

ADOBE® PHOTOSHOP®  
**LIGHTROOM®**  
**CLASSIC**

**QUICK START**



**VERSION 8 / 2019 RELEASE**

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# INTRODUCTION

# 1

Lightroom Classic is a folder-based image management and editing program designed especially for photographers. It guides you through your workflow, including organizing, editing, and sharing your digital images and videos.

It's designed around a database, rather than a file browser, so it keeps a record of the photos even when the original files are offline. This makes it quick to search and find photos.

Lightroom's Develop module is a non-destructive, parametric editor. This simply means that your edits are saved as metadata (text instructions), rather than being applied to the pixels themselves, so it doesn't degrade the original image data. You can experiment without fear.

To save writing its full name—*Adobe Photoshop Lightroom Classic*—over and over again, we'll refer to it as Lightroom in this book.

## LIGHTROOM CLASSIC VS. LIGHTROOM (CLOUD-BASED)

In October 2017, Adobe announced that Lightroom was dividing in two different directions, so that each program can focus on its strengths. Lightroom Classic continues the desktop folder-based

workflow we've used for the last 10 years, whereas the Lightroom cloud-based eco-system (formerly Lightroom CC) is cloud-native, so all of your photos are stored in the cloud and accessible from any device. You can learn more about Lightroom cloud eco-system in another of my books, [Adobe Photoshop Lightroom - Edit Like a Pro](#).

If you're still trying to figure out which version you need, this blog post will help: <https://www.lightroomqueen.com/lightroom-cc-vs-classic-features/>

Lightroom Classic and Lightroom (cloud-based) are like distant cousins, so their communication is limited. You'll find detailed information about these limitations in my main *Adobe Lightroom Classic - The Missing FAQ book*.

## THIS BOOK

This Quick Start eBook is designed to guide you through a simple Lightroom workflow. It'll give you a taste of what Lightroom can do, and help you to feel comfortable using Lightroom to manage your photos, while avoiding the most frequent problems.

We're not going to cover every tool, button, slider and checkbox, and we're not going to cover all the possible variations in workflow. If we did, it would fill hundreds of pages and

then it wouldn't be a quick start guide!

You'll find more detailed information about Lightroom Classic in my main book, *Adobe Photoshop Lightroom Classic - The Missing FAQ*, available from <https://www.lightroomqueen.com> and online bookstores. I hope you find the information useful. Now let's get started...

# INSTALLING LIGHTROOM

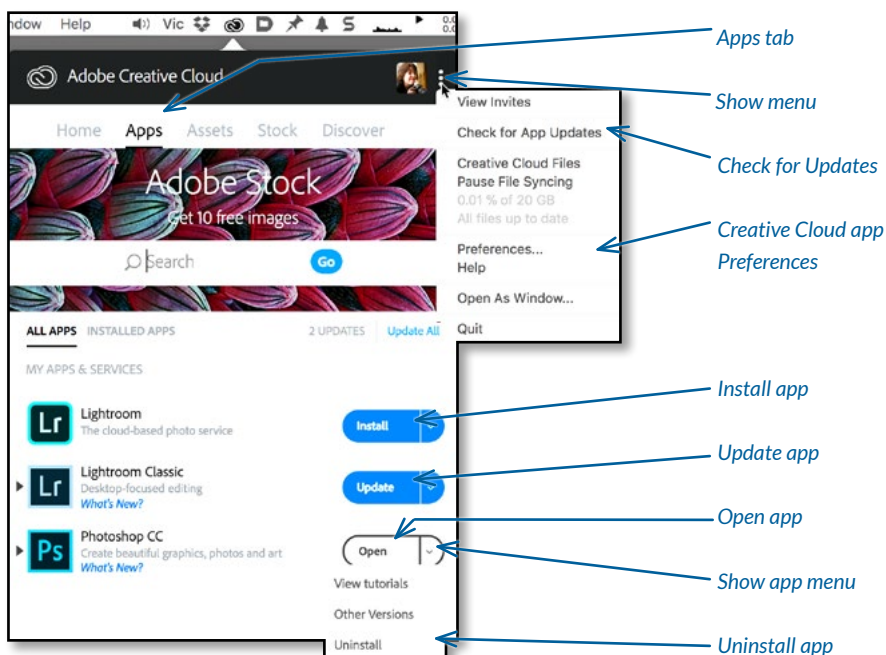
# 2

Just in case you haven't installed Lightroom Classic yet, we'll briefly run through the installation procedure. If you're already up and running, you can move on to the next chapter.

If you already have a subscription, click on the Creative Cloud icon in the System Tray (Windows) / Menubar (Mac) and select the *Apps* tab. Scroll down to *Lightroom Classic* and press *Install*. (Figure 1)

If you don't have the Creative Cloud desktop app installed, log in to your account at <https://www.adobe.com> and select the Desktop Apps from the menu. Find *Lightroom Classic* and click the *Download* button. It prompts you to install the Creative Cloud desktop app, and then you can follow the previous instructions.

To download a trial of Lightroom Classic, visit <https://creative.adobe.com/products/download/lightroom-classic>



**Figure 1** The Creative Cloud Desktop app allows you to easily install and update Adobe software.

## 3

## BEFORE YOU START

Before you start importing your photos into Lightroom, you have a couple of decisions to make. Making them now will save a lot of unnecessary work later.

First, you need to decide where to store your catalog and photos on your computer. And then it's useful, but not essential, to decide on your folder structure and file naming.

### WHERE WILL YOU STORE YOUR CATALOG?

Because Lightroom is a non-destructive editor and cataloging program, all of the information about your photos and the changes you've made within Lightroom are stored in Lightroom's catalog.

When you first start Lightroom, it asks where to store the catalog and how to name it. (Figure 2) By default, the catalog is called

### WHAT IS A CATALOG?

All of the information about your photos is stored as text in a database. This is called a Lightroom Catalog. In a library of books, the library catalog doesn't contain the books themselves, but a record of where to find each book and information about it. Similarly, Lightroom's catalog records where to find the photo on the hard drive and stores information about that photo, but it doesn't contain the photo itself. Lightroom also keeps small previews of the photos, like a library catalog may keep a photo of the book's cover.

Lightroom Catalog.lrcat and it's stored in your main Pictures folder.

Next to the catalog, Lightroom creates a Previews folder (Windows) / file (Mac)

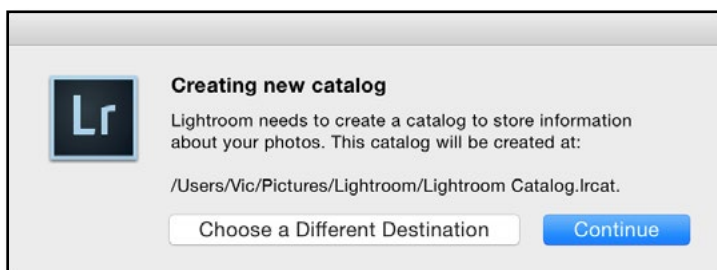


Figure 2 Lightroom asks where to store your new Lightroom catalog.

called Lightroom Catalog Previews.lrdata. The previews folder/file contains a small JPEG preview of all the photos you import so it can grow very large.

If you have plenty of space on your boot drive (usually C:\ on Windows or Macintosh HD on Mac), click *Continue* to select the default location.

If your boot drive's low on space or you'd prefer an alternative location for your catalog, click *Choose a Different Destination* and select your chosen folder and catalog name. (The catalog must be stored on an internal or external hard drive, not network storage.)

Either way, make a note of the catalog name and location you choose, as you'll need to ensure these files are backed up.

## WHERE WILL YOU STORE YOUR PHOTOS?

Lightroom doesn't hide your photos away from you. They're kept as normal image files in folders on your hard drive, which you can also access using other software. We'll select the location on [page 8](#).

By default, Lightroom leaves existing photos in their current location and copies photos from cameras and memory cards into the Pictures folder in your user account.

If you work on a laptop, or a desktop computer with a small boot drive, remember that your Pictures folder will fill up quickly, so you may want to store your photos on another internal drive or a mains-powered external drive instead of the default Pictures folder.

It's best to keep all the folders of photos under a single parent folder (or one for

## JUST ONE CATALOG

Lightroom is designed to manage all of your photos in a single catalog. It can't search across multiple catalogs or open multiple catalogs at the same time.

Unless you have a really good reason for using multiple catalogs (for example, personal vs. work photos), try to stick to just one, and use folders and collections to separate different types of photography.

each drive), rather than scattering the photos around your hard drives. It's easier to back up the photos if they're in one or two locations. As your collection of photos grows, you can easily expand onto additional hard drives.

## HOW WILL YOU ORGANIZE YOUR PHOTOS INTO FOLDERS?

Importing photos into Lightroom doesn't force you to rearrange them. If you already have a well thought out filing system, you can keep your existing folder structure. As far as Lightroom's concerned, your choice of folder structure doesn't make a lot of difference. Folders are just a place to store the photos, and you can use metadata/keywords to organize them.

That said, you do need some level of organization to make it easy to back up your photos, and it's best to avoid duplicating photos in multiple locations (other than as backups, of course). Many people choose a date-based folder structure, with folders for days (or shoots) within folders for months, which in turn are in folders for years.



## HOW WILL YOU NAME YOUR PHOTOS?

File names direct from the camera may be repeated many times. For example, if your camera creates names like IMG\_4857, once you've taken 9999 photos, it will start counting again at 0001. If a file doesn't have a unique name, and it's accidentally moved to another folder, other photos could be overwritten.

To avoid this situation, it's best to make the filenames unique. The date and time works well as a unique file name, for example, YYYYMMDD-HHMMSS (year month day-hour minute second). If you prefer to keep to the camera file name, YYYYMMDD-original file number (and a camera code if you're shooting with more than one camera) can work well with a low risk of duplication.

You can rename the files at any time, as long as you do it within Lightroom, but doing it at the time of import means that any backups you make while importing will have the same names as the working files.

## BASIC LIGHTROOM WORKFLOW

We mentioned earlier that Lightroom guides you through a basic workflow, and we're going to follow its lead in this eBook. **(Figure 3)**

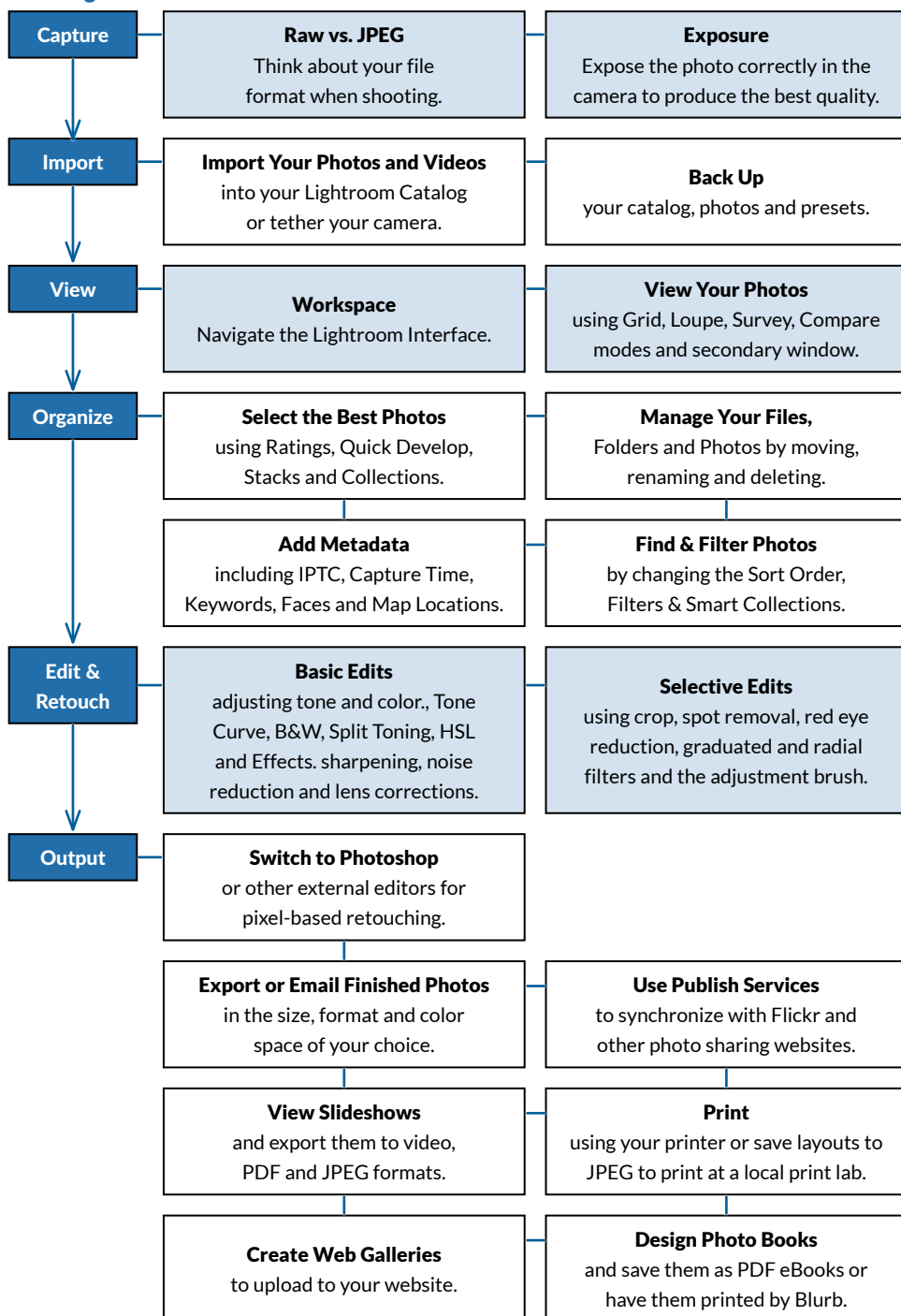
The term workflow simply describes a series of steps undertaken in the same order each time. For photographers, this workflow runs from the time of shooting (or even before), through transferring the photos to your computer, sorting and selecting your favorites, editing and retouching them, and then outputting to various formats, whether on screen or in print.

The initial aim for your workflow is

consistency. If you do the same thing in the same order every time, you reduce the risk of mistakes. Files won't get lost or accidentally deleted, metadata won't get missed, and you won't end up redoing work that you've already completed

There is no perfect workflow for everyone, as everyone's needs are different. Once you've settled on a good workflow, that isn't the end of the story. You'll likely find that you continue to tweak it, finding slightly more efficient ways of doing things. It'll continue to build with time and experience, as well as with the introduction of new technology. The principles, however, remain the same.

## Basic Lightroom Workflow



**Figure 3** Each photographer's Lightroom workflow is different, but there are similar themes.

# GETTING PHOTOS INTO LIGHTROOM

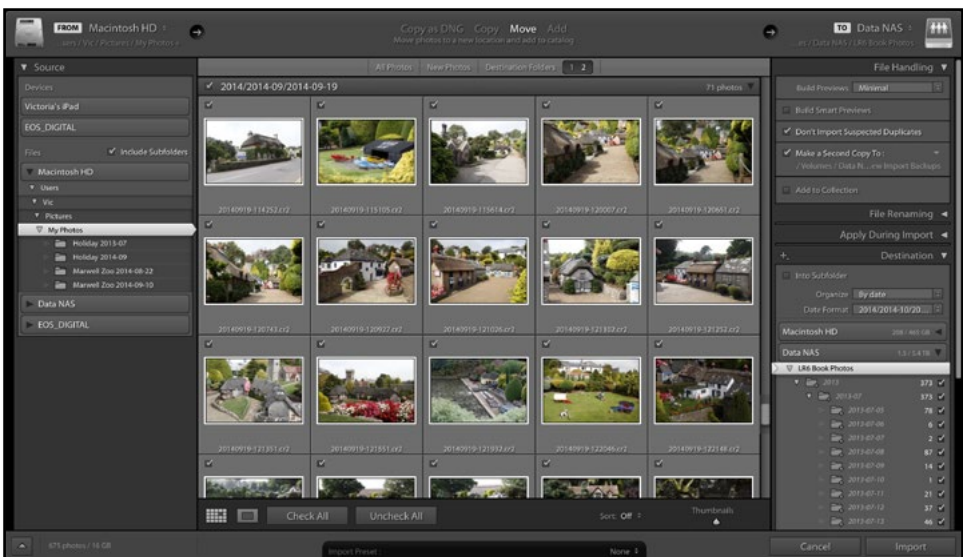
# 4

As Lightroom is built around a database, the first thing you'll need to do is add the information about your photos to your catalog. This process is called Importing. Don't let that confuse you—although it's called importing, the photos don't go 'into' Lightroom. A better word to describe the process might be reference, link, or register.

Just because you're importing photos into Lightroom doesn't mean you're tied in. Your photos are always accessible, the metadata can be written to the file in standardized

formats that other software can understand (excluding Develop settings), and you can export the edited photos to standardized formats if you ever decide to switch to other software.

While you're importing the photos, Lightroom can copy the photos to a new location of your choice, but that's not required—if the photos are already safely on your hard drive, Lightroom can reference them at their existing location.



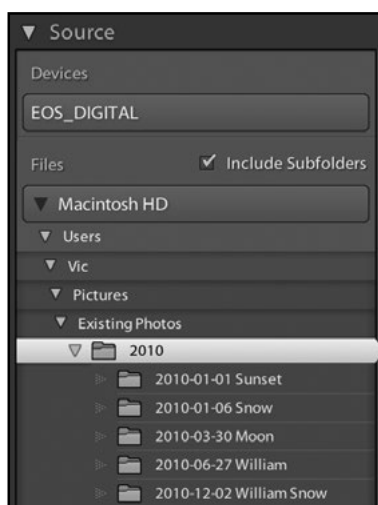
**Figure 4** Open the Import dialog (and don't panic, it's not as confusing as it looks!)

## THE IMPORT DIALOG

1. Open the Import dialog by going to *File menu > Import Photos and Videos* or by pressing the **Import** button in the lower left corner of the Library module. (Figure 4)
2. If you're importing from a memory card, insert your memory card into the card reader or attach the camera to the computer. Card readers usually work more reliably with Lightroom than USB camera connections.
3. In the Source panel on the left, select the source of the photos. (Figure 5)

In the **Devices** section at the top are devices such as memory cards, cameras and mobile devices.

In the **Files** section are folders on your hard drives. If you find a standard Windows or Mac dialog easier to use, click the large button above the Source panel and choose *Other Source* from the menu. If you've selected a folder with subfolders, such as



**Figure 5** Select the memory card in the Source panel.

your Pictures or Photos folder, check the **Include Subfolders** checkbox.

4. Thumbnails start to appear in the central preview area. They make take a while to appear if you have thousands of photos. It's possible to view and check/uncheck photos in the Import dialog, but it's easier to sort through them in the Library module after import.
5. At the top of the Import dialog, decide on your File Handling setting. (Figure 6)

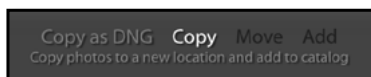
If you're importing from a hard drive, you have a choice:

To leave the photos in their existing location, select **Add**, then skip to step 8. This is a good choice if your photos are already arranged in a tidy folder structure that you'd like to keep, but be careful that you don't later delete the files thinking that they're "in" Lightroom.

To create a copy in the location of your choice, for example, another hard drive, select **Copy**. You'll need twice as much hard drive space if you choose this option, as you'll be duplicating all of your photos, but it leaves your current system intact.

To move the photos to a new location, for example, another hard drive, select **Move**. This groups your photos in a single location for easy backup.

If you're importing from a memory card or camera/mobile device, *Copy* is automatically selected.



**Figure 6** Select Copy at the top of the dialog, to copy the photos to your hard drive.

6. In the right hand panels, you decide how Lightroom should handle the photos as it imports them, including setting filenames and locations.

7. If you've chosen *Copy* or *Move*, you need to choose where to store the photos using the Destination panel (Figure 7). By default, Lightroom copies your photos into the Pictures folder in your user account, but you can choose to store them on another hard drive by selecting it in the folder tree. Where did you decide to store the photos on page 5?

8. Then you need to decide how you're going to organize the photos. What did you decide on page 5? The options at the top of the Destination panel allow you to set the folder structure:

To copy/move the photos directly into the folder you've selected, select **Into One**



**Figure 7** Choose where to put the photos using the Destination panel. The folders in italic preview the folder hierarchy that will be created by your import.

**Folder** in the **Organize** pop-up.

To create a subfolder for the photos in your chosen location, check **Into Subfolder**, enter the name of the new subfolder, and select **Into One Folder** in the *Organize* pop-up. This is useful when copying photos from a memory card into a manually-created folder structure.

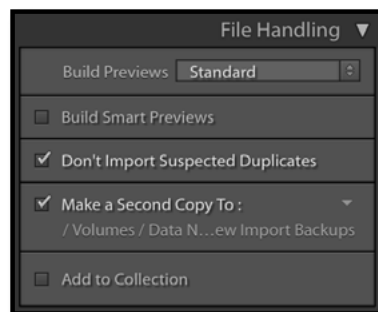
To create a date-based folder structure automatically, select *By Date* from the *Organize* pop-up and a folder structure from the **Date Format** pop-up. If you're not sure which to select, the *YYYY/YYYY-MM/YYYY-MM-DD* option is a good default.

The folders in italic preview the folder hierarchy that will be created by your import, so you can test different options to see what will happen.

9. (Optional) The rest of the settings in the dialog could remain at their defaults, however for your initial imports, I'd recommend the following settings.

In the File Handling panel: (Figure 8)

**Build Previews—Standard.** If you're importing thousands of photos, select *Embedded & Sidecar* instead. It's quicker initially but



**Figure 8** In the File Handling panel, choose your preview size and temporary backup location.

stores lower quality previews.

**Build Smart Previews**—unchecked.

**Don't Import Suspected Duplicates**—checked. It's not infallible but it helps avoid creating duplicates if you forget to reformat the card in the camera before shooting more photos.

**Make a Second Copy To**—If you're importing existing photos, leave it unchecked. If you're importing from a memory card, check it then click on the file path and choose a location on another hard drive as a temporary backup.

**Add to Collection**—unchecked.

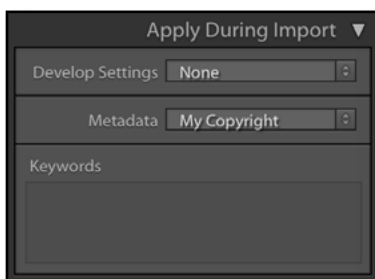
In the Apply During Import panel: (Figure 9)

**Develop Settings**—None.

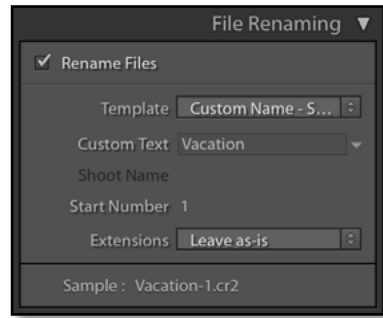
**Metadata**—unchecked or select *New* to open the New Metadata Preset dialog. Give the preset a name such as Copyright Preset and enter your copyright information. Only checked fields are saved. Press the *Create* button and your new preset is selected in the *Metadata* pop-up in the Import dialog.

**Keywords**—unchecked.

10. (Optional) How did you decide to name your files on page 6? In the File



**Figure 9** In the *Apply During Import* panel, add your copyright metadata.



**Figure 10** In the *File Renaming* panel, you can set a new file naming template, or you can leave it unchecked to retain the camera filename.

Renaming panel, you may leave the **Rename Files** checkbox unchecked to retain the current filenames or you can rename the photos as they're imported. (Figure 10)

In this example, we'll create a preset for a date/time based filename, but you can create a different filename template if you prefer. Check the *Rename Files* checkbox, and then in the **Template** pop-up, select *Edit*.

The *Filename Template Editor* dialog (Figure 11) allows you to create a variety of file naming templates using tokens. In the *Preset* pop-up at the top, select the *Date-Filename* preset and then click in the white area below and delete the *Filename* token, retaining the *Date* token.

Further down the dialog, in the *Additional* section, there's a pop-up of date/time based tokens. Select *Hour* from the pop-up and press *Insert*. Repeat for *Minute* and *Second*. The tokens at the top should now read *Date (YYYYMMDD)–Hour Minute Second*.

Finally, save it as a preset by selecting the *Preset* pop-up at the top of the dialog, choosing *Save Current Settings as New Preset* and giving it a name. Press *Done* to close the dialog, and check that your new preset is selected in the *Template* pop-up.



**Figure 11** If you select *Edit* in the *File Renaming* panel, you'll see the *Filename Template Editor*. It uses tokens to build a filename structure of your choice. The date tokens are shown in the inset screenshot.

## FILE FORMATS

Most camera raw file formats are supported by Lightroom. You can check whether your camera's raw files are supported by visiting <http://www.Lrq.me/camerasupport>. If your camera's newly released, you may need to wait for an update to support your camera. Lightroom can also import DNGs, JPEGs, TIFFs, PSD files saved with maximize compatibility, PNG files and a range of video formats.

**11.** Finally, press **Import** in the bottom left corner of the dialog.

**12.** The **Import** dialog closes and the new photos start to appear in the **Library** module. The photos are grouped in a special collection in the **Catalog** panel called *Current Import* (which then changes to *Previous Import*), and their folders also appear in the **Folders** panel.

**13.** Congratulations, your photos are now cataloged by Lightroom! If you're itching to start using Lightroom, you can now skip on to backing up your photos ([page 13](#)) and then viewing them in Lightroom ([page 20](#)).

# BACKUP

# 5

Before we go any further, it's essential to know how to back up your work. This includes your catalog, your original photos, and any presets and templates that you've created.

## BACK UP YOUR CATALOG

Since all of the work you do in Lightroom is stored in your Lightroom catalog, you'll need to ensure that it's backed up regularly.

It's a database, and while corruption is relatively rare, it is possible. By default, Lightroom prompts you to back up your catalog weekly. It creates a new folder using the current date and time as the folder name, and stores a zipped copy of the catalog in this new folder. It keeps all of the weekly backups, so you can 'step back in time' to an earlier version if some corruption

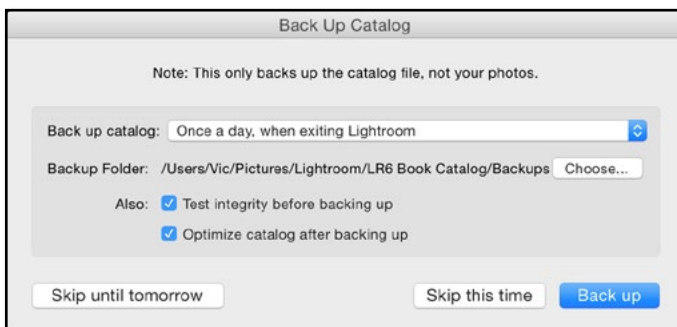
occurs.

By default, Lightroom creates a Backups folder next to the catalog to store the backups. That won't help if the drive fails, so change the location to another drive or ensure that the backups are included in your main system backup. You can change the frequency and backup location to another drive using the Back Up Catalog dialog.

To change the settings, open the Catalog Settings dialog to the *General* tab. Catalog Settings is under the *Edit menu* (Windows) / *Lightroom menu* (Mac). Change the *Backup Settings* pop-up to *When Lightroom next exits*.

Quit Lightroom and the Back Up Catalog dialog appears. (Figure 12)

Using the **Back up catalog** pop-up, set the backup frequency. If you're working for a



**Figure 12** When the backup runs, you can change the backup location and frequency.



## KEEP VERSIONED BACKUPS

Lightroom's catalog is just a database and, while comparatively rare, databases can become corrupted—so backup the catalog regularly, and keep older backups for a while.

few hours every day, it's worth backing up daily, whereas if you only use Lightroom a few times each month, monthly may be plenty. Weekly is a good average.

Press *Choose* to select a new location on another drive then press **Back up**. Leave **Test integrity** and **Optimize catalog** checked as they're good general maintenance.

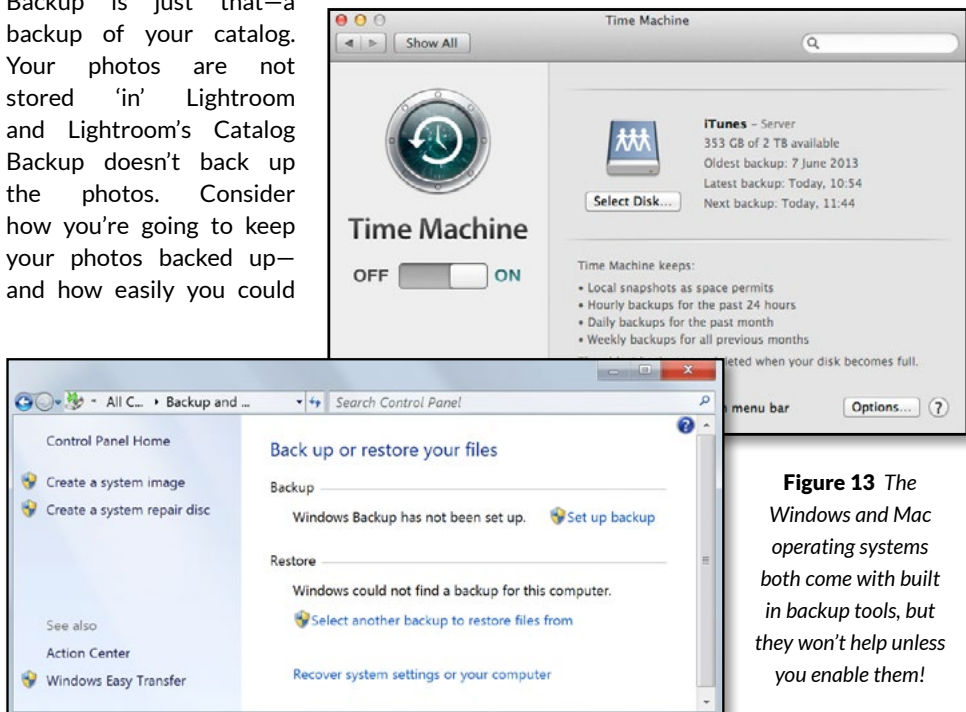
## BACK UP YOUR PHOTOS

Lightroom's Catalog Backup is just that—a backup of your catalog. Your photos are not stored 'in' Lightroom and Lightroom's Catalog Backup doesn't back up the photos. Consider how you're going to keep your photos backed up—and how easily you could

restore them if there was a problem.

The *Second Copy* backup in the Import dialog simply copies the imported photos into folders called *Imported on [date]* so it's great as a temporary backup while you ensure the photos have been safely added to your main backups. It won't replicate your working folder structure, back up any additional photos such as those edited in Photoshop, or remove any photos you've deleted, so it's not a replacement for a backup system.

The easiest way to back up your photos is to include them in your main system backups. You are running backups of your whole computer, aren't you? Windows comes with its own Backup and Restore tool, and macOS comes with Time Machine, both of which can back up your computer files to an external drive. (Figure 13)



**Figure 13** *The Windows and Mac operating systems both come with built in backup tools, but they won't help unless you enable them!*

Or, for a little more control, you can run dedicated backup or file synchronization software. Whichever option you choose, double check that all of your photos are being safely backed up, as some software excludes external drives by default.

## BACK UP THE EXTRAS

Over the course of time, you'll gather presets and templates that you've created or downloaded from other websites, so you'll want to back these up too. You can manually copy them from their various locations, which are listed on the next page, or ensure that they're included in your system backups.

### BACKUP CHECKLIST

Ideally you'll be running a full system backup, but as far as Lightroom is concerned, there are a few essentials to ensure you've included. I've listed the default locations, but you may have chosen alternative locations for some items such as the catalog.

❑ **The catalog(s)**—holds all the information about your photos, including all the work you've done on the photos within Lightroom.

- Windows Default—C:\Users\[your username]\My Pictures\Lightroom\Lightroom Catalog.lrcat
- Mac Default—Macintosh HD / Users / [your username] / Pictures / Lightroom / Lightroom Catalog.lrcat

Go to *Edit menu* (Windows) / *Lightroom menu* (Mac) > *Catalog Settings* to confirm the location of your catalog. Your catalog may have a different name, but they all have \*.lrcat as the extension. You may have created more than one catalog.

❑ **The catalog backups**—just in case your working catalog gets corrupted.

- By default, they're stored in a Backups folder next to the catalog.

❑ **The previews**—standard and smart previews.

These would be rebuilt on demand as long as you have the original photos. If you have available backup space, backing them up would save time rebuilding them, and if you deleted your original photos accidentally, they may be the only copy left.

If you run a versioned backup system, which keeps additional copies each time a file changes, you may want to exclude the previews as they change constantly and will rapidly fill your backup hard drives.

Previews are stored next to the catalog as folders (Windows) or files (Mac) with a \*.lrdata extension.

❑ **The photos**—in their current folder structure, in case you ever have to restore a backup. You'll want to include your edited files too.

These are stored in the location of your choice. To locate a specific folder, go to the Folders panel, right-click and select *Show in Explorer* (Windows) / *Show in Finder* (Mac).

❑ **Mobile uploads**—photos uploaded from your mobile phone or tablet using the Lightroom mobile app.

- Windows—C: \ Users \ [your username] \ My Pictures \ Lightroom \ Mobile Downloads.Irdata
- Mac—Macintosh HD / Users / [your username] / Pictures / Lightroom / Mobile Downloads.Irdata

The Mobile Downloads.Irdata file is always stored in your Pictures folder, regardless of where your catalog and other photos are stored, but you can select an alternative location for downloaded photos in *Preferences > Lightroom mobile*.

❑ **Presets**—includes Slideshow, Print and Web templates, Metadata presets, Export presets, etc.

- Windows—C: \ Users \ [your username] \ AppData \ Roaming \ Adobe \ Lightroom \
- Mac—Macintosh HD / Users / [your username] / Library / Application Support / Adobe / Lightroom /

If *Preferences > Presets tab > Store presets with this catalog* is checked, most presets and templates are stored in a Lightroom Settings folder next to your catalog.

❑ **Camera Raw User settings**—includes Develop presets (xmp format), Develop default settings, Lens Profile defaults and camera-specific .dcp profiles, which are shared with ACR.

- Windows—C: \ Users \ [your username] \ AppData \ Roaming \ Adobe \ CameraRaw \
- Mac—Macintosh HD / Users / [your username] / Library / Application Support / Adobe / CameraRaw /

❑ **Custom Profiles** —includes creative profiles (xmp format), which are shared with ACR.

- Windows—C: \ ProgramData \ Adobe \ CameraRaw \ Settings \
- Mac— Macintosh HD / Library / Application Support / Adobe/ CameraRaw / Settings /

❑ **Plug-ins**—includes export plug-ins, web galleries and any other extensions that you may have downloaded for Lightroom. Don't forget to keep their serial numbers safe too. These are stored in your choice of location. Check *File menu > Plug-in Manager* for the location of each plug-in.

❑ **Preferences**—includes last used settings, view options, FTP settings for uploading web galleries, some plug-in settings, etc. The preferences could be rebuilt if necessary, but you may save yourself a little time by backing them up and restoring them.

- Windows—C: \ Users \ [your username] \ AppData \ Roaming \ Adobe \ Lightroom \ Preferences \ Lightroom Classic CC 7 Preferences.agprefs
- Mac—Macintosh HD / Users / [your username] / Library / Preferences / com.adobe.LightroomClassicCC7.plist

❑ **Startup Preferences**—includes the last used catalog path, the recent catalog list, which catalog to load on startup and the catalog upgrade history. The preferences could be rebuilt if necessary, but you may save yourself a little time by backing them up and restoring them.

- Windows—C: \ Users \ [your username] \ AppData \ Roaming \ Adobe \ Lightroom \ Preferences \ Lightroom Classic CC 7 Startup Preferences.agprefs
- Mac—Macintosh HD / Users / [your username] / Library / Application Support / Adobe / Lightroom / Preferences / Lightroom Classic CC 7 Startup Preferences.agprefs

# THE LIGHTROOM WORKSPACE

# 6

Once the import dialog closes, you'll be viewing the main Lightroom Interface, also known as the Workspace, so let's do a quick guided tour of the basics. (Figure 14)

buttons. If it goes missing, along with the minimize/maximize/close buttons, press Shift-F once or twice to cancel the Full Screen modes.

## Title Bar

The Title Bar shows the name of the current catalog, along with the standard window

## Identity Plate & Activity Center

The Identity Plate allows you to add your own branding to your catalogs. You'll find

Identity Plate & Activity Center

Title bar

Filter Bar

Module Picker

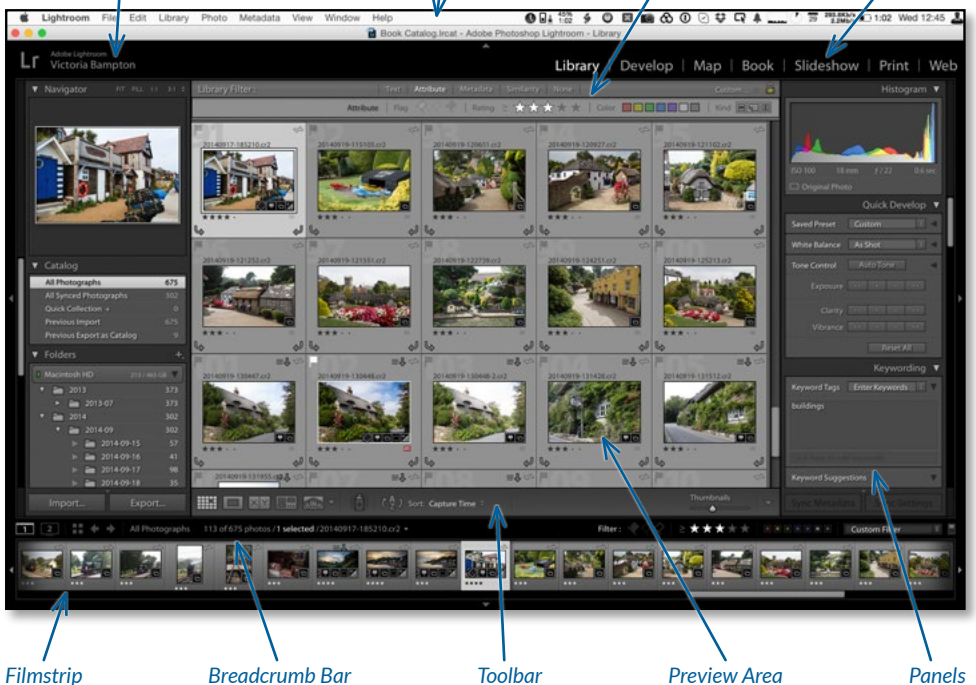


Figure 14 The Lightroom Workspace or Interface.

the settings under the *Edit menu* (Windows) / *Lightroom menu* (Mac) > *Identity Plate Setup*. Click on the Identity Plate to view the Activity Center. (Figure 15) This displays the active tasks and pause buttons for some background tasks such as syncing and face recognition.

## Panels

Panels can be opened and closed by clicking on the panel header. If you right-click on the panel header, you can show/hide specific panels. In the same right-click menu, you'll also find Solo Mode, which automatically closes a panel when you open another panel in the same panel group. It's particularly useful when working on a small screen.

## Show/Hide Panel Groups

The left and right hand sides are called panel groups. If you click on the black bars along the outer edges of the screen, you can show/hide the left/right panel groups, as well as the Module Picker and the Filmstrip. Right-clicking on the black bars gives additional options.

## Breadcrumb Bar

The breadcrumb bar has controls for the secondary window, as well as information about the selected source folder or

collection, the number of photos in the current view and the number of selected photos. If you click on it, there's a list of recent sources for easy access.

## Module Picker

The Module Picker gives you access to the Library, Develop, Map, Book, Slideshow, Print and Web modules. The selected module is highlighted, and you can click on another module name to switch modules. If you right-click on a module name, you can hide modules from view.

## Filter Bar

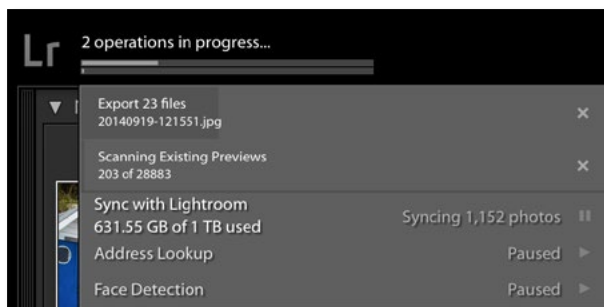
When viewing Grid view, the Filter Bar will appear above the thumbnails. It allows you to filter the current view to only show photos meeting your chosen criteria. If it goes missing, press the \ key on your keyboard. You can also access the star, color and flag filters by clicking the word *Filter* on the Filmstrip.

## Preview Area

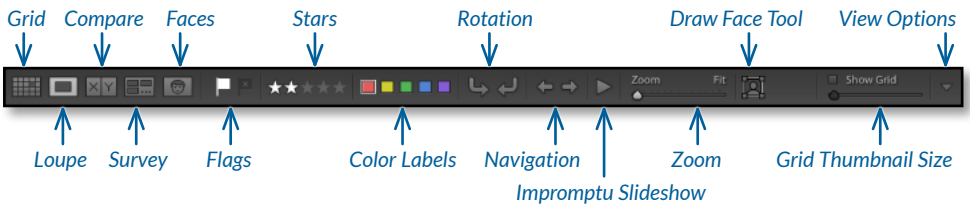
The central area of the screen is the Preview Area or main work area.

## Toolbar

The Toolbar gives easy access to often used



**Figure 15** The Activity Center appears when you click on the Identity Plate.



**Figure 16** The Toolbar appears below the grid or preview area, and gives you easy access to frequently used tools. This is the Loupe view toolbar. You can add additional information by clicking the arrow on the right.

tools. Press T on your keyboard if it goes missing, and click on the arrow at the right hand end to choose which tools show in the Toolbar. (Figure 16)

### Filmstrip

The Filmstrip is available in all modules and shows the set of photos you're currently viewing. When you select a different photo in the Filmstrip, the main Preview Area is updated too.

### SHORTCUTS

G = Grid view  
 E = Loupe view  
 C = Compare view  
 N = Survey view  
 Tab = Show/hide side panels  
 Shift-Tab = Show/hide all panels  
 Shift-F = Cycle through full screen modes  
 T = Show/hide Toolbar  
 \ = Show/hide Filter Bar

## 7

## VIEWING YOUR PHOTOS

When the import finishes, the Previous Import collection is automatically selected in the Catalog panel, so let's use these newly imported photos to explore further.

VIEWING YOUR PHOTOS  
IN GRID VIEW

Much of the work you'll do in Lightroom will be using the Grid view. (Figure 17)

The Grid view can be accessed by pressing G on the keyboard or by clicking the Grid view button on the Toolbar. Grid view is a scrolling page of thumbnails, and you can change the thumbnail size using the slider on the Toolbar. (Figure 18)



**Figure 17** The grid view displays a page of thumbnails.



**Figure 18** Enter Grid view by clicking the button in the toolbar or by pressing the G key.

Press the J key on your keyboard three times to cycle through the available thumbnail cell styles. (Figure 19) Go to *View menu > View Options* to control the information shown on your thumbnail cells. (Figure 20)



**Figure 19** The simplest cell style (top) just shows the thumbnail photo. The compact cell (center) and extended cell (bottom) show additional information of your choice.

**Index Number**

Index number shows the number of the photo in the current view.

**Flag**

The flag state can be unpicked (invisible until you float over it), picked (white flag) or rejected (black flag).

**Stack**

The Stack indicator shows how many photos are grouped together and the double lines show the beginning and end of the visible stack. They're shown here on both sides as the stack is closed.

**Virtual Copy**

A photo can have multiple versions of settings. These virtual copies are marked with a turned corner.

**Bottom Label**

The information is selected in the View Options dialog. Here it shows star ratings and color label.

**Rotation**

The Rotation arrows only show when you float over a thumbnail.

**Top Label**

The information is selected in the View Options dialog. In this screenshot it's set to 'File Name and Copy Name'.

**Metadata Status**

The metadata status warns you when the file metadata conflicts with Lightroom's metadata, or when the file is missing or corrupted.

**Sync Status**

The sync status icon shows three dots when the file is waiting to be synced.

**Quick Collection**

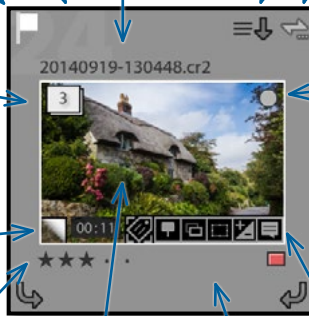
The marker shows as a grey circle when the photo is in the Quick Collection. If the photo isn't in the Quick Collection, the outline of the circle only appears when you hover over the thumbnail. Click to add or remove the photo from the Quick Collection.

**Badges**

The Badges give you additional information about the settings applied to the photo. From left to right, they are: keywords, map location, collection membership, crop, Develop settings and social comments.

**Cell Border**

Clicking in the cell border deselects all other photos.



**Figure 20** The thumbnails can show a variety of information.

## ONE PHOTO OR ALL?

Lightroom's Grid view behaves differently to other views—anything you do in Grid view on the primary monitor applies to all selected photos, whereas most other views only apply to the active photo (unless you have Auto Sync enabled—there's always an exception!)



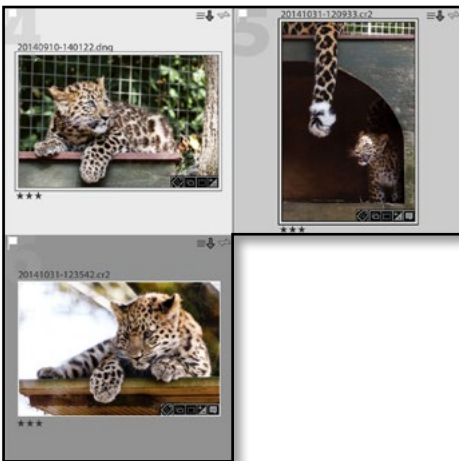
## SELECTIONS

When you select multiple photos in Lightroom's Grid view or in the Filmstrip, you'll notice that the cell border displays in three different shades of gray. (Figure 21)

Because Lightroom allows you to synchronize settings across multiple photos, there needs to be a way of choosing the source of the settings as well as the target photos, so Lightroom has three different levels of selection (or two levels of selection plus a deselected state, depending on how you look at it).

- **Active**—The lightest shade of gray is the active photo. That's the single photo that's shown in Loupe view or the Develop module.
- **Selected**—The mid gray is also selected, but it isn't the active photo.
- **Not Selected**—The darkest shade of gray isn't selected.

When applying settings, or especially when



**Figure 21** There are three levels of selection—active (left), selected (center) and not selected (right).

deleting photos, double check how many photos are selected, otherwise you could accidentally apply a command to all of them.

## VIEWING YOUR PHOTOS IN MORE DETAIL

The thumbnails give you a good overview, but they're a little too small to see the detail in your photos, so Lightroom offers three further view modes—Loupe, Compare and Survey—each with different strengths.

## VIEWING YOUR PHOTOS IN LOUPE VIEW

The Loupe view shows a larger view of one photo at a time. (Figure 22)

To access Loupe view, click the Loupe button on the Toolbar or press the E key. (Figure 23)

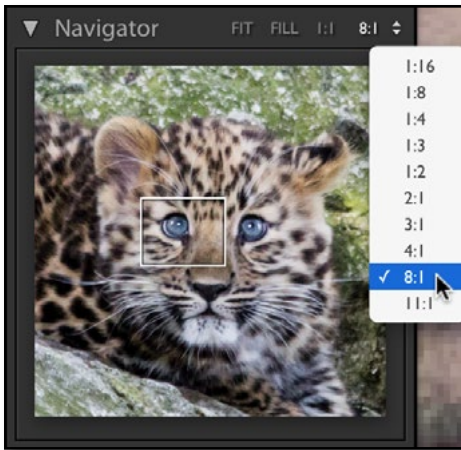
You can move from one photo to the next using the left and right arrows on the keyboard, the arrows on the Toolbar beneath the photo, or by selecting another photo



**Figure 22** Loupe view gives a detailed view on a single photo, allowing you to zoom in to check the detail.



**Figure 23** Enter Loupe mode by clicking the button on the toolbar or by pressing the E key.



**Figure 24** The zoom ratios are in the Navigator panel.

from the Filmstrip.

To zoom in to check details, press the Z key or Spacebar. By default, it zooms into 1:1 or 100% view, but there are additional zoom ratios at the top of the Navigator panel. (Figure 24) To view your photo full screen, press the F key to toggle in and out of Full Screen Preview view.

## VIEWING YOUR PHOTOS IN SURVEY VIEW

Survey mode allows you to view multiple photos at the same time, so it's particularly useful when you have a series of similar photos to narrow down to your favorites. (Figure 25)

Select the photos in Grid or Filmstrip. If they're consecutive photos, click on the first photo, then hold down the Shift key and click on the last one. If the photos are scattered, hold down Ctrl (Windows) / Cmd (Mac) while clicking on their thumbnails. Once the photos are selected, press the Survey button on the Toolbar or press the N



**Figure 25** Survey mode allows you to view multiple photos at the same time.



**Figure 26** Enter Survey mode by clicking the button in the Toolbar or by pressing the N key.

key. (Figure 26)

To remove a photo from the Survey view, click the X in corner of the photo. When you go back to Grid view, only the leftover photos are still selected, so you can mark them using the ranking system of your choice.

## VIEWING YOUR PHOTOS IN COMPARE VIEW

Compare view is used to compare two similar photos, and unlike Survey view, it allows you to zoom in too. (Figure 27)



**Figure 27** Compare mode compares two photos in great detail, choosing your favorite before moving onto the next pair.



**Figure 28** Enter Compare mode by clicking the button in the Toolbar or by pressing the C key.

Select two photos and press the Compare button on the Toolbar or press the C key. (Figure 28)

The active photo becomes the *Select*, shown on the left and marked with a white diamond icon. The other photo becomes the *Candidate*, shown on the right and marked with a black diamond icon.

The *Select* on the left is fixed in place, and as you use the arrow keys on your keyboard to step through the photos, the *Candidate* on the right changes. When you find a photo you like better than the current *Select*, you can press the **XY** buttons on the Toolbar to switch them round, making your new favorite photo your new *Select*.

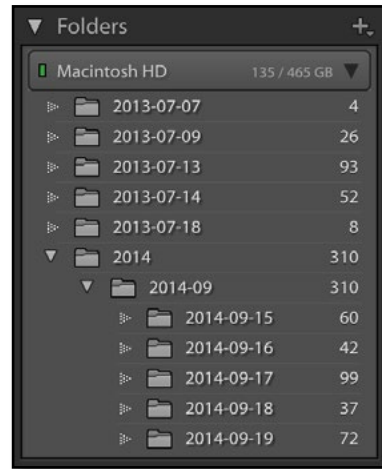
## VIEWING FOLDERS IN LIGHTROOM AND ON THE HARD DRIVE

Using a database to catalog photos is a new concept to many Lightroom users, so it's important to understand how the photos in Lightroom relate to the files on your hard drive.

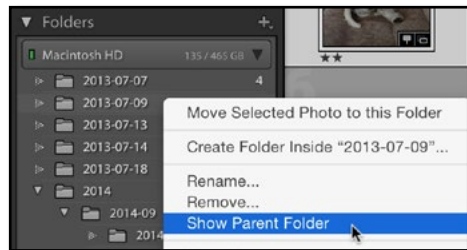
Look at the Folders panel on the left hand side of the Library module. You may have one or more folders listed, but the folder structure probably won't match your hierarchical folder structure in Explorer (Windows) or Finder (Mac). Only folders that hold imported photos show in the Folders panel.

To make it easier to visualize where the photos are stored on your hard drive, we can display the same hierarchy.

Find a top level folder. In **Figure 29**, this is



**Figure 29** The initial view of the Folders panel may not be easy to relate to the folders on the hard drive.



**Figure 30** Using Show Parent Folder to display additional parent folders into the Folder panel view makes it easier to visualize how Lightroom relates to the hard drive.

one of the folders starting with 2013.

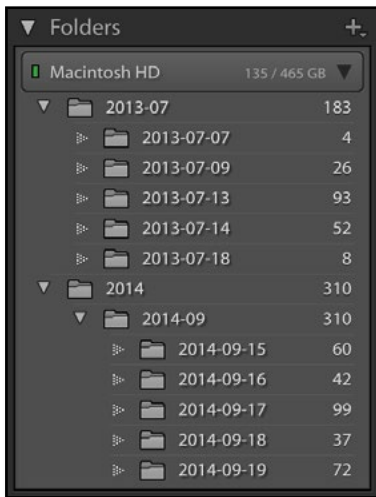
Right-click on this top level folder and choose **Show Parent Folder** from the menu. (Figure 30) (If this option doesn't appear in the menu, you've right-clicked on the wrong folder.)

In most cases, you'll only need to add a single parent folder, but if you have a deep nested hierarchy, you may want to repeat on the new top-level folders until you can visualize the whole tree.

In **Figure 31**, we're still missing some parent folders, so we right-click on the 2013-07 folder and choose *Show Parent Folder* and then right-click on the 2013 or 2014 folder to show the *My Photos* folder that contains all of the Lightroom photos.

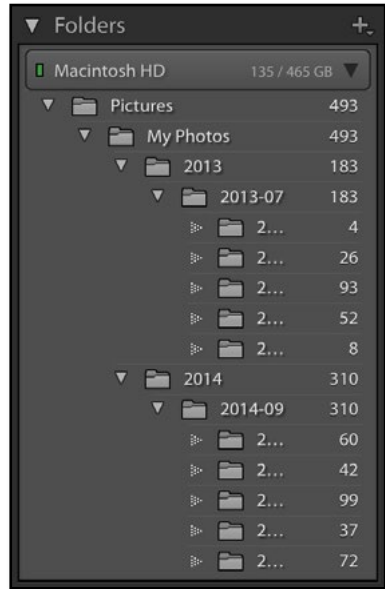
We could go one step further and *Show Parent Folder* on the *My Photos* folder to show the main *Pictures* folder too. (**Figure 32**)

Once you've finished, you can see a hierarchy of folders that looks much more like the Explorer (Windows) / Finder (Mac) view. (**Figure 33**)



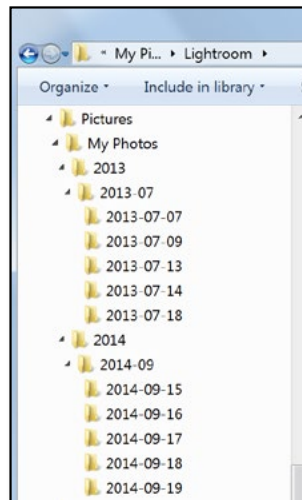
**Figure 31**

*In some cases, you'll need to use Show Parent Folder on multiple folders.*

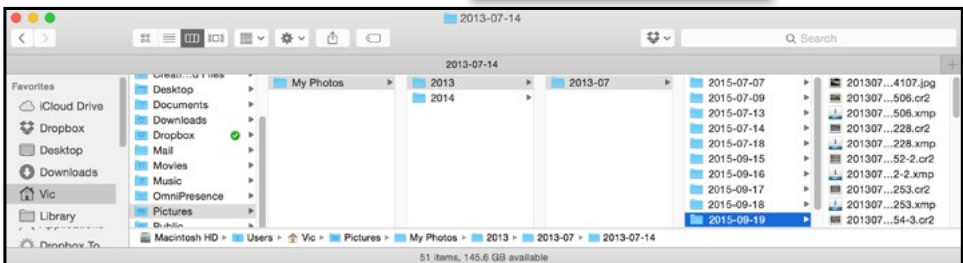


**Figure 32**

*The end result of the process is a familiar folder hierarchy.*



**Figure 33** *The same folder hierarchy shown in Windows Explorer and Mac Finder.*



## 8

# SELECTING THE BEST PHOTOS

Having imported and viewed your photos, you'll be ready to start sorting through the photos. Select the *Previous Import* collection in the Catalog panel, or another folder in the Folders panel, and we'll explore the options.

## RATING YOUR PHOTOS

Lightroom offers three different ways of ranking your photos. The buttons can be displayed on the toolbar by clicking the arrow at the right-hand end. (Figure 34)

**Flags** have three different states—flagged (picked), unflagged and rejected. It's a popular ranking system among Lightroom users, but note that flags can't be written to the files or shared with other software.

**Star Ratings** are used by photographers worldwide, with 5 stars being the best photos. Stars are standardized metadata so they can be understood by other software. Many photographers limit themselves to using 1-3 stars when initially ranking their photos, and leave 4 and 5 stars for the best photos they've ever taken.

**Color Labels** have no specific meaning, so

## RATING SHORTCUTS

P = Pick flag  
 U = Unflag  
 X = Reject flag  
 0-5 = 0-5 stars  
 6-9 = Red, yellow, green & blue label  
 Caps Lock = auto-advance

you can decide how to use them. Many use them to mark photos that need further work in other editors, for example, photos that need retouching in Photoshop, sets of photos for merging into HDR, photos to be built into a panorama, etc.

If you haven't decided which system to use yet, I've included my workflow on the next page. (Figure 35)

## DELETING FUZZY PHOTOS

Even the best photographers sometimes end up with photos that aren't worth keeping.

It's possible to delete photos while you're

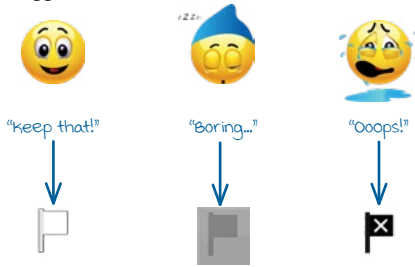


**Figure 34** Buttons for flags, star ratings and color labels can be displayed on the Toolbar by clicking the arrow at the right-hand end.

## Rating Workflow

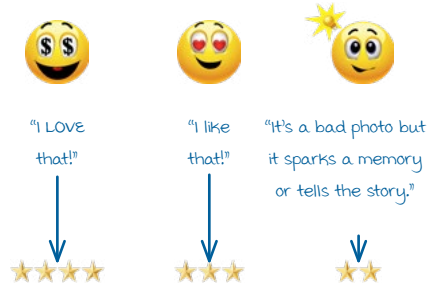
### STEP 1

Start in Grid view with large thumbnails. It's easier to make decisions when you're not bogged down in the details. Just flag or reject the ones you really like or don't like. Leave the rest unflagged.



### STEP 4

Use the Attribute Filters to show only Flagged photos. Go back through the Flagged photos again, occasionally switching to Detail view to check focus.



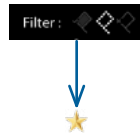
### STEP 2

Go to *Photo menu > Delete Rejected Photos* to delete the really bad photos from the hard drive.



### STEP 3

Use the Attribute Filters to show only Unflagged photos, then give them 1 star.



### STEP 5

Some months later, go back through the 3 and 4 star photos and see if any need to be upgraded or downgraded. It's easier to make an objective decision when time has passed.



RESULT	Meaning	What's Next...
❌	Really bad photo worthy of deletion.	Nothing (deleted)
★	Should be deleted really, but I'm a packrat. Never to be seen again!	Nothing (ignored)
★★★	Triggers a memory, but not great as a photo. The hotel room, a meal out with friends, etc.	A fast edit and a few keywords. They might end up in a photo book or slideshow, but they'll never be great photos in their own right.
★★★★	Decent photo I'd be willing to show someone.	
★★★★★	Good photo, might end up on the wall or social media.	A careful edit, possibly some Photoshop work, titles/captions and more extensive keywords. These are the photos that will end up on the wall or on social media.
★★★★★★	Best photos ever taken. Rare!	

**Figure 35** Need a tried & tested workflow for selecting your best photos? This is my personal workflow.



**Figure 36** In the Delete dialog, note the difference between Remove and Delete, and don't forget to check the number of photos that will be deleted.

sorting through them, simply by pressing the Delete key on your keyboard, but it's quicker to mark them with a Reject flag (X key) and then delete them in one go.

Photos marked as rejects show in the Grid view as dimmed photos, so it's easy to check that you've marked the right ones. When you're ready to delete all of the rejected photos, go to *Photo menu > Delete Rejected Photos*.

Before Lightroom deletes the photos, it asks whether to *Remove* or *Delete* them. (Figure 36) Note the difference. **Remove** just removes the reference to the photo from Lightroom's catalog, but the photo remains on the hard drive. **Delete** deletes the photo from your hard drive too (or sends them to the Recycle Bin/Trash if possible).

Before you select either option, double check the number of photos that it says will

be deleted, just in case you've accidentally selected photos you want to keep.

## GROUPING SIMILAR PHOTOS USING STACKS

As you're sorting through your photos, you may come across groups of photos that don't mean a lot on their own. For example, groups of photos taken for a panorama or HDR often look awful as individual photos!

Lightroom offers stacking as a way to group these photos and display them as a single photo while you're browsing.

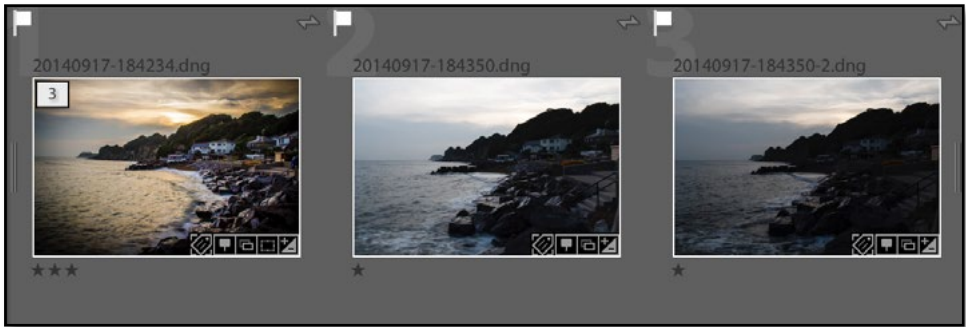
To create a stack, select the photos and go to *Photo menu > Stacking > Group into Stack*. The photos automatically collapse into a stack, marked with double lines at the beginning and end. (Figure 37)

## PHOTOS ARE NOT IN LIGHTROOM

Remember, photos are never IN Lightroom. Don't move, rename or delete files or folders using Explorer/Finder or other software after import as Lightroom will no longer be able to find them.



**Figure 37** Collapsed stacks show as a single photo.



**Figure 38** When you click on the white rectangle, the stack opens to show the group of photos.

To open the stack, click on the white number in the corner. The photo on the left is the photo that shows when you view a collapsed stack. (**Figure 38**)

If the photo that best represents the stack—perhaps the finished panorama or the finished HDR photo—isn't currently at the top of the stack, click on its number to move it to the top of the stack.

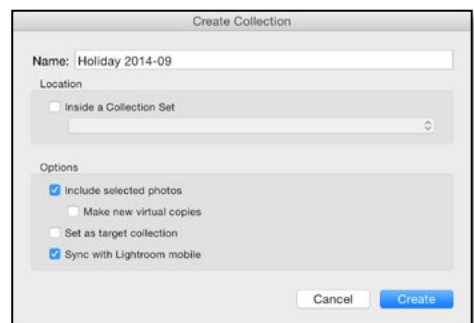
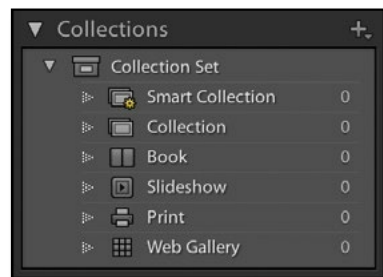
## COLLECTIONS

Collections are another way of grouping photos. They're similar to folders, except the photos don't move on the hard drive. This means the same photo can be in multiple collections, and the photos in the collections can be stored in various different folders.

To create a collection, scroll down to the Collections panel, which you'll find in the left panel group in all modules, click the + button at the top and select **Create Collection**. Name the collection, and it appears in the Collections panel. (**Figure 39**)

From the Grid view, select photos and drag them from the thumbnail preview area onto the collection. Don't forget to grab the photos by the thumbnail itself, not the border surrounding it.

Removing photos from a collection is as simple as hitting the Delete key. When you're viewing a collection, Delete only removes the photo from the collection, rather than from the catalog or hard drive.



**Figure 39** To create a Collection, click the + button on the Collections panel and enter the name in the Create Collection dialog.





# ADDING METADATA

Once you've finished selecting your favorite photos, it's time to add metadata to help you find them again later. Sorting through your photos first means you can focus your efforts on the best ones, which are the ones you're likely to want to find again.

The *Title* and *Caption* fields do have official IPTC definitions, but many photographers simply use **Title** for a short image title (e.g. *Dogs in Snow*) and **Caption** for a more descriptive paragraph (e.g. *William and*

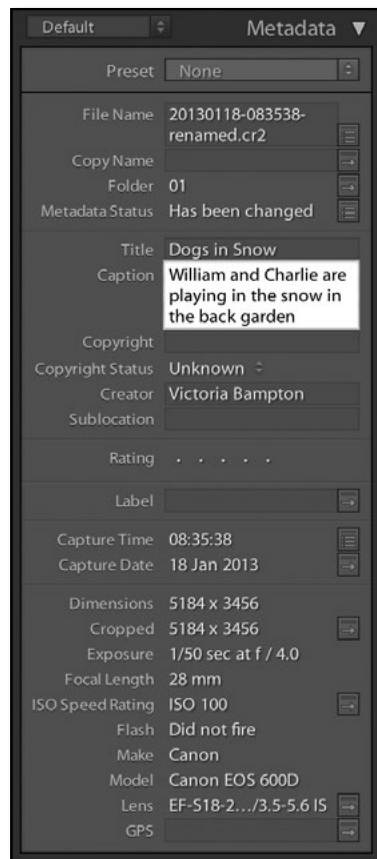
## TITLE & CAPTION

Some photographers like to add descriptive text to the photos, perhaps for use as captions when posting to Flickr or when using Lightroom Web Gallery. Go to the Metadata panel to type directly into the metadata fields. (Figure 40)

### TYPES OF METADATA

**EXIF data** is technical information added by the camera at the time of capture. It includes camera and lens information such as the make and model, and image information such as the capture date/time, shutter speed, aperture, ISO, and pixel dimensions.

**IPTC data** is added by the photographer to describe the photo, for example, title, caption, keywords and the photographer's name and copyright. There are official definitions for the IPTC fields, and you can view the full IPTC specification at the IPTC website.



**Figure 40** Enter your *Title* and *Caption* in the Metadata panel.

*Charlie are playing in the snow in the back garden).*

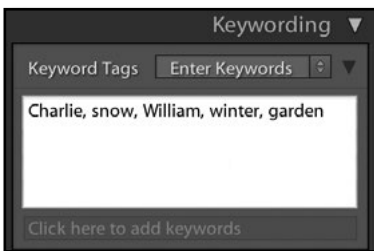
## KEYWORDS

Keyword Tags are text metadata used to describe the photo. For example, they can include:

- who is in the photo (people)
- what is in the photo (other subjects or objects)
- where was the photo taken (location)
- why was the photo taken (what's happening)
- when was the photo taken (time of day, season, event)
- how was the photo taken (perhaps HDR, tilt-shift, panoramic)

They help you search for photos later, for example, searching for keywords *Charlie* and *snow* will show just the photos of Charlie playing in the snow, without having to search through your whole catalog.

The main aim is to be able to find the photos again later, so don't go overboard, especially



**Figure 41** You can add keyword tags to your photos by typing them directly into the Keywording panel.

to start with. If you try to add thirty keywords to every photo you've ever taken, it can quickly become an overwhelming job, so just start with a few significant keywords on your best photos.

There are multiple ways to add keywords, so we'll just cover two options in this Quick Start eBook:

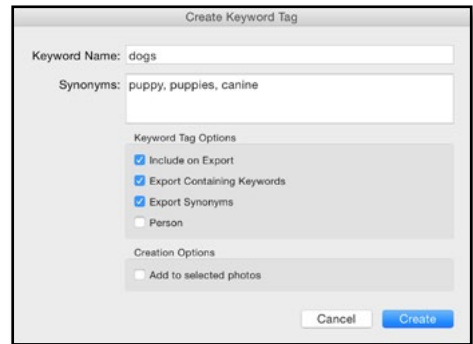
### Type in the Keywording panel

Select the first photo, perhaps in Loupe view, and go to the Keywording panel in the right panel group in Library. Click in the keywords field that says **Click here to add keywords** and type your keywords, separating them with a comma (,). As you start to reuse keywords, they'll be suggested as you start typing, which helps to avoid differences in spelling. (**Figure 41**)

When you've finished, press the Enter key and your keywords appear in the Keyword List panel.

### Create and apply keywords using the Keyword List panel

At the top of the Keyword List panel is a + button, which is used for creating new



**Figure 42** Alternatively, you can click the + button on the Keyword List panel to view the Create Keyword Tag dialog.

keywords. Click the + button and enter your keyword in the Create Keyword Tag dialog. (Figure 42)

To assign your new keyword to the selected photo, click the square to the left of the keyword in the Keyword List panel, which adds a checkmark.

If you want to add the same keyword to a lot of photos, for example, you have a series of photos of snow, select them all in Grid view before typing the keyword in the Keywording panel or checking the checkbox in the Keyword List panel.

## MAP LOCATIONS

Lightroom's Map module allows you to sort and manage your photos by location. Some photos, for example, those shot on mobile phones, automatically appear on the map as they include GPS metadata. Other photos that don't include GPS data can be tagged by dragging and dropping the photo onto the map. It's also possible to match the photos with a separate GPS Track Log.

Switch to the Map module by selecting it in the Module Picker at the top of the screen, and make sure the Filmstrip is showing at the bottom of the screen. (Figure 43)

On the Toolbar below the map is the Zoom slider, which allows you to zoom in and out



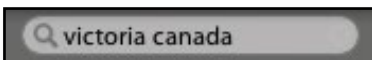
**Figure 43** When you open the Map module, the Map Key overlay displays, covering part of the map. Hide it by clicking the X in the top right corner.

of the map. Once you've zoomed in, click and drag the map to move it around.

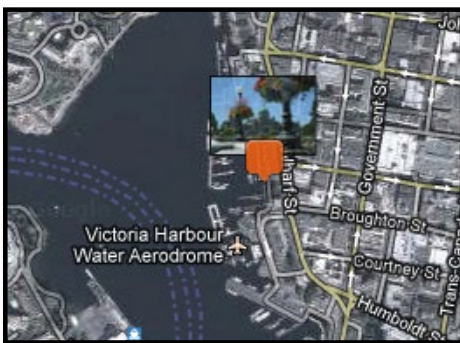
To go straight to a specific location on the map, type the name in the Search Box at the top of the map. (Figure 44)

Add your photos to the map, by dragging the photos from the Filmstrip onto your chosen location. If you make a mistake, drag them from the Filmstrip to the correct location. (Figure 45)

When you drop the photos on the map, a yellow or orange marker appears, and clicking on the marker displays the photos at that location. (Figure 46)



**Figure 44** Search for a specific location using the Search Box at the top of the map.



**Figure 45** Drag photos from the Filmstrip onto the map.



**Figure 46** Click on a pin to view all of the photos taken at that location.

# FINDING & FILTERING PHOTOS

# 10

Using the metadata automatically embedded by the camera, as well as the metadata you've added, you can search the database to easily find specific photos.

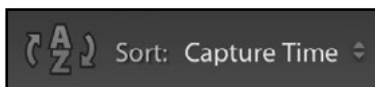
## CHANGING THE SORT ORDER

The most basic way of finding your photos is scrolling through the Grid view until you reach the photo you're looking for. If you know the approximate capture date or filename, you can sort the photos into a specific order.

The **Sort** options are on the Toolbar in Grid view, including *Capture Time*, *Filename* and other useful options. The **A>Z** button reverses the selected sort order. (Figure 47)

## USING FILTERS

Scrolling through the photos works well if you only have a few photos, but it becomes impractical as your photo library grows. That's where filtering comes in—it hides the photos that don't meet the criteria you choose. For example, you may only want to



**Figure 47** The sort order controls are in the Toolbar below the Grid.

view the photos with 3 or more stars, or all of the photos taken with a specific camera, or the photos you've tagged with a specific keyword.

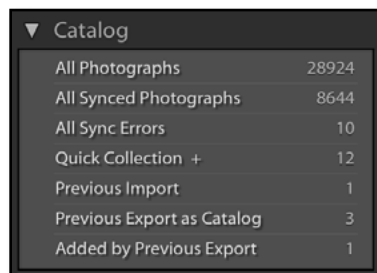
To search your whole catalog, select *All Photographs* in the Catalog panel in the left panel group in Library module. (Figure 48)

The Library Filter bar is a gray bar at the top of the Grid view. If it's missing, press the \ key.

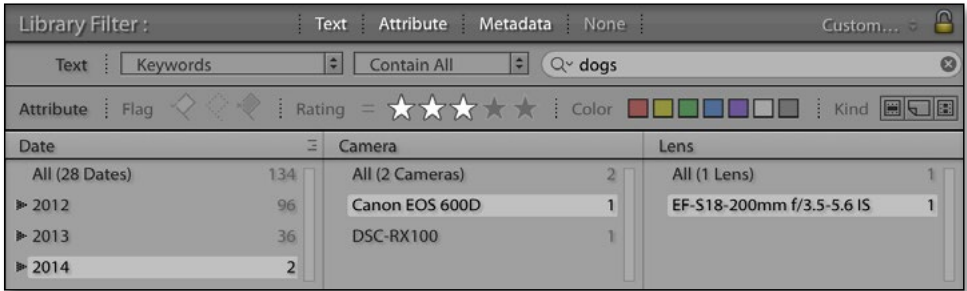
There are three types of filter that can be used separately or together: **Text**, **Attribute** and **Metadata**. (Figure 49)

Let's try some simple filters:

1. Click on the word *Attribute* and then click on the 3rd star, highlighting it. All the 0, 1 and 2 star photos disappear from view, leaving only the 3, 4 or 5 star photos showing.



**Figure 48** To search the whole catalog, select *All Photographs* in the Catalog panel.



**Figure 49** Lightroom's Filters can be combined to find a specific photo.

2. Click on the 3rd star again, and the other photos reappear.
3. Click on the red square, and only the red labeled photos show.
4. Click the 2nd star, while leaving the red square highlighted. Now the photos with 2 stars or greater and a red label are showing.
5. Click on the word *None* to close to Attribute filters, and then on *Metadata* to open the Metadata filters.
6. In the *Keyword* column, select a keyword of your choice. The other photos disappear from view, leaving only the photos tagged with that keyword.
7. Finally, click on the word *None* to disable the filters, so you're back where you started.

## USING SMART COLLECTIONS

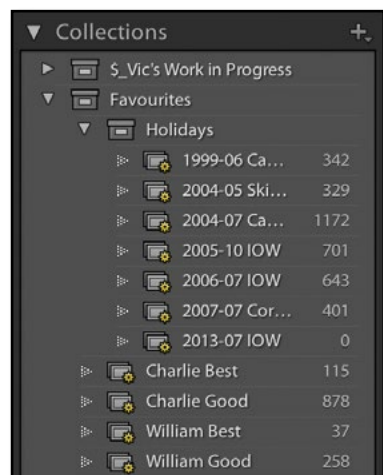
We talked earlier about using collections to manually group photos, but smart collections are more like saved searches or smart folders. They're stored in the Collections panel. (Figure 50)

Photos automatically appear in a smart collection when they meet the criteria you choose, and they disappear again when they

stop meeting that criteria. For example, you can create a smart collection of all the 3+ star photos, so you can quickly view your best work without having to go to *All Photographs* and set up a filter.

Let's try a simple example:

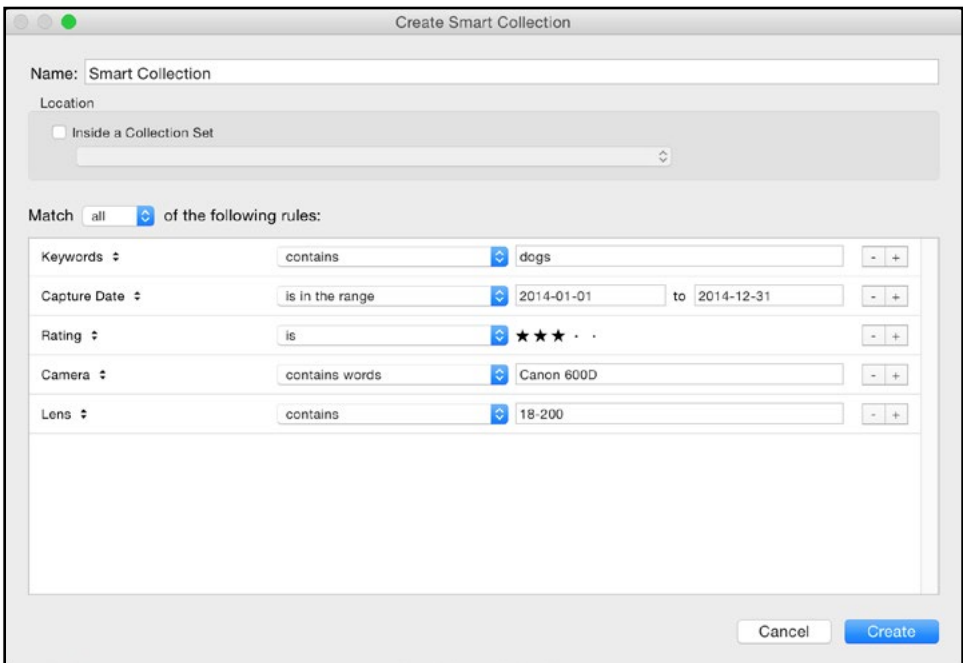
1. Press the + button on the Collections panel and select **Create Smart Collection**.
2. Enter a name for your smart collection at the top of the dialog.



**Figure 50** Smart Collections are stored in the Collections panel.

3. Enter one or more rows, selecting the metadata type in the pop-up and the criteria to the right. The + button at the end of the row creates an additional row. For example, the smart collection in **Figure 51** displays photos with the keyword *dogs*, shot in 2014 on a Canon 600D with 18-200mm lens, and rated as 3 stars.

4. Press *Create* to finalize your smart collection. Your new smart collection appears in the Collections panel and you can click to view it again at any time, or double-click to edit the criteria.



**Figure 51** Smart Collections are like Saved Searches, automatically updating as photos meet, or stop meeting, the criteria you choose.

# EDITING PHOTOS

# 11

One of the first things photographers want to do is edit their photos. Lightroom excels at that, so let's explore the most frequent adjustments made using the Develop module.

## BASIC ADJUSTMENTS

Most image adjustments are performed using the Basic panel on the right hand side of the Develop module. Just because there are a lot of sliders doesn't mean you have to adjust every single one! (Figure 52)

It's most efficient to work roughly from the top down, as shown on the next page. (Figure 53) However many times you move a slider, it doesn't degrade the image quality because the adjustments are saved as text instructions and only applied to the on-screen preview.

Let's cover a quick summary of the sliders, then we'll work on some examples.

1. It sounds obvious, but look at the photo carefully first, and decide what you want to change. Is it too dark? Too light? Perhaps too yellow from indoor lighting? Has it lost detail in the highlights? Is it a bit flat and lacking contrast? Is there lens distortion? Is there noise? Was your sensor dusty? Does the blue of the sky need enhancing slightly? Would it look better cropped? Would it be a stronger photo in black & white?

If you jump straight in without analyzing the photo, you can spend a lot of time making adjustments and going in circles.

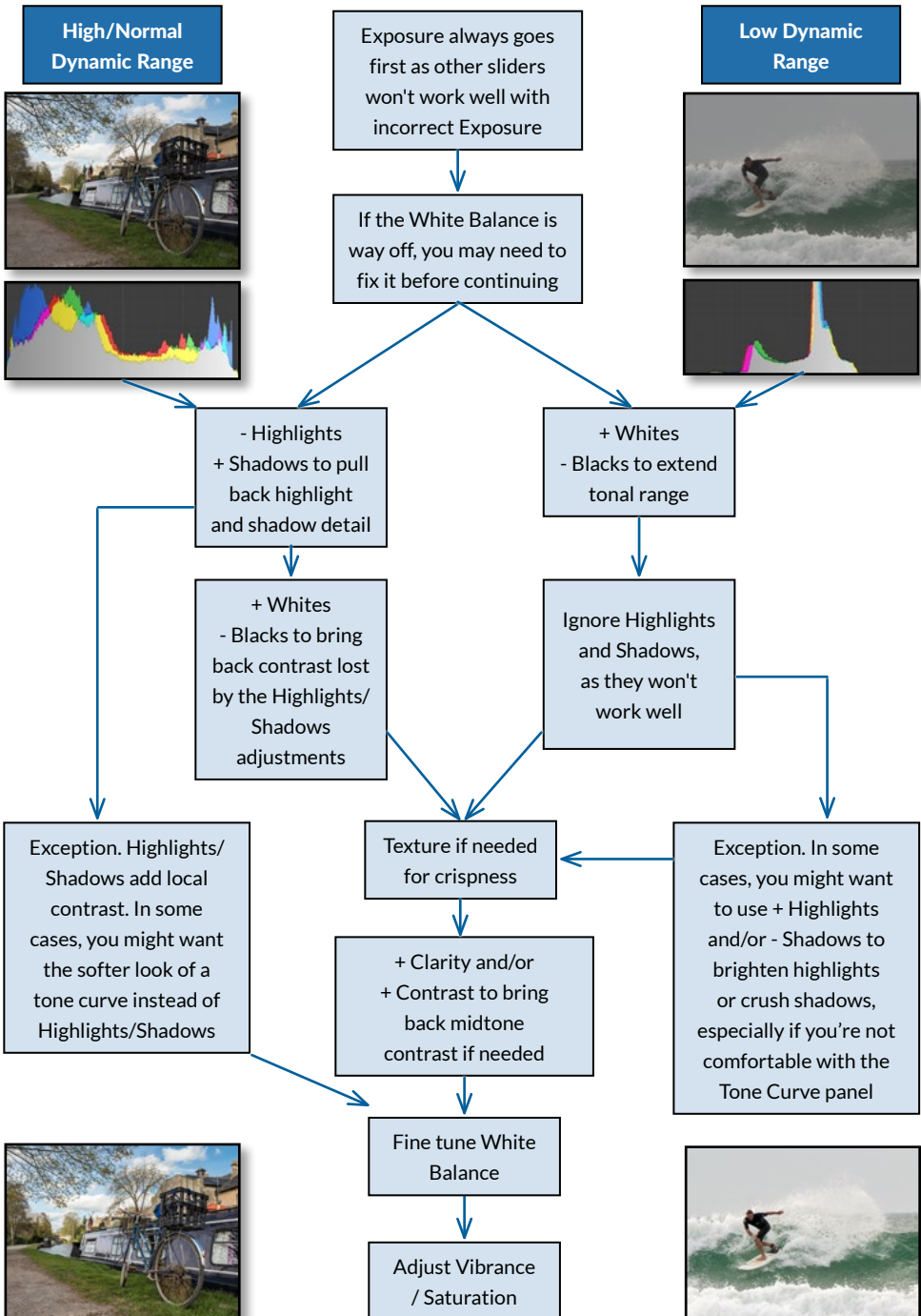
2. Roughly fix the biggest problem first. In most cases, this is the exposure or the white balance (color) of the photo. This makes it easier to see what else needs to be done.



**Figure 52** You'll make most of your image adjustments using the Basic panel in the Develop module.



## Basic Panel Workflow



**Figure 53** Lightroom's Basic panel is designed to be used top-down... mostly.

If the photo's very under or over-exposed (too dark or too light), adjust the **Exposure** slider to get the overall exposure in the right ballpark, but don't worry about fine tuning yet.

(Optional) You could try pressing the **Auto** button in the Basic panel. Sometimes it does a great job and other times it's wildly wrong. If you don't like the result, press Ctrl-Z (Windows) / Cmd-Z (Mac) to undo, or use it as a starting point for further adjustments.

3. If the photo's the wrong color, adjust the **White Balance** sliders. This compensates for the color of the light in which the photo was taken. For example, a photo taken indoors without flash may be too yellow.

The quickest way to set the white balance is to select the White Balance Selector tool (it looks like an eyedropper) and click on something that should be light gray. (Figure 54)

You can then go back and fine tune the white balance by adjusting the *Temperature* and *Tint* sliders. Move the **Temperature** slider left to make the photo cooler or to the right to make it warmer. If the photo's too pink or



**Figure 54** Select the White Balance Selector from the Basic panel and click on something that should be neutral to correct a color cast.

green, adjust the **Tint** slider too.

4. Adjust the **Exposure** slider to set the overall brightness of the photo, moving to the right to brighten the photo or to the left to darken it. The easiest way to decide the correct exposure is to look at the little Navigator preview in the top left corner while you move the slider, so you're not distracted by the content of the photo.

5. The **Highlights** and **Shadows** sliders affect the light and dark areas of the photo. If the light areas are lacking detail, try moving the **Highlights** slider to the left to darken them slightly. If the dark areas and shadows are lacking detail, try moving the **Shadows** slider to the right to lighten them slightly.

6. The **Whites** and **Blacks** sliders affect the clipping of the lightest and darkest tones. Hold down the Shift key and double-click on the words *Whites* and *Blacks*. This auto setting often does a good job with these sliders.

7. The **Texture** slider is designed to enhance mid-sized details in your photo. Click on the photo to zoom in to 1:1 for a more accurate preview. Can also be used to soften skin by setting a negative value.

8. **Clarity** adds 'punch' to the photos. Architecture and landscapes can benefit from higher values, but avoid using it

## CLIPPING WARNING

If you need to check whether you're losing highlight or shadow detail, turn on the clipping warnings by clicking the triangles in the top left and right corners of the histogram or by pressing J. Clipped blacks show in blue and clipped whites show in red.

## WHY DO MY RAW FILES NOT LOOK LIKE THEY DID ON MY CAMERA?

Raw files are unprocessed sensor data, so the raw converter has to convert the raw data into an image.

The camera manufacturers, and different raw processors, have their own interpretation of the raw data. There is no right or wrong—it's just different.

If you prefer the camera manufacturer's rendering, Lightroom ships with emulation profiles for many cameras, which makes Lightroom's rendering look more like the camera manufacturer's rendering. If your camera has emulation profiles, you'll find them under Profile at the top of the Develop panel. Select your chosen profile before making other Develop adjustments, as they will change the appearance.

on portraits, as it accentuates lines and wrinkles.

**9. Dehaze** is designed to remove (or add) haze over a landscape.

**10.** The **Contrast** slider is last. Does the photo still look a little flat and muddy? Try increasing the contrast by moving the slider to the right.

**11.** If the colors in your photo are a little dull, try increasing the **Vibrance** slider. It adjusts how saturated or colorful your photo appear, and it's more intelligent than the **Saturation** slider.

Let's try an example...



**Figure 55** Start by analyzing the photo.



**Figure 56** *The Highlights, Shadows, Whites and Blacks adjustments bring out the detail, but the photo looks very flat.*

1. Start by analyzing the photo. The coastline's too dark, but if we just increase *Exposure*, we'll blow out the sky. (**Figure 55**)
2. We'll use *Highlights* -100 to recover and enhance the detail in the sky, and *Shadows* +80 to bring out detail in rocks and houses.
3. These adjustments have compressed the tonal range, so let's pull the histogram back to the ends. We'll use *Whites* +17, so the sun is just short of clipping, and *Blacks* -40, which blocks the darkest shadows in the rocks. I'm willing to sacrifice the detail in those rocks to increase the overall contrast. (**Figure 56**)
4. *Clarity* +100 is an unusually extreme

adjustment, but the photo is just flat and boring, and using too much *Contrast* would lose the detail in the sky and rocks. We



**Figure 57** To bring back some punch, we've used *Clarity* and *Saturation*.



**Figure 58** Using the *White Balance* controls to warm the photo enhances the sunset vibe.



**Figure 59** A increase of *Contrast* and *Exposure* finishes it off.

added *Texture* +40 to bring out additional detail too.

5. Next, we'll push *Saturation* to +100 to make it much more colorful. *Vibrance* would have enhanced the blues on the building and protected the yellows, whereas I want to pump up the yellow tones. Increasing the *Saturation* before the white balance will help me set the *Temp* & *Tint* sliders to taste. (Figure 57)

6. The photo is still quite cold, and this was shot at sunset, so we'll warm it up from *Temp* 4850 and *Tint* +13 to *Temp* 5450 and *Tint* +18. (Figure 58)

7. Finally, it's still a little flat and dark, and we can afford to sacrifice some of the highlight and shadow detail, so we'll bump *Contrast* to +40 and *Exposure* to +0.30 to finish. (Figure 59)

## UNDOING EXPERIMENTS

Because Lightroom's non-destructive, you can easily undo any of the adjustments.

As in most programs, Ctrl-Z (Windows) / Cmd-Z (Mac) is the Undo command. When pressed repeatedly, it steps back through your recent actions, whether that's slider movements, star ratings, or simply switching between modules.

Lightroom also keeps a record of all the Develop changes made to each photo. You can see this list in the History panel on the left in the Develop module. (Figure 60)

To go back to an earlier version, click on an earlier history state in the History panel. If you make further changes, Lightroom will continue recording from that point.

Finally, if you don't like the results of your



**Figure 60** The History panel records the changes you make in the Develop module, as well as exports.



**Figure 61** Before/After view options appear in the Toolbar.



**Figure 62** Virtual copies can be identified by the triangular icon in the corner of the thumbnail.

experiment and want to start again, you can press the **Reset** button at the bottom of the right hand panels to reset the photo's settings back to their default.

## BEFORE/AFTER PREVIEW

Once you've edited your photos, you'll want to see the results of your hard work. The Before/After Preview allows you to compare your current Develop settings with an earlier version, using your current crop settings.

Press the \ key to toggle back and forth between before/after, or the Y key to see them side-by-side. The Y button on the Toolbar offers further options. (Figure 61)

## VIRTUAL COPIES

If you want to experiment with different settings, without overwriting your current version, you can create a virtual copy. Virtual copies show up in Lightroom as duplicate photos, and they have their own metadata and settings. They don't take up much more space on your hard drive as

Lightroom doesn't need to duplicate the original image file.

To create a virtual copy, right-click and choose **Create Virtual Copy**. An additional copy appears next to the master (original file), and it has a small triangle in the corner of the thumbnail, indicating that it's a virtual copy. (Figure 62)

If you no longer want a virtual copy, you can delete it like any other photo. Deleting a virtual copy won't remove the original photo from the hard drive—only a master can do that. It just removes that version of the photo's settings.

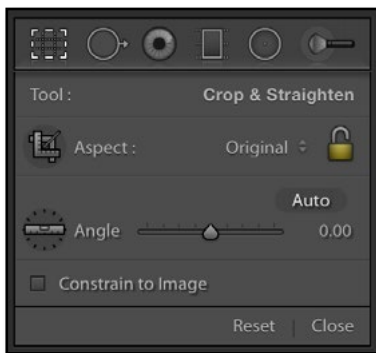
## CROPPING & STRAIGHTENING

Most photos benefit from cropping, whether to remove distracting objects, straighten horizons, for artistic effect, or simply to fit your chosen ratio.

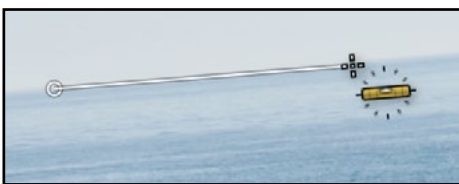
To open the Crop tool, select the first icon in the Develop Tool Strip below the Histogram or press the R key. The Crop Options display below. (Figure 63)

First, straighten your horizon by pressing the **Auto** button. If that doesn't work well, select the **Angle** tool in the Crop Options panel, and click and drag a line along the horizon. Lightroom automatically rotates the photo to make it horizontal. (Figure 64)

If you're planning on printing the photo, you may want to restrict your crop to a standard ratio. As Lightroom never throws away pixels, it doesn't crop to a specific size—just a ratio. This enables you to reuse the same crop for multiple different sizes, for example, a 4x5 crop can be output as 800x1000 pixels, 4"x5", 8"x10". Select the



**Figure 63** To open the Crop tool, select the first icon in the Tool Strip. The options appear below.



**Figure 64** Straighten the photo by selecting the Angle tool and dragging a line along the horizon.

ratio in the Crop Options panel, and choose the size when you export the photo. For a free-form or non-standard crop ratio, leave the **Lock** icon unlocked.

To switch the orientation, for example, to make a vertical crop from a horizontal photo, press the X key.

Adjust the crop by dragging the corners or the edges of the bounding box.

Move the photo around under the crop overlay by clicking within the bounding box and dragging the photo into position. Rotate the photo by clicking and dragging around the outside of the bounding box. Think of it as moving the photo underneath the crop overlay, rather than moving the crop.

Once you've finished cropping, press the Enter key or the Done button on the Toolbar.

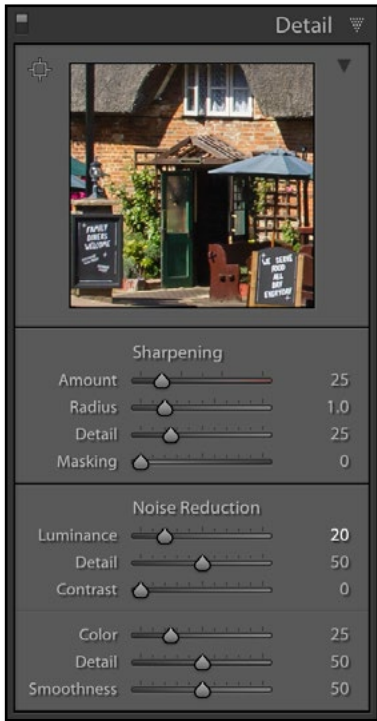
## SHARPENING

Your photos may need a little sharpening, so zoom into 1:1 view by clicking the 1:1 icon on the top of the Navigator panel. Other zoom ratios won't be as accurate.

In the **Sharpening** section of the Detail panel (Figure 65), the **Amount** slider controls the amount of sharpening applied. By default, that's set to 0 for JPEGs as they may have been sharpened by the camera. Raw files are set to 40 by default.

The default settings are an excellent starting point and you may be satisfied with these settings. For more content-specific settings, there are a couple of sharpening presets for faces and landscapes in the Presets panel.

Be careful not to oversharpen, as you can also apply output sharpening when you come to export the photos later.



**Figure 65** Sharpening and Noise Reduction are applied using the Detail panel.

## FIXING NOISY PHOTOS

Noise (similar to grain) in your photos can be very distracting. You'll particularly notice it in photos shot at high ISO, for example, shot without flash in a darkened room. If you've increased the exposure considerably within Lightroom, it can also increase the appearance of noise. Fortunately, Lightroom's **Noise Reduction** tools are excellent.

In the Detail panel, there are a range of noise reduction sliders for extreme cases, but you'll usually only need to adjust *Luminance* and perhaps *Color*. As with sharpening, zoom into 1:1 view as other zooms aren't as accurate. (**Figure 75**)

If you're working on raw files, try a setting

of around 15-20 **Luminance** as a starting point. That will reduce the noise in most cases, without losing too much image detail. The aim is to reduce the noise, rather than making the subject look like plastic, so don't push it too far. JPEGs may have already had some noise reduction applied by the camera, so you'll need a lower value for these.

The **Color** slider is set to 25 by default for raw files, which is usually plenty. It's set to 0 by default for JPEGs, but if there's still colored noise in your photo, particularly in the dark shadows, try increasing it slightly.

## FIXING DISTORTION

Your photos may be distorted, either because of defects in the lens itself or because of the shooting angle. Applying lens and perspective corrections in Lightroom's as simple as checking the checkboxes in the **Profile** tab of the Lens Corrections panel. (**Figure 66**)

The **Enable Profile Corrections** checkbox applies the lens profile. If the photo doesn't change, select the correct lens profile from the **Make**, **Model** and **Profile** pop-ups.

Many recent cameras, such as compact and mirrorless cameras, have lens profile information embedded in the raw file and applied automatically by Lightroom. At the bottom of the *Profile* tab, if it says **Built-in Lens Profile applied**, click on the **i** button to view additional information about the automatic fixes.

The **Remove Chromatic Aberration** checkbox removes any fringing in the photo, particularly around high-contrast edges or in the corners of the photo. It's not enabled by default as it can have a slight performance hit and soften the photo very slightly, but it's an easy fix if there is



**Figure 66** Lens and perspective corrections are found in the Lens Corrections and Transform panels.

fringing in your photo.

Finally, you can press the **Upright Auto** button in the Transform panel to apply automatic perspective adjustments. Most of the time, *Auto* is the best choice, but you can try the other *Upright* buttons to see if you prefer the result.

## CONVERTING PHOTOS TO BLACK & WHITE

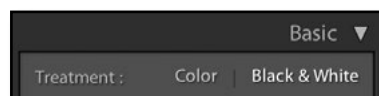
Converting your photo to black and white is very simple—just press the V key or select **Black & White** at the top of the Basic panel. (Figure 67)

Lightroom creates a basic black & white photo, which you can then fine tune by adjusting the way the colors are mixed and tweaking the contrast.

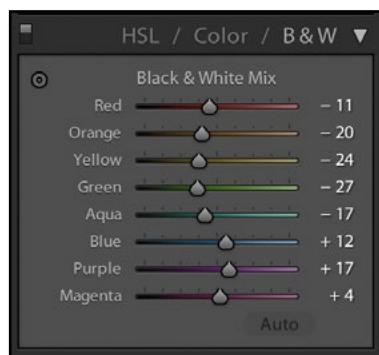
Go to the B&W panel and click on the Targeted Adjustment Tool in the top left corner to select it. The Targeted Adjustment Tool—or TAT Tool, for short—allows you to adjust the B&W mix by dragging directly on the photo while it figures out which sliders to move. (Figure 68)

Find an area of the photo that you'd like to be darker—perhaps the blue sky—and click and drag down on that area. As you drag, the blue tones get darker and the sliders in the B&W panel move. Find another color in the photo that you'd like to be lighter—perhaps something red—and as you click and drag up the red tones lighten.

You may also want to adjust the contrast of the photo using the Basic or Tone Curve panels, to better suit the B&W version.



**Figure 67** Convert to black and white using the button at the top of the Basic panel.



**Figure 68** Fine tune the B&W mix using the B&W panel.



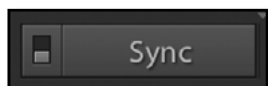
## COPYING SETTINGS TO SIMILAR PHOTOS

Lightroom is a workflow tool, so it's designed to work with multiple photos. If you shoot a series of photos in very similar light, you may want to copy settings from one photo to other similar photos. There are multiple ways to do that, but here are two...

### Sync

Sync uses the data from the active (lightest gray) photo, and pastes it onto the other selected (mid-gray) photos. This is why there are three different levels of selection.

1. Adjust the first photo, which is the source of the settings.
2. Keeping this photo active, also select the other photos by holding down Ctrl (Windows) / Cmd (Mac) or Shift and clicking directly on their thumbnails, rather than the cell borders.
3. Click the **Sync** button in the Develop module, or **Sync Settings** in the Library module, to show the Sync Develop Settings dialog. (Figure 69)
4. Select the checkboxes for the slider settings that you want to copy to the other



**Figure 69** *Sync is at the bottom of the right panel group in the Develop module.*



**Figure 70** *Copy and Paste are at the bottom of the left panel group.*

selected photos, and then press *Synchronize* to transfer the settings.

### Copy and Paste

Copy and Paste allows you to copy settings into memory, and then paste them onto individual photos.

1. Adjust the first photo, which is the source of your settings.
2. Click the **Copy** button in the Develop module. (Figure 70)
3. Select the checkboxes for the slider settings that you want to copy.
4. Press the arrow key on your keyboard to move to the next photo, or select a different photo in the Filmstrip.
5. Click the **Paste** button to paste these settings onto the selected photo.

You don't have to copy all of the settings. *Sync* and *Copy/Paste* both have dialogs allowing you to choose specific settings to transfer, so you may just sync *Noise Reduction* or *White Balance*, for example, without copying the *Exposure* settings.

## SAVING SETTINGS TO APPLY TO OTHER PHOTOS

Presets save sets of settings to apply to other photos over and over again. They simply move sliders to preset positions. Some sample presets ship with Lightroom, and you can create your own presets using your favorite settings.

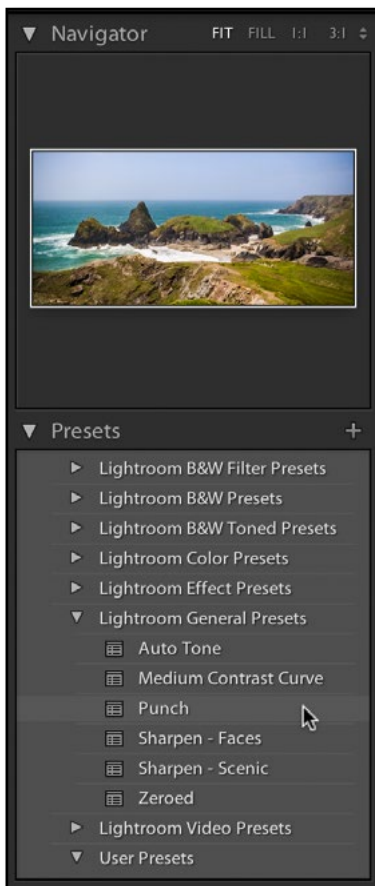
To apply a preset, go to the Presets panel on the left in Develop. (Figure 71) As you float over the preset names, a preview displays in the Navigator panel above. Simply click on

the preset name.

A whole community has sprung up, sharing and selling Lightroom Develop presets. They can offer a good starting point for your post-processing, or more frequently, some weird and wonderful effects.

If you're installing presets from a single folder, the automatic method is quick and easy.

1. Unzip the presets if they're zipped.



**Figure 71** When you float the mouse over a preset name, it's previewed in the Navigator panel above.

2. Go to Develop module Presets panel, right-click the *User Presets* folder and choose *Import*.

3. Navigate to the folder of presets, select them and press the *Import* button.

## REMOVING DUST SPOTS

Lightroom's Spot Removal tool isn't intended to replace Photoshop or other pixel editors, but it allows you to quickly remove dust spots and other small distractions.

Select the second icon in the Tool Strip beneath the Histogram, or press the Q key.

Adjust the brush size using the slider in the Options panel (**Figure 72**) and then click on the spot in the photo, or click and drag to remove a line or non-circular shape. Lightroom will automatically try to find a good source, but you can then click and drag the circles to fine tune the correction. (**Figures 73-75**)

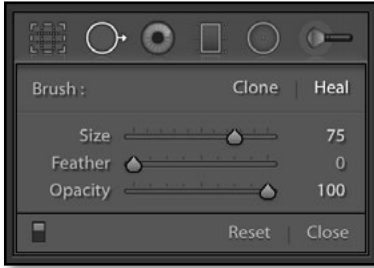
To delete a spot correction, hold down the Alt key (Windows) / Opt key (Mac) to change the cursor into a pair of scissors, and then click on the spot again.

## MAKING LOCAL ADJUSTMENTS

Most of Lightroom's sliders apply to the whole photo, but the local adjustment tools allow you to apply settings to specific areas, either using a gradient or a brush.

The linear (or straight) Graduated Filter is particularly useful for darkening the sky in a sunset photo, but it can also be useful if the lighting on one side of the photo is different to the other side. Let's try it...

1. Select the Linear Graduated Filter—the



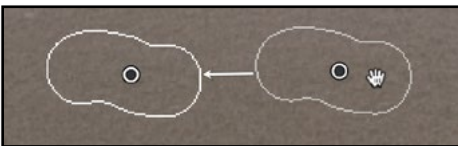
**Figure 72** Select the Spot Removal tool from the Tool Strip under the histogram.



**Figure 73** Find a spot or distraction in the photo, such as this piece of seaweed on the sand.



**Figure 74** Click and drag to paint over the distraction.



**Figure 75** Lightroom finds some new pixels to cover the distraction, but you can click and drag that overlay to choose a different source.

fourth icon—in the Tool Strip, just below the Histogram.

2. In the Options section below, select the settings that you want to apply selectively. It can help to select more extreme settings when creating the gradient, for example, *Exposure +1*, so you can easily see the effect.

You can go back and change the settings later.

3. Click on the photo and drag to create your gradient, for example, drag from the top down to darken the sky.

4. Lines appear on screen, showing the limits of the gradient. The outer lines show where the gradient starts and stops. (Figure 76) Drag the lines to increase or decrease the range. The center line rotates the gradient.

5. Once you're happy with the gradient, you can fine tune the sliders in the Options panel to get the effect you desire. (Figure 77)

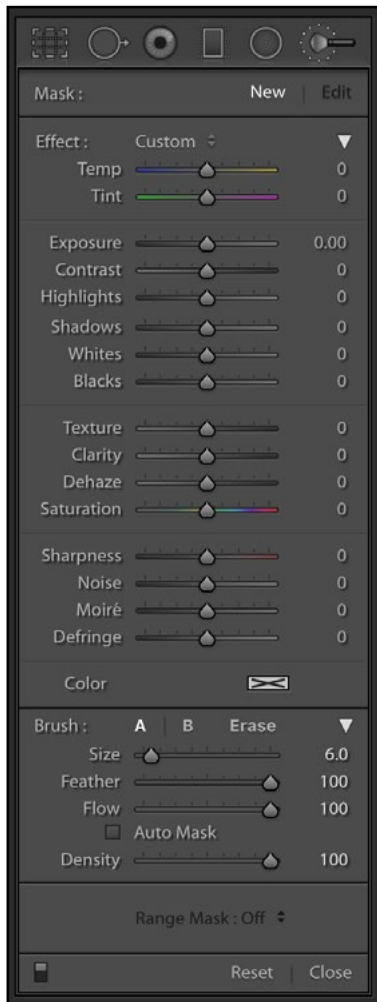
The same principle applies for the Radial Graduated Filter, except that creates a circular or oval gradient.

The Adjustment Brush allows you to paint on the photo, perhaps to lighten dark shadows, sharpen eyes, or apply a different white balance to a specific area of the photo. (Figure 78)

1. Select the Adjustment Brush—the sixth icon—in the Tool Strip.



**Figure 76** The Graduated Filter is ideal for darkening skies. The central line rotates and the outer lines show the limits of the gradient.



**Figure 77** The Graduated Filter, Radial Filter and Adjustment Brush are the fourth, fifth and sixth tools in the Tool Strip under the histogram.

2. Select your chosen slider values in the Options panel below. As with the Graduated and Radial Filters, you can go back and fine tune these settings later.

There's a selection of presets in the **Effect** pop-up to help you get started. These include basic presets for each of the sliders, plus presets for *Burn (darken)*, *Dodge (lighten)*, *Iris Enhance*, *Soften Skin* and *Teeth Whitening*.



**Figure 78** The side of the lion's face is in shadow, so we can use the Adjustment Brush to selectively lighten that area. The red Mask Overlay shows the brush strokes, and can be turned on and off using the **O** key or the checkbox in the Toolbar.

The presets just move the sliders to specific values, but they can be helpful if you're not sure which sliders to adjust. For example, the *Teeth Whitening* preset increases the exposure to lighten the teeth and reduces saturation to desaturate the yellow.

3. Select your brush **size** at the bottom of the Options panel.
4. Click and drag on the photo to paint your brush strokes. If you make a mistake, hold down the **Alt** key (Windows) / **Opt** key (Mac) to turn the brush into an eraser, and click and drag over the mistake to remove the brush stroke.

You can create more than one local adjustment on each photo. The local adjustments will be marked with pins, which are small gray circles. When a pin is selected, it has a black center, showing that you can edit the settings or delete the whole adjustment.

When you've finished making local adjustments, press the *Done* button on the Toolbar or click the icon in the Tool Strip to close the tool.

## SHORTCUTS

Q = Spot Removal

M = Graduated Filter

Shift-M = Radial Filter

K = Adjustment Brush

Delete = Delete selected local  
adjustment or spot

# FURTHER EDITING IN OTHER PROGRAMS

# 12

Lightroom is a brilliant workflow tool, but there are still some tasks, such as detailed retouching, that require a pixel editor such as Photoshop. Lightroom can pass your edited photo over to your pixel editor and add the edited photo back into the catalog.

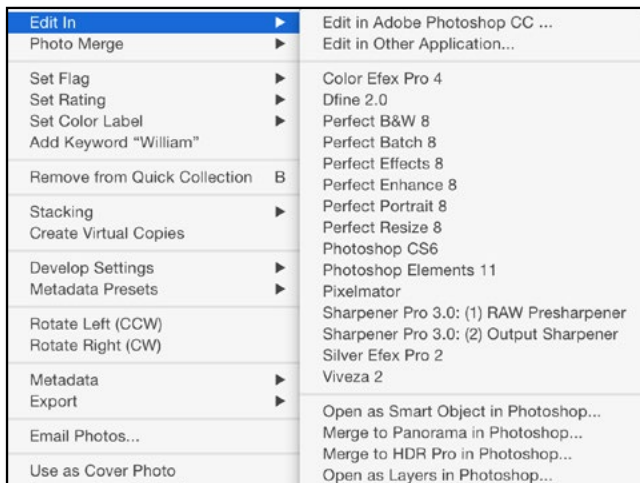
## INTEGRATION WITH PHOTOSHOP

If a full version of Photoshop is installed on your computer, it appears in *Photo menu* > *Edit In* or the right-click menu. You can also press Ctrl-E (Windows) / Cmd-E (Mac) to open the photo into Photoshop. (Figure 79)

If the photo is a raw file, Lightroom opens the photo directly into Photoshop. If you're

working with a JPEG, TIFF, PSD or PNG file, a dialog appears asking how to handle the file. Select *Edit a Copy with Lightroom Adjustments* to open your photo with your Develop adjustments applied. (Figure 80)

Once you've finished editing the photo in Photoshop, go to the *File menu* > *Save* (not *Save As*) and then close the photo and switch back to Lightroom. Your edited photo is updated in your catalog automatically.



**Figure 79** Lightroom can pass your photos to Photoshop and other external pixel editors.



**Figure 80** If you open a JPEG, TIFF, PSD or PNG file into Photoshop, or any file format into other non-Adobe editors, Lightroom asks whether to send the original file or apply your adjustments to a copy of the file.

## OPENING PHOTOS IN OTHER EDITORS

Lightroom can also send files to other external editors, such as OnOne software, Nik software, Pixelmator or PaintShop Pro.

Many of these editors come with their own Lightroom plug-ins and presets which are installed automatically. To open a photo in your external editor, select it under the *Photo menu > Edit In* or in the right-click menus.

Editors that use plugins are found under *Photo menu > Plugins*.

# SAVING FINISHED PHOTOS

# 13

Having done all this work, you'll want people to see your photos, whether that's on your screen, on their own computers, or even as prints, so let's explore Lightroom's most frequently used output options.

Lightroom is non-destructive, which means that it doesn't save over your original image data. To apply your settings to the photo, you use Export, which is like a Save As in other programs.

When you export photos, it's usually for a specific purpose, such as posting on the web, giving them to someone else, or sending them away to be printed. Most exports can be deleted after use, as the photos can be exported again in future, using the original image and the settings saved in the catalog.

## 'SAVE AS' A COPY ON THE HARD DRIVE

To export your finished photos, select them and then go to *File menu > Export* or press the **Export** button at the bottom of the left panel group in Library module. These are the main settings you'll need to check: (**Figure 81**)

- 1. Export Location**—choose the destination folder for the exported photos.
- 2. File Name**—you can rename on export, for example, creating a template for *Sequence #(001)-Filename* will put a sequence number before your existing filename to ensure that they sort correctly in other software.
- 3. File Format**—*JPEG* is an excellent choice for web, email, etc. You'll need to select

### EXPORT SETTINGS

If you're just starting out, here are some sample export settings for different uses:

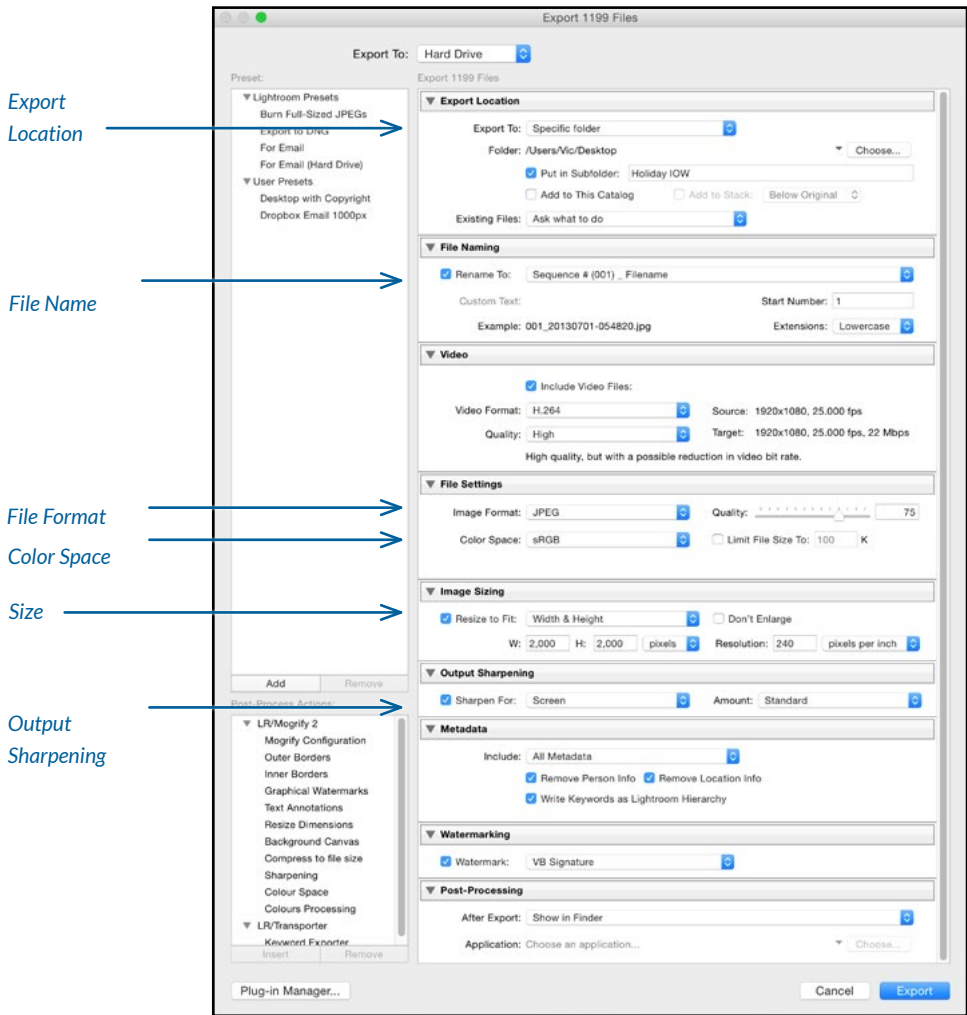
**Email**—Longest Edge 800px, and you can ignore the resolution as we're specifying the size in pixels. Format JPEG, quality 65. sRGB.

**4" x 6" digital print**—Dimensions 4" x 6" at 300ppi. Format JPEG, quality 80. sRGB.

**8" x 10" digital print**—Dimensions 8" x 10" at 300ppi. Format JPEG, quality 80. sRGB.

**Full resolution master**—uncheck the *Resize to Fit* checkbox. Format TIFF/PSD as ProPhotoRGB or JPEG quality 90-100 as AdobeRGB.





**Figure 81** Use Export to create copies of your photos with your adjustments applied.

a quality setting. *TIFF* is best for pixel editors such as Photoshop. *Original* format is a duplicate of the original photo, with extra metadata, but without your Develop adjustments applied.

**4. Color Space**—Lightroom offers a choice of different color spaces when you output photos. Large color spaces (ProPhoto RGB and Adobe RGB) retain the most data, so they're used when transferring photos to

Photoshop, but they'll look odd in programs that aren't color managed, such as web browsers. Use sRGB for screen output, emailing or uploading to the web.

**5. Image Size**—refers to the pixel dimensions of the photo.

**6. Output Sharpening**—select *Screen* for screen/web use, and the type of paper for prints.

## IMAGE SIZE & RESOLUTION

When digital photographers speak of image size, they're usually referring to the pixel dimensions—the total number of pixels along a photo's width and height. For example, an uncropped file from an 18 megapixel camera may be 5184 x 3456 pixels.

Pixels don't have a fixed size. They expand or contract to fill the space. If you expand them too much, the photo appears blurry and pixelated (you can see the squares), so the aim is to keep the pixels smaller than or equal to the monitor pixels or printer dots. (Figure 82)

Resolution—for example, 300 pixels per inch (PPI)—only comes into effect when you combine it with a physical size such as 4" x 6".

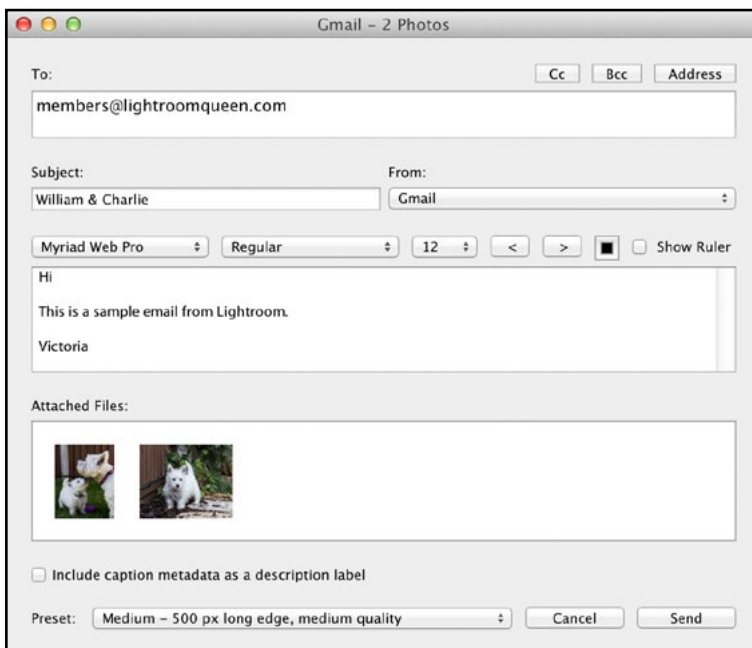


**Figure 82** Photos that are too low resolution appear pixelated.

## EMAILING YOUR PHOTOS

Lightroom makes it easy to email your photos. Select the photos and then go to *File menu > Email Photos*.

If your default email client is supported, such as Outlook or Apple Mail, Lightroom displays the Email dialog. (Figure 83) Select

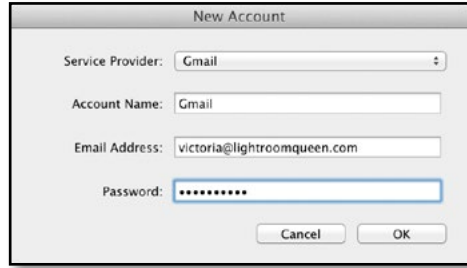


**Figure 83** The Email dialog allows you to create an email with the photos automatically attached. Set the image size using the pop-up in the bottom left corner.

the photo size using the preset in the bottom left corner. If you leave the address and the rest of the email blank and press *Send*, it'll open the email message into your email software so you can access your address book. Alternatively you can type your email into the Email dialog and send it directly.

If you use webmail or an unsupported email client, Lightroom first asks for your email account settings. (**Figure 84**)

Once your email account is set up, you can enter the recipient's email address and your message into the Email dialog before pressing *Send*.



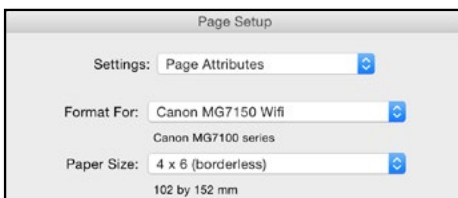
**Figure 84** *If your default email client isn't supported, Lightroom asks for your server details.*

# PRINTING YOUR PHOTOS

# 14

If you're sending your photos to an online lab to be printed, turn back to [page 53](#) and export JPEGs to send away, but if you're printing to a locally attached printer, such as an inkjet printer, you can use Lightroom's Print module to print your photos. Let's create a simple 4"x6" borderless print (assuming your printer can print borderless!)

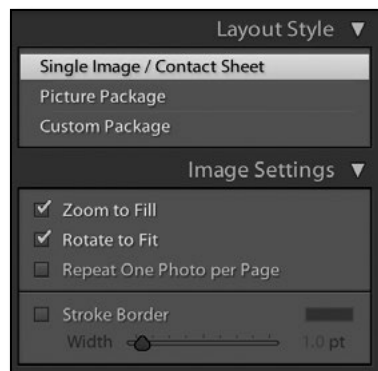
1. Select the photo or photos you want to print, and then switch to the Print module using the Module Picker at the top of the screen.
2. At the bottom of the left panel group, click the **Page Setup** button to display your printer's dialog. (The options vary depending on the operating system and printer.)
3. Select your paper size, for example, if you're using 4x6 borderless paper, you'll need to select the 4" x 6" borderless setting. The dialog varies depending on your printer driver and operating system. Close the Page



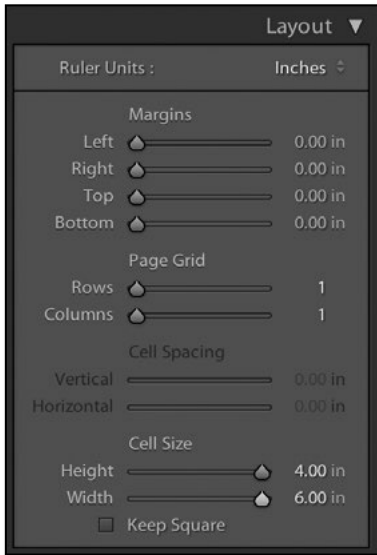
**Figure 85** Select a borderless print size in the Page Setup dialog.

Setup dialog. (Figure 85)

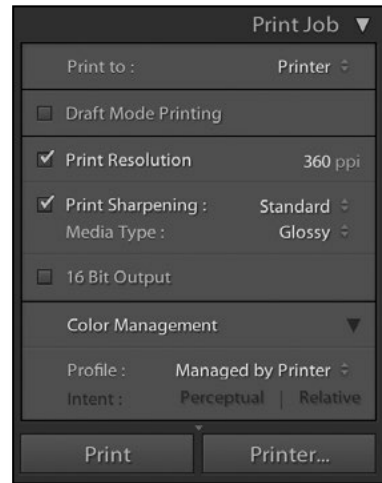
4. In the Layout Style panel at the top of the right panel group, select **Single Image/Contact Sheet**. (Figure 86)
5. In the Image Settings panel, check **Zoom to Fill** and **Rotate to Fit**. This fills the cell with the photo.
6. In the Layout panel, set all the **Margins** to 0 for borderless printing. If they won't go down to 0, the Page Setup isn't set to borderless or your printer can't print borderless, in which case you'll need to use a larger piece of paper and cut it down after printing.
7. Still in the Layout panel, set the **Rows** and **Columns** sliders to 1 to place a single photo



**Figure 86** Select your Layout Style to Single Image.



**Figure 87** Set the page size and margins using the Layout panel.



**Figure 88** Set the resolution, sharpening and color management in the Print Job panel.

on the page, and set the **Cell Size** to 6x4 for a 6" x 4" print. (**Figure 87**)

8. In the Toolbar underneath the preview, choose *Selected Photos* from the **Use** pop-up to print the selected photo(s) or *All Filmstrip Photos* to print all of them. Try a single print to double check your settings before printing a large number of photos.

9. Scroll down to the Print Job panel. (**Figure 88**) As a default, set the **Print Resolution** field to 360ppi for Epson or 300ppi for Canon/HP.

10. Enable the **Print Sharpening** checkbox, selecting the amount in the first pop-up (*Low*, *Standard* or *High*) and the paper type (*Glossy/Matte*) in the second pop-up. If in doubt, select *Standard Glossy*.

11. If you have a profile for your printer, select *Other* from the **Color Management Profile** pop-up and choose the profile. Press OK and select the profile in the pop-up.

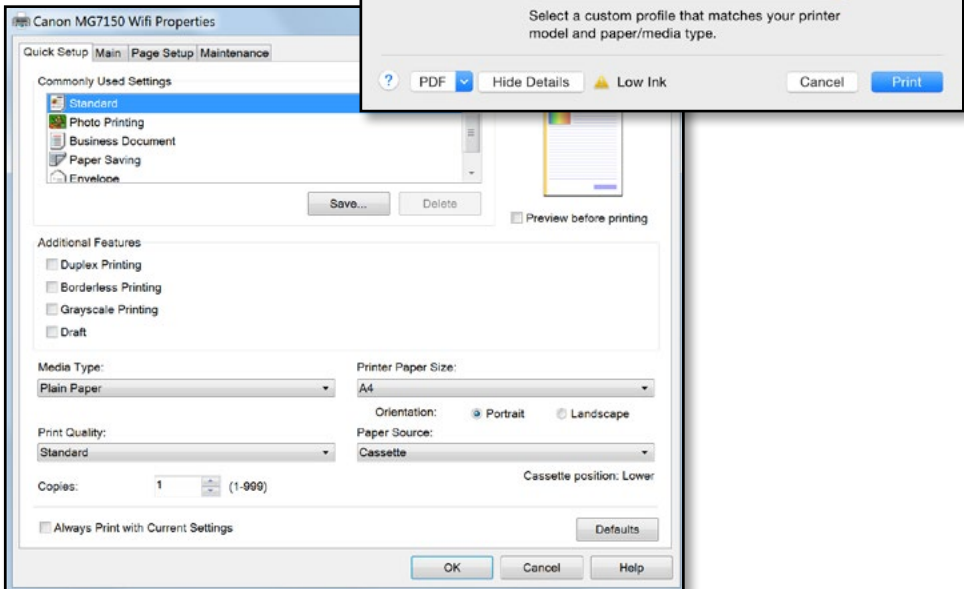
If you don't have a profile, select *Managed by Printer* so that the printer cares for the color management.

12. Press the **Printer** button to view the Print dialog. Like the Page Setup dialog, this dialog varies depending on the operating system and printer driver. If you're using a Mac, you may need to press the *Show Details* button to access the printer driver options. (**Figure 89**)

13. Select your paper type, quality settings and any other settings specific to your printer driver. (If these options aren't available, ensure that you've installed the printer driver direct from the manufacturer rather than the default driver provided by the operating system.) If you've selected a profile in the **Color Management Profile** pop-up, select *No Color Adjustment* or *ColorSync* in the printer dialog.

14. Finally, press **Print** and wait!

**Figure 89** After setting up the print layout in Lightroom, press the Printer button and select the correct paper and quality settings. The dialog may vary depending your printer driver and operating system.



# YOU'RE OFF TO A GREAT START!

# 15

Lightroom is a vast program, with lots to learn, so this is just the start of your journey. There's a friendly community surrounding Lightroom, who are ready to help you learn. Come and join us on the [Lightroom Queen forums](#).

All of the information you'll ever need can be found in my main book, *Adobe Photoshop Lightroom Classic - The Missing FAQ*, which is available in eBook and paperback formats.

If you're just getting started, the Fast Track weaves its way through the book, with short tutorials that guide you through a simple workflow, allowing you to gain confidence before diving into the more advanced questions. You've sampled some of these Fast Track tutorials in this Quick Start eBook.

The rest of the book is designed as a conversational FAQ-style reference book, giving you the detailed information you need to make informed choices, whether you've been using Lightroom for a few months or a few years. No more pressing buttons without understanding the repercussions!

Unlike most other Lightroom books, my book doesn't just talk about the theory of how Lightroom's supposed to work, but also the workarounds and solutions for the times when it doesn't behave the way you'd expect, and how to fix problems when you make mistakes.

There's additional information on how to optimize Lightroom's performance, and how to sync with the Lightroom cloud.

The book's available in PDF, ePub, Kindle and paperback formats from <https://www.lightroomqueen.com>, and the paperback is also available from bookstores such as Amazon.

