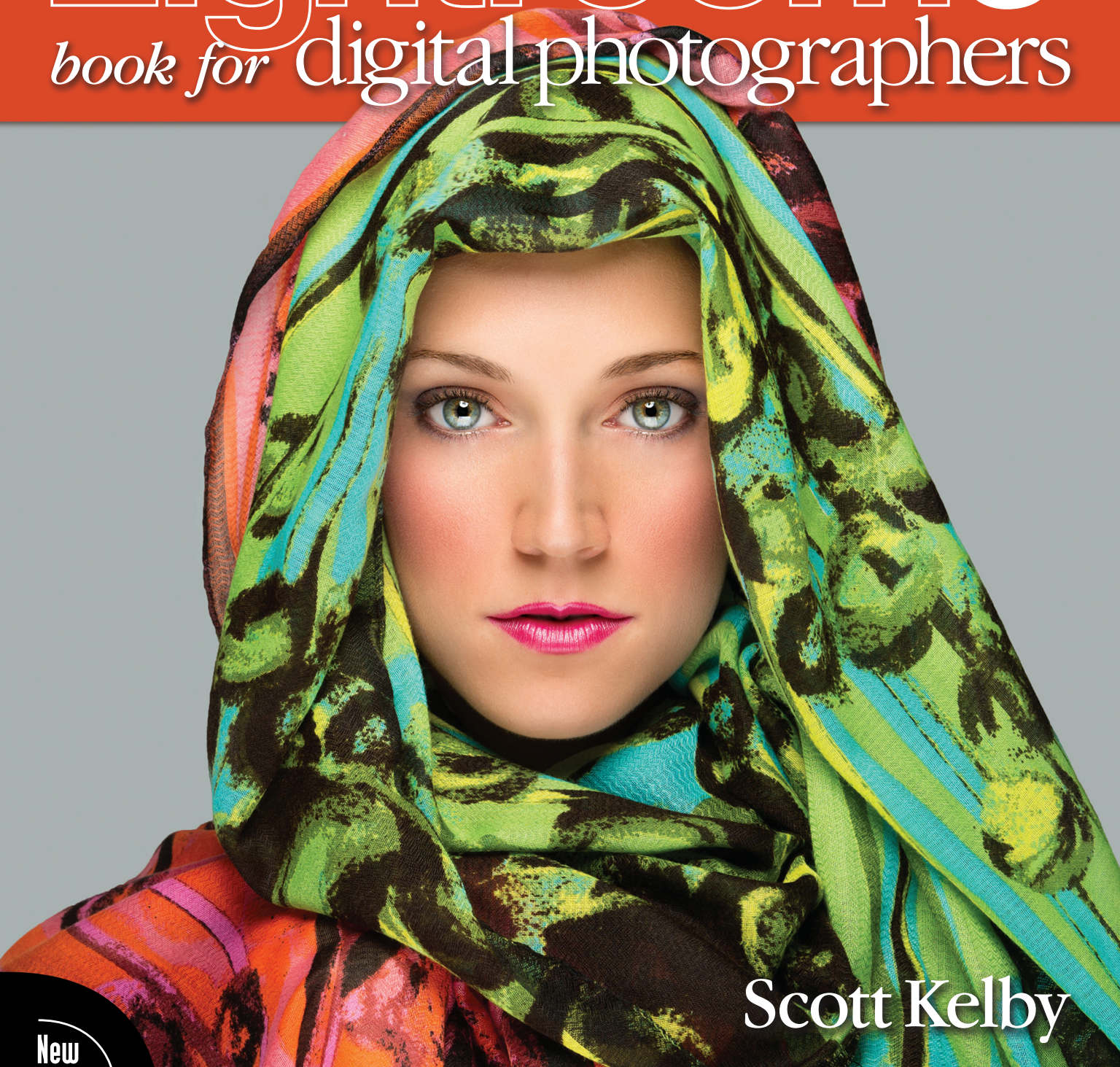


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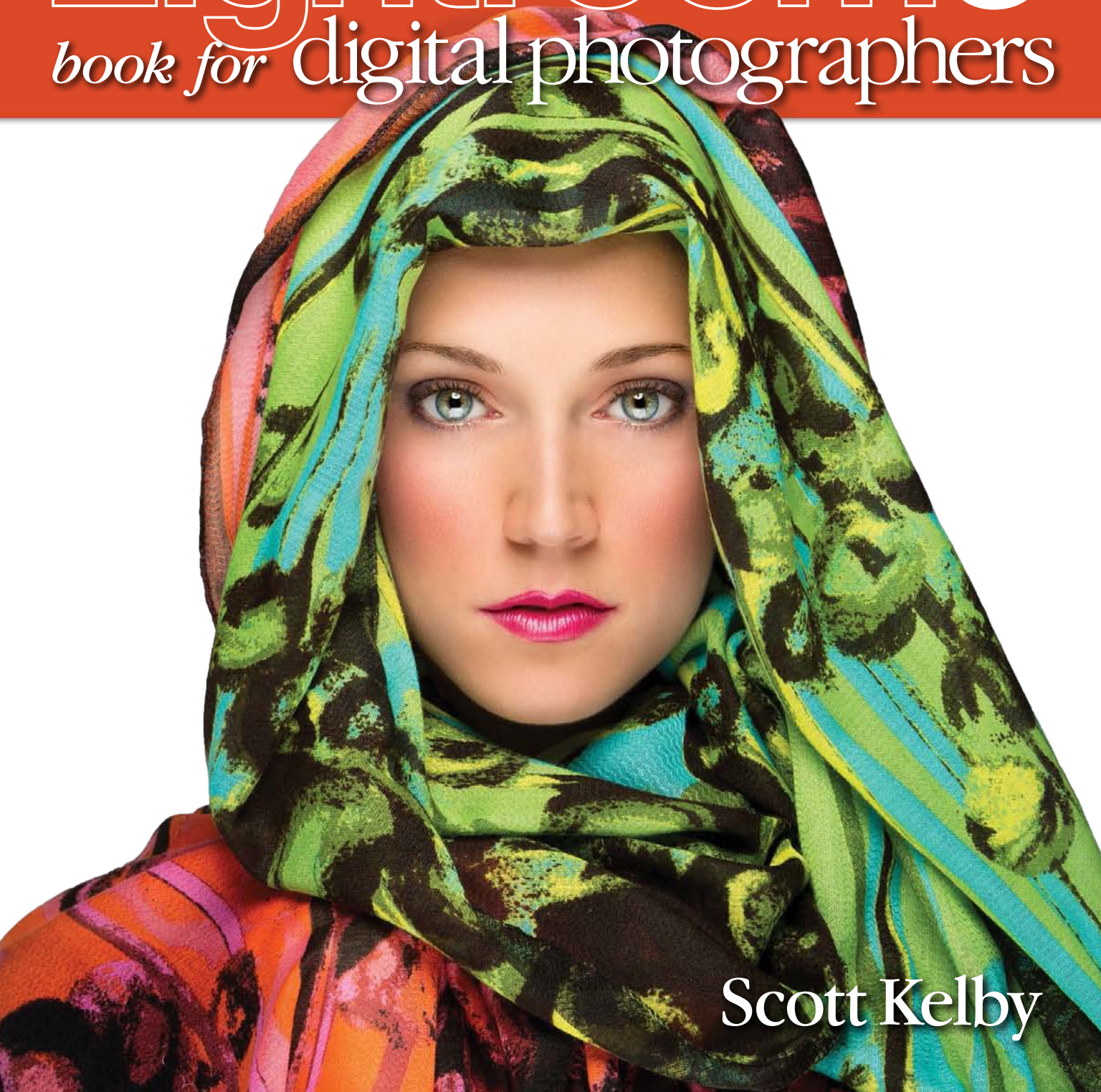


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Scott Kelby

The Adobe Photoshop Lightroom 5 Book for Digital Photographers Team

CREATIVE DIRECTOR
Felix Nelson

TECHNICAL EDITORS
Cindy Snyder
Kim Doty

PRODUCTION MANAGER
Dave Damstra

ART DIRECTOR
Jessica Maldonado

COVER PHOTO BY
Scott Kelby

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*This book is for
my amazing wife Kalebra.
I just so dig you!*



ACKNOWLEDGMENTS

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

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

If you got that smile, dozens of times a day, for nearly 24 years of marriage, you'd feel like the luckiest guy in the world, and believe me—I do. To this day, just seeing her puts a song in my heart and makes it skip a beat. When you go through life like this, it makes you one incredibly happy and grateful guy, and I truly am.

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

Secondly, a big thanks to my son, Jordan. I wrote my first book when my wife was pregnant with him (16 years ago), and he has literally grown up around my writing. Maybe that's why he's so patient as he waits for me to finish a page or two so we can go play *Call of Duty: Black Ops 2* with all his friends, and my buddies Matt, RC, Brad, Hans, and Jeff. He's such a great "little buddy" to me, and it has been a blast watching him grow up into such a wonderful young man, with his mother's tender and loving heart. (You're the greatest, little buddy!)

Thanks to our wonderful daughter, Kira, for being the answer to our prayers, for being such a blessing to your older brother, and for proving once again that miracles happen every day. You are a little clone of your mother, and believe me, there is no greater compliment I could give you. You're my little sweetie!

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

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

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

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

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

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The guy leading this crew of creative superstars is none other than my friend (and Creative Director), Felix Nelson, whose limitless talent, creativity, input, and flat-out great ideas make every book we do that much better.

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Thanks to my Editor Ted Waitt at Peachpit Press. Like Kim Doty does in-house, you do outside by helping me feel connected to "the mothership." Thanks for all your hard work and dedication to making the kind of books that make a difference. Also, thanks to my Publisher Nancy Aldrich-Ruenzel, and her team, including Sara Jane Todd and Scott Cowlin. (Lest we forget Gary-Paul.)

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Thanks to my friends at Adobe Systems: Terry White, Cari Gushiken, Bryan Lamkin, Julieanne Kost, and Russell Preston Brown. Gone but not forgotten: Barbara Rice, Rye Livingston, John Loiacono, Kevin Connor, Addy Roff, and Karen Gauthier.

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

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

OTHER BOOKS BY SCOTT KELBY

Professional Portrait Retouching Techniques for Photographers Using Photoshop

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

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

The Adobe Photoshop Book for Digital Photographers

The Photoshop Elements Book for Digital Photographers

The iPhone Book

Photoshop Down & Dirty Tricks

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

ABOUT THE AUTHOR



Scott Kelby

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

He is President of the National Association of Photoshop Professionals (NAPP), the trade association for Adobe® Photoshop® users, and he's President of the training, education, and publishing firm, Kelby Media Group, Inc.

Scott is a photographer, designer, and award-winning author of more than 50 books, including *The Adobe Photoshop Book for Digital Photographers*, *Professional Portrait Retouching Techniques for Photographers Using Photoshop*, *Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image*, *Photoshop Classic Effects*, *The Photoshop Elements Book for Digital Photographers*, and *The Digital Photography Book*, parts 1, 2, 3 & 4.

For the past three years, Scott has been honored with the distinction of being the world's #1 best-selling author of photography books. His book, *The Digital Photography Book*, part 1, is now the best-selling book on digital photography in history.

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

Scott is Training Director for the official Adobe Photoshop Seminar Tour and Conference Technical Chair for the Photoshop World Conference & Expo. He's featured in a series of Adobe Photoshop training DVDs and online courses at KelbyTraining.com and has been training Adobe Photoshop users since 1993.

For more information on Scott, visit him at:

His daily blog: <http://scottkelby.com>

Twitter: [@scottkelby](https://twitter.com/scottkelby)

Facebook: www.facebook.com/skelby

Google+: [Scottgplus.com](https://plus.google.com/Scottgplus.com)

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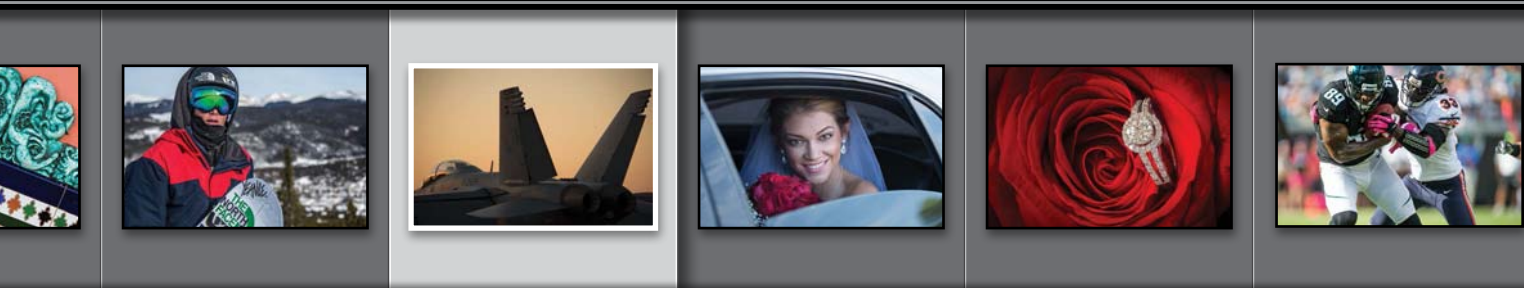
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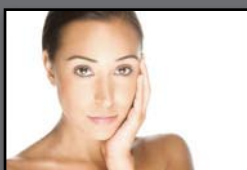
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Seven (or So) Things You'll Wish You Had Known Before Reading This Book

(1) If you don't want to read this, then go right now to <http://kelbytraining.com/books/LR5> and watch the short video I made to explain these seven (or so) 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 <http://kelbytraining.com/books/LR5>. 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.

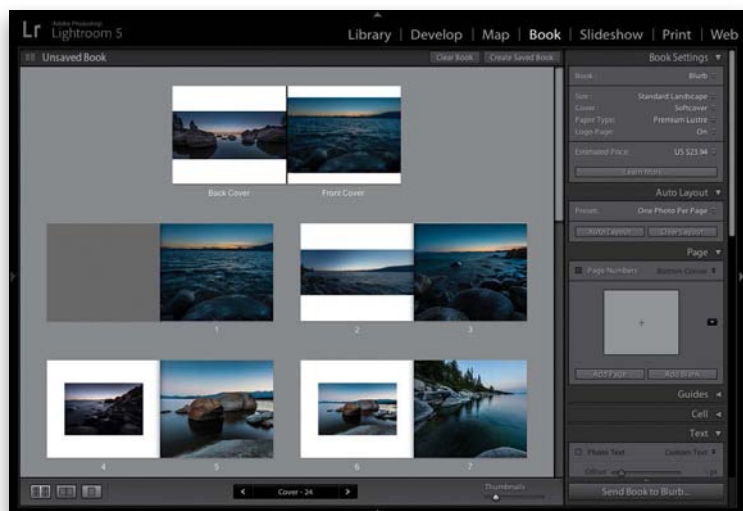
I really want to make sure you get the absolute most out of reading this book, and if you take two minutes and read these seven (or so) things now, I promise it will make a big difference in your success with Lightroom 5, and with this book (plus, it will keep you from sending me an email asking something 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.



SCOTT KELBY



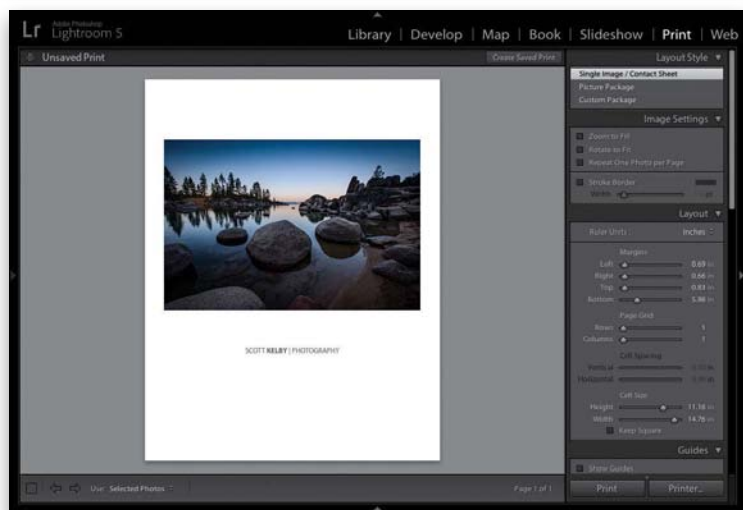
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SCOTT KELBY



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(4) The official name of the software is “Adobe Photoshop Lightroom 5” 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 5,” 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 5” 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.

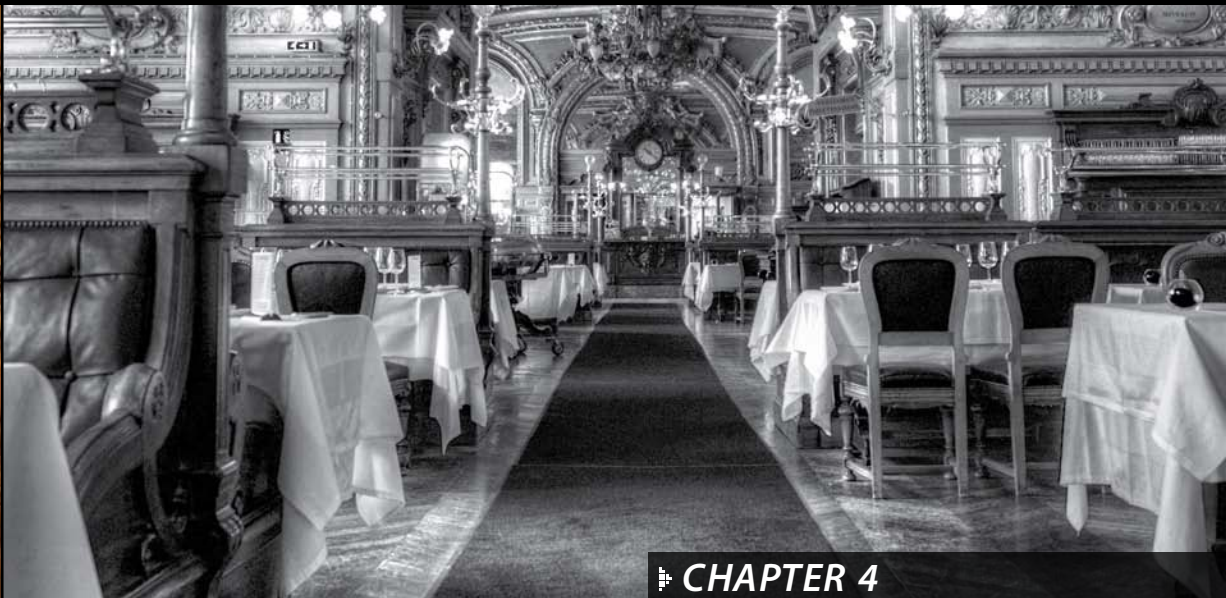
(6) At the end of the book is a special bonus chapter, where I share my own start-to-finish workflow. However, don’t read it until you’ve read the entire book first, or you might not know how to do certain things that I’ll be telling you to do (that’s why I put it at the end of the book).

(7) Where’s the chapter on the Web module? It’s on the web (you’ll find it at the address in #7.5 below). I put it there because Adobe has...well...they’ve kind of abandoned it (not officially mind you, but come on—they haven’t really added any new features in the past three versions, so I can’t [with a straight face] recommend that you use it at all). But, just in case, I still updated it and posted the chapter on the web, so just think of it as a bonus you won’t ever use.

(7.5) I created a short bonus video.

It shows you step by step how to create Identity Plate graphics with transparency (which you’ll learn about in Chapters 11 and 13). You can find it at <http://kelby-training.com/books/LR5>. Okay, now turn the page and let’s get to work.





CHAPTER 4

EDITING ESSENTIALS

how to develop your photos

I kinda like that subhead above—How to Develop Your Photos—because even though it sounds like a direct reference to Lightroom’s Develop module, the name of that module itself is a direct reference to what we used to do in the darkroom—develop our prints. Of course, this chapter isn’t about prints, which pretty much throws that whole line of thought out the window, but we’re not going to look that closely at things like that (or grammar, spelling, or ending sentences with a preposition), because instead we’re going to bask in the fact that now we can develop our photos without having to mix dangerous chemicals. Now, of course, back in the old days (which was only about 10 years ago), we didn’t realize these chemicals were dangerous, so we’d be in the darkroom, developing some T-MAX P3200, and somebody

would get thirsty, so we’d just take a big swig of some Hypo Clearing Agent (which was a chemical we used to remove the fixing agent from fiber-based paper, but doggone it if that stuff didn’t taste just like Welch’s grape juice, so we’d usually finish off a bag or two before coming out and grabbing a Reuben and a bag of Doritos). Anyway, it seemed like a pretty good idea at the time, but then my darkroom buddy Frank got this huge goiter in the shape of the Transamerica building, so we backed off on the Hypo Clear, and just stuck to chugging the Indicator Stop Bath (we loved those little salmon-colored bottles. We’d keep ‘em in the fridge and even take them on picnics). Anyway, that was a different time. Now we know better, and so we stick to chain smoking and strutting around in our asbestos photo vests.

Are You Seeing Different Sliders? Read This First!

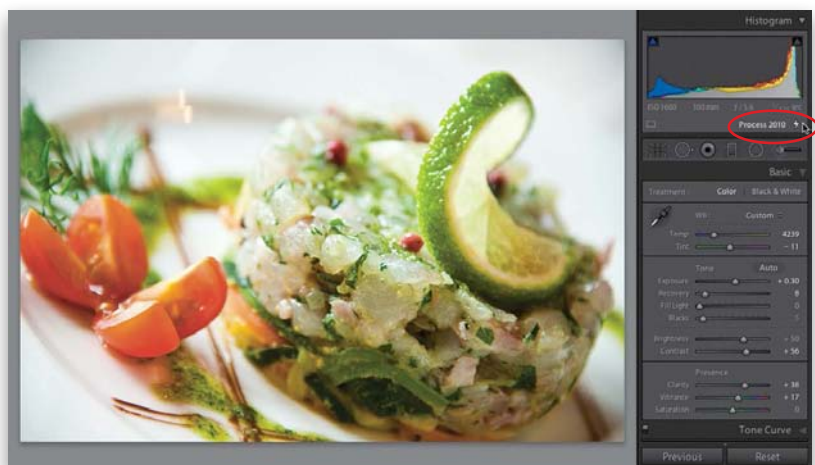
Step One:

If you're importing images from your camera's memory card, these are new images that haven't been edited in a previous version of Lightroom yet, so you'll get the benefit of the latest process version (mentioned above) right off the bat. However, if you're upgrading Lightroom and you have images that were edited in Lightroom 2 or 3 (or in Adobe Camera Raw 6 or earlier), you'll have the choice of sticking with the old processing technology or updating to the new (and vastly improved) version from 2012 (do it, do it!!). So, how can you tell if your image is using the old or new process version? Well, you can find out in the Develop module by looking in the bottom-right corner of the Histogram panel. If you see a lightning bolt icon (circled in red), that's telling you you're using the old version.

Step Two:

The other way to tell is to just look in the Basic panel. If you see sliders from older versions of Lightroom, like Recovery and Fill Light (as seen in Step One), you know your image was edited using an old process version. To update to the new version, just click directly on that lightning bolt icon and it brings up the dialog you see here, explaining what the new processing technology may do and giving you the option of just updating this photo or all the photos currently selected or visible in your Filmstrip (totally your choice). If you want to see a before/after of your image after updating, just turn on the Review Changes Via Before/After checkbox, so you can see the difference.

Note: If you're upgrading from Lightroom 4, you can skip this altogether. Back in Lightroom 3, Adobe did a pretty sweeping update to how it processes your images, in regards to how it handles noise and sharpening (called the "process version," and before LR3, it was based on 2003 technology). In Lightroom 4, they did an even bigger update to the process version (with 2012 technology, improving the way your images look when tweaked in a big, big way). So, if you're bringing in images that you edited in Lightroom 2 or 3, there are some important things you'll want to know.



SCOTT KELBY





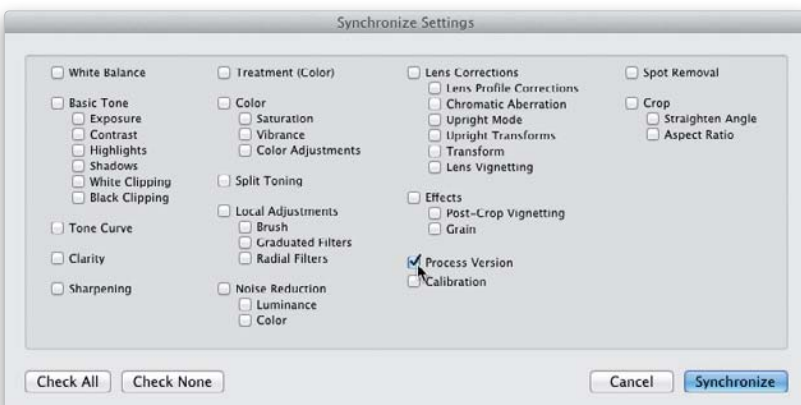
Step Three:

By the way, if you hit the Cancel button, no harm's done—it just leaves the image as is, using the old process version. So, just hit Cancel if you want to stick with the old version. But, for our purposes here, go ahead and click the Update button. Once you do that, take a look at the Basic panel and you'll see the sliders updated in Lightroom 4, including Highlights, Shadows, and Whites, but gone are Recovery and Fill Light (more on these sliders later in this chapter). If you look at your image now, and for any reason you don't like what the new processing technology has done, you can always adjust the sliders so it looks good to you, or you can just press **Command-Z (PC: Ctrl-Z)** to undo the update.



Step Four:

Here's a before and after for this photo, and I think the update was well worth it, with a much better-looking result from Clarity and Contrast, and the highlight reduction (although 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, though: I haven't had a single image yet where I liked the old version better (yes, it's that much better). By the way, if you skip the updating for now, you can always update your photo later by going under the Settings menu, under Process, and choosing **2012 (Current)**. Just for fun, choose the 2003 or 2010 version for this file to see how far we've come.



TIP: Turn on Process Version When Syncing or Copying Settings

Whenever you synchronize or copy your settings, be sure to leave the Process Version checkbox turned on in the Synchronize Settings or Copy Settings dialog. With this off, you'll get different results when syncing or copying settings to images with a different process version.

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, W for Web, etc., right? Sadly, no—that would make things too easy. Nope, it's just Develop that uses the first letter. (Arrrrgggh!) Anyway, once you're in the Develop module, 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").

Step Two:

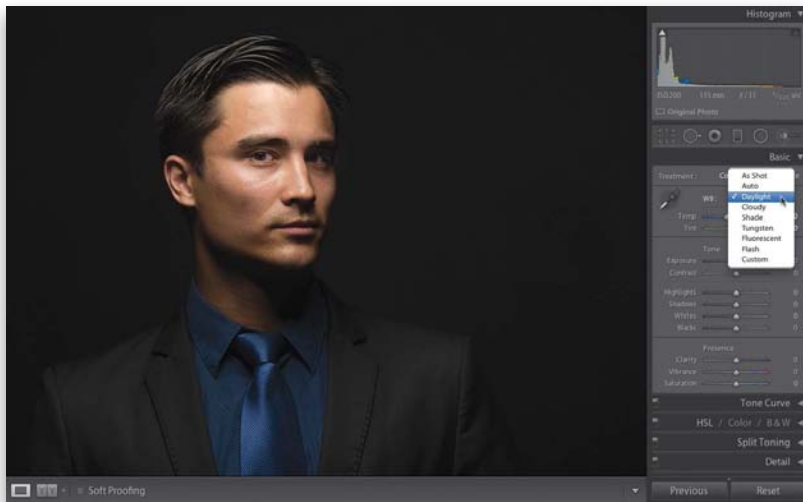
The white balance controls are near the top of the Basic panel, and there you'll see a White Balance (WB) pop-up menu where you can choose the same white balance presets you could have chosen in your camera, as seen here. (Note: The one big difference between processing JPEG and TIFF images, and those 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.)

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 Three:

In our photo in Step One, his skin looks a bit reddish (well, magenta-ish if you want to be technical), and the whole tone of the photo looks kind of clammy, so it definitely needs a white balance adjustment. (Note: If you want to follow along using this same image, you're welcome to download it from <http://kelbytraining.com/books/LR5>.) We need to make it warmer, so choose Daylight from the White Balance pop-up menu and see how that looks (as you can see here, his skin actually looks somewhat better, but this looks pretty yellowish, so it's probably too much yellow for his skin tone). The next two White Balance presets down will both be even warmer (more yellow), with Cloudy being a bit warmer, and Shade being a lot warmer. Go ahead and choose Cloudy (just so you can see it), and now the whole photo is much too warm.



Step Four:

If you choose either of the next two down—Tungsten or Fluorescent—they're going to be way crazy blue, so you don't want either of those, and Flash is pretty close to Daylight, so it's out, too. Let's choose Auto white balance (shown here). While it's not perfect, it's probably the best of our built-in choices (take a moment and try each of those, just so you see how they affect the photo). By the way, the last preset isn't really a preset at all—Custom just means you're going to create the white balance manually using the two sliders beneath the pop-up menu. Now that you know what these presets look like, here's what I recommend: 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 Auto preset, but it's definitely not "on the money." He now looks a bit too blue [cool]).

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 Auto preset



To make his skin tone look less blue (cool), I dragged the Temp slider away from blue toward yellow and dragged the Tint slider away from green toward magenta (see Step Six)

Step Six:

Again, after choosing the Auto preset, his skin tone now looks a little too blue (or too cool in "white balance talk"), so click-and-drag the Temp slider slowly to the right (toward yellow), until the blue is removed (of course, don't drag too far to the right, or he'll turn yellow again). In the example you see here, I started with the temperature at 4550, and dragged to the right until it looked right. When I was done, the Temp reading was 5000, 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 (I started with the tint at 0 and dragged to +16. Again, drag slowly and don't go too far).



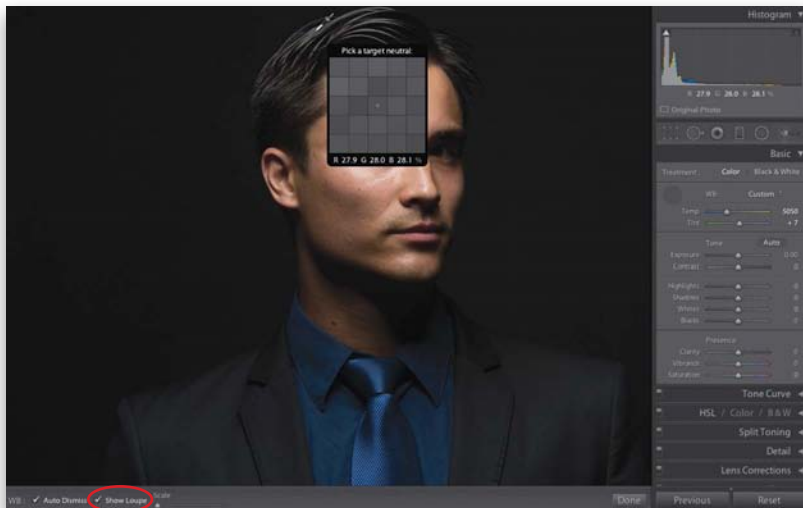
The Auto preset's temperature setting of 4550 makes his skin look a little bluish

After dragging a little bit toward yellow, to a temperature setting of 5000, and a little bit toward magenta, to a Tint setting of +16, the bluish skin turns warmer



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, or press **W**). First, choose **As Shot** from the White Balance pop-up menu, so we're starting from scratch with this. Now click on the tool to get it, then ideally, you'd click it on something in your photo that's supposed to be 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). All you have to do for this image is click the White Balance Selector tool on the background (I clicked just to the right of his jacket collar) and the white balance is fixed (as seen here).



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 Nine), 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 As Shot, then hover the White Balance Selector tool over the edge of his hair (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? This live preview makes finding a white balance you like pretty easy (and you'll know if it looks wrong—look at the three I did here just by moving the White Balance tool around the photo).

**Step 10:**

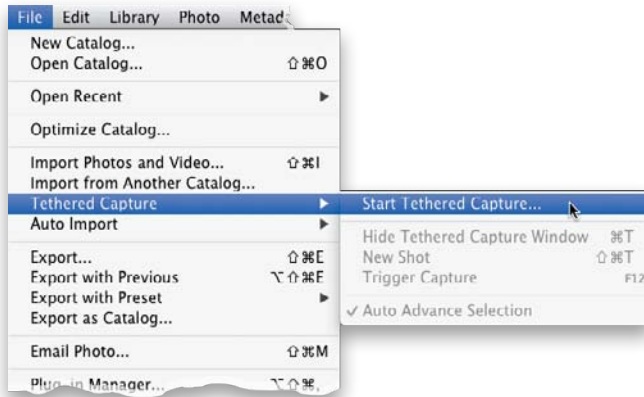
A couple of last things you'll want to know about when setting your white balance: (1) In the toolbar, there's an Auto Dismiss checkbox. With this on, after you click the White Balance Selector tool once, it automatically returns to its home in the Basic panel. I leave this turned off, so I can easily just click in a different area without having to retrieve the tool each time. (2) If you turn off the Auto Dismiss checkbox, 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. (3) If you're in the Library module, and you know you want to use the White Balance Selector tool, you can press **W**, which will switch you over to the Develop module and give you the tool. (4) To return to the original As Shot white balance, just choose **As Shot** from the White Balance (WB) presets pop-up menu.



The original As Shot white balance setting, which looks too red and a little bluish overall

Here's the image after just one click with the White Balance Selector tool and his skin tone looks good

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



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 24 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

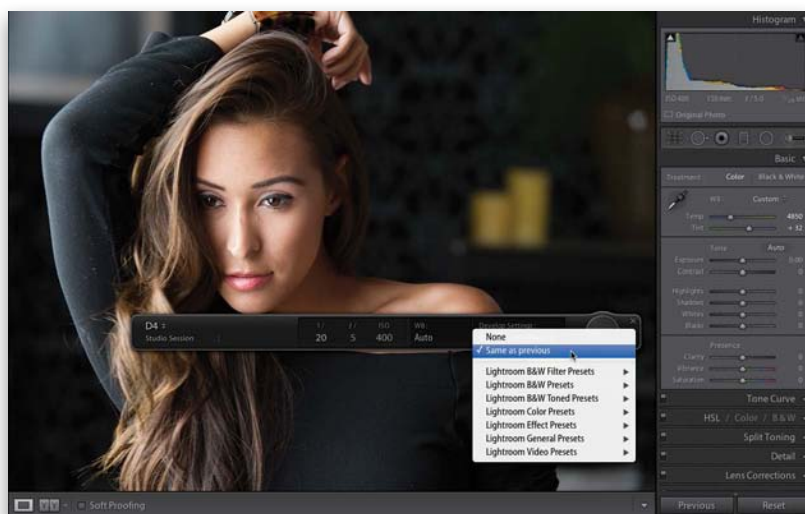
Step Three:

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:

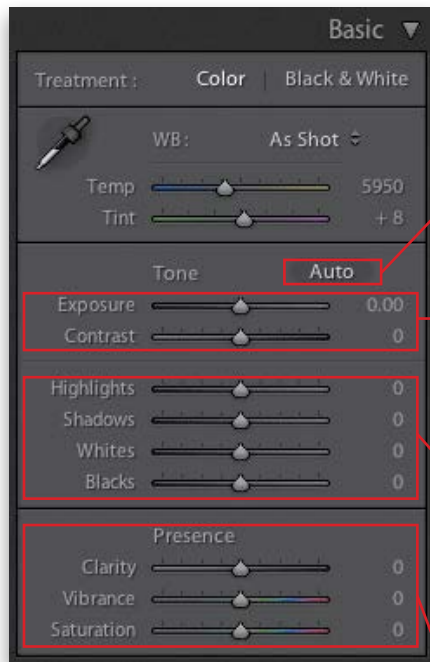
Go to the Tethered Capture window (press **Command-T [PC: Ctrl-T]** if it's no longer visible) and on the right side, from the Develop Settings pop-up menu, choose **Same as Previous**. That's it—now you can take the gray card out of the scene (or get it back from your subject, who's probably tired of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



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

My Editing Your Images Cheat Sheet



Automatic Toning

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

Overall Exposure

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

Problems

I use these four sliders when I have a problem. I use the Highlights slider when the brightest areas of my photo are too bright (or the sky is way too bright). The Shadows slider can open up the darkest parts of my image and make things "hidden in the shadows" suddenly appear—great for fixing backlit subjects (see page 236). The Whites and Blacks sliders are really for people used to setting white and black points in Photoshop's Levels feature. If that's not you, chances are you'll skip using these two.

Finishing Effects

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

How to Set Your Overall Exposure

Step One:

Here's our image opened in Lightroom's Develop module. Seeing your image at a decent size is pretty important, so I recommend (at least at this point) that you close the left side Panels area because we're not going to need those panels right now (maybe later, but not now). So, just press **F7** on your keyboard, or just click on the little gray left-facing triangle (shown circled here in red) on the far left to collapse it and tuck it out of sight.

Now that your white balance is set, the next thing we adjust is our overall exposure. Your basic exposure is set with just two sliders—Exposure and Contrast—and I wish all my images could be fixed with just these two. I usually have to reach for a few more, but this is where we start, so we'd better learn 'em up front.

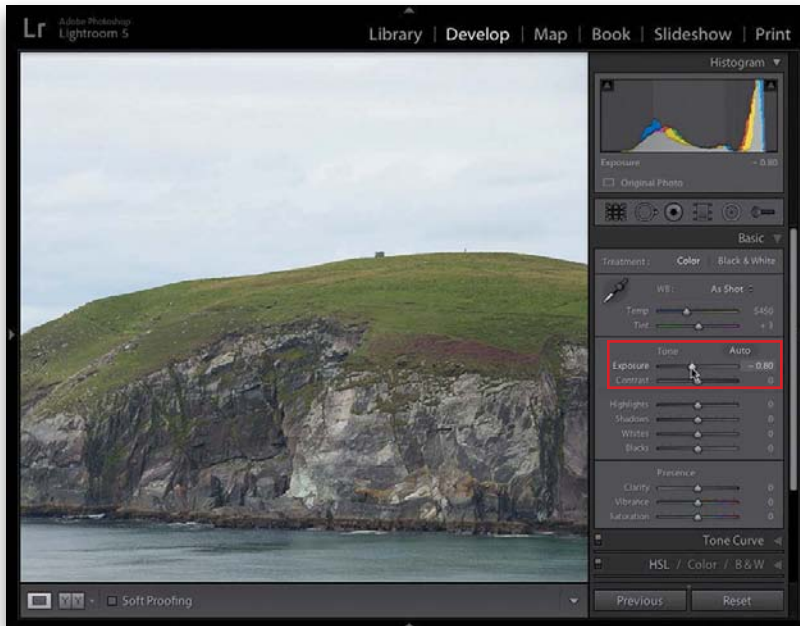


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Step Two:

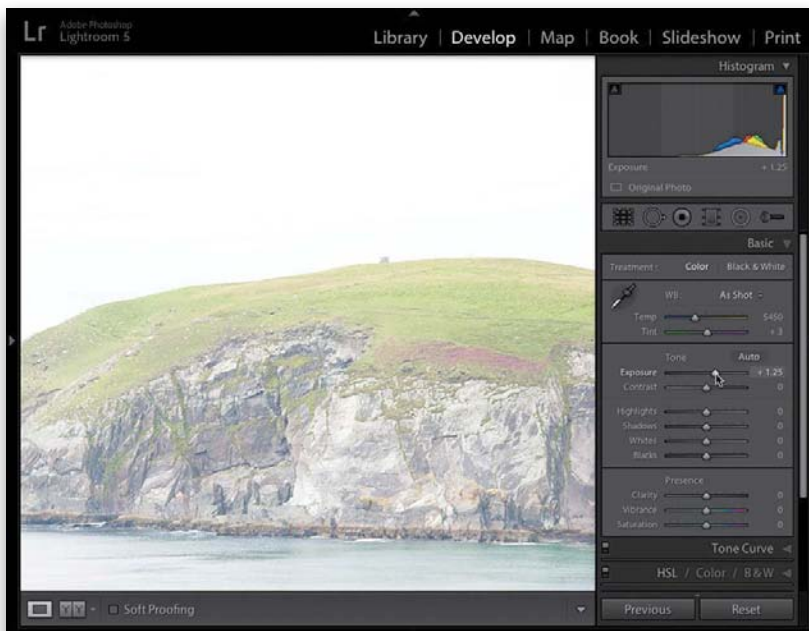
Look how much more room you have to see your image now that you've closed the left side Panels area—definitely worth doing while you're editing your photos. By the way, you can hide the top taskbar and get an even bigger image onscreen—just press **F5** on your keyboard to hide it—though I'm leaving it visible here, since we're just starting our work in the Develop module.





Step Three:

To set your overall exposure, you'll use the Tone section in the Basic panel (shown within a red rectangle here). The photo here looks pretty bright (overexposed), and it looks pretty flat contrast-wise, too. To make the overall photo darker, just click-and-drag the Exposure slider to the left (as shown here, where I dragged it down to -0.80). You can see by doing that it brought back some detail in the sky (you could hardly see the clouds in the original image; seen in Step Two). Keep this little tip in mind: to see more clouds, lower the Exposure (if it makes the image too dark, don't worry, you'll learn other techniques in this chapter to get it to look balanced again).



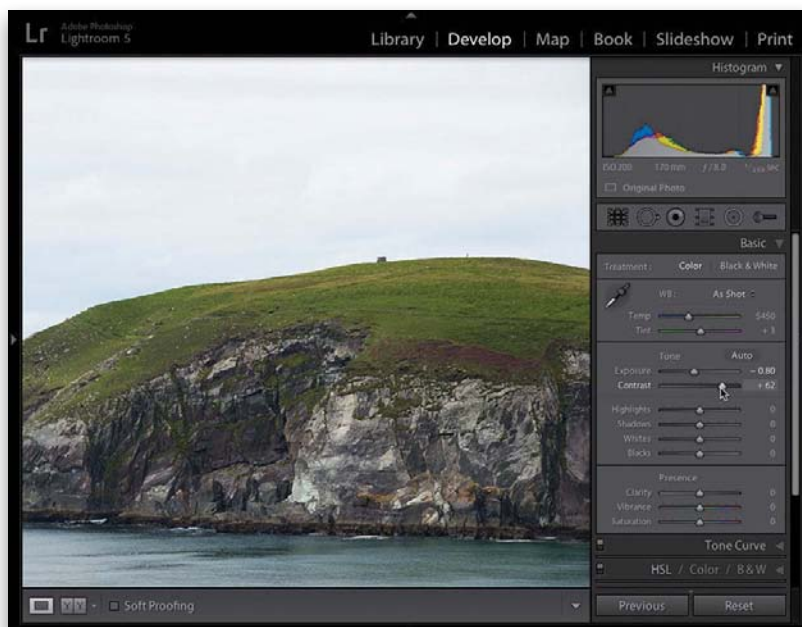
Step Four:

This photo was already too bright from the start, but I thought I'd show you what dragging the Exposure slider to the right does—it brightens the overall image (as seen here, where it's now way too bright). However, this really gives you an idea of how powerful this one slider is in choosing your overall exposure (this slider controls the midtones in your image, and part of the lower highlights, as well, so it's pretty important). One thing to remember (that I mentioned earlier in my Editing Cheat Sheet): dragging any of these sliders here to the right makes that adjustment brighter (or increases the effect) and dragging to the left makes it darker (or decreases the effect). Okay, that's what the Exposure slider does, and it's the first slider I set every time.

Continued

Step Five:

Now, let's set our Exposure back to -0.80 , so it looks better, but even though the exposure now looks better (well, to me anyway), it still looks kinda flat (see the image back in Step Three and you'll see what I mean). So, let's add in some contrast. As I also mentioned earlier in my Editing Cheat Sheet, I rarely (if ever) lower the Contrast amount, but I almost always raise it a bit (of course, how high I raise it depends on the image). In this case, I dragged the Contrast slider over to the right to $+62$ (by the way, I'm not doing any of this "by the numbers." I do it based on how the image looks onscreen as I'm dragging a slider and, in this case, when I stopped dragging it was at $+62$).

**Step Six:**

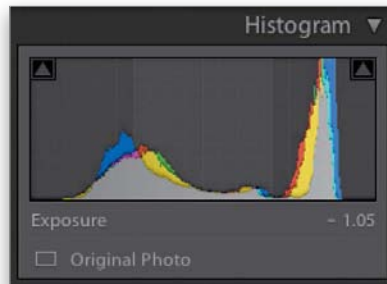
The Contrast slider makes the brightest parts of the image brighter and the darkest parts darker, which makes the image look more contrasty overall. In this case, once I cranked up the Contrast, I thought the image looked a tiny bit too dark (remember, contrast makes the darkest parts darker), so after you add Contrast, don't be surprised if you have to go back to the Exposure slider and make a tiny adjustment to get things looking more balanced. Here, since the darks did get darker, I adjusted the Exposure slider so it wasn't so dark, moving it to the right from -0.80 to -0.65 .

Note: If you're coming to Lightroom 5 from Lightroom version 3 or 2, you might be surprised to learn that the Contrast slider actually works now (we used to joke that the Contrast slider in those older versions wasn't actually connected to anything).



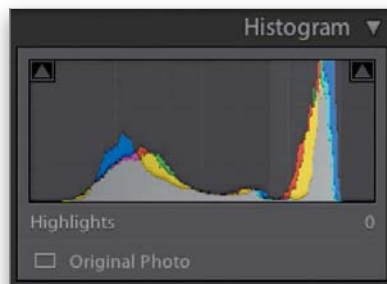
At the top of the right side Panels area is a histogram, which is basically what your image looks like if you charted the exposure on a graph. Reading a histogram is easier than it looks—the darkest parts (shadows) of your image appear on the left side of the graph, the midtones appear in the middle,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

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



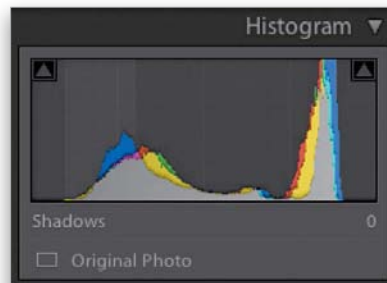
Exposure Slider: Midtones

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



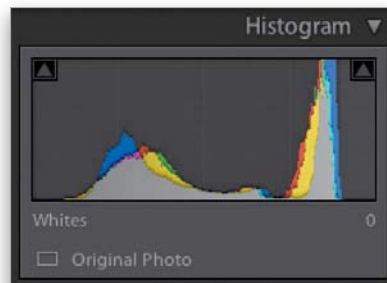
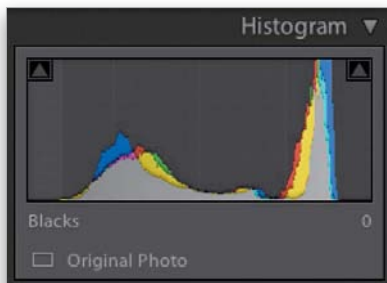
Highlights Slider: Highlights

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



Shadows Slider: Shadows

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



Blacks & Whites Sliders

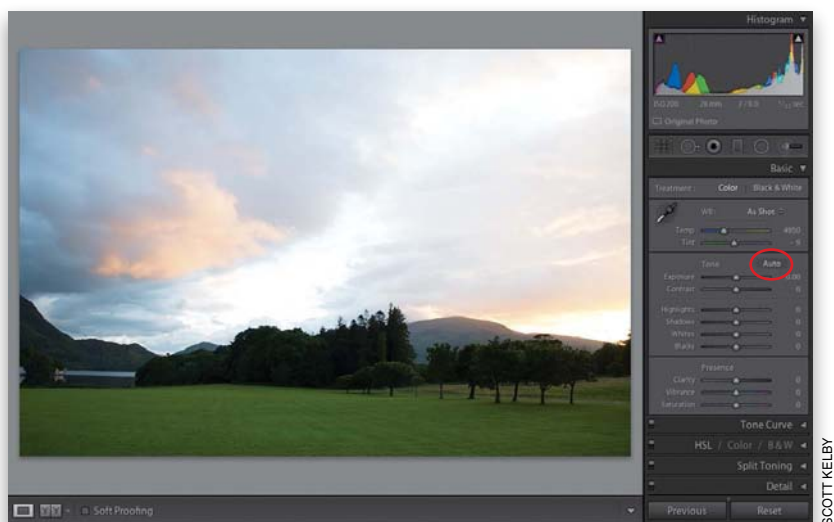
These two sliders control the very brightest (Whites) and darkest (Blacks) parts of your image. If your image looks washed out, drag the Blacks slider to the left to add in more black (and you'll see the Blacks expand over to the left in the histogram). Need more really bright areas? Drag the Whites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

Auto Tone (Having Lightroom Do the Work for You)

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

Step One:

Here's an image with lots of problems—mostly in the sky, where it's too bright (although the ground isn't properly exposed either—it's too dark). In short, if you have a shot like this, and you're not sure where to start, click on the Auto button (it's found to the right of the word "Tone" in the Basic panel and it's shown circled here in red).



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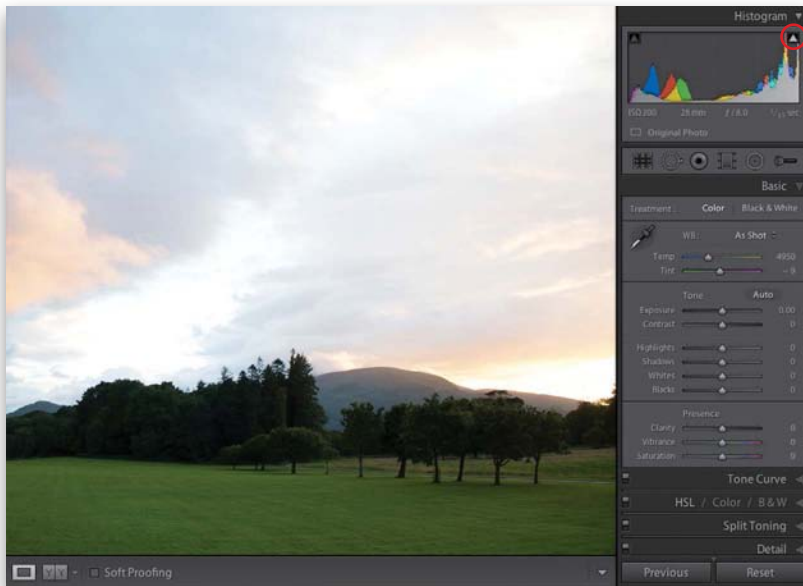
Step Two:

Just one click and look at how much better the image looks. Well, actually, does it? The sky certainly looks a lot better (it's darker with more detail now), but our problem with the ground got even worse. That's the problem with any automatic fix—sometimes it works really well and other times it fixes part of the problem (like the sky here), but then creates a bigger problem (the ground is now darker than before here, and it was already too dark to begin with). Of course, since there are other tools in Lightroom we could use to fix the ground, we can just use the Auto Tone version of our image here as a starting place. So, it's worth clicking the Auto button just to see if it gives you a good starting place or not.



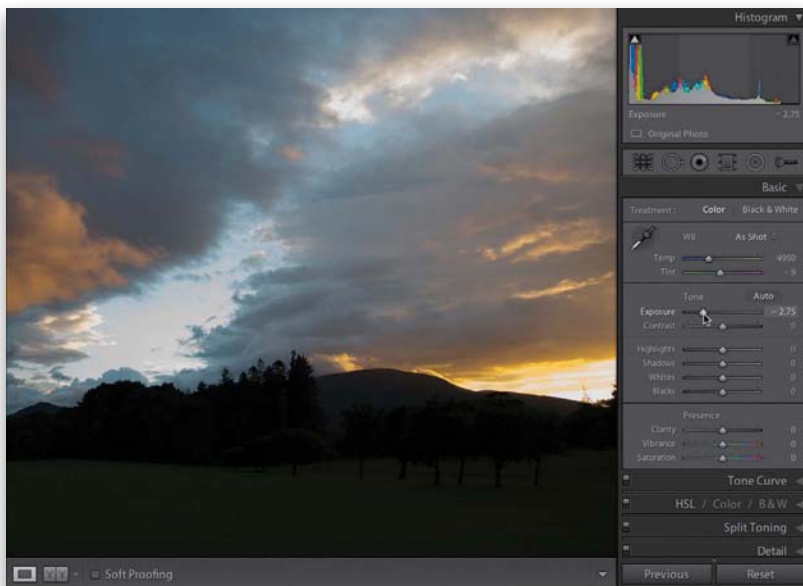
The next two sliders down are ones that I always think of as the “problem solvers.” Sometimes the problems are caused by what I did in-camera (I took a shot where I let the highlights get clipped, or I took a shot where my subject is backlit and they are pretty much a silhouette), or these problems happen in Lightroom because of other changes I’ve made with other sliders.

Dealing With Exposure Problems (the Highlights and Shadows Sliders)



Step One:

Here, we'll use that same shot we just used for Auto Tone in the previous technique, since it has a number of exposure problems (I reset it here to the original version). When I took the shot, I let some of the highlights in the shot get so bright that there's actually no detail in those parts of the sky. No pixels whatsoever. Just blank nothing). You'll hear this problem referred to as having part of the photo “blown out” or “clipped” (short for clipped highlights). How do we know that part of this photo is clipping? Lightroom tells us with a white triangle-shaped highlight clipping warning, which appears in the upper-right corner of the histogram (shown circled here in red).



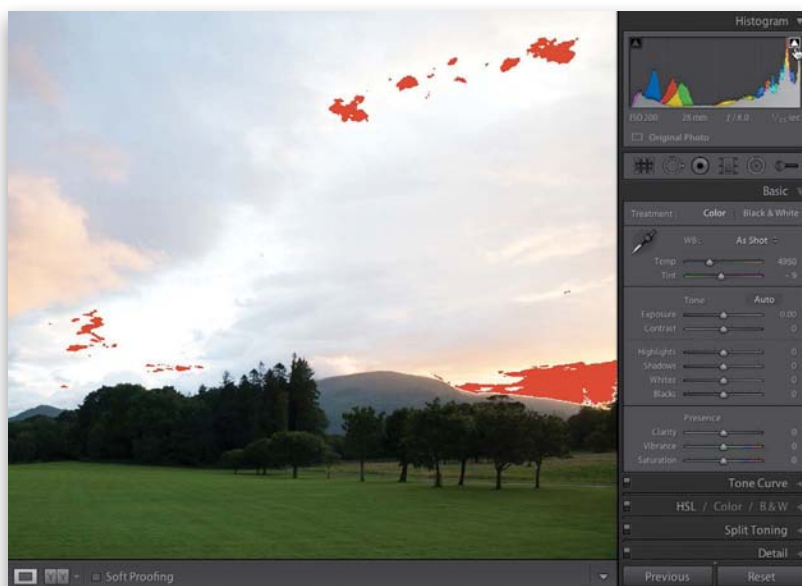
Step Two:

As long as that highlight clipping warning triangle stays black, you're okay (there's no clipping). If it turns white, you're in trouble (that means there's some serious clipping). If it's red, yellow, or any other color, it's not as bad—you're only clipping in one of those color channels—but it's not ideal (you'd like it to be solid black). Of course, you could drag the Exposure slider to the left a bunch, until the highlight clipping warning eventually turns black, but in most cases, your overall exposure will now be way too dark (as seen here).

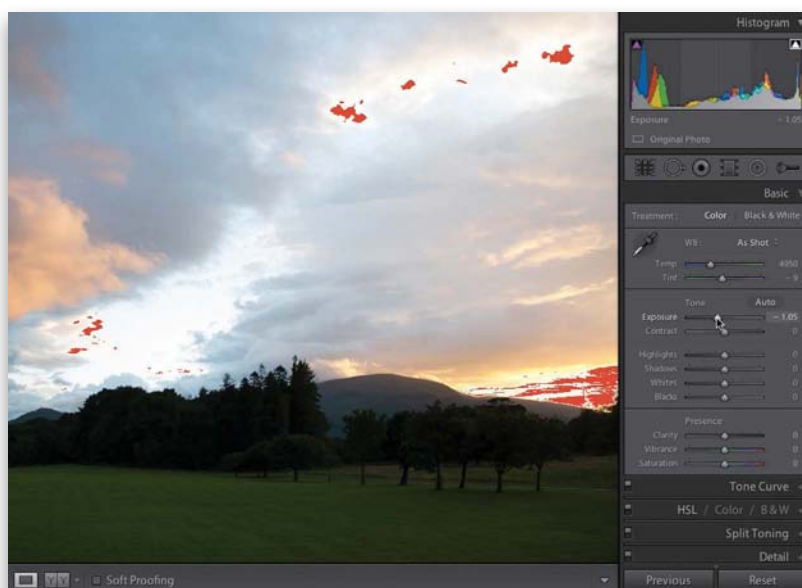
Continued

Step Three:

One thing that might help you in dealing with highlight clipping is to actually see which areas of your image are clipping. One reason you need to know this is so that you can decide if it really needs dealing with at all, because we only really sweat highlight clipping when it happens in an area where there's some important detail. For example, if the sun is visible in your shot, it's gonna clip. But, as far we know, there's no detail in the surface of the sun, so we can just ignore that. To see which parts of your image are clipping, just click directly on the white highlight clipping warning triangle itself (or press the letter **J** on your keyboard), and the areas in your image that are clipping will appear in red (as shown here).

**Step Four:**

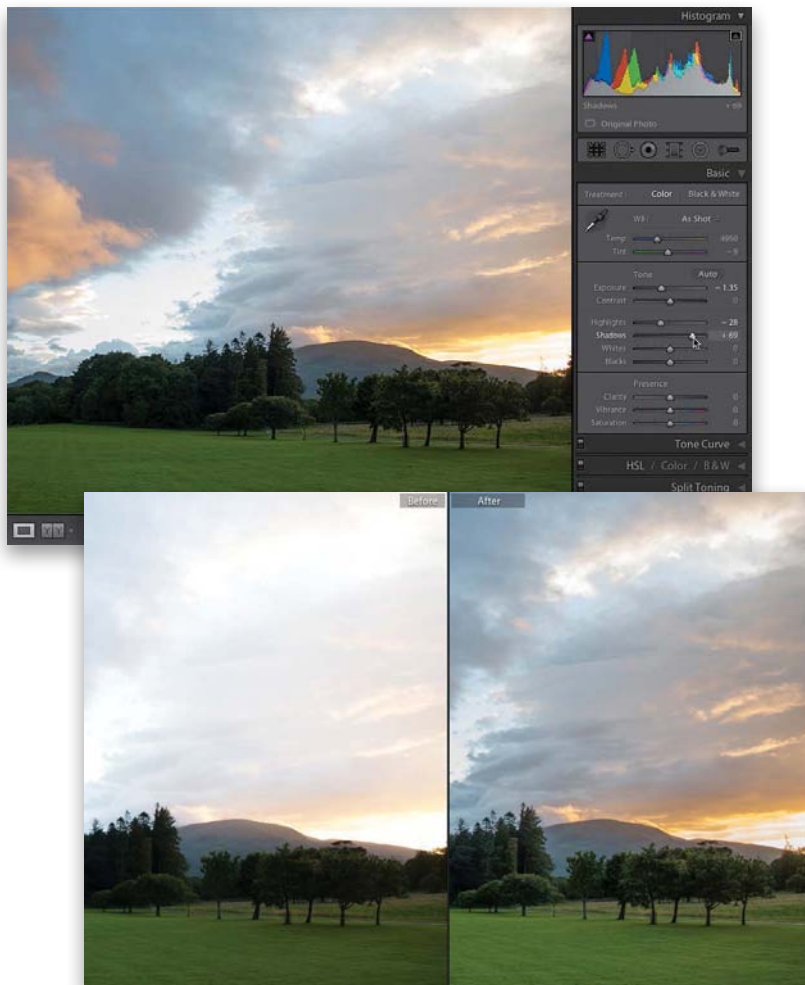
Clipping aside, the overall exposure of the sky looks too bright and (as I mentioned earlier) darkening the Exposure amount just a little makes the sky look better. In this case, it'll also remove some of the highlight clipping. So, I lowered the Exposure amount to -1.05 and you can see it did darken the sky and reduce the clipping a bit, but not nearly enough.





Step Five:

The slider that I use to reduce highlight clipping is the Highlights slider, and it does an amazing job of only affecting those really bright areas. If you drag it just a bit to the left (as shown here, where I dragged it to -28), you can see how it completely eliminated the red clipped areas (if you look up at the histogram, the triangle is now black). So, just remember: the Highlights slider is your secret weapon when it comes to highlight clipping.



Step Six:

Now, we still have the same problem we had in the previous technique, which is the trees are so dark in the foreground that it's hard to see any detail. This is where the Shadows slider comes in—it opens up detail and dimension in the shadows when you drag it to the right (as shown here, where I dragged it over to +69). Compare the trees and grass in this image to those in the last step and you'll see how much this helped, even though we darkened the overall exposure (I ended up decreasing the Exposure a bit here to -1.35). I also use this slider when I have a backlit subject (see page 236), where I add an extra step to the process to keep things balanced. Okay, so that's it. Those are the two main "problem solver" sliders.

Setting Your White Point and Black Point

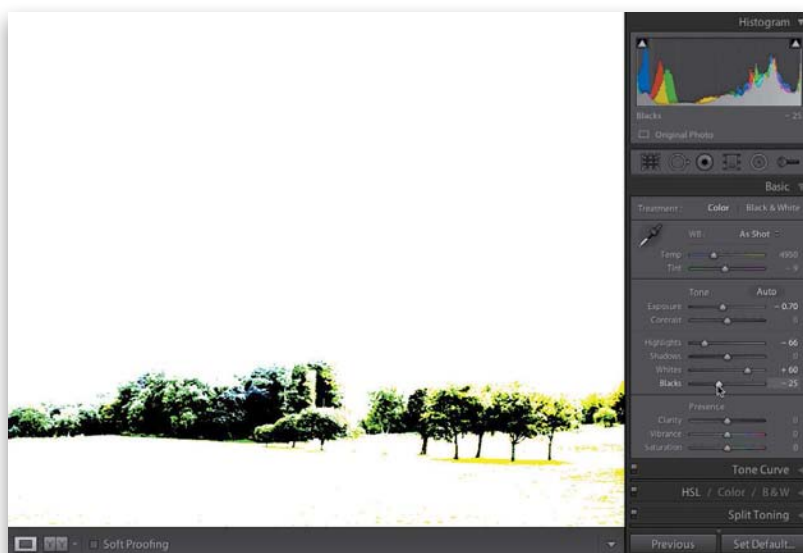
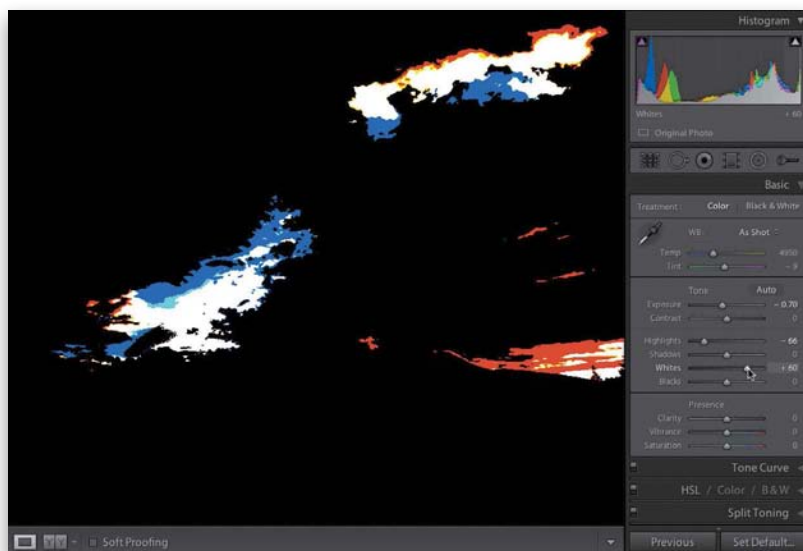
Step One:

The Whites and Blacks sliders control the very brightest and very darkest parts of your image (the two narrow ends of the histogram). Some folks like to start with these two sliders first, expanding the range of their image as far as they can, without clipping either the highlights or the shadows (turning them solid black, so there's no detail in those areas), before even touching the Exposure slider (I'm not that guy). You can do that by pressing-and-holding the Option (PC: Alt) key and dragging the Whites slider to the right to expand the very brightest whites. As you do, the screen turns black. Keep dragging until you see white areas appear (those areas are clipping), and then drag backward just a little until they're gone. That's as far as you can expand the Whites.

Step Two:

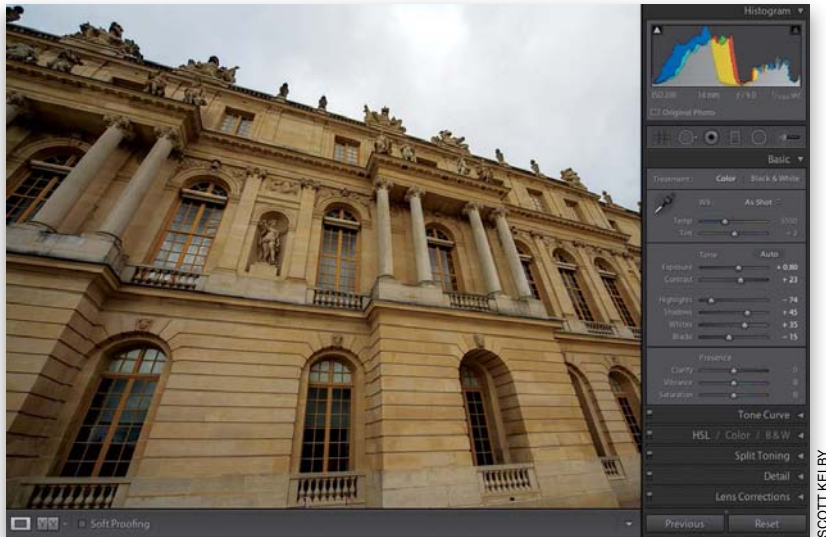
Now, press-and-hold the Option (PC: Alt) key, once again, and drag the Blacks slider to the left to expand the very darkest blacks. As you do, the screen turns white (as seen here). Keep dragging left until you see black areas appear (those areas are clipping in the shadows), so drag back to the right just a little until they're gone. That's as far as you can expand the blacks. Now, your white and black points are set. *Note:* I don't generally do this, but I thought you'd want to know it's possible, in case you're coming to Lightroom from years of using Photoshop and miss the ability to set your white and black points.

The Whites and Blacks sliders are used most often by photographers who had a workflow where they always set the white and black points for their images using Photoshop's Levels command (which is the proper way to do it there), but missed that functionality here in Lightroom. Personally, I use these two sliders the least (well, the Whites anyway; I do drag the Blacks to the left when I have a photo that looks washed out. That fixes it fast!).



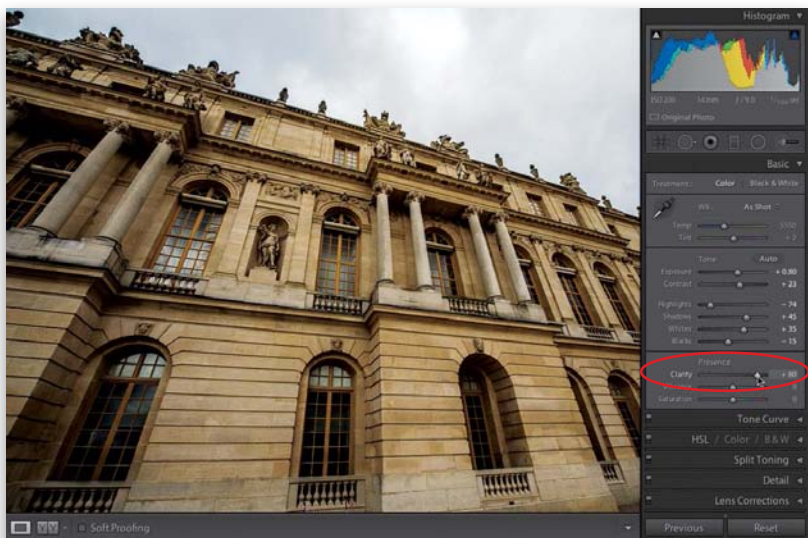
When Adobe was developing the Clarity control, they had actually considered calling the slider “Punch,” because it adds midtone contrast to your photo, which makes it look, well... more punchy. It’s great for bringing out detail and texture, and as of Lightroom 4, you can use a lot more Clarity than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

Adding “Punch” to Your Images Using Clarity



Step One:

Here’s the original photo, without any Clarity applied. This image is a perfect candidate for a lot of Clarity, because it works best on things that have a lot of texture and detail, and this image, with lots of detail in the building, is just begging for some Clarity. I apply between +25 and +50 Clarity to nearly every photo I process. For cityscapes, landscape photos, and anything with lots of detail, I crank it up even more. The only photos I don’t add Clarity to are ones you wouldn’t want to be punchy, or ones where you don’t want to accentuate the detail or texture (so, for a portrait of a mother and baby, or a close-up portrait of a woman, I don’t add any Clarity at all).



Step Two:

To add more punch and midtone contrast to our image here, drag the Clarity slider quite a bit to the right (here, I dragged it to +80, which is higher than I could usually get away with back in Lightroom 3. But, like I said up top, you can now get away with a lot more). You can really see the effect of Clarity in the example here. Look at the sky and the added detail in the clouds, then look at the building—the detail is pumped up in all those areas.

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

Making Your Colors More Vibrant

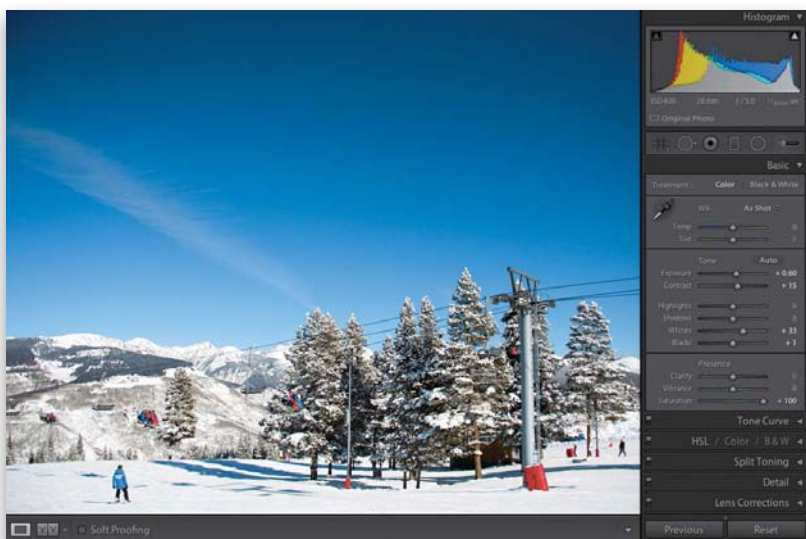
Step One:

In the Presence section (at the bottom of the Basic panel) are two controls that affect the color saturation. I avoid the Saturation slider because everything gets saturated at the same intensity (it's a very coarse adjustment). In fact, I only use it to remove color—never to add it. If you click-and-drag the Saturation slider to the right, your photo gets more colorful, but in a clownish, unrealistic way (the over-saturation won't show up as much here in the printed book because the photos get converted to CMYK for a printing press, so however clownish this looks here, double it for the web or a print). Go ahead and try it—drag the Saturation slider to the far right and you'll see what I mean. Now, return to 0.

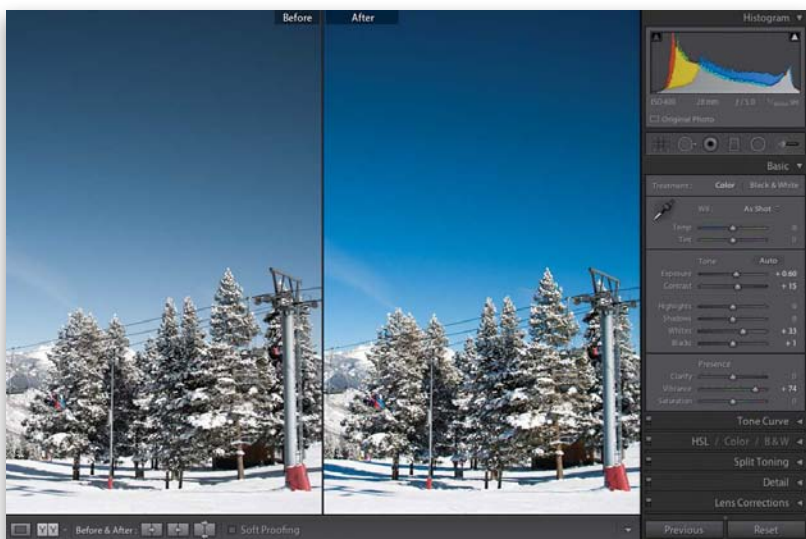
Step Two:

Now try the Vibrance slider—it affects dull colors the most, and it affects already saturated colors the least, and lastly, if your photo has people in it, it does its best to avoid affecting flesh tones altogether, so as the color gets more vibrant, the skin tones on your people don't start to look weird (although that doesn't really come into play in this particular photo). This gives a much more realistic-looking color saturation across the board, which makes this a much more usable tool. Here's a before/after of the same photo using the Vibrance slider instead. The bases of the support posts, sky, and snow-covered trees look much more vibrant, but without looking “clowny” (I bet that word throws my spell checker for a loop).

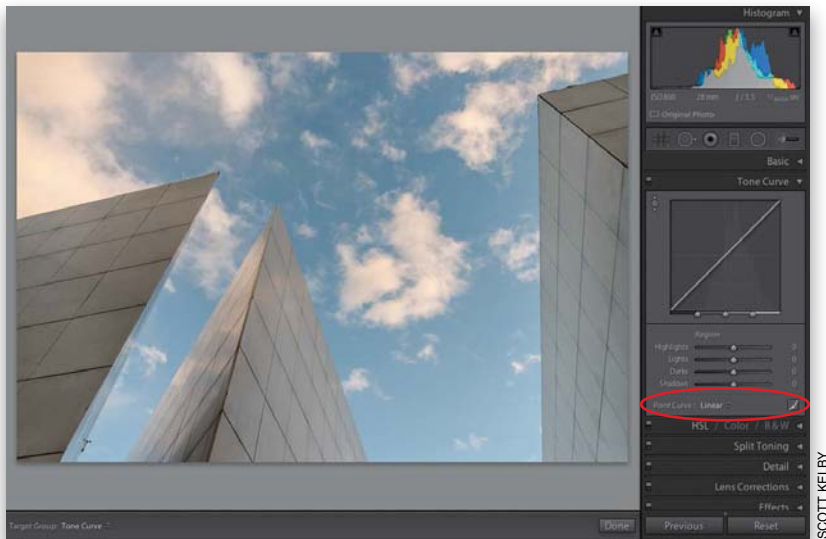
Photos that have rich, vibrant colors definitely have their appeal (that's why professional landscape photographers got so hooked on Velvia film and its trademark saturated color), and although Lightroom has a Saturation slider for increasing your photo's color saturation, the problem is it increases 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



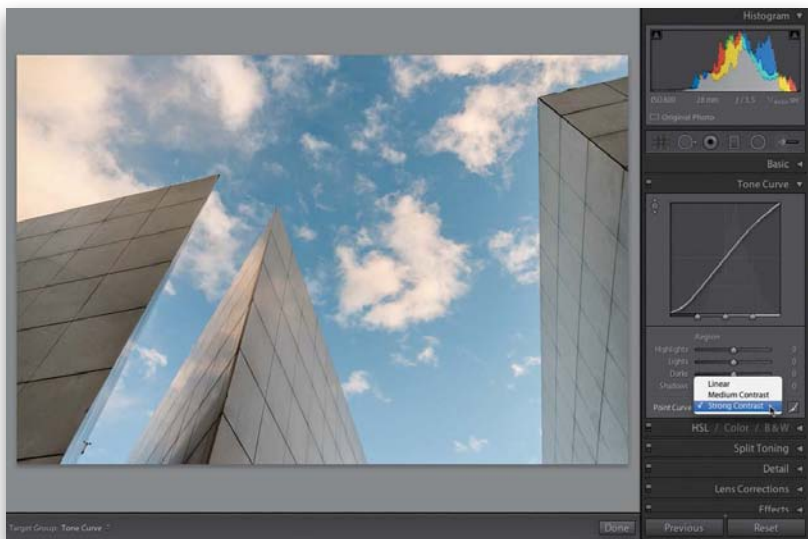
Once we've made our edits in the Basic panel, next we head down to the Tone Curve panel to adjust the overall contrast in our photos (I recommend doing your basic edits in the Basic panel, then using the tone curve to finish things off). We use this tone curve rather than the Contrast slider (in the Basic panel), 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.



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 some cases). As you can see, there's no Tone Curve contrast automatically 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).



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. 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.

Continued

Step Three:

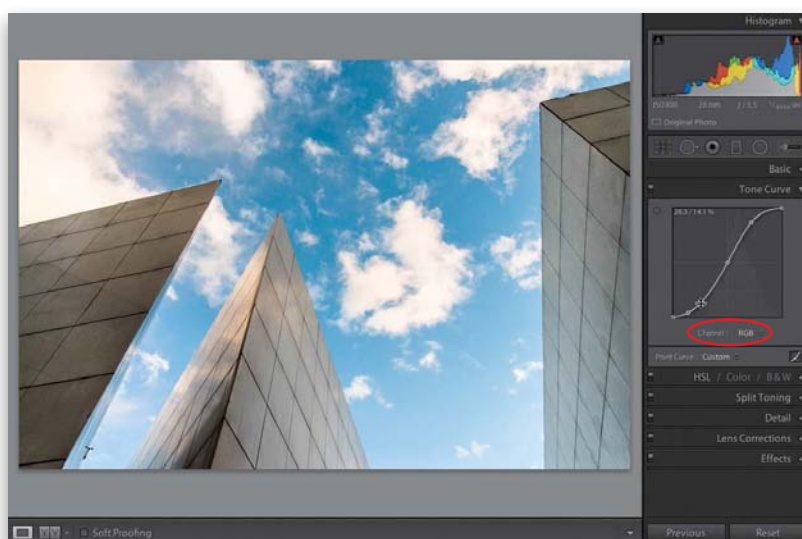
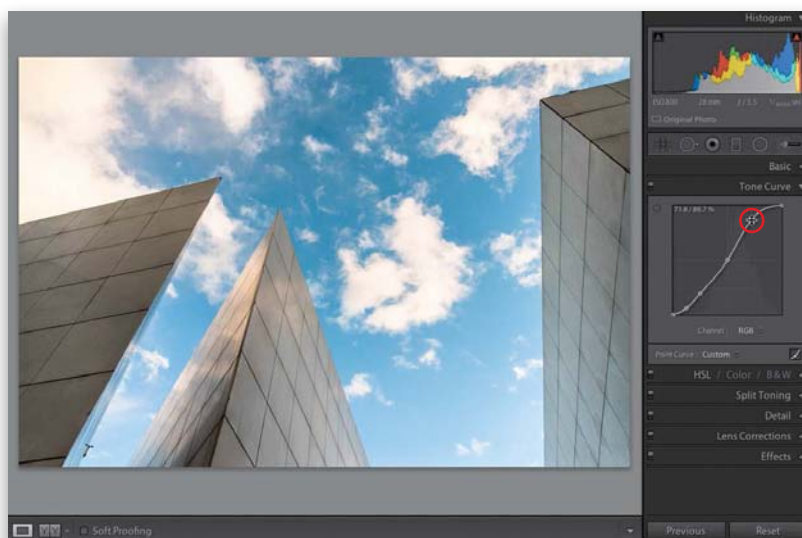
If you think the Strong Contrast preset isn't strong enough (here, I think it needs a lot more contrast), you can edit this curve yourself, but it's helpful to know this rule: the steeper you make the S-shaped curve, the stronger the contrast. So to make this curve steeper, you'd move the point near the top of the curve (the highlights) upward and the bottom of the curve (the darks and shadows) downward. (*Note:* If you see sliders beneath your curve graph, you won't see the points on your curve. Click on the Point Curve button to the right of the Point Curve pop-up menu to hide the sliders and see the points.) To move your top point higher, move your cursor right over the top point, and a cursor with a two-headed arrow appears. Just click-and-drag it upward (shown here) and the image gets more contrasty in the highlights. By the way, if you start with the Linear curve, you'll have to add your own points: Click about $\frac{3}{4}$ of the way up to add a Highlights point, then drag it upward. Add another about $\frac{1}{4}$ of the way up to add a Shadows adjustment and drag down until you have a steep S-shaped curve.

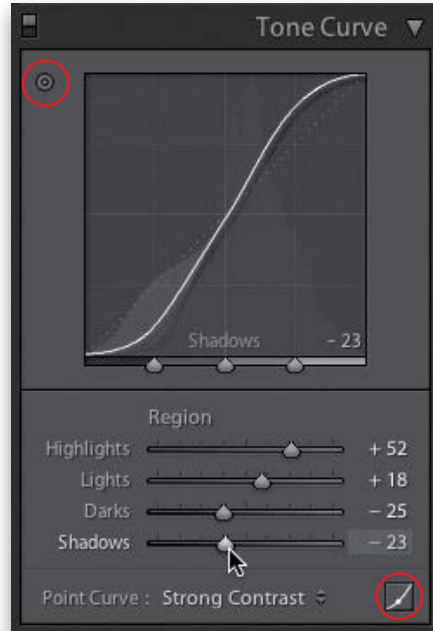
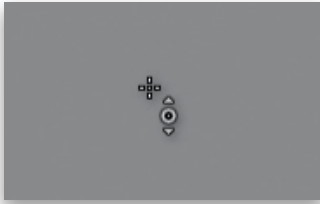
Step Four:

Here, I've dragged the Shadow point down quite a bit (well, there are two, so I dragged them both down) to make the S-shaped curve steeper, and now I have more contrast in the highlight and shadow areas. (*Remember:* The steeper the curve, the more contrast you're applying.) Also, you can adjust the individual RGB (Red, Green, and Blue) channels by clicking on the Channel pop-up menu (shown circled here), choosing a channel to edit, and dragging the curve to add more contrast to that particular color channel.

TIP: Adding Mega-Contrast

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



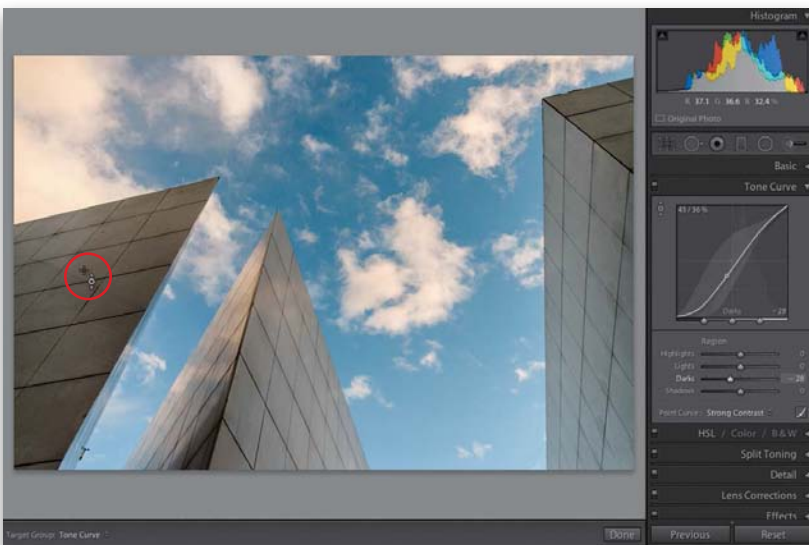


Step Five:

There's another way to adjust contrast using the tone curve, but before we get to that, click on the little Point Curve button (shown circled here) to reveal the curve sliders again. Each slider represents part of the curve, so if you don't like the idea of dragging the curve, you can drag the sliders instead (as shown here, where I'm adjusting the Shadows. More on this, though, in Step Seven). Besides using the sliders, you can also use the Targeted Adjustment tool (or TAT, for short). The TAT is that little round target-looking icon in the top-left corner of the Tone Curve panel (also shown circled here in red). It lets you click-and-drag (up or down) directly on your image, and adjusts the curve for the part you're clicking on. The crosshair part is actually where the tool is located (as shown on the left)—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:

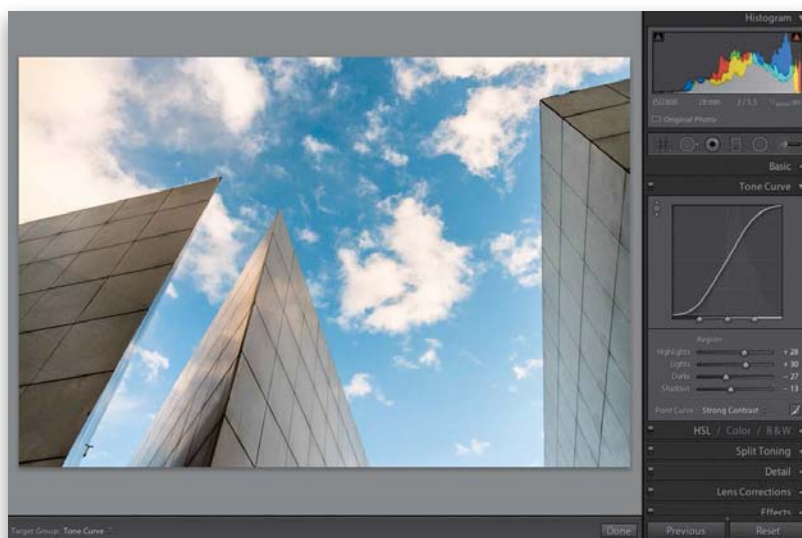
Now, let's put it to use. First, reset the Point Curve pop-up menu to Strong Contrast. Then, take the TAT and move it over your photo (I put it over the building on the left, because I want that area to be darker). Look at the tone curve and you'll see two things: (1) there's a point on the curve where 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 Darks). Now, click-and-drag (as shown here) straight downward (if you drag straight upward, it brightens the building 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)**.



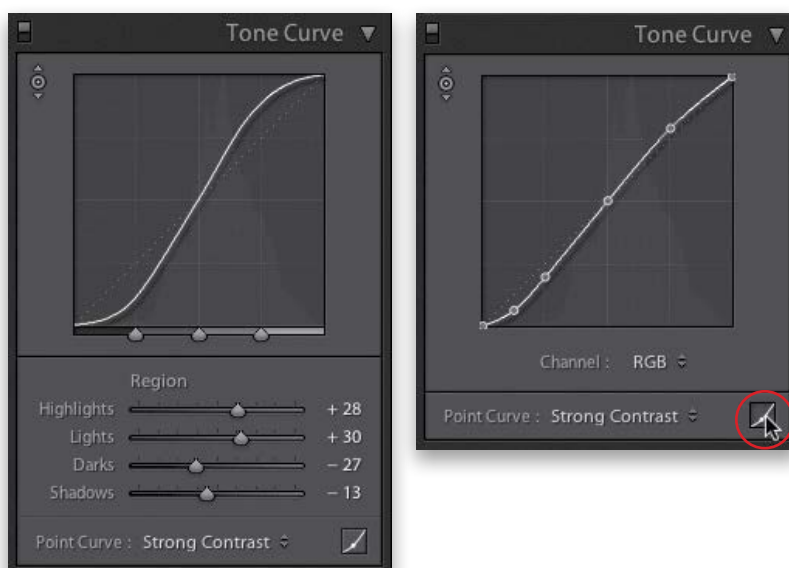
Continued

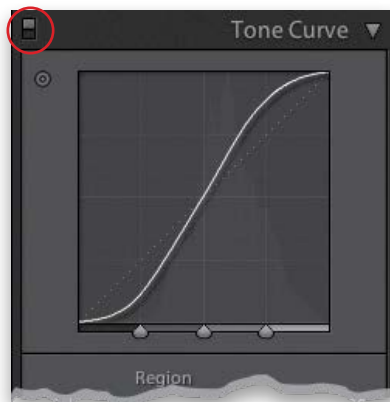
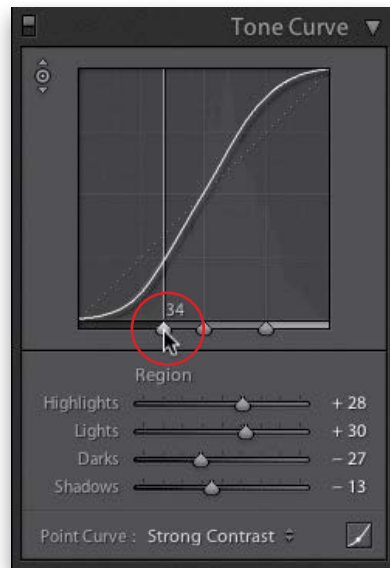
Step Seven:

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 to the left to lower the midtones a bit, and I also dragged the Shadows slider to the left to keep everything from looking washed out. Finally, 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 (like I mentioned earlier): 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.





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 midpoint 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 midtones. 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.

Two Really Handy Uses for RGB Curves

Step One:

You choose which RGB color channel you want to adjust by going to the Tone Curve panel, and then choosing the individual color channel from the Channel pop-up menu (as shown here, where I'm choosing the Blue channel to help me remove a color cast from her skin and hair—she isn't supposed to be “bluish”). So, now that you have just the Blue channel selected, notice that the Curve readout is tinted blue, as well, to give you a visual cue that you're adjusting just this one channel.

Step Two:

So, how do you know which part of the curve to adjust to remove this blue tint problem? Well, Lightroom can actually tell you exactly which part to adjust. Get the TAT (Targeted Adjustment tool) from the top-left corner of the panel and then move it over the area you want to affect (in this case, her hair), and you'll see a point appear on the curve as you move your cursor. Just click once while you're over her hair and it adds a point to the curve that corresponds to the area you want to adjust. Take that new curve point and drag at a 45° angle down toward the bottom-right corner and it removes the blue from her skin and hair (as seen here). Of course, since you have the TAT, you can use it, instead—click it directly on her hair and drag your cursor downward, and it edits that part of the curve for you.

Although Curves have been in Lightroom for a while now, Lightroom 4 was the first version to let you adjust the individual Red, Green, and Blue channels (just like Photoshop does), which can come in really handy for things like fixing sticky white balance problems by adjusting an individual color channel, or for creating cross processing effects (which are very popular in fashion and fine art photography). Here's how to do both:



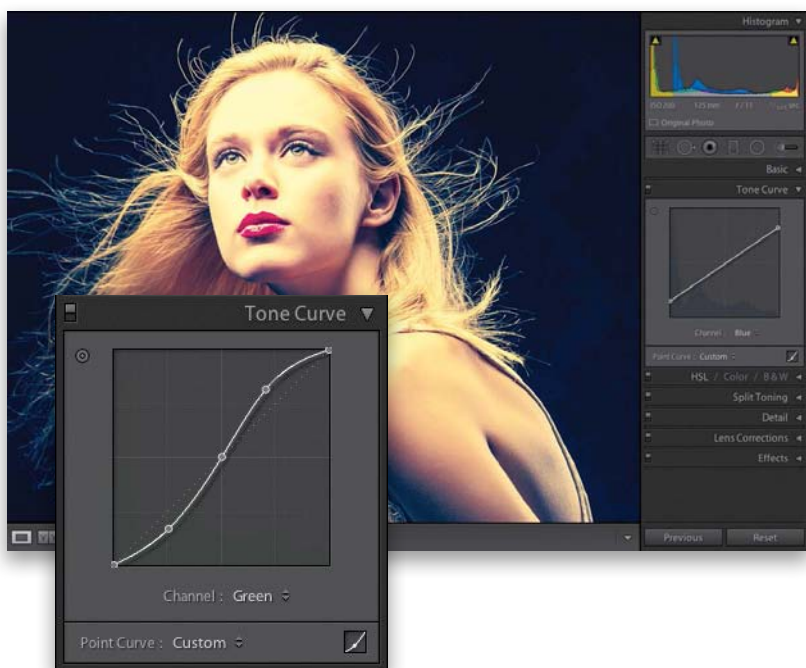
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Step Three:

If you want to use these RGB curves to create a cross processing effect (a classic darkroom technique from the film days), it's actually fairly easy. There are dozens of different combinations, but here's one I use: Start by choosing **Red** from the Channel pop-up menu. Create kind of a steep S-curve by clicking three times along the diagonal curve—once in the center, once at the next major grid line above, and once at the next major grid line below, so they're evenly spaced along the line. Leave the center point where it is, and click-and-drag the top point upward and the bottom point downward to create the curve you see here. By the way, I put the original image, without any RGB curves applied, at the bottom here, just so you can see our original starting point.



Step Four:

Then, switch to the Green channel and make another three-point S-curve, but one that's not as steep (as seen here at the bottom). Lastly, go to the Blue channel. Don't add any points—just drag the bottom-left point straight upward along the left edge (as shown here). Then, drag the top-right point down along the right edge, as well. Of course, based on the particular image you use, you might have to tweak these settings (usually it's the amount you drag in the Blue channel, but again, it depends on the photo). By the way, if you come up with a setting you like, don't forget to save it as a Develop module preset (click the + [plus sign] button in the right side of the Presets panel header. When the New Develop Preset dialog appears, click Check None, then just turn on the checkbox for Tone Curve).

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 Red slider all the way to the left and the Orange slider to -71, and you'll see it changes the red scooters to magenta.



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Step Two:

If you dragged the Red slider all the way to the right, and left the Orange slider at -71, it would change the color on the red scooters to more of an orangeish color. This is a perfect task for the Hue sliders of the HSL panel. Now, what if you wanted to make the orange color more orange, but you've pushed the sliders just about as far as they can go? Well, you'd start by clicking on the word "Saturation" at the top of the panel.





Step Three:

Now, these eight sliders control just the saturation of colors in your image. Drag the Orange slider way over to the right, and the Red not quite as far, and the orange in the scooters becomes much more vibrant (as seen here). If you know exactly which color you want to affect, you can just drag the sliders. But if you're not sure exactly which colors make up the area you want to adjust, then you can use the TAT (the same Targeted Adjustment tool you used in the Tone Curve panel). So, if you want to make the background on the left greener, click on the TAT, then click it on the green area of the background (as I did here near the top left), and drag it upward to make it greener (downward to make it less green). You'll notice that it doesn't just move the Green slider, but it also increases the Aqua Saturation slider, as well. You probably wouldn't have realized that there was any aqua in that green area of the background, and this is exactly why this tool is so handy here. In fact, I rarely use the HSL panel without using the TAT!



Step Four:

To change the brightness of the colors, click on Luminance at the top of the panel. To darken the green color in the background, take the TAT and click-and-drag straight downward on it, and its color gets deeper and richer (the Luminance for both Green and Aqua decreased). Now, click-and-drag the TAT upward on one of the orange scooters to make them brighter (and notice that it moves the Red up, along with the Orange). Two last things: Clicking the All button (at the top of the panel) puts all three panels 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. A before/after is shown here, after we changed and brightened the scooters and darkened the background area and made it more green.

How to Add Vignette Effects

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 7—the chapter on how to fix problems).

Step Two:

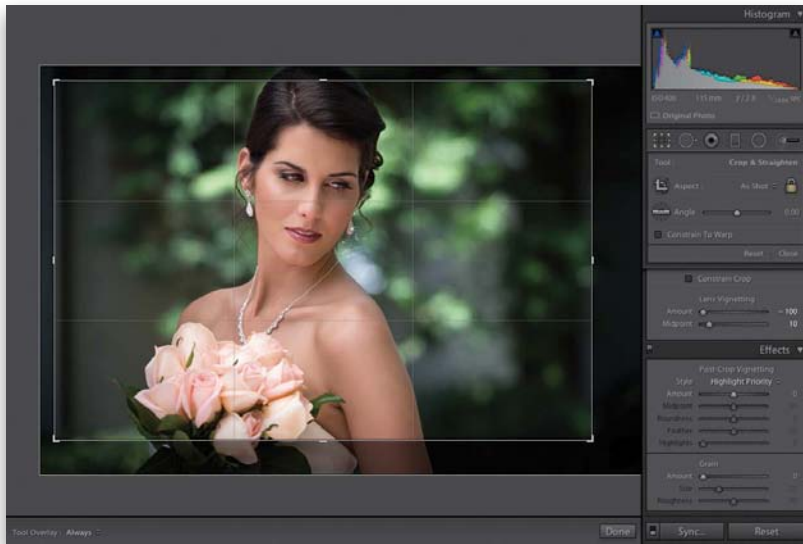
We'll start with regular full-image vignetting, so click on Manual at the top of the panel, then drag the Lens Vignetting Amount slider all the way to the left. This slider controls how dark the edges of your photo are going to get (the further to the left you drag, the darker they get). The Midpoint 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 it to look.

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 other vignetting options.



SCOTT KELBY





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 away. 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 (though the only one that really looks good is Highlight Priority, so it’s the only one I ever use. The results are more like what 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 to make sure they stay bright). 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). 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, and it’s not as dark (or nice) as the Highlight Priority style. Finally, Paint Overlay gives you the look we had back in Lightroom 2 for post-crop vignetting, which just painted the edges dark gray (yeech!).

Continued

Step Five:

The next two sliders were added to give you more control to make your vignettes look more realistic. For example, the Roundness setting controls how round the vignette is. Just so you know exactly what this does, try this: leave the Roundness set at 0, but 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? Of course, you wouldn't really use this look (well, I hope not), but it does help in understanding exactly what this slider does. Well, the Roundness setting controls how round that oval gets (drag the slider back and forth a couple of times and you'll instantly get it). Okay, reset it to zero (and stop playing with that slider. ;-)

**Step Six:**

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 57, 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 (but you're not going to set it to Color Priority, because it looks kind of yucky, right?). So there ya have it—how to add an edge vignette to focus the viewer's attention on the center of your image by darkening the edges all the way around.

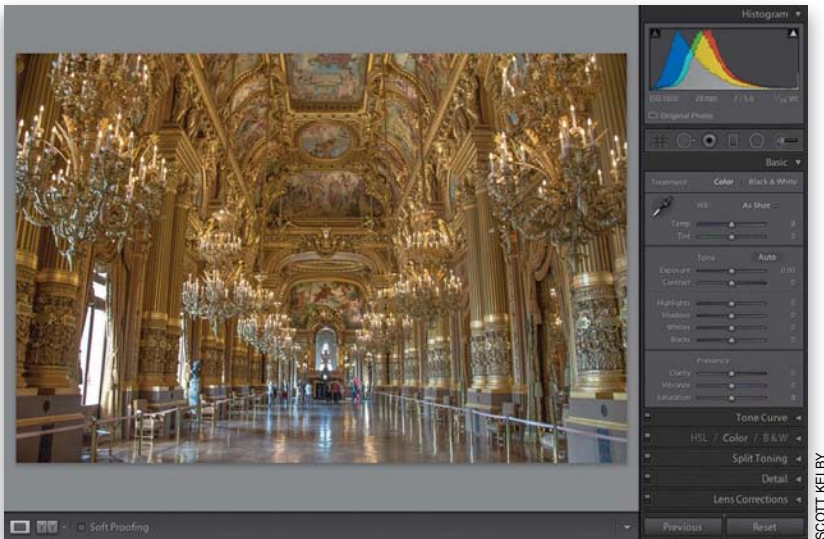


There's a Photoshop effect that started making the rounds a couple years ago, and now it's one of the hottest and most requested looks out there—you see it everywhere from big magazine covers to websites to celebrity portraits to album covers. Anyway, you can get pretty darn close to that look right 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 High-Contrast Look

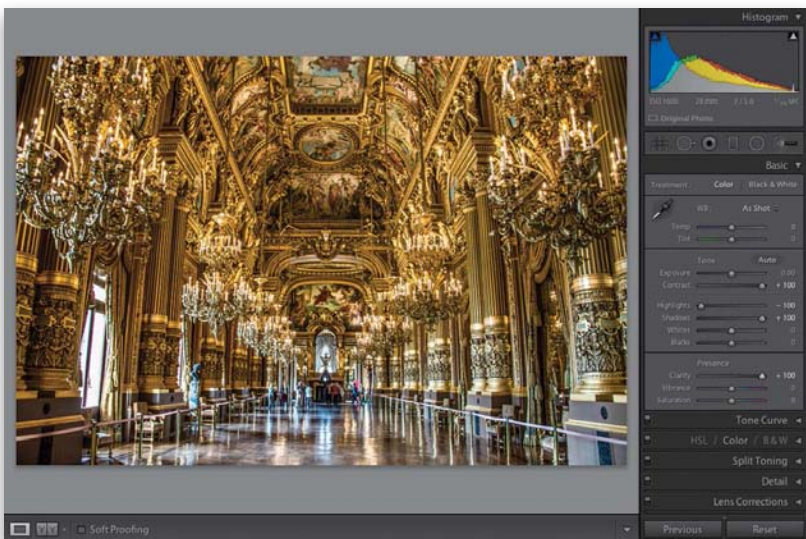
Step One:

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 detail and texture, so it looks great on city shots, landscapes, industrial shots, and even people (especially guys)—anything you want to be gritty and texture-y (if that's even a word). So, you're usually not going to apply this effect to anything you want to look soft and/or glamorous. Here's a shot with lots of detail—it's a shot of the Paris Opera House, which has lots of textures. It's just screaming for this type of treatment.



Step Two:

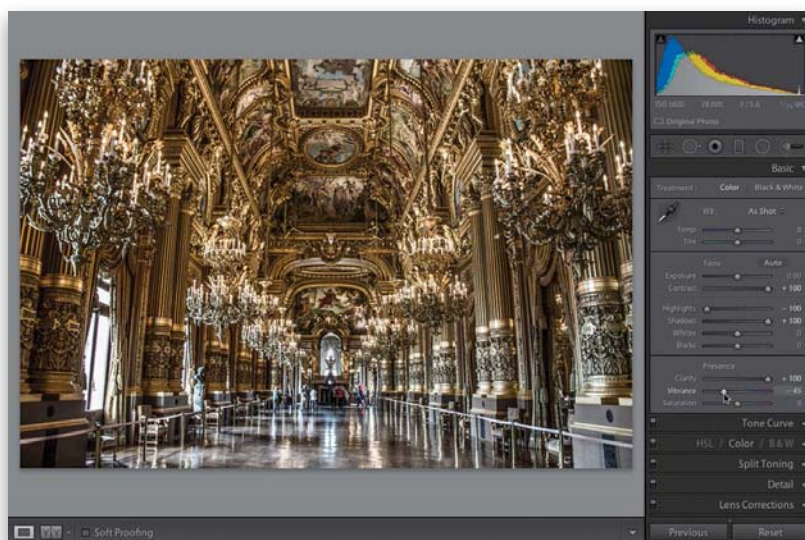
You're going to really crank up four sliders in the Develop module's Basic panel: (1) drag the Contrast slider all the way over to +100, (2) drag the Highlights slider all the way to -100, (3) drag the Shadows slider all the way to +100 (that opens up the shadows), and (4) drag the Clarity slider all the way to the right to +100. Now, the whole image has that high-contrast look already, but we're not done yet.



Continued

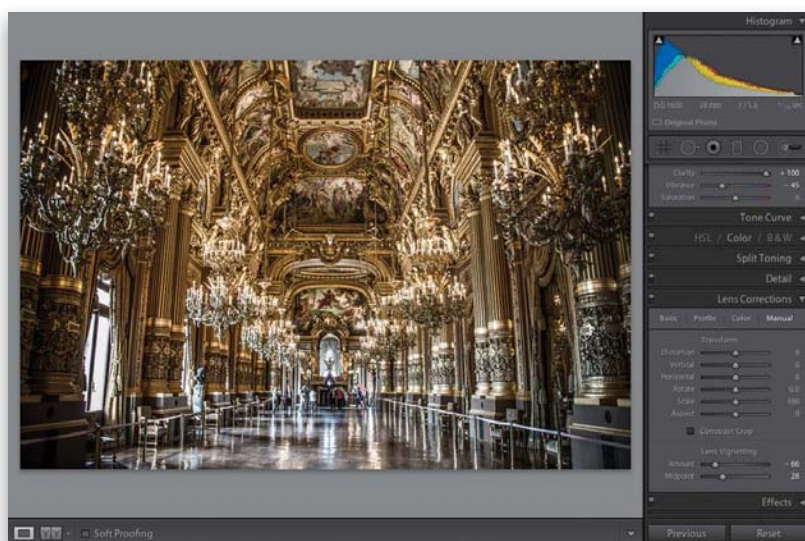
Step Three:

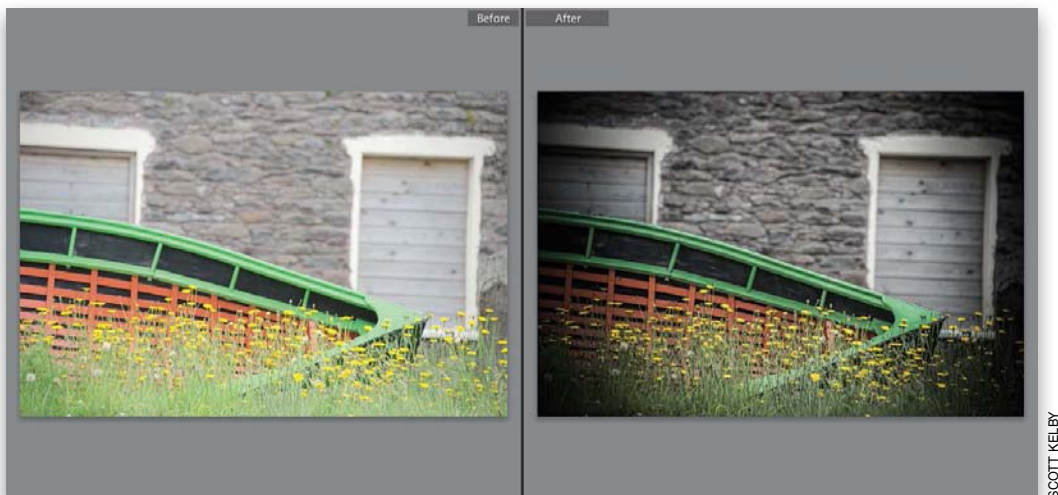
Now, at this point, depending on the photo you applied this effect to, you might have to drag the Exposure slider to the right a bit, if the entire image is too dark (that can happen when you set the Contrast at +100), or if the photo looks washed out a bit (from cranking the Shadows slider to +100), then you might need to drag the Blacks slider to the left to bring back the color saturation and overall balance. Outside of those potential tweaks, the next step is to desaturate the photo a little bit by dragging the Vibrance slider to the left (here, I dragged it over to -45). This desaturation is a trademark of this “look,” which kind of gives the feel of an HDR image without combining multiple exposures.



Step Four:

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 to the left (making the edges really dark). Then drag the Midpoint slider pretty far to the left, as well (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). This made the whole photo look a little too dark, so I had to go back to the Basic panel and increase the Exposure amount a little bit (to +0.25) to bring back the original brightness before the vignette. I included a few before and afters on the next page just to give you an idea of how it affects different images. Hey, don't forget to save this as a preset (see page 194), so you don't have to do this manually every time you want to apply this look.





Creating Black-and-White Images

Step One:

In the Library module, find the photo you want to convert to black and white, and first make a virtual copy of it by going under the Photo menu and choosing **Create Virtual Copy**, as shown here (the only reason you do this is so when you're done, you can compare your do-it-yourself method with Lightroom's auto-conversion method side by side. By the way, once you learn to do the conversion yourself, I doubt you'll ever want to use the auto method again). Press **Command-D (PC: Ctrl-D)** to deselect the virtual copy, and then go down to the Filmstrip and click on the original photo.

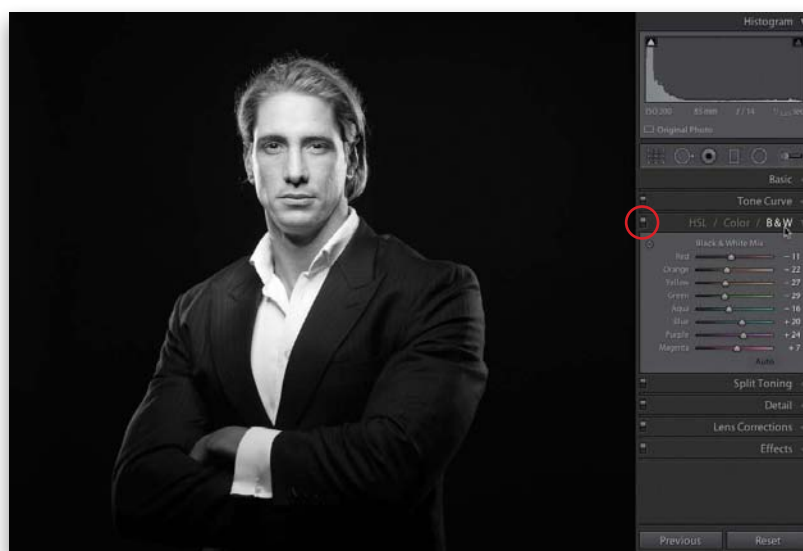
Step Two:

Now press **D** to jump to the Develop module and, in the right side Panels area, scroll down to the HSL/Color/B&W panel, then click directly on B&W on the far right of the panel header (as shown here). This applies an automatic conversion from color to black and white, but sadly it usually gives you the flat-looking B&W conversion you see here (consider this your "before" photo). The idea here is that you adjust the B&W auto conversion by moving the color sliders. The thing that makes this so tricky, though, is that your photo isn't color anymore. Go ahead and move the sliders all you want, and you'll see how little they do by themselves. By the way, if you toggle the panel on/off button (circled here in red), you can see how bad this black-and-white would have looked if Lightroom had done the auto conversion for you without using the default conversion settings.

There are two auto conversion methods for converting your images from color to black and white (one in the Basic panel and another in the HSL/Color/B&W panel), and no matter where you choose to do it from, the results are the same. Now, to me they just look really flat, and I honestly think you can do much better by doing it yourself. We'll start with my preferred method for most color-to-black-and-white conversions, which lets you build on what you've already learned in this chapter.



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Step Three:

Now, press the **Right Arrow key** on your keyboard to switch to that virtual copy you made, and I'll show you my preferred do-it-yourself method. Go to the Basic panel (at the top of the right side Panels area), and in the Treatment section at the top, click on Black & White, and you get another flat-looking image (but that's about to change). Most photographers want to create a really rich, high-contrast B&W image, so the first thing to do is make sure we've gotten all we can out of the highlights in the photo, so drag the Whites slider over to the right until the moment the "white triangle of death" (in the upper-right corner of the histogram) appears, then stop. Next, drag the Highlights slider just a tiny bit to the left until that white triangle turns dark gray again. Now you know you've gotten the maximum amount of highlights without clipping any of them away.



Step Four:

Next, drag the Blacks slider over to the left a little until the photo doesn't look so flat and washed out, and then increase the Contrast quite a bit. Now, there are those who believe that you should never let any part of your photo turn solid black, even if it's a non-essential, low-detail area like a shadow under a rock. I'm not one of those people. I want the entire photo to have "pop" to it, and in my years of creating B&W prints, I've found that your average person reacts much more positively to photos with high-contrast conversions than to the flatter conversions that retain 100% detail in the shadows. If you get a chance, try both versions, show your friends, and see which one they choose. Once you increase the Contrast, his suit is going to be a little too dark, so increase the Shadows until you get some detail back. Overall, the photo seemed a little too bright, so I also decreased the Exposure a little.

Continued

Step Five:

We're going for a high-contrast black and white, so we can add even more contrast by clicking-and-dragging the Clarity slider quite a bit to the right (here I dragged to +49), which gives the midtones much more contrast and makes the overall photo have more punch and crispness.

TIP: Finding Out Which Shots Make Great B&W Images

Go to a collection, press **Command-A** (PC: **Ctrl-A**) to select all of the photos, then press the letter **V** to temporarily convert them all to black and white, and now you can see which ones (if any) would make great B&W images. Press **Command-D** (PC: **Ctrl-D**) to Deselect all the photos. When you see a great B&W candidate, click on it, then press **P** to flag it as a Pick. When you're done, select all of the photos again and press V to return them to full color. Now all the photos that you think would make great B&W images are tagged with a Picks flag. Pretty handy.

Step Six:

The final step is to add some sharpening. Since this is a portrait, the easiest thing to do is to go over to the left side Panels area, and in the Presets panel, under the Lightroom General Presets, choose Sharpen—Faces (as shown here) to apply a nice amount of sharpening for portraits. By the way, if that's not enough sharpening, try the next preset down (which is really for landscape shots, and is called Sharpen—Scenic, but it's worth trying). So that's it. It's not that much different from adjusting a color photo, is it? Now, I didn't want to tell you this earlier, because I wanted you to learn this technique, but there's a built-in preset that pretty much does all this for you. Click on the Reset button at the bottom right to reset your photo to the original color image, then go to the Presets panel, and under Lightroom B&W Presets, click on B&W Look 5. Don't hate the playa. Hate the game.





Step Seven:

Okay, we're done with our conversion, but there's one other thing you'll want to know about, and that's how to tweak an individual area of your B&W photo. For example, let's say you wanted his suit to be brighter. You'd just go to the B&W panel again, click on the TAT (Targeted Adjustment tool—shown circled here), then click it on the part of his suit you want to be lighter, and drag straight upward. Even though the photo is now a black and white, it knows which underlying colors make up that area, and it moves the sliders for you to brighten that area (as shown here). The next time you need to brighten or darken (you'd drag down instead) a particular area, try using the TAT and let it do the work for you.



The auto conversion to black and white

Doing the black-and-white conversion yourself

Getting Great Duotones (and Split Tones)

Step One:

Although the actual duotone or split tone is created in the Split Toning panel (in the right side Panels area), you should convert the photo to black and white first. (I say “should” because you can apply a split-toning effect on top of your color photo, but...well...yeech!) In the Develop module's Presets panel, under Lightroom B&W Presets, click on B&W Look 5 to convert the photo. Then, in the Basic panel, increase the Clarity a bit more, and decrease the Exposure a little.

Step Two:

The trick to creating duotones is actually incredibly simple: you only add the color tint in the shadows, and you leave the highlights untouched. So, go to the Split Toning panel, in the right side Panels area, and start by dragging the Shadows Saturation slider to around 25, so you can see some of the tint color (as soon as you start dragging the Saturation slider, the tint appears, but, by default, the hue is a reddish color). Now, drag the Shadows Hue slider over to 41 to get more of a traditional duotone look (while you're there, increase the Saturation amount to 35, as shown here). That's it. Couldn't be simpler. Of course, you can choose any hue you want (this one just happens to be my favorite for duotones).

TIP: Reset Your Settings

If you want to start over, press-and-hold the Option (PC: Alt) key, and the word “Shadows” in the Split Toning panel changes to “Reset Shadows.” Click on it to reset the settings to their defaults.

Okay, I need to clarify here a bit: This trick is for getting great duotones, but I also cover how to do a split-tone effect, since it kind of uses the same controls. A duotone generally starts with a B&W photo, then you expand the visual depth of the image with a deep color tint. Split toning is where you apply one color tint to the highlights and another to the shadow areas. We'll cover duotones first, because not only are you more likely to do a duotone, they just look better (I'm not a big split-toning fan myself, but hey, I'm still happy to show ya how to do one, just in case).



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Step Three:

Now, on to split tones. To create a split-tone effect, start with a good-looking B&W photo (you know how to convert from color to black and white now), then you're going to do the same thing you did to create a duotone, but you're going to choose one hue for the highlights and a different hue for the shadows. That's all there is to it (I told you this was easy). Here, I set the Highlights Hue to 45 and the Shadows Hue to 214. I then set the Shadows Saturation slider to 27 and the Highlights Saturation slider to 50 (a little bit higher than usual, just to add more color).

TIP: See a Tint Color Preview

To make it easier to see which color tint you're choosing, press-and-hold the Option (PC: Alt) key and drag the Hue slider, and it will give you a temporary preview of your color tint as if you bumped up the Saturation amount to 100%.



Step Four:

You can also choose your colors from a color picker: click on the color swatch next to Highlights to bring up the Highlights color picker. Along the top are some common split-tone highlight colors. For example, click on the beige swatch (the third from the left) to apply a beige tint to the highlights (you can see the result in the Preview area). To close the color picker, click on the X in the upper-left corner. The Balance slider (found between the Highlights and Shadows sections) does just what you'd think it would—it lets you balance the color mix between the highlights and shadows. For example, if you want the balance in your image more toward the beige highlights, you'd just click-and-drag the Balance slider to the right. Now, if you've created a particular duotone or split-tone combination that you like, save it as a preset by going to the Presets panel and clicking the little + (plus sign) button on the right side of the panel header.

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▼ Resetting the White Balance



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

▼ Picking Zooms in the Detail Panel

If you Right-click inside the little preview window in the Detail panel, a pop-up menu will appear where you can choose



between two zoom ratios for the preview—1:1 or 2:1—which kick in when you click your cursor inside the Preview area.

▼ Hiding the Clipping Warning Triangles

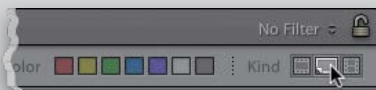
If you don't use the two little clipping warning triangles in the top corners of the histogram (or you want them turned off when you're not using them), then just

Right-click anywhere on the histogram itself and choose **Show Clipping Indicators** from the pop-up menu to turn it off, and they'll be tucked out of sight. If you want them back, go back to that same pop-up menu, and choose Show Clipping Indicators again.



▼ Separating Your Virtual Black & Whites from the Real Black & Whites

To see just your virtual B&W copies, go up to the Library Filter bar (if it's not visible, press the \ [backslash] key), and then click on Attribute. When the Attribute options pop down, click on the little curled page icon at the far right of the bar



to show just the virtual copies. To see the real original "master" B&W files, click the filmstrip icon just to the left of it. To see everything again (both the virtual and original masters), click the None button.

▼ Getting a Before/After of Your B&W Tweaking

You can't just press the \ (backslash) key to see your before image after you've done the edits to your B&W image, because you're starting with a color photo (so pressing \ just gives you the color original again). There are two ways to get around this: (1) As soon



as you convert to black and white, press **Command-N (PC: Ctrl-N)** to save the conversion as a snapshot. Now you can get back to your B&W original anytime by clicking on that snapshot in the Snapshots panel. Or, (2) after you convert to black and white, press **Command-' (PC: Ctrl-')** to make a virtual copy, and then do your editing to the copy. That way you can use \ to compare the original conversion with any tweaks you've been making.

▼ Tip for Using the Targeted Adjustment Tool (TAT)

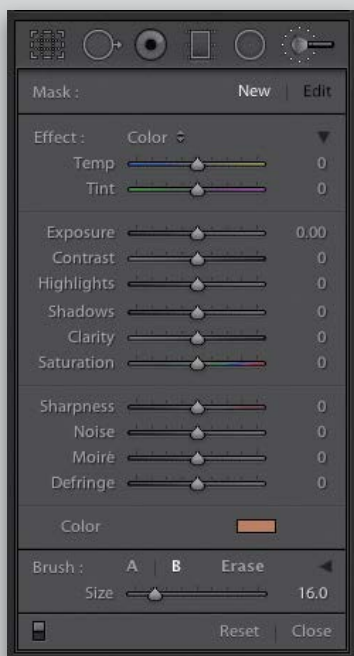
If you're using the HSL/Color/B&W panel's TAT to tweak your B&W image, you already know that you click-and-drag the TAT within your image and it moves the sliders that control the colors underneath it. However, you might find it easier to move the TAT over the area you want to adjust, and instead of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

▼ Painting Duotones

Another way to create a duotone effect from your B&W photo is to click on the Adjustment Brush, and then in the

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options that pop down, choose **Color** from the Effect pop-up menu. Now, click on the Color swatch to bring up the color picker, choose the color you want, and close the picker. Then, turn off the Auto



Mask checkbox and paint over the photo, and as you do, it will retain all the detail and just apply the duotone color.

▼ B&W Conversion Tip

Clicking on B&W in the HSL/Color/B&W panel converts your photo to black and white—kind of a flat-looking conversion, but the idea is that you'll use those color



sliders to adjust the conversion. However, it's hard to know which color sliders to move when the photo is in black and white. Try this: once you've done your conversion and it's time to tweak those color sliders, press **Shift-Y** to enter the Before & After split-screen view (if it shows a side-by-side view instead, just press Shift-Y again). Now you can see the color image on the left side of the screen, and black and white on the right, which makes it easier to see which color does what.

▼ Using the HSL/Color/B&W Panel? Color Correct Your Photo First

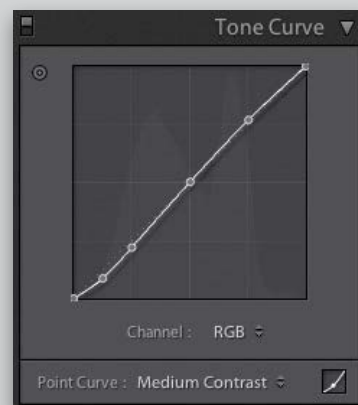
If you're going to be using the B&W panel to make your B&W conversion, before you go there, start by making



the color image look right first (balance the exposure, blacks, contrast, etc., first, then you'll get better results from the B&W panel).

▼ The Subtle Change in the Default Curve for RAW Images

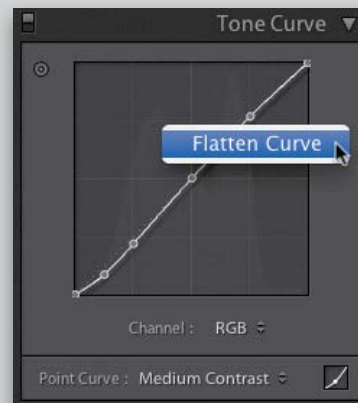
In previous versions of Lightroom, if you opened a RAW photo, by default it had a slight S-curve already applied to it (in the Tone Curve panel, the Point Curve pop-up menu was set to Medium Contrast). For JPEGs (which have contrast added in-camera) the curve was flat (Linear) by default. This made applying presets that



used a Curve kind of messy, because the amount of contrast would be different if you applied the same preset to a RAW photo than if you applied it to a JPEG. So, as of Lightroom 4, the Tone Curve is now flat (Linear) for both RAW and JPEG photos, but just so you know, Lightroom is still applying that medium S-curve to your RAW photo behind the scenes, but at least now your presets that have a Tone Curve in them will apply consistently for both RAW and JPEG images.

▼ Quickly Flatten Your Curve

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



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