single-right-arrow, and the image got 1/3 of a stop brighter, then I clicked the Contrast double-right-arrow once, which increased it by +20. I clicked the double-right-arrow twice for Shadows and once for Clarity, and you can see how it compares to the rest.

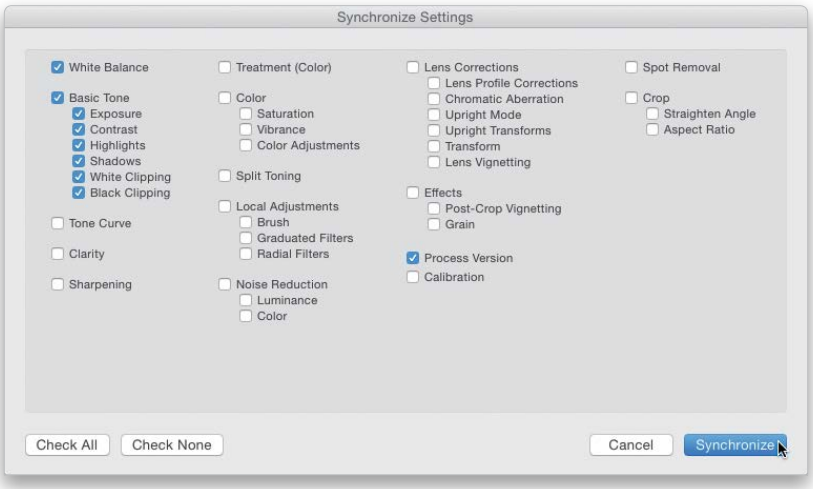


TIP: Finer Increments in Quick Develop

Now you can adjust in smaller increments when clicking the single-right-arrow: if you Shift-click on a single-right-arrow, it moves up/down 1/6 of a stop, instead of a 1/3 of a stop (so, instead of moving +33, it moves just +17 for each Shift-click).

Step Four:

Here's some other stuff you can do in Quick Develop: Apply any existing Develop module preset by choosing it from the Saved Preset pop-up menu at the top of the panel, and if you expand that black flippy triangle to the right of it, more features appear, like crop ratios and making the images black and white. There's the Auto Tone button (see page 167), and if you mess up, there's the Reset All button. You can also sync the individual changes you made to one photo to as many selected photos as you'd like using the Sync Settings button at the bottom of the right side panels. That brings up the dialog shown here, where you can choose which settings get applied to the rest of the selected photos. Just turn on the checkboxes beside those settings you want applied, and click the Synchronize button.



Let's say you spent a few minutes tweaking an image and you have it just the way you want it. Without using Copy and Paste, you can apply those exact same settings to any photo from that shoot. It can be the next photo in the Filmstrip, or one of 20 thumbnails down the line, but if you try this one out a few times, you will fall in love with how much this can speed your workflow. Basically, you click on an image, click on the Previous button, and whatever you did to the previously selected image is applied to the image you're on now.

The "Previous" Button (and Why It Rocks!)

SCOTT KELBY

Step One:

Here's our original that needs some tweaking (in this case, I would just tweak the exposure a bit, add some clarity, and crop the photo in a bit tighter. Pretty standard stuff).

Step Two:

In the Develop module, grab the Crop Overlay tool **(R)** and crop the image, so it's a bit tighter in on our subject. Then, let's increase the exposure a little bit by dragging the Exposure slider to the right to +0.30, then increase the Contrast to +25. Next, let's lower the Highlights a bit (I dragged them down to –10), increase the Clarity to +18 (to bring out more detail in his skin), and lastly, desaturate his skin by dragging the Vibrance slider to the left to –23. Nothing earth shattering, just the typical little tweaks, but there are a few other images from this same shoot I'd like to have the same look.

Continued

Step Three:

Now, down in the Filmstrip, click on the next photo you want to have this same look (cropping and all). If the photo you want to have that same look is the next photo over in the Filmstrip, you can just press the **Right Arrow key** on your keyboard to move to that next image. If it's not, then click on any other image in the Filmstrip, like I did here where I clicked on the fourth image down from the one I was tweaking.

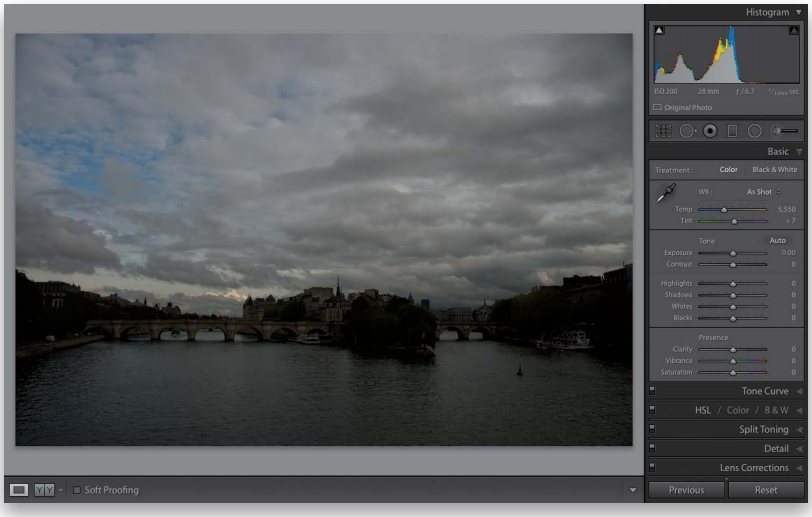
Step Four:

Next, just click the Previous button (at the bottom of the right side Panels area), and this image gets those exact same changes (cropping and all) that you applied to the previous image. Now, you can scroll to another photo in the Filmstrip and do the same thing to any single selected photo.

Note: Remember, this applies the settings of whichever photo you clicked on last. If you click on a photo and decide *not* to click the Previous button, that now becomes your "previous photo," because it's the last photo you clicked on. So, to be able to use the Previous button, you'll have to go back and click on any one of the photos you've already applied the changes to. That reloads the Previous button with your edits.

Okay, we're nearly done with what we do to edit our images here in Lightroom, but before we uncork the next chapter of adjustments, I thought it might be good for you to see how all these sliders in the Basic panel work together. So, go download this image and follow along (the download link is in the "Seven [or So] Things You'll Want to Know…" part up front that you skipped). I think this will really help you see how all these adjustments work together.

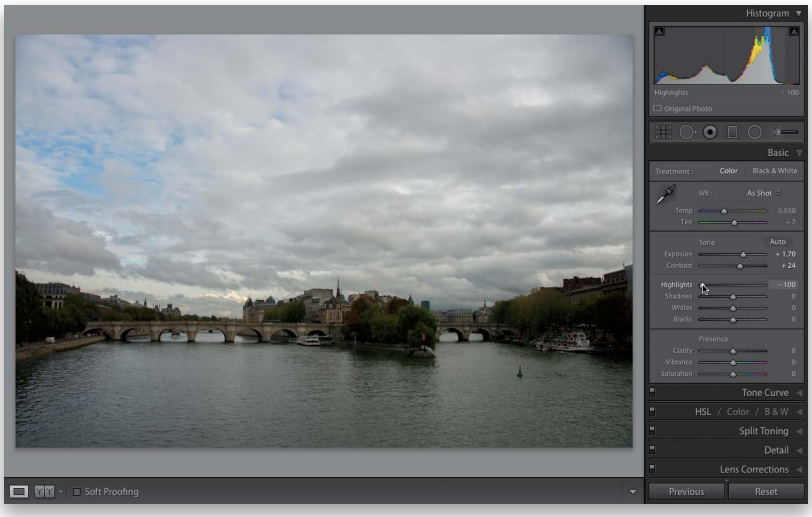
Putting It All Together (Doing a Start-to-Finish Tweak)



SCOTT KELBY

Step One:

Remember this image from earlier in the chapter (the one we used in the Exposure technique)? We'll it's back, but we're going to do more than just fix the overall brightness. Here's something that I do that I think might help you when you're sitting there in front of Lightroom looking at an image that needs help: each step of the way, just ask yourself, "What do I wish were different in this image?" Once you know what it is you want to do next, the controls are all right here in Lightroom, so that's the easy part. The hard part is really sitting back and analyzing the image and asking yourself that question after every step. I can tell you what I wish was different here. I wish it wasn't so dark, so we'll start there.



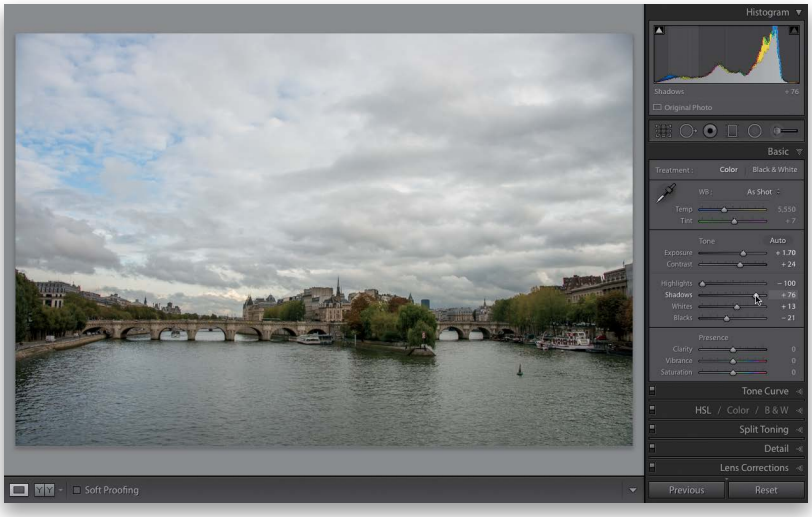
Step Two:

To make the overall image brighter, we drag the Exposure slider to the right until it looks good to us. I didn't drag it quite as far this time as I did earlier in the book (I dragged it to +1.70, here) because now I have more sliders I can use for particular areas. Next, the image looks kinda flat to me, so I want to add more contrast by dragging the Contrast slider a little to the right (here, I dragged it to +24). Then, I'm going to use that tip I mentioned in the Highlights technique back on page 168, and enhance the cloudy skies by dragging the Highlights slider all the way to the left to –100. Now the sky doesn't look as light and bright and the clouds have more detail.

Continued

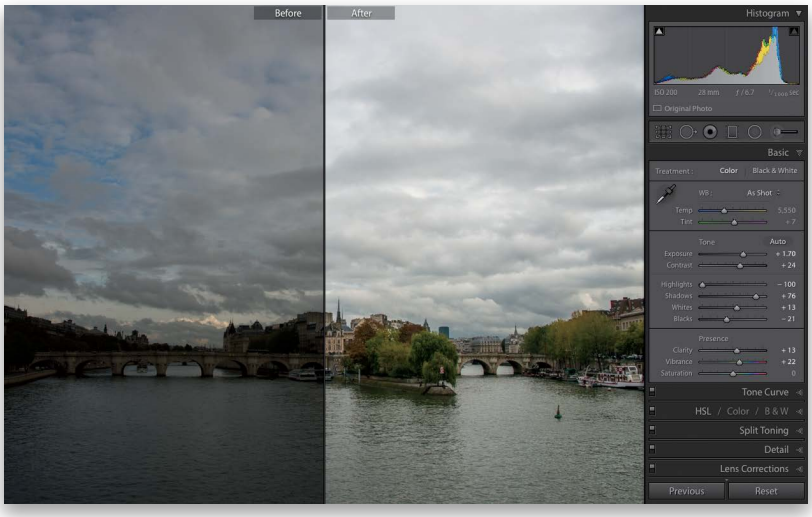
Step Three:

Looking at the image back in Step Two, there's a lot of detail in the bridge and in the trees and buildings alongside the river, but it's kind of lost in the shadows. So, I'm going to bring out the detail in those areas by dragging the Shadows slider to the right quite a bit (here, I dragged it to +76). I knew when I first looked at the image that I'd be opening up these shadows (I use the Shadows slider a lot), and that's why I didn't drag the Exposure slider as far to start with. To set the white and black points using the Whites and Blacks sliders, I let Lightroom set them automatically, which you do by Shift-double-clicking directly on the Whites slider knob and then the Blacks slider knob. Okay, so far, so good, but there are some finishing moves that could help this image be more colorful and enhance the detail and texture overall.



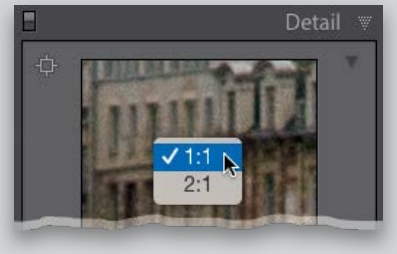
Step Four:

To bring out the texture in the buildings, trees, and river, I increased the Clarity a bit (cityscapes like this love Clarity and, honestly, I could have pushed it a lot farther than +13. It probably could have easily gone to +30 and not looked bad. Maybe higher. Photos with lots of fine detail like this love Clarity and Sharpening, but we haven't gotten to sharpening yet). Lastly, the color in the image is very muted and, under that cloudy sky, I don't want to make the colors "pop," but I would like to make the colors in the image a bit more vibrant. So, I dragged the Vibrance slider to +22. That whole process will take you just a minute or so. The thinking part takes a lot more than the dragging sliders part. There are still some things I'd definitely add to finish this photo off, but we don't cover them until the next chapter. Hey, it's something to look forward to. :)



Lightroom Killer Tips > >

▼ Picking Zooms in the Detail Panel



If you Right-click inside the little preview window in the Detail panel, a pop-up menu will appear where you can choose between two zoom ratios for the preview—1:1 or 2:1—which kick in when you click your cursor inside the Preview area.

▼ Hiding the Clipping Warning Triangles

If you don't use the two little clipping warning triangles in the top corners of the histogram (or you want them turned off when you're not using them), then just Right-click anywhere on the histogram itself and choose **Show Clipping Indicators** from the pop-up menu to turn it off,

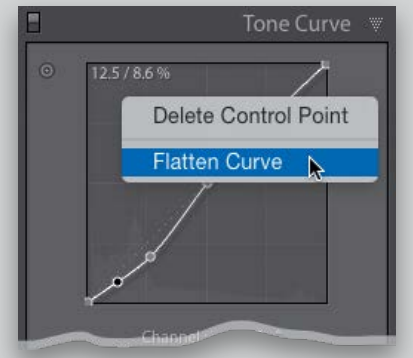
and they'll be tucked out of sight. If you want them back, go back to that same pop-up menu, and choose Show Clipping Indicators again.

▼ Separating Your Virtual Copies from the Real Images

To see just your virtual copies, go up to the Library Filter bar (if it's not visible, press the **\ [backslash] key**), and then

click on Attribute. When the Attribute options pop down, click on the little curled page icon at the far right of the bar to show just the virtual copies. To see the real original "master" files, click the filmstrip icon just to the left of it. To see everything again (both the virtual and original masters), click the None button.

▼ Quickly Flatten Your Curve



If you've created a Tone Curve adjustment (in the Develop module) and you want to quickly reset the curve to a flat (Linear) curve, just Right-click anywhere inside the curve grid and choose **Flatten Curve.**

▼ Tip for Using the Targeted Adjustment Tool (TAT)

If you're using the Develop module's TAT to tweak your image, you already know that you click-and-drag the TAT within your image and it moves the sliders that control the colors/tones underneath it. However, you might find it easier to move the TAT over the area you want to adjust, and instead of dragging the TAT up/down, use the **Up/Down Arrow keys** on your keyboard, and it will move the sliders for you. If you press-and-hold the Shift key while using the Up/Down Arrow keys, the sliders move in larger increments.

▼ Copy What You Last Copied

When you click the Copy button in the Develop module (at the bottom of the left side Panels area), it brings up a Copy Settings dialog asking which edits you want to copy. However, if you know you want to copy the same edits as you had previously (maybe you always copy everything), then you can skip having that Copy Settings dialog pop up completely by pressing-and-holding the Option (PC: Alt) key, then clicking the Copy button (it will change from Copy… to Copy).

▼ Making Lightroom Go Faster!

One of the most important new features of the current version of Lightroom is the speed increase in the Develop module, thanks to Adobe moving some of the heavy lifting off to your computer's GPU (Graphics Processing Unit). So, if your sliders or brush were lagging in previous versions, it should respond tremendously faster now. This acceleration is turned on by default, but to make sure it is, press

Command-, (comma; **PC: Ctrl-,**) to open the Preferences, click on the Performance tab, and then make sure Use Graphic Processor is turned on. If your computer supports this feature, you'll see the name of your graphic card appear right below this checkbox. If you see an error message instead, your computer can't take advantage of the GPU acceleration. Ack!

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