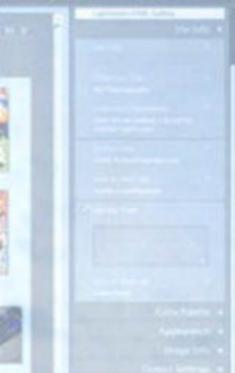


UNLOCK THE SECRETS TO THE PROS' DIGITAL PHOTOGRAPHY WORKFLOW,
ALL STEP BY STEP, FROM THE EDITOR OF PHOTOSHOP USER MAGAZINE

the Adobe® Photoshop® Lightroom³ book for digital photographers

Develop | Slideshow | Print | Web



Scott Kelby

AWARD-WINNING, BEST-SELLING AUTHOR OF
THE DIGITAL PHOTOGRAPHY BOOK, vols. 1, 2 & 3

New
Riders

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**The Adobe Photoshop Lightroom 3
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Seven Things You'll Wish You Had Known Before Reading This Book

(1) If you don't want to read this, then go right now to www.kelbytraining.com/books/LR3 and watch the short video I made to explain these seven things in more detail. It's short, it's quick, and it will help you read this book in half the time (okay, the "half the time" thing is marketing hype, but you'll get a lot out of the video, so head over there first. I'll make it worth your while).

(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 www.kelbytraining.com/books/LR3. 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.

(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.

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 things now, I promise it will make a big difference in your success with Lightroom 3, 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.

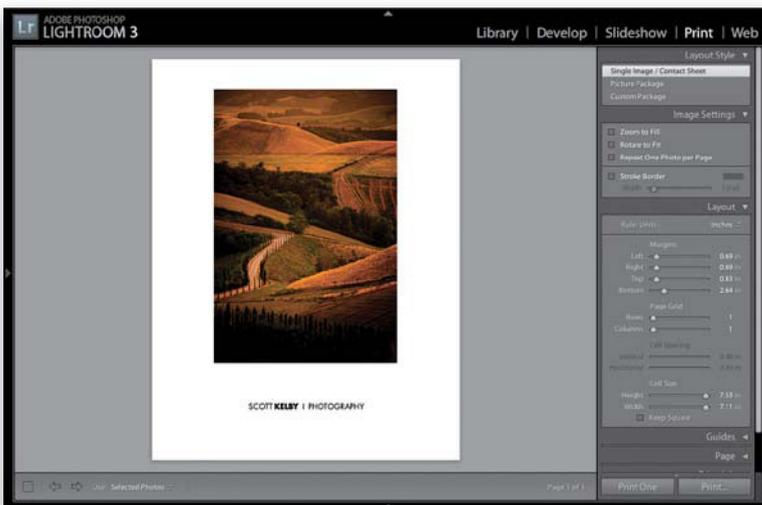


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(4) The official name of the software is “Adobe Photoshop Lightroom 3” because it’s part of the Photoshop family, but if every time I referred to it throughout the book, I called it “Adobe Photoshop Lightroom 3,” you’d eventually want to strangle me (or the person sitting nearest you), so from here on out, I usually just refer to it as “Lightroom” or “Lightroom 3” Just so you know.



(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), 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 are two special bonus chapters. The first is where I share my own complete portrait workflow—from beginning to end—starting with the shoot, then working with the images in Lightroom, right through to the final output. However, don’t read it until you’ve read the entire book first, because I put those last for a reason—you have to have read the rest of the book for them to make sense. Also, for the first time ever, I included my “7-Point System for Lightroom,” which breaks things down to just the seven things you really need to know for editing your images in the Develop module.

(7) There are a couple bonus videos I created just for you. One video shows you step by step how to create Identity Plate graphics with transparency (which you’ll learn about in Chapters 10, 11, and 12) and the other video shows you how I do my initial image retouching in my workflow (this you’ll learn about in Chapter 13). You can find these videos at www.kelbytraining.com/books/LR3.

Okay, now turn the page and let’s get to work.

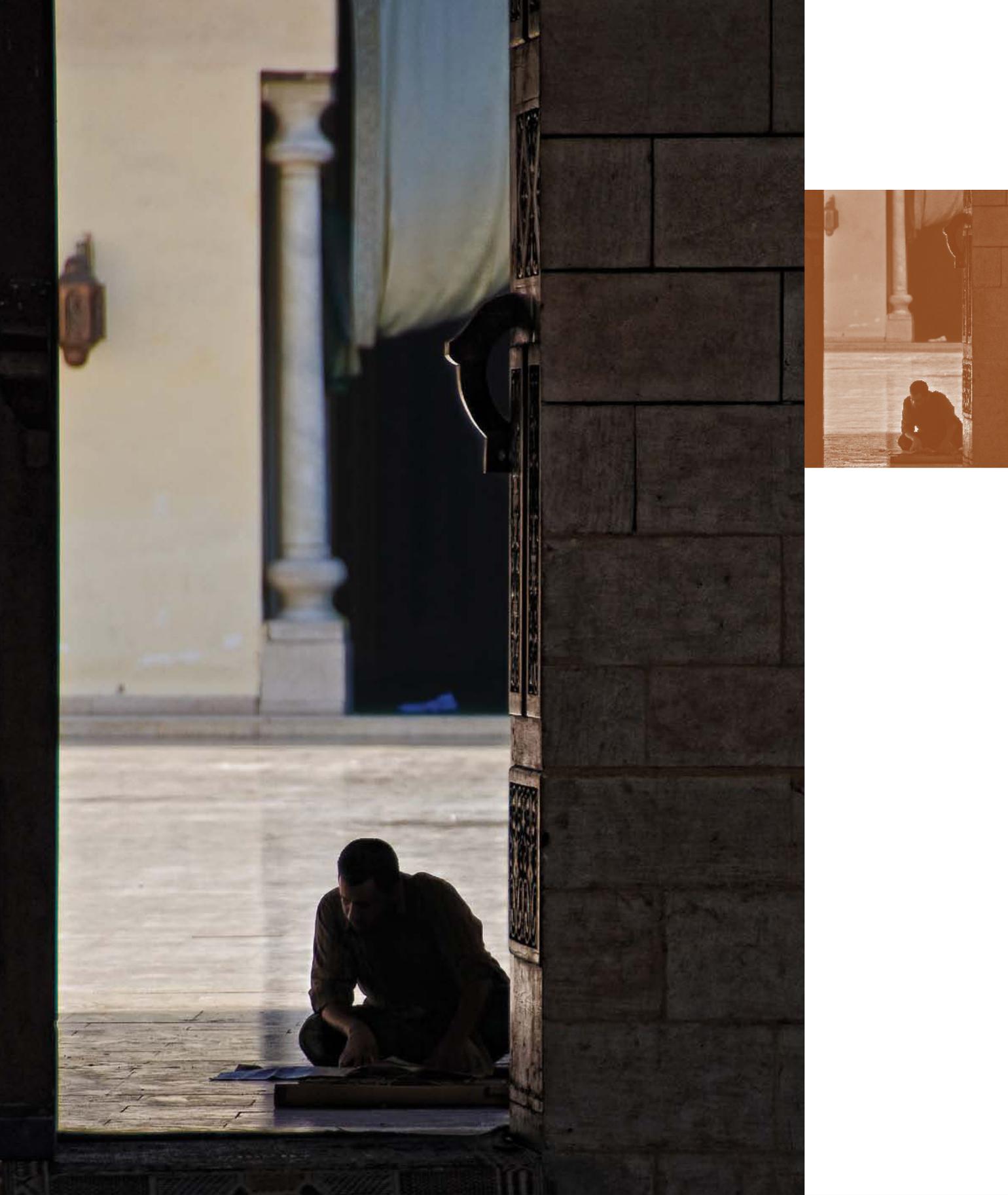


Photo by Scott Kelby ··· Exposure: 1/800 ··· Focal Length: 200mm ··· Aperture Value: *f*/5.6



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.

Upgrading from an Earlier Version of Lightroom? Read This First!

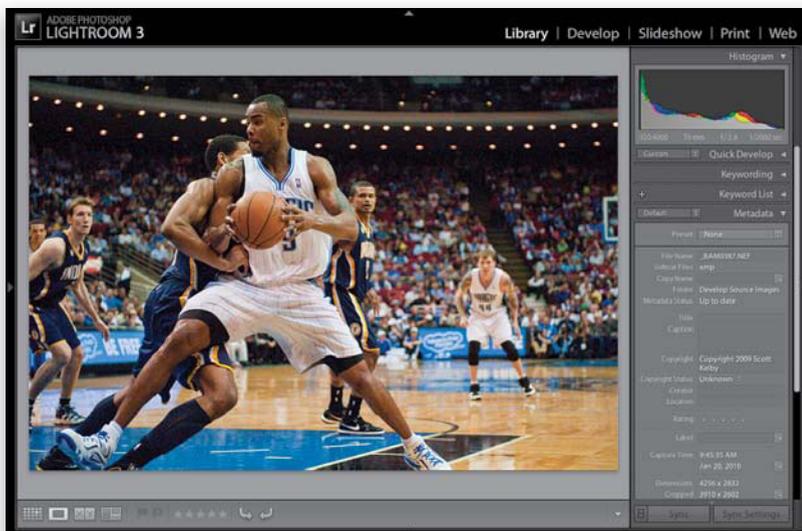
Step One:

New images you import (ones you didn't edit in an earlier version of Lightroom—images coming off your camera's memory card, for example) use the new processing technology, so you get the benefits right off the bat (and it doesn't matter if you shot in RAW, TIFF, or JPEG, or even if you're importing PSDs or DNGs). At this point, it's all good. No problems, no decisions to make, and you get to take advantage of the latest processing technology automatically. Things are different, though, if you're working with images you edited in an earlier version of Lightroom, but this is not apparent when viewing the image in the Library module's Loupe view.

Step Two:

When you've imported an image edited in an earlier version of Lightroom, and you switch to the Develop module, you'll see an alert icon appear below the bottom-right corner of the image (it looks like an exclamation point and is shown circled here in red). If you click on that icon, it brings up the Update Process Version dialog, giving you the option to update this photo with the latest processing technology (Adobe calls this new version the "Process Version 2010") or hit Cancel to stick with the old "Process Version 2003." If you decide to update, and you click the Update button, it just updates that individual photo, but if you just imported a number of photos, and want to update them all at once, instead click the Update All Filmstrip Photos button.

Up until Lightroom 3, Lightroom (and Adobe Camera Raw for that matter) has been using a processing technology developed back in 2003. In Lightroom 3, Adobe did a pretty sweeping update to how it processes your images, which is great in and of itself. But if you're bringing over images that you edited in an earlier version of Lightroom, there are some important things you need to know now, before you start editing your images, so you can choose whether to take advantage of these changes or not.



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Step Three:

In the middle of the Update Process Version dialog, there's a Review Changes via Before/After checkbox. With this turned on, it automatically gives you a before/after look at how the update to the Process Version 2010 looks. This is helpful because if for whatever reason you don't like the result, you can just press **Command-Z (PC: Ctrl-Z)** to undo the update at this point. Here's the before and after for the photo I'm working with, and although the change looks fairly minor, I like the richer look of the color in the After photo. The tones look warmer to me, but again, it's fairly minor (and I'm not sure how much of that will even be visible when this is actually printed using a printing press to create this page in the book). I can tell you this: I haven't had a single image that resulted in a very dramatic change when updating to the new Process Version 2010, and in many cases, I couldn't see a change at all.



Step Four:

If you decide to wait and make your Process Version decision later, you can always just update your photo by going under the Settings menu and choosing **Update to Current Process (2010)**, as shown here. There's also a Process submenu, found right below, where you can choose which process you want—2003 or 2010.

TIP: Collections Panel in Develop

Lightroom 3 is the first version to have the Collections panel available within the Develop module. This keeps you from having to jump back and forth between the Develop module and the Library module when you want to work on a different collection, and this now makes the Collections panel available in every module. Now, I haven't had a big effect on how Lightroom has been developed over the years, but this is one I finally convinced Adobe to add, and they sent me an email that same day and told me, "OK, we added it." They also told me not to expect that sort of fast turnaround again. :-)

Making Your RAW Photos Look More Like JPEGs

Step One:

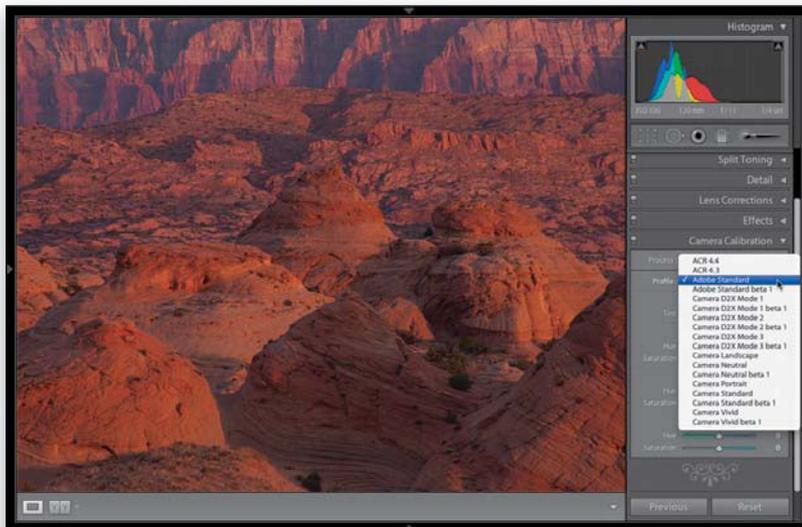
To get a more JPEG-like starting place for your RAW images, here's what to do: Go to the Develop module and scroll down to the Camera Calibration panel. There's a Profile pop-up menu near the top of this panel, where you'll find a number of profiles based on your camera's make and model (it reads the image file's embedded EXIF data to find this. Not all camera brands and 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 (well, if you ask me).

Step Two:

Now all you have to do is try out each of the different profiles, and see which one looks good to you (which to me is, which one looks the most like a JPEG—a profile that looks more contrasty, with richer looking colors). I usually start by looking at the one called Camera Standard (rather than the default Adobe Standard). I rarely see a photo using Camera Standard that I don't like better than using the default Adobe Standard setting, so this is usually my preferred starting place.

Note: If you're shooting Canon, or Pentax, etc., you'll see a different list of profiles, as they're based on the names the camera manufacturer gives to their in-camera picture styles.

The #1 complaint I hear at my Lightroom seminars is “When my RAW photos first appear in Lightroom, they look great, but then they change and look terrible.” What's happening is when you shoot in JPEG, your camera adds contrast, sharpening, etc., right in the camera. When you shoot in RAW, you're telling the camera to turn all that contrast, sharpening, and stuff off. So, when your RAW image first comes into Lightroom, you're seeing a sharp, contrasty preview first, but then it draws the real preview and you see the actual RAW image. Here's how to get a more JPEG-like starting place:



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Step Three:

If you're shooting landscapes (and you want that Fuji Velvia film look), or you just have a subject where you really want vivid colors, try the Camera Vivid profile, which mimics the Vivid color preset you could have chosen in your camera. I love this one for landscapes, but I'll also try the Camera Landscape profile and compare the two, to see which one looks best for the particular photo I'm looking at, because I've learned that it really depends on the photo as to which profile looks best. That's why I recommend trying a few different profiles to find the one that's right for the photo you're working with.

Note: Don't forget, you only get a choice of these camera profiles if you shot in RAW. If you shot in JPEG mode, you'll only see one profile: Embedded.

TIP: Create Your Own Profiles

You can create your own custom profiles using Adobe's free DNG Profile Editor, available from Adobe at http://labs.adobe.com/wiki/index.php/DNG_Profiles.



Step Four:

Here's a Before/After, where the only thing I did was choose the Camera Vivid profile. By the way, Adobe doesn't claim that these profiles will give you the look of a JPEG image, but in my opinion these surely can get you fairly close. I use these profiles anytime I want my starting point to be closer to the JPEG-like image I saw on the back of my camera.

TIP: Apply Profiles Automatically

If you find that you like a particular profile, and you always want it applied to your images, you can go to the Develop module, choose the profile (don't do anything else in the Develop module), and create a Develop preset with that name. Now, you can apply that look automatically to every photo you import by choosing that preset from the Develop Settings pop-up menu in Lightroom's Import window. (For more on creating presets, see page 158.)

Setting the White Balance

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, and W for the Web module, 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, all the editing controls are in the right side Panels area, and the photo is displayed using whatever you had the white balance set on in your digital camera (called "As Shot").

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.



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Step Two:

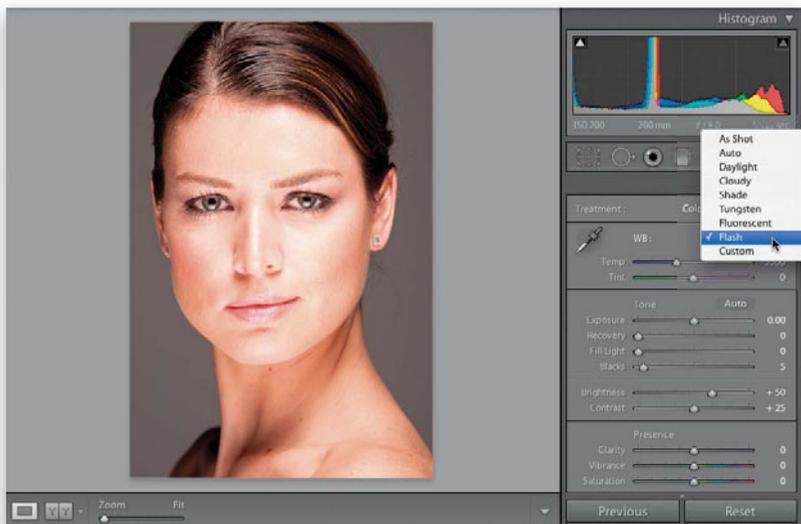
The white balance controls are near the top of the Basic panel, and there you'll see a White Balance (WB) pop-up menu where you can choose the same white balance presets you could have chosen in your camera, as seen here. (Note: The one big difference between processing JPEG and TIFF images, and those shot in RAW, is that you only get this full list of presets if you shoot in RAW. If you shoot in JPEG, you only get one preset choice—Auto—and that's it.)





Step Three:

In our photo shown in Step One, her skin looks a bit yellowish, and the whole tone of the photo looks a bit too warm, so it definitely needs a white balance adjustment. (Note: If you want to follow along here using this same image, you're welcome to download it from www.kelbytraining.com/books/LR3.) So, go ahead and choose Auto from the White Balance pop-up menu and you'll see how that would look (as you can see here, her skin actually looks somewhat better, but the gray background behind her is blue, and the highlights in her hair are blue, and well, her skin, while a little better, is kinda...bluish). The next three White Balance presets down will all be warmer (more yellow), with Daylight being a bit warmer, Cloudy being warmer still, and Shade being a lot warmer. Go ahead and choose Cloudy, and you can see 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, but Flash (shown here) while not perfect is at least decent (take a moment and try each of those, just so you see how they affect the photo). The last preset isn't really a preset at all—Custom just means you're going to create the white balance manually using the two sliders beneath the pop-up menu. Now that you know what these presets look like, here's what I recommend when you're working with your own images: 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 there isn't one that's right on the money, choose the preset that looks the closest to being right (in this case, I felt it was the Flash preset, which isn't nearly as warm or as blue as any of the others, but the gray background behind her now looks a tad brownish to me).

Continued

Step Five:

So now that you've chosen a preset that's kind of "in the ballpark," you can use the Temp and Tint sliders to dial in a better looking final White Balance setting. I zoomed in here on the Basic panel so you can get a nice close-up of the Temp and Tint 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.



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



To make the gray background look less brown (warm), I dragged the Temp slider away from yellow toward blue (see Step Six)

Step Six:

Again, after choosing the Flash preset, the background looks a little brownish (too warm), so click-and-drag the Temp slider slowly to the left (toward blue), until the brown is removed from the background and it looks gray (of course, don't drag too far to the left, or it will turn blue again). In the example you see here, I dragged to the left until it looked right (I started with the temperature at 5500. When I was done, the Temp reading was 5023, as seen in Step Five). That's all there is to it—use a White Balance preset as your starting place, then use the Temp slider to tweak it until it looks right. Now, if you feel the image is too magenta, then try dragging the Tint slider away from magenta, toward green (again, drag slowly and don't go too far).



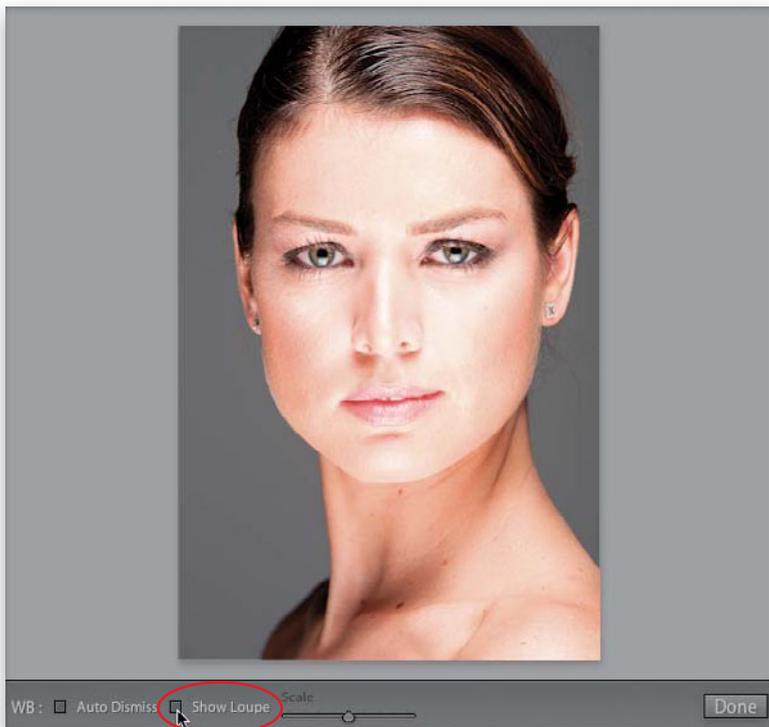
The Flash preset's temperature setting of 5500 makes the background look brownish

After dragging a little bit toward blue, to a temperature setting of 5023, the brown background turns gray



Step Seven:

Now that you've learned those two ways to adjust your white balance (the preset alone, and then the preset with Temp and Tint slider tweaks), I want to show you my personal favorite way, 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). 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 click it on something in your photo that's supposed to be light gray (that's right—don't click on something white—look for something light gray). Video cameras white balance on solid white, but digital still cameras need to white balance on a light gray instead). In the example shown here, I clicked on the background, and just clicking once with this tool set the right white balance for me (you can see the Temp is now set to 5000, and the Tint to -4, which added a tiny bit of green to balance things out).



Step Eight:

Before we go any further, that big pixelated grid that appears while you're using the White Balance Selector tool is supposed to magnify the area your cursor is over to help you find a neutral gray area. To me, it just gets in the way, and 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). Now you get just the eyedropper (as shown in Step Seven), without the huge annoying pixel Loupe (which I'm sure is fine for some people, so if that's you, replace "annoying" with the term "helpful").

Continued

Step Nine:

Although I'm not a fan of the "helpful" pixel Loupe, there is a feature that's a really big help when you use the White Balance Selector tool, and that's the Navigator panel on the top of the left side Panels area. What's cool about this is, as you hover the White Balance Selector tool over different parts of your photo, it gives you a live preview 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 finding a white balance that looks good to you. For example, set the White Balance to Auto, then hover the White Balance Selector tool over the background area (as shown here), and then look at the Navigator panel to see how the white balance would look if you clicked there. Pretty sweet, eh? You could click the tool as many times as you'd like to try out different white balance looks, but honestly, just looking over in the Navigator panel is quicker and easier.



Step 10:

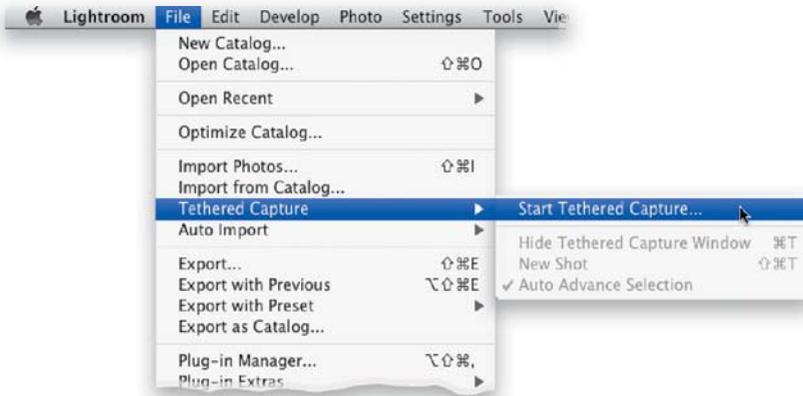
A couple of last things you'll want to know about white balance: (1) When you're finished using the tool, either click it back where you got it from (that round, dark gray circle in the Basic panel), or click the Done button down in the toolbar. (2) In the toolbar, there's an Auto Dismiss checkbox. If you turn this on, it means that after you click the tool once, it automatically returns to its home in the Basic panel. I leave this turned off, so I can easily just click in a different area without having to retrieve the tool each time. (3) To return to the original As Shot white balance, just choose As Shot from the White Balance (WB) presets pop-up menu. (4) If you're in the Library module, and you know you need to get the White Balance Selector tool, you can press **W**, which will switch you over to the Develop module and give you the tool.



The original As Shot white balance setting, which looks too warm and yellowish overall, and the gray background looks kinda brownish

Here's the image after just one click with the White Balance Selector tool. The gray background is gray again, and her skin tone looks good

The fact that you can now shoot tethered directly from your camera, straight into Lightroom, is one of my favorite features in Lightroom 3, 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!



Setting Your White Balance Live While Shooting Tethered

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 22 in Chapter 1 for more details on this dialog and what to put in where).



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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).

Continued

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.



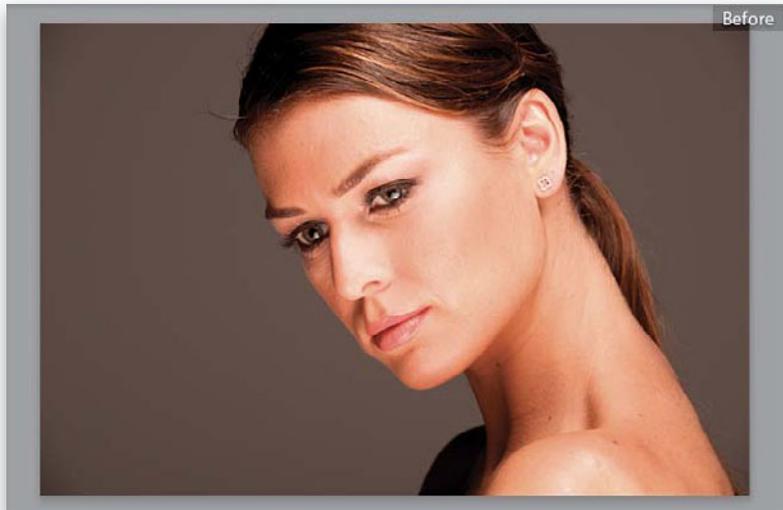
Step Four:

Go back 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, whose 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 to 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.



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In that last project, I ended with a before and after, but I didn't get a chance to show you how. 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.



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Seeing Befores and Afters

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 (from the same series we used for white balance), you're seeing the overly warm 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).

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. To return to Loupe view, just press the letter **D** on your keyboard.

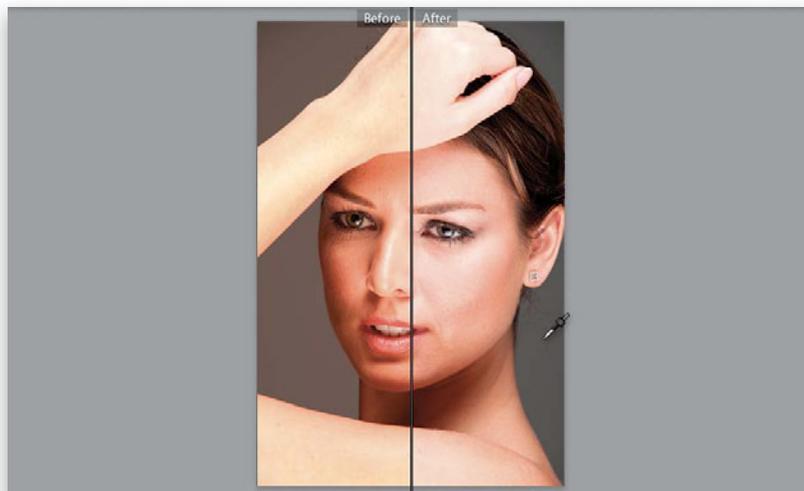
Note: Just so you know, our model here, Orsolya, is wearing an off-the-shoulder top, so we could shoot this beauty-style headshot. I mention this so you don't think she's (ahem) less than clothed. Come on, you know you were thinking it!

Applying Changes Made to One Photo to Other Photos

Step One:

We're going to finish up with our final images from that beauty headshot shoot; let's start by fixing the white balance. In the Library module, click on a photo then press **W**, which is the Adjust White Balance short-cut (it takes you to the Develop module and gives you the White Balance Selector tool), so all you have to do now is click on something light gray in the photo (I pressed **Shift-Y**, so you could see a before/after split view here). So, that's the first step—fix the white balance, then press **D** to return to Loupe view (just a reminder, you can download this photo and follow along at www.kelbytraining.com/books/LR3).

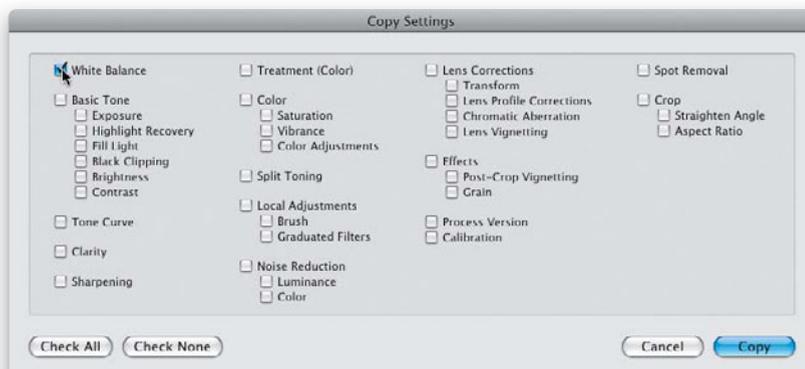
This is where your workflow starts to get some legs, because once you've edited one photo, you can apply those exact same edits to other photos. For example, in that last project, we fixed the white balance for that one photo. But what if you shot 260 photos during one shoot? Well, now you can make your 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.



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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 the white balance adjustment, click on the Check None button at the bottom of the dialog, then turn on just the checkbox for White Balance, and click the Copy button.





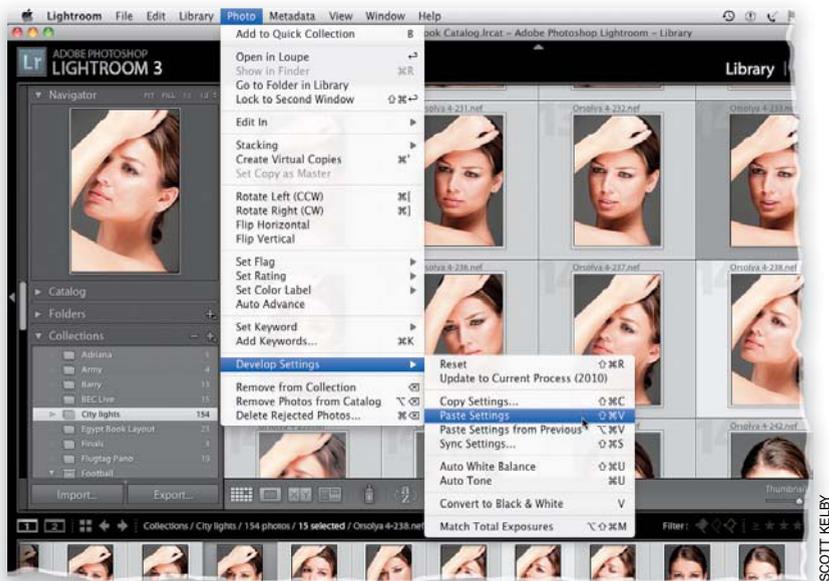
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Step Three:

Now press **G** to return to the Grid view, and select the photos you want to apply this white balance change to (as shown here). If you look in the top row of the grid here, you can see that the fourth photo is the one I corrected the white balance on, so it's the only photo not selected. By the way, 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 All your photos. It doesn't matter if your original gets selected again—won't hurt a thing.

TIP: Choosing Other Adjustments

Although here we're just copying-and-pasting a White Balance setting, you can use this function to copy-and-paste as many attributes as you want. If I've made a few edits in an area, I would just turn on the checkbox for that entire area in the Copy Settings dialog (in other words, I'd turn on the Basic Tone checkbox for my Basic panel edits, which automatically turns on all the tonal edit checkboxes. It just saves time).



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Step Four:

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

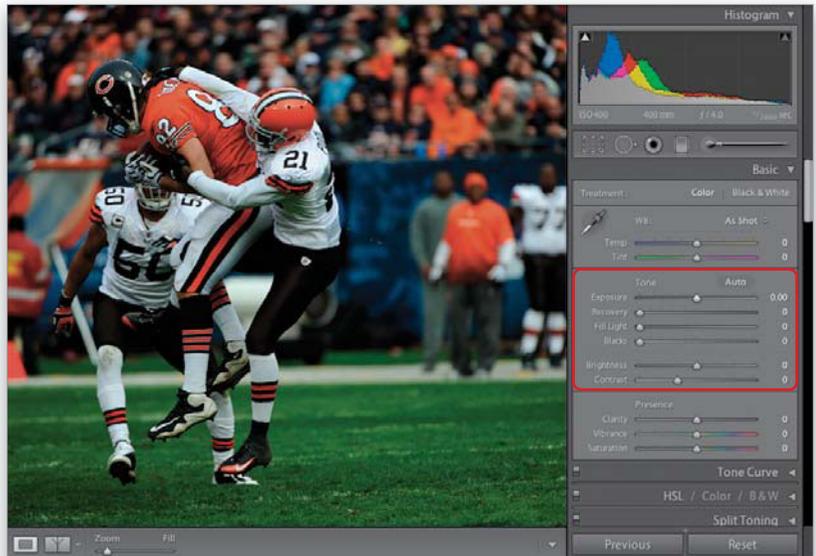
TIP: Fixing Just One or Two Photos

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 I 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.

How to Set Your Overall Exposure

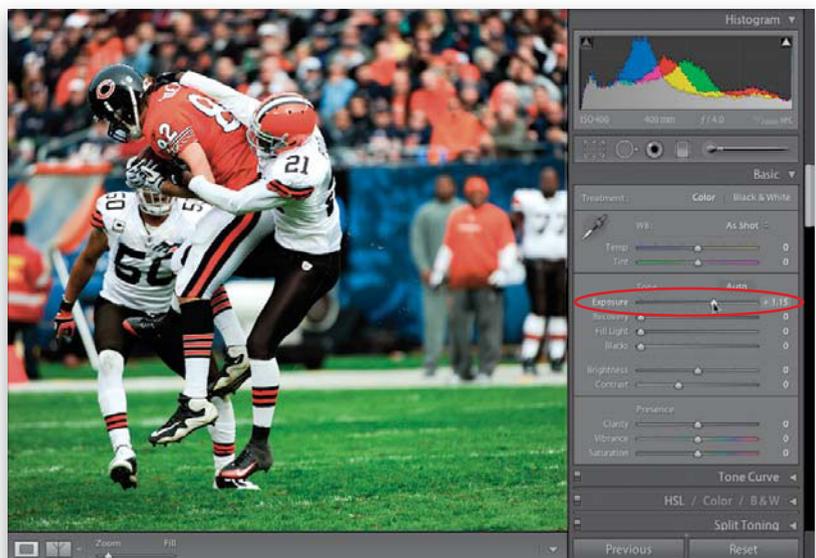
Step One:

To set your overall exposure, you use the Tone section of the Basic panel (that section is shown within a red rectangle here). The photo shown here looks underexposed, and if you look up in the Histogram panel at the top of the right side Panels area, you can see there's virtually no data on the right side of the histogram (that's where all the highlights should be). So if you were wondering, "Is it underexposed?" well, there's your answer.

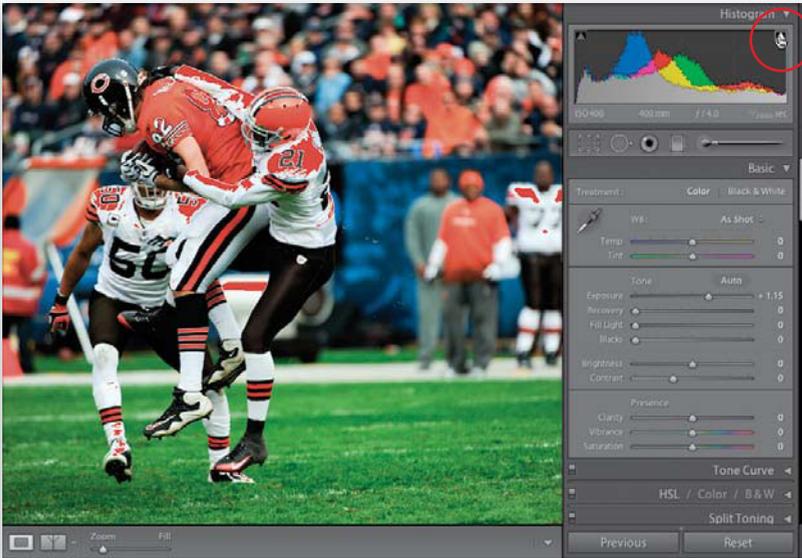


Step Two:

To make the overall photo brighter, just click-and-drag the Exposure slider to the right, as shown here (just like with the White Balance sliders, you get a visual cue of which way to drag by looking at the slider itself—white is on the right side of the slider, so dragging right [toward white] would make this adjustment lighter, and dragging left [toward black] would make things darker). Easy enough. However, there's one critically important thing to watch out for: if you drag too far to the right, you run the risk of losing detail in your highlights (in other words, your highlights get so bright that they literally "blow out" and you lose all detail in those areas). This is called "clipping" your highlights, and luckily Lightroom not only warns you if this happens, but in most cases, you can also fix it.

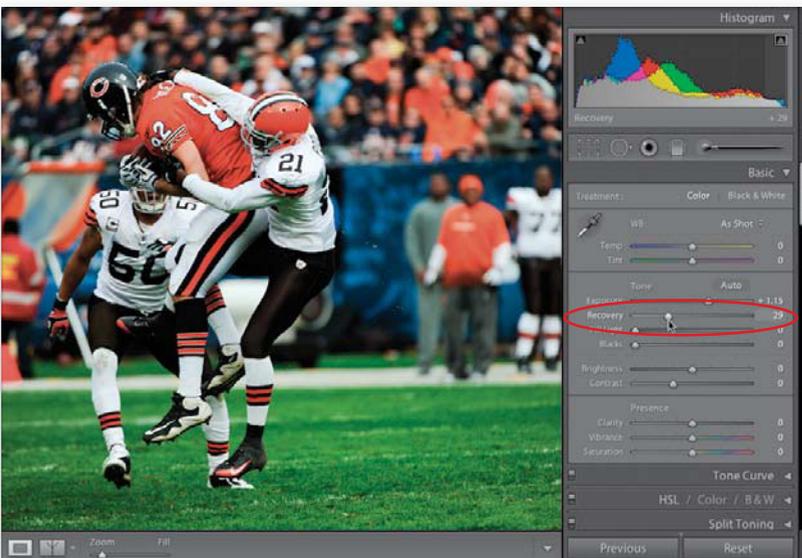


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Step Three:

If you look again at the Histogram panel at the top of the right side Panels area, you'll see a triangle in the top-right corner. That is the highlight clipping warning triangle, and ideally, this triangle should always stay solid black. If it turns blue, it means you're losing highlight detail, but just in the Blue channel (which isn't great, but it's not the worst thing in the world). If it's red or green, you're losing detail in that channel. However, the worst-case scenario is that it appears solid white (as shown here), which means all three channels have lost detail, and your highlights are totally clipped (I call this the "Triangle of Death!"). But here's the critical question: Are you clipping off highlights in an area of important detail? If not, you can ignore the warning (for example, if you have a shot where you can see the sun, that sun is going to clip, but there's no detail there anyway, so we ignore it). To find out where you're clipping, click on that white triangle, and the areas that are clipping will appear in solid red (as seen here, where #21's and #50's white football jerseys have lots of clipped areas).



Step Four:

In our example here, those jerseys definitely should have detail. If you lower the Exposure slider, the clipping will go away, but your exposure will be too dark again. If this happens to you (and believe me, it will), then grab the Recovery slider—one of the most brilliant features in all of Lightroom. As you click-and-drag the Recovery slider to the right, it only pulls back the very brightest highlights (those super-bright areas that were clipping), so it doesn't trash your overall exposure—you just drag to the right until the red warnings on your photo go away, and your triangle is black again (as shown here). This is a double-win—you get the brighter exposure the photo needs, but you avoid the clipped highlights that it would normally bring.

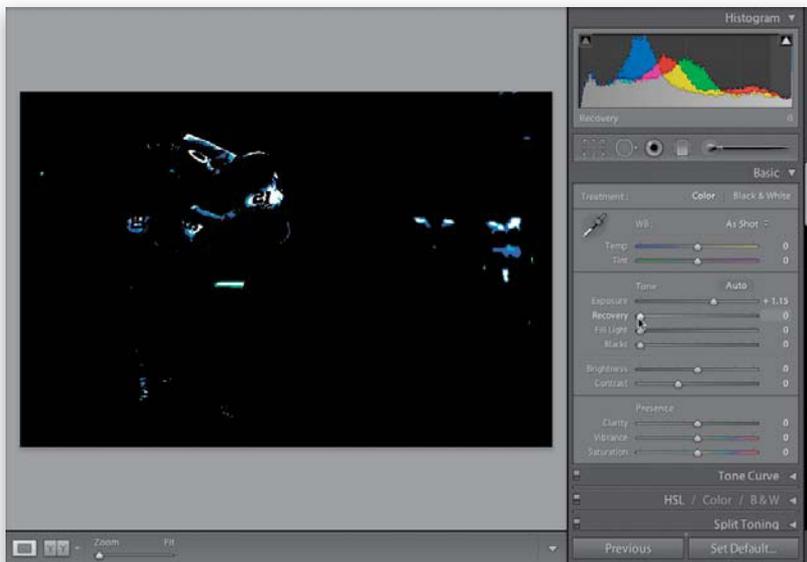
Continued

Step Five:

I always start by adjusting the Exposure slider first, and then if I see a clipping warning, I go to the Recovery slider and drag it to the right until my highlights come back into line. By the way, if you don't like seeing the clipped areas appear in red (or if you're working on a photo with a lot of red in it already, so the red clipping warnings get lost), instead, you can press-and-hold the Option (PC: Alt) key as you click-and-drag the Exposure slider. The screen turns solid black, and any areas that are clipping will show up in white (as seen here). You can also hold this same key as you click-and-drag the Recovery slider, and you just keep dragging until all the areas turn solid black again.

TIP: Toggling the Warnings On/Off

You don't have to go up there and click on that triangle every time. If you press the letter J on your keyboard, it toggles that red clipping warning that appears over the clipped highlights in your photo on/off.



Step Six:

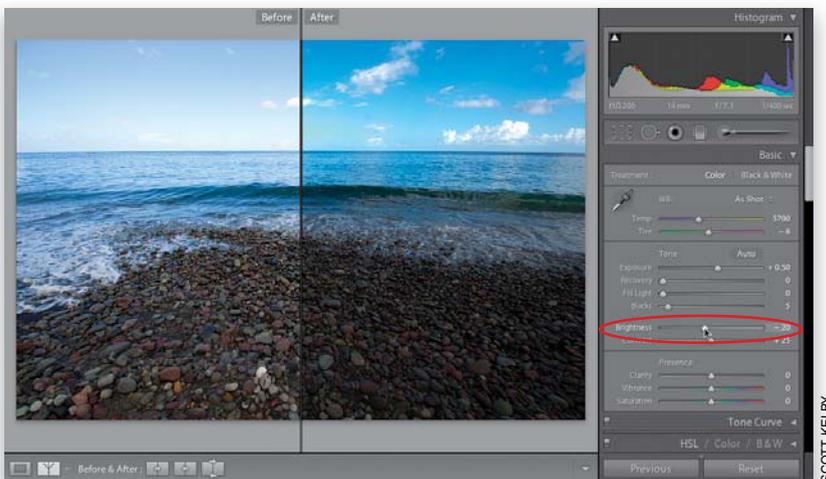
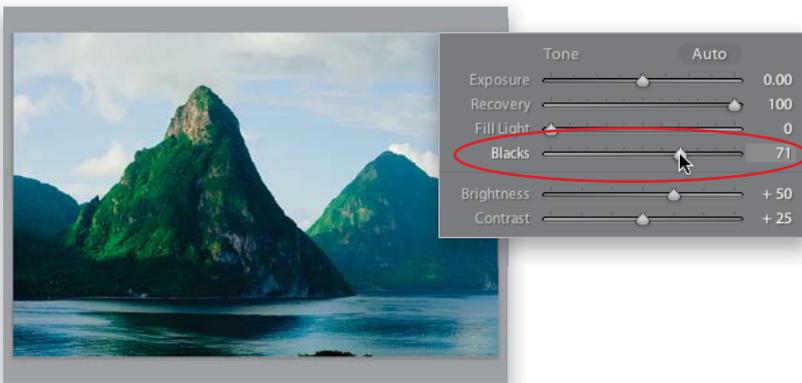
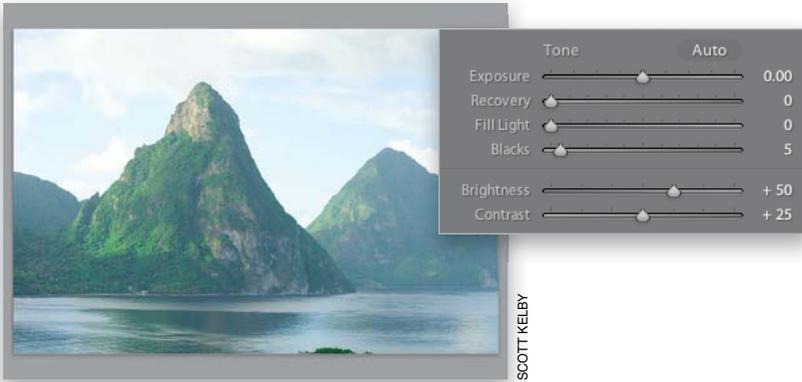
We're going to jump over to a different photo for a just a moment, to tell you about another hidden benefit of using the Recovery slider: it works wonders in adding detail and drama to skies in landscape shots (especially ones with lots of clouds). Just click-and-drag the Recovery slider all the way over to the right (to 100), and watch what it does for your skies. Give it a try and see what you think.

TIP: Speed Editing

This may be my favorite shortcut in all of Lightroom: to jump to the next slider in the Basic panel, just press the . (period) key on your keyboard (you'll see the adjustment name highlight) and use the + (plus sign) key and - (minus sign) key to increase or decrease the amount; press the , (comma) key to move back. I love it!



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Step Seven:

I'm switching to a different photo for the next step in adjusting our overall exposure, where we'll use the Blacks slider (we're skipping over the Fill Light slider until Chapter 6, because it's for when you have trouble with a backlighting situation). The Blacks slider adjusts the darkest shadow areas in your photo, and dragging to the right increases the amount of black in the shadows—dragging to the left lightens them. I drag this slider to the right any time my photo looks washed out, because it can bring back color and depth to shadow areas (the original image is shown on top here, and in the bottom, I increased the Blacks and the Recovery amount to bring back detail in the sky). I'm not nearly as concerned with losing shadow detail as I am highlight detail, but if you're a "shadow detail freak", you can use the histogram's top-left corner triangle as your shadow clipping warning, or press **J**, and any shadow areas that are clipping will appear in blue on your photo.

Step Eight:

The Brightness slider (circled here) acts as a midtones slider (if you're familiar with Photoshop's Levels control, it's like the center midtones slider). To brighten the midtones, click-and-drag to the right (to darken the them, drag to the left). I grab this slider anytime I have a washed-out sky—lowering the amount of brightness can make the sky look rich and blue again (in the before/after shown here, I lowered the Brightness amount to -20 , but then it looked a little dark, so I increased the Exposure amount a little bit to brighten things back up). We ignore the Contrast slider here (dragging it to the right makes the bright areas brighter and the darker areas darker), because we add contrast with a more powerful tool (the Tone Curve), which you'll learn about shortly.

Continued

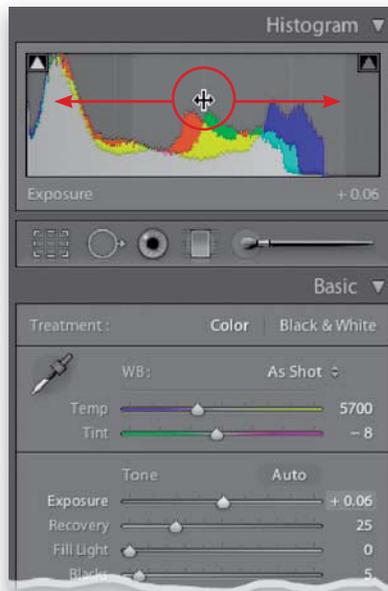
Step Nine:

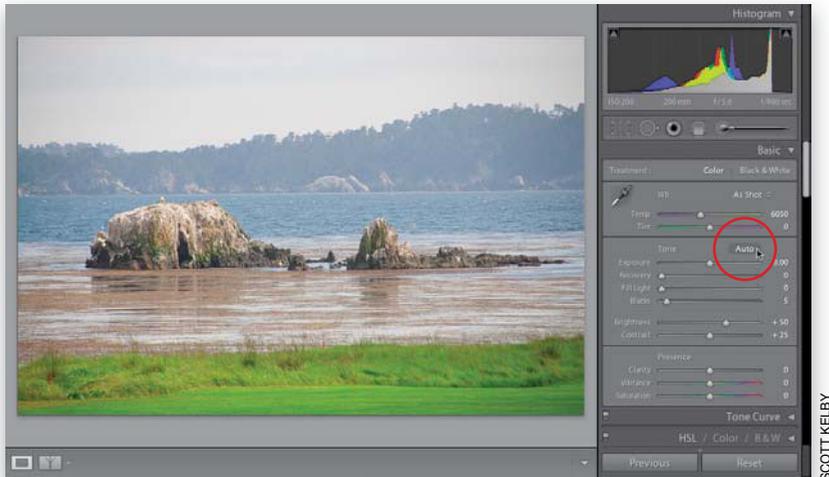
The Histogram panel at the top of the right side Panels area is helpful because, by just looking at it, you can tell if your highlights are blown out. For example, if your histogram shows a bunch of pixels stacked up against the far right-side wall, it tells you right there that plenty of your highlights are clipped (ideally, you'd have a little gap at the right end of your graph, with nothing touching the right-side wall). But beyond just giving you a readout, it can help you figure out which slider adjusts which part of the histogram. Try this: move your cursor over part of the histogram and then look directly below the histogram itself, and you'll see not only the name of the slider which affects that part of the histogram, it even highlights the number field of that slider down in the Tone section for you to make it easier to find (as seen here). Here, my cursor is over the far-right side, and you can see that the Recovery slider is what would affect that far-right side of the histogram. Pretty helpful—but there's more.



Step 10:

You can actually click-and-drag anywhere right on the histogram itself, and as you drag left or right, it literally moves that part of the histogram (and the accompanying slider) as you drag. That's right, you can do your corrections by just dragging the histogram itself. You gotta try this—just move your cursor up over the histogram, click, and start dragging. By the way, in all honesty, I don't personally know anyone that actually corrects their photos by dragging the histogram like this, but it sure is fun just to give it a try.





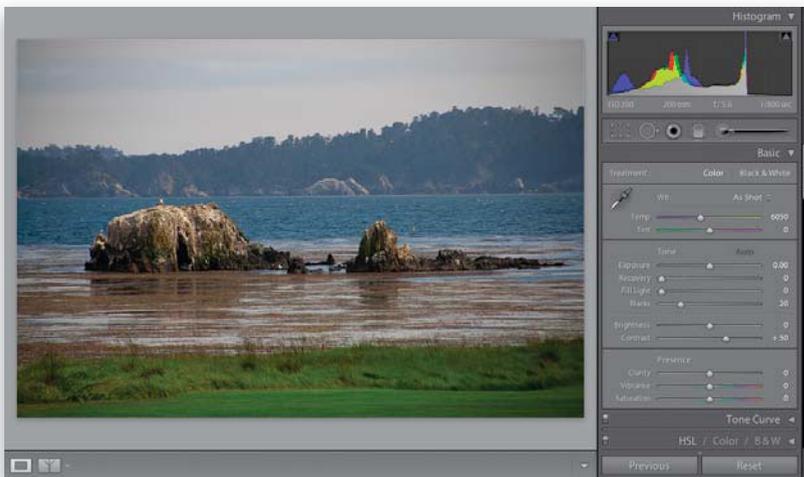
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Step 11:

One thing we haven't talked about thus far is the Auto Tone button, which appears above the Exposure slider (shown circled here in red). This function has been getting better and better since Lightroom 1 (where clicking it was a huge mistake), and now in Lightroom 3, they've made it even better by adding in the ability to also adjust the Fill Light amount when it does an auto toning of your image. Anytime you're stuck not knowing what to do with a photo, at least give Auto Tone a try. It's now a lot better than you'd think.

TIP: Resetting Your Sliders

You can reset any slider to its original setting by double-clicking on the little slider "nub" (that thing that you drag), but I find it's easier just to double-click on the name of the slider—that resets it, too.

**Step 12:**

Here's the image after clicking the Auto Tone button. You can see that while it doesn't do a totally kick-butt job, it doesn't do a rotten job either (so it's at least usable as a starting point, if you're stuck about where to start). Sometimes it works great, other times...not so much, but at least now it's usable. One thing to watch out for: I can't explain why, but sometimes when you use it, it will actually tweak the image, so it now has clipped highlights. I know—ideally it should know better, but sometimes it just doesn't, so keep an eye out for that, and if it does clip your highlights, drag the Recovery slider to the right until they go away.

Okay, that's the basic three sliders you'll use to adjust your exposure. I wind up using the Exposure slider the most, the Blacks second most, and the Brightness the least of the three. You'll find that some images need just a tweak of the Exposure slider, and some need all three, but luckily now you know what they do.

Adding “Punch” to Your Images Using Clarity

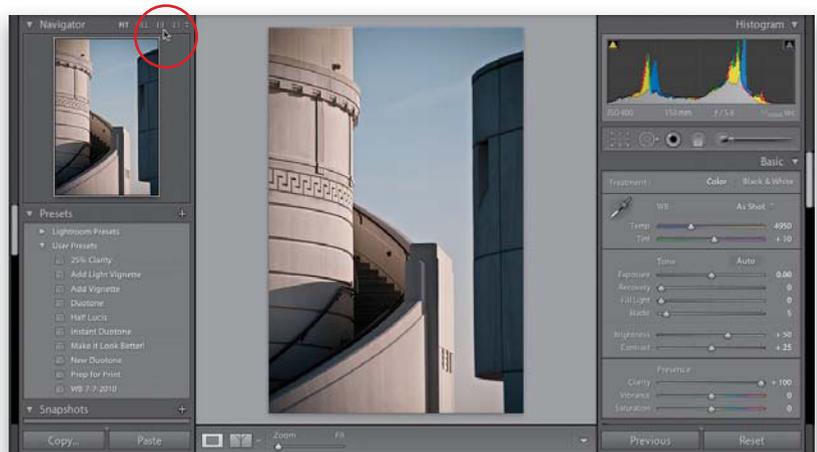
When Adobe was developing the Clarity control, they had actually considered calling the slider “Punch,” because it adds midtone contrast to your photo, which makes it look, well...more punchy. So, when you see an image that needs more snap or punch (I use it on almost every photo), then get some clarity.

Step One:

Here’s the original photo, without any clarity being applied. Now, because (as I said above) clarity adds midtone contrast to your photo, it makes the photo appear to have had the midtones sharpened, and that’s what gives it its punch. But before you apply any clarity, to really see the effects of the slider, you should zoom in to a 1:1 view, so head over to the Navigator panel and click on 1:1 first to get you to a 100% view of your image (shown below).

Step Two:

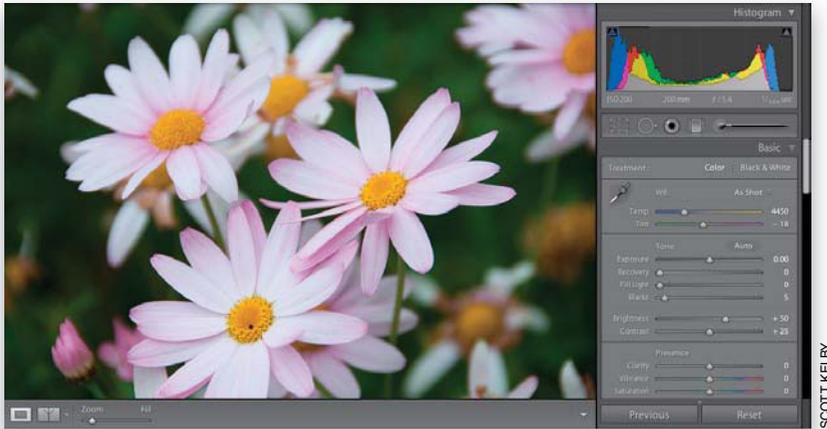
Now, just click-and-drag the Clarity slider to the right to add more punch and midtone contrast (dragging to the left actually decreases midtone contrast, so you might want to try a Clarity setting of –100 to soften and diffuse a portrait). I apply between +25 and +50 clarity to nearly every photo I process, with the only exception being photos that I intentionally want to be softer and less contrasty (so, for a portrait of a mother and baby, or a close-up portrait of a woman, I leave the Clarity slider set to 0 or use a negative number). For images that can really “eat up” the clarity, like architectural shots (like the one you see here) or sweeping landscapes, I’ll sometimes go as high as +75, but as always, you just have to look at the photo, and see which amount looks best to you. You can really see the effect of clarity in the example here, where I took the amount to 100, but as I said, +75 is about my top end limit (if you go too high, you’ll sometimes see a dark glow around the edges of your subject).



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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—while the dull colors do get more saturated, 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.



SCOTT KELBY

Making Your Colors More Vibrant

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 for the reasons mentioned above—everything gets saturated at the same intensity (it's a very coarse adjustment). If you click-and-drag the Saturation slider to the right, your photo does get more colorful, but in a clownish, unrealistic kind of way (the over-saturation won't show up here in the printed book because the photos here get converted to CMYK for a printing press, so I'm just showing the original photo here, untouched). But, go ahead and try it yourself—drag the Saturation slider to the far right and you'll see what I mean. Now, return the Saturation amount back to 0.



Step Two:

Now try the Vibrance slider—it affects dull colors the most (like the pink flowers), and it affects already saturated colors the least (like the yellow capitulum and the grass behind them), and lastly, it does try to avoid affecting fleshtones as much as possible (which doesn't come into play in this particular photo). This gives a much more realistic-looking color saturation across the board, without trashing your skin tones, which makes this a much more usable tool. Here's the same photo using the Vibrance slider instead. The petals look much more vibrant, but without looking "clowny" (I bet that word throws my spell checker for a loop). So, unless I'm desaturating an overly colorful photo, I pretty much avoid the Saturation slider altogether.

Using the Tone Curve to Add Contrast

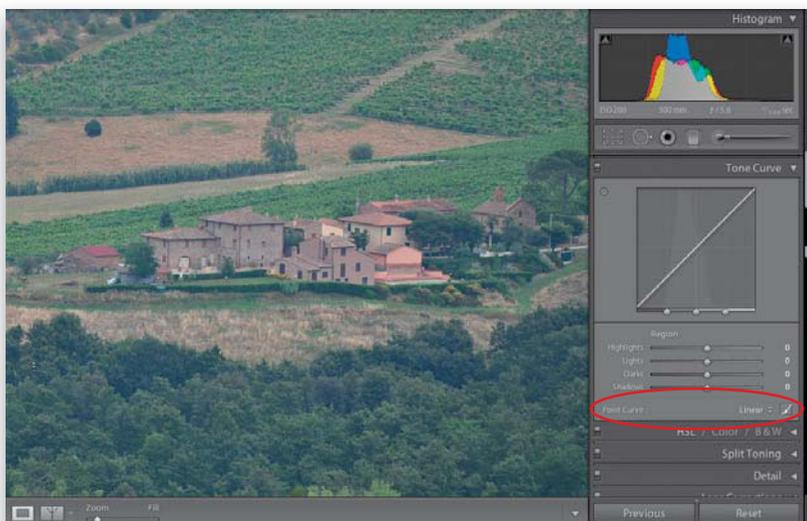
Step One:

If you scroll down past the Basic panel, you'll find the Tone Curve panel (shown here), which is where we apply contrast to our photo (rather than using the Contrast slider in the Basic panel, which seems too broad in most cases). If the photo you're viewing was shot in JPEG or TIFF mode, there's no Tone Curve contrast applied (look at the bottom of the Tone Curve panel, and you'll see the word **Linear** [shown circled here in red], which just means the curve is flat—there's no contrast applied). If you shot it in RAW, by default, it already has a medium amount of contrast applied to it, so that pop-up menu would say "Medium" instead (the reason is when you shoot in JPEG, your camera applies contrast. When you shoot in RAW, you're telling your camera not to add stuff like contrast).

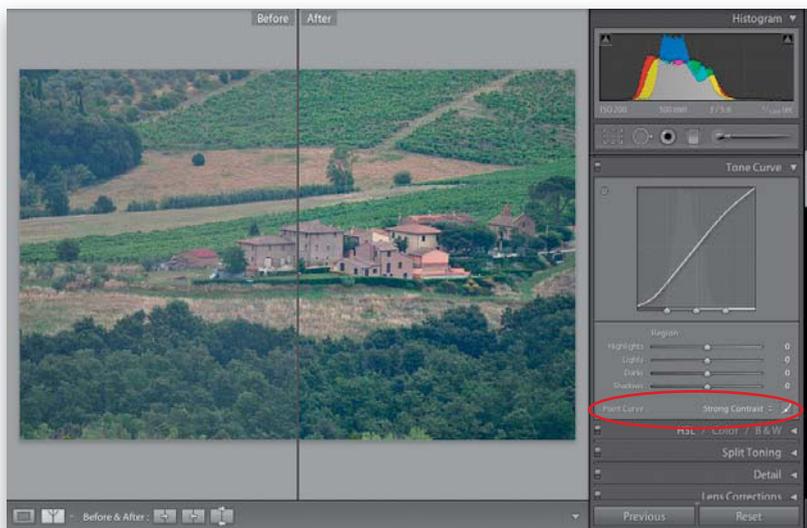
Step Two:

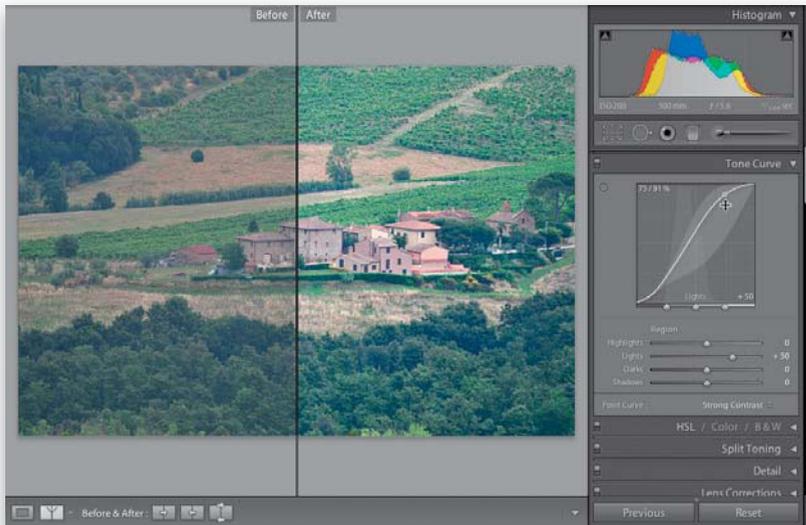
The fastest and easiest way to apply contrast is just to choose one of the presets from the Point Curve pop-up menu. For example, choose **Strong Contrast** and then look at the difference in your photo (I clicked the Before and After Views button in the toolbar a couple of times to get this split screen view). 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. You can see the contrast curve that was applied in the graph at the top of the panel.

Once we've made our edits in the Basic panel, next we head down to the Tone Curve panel to adjust the overall contrast in our photos (I recommend doing your basic edits in the Basic panel, then using the tone curve to finish things off). We use this tone curve rather than the Contrast slider (in the Basic panel, which we intentionally skipped over earlier), because this gives us much more control, plus the tone curve (1) helps keep you from blowing out your highlights, (2) actually helps you see which areas to adjust, and (3) lets you adjust the contrast interactively.



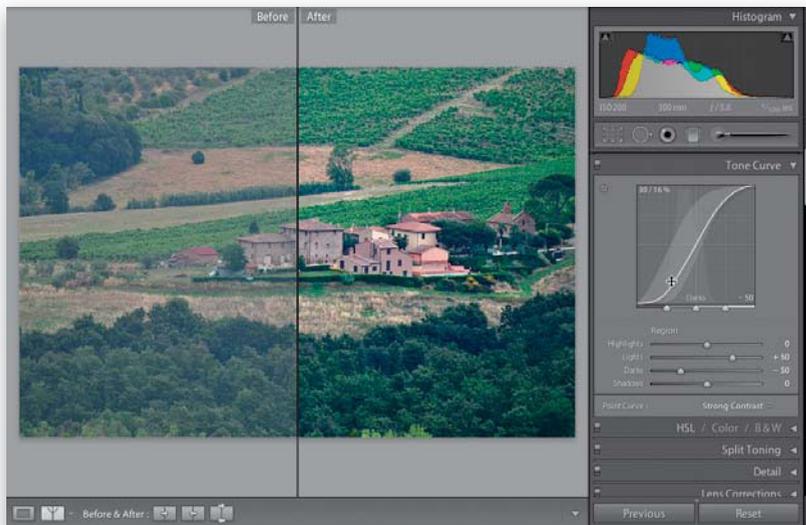
SCOTT KELBY





Step Three:

If you think that the Strong Contrast preset isn't quite strong enough (and in this case, I still think it needs a lot more contrast), you can edit this curve yourself, but it's helpful to know this rule: the steeper the curve, the stronger the contrast. So to make this curve steeper, you'd move the top of the curve (the highlights) upward, and the bottom of the curve (the darks and shadows) downward. To do this, just move your cursor right over the graph (as shown here), and you'll see a little round "point" appear on the curve. As you move your cursor in the graph, you'll see the point slide up and down the curve line. So, when it's at the top, you can click-and-drag it upward, but I think it's actually easier to just use the **Up Arrow key** on your keyboard to nudge it upward a bit (it's easier than trying to click right on that moving point).



Step Four:

Here, I've nudged it up by pressing the Up Arrow key on my keyboard. The curve is now steeper, and I have more contrast in the highlights. I can do the same thing in the bottom left of the curve—I would just nudge the curve downward instead, which would give me a much steeper curve (as seen here), and a much more contrasty image, as you can see. Also, as you're moving your cursor over the graph, you'll notice that at the bottom of the graph itself, it tells you which part of the curve you'd be adjusting if you moved the point now.

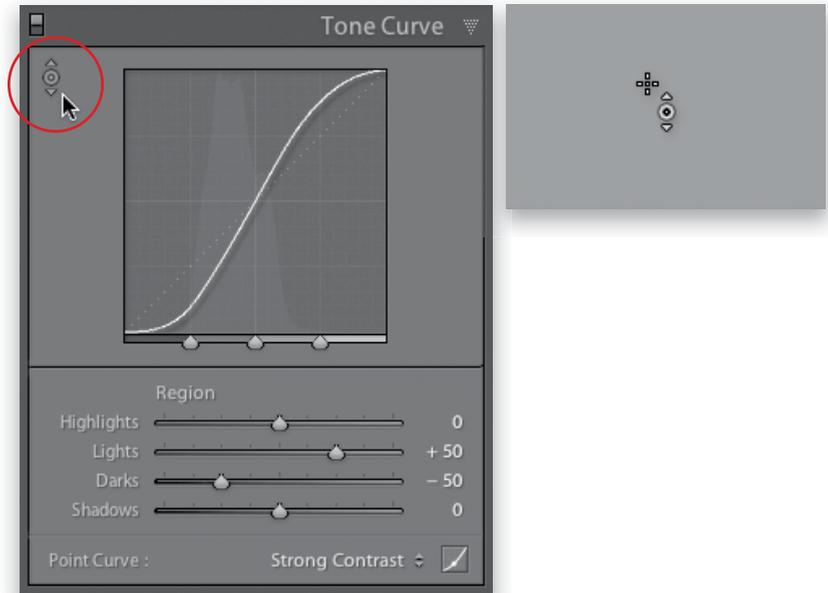
TIP: Moving in Different Increments

Using the **Up/Down Arrow keys** moves the point in small 5-point increments. To move in 20-point increments, press-and-hold the **Shift key** while using the Arrow keys. For really precise adjustments (1-point increments), press-and-hold the **Option (PC: Alt) key** while you use the Arrow keys.

Continued

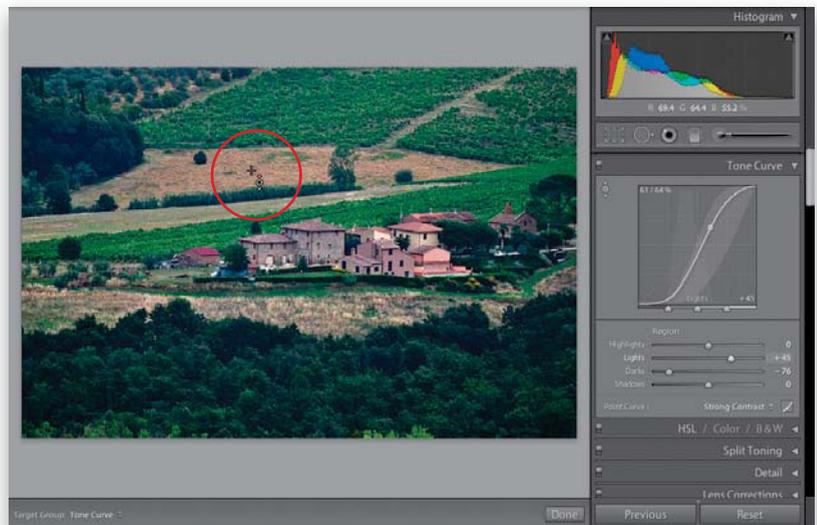
Step Five:

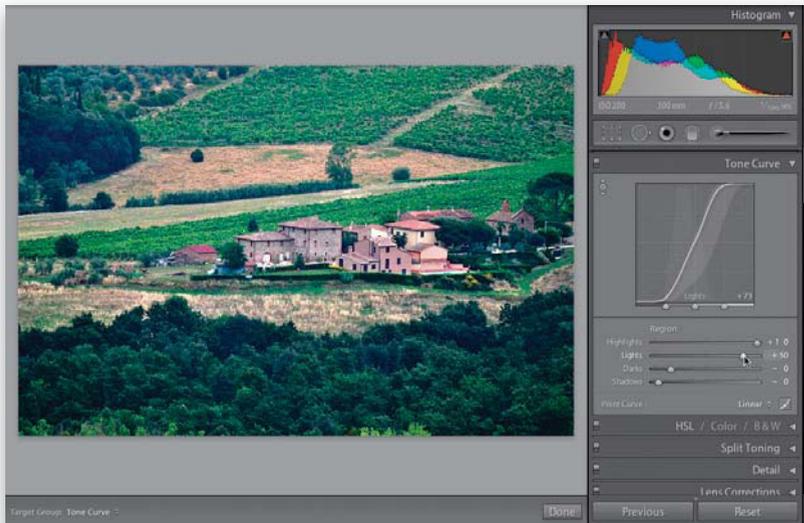
Another way to adjust the contrast using the tone curve is to use the Targeted Adjustment tool (or TAT, for short). The TAT is that little round target-looking icon in the top-left corner of the Tone Curve panel (when you move your cursor over it, two triangles pointing up and down will show. It's shown circled here in red). When you click on that little target icon, your cursor changes to the cursor seen here on the right—a precise crosshair cursor to the top left of a little target icon with triangles on the top and bottom. This tool lets you interactively adjust the tone curve by clicking-and-dragging it right within your photo. The crosshair part is actually where the tool is located—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 Six:

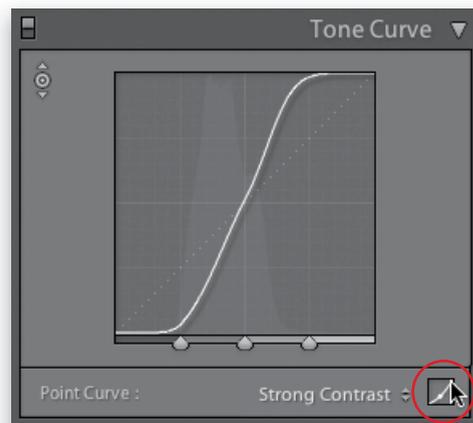
Now, let's put it to use. Take the TAT and move it out over your photo (over the brown grass, in this case). Look over at the tone curve and you'll see two things: (1) there's a point on the curve where the tones you're hovering over are located, and (2) the name of the area you'll be adjusting appears at the bottom of the graph (in this case, it says Lights). To darken the grass, just click on that area (as shown here) and drag straight downward (if you had dragged straight upward, it would have brightened the grass instead). You can move around your image and click-and-drag straight upward to adjust the curve to brighten those areas, and drag straight downward to have the curve darken those areas. When you're done, click the TAT back where you found it. By the way, the keyboard shortcut to get the TAT is **Command-Option-Shift-T (PC: Ctrl-Alt-Shift-T)**.





Step Seven:

The final method of adjusting the tone curve is to simply click-and-drag the four Region sliders (Highlights, Lights, Darks, and Shadows) near the bottom of the panel, and as you do, it adjusts the shape of the curve. Here, I dragged the Highlights slider to the far right to brighten the highlights. I dragged the Darks and Shadows sliders pretty far to the left to make the trees and grass much darker, and I moved the Lights slider quite a bit to the right to bring out some upper midtones and lower highlights. Also, if you look at the sliders themselves, they have the same little gradients behind them like in the Basic panel, so you know which way to drag (toward white to make that adjustment lighter, or toward black to make it darker). By the way, when you adjust a curve point (no matter which method you choose), a gray shaded area appears in the graph showing you the curve's boundary (how far you can drag the curve in either direction).



Step Eight:

So, that's the scoop. To adjust your photo's contrast, you're going to either: (a) use a preset contrast curve from the Point Curve pop-up menu, (b) use the TAT and click-and-drag up/down in your photo to adjust the curve, (c) use either one of those two, then move the point up/down using the **Arrow keys** on your keyboard, or (d) manually adjust the curve using the Region sliders. *Note:* If you find that you're not using the sliders, you can save space by hiding them from view: click on the Point Curve button to the right of the Point Curve pop-up menu (shown circled here in red). If you decide you want them back one day, click that same button again.

Continued

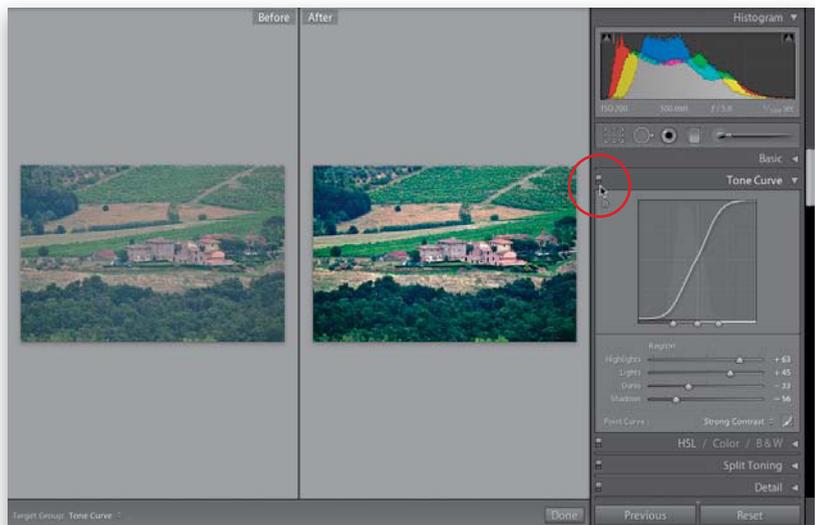
Step Nine:

There are three more things you'll need to know about the Tone Curve panel, and then we're set. The first is how to use the three slider knobs that appear at the bottom of the graph. Those are called Range sliders, and essentially they let you choose where the black, white, and mid-point ranges are that the tone curve will adjust (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 on the left (shown circled here in red) represents the shadow areas, and the area that appears to the left of that knob will be affected by the Shadows slider. If you want to expand the range of what the Shadows slider controls, click-and-drag the left Range slider to the right (as shown here). Now your Shadows slider adjustments affect a larger range of your photo. The middle Range slider covers the mid-tones. Clicking-and-dragging that midtones Range slider 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 10:

The second thing you'll want to know is how to reset your tone curve and start over. Just double-click directly on the word Region and it resets all four sliders to 0. Lastly, the third thing is how to see a before/after of just the contrast you've added with the Tone Curve panel. You can toggle the Tone Curve adjustments off/on by using the little switch on the left side of the panel header (shown circled here). Just click it on or off. As we finish this off, here's a before/after with no adjustments whatsoever except for the Tone Curve. It's more powerful than it looks.



If you want to make a global change to a particular color in your image (for example, let's say you want all the reds to be redder, or the blue in the sky to be bluer), one place to do that would be in the HSL panel (HSL stands for Hue, Saturation, and Luminance), and/or the Color panel (these are grouped with the B&W panel, but since we're just focusing on boosting [or reducing] individual colors, we'll cover the black-and-white part later in the book). Here's how this works:

Adjusting Individual Colors Using HSL



Step One:

When you want to adjust an area of color, scroll down to the HSL panel in the right side Panels area (by the way, those words in the panel header, HSL/Color/B&W, are not just names, they're buttons, and if you click on any one of them, the controls for that panel will appear). Go ahead and click on HSL (since this is where we'll be working for now), and four buttons appear in the panel: Hue, Saturation, Luminance, and All. The Hue panel lets you change an existing color to a different color by using the sliders. Just so you can see what it does, click-and-drag the Yellow slider all the way to the left, and you'll see it turns the yellow tachometer on this Ferrari orange. (In case you're wondering, this isn't my Ferrari. Mine's much newer. Totally kidding—sadly, I don't have a Ferrari.) Now press the Reset button (at the bottom of the Panels area) to undo your change.



Step Two:

In this photo, the interior of this convertible Ferrari was in the shade, so there's kind of a blue color cast on the steering wheel. If I changed the white balance, it would change the entire color of the image—I just want the blue out of the steering wheel. A perfect task for the HSL panel. So, to remove that blue, you'd click on the Saturation button at the top of the HSL panel. The same eight sliders stay in place, but now those sliders control the saturation of colors in your image. Just click-and-drag the Blue slider to the left until the blue is removed from the steering wheel (as shown here, where I dragged it all the way to the left).

Continued

Step Three:

If you know exactly which color you want to affect, you can just grab the slider and click-and-drag it. But if you're not sure which colors make up the area you want to adjust, then you can use the TAT (the same Targeted Adjustment tool you used back in the Tone Curve panel, but now you're using it to adjust color, instead of contrast). Click on the TAT (shown circled in red here), then move your cursor over the yellow logo in the center of the steering wheel and click-and-drag upward to increase the color saturation. You'll notice that it doesn't just move the Yellow slider, but it also increases the Green Saturation slider, as well. You probably wouldn't have realized that there was any green in the logo, and this is why this tool is so handy here. In fact, I rarely use the HSL panel without using the TAT!

**Step Four:**

Now click on Luminance, at the top of the panel (this panel's sliders control the overall lightness or darkness of the colors). To brighten up just the tachometer, take the TAT, move it over the tachometer, then click-and-drag straight upward, and the tach will start to brighten (the Luminance for the Orange and Yellow both increased). If you're a Photoshop user, by now you've probably realized that this is pretty much a version of Photoshop's Hue/Saturation feature, with the only real differences being that it uses two extra color sliders (Orange and Purple), Lightroom calls "L" Luminance, whereas Hue/Saturation in Photoshop calls it Lightness, and Lightroom has an Aqua slider rather than Cyan. Plus, of course, Lightroom has the TAT (which is nice). Two last things: Clicking the All button (at the top of the panel) puts all three sections in one scrolling list, and the Color panel breaks them all into sets of three for each color—a layout more like Photoshop's Hue/Saturation. But, regardless of which layout you choose, they all work the same way.



An edge vignette effect (where you darken all the edges around your image to focus the attention on the center of the photo) is one of those effects you either love or that drives you crazy (I, for one, love 'em). Here we're going to look at how to apply a simple vignette; one where you crop the photo and the vignette still appears (called a "post-crop" vignette), and how to use the new options just introduced in Lightroom 3.

Adding Vignette Effects



SCOTT KELBY

Step One:

To add an edge vignette effect, go to the right side Panels area and scroll down to the Lens Corrections panel (the reason it's in the Lens Corrections panel is this: some particular lenses darken the corners of your photo, even when you don't want them to. In that case, it's a problem, and you'd go to the Lens Corrections panel to fix a lens problem, right? There you would brighten the corners using the controls in this panel. So, basically, a little edge darkening is bad, but if you add a lot intentionally, then it's cool. Hey, I don't make the rules—I just pass them on). Here's the original image without any vignetting (by the way, we'll talk about how to get rid of "bad vignetting" in Chapter 6—the chapter on how to fix problems).



Step Two:

We'll start with regular full-image vignetting, so click on Manual at the top of the panel, then drag the Lens Vignetting Amount slider all the way to the left. This slider controls how dark the edges of your photo are going to get (the further to the left you drag, the darker they get). The Midpoint slider controls how far in the dark edges get to the center of your photo. So, try dragging it over quite a bit too (as I have here), and it kind of creates a nice, soft spotlight effect, where the edges are dark, your subject looks nicely lit, and your eye is drawn right where you want to look.

Continued

Step Three:

Now, this works just fine, until you wind up having to crop the photo, because cropping will crop away the edge vignette. To get around that problem, Adobe added a control called “Post-Crop Vignetting,” which lets you add vignetting effects after you’ve cropped. I’m cropping that same photo in tight here, and now most of the edge vignetting I added earlier will be cropped off. So, scroll down to the Effects panel and at the top you’ll see Post-Crop Vignetting. Before we try that, reset your Lens Vignetting Amount slider to 0 (zero), so we don’t add the post-crop vignetting on top of the little bit of original vignetting still in our photo.



Step Four:

Before we get to the sliders, let’s talk about the Style pop-up menu. You have three choices: (1) Highlight Priority, (2) Color Priority, and (3) Paint Overlay. We’ll start with Highlight Priority, which is my favorite of the three. The reason I like it is the results are more like you get with the regular vignette. The edges get darker, but the color may shift a bit, and I’m totally okay with the edges looking more saturated. This choice gets its name from the fact that it tries to keep as much of the highlights intact, so if you have some bright areas around the edges, it’ll try and make sure they stay bright. Again, this is my favorite choice, and is a big improvement on the old post-crop vignetting from Lightroom 2. I made the edges pretty darn dark here—darker than I would make mine, but I wanted you to really see the effect on the cropped image (just for example purposes).



**Step Five:**

The Color Priority style is more concerned with keeping your color accurate around the edges, so the edges do get a bit darker, but the colors don't get more saturated (as seen here—the edges also aren't as dark as the ones you saw in Step Four). Color Priority isn't a bad choice. It's a little more subtle in most cases (even when using the same Amount setting), and I think it's also better than the old Lightroom 2 post-crop look.

**Step Six:**

And finally Paint Overlay, seen here, gives you the same look we had back in Lightroom 2 for post-crop vignetting, which just painted the edges dark gray. I don't think this looks nearly as good (or realistic) as the other choices, which is why I don't use Paint Overlay at all (yeech!). Okay, so that's the styles thing. The Post-Crop Vignetting Amount and Midpoint sliders do the same thing as the standard Lens Vignetting feature (the Amount controls how dark the edges get, and the Midpoint determines how far in the darkening goes). Even though we've cropped the image in tight, when you drag the Amount slider over to the left quite a bit, and the Midpoint slider to the left a little bit, you can see the results.

Continued

Step Seven:

The next two sliders were added to make your vignettes look more realistic than the ones you applied in Lightroom 2. For example, the Roundness setting controls how round the vignette is (try leaving it set to 0, and then drag the Feather amount, which we'll talk about in a moment, all the way to the left). You see how it creates a very defined oval shape? Well, the Roundness setting controls how round that oval gets (drag the slider back and forth and you'll instantly get it).



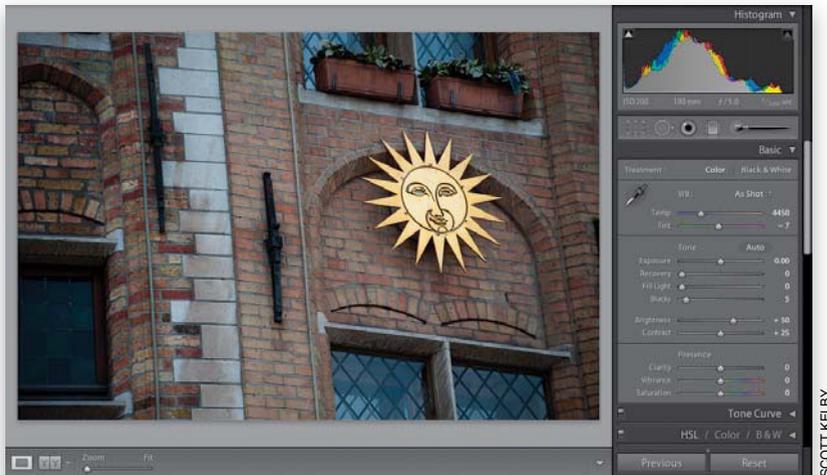
Step Eight:

The Feather slider controls the amount of softness of the oval's edge, so dragging this slider to the right makes the vignette softer and more natural looking. Here I clicked-and-dragged the Feather amount to 33, and you can see how it softened the edges of the hard oval you saw in the previous step. So, in short, the farther you drag, the softer the edges of the oval get. The bottom slider, Highlights, helps you to maintain highlights in the edge areas you're darkening with your vignette. The farther to the right you drag it, the more the highlights are protected. The Highlights slider is only available if your Style is set to either Highlight Priority or Color Priority.



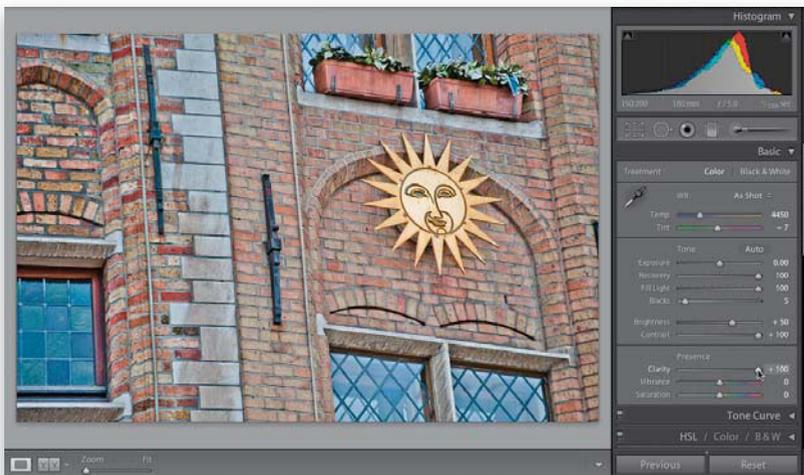
There's a Photoshop effect that started making the rounds last year, and now it's one of the hottest and most requested looks out there, and you see it everywhere from big magazine covers to websites to celebrity portraits to album covers. Anyway, you can get pretty darn close to that look right within Lightroom itself. Now, before I show you the effect, I have to tell you, this is one of those effects that you'll either absolutely love (and you'll wind up over-using it), or you'll hate it with a passion that knows no bounds. There's no in-between.

Getting That Trendy, Gritty High-Contrast Look



Step One:

Before we apply this effect, I have a disclaimer: this effect doesn't look good on every photo. It looks best on photos that have lots of contrast, and if it's a portrait, it looks best to have multiple light sources (in particular, one or more bright lights lighting your subject's side from behind). Think gritty, because that's the look you're going for (not soft and glamorous). Here's a contrasty, broad-daylight shot taken in Bruges, Belgium.



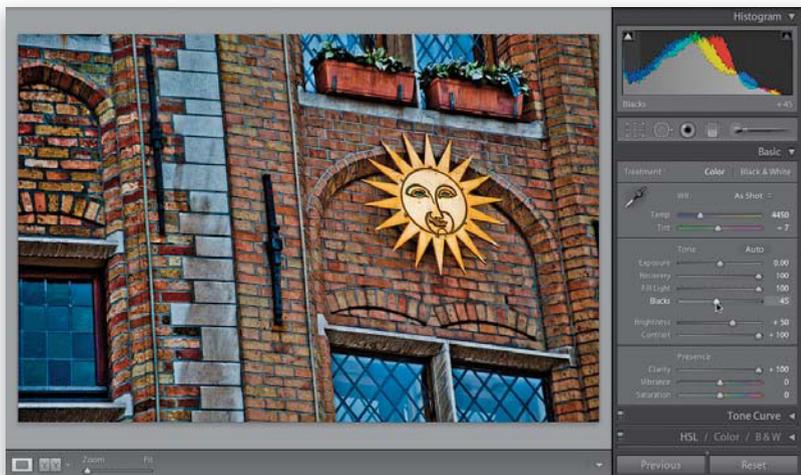
Step Two:

Now you're going to really crank just about everything up. Start in the Develop module's Basic panel and drag (1) the Recovery slider, (2) the Fill Light slider, (3) the Contrast slider, and (4) the Clarity slider all the way to the right (until they all read +100, as shown here). I know, it looks terrible, but we're not done yet.

Continued

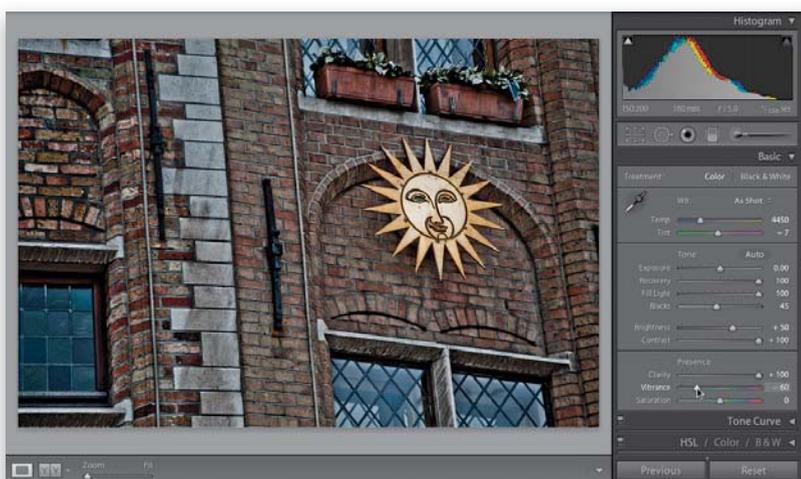
Step Three:

Dragging the Fill Light slider all the way to the right will usually make the image way too bright in the shadow areas, so you'll need to drag the Blacks slider quite a bit to the right until the image looks fairly balanced again. This brings back the shadows and the color saturation to the shadow areas. The problem is that saturation in the shadows usually makes the image look too colorful and punchy, which isn't the worst thing in the world (in fact, it looks like a fake HDR at this point), but the key to this look is an overall desaturated feel (if that makes any sense).



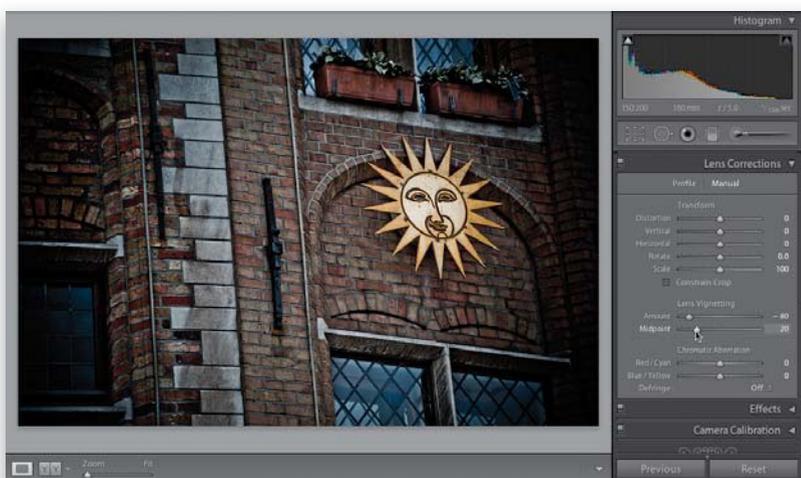
Step Four:

So, you do that by going to the Vibrance slider and dragging it quite a bit to the left (as shown here. If this was a portrait, you'd drag it left until there's just a little color left in the portrait). You can see how doing these two steps brings out incredible details in everything from the bricks to the planters.



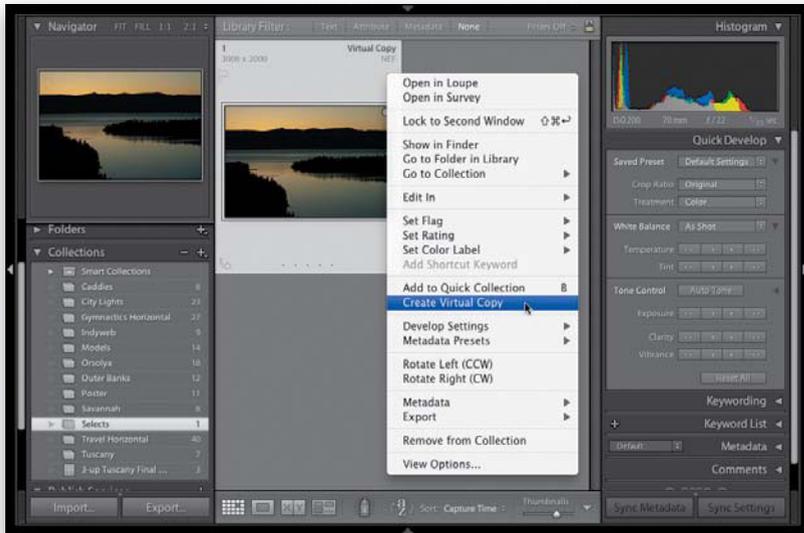
Step Five:

The final step is to add an edge vignette to darken the edges of your photo, and put the focus on your subject. So, go to the Lens Corrections panel (in the right side Panels area), click on Manual at the top, and drag the Lens Vignetting Amount slider nearly all the way to the left (making the edges really dark). Then drag the Midpoint slider pretty far to the left, as well, but not quite as far as the Amount slider (the Midpoint slider controls how far the darkened edges extend in toward the middle of your photo. The farther you drag this slider to the left, the farther in they go). At this point, you could save this as a preset, but just understand that because each photo is different, the preset is just a starting place—you'll always have to dial in the right amount of desaturation yourself using the Vibrance slider.



Remember the beauty headshot image we edited earlier? Well, what if you wanted to see a version in black and white, and maybe a version with a color tint, and then a real contrasty version, and then maybe a version that was cropped differently? Well, what might keep you from doing that is having to duplicate a high-resolution file each time you wanted to try a different look, because it would eat up hard drive space and RAM like nobody's business. But luckily, you can create virtual copies, which don't take up space and allow you to try different looks without the overhead.

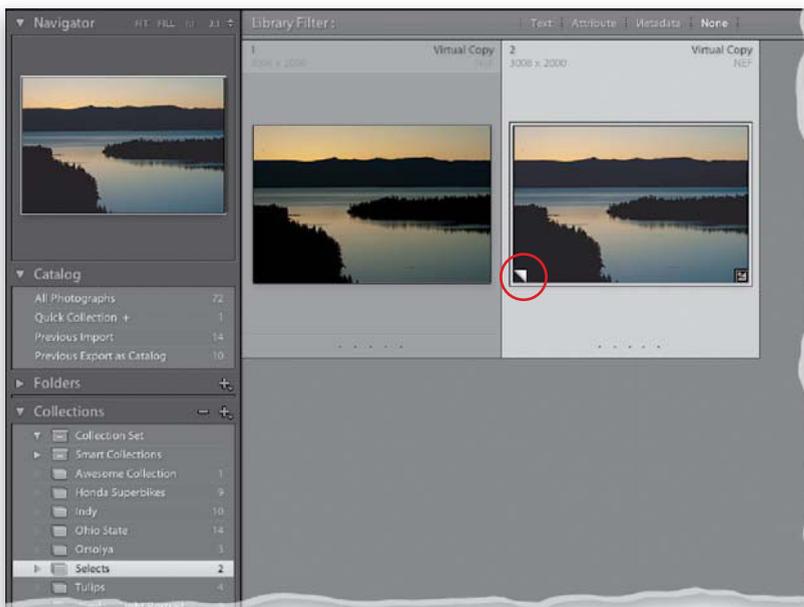
Virtual Copies— The “No Risk” Way to Experiment



SCOTT KELBY

Step One:

You create a virtual copy by just Right-clicking on the original photo and then choosing **Create Virtual Copy** from the pop-up menu (as shown here), or using the keyboard shortcut **Command-'** (apostrophe; PC: **Ctrl-'**). These virtual copies look and act the same as your original photo, and you can edit them just as you would your original, but here's the difference: it's not a real file, it's just a set of instructions, so it doesn't add any real file size. That way, you can have as many of these virtual copies as you want, and experiment to your heart's content without filling up your hard disk.



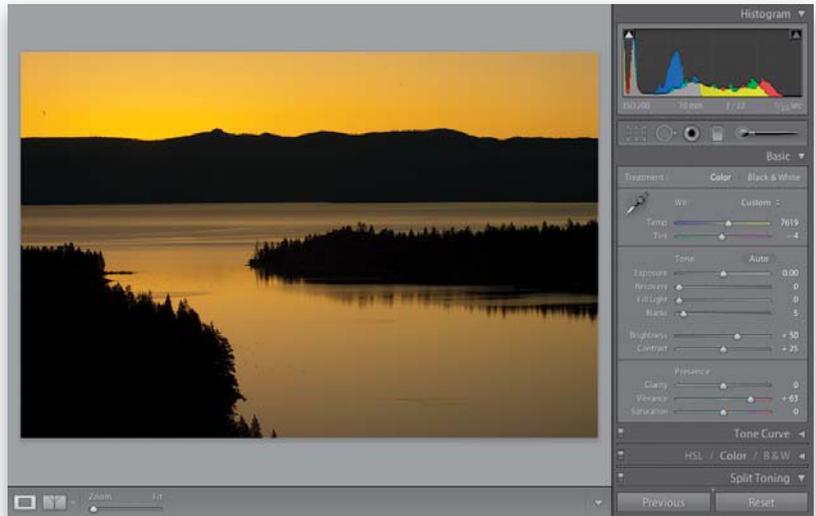
Step Two:

When you create a virtual copy, you'll know which version is the copy because the virtual copies have a curled page icon in the lower-left corner of the image thumbnail (circled in red here) in both the Grid view and in the Filmstrip. So now, go ahead and process this virtual copy in the Develop module (adjust the white balance, exposure, shadows, etc.) and when you return to the Grid view, you'll see the original and the edited virtual copy (as seen here).

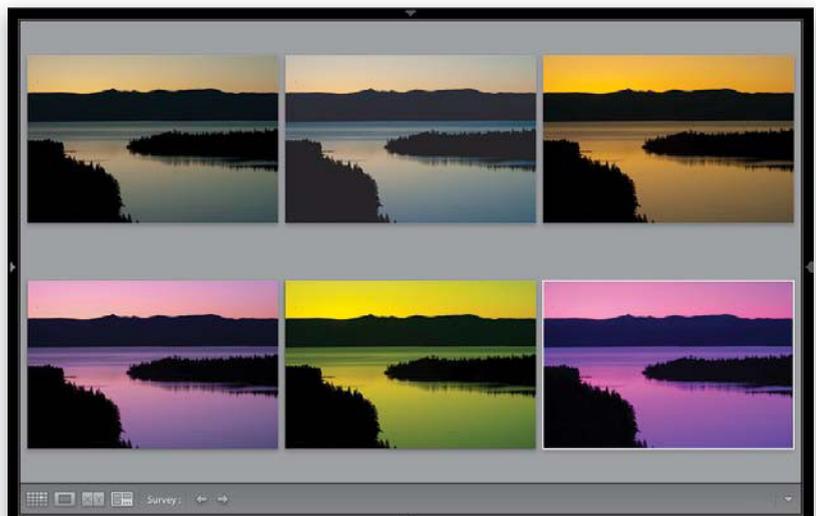
Continued

Step Three:

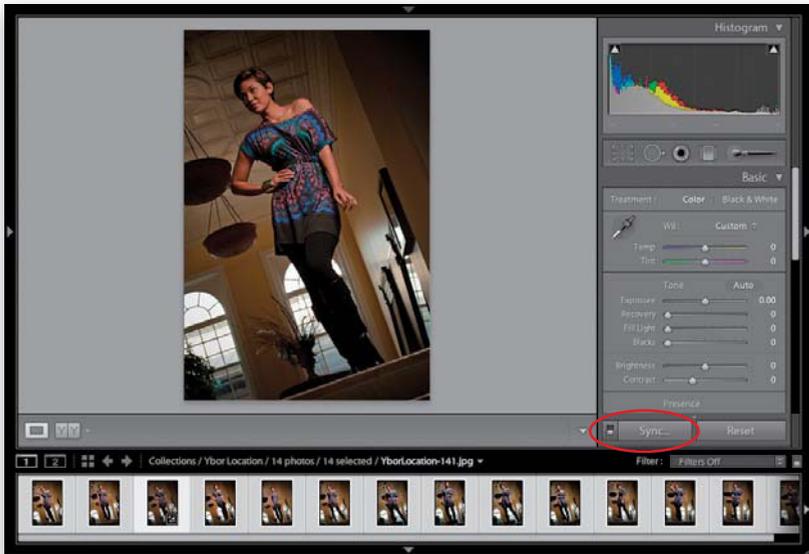
Now you can experiment away with multiple virtual copies of your original photo, at no risk to your original photo or your hard drive space. So, click on your first virtual copy, then press Command-' (PC: Ctrl-') to make another virtual copy (that's right—you can make virtual copies of your virtual copy), and then head over to the Develop module, and make some adjustments (here I made changes to the White Balance and Vibrance settings). Now, make some more copies to experiment with (I made a few more copies and made some more White Balance and Vibrance setting changes). *Note:* When you make a copy, you can hit the Reset button at the bottom of the right side Panels area to return the virtual copy to its original unedited look. Also, you don't have to jump back to the Grid view each time to make a virtual copy—that keyboard shortcut works in the Develop module, too.

**Step Four:**

Now, if you want to compare all your experimental versions side by side, go back to the Grid view, select your original photo and all the virtual copies, then press the letter **N** on your keyboard to enter Survey view (as shown here). If there's a version you really like, of course you can just leave it alone, and then delete the other virtual copies you didn't like. (*Note:* To delete a virtual copy, click on it and press the Delete [PC: Backspace] key, and it's gone—no warning dialog, no nuthin'!) If you choose to take this virtual copy over to Photoshop or export it as a JPEG or TIFF, at that point, Lightroom creates a real copy using the settings you applied to the virtual copy.



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.



SCOTT KELBY



Editing a Bunch of Photos at Once Using Auto Sync

Step One:

Start in the Library module by clicking on the photo you want to edit, then go down to the Filmstrip and Command-click (PC: Ctrl-click) on all the other photos you want to have the same adjustments as the first one (as shown here, where I've selected 14 photos that all need a Fill Light adjustment). You see the first photo you clicked on in the center Preview area (Adobe calls this first-selected photo the "most selected" photo). Now, if you take a look at the bottom of the right side Panels area, it used to say "Previous," but when you select multiple photos, it changes to "Sync..." (as shown circled here in red). If you press-and-hold the Command (PC: Ctrl) key, it changes to Auto Sync.

Step Two:

You can also click on the little switch to the left of the Sync button and it turns on Auto Sync (you can see here the button now says "Auto Sync"). Now, increase the Fill Light amount to around 25 (which makes the shadow areas brighter). As you make these changes, look at the selected photos in the Filmstrip—they all get the exact same adjustments, but without any copying-and-pasting, or dealing with a dialog, or anything. By the way, Auto Sync stays on until you turn off that little switch to the left of the Auto Sync button.

Note: Remember, you won't see the Sync or Auto Sync buttons until you select multiple photos. Otherwise, it will say Previous.

Save Your Favorite Settings as One-Click Presets

Step One:

We'll start by looking at how to use the built-in presets, then we'll create one of our own, and apply it in two different places. First, let's look at the built-in presets by going to the Presets panel (found in the left side Panels area), and clicking on the right-facing arrow to the left of Lightroom Presets to expand the set, and see the built-in presets within it (as shown here). Adobe named these built-in presets by starting each name with the type of preset it was, so those that start with "B&W Creative" are black-and-white special effect presets, those starting with "General" are just standard tone control presets, and those that start with "Sharpening" are...do I even have to explain this one?

Step Two:

You can see a preview of how any of these presets will look, even before you apply them, by simply hovering your cursor over the presets in the Presets panel. A preview will appear above the Presets panel in the Navigator panel (as shown here, where I'm hovering over a Color Creative preset called Aged Photo, and you can see a preview of how that color effect would look applied to my photo, up in the Navigator panel, at the top of the left side Panels area).

Lightroom comes with a number of built-in tonal correction presets that you can apply to any photo with just one click. These are found in the Presets panel over in the left side Panels area, where you'll find two different collections of presets: Lightroom Presets (the built-in ones put there by Adobe) and User Presets (ones you create to apply your favorite combinations of settings with just one click). Some of the built-in ones are pretty decent, and some are, well...well...let's just say that I haven't had an instance to use them yet. Here's how to put presets to work for you:



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Step Three:

To actually apply one of these presets, all you have to do is click on it. In the example shown here, I clicked on the Color Creative preset, Cold Tone, which gives the effect you see here.

TIP: Renaming Presets

To rename any preset you created (a user preset), just Right-click on the preset and choose **Rename** from the pop-up menu.



Step Four:

Once you've applied a preset, you can apply more presets and those changes are added right on top of your current settings, as long as the new preset you chose doesn't use the same settings as the one you just applied. So, if you applied a preset that set the Exposure, Fill Light, and Shadows, but didn't use Clarity, if you then chose a preset that just uses Clarity, it adds this on top of your current preset. Otherwise, it just moves those sliders again. For example, after I applied the Cold Tone preset, I felt it looked kind of flat and lacked contrast. So, I scrolled down toward the bottom of the built-in presets and clicked on the Tone Curve - Medium Contrast preset. Then, I clicked on the General - Punch preset to give us the image you see here. Just three clicks and I was able to add a special effect tinting, more contrast, and an overall sharper, punchier look.

Continued

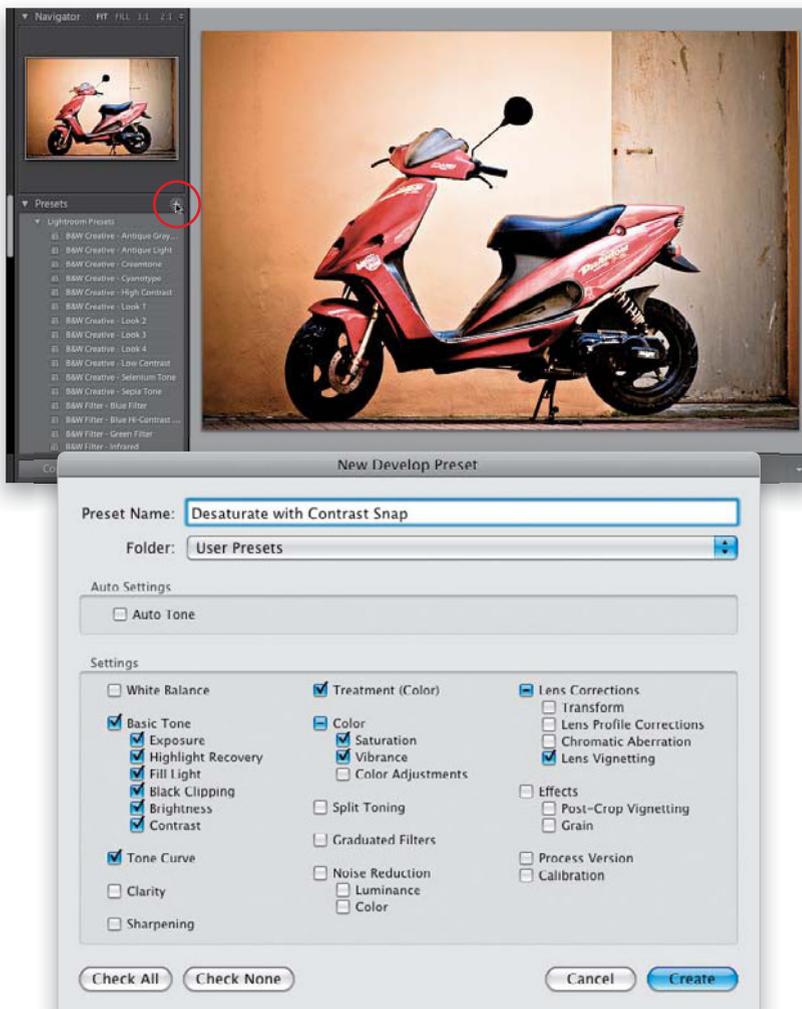
Step Five:

Now, of course you can use any built-in preset as a starting place to build your own preset, but let's just start from scratch here. Click the Reset button at the bottom of the right side Panels area (shown circled here in red) to reset our photo to how it looked when we started. Now we'll create our own look from scratch: Increase the Exposure amount to +1.00, set the Recovery amount to 100, the Fill Light to 40, Blacks to 5, the Brightness to +50, and then lower the Contrast to -12. Now, increase the Vibrance amount to +30, and then lower the Saturation to -60, which gives us the look you see here. We're not finished yet ('cause this looks kinda lame).



Step Six:

Now go to the Tone Curve panel (in the right side Panels area), choose **Strong Contrast** from the Point Curve pop-up menu, then drag the Highlights slider to +75, and the Shadows slider to -85 to add some mega contrast. Lastly, go to the Lens Corrections panel, click on Manual at the top, drag the Lens Vignetting Amount slider to -100, and set the Midpoint to 5 to complete the effect (that looks better. Kind of a contrasty, washed-out, yet snappy color effect). Okay, now that we've got our look, let's save it as a preset. Go back to the Presets panel and click on the + (plus sign) button on the right side of the Presets panel header to bring up the New Develop Preset dialog (shown here). Give your new preset a name (I named mine "Desaturate with Contrast Snap"), click the Check None button at the bottom of the dialog (to turn off the all the checkboxes), then turn on the checkboxes beside all the settings you edited to create this preset (as seen here). Now, click the Create button to save all the edits you just made as your own custom preset.



Note: To delete a User Preset, just click on the preset, then click on the - [minus sign] button, which will appear to the left of the + button on the right side of the Presets panel header.



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Step Seven:

Now click on a different photo in the Filmstrip, then hover your cursor over your new preset (I'm hovering over my Desaturate with Contrast Snap preset), and if you look up at the Navigator panel, you'll see a preview of the preset (as seen here, where you're seeing what your current color photo would look like if you applied the custom preset we just made). Seeing these instant live previews is a huge time saver, because you'll know in a split second whether your photo will look good with the preset applied or not, before you actually apply it.



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Step Eight:

You can even put these presets (the built-in ones that come with Lightroom, and the ones you create yourself) to use from right within the Import window. For example, if you knew you wanted to apply the Desaturate with Contrast Snap preset to a group of photos you were about to import, inside the Import window, over in the Apply During Import panel, you'd choose this preset from the Develop Settings pop-up menu (as shown here), and that preset would automatically be applied to each photo as it's imported. There's one more place you can apply these Develop presets, and that's in the Saved Preset pop-up menu, at the top of the Quick Develop panel, in the Library module (more about the Quick Develop panel on the next page).

TIP: Importing Presets

There are lots of places online where you can download free Develop module presets (like my buddy, Matt Kloskowski's LightroomKillerTips.com). Once you've downloaded some, to get them into Lightroom, go to the Presets panel, then Right-click on the User Presets header, and choose **Import** from the pop-up menu. Locate the preset you downloaded and click the Import button, and that preset will now appear under your User Presets list.

Using the Library Module's Quick Develop Panel

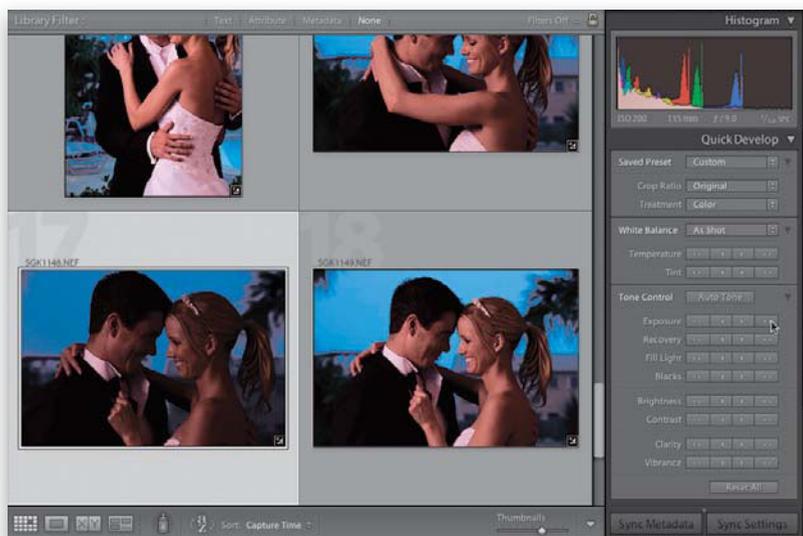
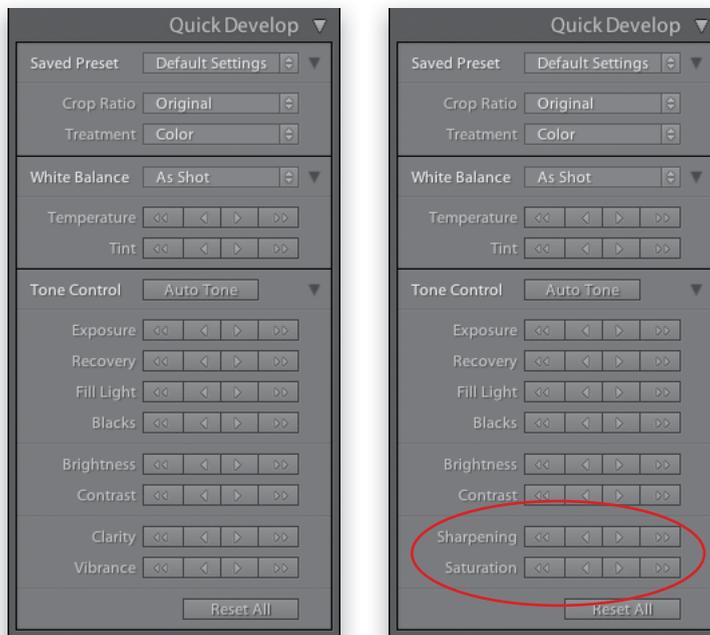
Step One:

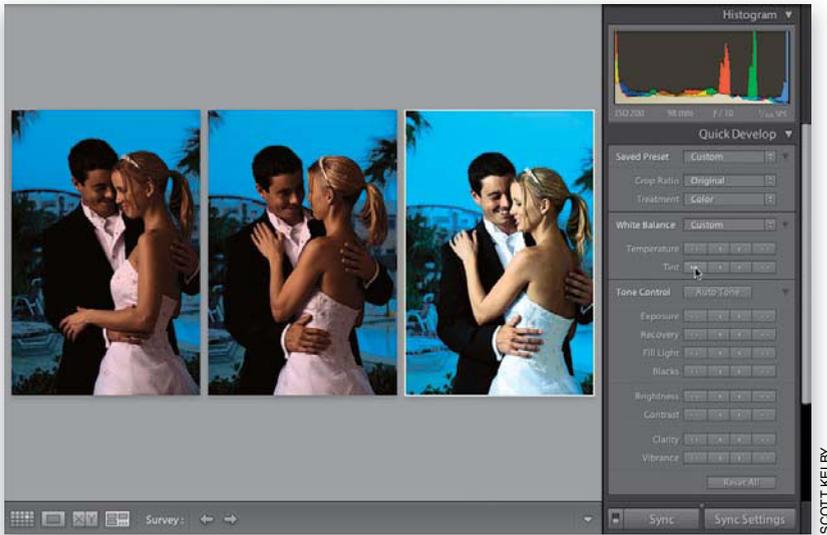
The Quick Develop panel (shown here) is found in the Library module, under the Histogram panel at the top of the right side Panels area. Although it doesn't have the White Balance Selector tool, outside of that, it has pretty much the same controls as the Develop module's Basic panel (including the Recovery, Fill Light, Clarity, and Vibrance controls). 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). Instead of sliders (which give us precise control over our adjustments), the Quick Develop panel uses one-click buttons (just to make us crazy). 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.

Step Two:

There are only two situations where I'll use the Quick Develop panel: One is where I see a messed-up thumbnail, and I want to see if it can easily be fixed, before I invest any time into it in the Develop module. For example, in the Grid view, click on an underexposed photo, then go over to the Quick Develop panel and click the Exposure double right-arrow button two times to get it closer to being properly exposed. Now you can make a better decision about its fate, without having to pause your sorting process by leaving the Library module and jumping over to the Develop module.

There's a version of the Develop module's Basic panel right within the Library module, called the Quick Develop panel, and the idea here is that you'd be able to 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 (which makes it frustrating to get just the right amount)—but for just a quick edit, it's okay (you can see I'm biting my tongue here, right?)

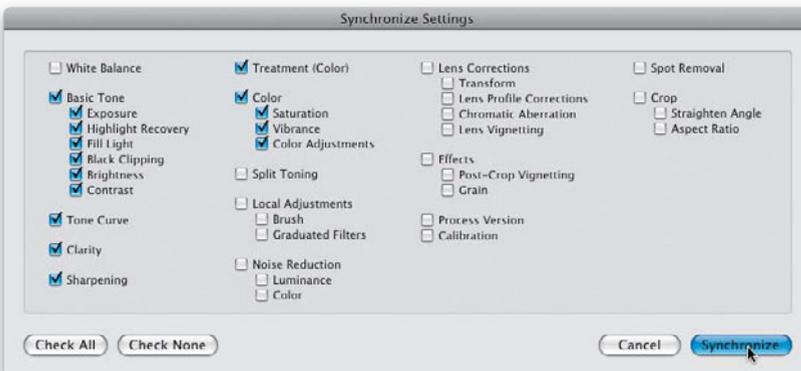




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Step Three:

The other time I use the Quick Develop panel is when I'm in Compare or Survey view (as shown here), because you can apply Quick Develop edits while in these side-by-side views (just be sure to click on the photo you want to edit first). For example, there's a magenta color cast on these photos, so her gown looks kind of pinkish. So, while in Survey mode, click on the third photo, then keep an eye on the color of her gown. To get it back to white, I had to click the Temperature double left-arrow button two times, and then click the Tint double left-arrow button once. Now that I know the adjustments I need, I could return to Grid view, select all those similar photos, and fix them all at once with just those three clicks. Also, when you're correcting multiple photos using Quick Develop, every image gets the exact same amount of correction (so if you increase the exposure by $\frac{2}{3}$ of a stop, all the selected photos go up by $\frac{2}{3}$ of a stop, regardless of what their current exposure is). But, it's not that way when you do the same thing in the Develop module using Auto Sync. There, if you set the exposure of one photo to +0.50, every selected photo's exposure is also set to +0.50.



Step Four:

If you've selected a bunch of photos, but only want certain edits you made applied to them (rather than all your Quick Develop edits), then click the Sync Settings button at the bottom of the right side Panels area. This brings up a dialog (shown here) where you can choose which Quick Develop settings get applied to the rest of the selected photos. Just turn on the checkboxes beside those settings you want applied, and then click the Synchronize button.

TIP: Undo Quick Develop Changes

You can undo any individual change in the Quick Develop panel by double-clicking on that control's name.

Adding a Film Grain Look

Step One:

The film grain effect is popular when processing B&W photos, so we'll start by converting to black and white. In the Basic panel, click on Black & White at the top-right, then increase the Recovery amount to 100 (to bring back some sky), and the Clarity amount to +75. In the Tone Curve panel, choose **Strong Contrast** from the Point Curve pop-up menu

TIP: Navigating Panels Using Keyboard Shortcuts

Want to jump right to a panel without scrolling? Press **Command-1** to jump to the Basic panel, **Command-2** for the Tone Curve panel, **Command-3** for the HSL/Color/Grayscale panel, and so on (on a PC, you'd use **Ctrl-1**, **Ctrl-2**, etc., and these shortcuts will work in each of the module's right side Panels areas).

Step Two:

Now, go down to the Effects panel (to really see the grain, you'll first want to zoom in to a 100% [1:1] view). The Grain Amount slider does what you'd imagine—the higher the amount, the more grain is added to your photo (go easy here—I don't generally go over 40 as a maximum, and I usually try to stay between 15 and 30). Here I moved it over to 34.

One complaint you hear from traditional film photographers is that digital images look "too clean." That's probably why plug-ins that add a film grain look have gotten so popular. The workaround we used to use was to jump over to Photoshop and use the Add Noise filter, which didn't do a terribly bad job, but in Lightroom 3 there's a now dedicated feature that brings more realistic film grain effects without having to leave Lightroom.



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Step Three:

The Size slider lets you choose how large the grain appears. I think it looks more realistic at fairly small size, but if you're working on super high-resolution images, you might want to bump it up a bit. The Roughness slider lets you vary the consistency of the grain. By default, the noise pattern looks pretty consistent, so the farther to the right you drag the Roughness slider, the more it's varied. But I gotta tell ya, when you increase it too much, it starts getting really contrasty and kind of funky-looking, so I usually leave the Roughness amount at its default setting of 50.



The image with no grain applied

The image with grain applied

TIP: Add More, If You're Printing

Grain tends to disappear a bit when you make a print, so while the amount may look right onscreen, don't be surprised if it's barely visible in a print. So, if your final output is print, you might have to use a little more grain than you think you should.

Lightroom Killer Tips > >

▼ Resetting the White Balance



To reset both the Temperature and Tint White Balance sliders to their original As Shot settings, just double-click directly on the letters WB in the Basic panel.

▼ Panel Trick for Impatient People

Have you noticed that when you expand or collapse a panel, it gently (and arguably slowly) animates this sequence (in other words, they don't snap open—they "glide" open). If you'd like to skip the fancy gliding and have those panels snap open/closed the moment you click on them, just **Command-click (PC: Ctrl-click)** on them instead.

▼ Picking Zooms in the Detail Panel



If you Right-click inside the little preview window in the Detail panel, a little 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.

▼ 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).



▼ Make it Easier to Choose Camera Profiles

To make things easier when choosing your Camera Calibration panel profiles, try this: Set your DSLR to shoot RAW+JPEG Fine, so when you press the shutter button it takes two photos—one in RAW and one in JPEG. When you import these into

Lightroom, you'll have the RAW and JPEG photos side-by-side, making it easier to pick the profiles for your RAW photo that matches the JPEG your camera produces.

▼ Choosing What Will Be Your Before and After

By default, if you press the **\ (backslash) key** in the Develop module, it toggles you back and forth between the original untouched image (the Before view) and the photo as it looks now with your edits. However, what if you don't want your Before photo to be the original? For example, let's say you did some Basic panel edits on a portrait, and then you used the Adjustment Brush to do some



portrait retouching. Maybe you'd like to see the Before photo showing the Basic panel edits after they were applied, but before you started retouching. To do that, go to the History panel (in the left side Panels area), and scroll down until you find the step right before you started using the Adjustment Brush. Right-click on that history state and choose **Copy History Step Settings to Before**. That now becomes your new Before photo when you press the \ key. I know—that's totally cool.

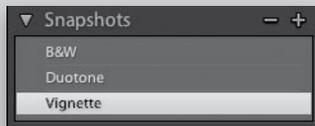
▼ Making Your Current Settings the New Defaults for That Camera

When you open a photo, Lightroom applies a default set of corrections based on the photo's file format and the make and model of the camera used to take the shot (it reads this from the built-in EXIF data). If you want to use your own custom settings (maybe you think it makes the

Lightroom Killer Tips > >

shadows too black, or the highlights too bright), go ahead and get the settings the way you want them in Lightroom, then press-and-hold the Option (PC: Alt) key and the Reset button at the bottom of the right side Panels area changes into a Set Default button. Click on it and it brings up a dialog showing you the file format or the camera make and model of the current image. When you click Update to Current Settings, from now on, your current settings will be your new starting place for all images taken with that camera, or in that file format. To return to Adobe's default settings for that camera, go back to that same dialog, but this time click on the Restore Adobe Default Settings button.

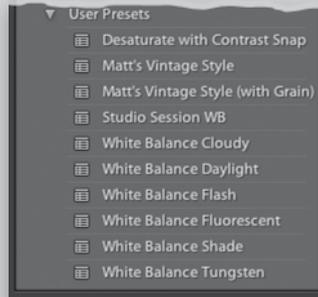
▼ Get Different Versions of Photos Without Making Virtual Copies



I briefly mentioned snapshots earlier in this chapter, but I want to give you another way to think of them. Think of them as another way to have one-click access to multiple versions of your photo. When you're working in the Develop module and see a version of your photo you like, just press **Command-N (PC: Ctrl-N)** and how your photo looks at that moment is saved to your Snapshots panel (you just have to give it a name). So, that way, you could have a B&W version as a snapshot, one version as a duotone, one version in color, one with an effect, and see any of those in one click, without having to scroll through the History panel to try to figure out where each look is.

▼ Create White Balance Presets for JPEG and TIFF Images

I mentioned earlier that with JPEG or TIFF images the only White Balance preset



available to you is Auto. However, here's a cool workaround to get you more choices: Open a RAW image and only make one edit—choose the White Balance preset Daylight. Now, save just that change as a preset and name it White Balance Daylight. Then do that for each of the White Balance presets, and save them as presets. When you now open a JPEG or TIFF image, you'll have these one-click White Balance presets you can use to get a similar look.

▼ One of My Most-Used Presets

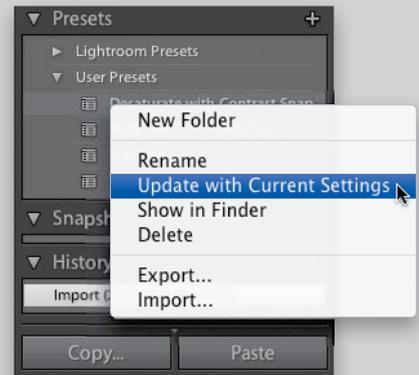
The intentional vignette look is really hot right now, and it's an ideal effect



to save as a one-click preset. Just go to the Lens Corrections panel, click on Manual at the top, click-and-drag the Lens Vignetting Amount slider all the way to the left (to -100), then click-and-drag the Midpoint slider to the left to 10, and then go to the Presets panel and save that as a vignette preset. Now you can just move your cursor over this preset and you'll get an instant preview of how your image would look with a vignette applied up in the Navigator panel at the top of the left side Panels area.

▼ Updating Your Presets

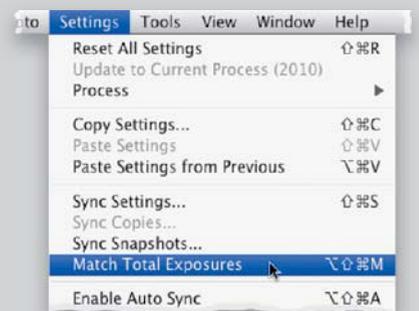
If you start your editing by using a Develop module User Preset, and you like the new changes, you can



update your preset by Right-clicking on the old preset and choosing **Update with Current Settings** from the pop-up menu.

▼ Fix Underexposed Photos Fast with Match Exposure

If you see a series of photos of the same subject, and some of these photos are underexposed, try this quick trick to fix those fast: Click on a properly exposed photo from that series, then while it's selected, also select the underexposed photos, then go under the Settings menu and choose **Match Total Exposures**. It will evaluate the overall exposure from your "most-selected" photo (your properly exposed photo) and use that to fix the underexposed photos.



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