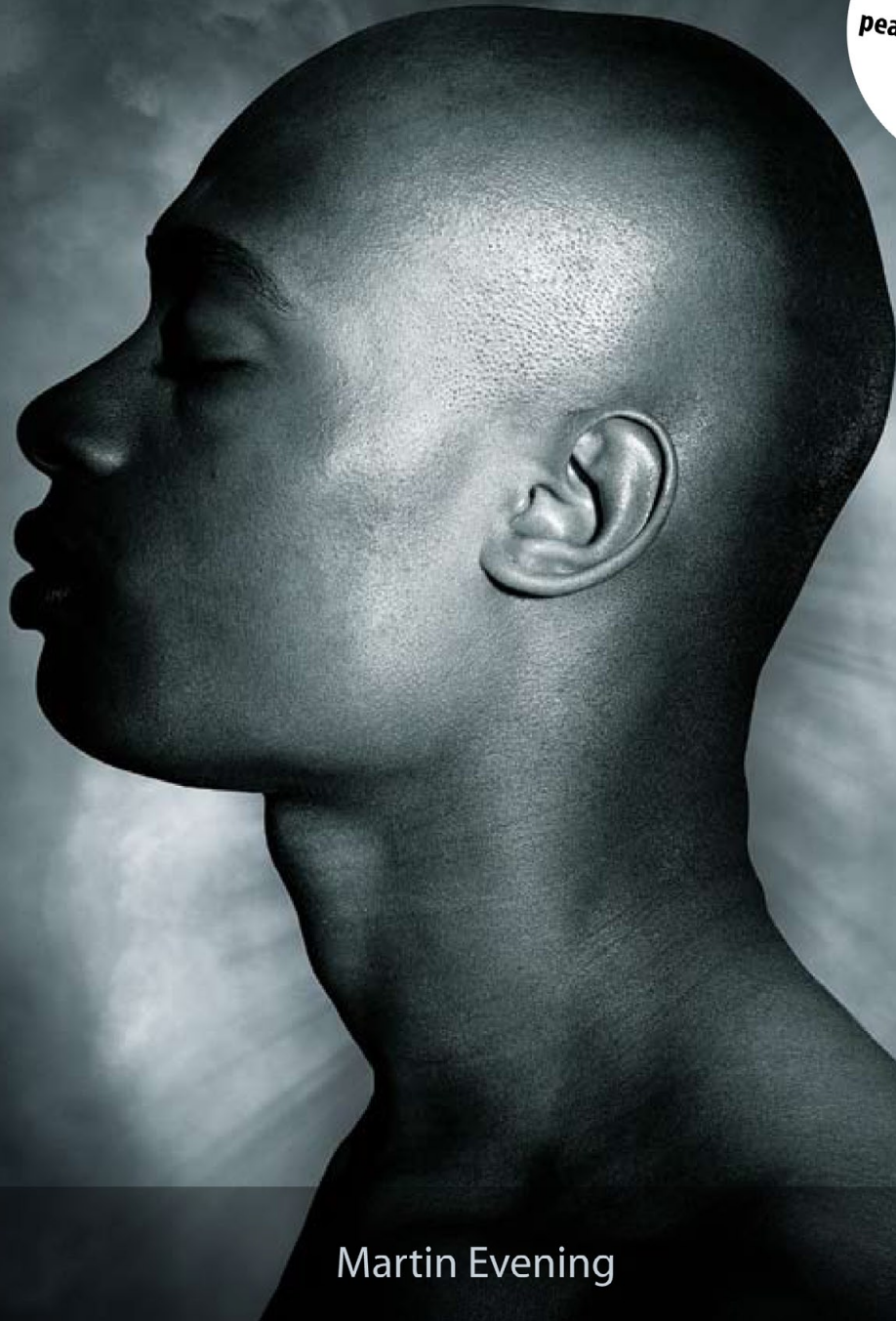


THE ADOBE® PHOTOSHOP® LIGHTROOM™ BOOK

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Martin Evening



The Adobe® Photoshop® Lightroom™ Book

Lightroom 1.1 update

The Complete Guide for Photographers

Martin Evening

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The Adobe® Photoshop® Lightroom™ Book

The Complete Guide for Photographers

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Dedicated in memory of Bruce Fraser.

About the Lightroom 1.1 update supplement

As an Adobe alpha tester and author I have had the unique experience of being involved with Lightroom from the start. As well as writing about the program, I have for several years now been closely involved with the engineers who work on Lightroom. Yet even I was taken aback when I got my first glimpse of what they had planned for Lightroom 1.1. With Adobe Photoshop, a dot release of the program would usually be nothing more than a maintenance update. But the Lightroom team sure like to do things differently! With over 100 improvements planned for Lightroom 1.1, it soon became apparent that this was going to be no ordinary update. Obviously this has been good news for Lightroom customers who can now upgrade to Lightroom 1.1 for free. But if Lightroom customers were going to get a major update for Lightroom, then it seemed logical enough that I should do the same thing for the readers who had bought my book.

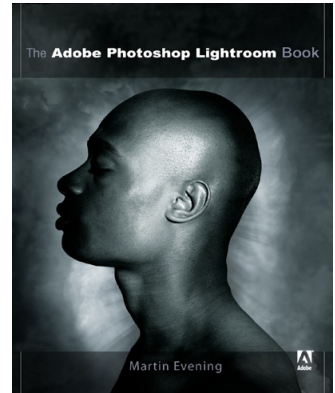
The solution I came up with was to write a supplement for the existing print book in the form of a PDF document, which is what you are reading now. This PDF uses the same format as the original book and is print enabled so you can print it out should you wish. There is also a table of contents at the beginning and an Index at the back – these should make it easier for you to navigate the content.

Because I have used the same layout design as the print book, you will note that the page numbering picks up from where *The Adobe Photoshop Lightroom Book* ended, which is why the beginning chapter starts at page 353. I did this not to confuse readers who will want to refer to the published book. Where I discuss a topic that is also covered in the original book, you can use the page references in the margins to cross-reference the print book. To get the most benefit from this update, you should have the printed book. If you don't, you can still get value from this PDF, but I hope it will inspire to buy the book for a more complete picture of Lightroom. I have taken care to use the same clear layout plan as was used in the book and make the information provided in this PDF as easy to access as possible. While I am sure there may be a few items I may have missed, I think you will find that the content presented here is just as comprehensive as the original book.

To view this PDF supplement as it was intended to be read, I suggest you set the page view settings of your PDF viewer program to a two-up display. If you prefer, you can make a print copy, there are no printing restrictions, but there are restrictions that will prevent copying or editing of the content.

About the book

The *Adobe Photoshop Lightroom Book* by Martin Evening is available from Peachpit, Amazon, Barnes & Noble and all usual bookstore outlets. The book is primarily aimed at photographers who wish to learn about Lightroom at an intermediate to advanced level and is written with photographers in mind. The Adobe Photoshop Lightroom Book describes all of Lightroom's features in detail and has a clear well-designed layout, making it easy for the reader to access and digest various topics about Lightroom. The book does not shy away from giving you the low down on the more advanced aspects of the program and it contains lots of unique tips and advice on how to process your photographs. Photographers who routinely work with raw (and even JPEG & TIFF) images will find Lightroom and *The Adobe Photoshop Lightroom Book* an indispensable tool in their digital darkroom.



Acknowledgments

The turnaround time for this PDF supplement has had to be quite swift. I would like to thank Rod Wynne-Powell for providing his technical proof editing services once again. Thank you to Jeff Schewe for his help advice on how to get the content published on Lightroom-news.com (where you can leave comments if you wish) and Pam Pfiffner at Peachpit for her help with the PDF publishing and proofreading.

Martin Evening, June 2007.

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TIP

Don't forget that you can use the Contents section here to navigate the PDF supplement. Just click on an item in the contents list to jump directly to the page.

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Photograph: © Martin Evening 2007
Canon EOS 400D | 70 mm | 800 ISO | f6.3 @ 1/320th

1

General menu items

With the release of the 1.1 update, the Lightroom program has undergone a number of fundamental changes. The program's performance has been tuned to run that little bit faster and more smoothly and the Optimize option can also help improve Lightroom's efficiency. Elsewhere you will notice quite a number of interface changes, not least in the Lightroom menus. When you first launch Lightroom after upgrading you will see a big change here, so as a service to those of you who are upgrading I have highlighted all the main menu differences. You can use this as a quick guide to some of the new changes. Let's start by looking at the File, Edit and Help menus, which are common to all of the Lightroom modules (I have not included the Window menu here because this is the one menu list that hasn't changed in 1.1).

File Menu

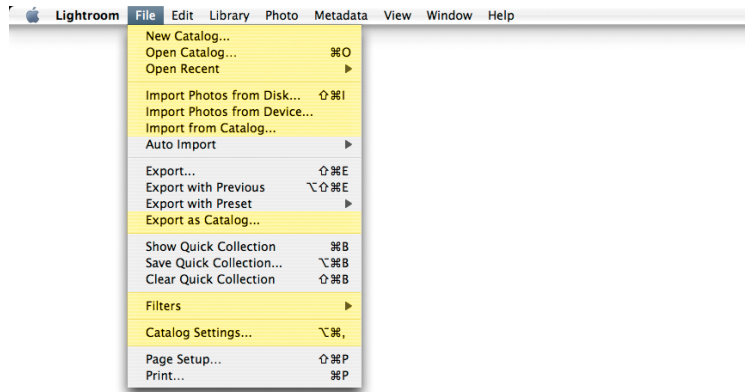


Figure 1.1 The File menu, which is common to all Lightroom 1.1 modules.

Catalog options

Starting from the top, we have the Catalog options. Catalog is the new term now used to describe what used to be referred to as the Lightroom Image Library (the file that contains all the information used to manage the images that are displayed in Lightroom). This change in terminology from ‘Library’ to ‘Catalog’ now provides a clearer distinction between it and the Library module. Plus there is now better support for multiple catalogs.

The top three items in the File menu allow you to create a new catalog (**New Catalog...**), open an existing catalog (**Open Catalog...**), or choose: **Open Recent** and select a recently opened catalog from the fly-out menu. Note that whenever you choose to create a new catalog or you choose to load an existing catalog, you have to restart Lightroom after you do so in order to launch the program using the new catalog. This is because in Lightroom 1.1 you can only open a single catalog at a time – you won’t be able to open several catalogs at once just yet.

Exporting catalogs

A lot of people may find they will be fine using just the one catalog for all their images. But let’s say you are sharing a computer running Lightroom with other people; each user can maintain their own separate catalog to reference and manage the images they are interested in working with.

It is more likely that photographers will want to use this feature to export images from one copy of Lightroom and then import this catalog to another computer running Lightroom. To do this, you would make a selection of photographs via the Library module or the Filmstrip and choose: **Export as Catalog...**, which will open the dialog shown below in **Figure 1.2**, where you can choose the location to save a catalog to. A catalog export will at a minimum always export the ratings and other metadata information. But if you want to export more than just this basic information, you will want to check the **Export negative files** and **Include available previews** options. Note that you can only export to create new catalogs. You can't export and add to an existing catalog folder.

NOTE

With Lightroom 1.1, the Develop Snapshots will now also get stored in the XMP metadata. This means that you can now export the Snapshots associated with the photos when you carry out an Export.



Figure 1.2 The *Export as Catalog* dialog will appear whenever you select photos to export. This includes the option to export the selected photographs only, or all the photos in the current library grid/filmstrip view.

Exporting with negatives

If you export a catalog with 'Export negative files' checked, this will export a copy of the current catalog contents that includes all the master photos. These will be the raw files, JPEGs, TIFFs or PSD image files that are in the catalog. When this option is checked Lightroom will export all of the catalog information along with the original master files. Including the negatives will allow you to copy single folders or an entire catalog from one computer to another with ease. Of course, if you are exporting the master 'negatives' as you export a catalog, the export process slows down by quite a bit and you will see a progress bar indicator in the top panel of the Library window (see **Figure 1.3**). I should also point out that you will need to have at least 200 MB of free disk space on your computer that Lightroom will use as a temporary directory when creating a new exported catalog.

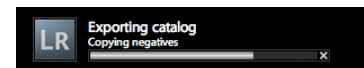


Figure 1.3 *Exporting catalog in progress.*

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Exporting without negatives

If you deselect the 'Export negative files' option, you can export a catalog from your main computer that is lightweight enough to run from a laptop computer without occupying much disk space. The advantage of this is that you can export a large catalog relatively quickly, use it to markup ratings and add keywords etc. The downside is that there are some limitations as to what you can do in Lightroom when working with a catalog that is missing the master negatives.

Including available previews

If **Include available previews** is checked, Lightroom will include all the Library grid thumbnails, standard resolution loupe views (in whatever form they are rendered) and 1:1 rendered views (if available) as part of the export. If you refer to the appendix section of the printed book (see sidebar page references) you can read in detail about how Lightroom goes through several stages of preview rendering. At a minimum, Lightroom will have thumbnail and standard size previews of each photo in the catalog. How detailed the previews are will depend on whether Lightroom has had a chance to render them fully or not. You should always see good quality thumbnails, but if Lightroom has not had a chance to render proper standard size previews (at the pixel size you have set in the preferences), then the standard size/full screen loupe view previews will sometimes look pixelated because they are nothing more than enlarged thumbnail previews.

The include available previews option is more critical if you are exporting a catalog without including the master negatives. This is because once a catalog has been exported without the original negatives you won't be able to re-render the previews. Selecting 'Include available previews' will include the previews in whatever state they are in. So you may therefore want to consider going to the Library menu in the Library module and running 'Render Standard-Sized Previews' before exporting a catalog. And if you want to include full resolution previews, then you might want to consider running the 'Render 1:1' Previews routine.

But there are good reasons not to include previews. If you need to export a catalog that contains just the metadata edits so that you sync these up with a master catalog, then deselecting 'Include available previews' will save carrying out this unnecessary step and make the export process a lot quicker.

If you check both this and the 'Export negative files' and 'Include available previews' options, you will then end up with an exported catalog that looks like the folder shown in **Figure 1.4**, where the catalog folder contains an **.lrcat** catalog file, a **Previews.lrdata** file that contains the thumbnails and preview image data and a sub folder that contains the master 'negatives'.



Figure 1.4 This shows a folder view of an exported catalog along with the Images folder and previews file.

Importing catalogs

Now let's imagine you have transferred the exported catalog to another computer. You can then go to the **Import from Catalog...** menu item, select the exported **.lrcat** file and open it. You will then see the **Import from Catalog** dialog shown in **Figure 1.5**, where you can choose to import the images by copying them to a new location and add them to a current Lightroom catalog. Alternatively, you can choose to import the files by referencing them in their present location.

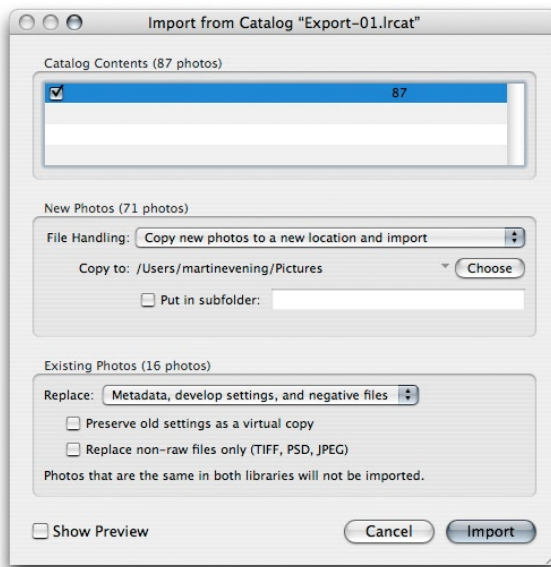
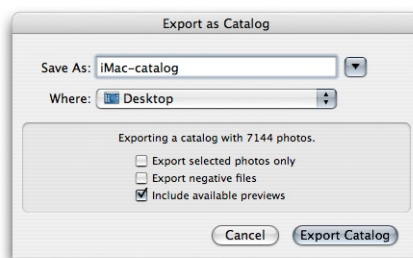


Figure 1.5 Import from Catalog dialog.

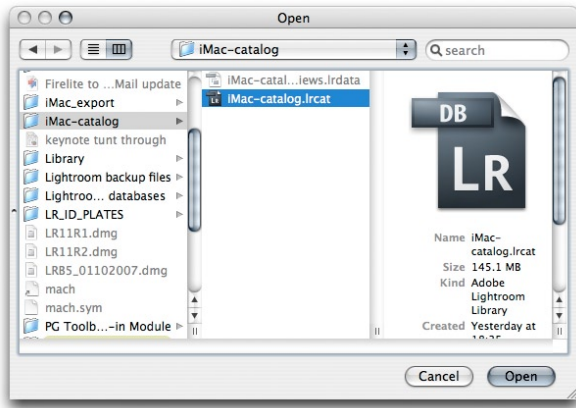
A catalog export and import in action



1. Over the next few steps I am going to show you how to use the Catalog export and import feature to copy a Lightroom catalog from a main computer over to a laptop computer. Here is the computer that holds the master catalog collection of photos, where all the master images are stored on the internal drive.



2. My objective here was to export the entire Lightroom catalog to a removable hard drive so that I could then access it via a secondary computer. To do this, I highlighted **All Photographs** in the Library panel (to select all the catalog contents), then went to the File menu and chose **Export as Catalog...** I wanted to export the complete catalog so I deselected the 'Export Selected photos only' option. And because I wanted to export a lightweight version of the catalog, I deselected the 'Export negative files' option. But I did keep the 'Include available previews' option checked, because I wanted to preserve these wherever possible.



3. After I had exported the master catalog, I disconnected the removable drive from the iMac computer and reconnected it to the laptop. On the laptop computer I opened Lightroom, chose: File ⇒ **Open Catalog...**, used the navigation dialog shown here to locate the exported catalog file on the removable hard drive and clicked **Open**. This opened the warning dialog, also shown here, where I had to click on the Relaunch button to restart Lightroom with Lightroom running from the new catalog.



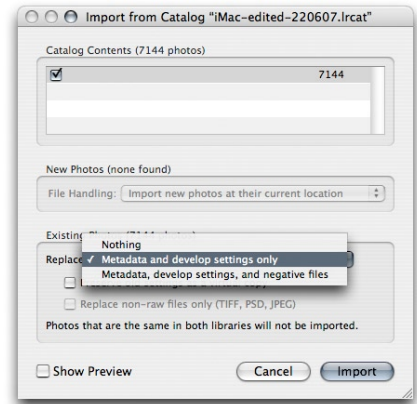
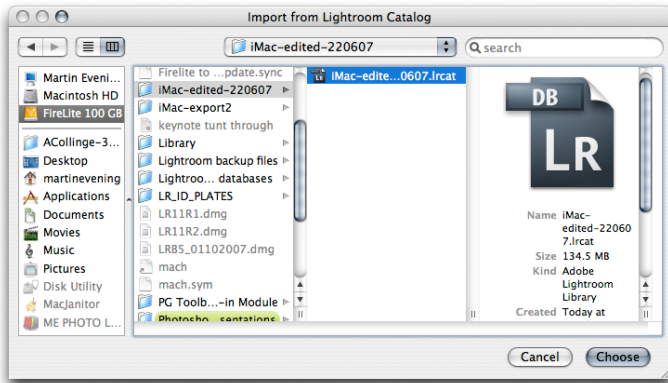
4. After the new catalog had opened I was able to access the exported iMac catalog via the laptop. Now in this instance, I was accessing the catalog from the removable drive. But I could just as easily copied the catalog to the laptop drive and opened the catalog from there.



5. If you export a catalog without including the negatives (the master photos), there is only so much that you can do with it. I'll list shortly what you can and can't do exactly, but basically you will still be able to navigate the catalog and edit the metadata. In this example, I edited various folders in the catalog, adding color labels applying star ratings, as well as editing the keywords and other editable metadata.



6. After I had finished editing the catalog on the laptop I was able to export the edits that have been applied on the laptop by creating a new export catalog. To do this, I highlighted **All Photographs** in the Library panel (to select all the catalog contents again) and chose: File ⇒ **Export as Catalog...** Because I only wanted to export things like the ratings, color label and keyword metadata edits, I didn't need to check the 'Include available previews' option. After all, as I was about to export back to the main library, there was no need for me to include the previews again.



- At this point I needed to either quit Lightroom or switch catalogs so that I could disconnect the removable hard drive from the laptop and reconnect it to the iMac computer again. On the iMac I opened Lightroom with it running the original master catalog and chose: File ⇒ **Import from Catalog...** I selected the laptop exported catalog and clicked 'Choose'. It was important here that in the **Import from Catalog** dialog I chose to replace the catalog contents using **Metadata and Develop settings only**.



- Here is the master catalog on the main computer after merging all the metadata edits from the laptop exported catalog. As you can see, the color labels and ratings have now updated.



Figure 1.6 *If the exported catalog excludes the master negatives, then the folders with missing negatives will be displayed in red.*

Limitations when excluding negatives

As was pointed out in the previous step-by-step example, you will encounter certain limitations when working with a catalog that has been exported without including the negatives. While you can edit most of the informational metadata, export out the edited catalog and reimport the information back into the main computer, that is about all you can really do. The Folders panel will display the catalog folders in red because the links to the master folders will be broken. The Develop module will be accessible but inoperative. You can see which develop settings have been used but that is all. You can use the Slideshow module to run slideshows (providing the pre-rendered previews are good enough) and you can use the Web module to generate web galleries. However, the Web module will constantly remind you that the ‘best-available previews’ are being used in place of the original masters. Although to be honest this isn’t always likely to be a problem and it may more likely make you long for a similar draft mode option in the normal catalog mode! With the Print module you will be able to make draft mode prints. Again, the print quality will be dependent on the quality of the pre-rendered previews.

Export and Import summary

You use the File ⇒ Open Catalog... command to load individual catalogs and Lightroom can only run one catalog at a time. And the main thing to remember here is that a catalog export is always a one-way process. You can only ever create new catalogs and you can’t get a catalog export to add to an existing catalog, you can only create new ones.

The File ⇒ Import from Catalog... command is the mechanism used to import catalog information from one catalog and add new catalog information to an existing catalog. Or you can use it to update the metadata information in the current catalog, as was shown in the steps on the previous pages.

Catalog Settings

Towards the bottom of the File menu we have the **Catalog Settings...** item. This is a three-part preference dialog which contains several items that were previously located in the Lightroom 1.0 main preferences.

I guess this is initially going to cause a little confusion because of the way certain preference items have been syphoned off to this submenu item. But it is one of those changes that once you have learned where the new settings are, you will soon become accustomed to the change.

General Catalog settings

Figure 1.7 shows the General Catalog settings interface. The Information section provides some basic information about the current Catalog file. If you click on the **Show** button this will reveal the location of the current catalog in the Finder/Explorer.

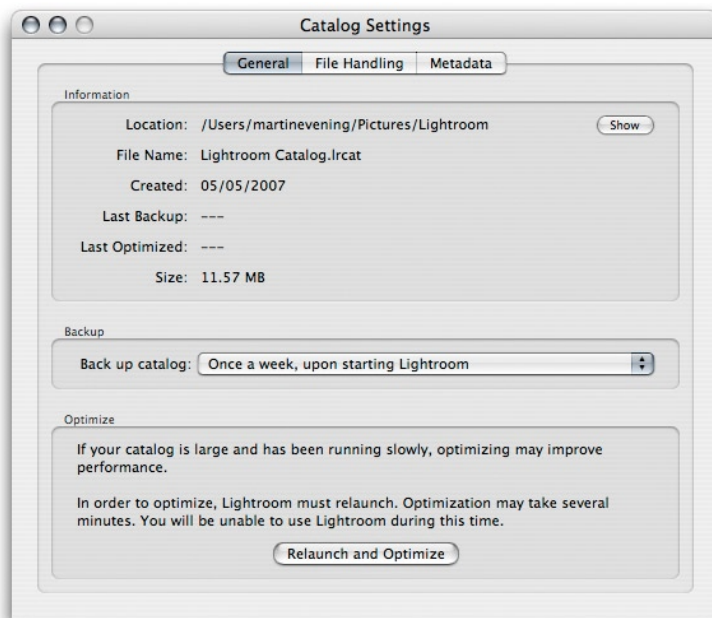


Figure 1.7 The General Catalog Settings.

The Backup section has the same catalog/library backup options as before. Personally, I wish there was an option to backup the catalog after you quit Lightroom, but never mind, maybe next time around... As before, when you come to backup the library you have the option to run an integrity test on the current catalog. And at the bottom there is the **Relaunch and Optimize** button. One of the most common problems aired on the Lightroom forums is "Why is Lightroom running so slowly?" There can be many reasons for this and often it can be due to the fact that some people have had high expectations of how many images they can manage on a computer system that is just not powerful enough or does not have enough RAM to allow them to do so efficiently. But the Relaunch and Optimize option can be worth using if you are trying to manage a large catalog of images and have seen a noticeable deterioration in performance.

File Handling settings

The File Handling settings shown in **Figure 1.8** have been moved from the File Management preferences in Lightroom 1.0 and are exactly the same. You can adjust the **Standard Preview Size** to whatever is most appropriate for the size of your screen. If you are running Lightroom on a laptop, there may be no point in generating standard size previews that are any larger than 1024 pixels tall. If on the other hand you are running Lightroom on a large LCD display then it may be more appropriate to choose the 2048 pixels setting. As for the **Preview Quality**, I don't see much point in choosing the High setting, since the Medium quality setting is good enough. I find there is not enough of a significant difference between the Medium and High settings to justify increasing the size of the Lightroom Catalog *Previews.Irdata* file.

Whenever you launch Lightroom, it initially loads all the low-resolution thumbnails, and within 30 seconds or so, starts running checks on the current library contents, checking the thumbnails in order of quality. Lightroom will look to see if any of the standard resolution thumbnails need to be rebuilt first before going on to build the high-resolution, 1:1 previews for these images. At the same time it checks the existing thumbnail previews against their modification dates. If any file has been modified since the last time a preview was built, Lightroom rebuilds a new set of previews, starting with a standard preview, followed by a high-quality 1:1 preview.

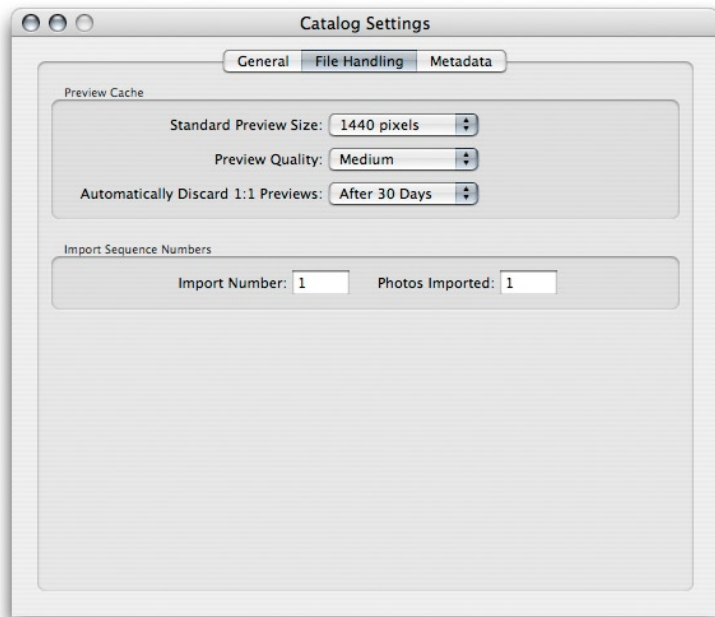


Figure 1.8 The File Handling Catalog Settings.

When you point Lightroom at a particular a Folder it will, as a matter of course, build 1:1, full-size previews of all images; Lightroom will do this in the background as and when it can. But you won't always see every image have a 1:1 preview because the process does take a while to complete and it therefore depends on how long you spend with a particular folder in view. You can force Lightroom to generate 1:1 previews by choosing: Library ⇒ Previews ⇒ Render 1:1 Previews. These large previews are useful because they speed up the time it takes to review images at a 1:1 zoom view, but they can also be costly in terms of taking up room on the hard disk. So the options available here will allow you to **Automatically Discard 1:1 Previews** after a designated period of time or not at all, if you think you have the drive capacity to handle a Catalog *Previews.lrdata* file that keeps growing in size.

Metadata settings

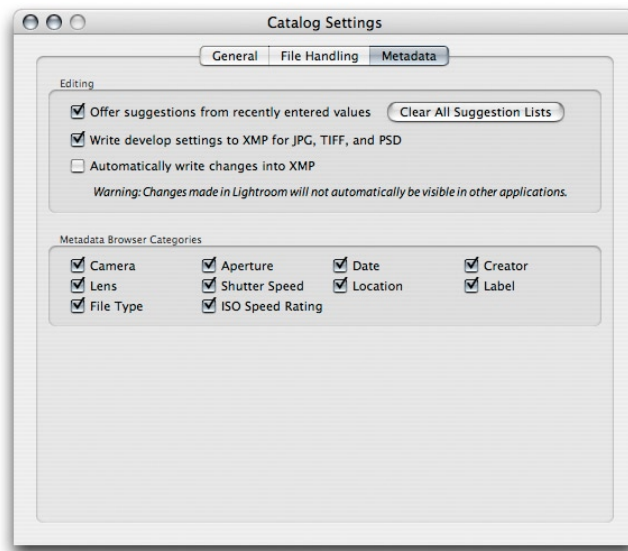


Figure 1.9 The Metadata Catalog Settings.

As you enter metadata for keywords and other editable metadata fields, it can save you time to have the **Offer suggestions from recently entered values** option checked in the Metadata Catalog settings (**Figure 1.9**). This was previously switched on by default in Lightroom 1.0, but you can now choose whether to keep it switched on or not, or you can click on the **Clear All Suggestion Lists** button to reset the memory to clear all memorized words. Most of the time, auto completion can be a useful thing to have active. However, there are times when entering certain metadata that the auto tool can become a pain. For example, when I do a model casting and enter in the names of models in the Title field of the Metadata panel in the Library module, I don't find auto-completion particularly helpful. Every model's name is different and sometimes I find it easier to switch this off rather than fight with the suggestions that Lightroom is making on my behalf.

The **Write develop settings to XMP for JPG TIFF and PSD** is a new option that provides you with an option to distinguish between writing the develop settings metadata to the XMP space for all files including JPEGs, TIFFs and PSDs, or to raw files and DNG files only. This is a preference that predetermines what gets written to the XMP space when you make an explicit command to save the file metadata out to a file, such as when you choose: Metadata ⇨ Save Metadata to File (in

the Library module) or Photo ⇒ Save Metadata to file (in the Develop module), or use the new shortcut: Command–S (Mac), Control–S (PC), or, when the **Automatically write changes into XMP** option is switched on.

OK, let's take a closer look at what this XMP setting business is all about. The XMP space is the hidden space in a document such as a JPEG, TIFF, PSD or DNG file that is used to write the metadata settings to. In the case of proprietary raw files it would be unsafe for Lightroom to write to the internal file header, so .xmp sidecar files are used instead to store the XMP metadata. The XMP metadata includes everything that is applied in Lightroom. It includes the editable metadata information such as the IPTC information applied via a metadata template. It includes keywords, file rating flags and color labels. And it also includes the develop settings that are applied via Quick Develop and the Develop module.

The ability to save develop settings with the file can be a mixed blessing. If you are sharing images exported from Lightroom as individual images or as an exported catalog with another Lightroom user, you will most definitely want to share the develop settings for all the images that are contained in the catalog. But if you are sharing files from Lightroom with Bridge 2 as part of the Adobe Creative suite 3, this can lead to some unexpected file behavior when you open non-raw files via Bridge 2. Basically what will happen is that raw and DNG images that have had their develop settings modified via Lightroom will open via Camera Raw in Bridge exactly as you expect to see them, since Bridge 2 is able to read the settings that were created in Lightroom. However, where you have edited a non-raw file such as a JPEG, TIFF or PSD image using the Develop settings in Lightroom, and the develop settings have been written to the file's XMP space, Bridge 2 will now consider such files to be raw files and will open them up via Camera Raw rather than open them directly in Photoshop. That's what I mean by mixed blessings. If you want Lightroom to retain the ability to modify the XMP space of non-raw files for data such as file ratings, keywords and labels etc. but exclude storing the develop settings, you should uncheck the 'Write develop settings to XMP' option. If you do this, your Lightroom develop settings for non-raw files will only get written to the catalog and they won't get exported when you choose 'Save Metadata'. But raw and DNG files will continue to be modified as before. On the plus side, you will never be faced with the confusion of seeing your non-raw images such as JPEGs unexpectedly default to open via Camera Raw when you try to open them up in

Photoshop CS3. The downside is that if you modify a non-raw image in Lightroom using the Develop settings, these changes will only be seen in Lightroom and not in Bridge.

The **Automatically write changes into XMP** option is normally unchecked. At first sight it would seem like a good thing to have this switched on all the time so that Lightroom continually updates the XMP metadata as any changes are made via the program. Unfortunately, doing so can really slow down Lightroom's performance. For this reason alone it is better to have this option switched off. When this option is disabled all Lightroom metadata edits are stored in the internal catalog file only. If you intend to export images from Lightroom either singly or as an exported catalog, then you can simply use the Save Metadata command: Command–S (Mac), Control–S (PC) to write the metadata directly to the selected files.

Summary of metadata saving behavior

To help explain the settings and how they affect image files after being modified in Lightroom and then viewed in another program, I have used the following tables to summarize how these options affect the way these different file formats will be handled. However, these tables do assume that you are using Photoshop CS3 and have updated Camera Raw to the latest 4.1 version.

	Automatically write changes into XMP	Write develop settings to XMP for JPG, TIFF and PSD	Save Metadata command
JPEG, TIFF, PSD	X	X	
Proprietary raw files	X	X	
DNG	X	X	

1. If a photo in Lightroom is modified using the settings shown here with 'Automatically write changes into XMP' and 'Write develop settings to XMP for JPG, TIFF and PSD' switched on, then all adjustments made to a photo in Lightroom will automatically be saved to the Lightroom catalog and also saved back to the original image file. In the case of proprietary raw files, the XMP metadata will be written to an XMP sidecar file and when opened via Bridge 2, will (as you would expect) open via the Camera Raw dialog with

the same develop settings that were applied in Lightroom. In the case of DNG files, the XMP metadata will be written internally to the file and these too will open in Camera Raw.

In the case of JPEG, TIFF and PSD files, the XMP data will be saved inside the file header itself. However, because you are also saving the Lightroom develop settings, these files will default to opening in Bridge 2 (as part of the Creative Suite 3) always using the Adobe Camera Raw dialog.

	Automatically write changes into XMP	Write develop settings to XMP for JPG, TIFF and PSD	Save Metadata command
JPEG, TIFF, PSD		X	X
Proprietary raw files		X	X
DNG		X	X

2. If the 'Automatically write changes into XMP' option is disabled, the same rules will apply as before, except now the metadata edits will only be saved to the Lightroom catalog. If you want the metadata edits to be saved to the files' XMP metadata space. You have the option to manually do so using the Save Metadata command. In this example, the Write develop settings to XMP for JPG, TIFF and PSD option is switched on, so you will also be saving the Lightroom develop settings to the files' metadata space.

Now if you were to open a JPEG, TIFF or PSD image that had been edited in Lightroom without using the Save Metadata command, such files will open from Bridge 2 directly into Photoshop and will not open via the Camera Raw dialog. At the same time, the image ratings, metadata keywords and any other information that had been entered in Lightroom will also not be visible in Bridge 2 (or any other program outside of Lightroom). If you were to use the Save Metadata command before inspecting these photos in Bridge, then all the metadata will get saved to the XMP space and we are back to the same scenario as in step 1 where the non-raw files will default to open via Camera Raw, which is perhaps not what the customer wanted!

	Automatically write changes into XMP	Write develop settings to XMP for JPG, TIFF and PSD	Save Metadata command
JPEG, TIFF, PSD			X
Proprietary raw files			X
DNG			X

- Now let's look at what happens when the 'Write develop settings to XMP for JPEG, TIFF and PSD' is disabled.

In this example, if you use the Save Metadata command (or if 'Automatically write changes into XMP' is switched on) then anything that is done to edit the metadata of a non-raw photo in Lightroom, except for the develop settings, will get saved to the files' XMP metadata space. The develop settings will get saved to the Lightroom catalog of course, but they won't get written to the file's XMP space.

In this scenario, JPEG, TIFF and PSD files that have been edited in Lightroom will open from Bridge 2 directly into Photoshop without going via the Camera Raw dialog. All the other metadata that has been edited in Lightroom will be preserved and remain accessible in other programs, all except for the develop settings. Overall this is a useful configuration for preserving the informational metadata in non-raw files that have been modified via Lightroom. But the develop settings won't be transferred and hence the appearance of such images will not always match between how they look in Lightroom, and how they look in other programs.

Because this setting only applies to non-raw files, all proprietary raw and DNG files that have been edited in Lightroom will preserve their informational metadata and their appearance when viewed in Bridge 2, and will open as expected via the Bridge Camera Raw dialog.

Lightroom 1.1 and Camera Raw 4.1

As you are probably aware, the Lightroom 1.1 update has followed on straight after the Adobe Camera Raw 4.1 update for Photoshop CS3 and both share the same Camera Raw processing engine. This means that any development adjustments that are applied in one program can be recognized and read by the other. However, there are a few things you need to bear in mind here.

Viewing Lightroom edits in Camera Raw

We have just looked at saving metadata in Lightroom, so the first point is to remember to always save the metadata edits out to the files' XMP space if you want Camera Raw to read the develop adjustments made in Lightroom. If you don't save the metadata to the files' XMP space, the edit changes you make will not be read by Camera Raw. But the second and more important point is that only Camera Raw 4.1 will be able to read all the develop adjustments that are applied in Lightroom 1.1. Any version of Camera Raw prior to 4.1 will not be able to make full sense of the new develop adjustment settings. Older versions of Camera Raw are still capable of reading the develop settings it understands such as white balance and exposure. It is just the new things like the sharpening controls that won't be fully interpreted. So all that subtle work tweaking the Amount, Radius, Detail and Masking sliders in the Detail panel will get reduced to the Amount setting only being read by an earlier version of Camera Raw. The situation isn't so bad that you won't be able to read anything in older versions of Camera Raw, but for an interactive workflow where you need to maintain compatibility between Lightroom and Photoshop, you are going to have to make sure that you are using Photoshop CS3 with the very latest version of Camera Raw.

NOTE

You can access the latest version of Camera Raw for Photoshop and Bridge by going to the Adobe website: www.adobe.com/products/photoshop/cameraraw.html.

Viewing Camera Raw edits in Lightroom

If you want your Camera Raw edits to be visible in Lightroom then you also need to make sure that the image adjustments applied in Camera Raw are saved to the file's XMP space. To do this, launch Bridge, go to the Bridge CS3 menu and choose: **Camera Raw Preferences...** This will open the dialog shown in **Figure 1.10** where you will need to go to the **Save image settings in** menu and select: **Sidecar ".xmp" files**". This will ensure that the Camera Raw settings are always saved to the XMP space by default.

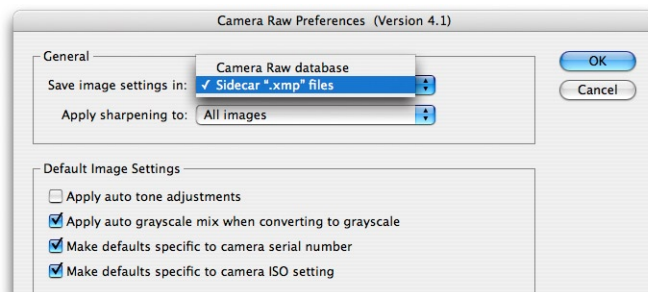


Figure 1.10 To keep the Camera Raw edits in sync with Lightroom, you need to make sure that the Camera Raw settings are always saved to the .xmp files.

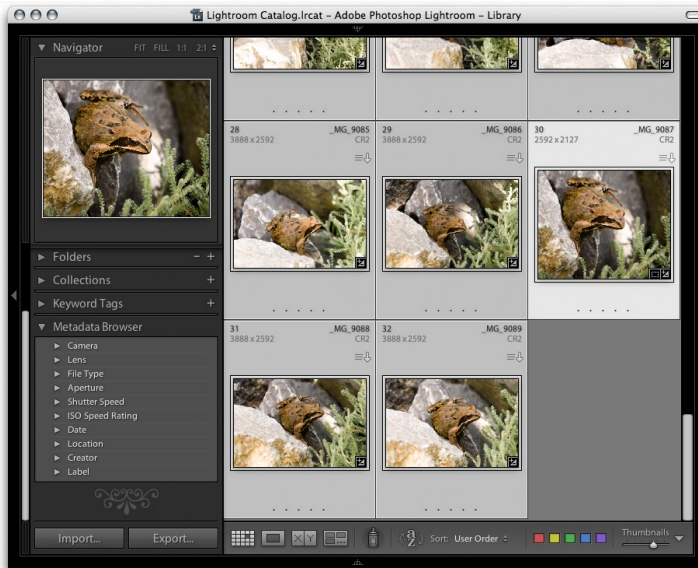
Keeping the Lightroom edits in sync

Lightroom should display a metadata status conflict warning in the grid cells with an upward arrow whenever it appears that the metadata has been edited externally. You can click on this arrow to pop the dialog shown on page 374. If there is no warning, but you think the metadata has been updated, then you can choose Metadata ⇨ **Read Metadata from files** in the Library module or Photo ⇨ **Read Metadata from file** in the Develop module. Or choose: Library ⇨ **Synchronize Folder**. This will also allow you to run a quick check to make sure everything is in sync.

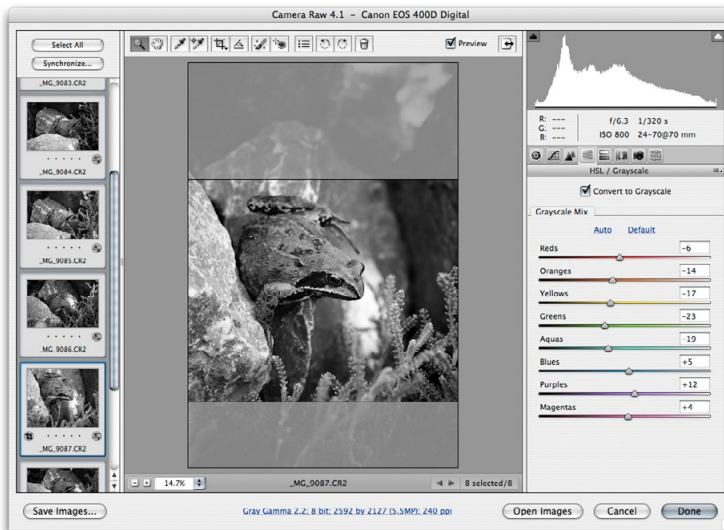


Figure 1.11 You can use Synchronize Folder to run a quick scan for metadata updates.

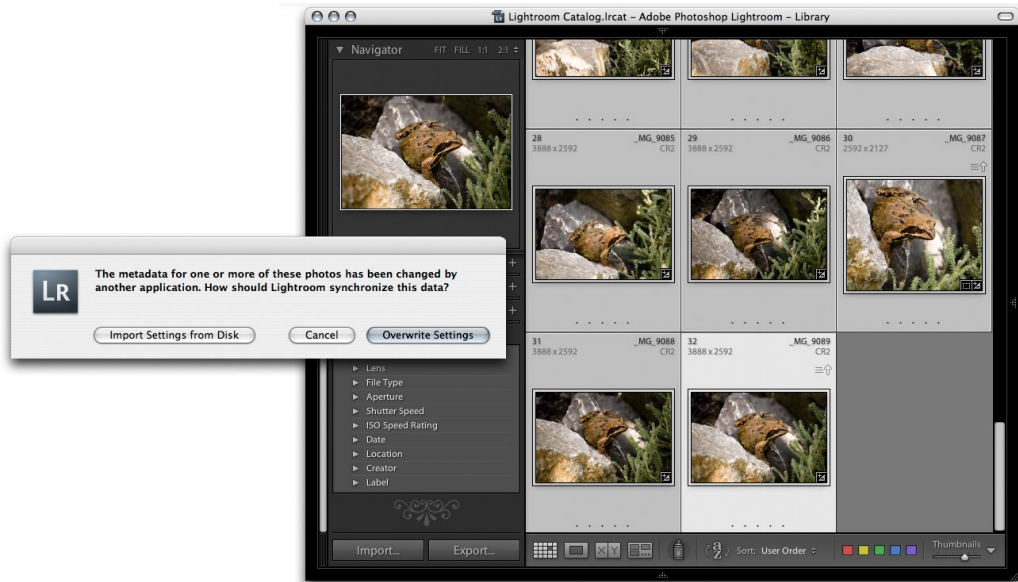
Synchronizing Lightroom and Camera Raw 4.1



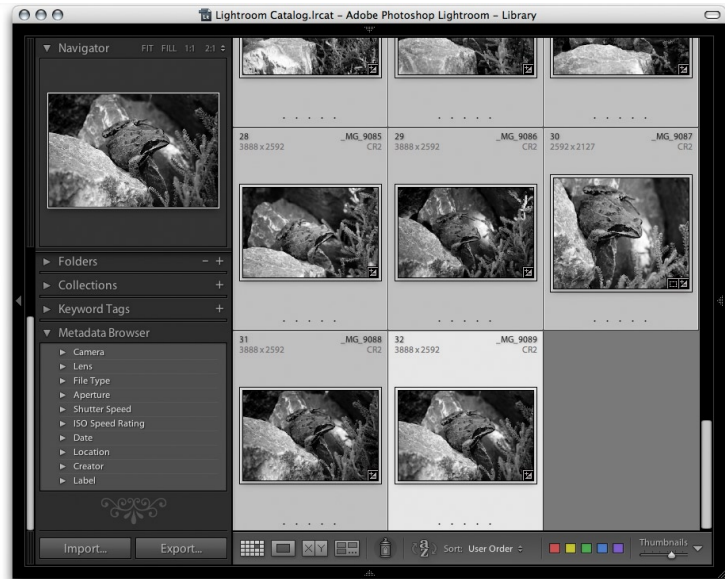
1. Let's show here a simple illustration of how to keep a set of photos viewed in Lightroom 1.1 and Camera Raw 4.1 in sync. In this first screen shot you can see a folder view of some photographs that have been processed in color.



2. Over in Camera Raw 4.1 I opened the same selection of photos, converted one of the pictures to grayscale and synchronized this setting change across all of the selected images.



3. When I returned to Lightroom the 'out-of-sync' photos should now display a metadata status change warning icon with an upward arrow, indicating that the metadata has been changed externally. A click on the warning icon followed by a click on the **Import Settings from Disk** button in the dialog shown here, imported all the Bridge adjusted settings into Lightroom.



4. The externally adjusted settings now appeared updated in Lightroom.

Metadata Browser categories

If you check the Metadata Browser panel in the Library module, notice that there are now four new add categories: **Aperture**, **Shutter Speed**, **ISO Speed Rating** and **Label**. These additions are pretty self-evident in that they provide extra ways to filter the images that are displayed in the content area. In the case of 'Label' this is exactly the same as clicking on a color label swatch in the Filters section of the Filmstrip. In order to make the Metadata Browser panel more manageable you can use the Catalog Settings to customize which items are visible in this panel.

Importing

I have already covered Import from Catalog (see page 357), which leaves the other import options that are now divided into: **Import Photos from Disk...** and **Import Photos from Device...** This means that you can choose from the File menu whether to import photos from a disk location or from a camera card mounted on the desktop.

But note that if you have a card mounted on the computer and you click on the Import button in the Library module, you'll still have a choice of whether to import from a card or from the disk.



Figure 1.12 *If a camera card is mounted on the desktop, the Import dialog still offers a choice of import options.*

And if you are importing from a camera card there is a new option to **Eject card after importing**, which will do just that after an import has been successful. The advantage of this is that you won't have to manually eject the card via the Finder/Explorer. You can just unplug the disk after the import has been completed. Some people prefer to delete the camera files first before ejecting and then reformat the card in the camera before shooting more images. That's how I like to do things because often on a busy shoot it can get confusing to put a card back into the camera and if you see there are still images on it, not always know if it is safe to reformat or not.

As you can see, the redesigned Import dialog (see **Figure 1.13**) is more compact and the **Don't re-import suspected duplicates** option is actually a rewording of the previous 'Ignore suspected duplicates' option. The new wording is now clearer I think.

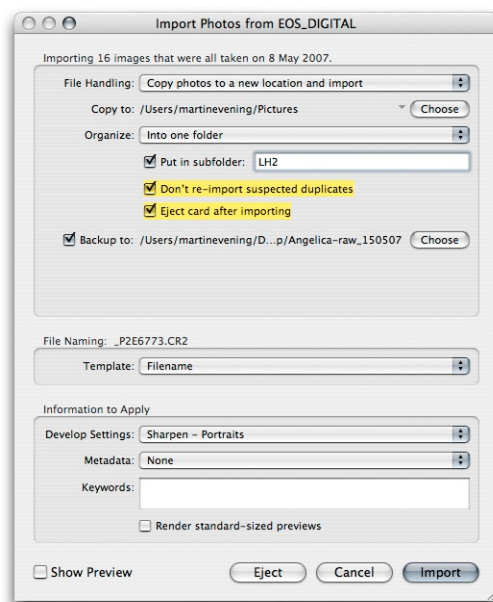


Figure 1.13 *Import Photos from Device import options.*

Exporting and keyword hierarchy

Over in the Export dialog in **Figure 1.14** there has been a minor addition to the dialog box options.

The Minimize Embedded Metadata option that allows you to export without including custom informational metadata such as keywords, has been moved to a new Metadata section of the Export dialog. And alongside it is a new **Write Keywords as Lightroom Hierarchy** option. This is checked by default and will ensure that keywords are always written to a file's XMP space such that the keyword hierarchy is preserved when the keyword metadata is previewed on another computer running Lightroom where perhaps the keywords used are unknown or do not share the same hierarchy.

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For example, let's say you have two computers that share the same controlled vocabulary, i.e. they both share the same keyword hierarchy structure. If you were to export a photo from one computer and import it into the other, then the 'Write Keywords as Lightroom Hierarchy' option won't make any difference because the keyword hierarchy for the individual keywords will be recognized anyway. Please note that I am talking about a normal export and import here, not about the new export/import catalog command. But if this option is unchecked and the second computer does not share the same information, the keywords will otherwise be output as a flat View list without a Lightroom-recognized hierarchy.

So if you happen to use a keyword hierarchy that uses: California > USA > Places, that hierarchy will be preserved so long as either the computer you importing the photo to already knows this hierarchy relationship or the 'Write Keywords as Lightroom Hierarchy' option is checked. If it is not checked, the keywords will be exported as a flat list: California, USA, Places.

Note that in the Export dialog shown here that the DNG export settings are different. These new options will be discussed later in the Lightroom 1.1 Preferences chapter.

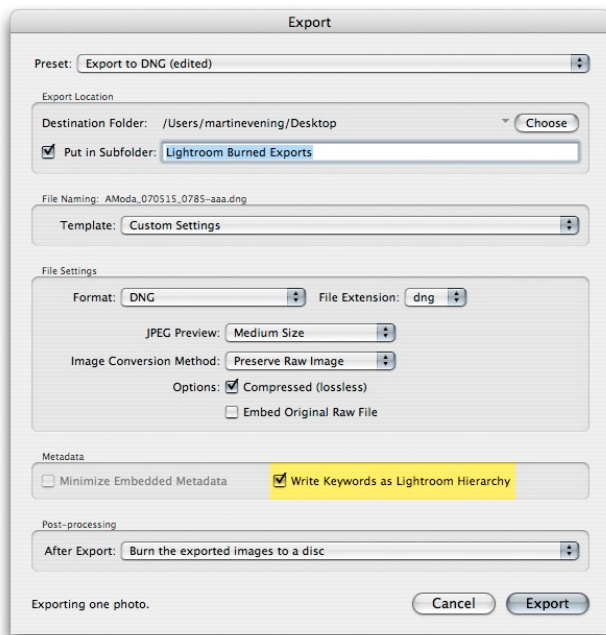


Figure 1.14 *The Export dialog.*

Filters

The File ⇒ Filters submenu duplicates the menu items that already appear in the Library module's Library menu. The reason why the menu list appears twice in Lightroom is so that the Filtering can always be accessible via the File menu, when working in any of the other modules.

In the example shown in **Figure 1.15**, you can see how the Filters submenu allows you to filter by **Rating**, **Flag**, **Color Label** or **Copy Status** (which is a new filtering option found in 1.1). Note how the options provided here in the Filters menu are identical to the Filters section found in the Filmstrip. For example, you could filter the images displayed in the content area to show the Virtual Copies by choosing File ⇒ Filters ⇒ Filter by Copy Status ⇒ Virtual Copies. Or instead, you could more simply click on the Virtual Copies filter button in the Filmstrip panel.

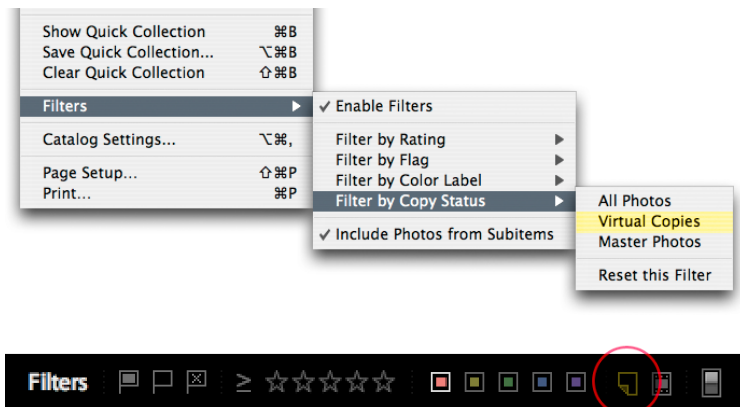


Figure 1.15 You can now use the File ⇒ Filters ⇒ Filter by Copy Status ⇒ Virtual Copies to filter the catalog to display photos that are virtual copies only. But it is probably simpler to use the button circled here in the Filmstrip to achieve the same filtered outcome.

Edit menu

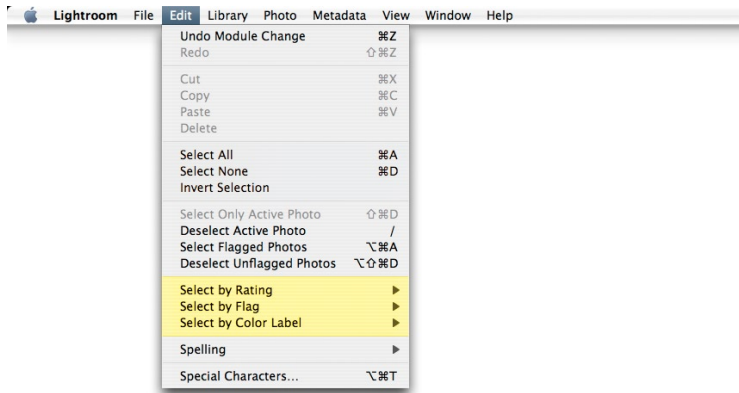
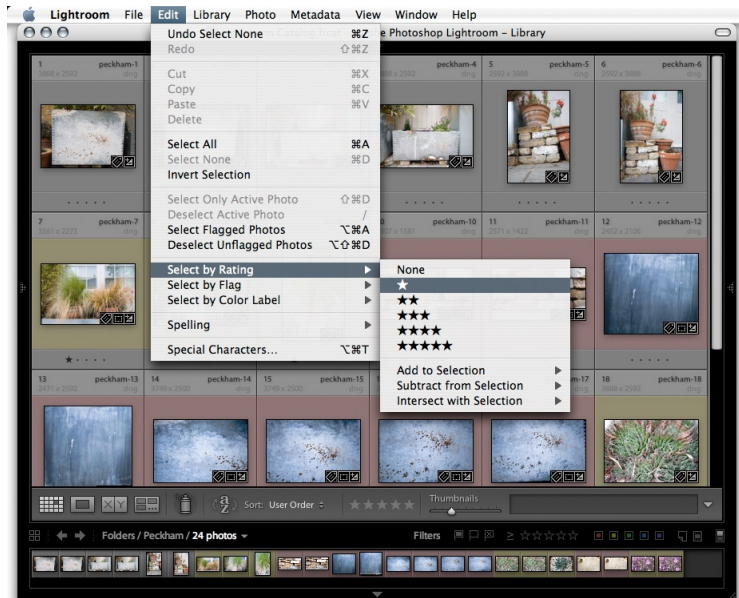
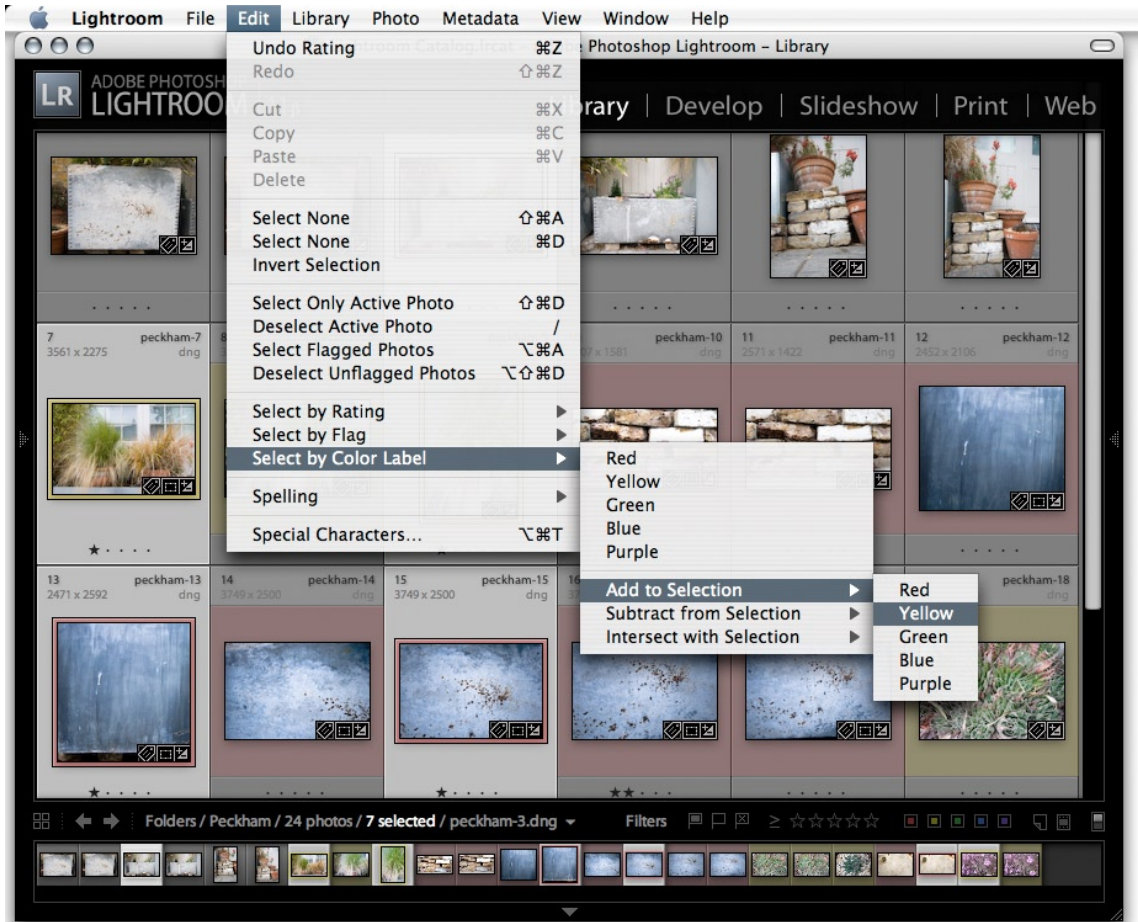


Figure 1.16 The Edit menu that is common to all Lightroom 1.1 modules.

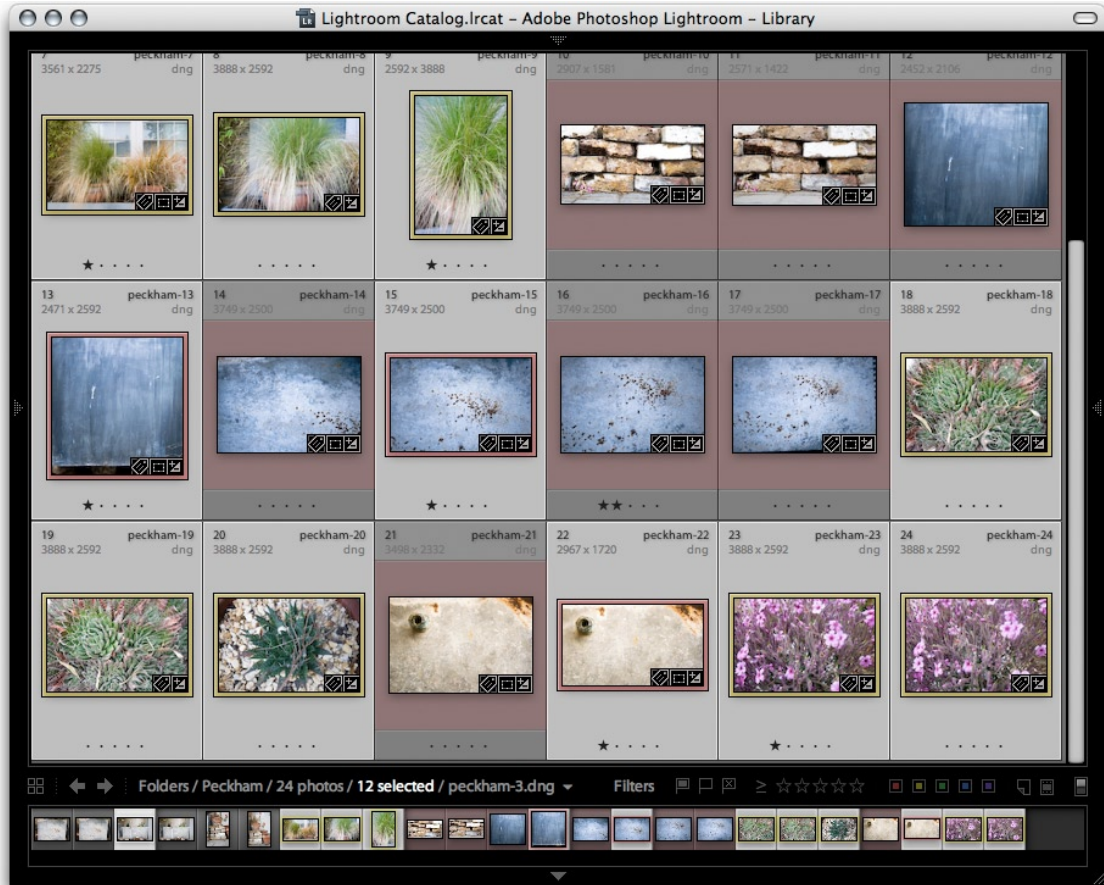
The Edit menu now contains a series of **Select by** submenu items. These provide a mechanism for making filtered selections while keeping all the images in a current filtered view (either filtered by folder or whatever other means) visible. Here is how it works.



1. Select a folder of images and then go to the Edit menu and choose a Select by submenu item. In this example, I chose: Edit ⇒ Select by Rating ⇒ one star.



2. Here you can see that all the one star images have now been selected (these are the photos with the light gray cell frame borders). I then went to the Edit menu again and chose Select by Color Label ⇒ Add to Selection ⇒ Yellow.



- By using Add to Selection I was able to add all the yellow color label images to the one star-rated images. Of course, some of the yellow label images were already selected by the one star rating. But I could have used the Select by Color Label menu to add the yellow label images to a red yellow selection and then used the Select by Rating ⇒ **Intersect with Selection** menu to select just the one star rated photos that had a red or yellow label. The Edit ⇒ Select by menu options can be used in this way to create any number of selection rules. This can be very useful when managing large folders of photos.

Help menu

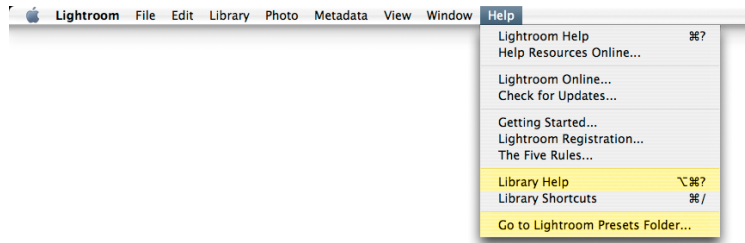


Figure 1.17 The Help menu that is common to all Lightroom 1.1 modules. This screen shot shows the Library module Help menu, but the other modules look similar except they will have help items and help shortcut relevant to the module you are in.

And last, the Help menu which has two new additions. **Figure 1.17** shows the Help menu found in the Library module. If you select **Library Help**, you can access the off-line Lightroom 1.1 user guide where you can browse the help guide options for the current module (see **Figure 1.18** below).

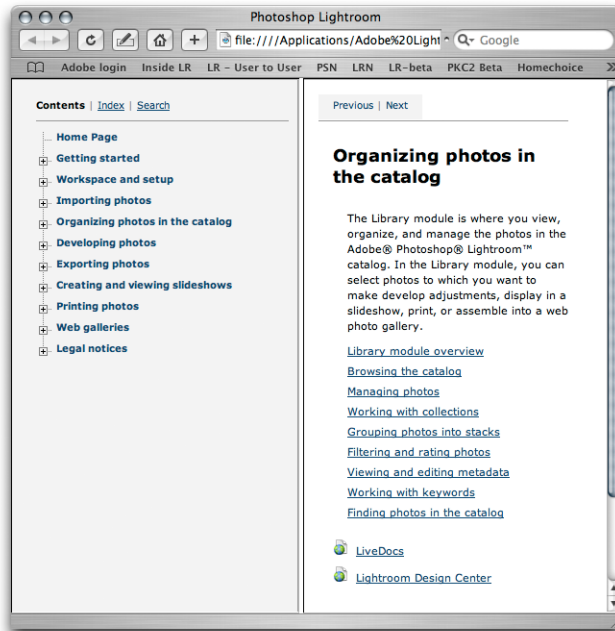


Figure 1.18 The Lightroom 1.1 off-line Help guide. This guide is installed with the program and will display the contents in a Web browser format.

If you select the Go to Lightroom Presets Folder, you can go directly to the system Lightroom folder in the Application support submenu. This will make it easier for you to access the various Lightroom preset folders. Advanced users will find this useful for accessing the folders where the saved template settings live.

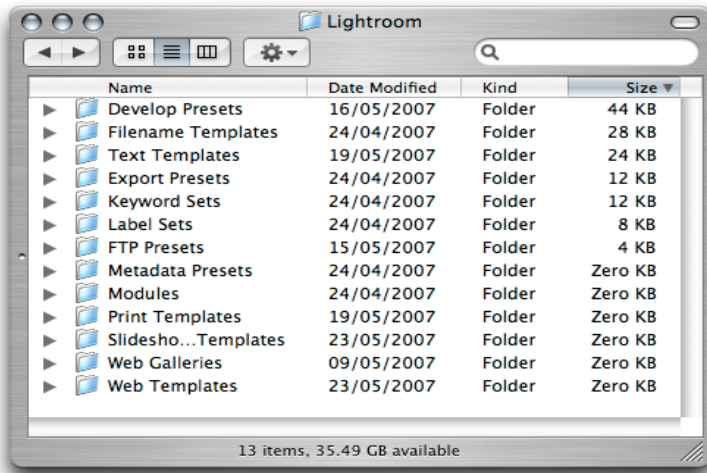


Figure 1.19 *The Lightroom Presets system folder.*



Photograph: Cape Point, RSA, © Martin Evening 2005
Canon EOS 1 Ds | 24 mm | 200 ISO | f8 @ 1/800th

2

The Library module

In the General menus chapter we looked at the new look menus that are common to all the modules in Lightroom 1.1 such as the File, Edit and Help menus. In this next chapter I am going to focus on what has changed in the Library module in the Lightroom 1.1 update.

Library Menu

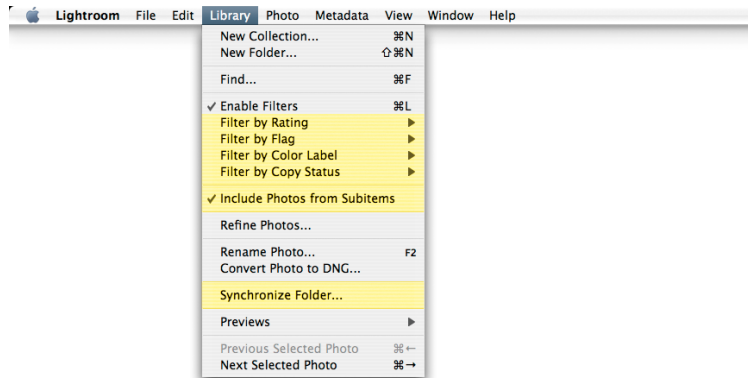


Figure 2.1 The Library menu in the Library module.

Filters

As I mentioned before, the **Filter** items highlighted here are simply a duplicate of the File ⇨ Filters submenu and the Filters section found in the Filmstrip.

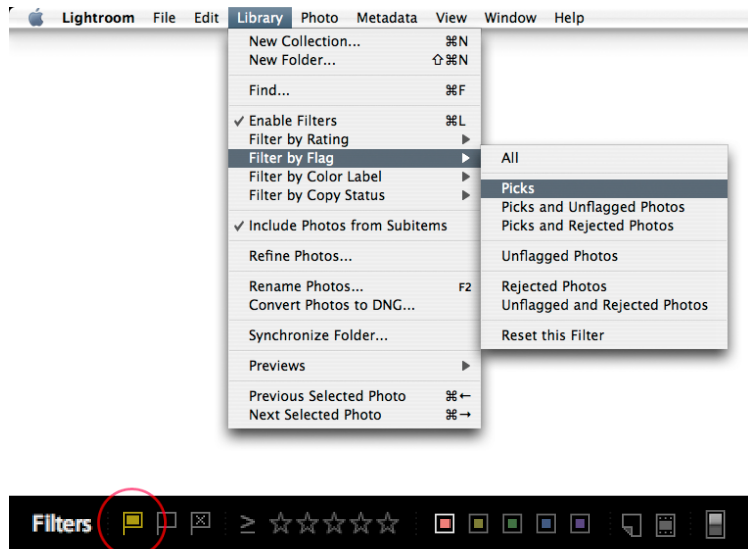


Figure 2.2 Here is a view of the Library menu showing how to filter all the 'picked' photos and below that a detail view of the Filmstrip, with the Picks filter (circled) made active, which is probably easier to use than navigating the Library menu.

So, for example, I could filter a folder of images by choosing Library ⇒ Filter by Flag ⇒ Picks to filter the images so that only those photos marked as flagged are visible. As pointed out in the General menus chapter, the Filters section of the Filmstrip is still a pretty handy way to go about doing the same thing. In this case, you could simply click on the Flag icon circled here in order to make only the flagged photos visible.

Subfolder filtering

The **Include Photos from Subitems** filter is also new. This lets you determine whether to include or exclude the photos contained in any subfolders, thereby allowing you to hide photos that are in any subfolders.

In the Folders panel view shown in **Figure 2.3**, I have selected a folder called 'Model castings' that contains 159 photos of which 147 photos are contained in its two subfolders. This means there are 12 photos floating around in the Model castings folder that are not assigned to either of these two subfolder items. If I were to deselect 'Include Photos from Subitems' in the Library menu, any filtered searches I carry out will apply just to these 12 photos and exclude the other 147.



Figure 2.3 In this Folders panel view, the Model castings folder has been highlighted. It contains two subfolders. You will note that the photo count in these two folders does not add up to 159. This is because there are 12 photos located in the Model castings folder that are not contained in any subfolder. As mentioned in the text, 'Include Photos from Subitems' will allow you to filter all the photos in the Model castings folder. When it is switched off you can filter the root level folder contents only and exclude all subfolders.

Synchronize Folder

Toward the bottom of the Library menu is the **Synchronize Folder...** This is really an update of the previous 'Check for Missing Photos and Folders' option that you could only access via the contextual menu (i.e. you had to know to right mouse-click on a folder to access this option). Now it is up there in the Library menu where it will be far more discoverable (as well as remaining part of the contextual menu). But the new Synchronize Folder command is a lot more effective because it allows you to really keep your folders updated with any changes that may have been made outside Lightroom. What this means is that should you happen to change the contents of a folder that has already been imported into Lightroom, the Synchronize Folder command will get Lightroom to update all the information about the folder contents such as looking for images that may have been added or removed from that folder. The Synchronize Folder command can also scan to see if the metadata has been updated outside Lightroom.



Figure 2.4 *The Synchronize Folder dialog.*

Let me give you an example of how this would work. Suppose you import a folder of images into Lightroom either by copying them to the Lightroom catalog folder or by choosing 'import by reference to a current disk location'. Now let's suppose that you added some new images to that folder at the system level. If you did this when using Lightroom 1.0 or one of the earlier betas, there would be no easy way to tell Lightroom to automatically check to add these new additions to the catalog. But in Lightroom 1.1, if you select this particular folder and choose Library ⇒ Synchronize Folder, Lightroom 1.1 will check for new photos and give you the option to Import these and update the catalog information about what is in that folder.

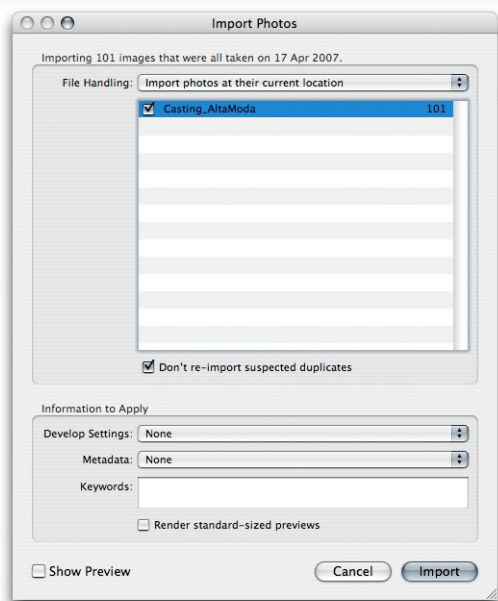


Figure 2.5 *The Import Photos dialog.*

If you check the **Import New Photos** option in the Synchronize Folder dialog, you can choose to simply import and update the catalog, or you can choose **Show import dialog before importing**, which will open up the Import Photos dialog shown in **Figure 2.5**. The default setting for ‘Synchronize Folder...’ will automatically import the files to the same folder they are in currently without showing the Import dialog and without modifying the filename, develop settings, metadata or keywords. Perhaps the only reason for choosing to show the Import Photos dialog when synchronizing a folder would be if you wish to adjust any of these settings as you import and update the Lightroom catalog. Note that if you have removed any photos from the folder outside Lightroom, Synchronize Folder will also remove those files from the catalog, thereby keeping the Lightroom catalog completely updated for all new additions as well as any photos that are no longer located in the original folder.

Scan for Metadata updates works identically to the ‘Read metadata from files’ option in the Library module Metadata menu (see page 399). For example, if you edit the metadata in any photos outside Lightroom, such as in Bridge or some other program where the metadata edits you make are saved back to the file’s XMP header space or saved to an XMP sidecar file, you can use Synchronize Folder to sync any metadata changes to the Lightroom catalog.

Updating previews

The Library ⇒ Previews submenu commands will now apply to all currently filtered images regardless of any selection that you have in place. So for example, if you had 37 photos filtered in the content area, but only one photo was selected, and you chose Library ⇒ Previews ⇒ Discard 1:1 Previews, the warning dialog shown in **Figure 2.6** will appear:

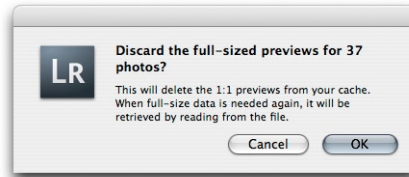


Figure 2.6 *The Discard Photos warning dialog.*

Previously, Lightroom would have asked if you wanted to discard the previews for the selected images only. The same also applies when choosing to generate standard sized or 1:1 previews. Lightroom will now check the status of all currently filtered photos and ignore any photo selections.

Photo Menu

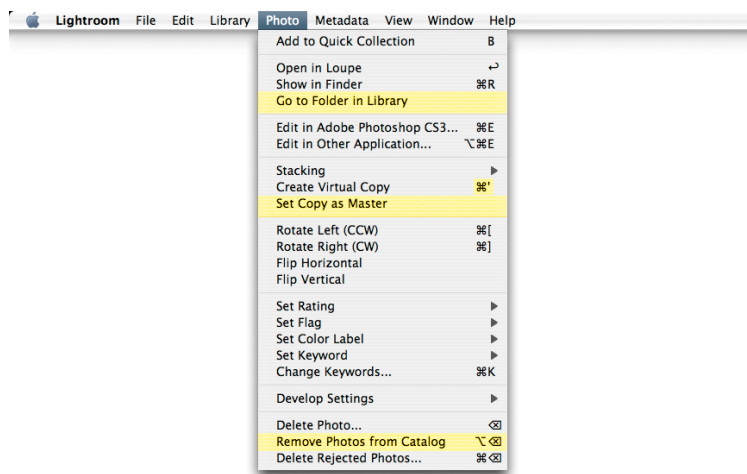


Figure 2.7 The Library module Photo menu.

The new **Go to Folder in Library** menu item will always take you to the Folder in the folder panel for whichever photo is currently the 'most selected' in the Library module. For example, if you have photos in the content area that are based on a Collection or a Keyword selection, the photos you are looking at could have originated from any number of separate folders. By using 'Go to Folder in Library' you can quickly jump to the folders for any particular photo.

The **Create Virtual Copy** command is one that you will want to use a lot of the time. Creating virtual copies of photos is a great way to experiment with creating different versions of photographs, such as black-and-white versions or different croppings. So it is about time that it was given it's own keyboard shortcut: Command + ' (Mac), Control + ' (PC). Once you have created one or more virtual copies you can then choose the new **Set Copy as Master** command to make any virtual copy version of an image become the new master version (and make the old master version a virtual copy).

PAGE REFERENCES

Virtual Copies 80, 218

TIP

If you right-click on a photo in the Library grid, you can access the contextual menu which will also allow you to choose 'Go to Folder in Library', or 'Show in Finder'.

Removing and deleting photos

The photo deletion process did cause a certain amount of confusion in Lightroom 1.0 because some people were unclear about the distinction between deleting a photo to remove it from the Lightroom catalog and deleting a photo to remove it from the catalog *as well as* deleting it from your hard drive by sending it to the trash.



Figure 2.8 *The Delete Photos warning dialog.*

Now if you hit the delete key you will be faced with a slightly changed dialog (shown in **Figure 2.8**) that offers (as before) the option to simply remove the current photo(s) from the catalog, or the option to delete it completely from the disk. Note here that selecting **Delete from Disk...** will remove the photos from the catalog and then send them to the system trash/recycle bin. The handy shortcut: Command-**D** (Mac) or **D** key (PC) will select the Delete from Disk... option. Although the warning message says that this process cannot be undone, it is not in fact a complete deletion. The photos you delete can still be accessed via the trash/recycle bin. It will only be when you choose to empty the trash/recycle bin that the images will truly be deleted forever.

So if you are aware of this difference and wish to avoid having to go through the above dialog each time you hit delete to remove photos from the catalog, you can instead now use the Photo ⇨ Remove Photos from Catalog command, or the Option + Delete (Mac), Alt + Delete (PC) shortcut.

Metadata Menu

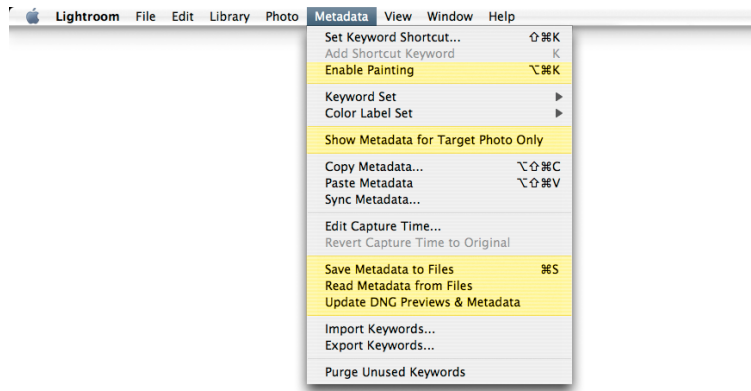
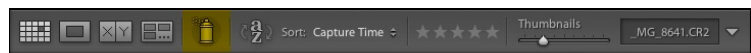


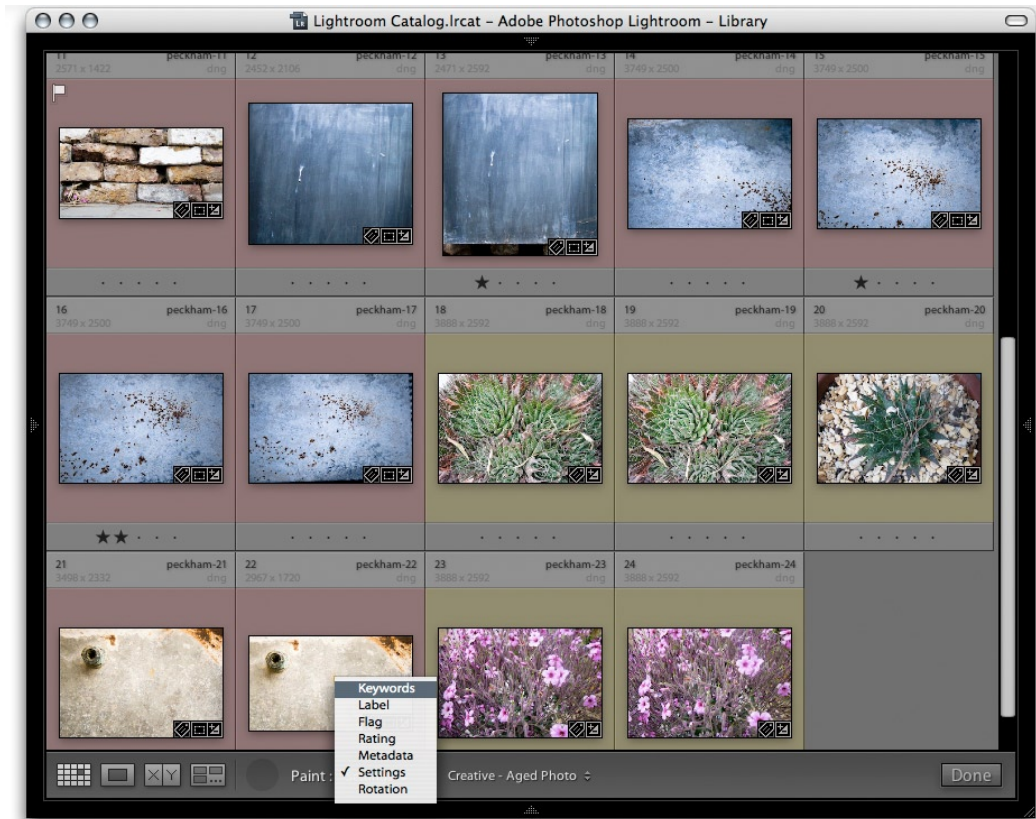
Figure 2.9 The Library module Metadata menu.

The Painter tool

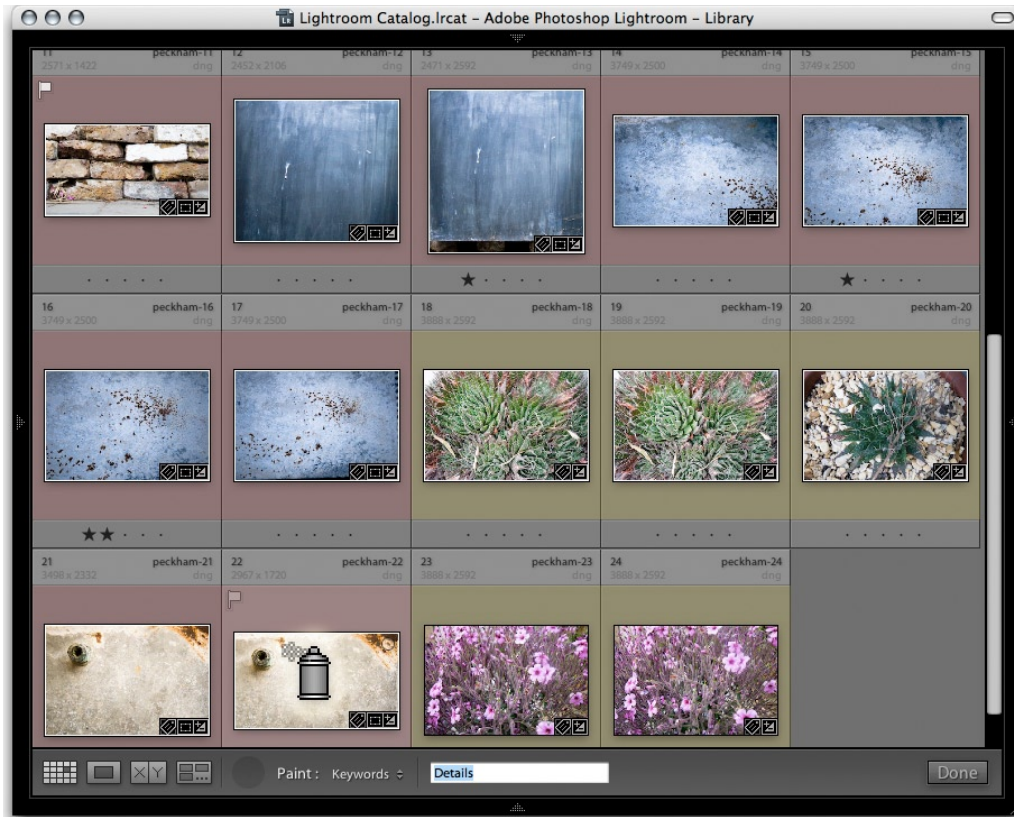
In the Library module toolbar you can access the new **Painter** tool by choosing **Enable Painting** (or, you can use the Command+Option-K (Mac), Control+Alt-K (PC) shortcut). The Painter tool now replaces the previous Keyword Stamper tool. The Painter tool can be used the same way as the Keyword Stamper: for repeatedly applying a keyword to images in the content area, except the Painter tool now allows you to do much more than stamp single keywords.



1. I have highlighted the Painter tool here in yellow, as seen in the Library module toolbar. To work with the Painter tool, just click on this icon to activate it. The spray can will undock itself from the toolbar and replace the normal cursor icon as you move about the content area.



2. Once the painter tool has been made active you can scroll down its tool options to choose what kind of setting you want to apply with it. For example, the list here is currently set to work with **Settings** and when selected, another list next to it will let you choose from a list of saved Develop presets. If you select **Rotation**, the menu will change to allow you to select a specific rotation or to flip an image. If **Metadata** is selected, the menu list will let you choose from pre-saved metadata templates. And likewise, if **Rating**, **Pick** or **Label** are selected, you are also offered a choice of settings to work with. Here I selected **Keywords**.



- With Keywords selected, you can enter the keyword you want to apply in the empty field next to the Painter tool menu. As you enter a keyword, Lightroom will auto-complete the text as you type from previous or recently used keywords. In this step I wanted to apply the keyword 'Details'. We are now ready to put the Painter tool to use. In the screen shot shown here I have deliberately made the Painter tool bigger than it normally appears in order to make it stand out more. Basically, you just drag with the Painter tool anywhere in the content area. Dragging with the tool over any photo will apply the currently active setting to it. In this example I used the Painter tool to 'paint' the Details keyword to specific photos. When you have finished using the Painter tool, click in the empty area of the toolbar where the Painter tool normally lives, to exit working with it.

NOTE

You can still use mouse clicks to apply settings with the Painter tool, but dragging is a more effective way to work with it when applying settings across multiple images in the library content area. The Painter tool also has two modes of operation. When you first use it to apply a setting you will see the Painter tool in 'spray can' mode using the icon shown on the left. But when you hover over an image that has just had the Painter tool treatment note that the icon changes to show an eraser (🧽). If you click or drag in this mode you can undo any settings that have just been applied using the Painter tool.

Metadata editing and target photos

Prior to the 1.1 update, if you had a bunch of images selected in the content area and went to the Metadata panel, the metadata information would have displayed <mixed> values whenever the file attributes all varied. Only those values that remained constant – such as the copyright information – would display.

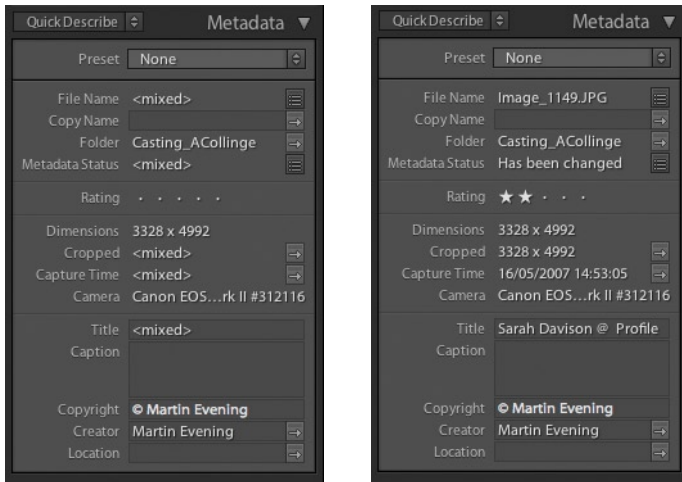


Figure 2.10 The left shows how the metadata information displayed in Lightroom 1.0 when more than one photo was selected and the photos all had different metadata information. The right shows how the Metadata panel in Lightroom 1.1 will display the information for the most selected (target) photo when 'Show Metadata for Target Photo Only' is selected.

When **Show Metadata for Target Photo Only** is selected in the Metadata menu, the Metadata panel display will look like the version shown on the right in **Figure 2.10** in which it will now be possible to read the individual metadata information for the 'most selected' or 'target photo'.

In the **Figure 2.11** example I have selected all of the photos from a recent model casting and the Metadata panel is displaying the information for the photo that is the most highlighted of all the selected images (the target photo). By using the Command + arrow keys (Mac) or Control + arrow keys (PC), one can navigate from one image to the next without losing the active photo selection and reading the metadata information for each image as you do so.

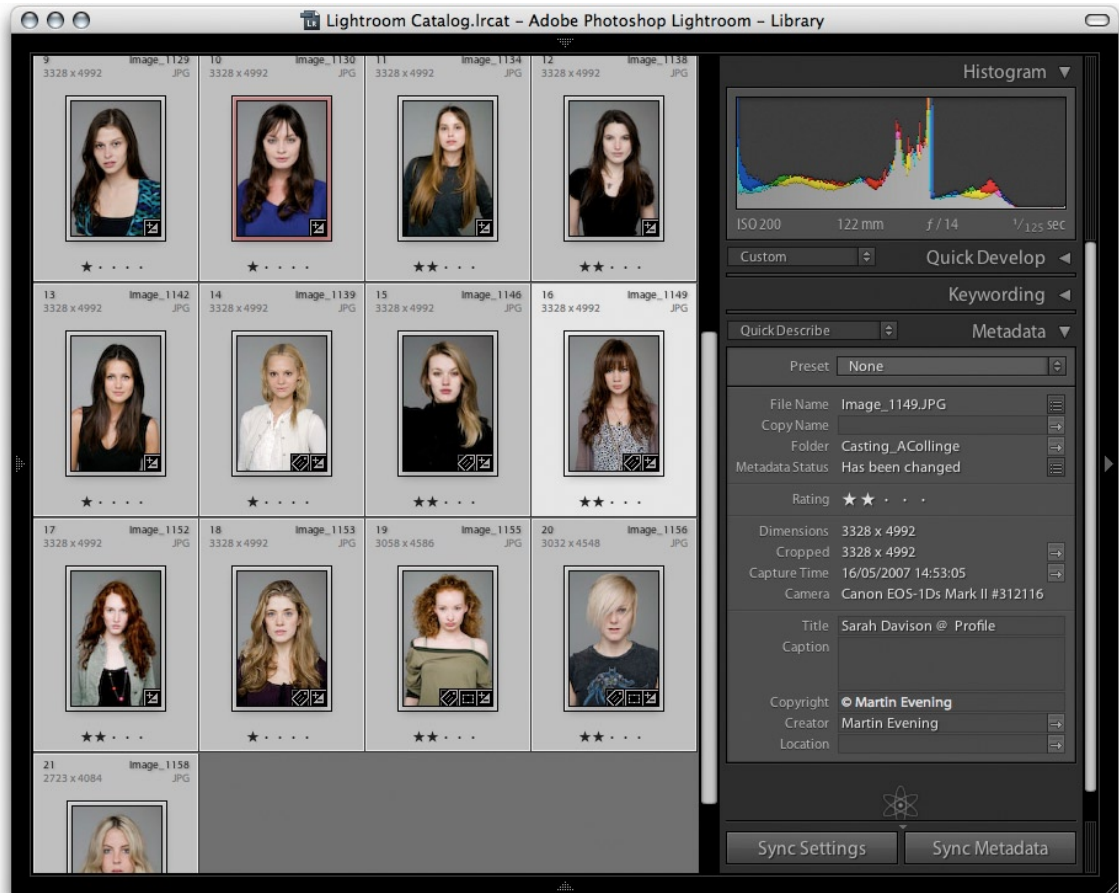


Figure 2.11 An example of the Show Metadata for Target Photo Only function in use. Note that although all the photos have been selected and the Titles are different, we can now read the information for the most selected photo.

in the 'Show Metadata for Target Photo Only' mode, the one thing you do need to be aware of is that you are only able to edit the metadata on a per-image basis. This is a good thing because it means that you can keep an image selection active and edit the metadata of individual images. But a lot of people will be accustomed to making image selections and then using the Metadata panel to edit settings globally across the selection. So just beware that although this menu item can prove useful (for the reasons I have described), you probably won't want to have this enabled all the time.

Saving and reading metadata

Another pain point for newcomers to Lightroom has been the question of ‘how do you save images?’ In our very first computer lesson we all learned how important it is to always save your work before you close down a program. Lightroom 1.0 confused a lot of people because there was no ‘save’ menu item and they were left wondering if they would lose all their work after they quit Lightroom. Of course you realize soon after using the program that work is saved automatically. Even if Lightroom suffers a crash or there is a power failure, you shouldn’t necessarily lose all your work. But Lightroom 1.1 now includes a **Save Metadata to Files** command in the Library module Metadata menu. What this does is to force an export of the metadata information from the Lightroom internal catalog to the actual image file.

It is important to remember here that as you carry out any kind of work in Lightroom – whether you are adjusting the develop settings, applying a color label or star rating, or editing keywords or other metadata – these edits are all stored in a central Lightroom catalog on your hard disk. For simplicity’s sake we can summarize these by grouping them under the term ‘metadata edits’. So when you do anything to an image in Lightroom, you are not changing the fundamental structure of the image. The whole concept of Lightroom is built around the idea that the imported images are the master negatives and Lightroom records the changes made as metadata information that is always stored separately to the image data. The Lightroom catalog is the central location where all metadata edits are stored, but the metadata edits can also be stored with the photo file itself. In the case of JPEG, TIFF, PSD or DNG images, there is a dedicated space within the file’s header that can be used to store the metadata. With proprietary raw files, this has to be stored separately in what is known as an XMP sidecar file.

When discussing the Metadata Settings in the File ⇨ Catalog Settings dialog previously (see page 368), I mentioned how the ‘Automatically write changes into XMP’ option would record metadata changes to the file as well as to the Lightroom catalog, and why it was best to leave this unchecked. Of course, it sounds like a good idea to have the metadata edits back up to the file as well as to the central catalog, but doing so can really slow you down in Lightroom; so that’s why it is best to leave this switched off. Previously in Lightroom 1.0, we had the Metadata ⇨ XMP ⇨ Export Metadata to XMP menu item. This has now been replaced by the simpler ‘Save Metadata to Files’ command

with the easy to remember Command-S (Mac), Control-S (PC) keyboard shortcut. In practice I'd recommended leaving the 'Automatically write changes into XMP' Catalog setting switched off. When you are working in the Library or Develop module, use the Command-S (Mac), Control-S (PC) shortcut every time you wish to export and update the metadata to a photo or a group of selected photos. In the long run this will allow you to work much quicker than having the auto update option running in the background.

Also in the Metadata menu is The **Read Metadata from Files** menu option. This replaces the previous 'Metadata ⇌ XMP ⇌ Import XMP Metadata from File' menu item which basically means you can use the 'Read Metadata from Files' menu command to ask Lightroom to explicitly read in the metadata from a particular photo or group of selected photos.

To summarize, Save Metadata to Files and Read Metadata to Files allow you to update the metadata to and from the photo files while working in Lightroom. These provide manual controls for updating the metadata in the files. But remember that the new 'Synchronize Folder' command discussed on page 388, will also allow you to achieve the same thing.

Updating DNG files

The DNG file format has been around for several years now and is widely adopted as a preferred format for archiving raw camera files. For all its benefits, one problem has been the inability to update the JPEG preview. This was not necessarily a problem if you were using DNG in Bridge or Lightroom, since the preview was referenced by the file preview cache and rebuilt when transferring a DNG file from one Lightroom/Bridge setup to another. But this approach was less convenient when working with other DNG-aware programs such as iView Media Pro.

The **Update DNG Previews & Metadata** command in the Metadata menu does two things: it updates the metadata the same way as the Save Metadata to Files command does. But in addition it also rebuilds the JPEG preview contained within the DNG file. The section coming up about the new Preferences in Lightroom 1.1 explains the new JPEG preview options for DNG files that are exported from Lightroom.

PAGE REFERENCES

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Convert to DNG	106

The Library module interface

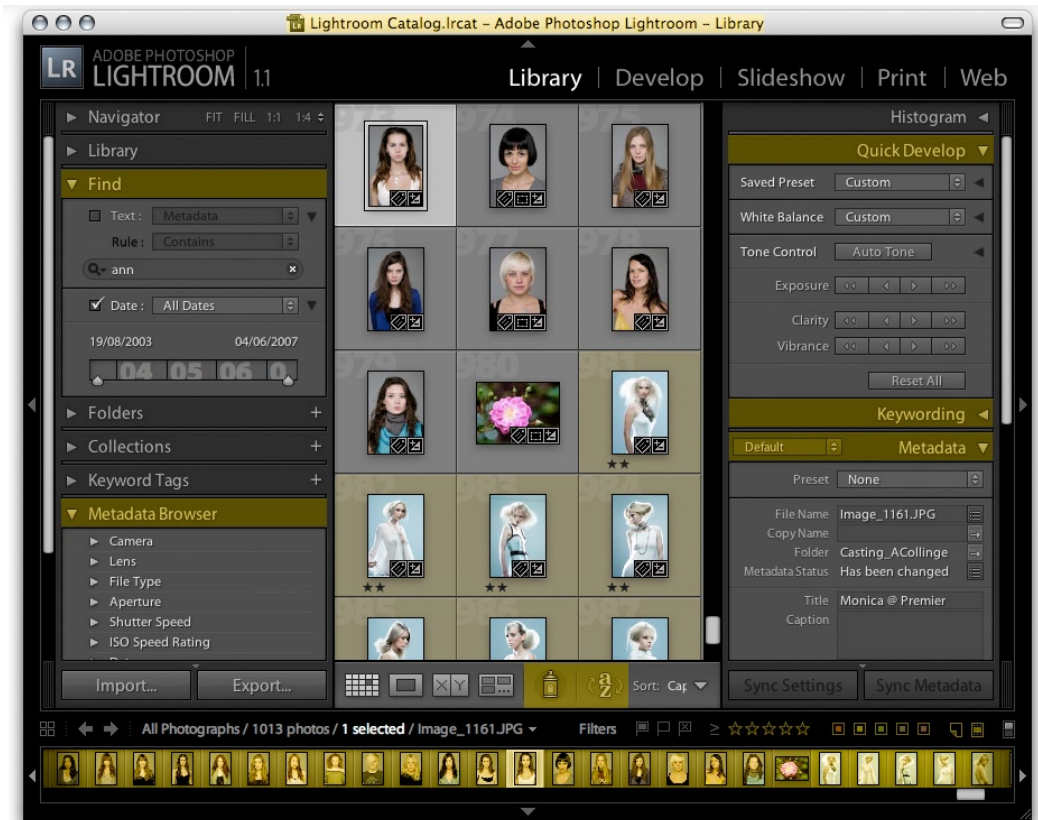


Figure 2.12 Here is an overview of the Library module interface where I have highlighted all the main interface changes in yellow.

Catalog path (Mac only)

If you hold down the Command key and click anywhere on the catalog name in the title bar, you can access the path location for the current Library catalog. This allows you to quickly locate where the current catalog is stored. But note that this is a Mac-only feature.

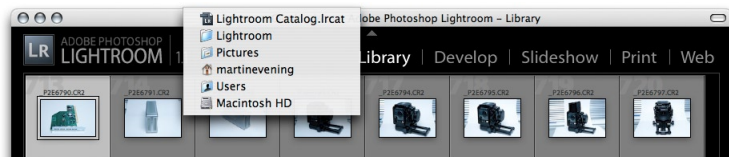


Figure 2.13 On a Mac, you can command + click on the title bar to view the catalog file directory path.

Find panel

On the face of it, the Find dialog (shown in **Figure 2.14**) has undergone a cosmetic makeover. The top section is better laid out so that users are more clearly aware that they can select different **Text** criteria to search by, other than 'Anywhere'. The **Rule** section, which is now placed beneath, is also more prominent.

Let's recap how the Find panel works. To carry out a text search you check the box marked **Text** and select what kind of text you want to search, such as by 'Filename'. You would then combine this with a rule such as **Contains** (where there is a partial match), **Contains All** (for an exact match), **Doesn't Contain** (to exclude files that match the text entered below), **Starts With** (obviously anything that begins with the phrase entered) and **Ends With** (for anything that ends with the phrase entered). For example, you could use the Text search section to search specifically by 'Filename' using a 'Contains' rule and enter the phrase you are looking for in the text field below. I use this search method quite a lot whenever clients make their final image selections and send me a list of filenames. All I need to do is search by entering the last four digits.

Copy Name searches

If you look more closely at the text search options you will see that you can also search by **Copy Name**, which is a new metadata term that has been added to Lightroom 1.1. Copy Name is discussed more fully in the Metadata panel section later, but basically you can use this search term to search the copy names that have been used for all your virtual copy images.

Empty field searches

In the Title and Caption sections you will find: **Is Empty** and **Isn't Empty** rules and in the Keywords section: **Are Empty** and **Aren't Empty**. The purpose of these rules is to let you search for photos where no title, caption or keywords have been added, or alternatively select only those photos that do have captions titles or keywords. Note that when either of these rules is selected, the field search is overridden and the search field box dimmed.

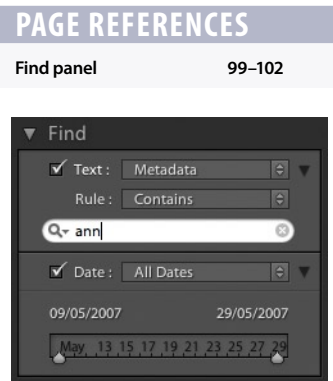


Figure 2.14 Here is an example of a Find panel text search in which I have asked Lightroom to search all Metadata for text that contains the phrase 'ann' anywhere in the metadata text, be it at the beginning the middle or the end.

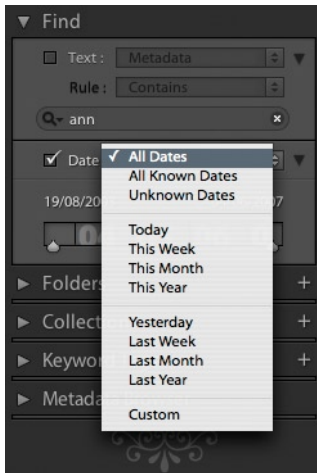


Figure 2.15 The Find panel showing all the date search options.

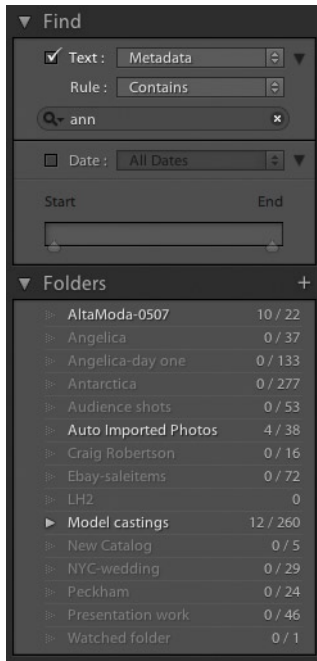


Figure 2.16 When carrying out a filtered search such as via the Find panel, the Folders panel will now display a count value showing how many photos are selected out of how many total images in each folder.

Date searches

Instead of using the term 'Capture Time' to search by date, the term **Date** is now used (see **Figure 2.15**). This change now more accurately reflects what the EXIF 'Date Time Original' field actually means since this field does not strictly always refer to capture date. It could refer to the date a file was scanned or the date that a new Photoshop document was created. I'll be discussing later the new changes to the way date capture and date time information is displayed in the Metadata panel.

If you check the popup menu shown here note that there are some new date search settings. You can now also search by: **Today, This Week, Yesterday** and **Last Week**.

Count display in Folders panel

When carrying out a filtered search via the Find panel, a true count of the number of files found in a particular folder/collection/matching keyword will now be shown as how many numbers of files there are out of the total number of images. In the **Figure 2.16** example you can see how a text search has resulted in a count revision in the Folders panel underneath.

Navigator view of Folders panel contents

Another new Folders panel feature is the way the Navigator view will update as you roll the mouse over the Folder list. The Navigator will preview the first photo that appears in the folder, thus providing a visual reference to make it easier to locate the folder you are looking for.

Metadata Browser panel options

In the Metadata Browser panel in the Library module (see **Figure 2.17**) there are now four new add categories: **Aperture**, **Shutter Speed**, **ISO Speed Rating** and **Label**. These additions are pretty self-evident in that they provide extra ways to filter the images that are displayed in the content area, although 'Label' is exactly the same as clicking on the one of the color label swatches in the Filters section of the Filmstrip.

In order to make the Metadata Browser panel more manageable you can use the Metadata section in the **Catalog Settings** (File ⇨ Catalog settings...) to determine which items will be visible in this panel.

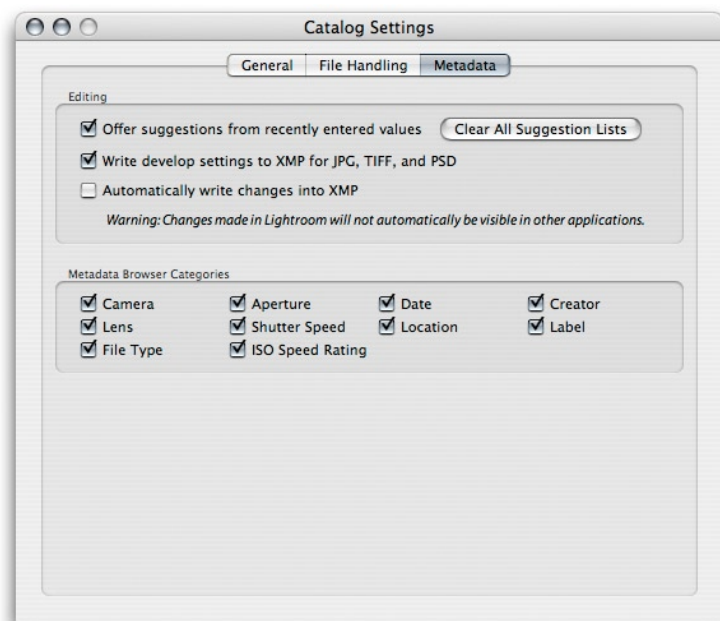


Figure 2.18 The Metadata Catalog Settings.

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Metadata Browser 98

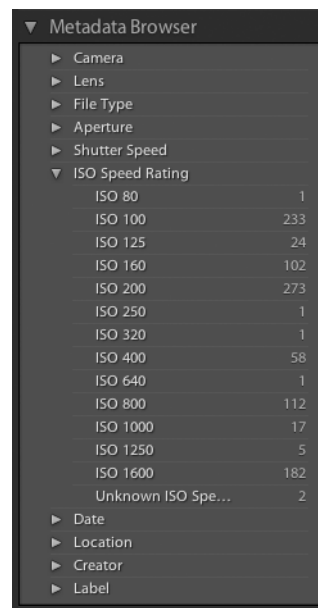


Figure 2.17 The Metadata Browser panel in which you can now filter photos according to new criteria such as ISO Speed Rating.

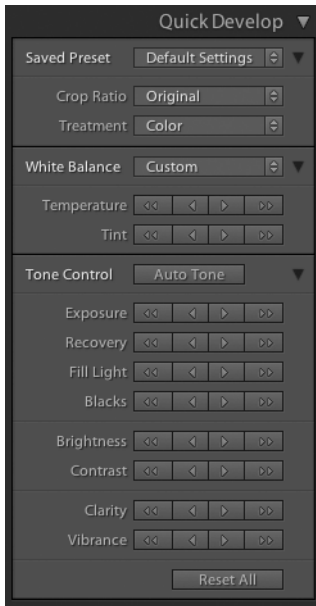


Figure 2.19 The Quick Develop panel.

Quick Develop panel

Now let's look at the changes to the panels on the right of the Lightroom Library module interface, starting with Quick Develop.

Figure 2.19 shows an expanded view of the Quick Develop controls showing the new look panel settings.

I think the new design is a lot clearer overall. The Quick Develop controls went through a number of different designs during the public beta and I always felt the buttons in the shipping version of Lightroom 1.0 looked more like 'placement icons' than the real thing. The **Saved Preset** menu remains unchanged. Clicking on the disclosure triangle next to it reveals the **Crop Ratio** and **Treatment** menus. Again, the options here are the same as before, but the interface is in my view a lot clearer now, especially with regard to whether the image is in color or grayscale. It could be argued that you now need two mouse clicks rather than one to switch from color to grayscale. But to be honest, I think it is better to memorize the **V** shortcut as a means for toggling between color and grayscale mode and rely on the Treatment menu as more an 'indicator' of which mode a photo is in.

White Balance is clearer (rather than being labeled 'WB') and the **Tone control** section is neatly separated with the **Auto Tone** button at the top and the reset button relabeled **Reset All**, which makes it a lot clearer that clicking on it will reset all the develop settings that have been applied to a photo and not just those that have been applied via Quick Develop. As a result, use this button with caution. Down at the bottom a new **Clarity** develop adjustment has been added to Quick Develop. If you hold down the Option key (Mac), or Alt key (PC), the Clarity adjustment switches to say **Sharpening** and the **Vibrance** control below it switches to say **Saturation**. When you do this, the Sharpening control in Quick Develop allows you to adjust the amount of sharpening. All these new features – the Clarity adjustment and new sharpening controls – will be discussed in more detail in Chapter 3.

Keywording panel

Over in the Keywording panel (see **Figure 2.20**) the Keyword Tags section has a new menu next to it. The default view will show **Enter Keywords**. This can be used, as before, to enter new keywords and edit existing ones. Or, you can select the Keywords & Parents option to view the keywords only without editing them.

Keyword Sets behave the same as before. You can click on the Keyword Set menu to load one of the keyword presets that ship with Lightroom such as: Outdoor Photography, Portrait Photography or Wedding Photography.

PAGE REFERENCES

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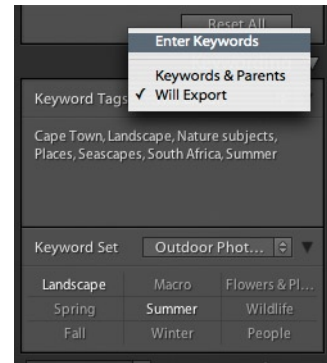


Figure 2.20 *The Keywording panel.*

NOTE

If keywords are removed using an external program, the keywords will not appear removed when you view the photo in Lightroom.

Metadata panel

New view modes

The Metadata panel has two new view modes (see **Figure 2.21**). The **Large Caption** view mode displays a nice large Caption metadata field, offering you lots of room in which to write a text caption. In versions 1.0 the metadata fields expanded automatically anyway, but the large caption space here does at least make the Caption field easy to target. Click anywhere in this large field and you can start typing. Perhaps more usefully, hitting Enter or Return allows you to add a carriage return in this field section rather than committing the text.

The **Location** view mode offers a new alternative metadata view, perhaps more useful for reviewing travel photographs.

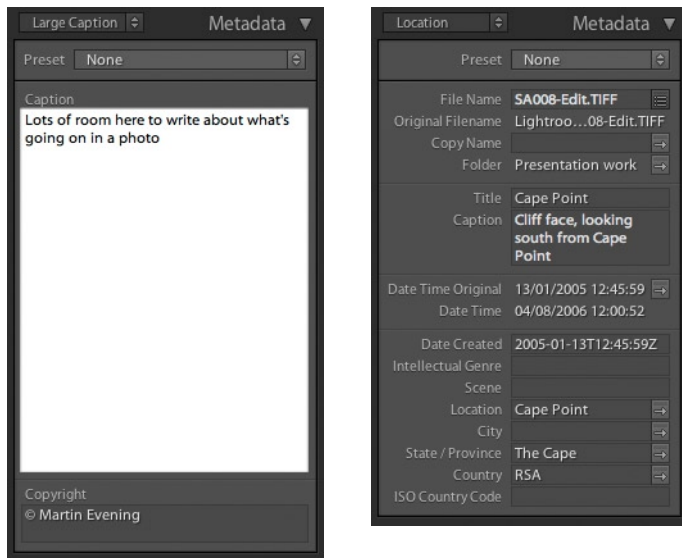


Figure 2.21 Here are the two new view modes for the Metadata panel: Large Caption (left) and Location (right).

New Metadata panel interface

The other main difference with the new Metadata panel is that it now has lots of new action arrow buttons. To give you a clearer idea of what's new here in the Metadata panel, in **Figure 2.22** I have used the All Metadata view and highlighted the new items in yellow.



NOTE

Just when you think you have covered every angle, you find something else that's new! Ian Lyons has written an article for computer-darkroom.com in which he explains how Lightroom 1.1 can now read audio sidecar files that are associated with a captured image and list these in the Metadata panel. If an audio sidecar file is present and you click on the action arrow next to the metadata item, Lightroom will playback the audio file on your computer. For the full story, go to this link: www.computer-darkroom.com/lr_11/lr-11-gps.htm.

Figure 2.22 The Metadata panel with all the new items highlighted in yellow.

PAGE REFERENCES

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Virtual Copies	80, 218

The **Sidecar Files** item shows up whenever there is a sidecar file associated with an image. These are always hidden from view when you inspect images in Lightroom and so this extra item in the Metadata panel let's you know if an *.xmp* sidecar is present.

The **Copy Name** field is new to Lightroom 1.1 and refers to virtual copy images made in Lightroom. In the **Figure 2.23** example you can see that the original DNG image has been highlighted and that three virtual copies have been made from the original master (you can tell they are virtual copies because they have a turned up page icon in the bottom left corner).

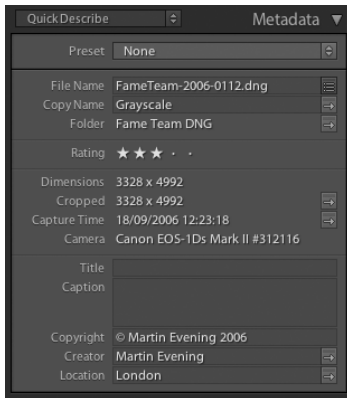


Figure 2.23 Here is a view of a master photo with three virtual copies. The copy names will now be shown in the Metadata.

Each virtual copy image in Lightroom can be an alternative version of the original master (or negative as it is sometimes described in Lightroom). By making virtual copies you can try out different crops or color treatments. But since virtual copies all refer to the same master, they will all share the same file name. Now in Lightroom 1.1, whenever you create a new virtual copy, Lightroom will label each new virtual copy as: **Copy 1**, **Copy 2** etc. But you'll most likely want to edit this name. In the example above, I have renamed the Copy 2 photo (second one from the right) as 'Grayscale', which brings us to the **Go to Master** action arrow in the Metadata panel. If you have a virtual copy image selected in Lightroom you can locate the parent master photo by clicking on this button.

File Size is another new item. It displays a photo's file size, showing how many megabytes it takes up on the disk.

Clicking on the action arrow next to the File Type metadata (**Show photos with this file type**) filters the photos in the Lightroom catalog to reveal all photos that are of the same file type. The same result can be achieved by going to the File Type section in the Metadata Browser panel and clicking on a file type in there.

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Metadata change tracking

Earlier in this chapter on pages 398–399 you will remember me saying that Lightroom 1.1 has a new Save Metadata command – Command–S (Mac), Control–S (PC) – that allows you to save the metadata settings directly to the file. Normally, the Lightroom metadata setting edits are only saved to the central catalog file unless you have the ‘Automatically write changes into XMP’ option switched on in the File ⇔ Catalog Settings dialog. So apart from that, the metadata settings will not update the photo files themselves unless you explicitly ask Lightroom to do so. That’s where the Save Metadata command comes in.

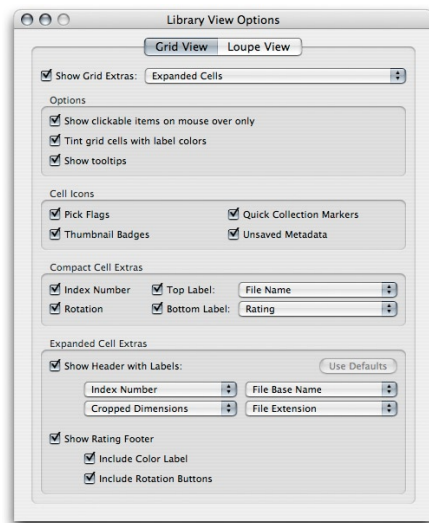


Figure 2.24 The Library View options.

In order to keep track of which files have been updated and which have not, Lightroom now offers a few visual clues. If you go to the View menu and open the Library View Options dialog (shown in **Figure 2.24**), there is a checkbox in the Cell Icons section called: **Unsaved Metadata**. When this is checked you will see a metadata status icon appear in the top right corner of the library grid cells (see **Figure 2.25**) which appears whenever there is what Lightroom calls a ‘metadata status conflict’. In other words, ‘you’ve updated the metadata for this photo and the metadata information embedded in the photo’s XMP space is now out of sync with the current Lightroom catalog file’. If the metadata written to a photo’s metadata is now out of date this isn’t really such a bad situation to be in. After all, the

metadata has been saved, it's just that the metadata update is so far stored in the catalog file only (which you are backing up regularly, right?). The appearance of this icon is more of a reminder that should you wish to update the metadata to the file as well, it is now time to do so and Lightroom is highlighting for you the files that are in need of 'metadata saving'. Lightroom will even show an interim icon (≡↓) as it scans a photo, checking to see if the metadata is in need of an update.

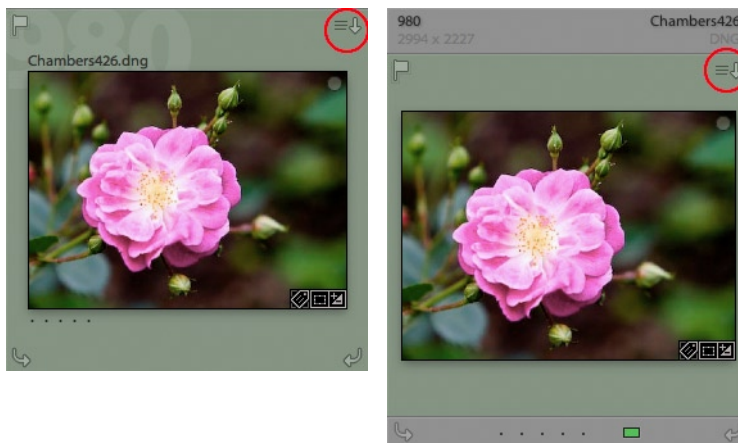


Figure 2.25 When the Unsaved metadata icon is enabled in the Library View grid options the icon in the top right corner will indicate the metadata status has changed. A downward arrow indicates that Lightroom settings need to be saved to the file. An upward arrow indicates that settings have been edited externally and need to be read.

Over in the Metadata panel there is a new item called **Metadata Status**, which will say 'Has been changed' if anything has been done to edit the photo metadata settings since the last time the metadata was saved back to the file. In other words, this tells you the same thing as the metadata status icon that can appear in the Library grid cells.

In each case, if you click on the icon in the grid cells or the button next to the Metadata status entry in the Metadata panel, this opens the dialog shown in **Figure 2.26** that asks if you really want to save the metadata changes to disk or not. I think this is better described as 'do you wish to confirm saving the metadata changes to the photo's XMP space?'



Figure 2.26 This dialog will appear to confirm if you wish to save changes to disk.

Labels, crop mode and ISO

Show photos with this label will filter the catalog images to reveal all those with color labels that match the selected photo. If a photo has been cropped in Lightroom, the **Cropped** item will appear in the Metadata panel (showing the crop dimensions in pixels). Click on the action arrow next to it to go directly to the Develop module in Crop mode. **Show photos taken with this ISO** will filter the catalog images to reveal all those with ISO settings that match the selected photo.

Date representation

Next to Date Time Original is the **Go to Date** action arrow. This will go to the Date section of the Metadata Browser panel and filter the catalog to show all photos with matching dates.

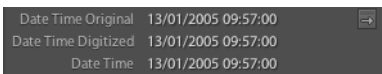


Figure 2.27 In the case of camera capture files that have not been converted to DNG, the Date Time Original, Date Time Digitized and Date Time entries will all agree.

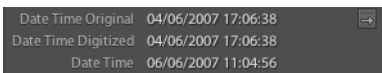


Figure 2.28 Where a camera capture image has been converted to DNG, the Date Time entry reflects the fact that the file was modified, resaving it in a different file format. In this case a raw file was converted to DNG a few days after the time of capture.

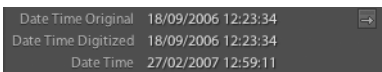


Figure 2.29 Similarly, if I was to create an Edit copy as a TIFF, PSD or JPEG version of the original, the Date Time will reflect that this version of the master image was created at a later date.



Figure 2.30 And if you import a photo that was originally created as a new document in Photoshop or was originally a scanned image, only the Date Time field will be displayed showing the date that the file was first created.

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NOTE

There are a few changes to the way file dates are handled and now displayed in the Metadata panel. Date Time Original means the date that a photo was captured or was first created.

NOTE

The Date field action arrow no longer takes you to the Edit Capture Time dialog. To access this you will need to choose Edit Capture Time... from the Metadata menu.

Mail and Web links

The **E-Mail** field now has an action arrow next to it. Another Lightroom user can send an email to the creator by simply clicking on the action arrow (see **Figure 2.31**).

Lightroom automatically creates a new mail message (as shown in **Figure 2.32**) via whatever mail program you are using on your computer. If the program is not currently running, Lightroom launches it automatically.

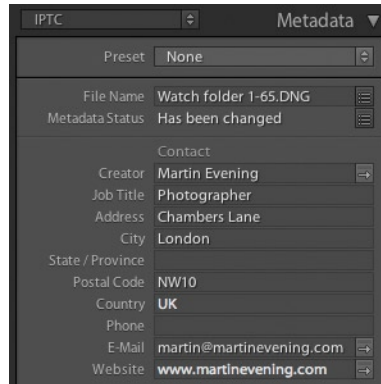


Figure 2.31 In this view of the Metadata panel you can see the action arrows next to the E-Mail and Website items.

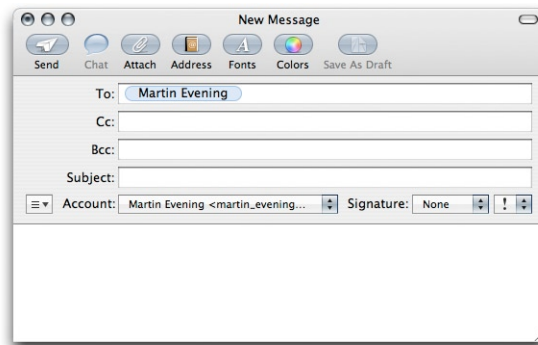


Figure 2.32 When you click on the E-Mail action arrow, this will automatically launch your default e-mail client program and compose a new email using the email address in the Metadata.

Similarly, if you click on the action arrow next to the **Website** field you'll go directly to the creator's chosen website link.

Copyright status

The Copyright section also now has an action arrow next to the **Copyright Info URL** which when clicked takes you directly to the website. Above that there is also a **Copyright Status** field which is new to Lightroom 1.1 (but is already included in Bridge CS3), where you can set the copyright status as being Unknown, Copyrighted or Public Domain.

You can edit the copyright status via the Metadata panel, or you could go to the Metadata panel Presets menu to choose Edit Presets... and create a new custom metadata preset via the Metadata Presets dialog shown in **Figure 2.33**. All images you apply this preset to (such as when importing) will be marked with the desired copyright status.

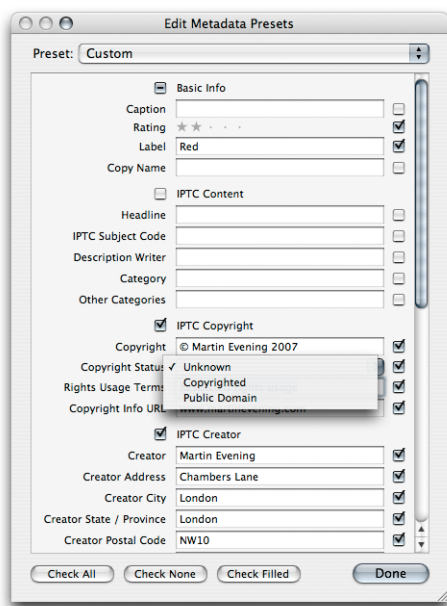


Figure 2.33 The Edit Metadata Presets dialog.

Editing Metadata presets

There is now an **Edit Presets...** option in the Metadata panel Preset menu list. When you select this you now have the option to modify an existing metadata preset and click **Done** to update the preset, or use the new Preset menu (see top section of the dialog shown in Figure 2.33) and select **Save Current Settings as New Preset...** This neatly addresses what was a major shortcoming of version 1.0.

NOTE

I should write a word or two here about what the term 'Copyrighted' means. Strictly speaking a 'copyrighted' image is one that has been registered with the US Library of Congress, and this is a term that applies to the US only. So if you say an image has been 'copyrighted' it has an explicit meaning in the US that does not translate to mean the exact same thing to those photographers who operate outside of the US where US copyright laws do not apply. If you operate in the US and use this field to mark an image as being 'copyrighted', then you should be aware of the precise meaning of the term and get these images registered. If you choose to use the Copyright field only to indicate this is your copyright, this statement should be clearly understood in nearly all countries and all that you need to enforce your rights ownership.

NOTE

It is said that Lightroom 1.1 now makes the metadata entry more efficient and offers an easier way to update the metadata. But in actual fact I believe this 'new' behavior has been there all along in version 1.0 anyway. Or maybe it is now more stable than it was before? Whatever the case I missed this feature first time around!

Metadata panel data entry efficiency

One of the things that has always bugged me about Bridge is the way the metadata entry is engineered. Even in Bridge CS3, if you select an image, make the Description field active and enter new text, you have to press Enter to commit, select the next image, then re-target the Description field all over again to enter more text for the next image.

So here is how it works. In **Figure 2.34** you can see a library grid view of images taken at a model casting. I tend to shoot these castings with the camera tethered to the computer and update the Title field with each model's name and model agency as I go along. In the screen shot shown here you can see that the Title field is currently active and I have typed in the model's details. Instead of hitting Enter to commit this data entry, I can use the Command key (Mac), Control key (PC) plus a right or left arrow to progress to the next or previous image. This step will commit the text entry and progress to the next photo. It also keeps the metadata field active so that you are now ready to carry on typing in the information for the next photo.

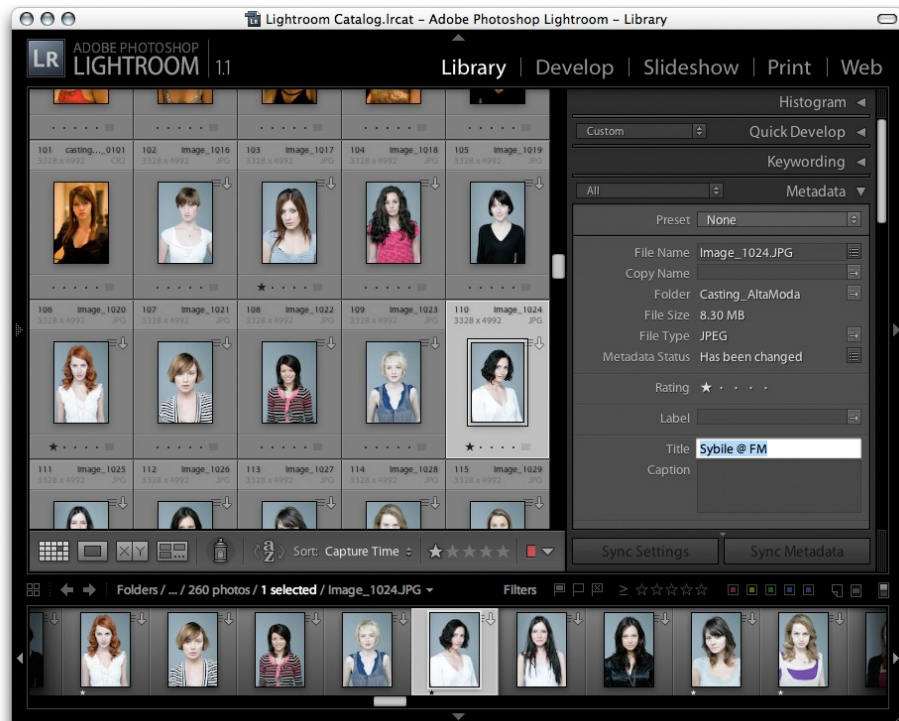


Figure 2.34 If you use the Command key (Mac), Control key (PC) plus the left right arrow key to navigate between photos, highlighted fields in the Metadata panel will remain targeted and you are ready to edit the same metadata field for the next photo.

Toolbar

There are a few small items worth noting in the toolbar, such as changes to the Compare view behavior, the new Painter tool and the sort ordering.

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Figure 2.35 The new toolbar in interface for the Library module.

Compare view display

When using the Compare view mode (see **Figure 2.36**) to compare images side by side you can now choose to make the info overlay visible as well. To enable this, go to the Library module View menu ⇒ Loupe Info ⇒ Show Info Overlay. Or use the Command-I (Mac), Control-I (PC) keyboard shortcut.

And if you have the Navigator panel open you can now use this to navigate the Compare view display. Use a single click in the Navigator preview to zoom in to whatever the close-up view zoom level is and then click or drag the zoomed-in rectangle to analyze different areas of the two images. And of course, you still have the lock button in the toolbar to unlock the zooming and scrolling for the two images in order to navigate each one separately. To return to the normal zoomed-out view, double-click anywhere inside the Navigator preview.

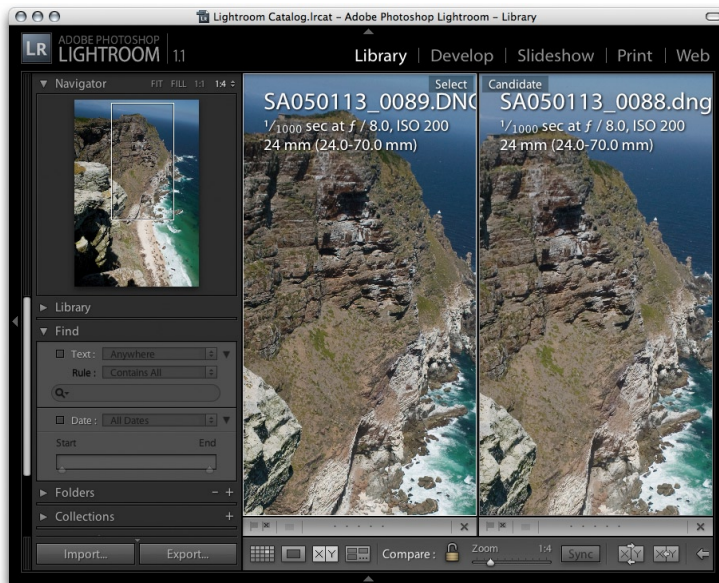


Figure 2.36 The new Compare view in Lightroom 1.1.

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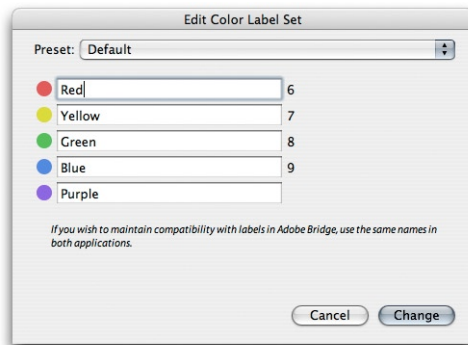
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Painter tool

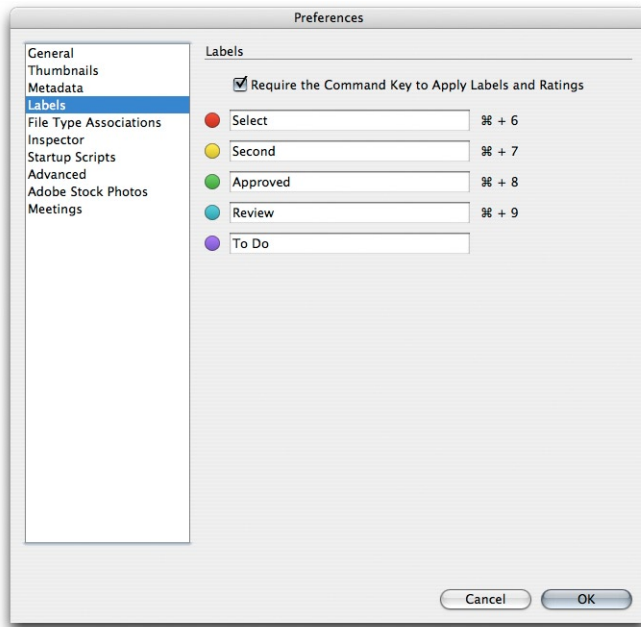
The **Painter** tool replaces the previous Keyword Stamper tool. The Painter tool can be used the same way as the Keyword Stamper. You can use it as an easy way to repeat applying a keyword to images in the content area, except the Painter tool now allows you to go much further. You can read more on pages 393–395 about how this new feature works.

Sort functions

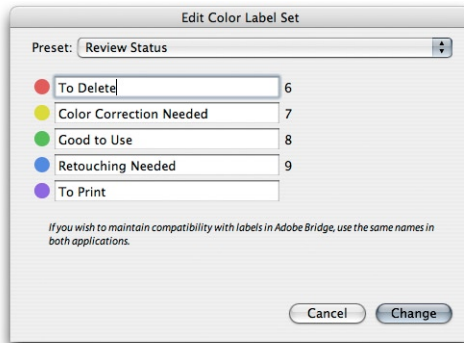
The Sort menu in the toolbar now resolves some of the possible contradictions in the way color labels are identified in Bridge and how they are identified in Lightroom. Instead of having a single sort option of sort by Color Labels, there are now two options: Sort by **Label Text** and sort by **Label Color**. And the reason for this is as follows:



1. In Lightroom 1.0 and 1.1, the default color label set uses the following text descriptions alongside each label: Red, Yellow, Green, Blue, Purple (to access the dialog shown here, go to the Library module Metadata menu and then go to the Color Label Set menu). OK, this is not a particularly imaginative approach, but the label text that is used here neatly matches the label text descriptions that were used in Bridge 1 (as included with the Creative Suite 2). Notice in the Lightroom 1.1 dialog shown here that it says: *'If you wish to maintain compatibility with labels in Adobe Bridge, use the same names in both applications'*. So far, so good. Lightroom 1.0 and 1.1 are both compatible with Bridge 1.0 when using the default settings in both programs.



2. However, in Bridge 2.0, as included with the Creative Suite 3, the text naming was changed to a new default setting. Shown here is how the default label text appears in the Bridge 2.0 program's Labels preferences. If you install both new programs and use the default settings in each, the label text descriptions differ. This has led to problems such as white labels appearing in Bridge 2.0 where Bridge 2.0 cannot read Lightroom's color label metadata correctly. In these specific instances, Bridge 2.0 can 'see' that a color label has been applied, but it does not know how to interpret the metadata correctly. Bridge 2.0 can read the color label text descriptions and display these in the Bridge Metadata File Properties section, but it does not read and apply the label color part.



3. If you were to choose a color label set in Lightroom such as the Review Status set shown here, the problem will persist between Lightroom and Bridge 2.0 because the descriptive terms used in both programs will be different. Furthermore, the Bridge 2.1 update has not necessarily managed to resolve this conflict and the message remains the same. If you want to be absolutely consistent between applications when applying color labels, then make sure the label text matches.

If you edit a photo's color label setting in Bridge and then in Lightroom using the Library module Metadata ⇨ Read Metadata from File command, a similar conflict will occur. But instead of showing a white label, Lightroom will display no color labels in the grid or filmstrip views. If you go to the Metadata panel on the other hand, you will see the label text description that was applied in Bridge next to the Color Label item in the list. I would say that Lightroom handles the conflict situation better, but how can you use the label criteria that was applied in Bridge and make use of it in Lightroom? Well this brings us neatly back to the Lightroom 1.1 update and why there are now two new sort options for color labels.

The sort by Label Color option allows you to sort photos by color labels that have been applied in Lightroom. The sort by Label Text option allows you to sort photos that have had text labels applied in Lightroom as well as letting you to sort photos where the labels have been applied via Bridge (because Lightroom is only able to read the label text part correctly).

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Figure 2.37 The new Library module toolbar sort order buttons.

Sort order button

The sort order buttons shown in **Figure 2.37** now make a lot more sense. Even though I have been using Lightroom on a daily basis I could still never work out the old stairs going up/going down icon! This new one makes it much easier to work out whether the sort order is ascending or descending.

Another useful feature is the way the sort order is now numerically sensitive. This means that Lightroom will reorder the following number sequence correctly: 1,2,3,4,5,6,7,8,9,10,11,12,13... Previously, Lightroom would have reordered the numbers like this: 1,10,11,12,13,2,3,4,5,6,7,8,9. I think most people probably did not even notice there was a problem here because they were using their camera or Lightroom to name their files and Lightroom would always rename using zeros to fill in the empty numbers before a number sequence. It was more often a problem where someone had perhaps made a whole lot of Edit copies and gone beyond –Edit10. Anyway, this is now no longer a problem.

Filmstrip

Rating filters

Nothing too much has changed here except to mention that the rating filter section interface is more obvious. Instead of little dots, we now have grayed out stars and this makes it easier to see that ‘this is where you click’ to activate the rating filters. The rating menu uses an icon button to represent whether the filtering rule is: Rating is greater than or equal to, Rating is less than or equal to or Rating is equal to. Again, this is more clearly worded than before and will hopefully make things easier for newcomers to understand.



Figure 2.38 The new Filmstrip rating menu options.

Breadcrumbs text

Look carefully at what is known as the ‘breadcrumbs text’ just above the filmstrip on the left and you will see the current library grid view Folders/Collections/Metadata Browser view showing the number of selected photos, the target photo file name and the number of selected photos will now be highlighted.

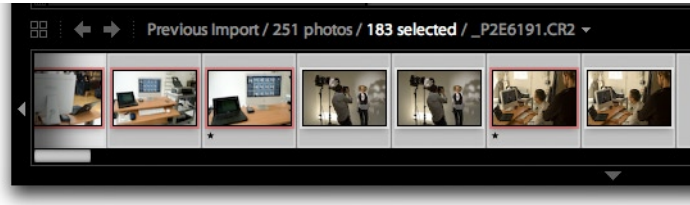


Figure 2.39 The breadcrumbs text will highlight the number of photos selected.

Color label filtering



Figure 2.40 If you Option-click (Mac), Alt-click (PC) on a color label swatch in the filmstrip, you can now make inverted color label filter selections.

In the color label filter swatch section of the filmstrip you can now Option-click (Mac) or Alt-click (PC) on a color swatch to make an inverted color swatch selection. To be more precise, if you Option/Alt click on a color swatch, this will select all photos that have a color label assigned except for that color. The inverted swatch selection will exclude photos that have no color label.

But remember, if you go to the File menu the Filters ⇒ Filter by Color Label submenu includes options to filter photos by **No Label**, to select all those photos that have no label status. There is also an **Other Label** option that will allow you to filter photos that have a label status not completely recognized by Lightroom. In other words, choosing File ⇒ Filters ⇒ Filter by Color Label ⇒ Other Label will allow you to filter photos that have had their color labels edited in Bridge but the label text descriptions are not currently synchronized with those used

by Lightroom right now (see pages 416–418 for the reasons why Lightroom and Bridge sometimes have different ideas about what these color labels mean).

Modified filters and selections via the filmstrip

But that's not all... you can also use the modifier keys to make more precise filter selections. Here is how it works. As before, you can click on a color swatch or star rating to filter images by color or star rating. If you hold down on the Shift key, you can add photos to the filter view in the grid view. So if you hold down Shift and click on the red and yellow swatch plus the one star filter rating, you can filter the view to show red and yellow labeled photos with one star only or one star and higher etc. And keep the Shift key held down to click on swatches or stars to remove them from the filter. Hold down the Command-click (Mac) or Control-click (PC) and click on a color or star rating (or a pick, or the Virtual copy filter), and instead of filtering the photos you can make a selection based on the buttons you click. Now hold down the Shift key as well as the Command/Control key and you can add more photos to the selection. And to remove photos from a selection, use: Command + Option (Mac), Control + Alt (PC). The key combinations used here should be very familiar, if you are used to using these modifier keys when making Photoshop image selections.

Virtual copy and Master copy filters

Last of all we have the new **Virtual Copy** and **Master Copy** filter buttons. These can be used to filter the display to show or hide the virtual copy photos only and show or hide the master copy photos only.

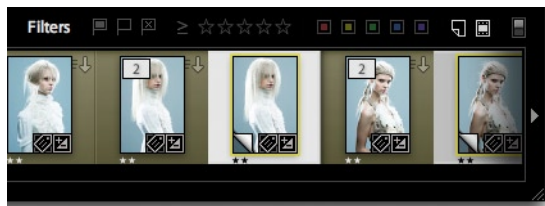


Figure 2.41 The Filmstrip also includes filter *Virtual Copy* and filter by *Master Copy* buttons.



Photograph: Antarctica, © Jeff Schewe 2005
Canon EOS 1 Ds Mk II | 160 mm | 100 ISO | f5 @ 1/2500th

3

Develop module

If you thought that the Library module had a lot of new additions, just wait till you see what the Develop module has in store. The recent Adobe Camera Raw 4.1 update offered a few clues as to what you might expect to see in Lightroom 1.1, things like the new sharpening and clarity adjustments. To borrow Russell Brown's catchphrase 'but wait, there's more...!', there is indeed more. We've got Match Exposure, hierarchical presets, camera-specific defaults, new tool overlays, plus new improvements to the Remove Spots and Remove Red Eye tools.

Develop Menu

Exporting and importing presets

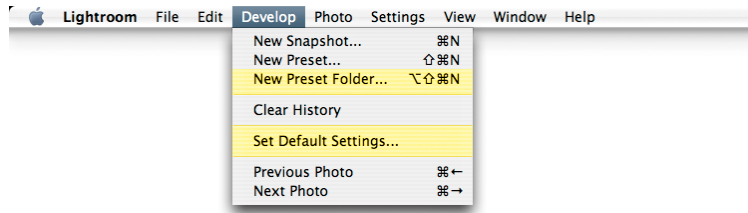


Figure 3.1 The Develop menu.

The Develop menu now looks rather slimmed down, which is because most of the menu items have now been moved over to the new Settings menu for the Develop module. But the first new item we have here is **New Preset Folder...**

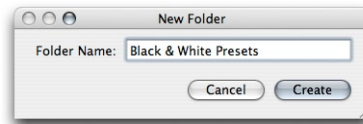


Figure 3.2 The New Preset Folder dialog.

This menu item takes you to the new Folder dialog where you can create a new Preset folder to be used for storing Develop module preset settings.



Figure 3.3 The Presets folder showing the newly created Black & White Presets folder.

If you take a look at the Presets panel in the Develop module after installing the 1.1 update, notice how presets are initially segregated into Lightroom Presets and User Presets. This folder separation offers the advantage of making it easier for you to manage lots of Develop presets and group them in ways that are more meaningful or easier to manage. In the **Figure 3.3** example, I created a new folder called ‘Black & White Presets’ to store all my black and white conversion settings. You can use preset folders to store groups of presets any way you like, although you can’t create subfolders of presets yet.



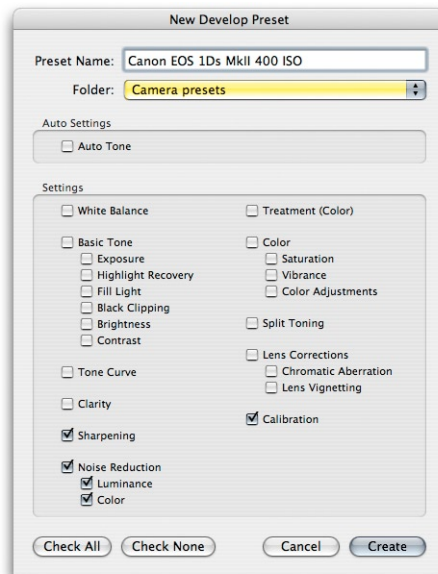
Figure 3.4 This view shows the contextual menu options for the Presets panel.

But what you can do is to use the contextual menu shown in **Figure 3.4** to access **Export...** or **Import...** develop settings. The contextual menu shown here can normally be accessed by right-mouse clicking on a folder inside the panel (although Macintosh users who are not using a two-button mouse will need to hold down the Control key and click with the mouse to see this menu). When you select either of these menu items, you will be taken directly to the Finder/Explorer browser window that points directly to the Lightroom Develop Presets folder.

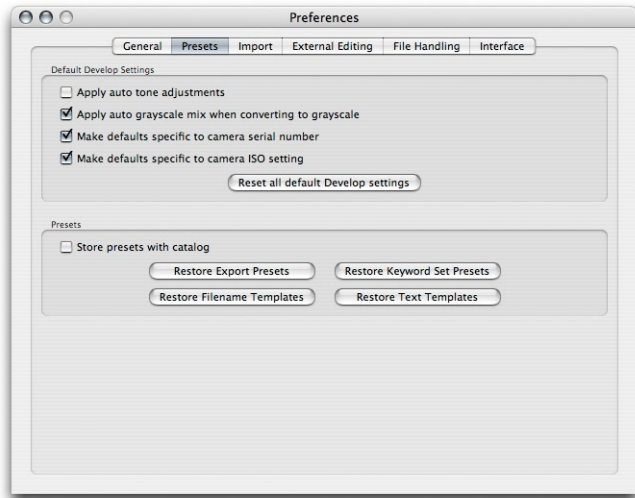
This menu addition is great because it now makes it much easier for you to share develop presets settings with other Lightroom users. For starters you may wish to go to Richard Earney’s Inside-lightroom.com website where you can access lots of different develop presets for Lightroom. No need to fuss about looking for the Develop Presets folder on the system. Just use the Import... command in this menu to locate and add these to the Presets panel in the Develop module.

Applying default develop settings

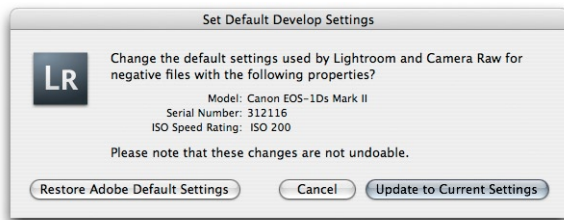
Any feature that saves you time, is always welcome. Very often you will find that as you import pictures from a particular camera shot at a certain ISO speed, you end up wanting to apply the same develop settings. For example, if you shoot with more than one digital camera you may want to create a custom camera calibration setting for each camera body. In addition you may want to adjust the noise reduction settings in the Detail panel to correct for the level of noise that is likely to occur at a specific ISO setting.



1. One way you might use this feature would be to create a new folder called 'Camera Presets' and adjust the Develop settings for different ISO settings shot with that camera. Save these settings as new presets, checking just the items shown here (note that the New Develop Preset dialog now contains a Folder menu where you can select which folder to save a new preset to).



2. Go to the Lightroom Presets preferences and make sure that the **Make defaults specific to camera serial number** and **Make defaults specific to camera ISO setting** are both checked. It is important that you do this first before proceeding to the next step.



3. Now go to the Develop module and select a photo in the Filmstrip and match the Develop setting to the camera model, body serial number and ISO setting and apply the same matching Develop setting (as was saved in the previous step). Now go to the Develop menu and choose **Set Default Settings...** This will open the dialog shown here and all you need to do now is click the **Update to Current Settings** button. Do this and Lightroom will now automatically associate the setting you just chose prior to setting this option as the default setting for all newly imported photos that match the same criteria of matching the camera model, serial number and ISO setting. But remember that you have just set the default setting here. If you select a different type of setting to apply on import via the Import Photo dialog, then this will override the default settings applied here.

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Photo menu

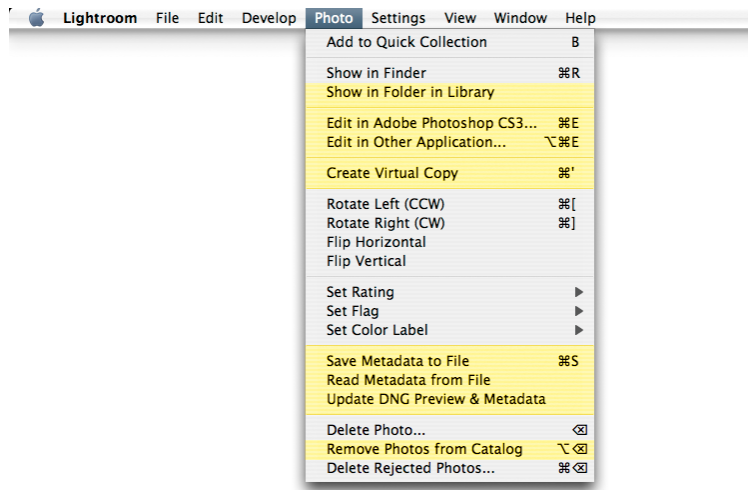


Figure 3.5 The Develop module Photo menu.

Edit externally

The **Edit in Adobe Photoshop** and **Edit in Other Application** menu items will open the dialog shown in **Figure 3.6**, where the Edit items are listed in a different order. More importantly we now have **Copy File Options**, which is enabled when either the **Edit a Copy with Lightroom Adjustments** or the **Edit a Copy** option is selected. If you then click on the disclosure triangle to reveal the 'Copy File' options, you can adjust the File format, Color Space, Bit Depth and Compression options. If you refer to Chapter 4 of this PDF you can read how it is possible to configure the default copy file settings in the External Editing preferences. The Copy File options here simply allow you to override these default settings at the time a copy is being made.

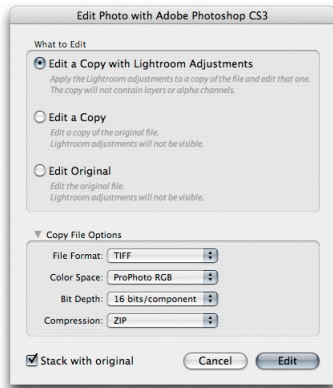


Figure 3.6 When you choose to edit a photo externally, there are now some new Copy File options.

Show folder location

Beneath the Show in Finder command we have **Show in Folder in Library**. This can be useful if you are working on an image in the Develop module that is part of a Collection and therefore likely to be referencing more than a single folder in the Library module Folders panel. You can therefore use this command to instantly locate which folder a photo belongs to. Select this menu item and you will be taken back to the Library module where the parent folder will be highlighted.

Create Virtual Copy shortcut

The **Create Virtual Copy** feature was a late addition to Lightroom 1.0 and has proven to be very popular, so much so that Create Virtual Copy now has its own keyboard shortcut: Command+' (Mac), Control+' (PC). I use this shortcut all the time now.

Saving Metadata

See page 398–399 for the low down on: 'Save Metadata to File', 'Read Metadata from File' and 'Update DNG Preview & Metadata' commands.

Removing and deleting photos

To repeat what I wrote earlier on page 392 about removing and deleting photos, the photo deletion process did cause a certain amount of confusion in Lightroom 1.0 because some people were unclear about the distinction between deleting a photo to remove it from the Lightroom catalog and deleting a photo to not only remove it from the catalog but also remove it from the disk as well by sending it to the trash.

Now if you hit the delete key you will be faced with a slightly changed dialog that offers (as before) the option to simply remove the current photo(s) from the catalog, or the option to delete completely from the disk. Note here that selecting **Delete from Disk...** will remove the photos from the catalog and then send them to the system trash/recycle bin. So although the warning message says that this process cannot be undone, it is not in fact a complete deletion. The photos you delete can still be accessed via the trash/recycle bin. It will only be when you choose to empty the trash/recycle bin that the images will truly be deleted forever.

If you are aware of this difference and wish to avoid having to go through the above dialog each time you hit delete to remove photos from the catalog, you can instead now use the Photo ⇨ **Remove Photos from Catalog** command, or the Option + Delete (Mac), Alt + Delete (PC) shortcut. This allows you to remove photos from the catalog without showing the Delete photos dialog. Or use the Command+Option+Shift + Delete (Mac), Control+Alt+Shift + Delete (PC) shortcut to remove photos from the catalog and send them directly to the trash. Again, bypassing the Delete dialog.

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Figure 3.7 *The Delete Photos warning dialog.*

Settings Menu

The Settings menu is new to the Develop module. But it is basically now a new menu location in which to contain many of the menu items that were previously located in the Develop module Develop menu.

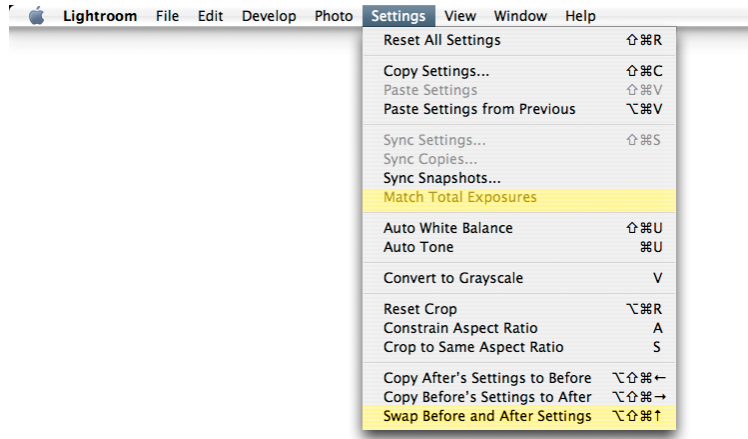


Figure 3.8 The Develop module Settings menu.

Match Total Exposures

You can use this command to match the exposures across a series of images that have been selected via the Filmstrip. **Match Total Exposures** will calculate a match value by analyzing and combining the shutter speed, lens aperture, ISO speed the photos were captured at, plus any camera-set exposure compensation. It then factors in all these camera-set values, combine them with the desired exposure value (as set in the most selected image) and calculate new Lightroom exposure values for all the other selected images. I find that it can often be used to help average out the exposure brightness in a series of photos where the light values were going up and down during a shoot, while chief Lightroom architect Mark Hamburg also likes to describe this as a 'de-bracketing command'.

So in effect, if you highlight an individual image in the series and select 'Match Total Exposures', the other images in that selection will auto balance to match the exposure of the target image.



1. In this example, the most selected photo in this filmstrip selection is too light in exposure, whereas the exposure in the photo to the left in the filmstrip is fine.



2. I selected the image to the left to make this the most selected image and then chose Match Total Exposures from the Develop module Settings menu. In this screen shot I reselected the original photo and you can see how the exposure setting is much improved and the exposure values for the other photos are also more even now.

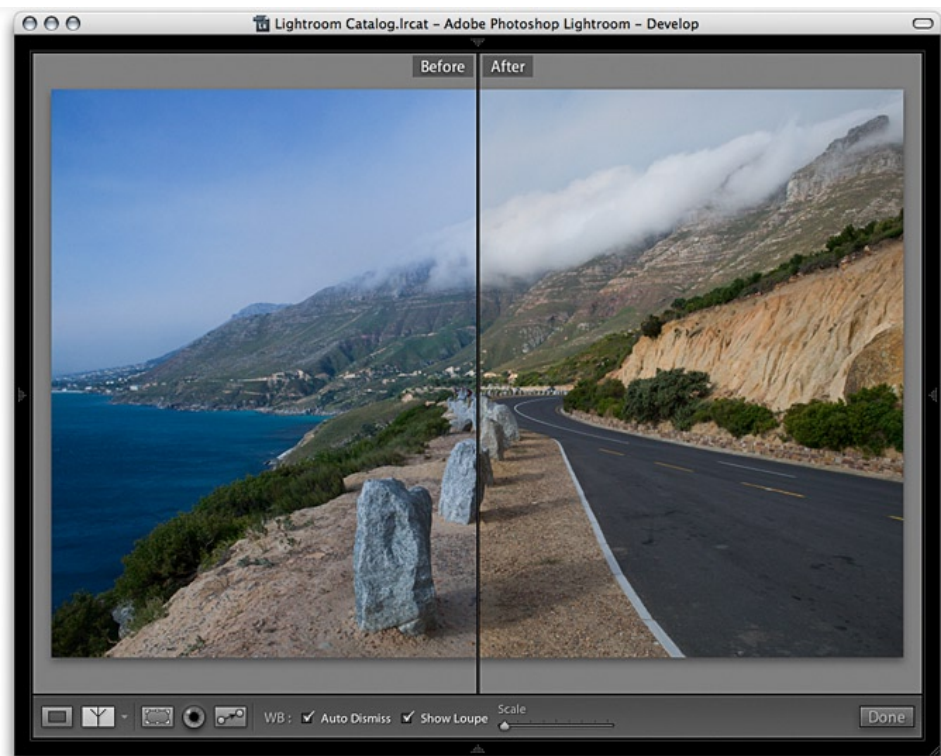
Swap Before and After settings

Lightroom users should already be familiar with the Before/After view modes available as previewing options via the Develop module toolbar.



Figure 3.9 The Before/After menu options.

With this view mode you have the option of previewing a selected image to see the before and after versions appear side by side.



1. In this example, I selected the Before/After Left/Right split option and you can see the original before version of the photo in the left half of the frame and the modified after version appear in the right half.



2. In Lightroom 1.1 you now have the facility to **Swap Before and After Settings**. If you use this menu command from the Settings menu, or use the keyboard shortcut: Command+Option+Shift+up arrow (Mac), Control+Alt+Shift+ up arrow (PC), you can switch the before and after settings. This is useful if you reach a point in the develop editing where you like the initial improvements you made and you then want to make further tweaks but wish to compare these with the current view. In a situation like this, you simply select the 'Swap Before and After' Settings command and then carry on editing the photo.

TIP

You can load a Snapshot or a History state into the Before view by right mouse-clicking (you can also Control-click on Macs) on the History state or Snapshot in the panel list. This will pop a contextual menu allowing you to load the history state or Snapshot to the Before view.

View Menu

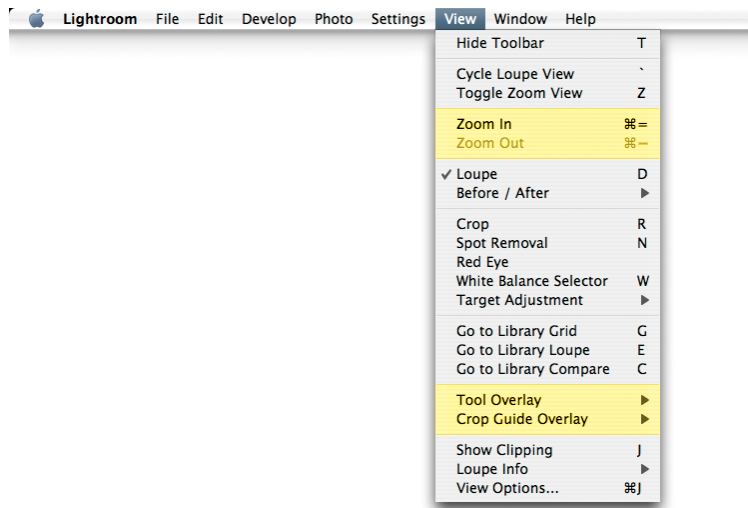


Figure 3.10 *The Develop module View menu.*

Progressive zooms

There are several ways that you can control the zoom settings in the Library and Develop modules. For example, if you go to the Navigator panel you can use the fly-out menu to set a custom zoom magnification for the close-up loupe view.

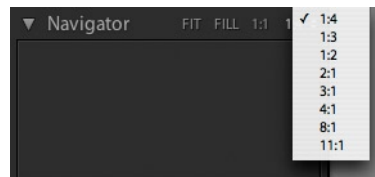


Figure 3.11 *The Navigator panel zoom menu options.*

If you make the Zoom slider option active in the toolbar you can use the slider shown in **Figure 3.12** to adjust the zoom level at any time magnifying the photo using the same step values as shown in the Navigator panel.



Figure 3.12 *There is also a zoom slider for the Develop module toolbar where you can use the slider to set the zoom level to the same zoom settings shown in Figure 3.11.*

The new **Zoom In Some** and **Zoom Out Some** commands will allow you to zoom in or out using the same incremental steps as offered by the toolbar zoom slider. You can use Command+Shift+= (Mac), Control+Shift+= (PC) to zoom in and Command+Shift+minus (Mac), Control+Shift+minus (PC) to zoom out. These shortcuts will also work when operating in the Library module.

Tool Overlay menu

The Tool Overlay menu could do with a little explanation here as to how it works. These menu options only apply when you are working with the Crop tool, Remove Red Eye tool or Remove Spots tool. The tool overlays refer to the crop guides that appear inside a cropped area, the Remove Red Eye circles and the Remove Spots circles.



Figure 3.13 The Tool Overlay menu options.

The **Auto Show** mode only makes the tool overlays visible when the cursor is rolled over the content area. In other words, the crop guides, Remove Red Eye circles or Remove Spots circles will disappear from view when you roll the mouse cursor outside the image area such as up to the top panel menu.

In **Figure 3.14** you can see how the Remove Spots tool circles are visible. Shown here is the area that is being healed (the circle with the thicker border) and the area that is being sampled from (the circle with the thinner border). We see these circles highlighted more clearly to emphasize which is currently the most active circle and the arrow reinforces the relationship between the two, indicating which is the source and which is the destination (for more about the new look spotting tools, refer to the spotting tools section on pages 447–456). Just below the active, highlighted circles you can see a circle indicating an area that has also been healed (the faint gray circle) where only the healed area is shown, because this circle is not currently active.

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If you select the **Always Show** menu option, the tool overlays behavior matches that found in Lightroom 1.0 in which they always remain visible. If you want to hide the tool overlays, select **Never Show** from the menu. When this menu option is selected the overlays remain hidden, even when you roll the mouse cursor over the image. But as soon as you start working with a tool, the tool overlay behavior automatically reverts to the Auto Show mode; and if you look at the Tool Overlay menu, you will see this option is highlighted.

Another way to work with this new tool overlay show/hide feature is to use the associated keyboard shortcut: Command+Shift–**H** (Mac), Control+Shift–**H** (PC) to toggle between showing and hiding the tool overlays. In practice, I find it simpler also to just use the **H** key to toggle between showing and hiding the tool overlays.

Later in this chapter we shall be looking at the Remove Spots Tool and Remove Red Eye tools in more detail.

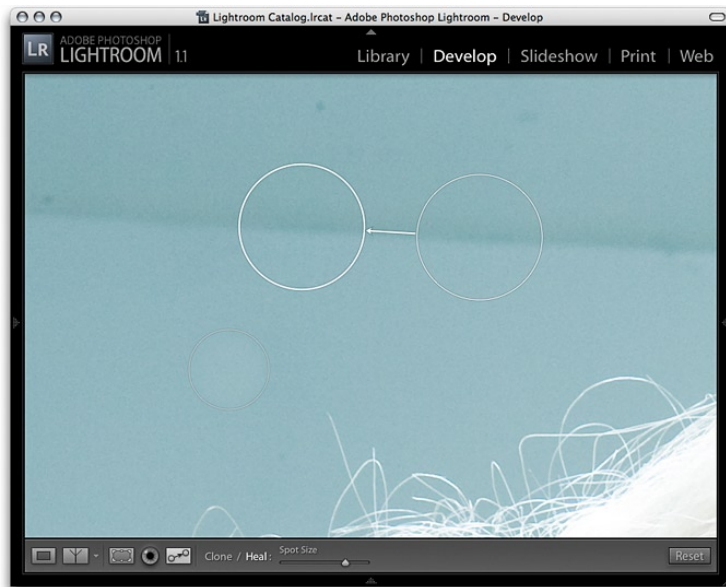


Figure 3.14 Here is an example of the Remove Spots tool in use with the tool overlay visible.

Crop Guide Overlays

The crop guide options have been extended in this 1.1 update so that you can choose from six different types of overlay in the **Crop Guide Overlay** menu.

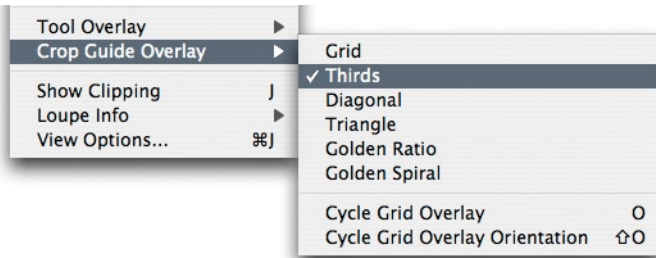


Figure 3.15 *The Crop Guide Overlay menu options*

I have listed all the different crop guide overlays below, starting with the Grid overlay. Note that regardless of whichever crop guide you choose, the grid always appears when you rotate the crop by dragging with the cursor outside the crop bounding box.

Grid



Figure 3.16 *The Grid crop guide overlay.*

Thirds



Figure 3.17 The Thirds crop guide overlay.

Diagonal



Figure 3.18 The Diagonal crop guide overlay.

Triangle



Figure 3.19 The Triangle crop guide overlay.

Golden Ratio



Figure 3.20 The Golden Ratio crop guide overlay.

Golden Spiral



Figure 3.21 The Golden Spiral crop guide overlay.



Figure 3.22 You can use the Shift+O shortcut to switch the orientation of a crop.

Crop guide orientation

It is worth pointing out that the **O** keyboard shortcut can be used to cycle through the crop guide overlays; use **Shift+O** to cycle through the crop guide orientation. In **Figure 3.22** I have shown the Golden Spiral with a changed overlay orientation.

Cancelling a crop

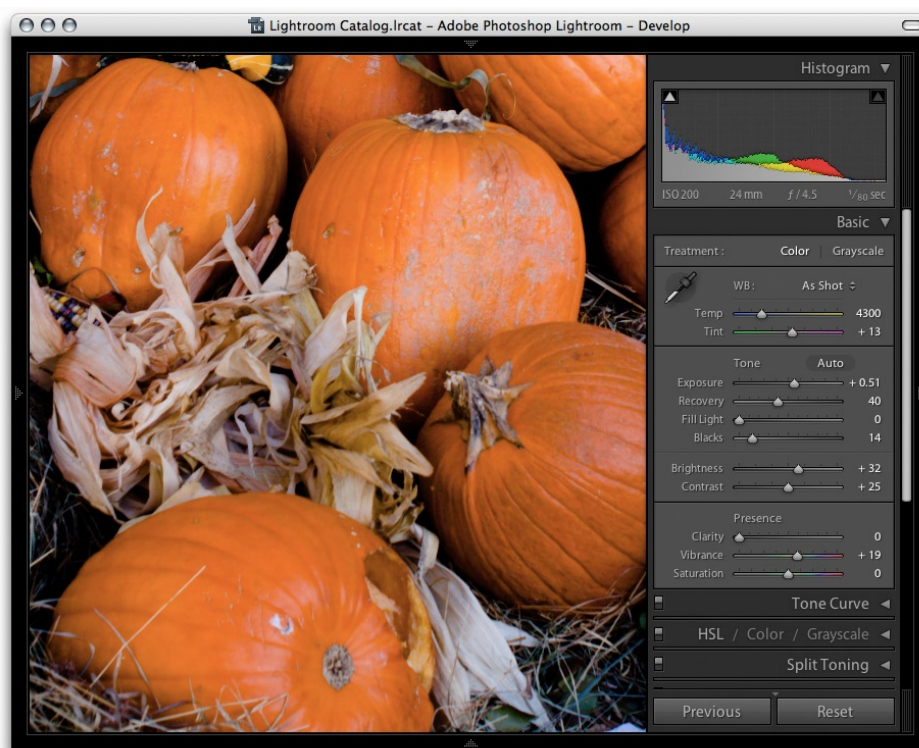
You can now use the **Escape** key to revert to a previously applied setting made during a crop session. Let's say that the picture shown in **Figures 3.16–3.22** had been cropped slightly on the left. If you were to alter the crop by adjusting the crop ratio or crop angle and then hit the **Escape** key, you will always be taken back to the original crop setting. If, on the other hand, you adjusted the crop, exited the crop mode for this photo, started editing photos in another folder and returned later to this picture, the new crop setting will become the one that Lightroom reverted back to when you hit **Escape**. The crop cancel command is worked out on a per-session basis.



Figure 3.23 In case you haven't noticed in the previous screen shots, the Develop module toolbar has a new crop lock icon. This icon is now colored. But the distinction between when the crop aspect ratio is locked and when it is unlocked is a lot more subtle than in the previous version of Lightroom. Notice also that the Aspect Ratio menu that is next to it is now more clearly labeled.

Clarity slider

I believe Jeff Schewe campaigned hard to get this particular feature included into Adobe Camera Raw, and here it is now in Lightroom 1.1. As Jeff himself will tell you, Clarity is a hybrid based on two separate contrast enhancing techniques. One is a local contrast enhancement technique, devised by Thomas Knoll, using a low amount and high radius setting in the Photoshop Unsharp Mask filter. The other is a mid-tone contrast enhancement Photoshop technique that was originally devised by Mac Holbert of Nash Editions. Those who have bought my most recent book, *Adobe Photoshop CS3 for Photographers*, can read there the steps Mac used in Photoshop to create this effect. The Photoshop instructions are admittedly quite complex. However, **Clarity** is now available as a simple one shot slider control in the Basic panel of the Develop module.



1. Here is a screen shot showing a close-up 1:1 view of a photograph taken of some pumpkins. A few adjustments have been made to the basic tone controls and sharpening has already been added via the Detail panel. You don't have to necessarily be viewing the image at 1:1 in order to evaluate the results, but it is usually the best way to work.



2. In this next screen shot you can see how the pumpkins looked after adjusting the Clarity slider. In this example I have taken the slider to the maximum setting in order to show the most dramatic difference between the two. Normally, you would want to start around '10' and try not to overdo the effect. But as you can see, the Clarity adjustment adds a halo edge effect to the midtones only (the shadows and highlights are protected). As you increase the amount, the halos get wider, strengthening the midtone contrast effect and making the midtone areas look sharper. You can see the halos forming as you drag the slider left and right.

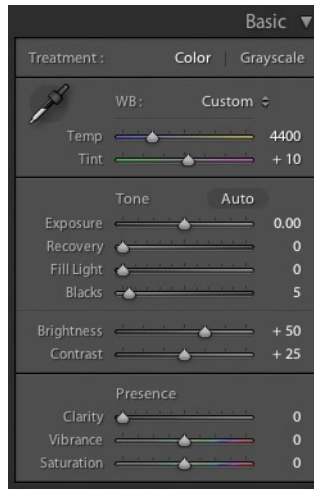
The Clarity adjustment is one that can usefully be applied to a great many kinds of photographs. Mac Holbert originally devised this particular effect in order to boost the midtone contrast and he found that it helped him to bring out crisper detail in his landscape prints. But I think most photographs can gain from having a little bit of clarity added.

TIP

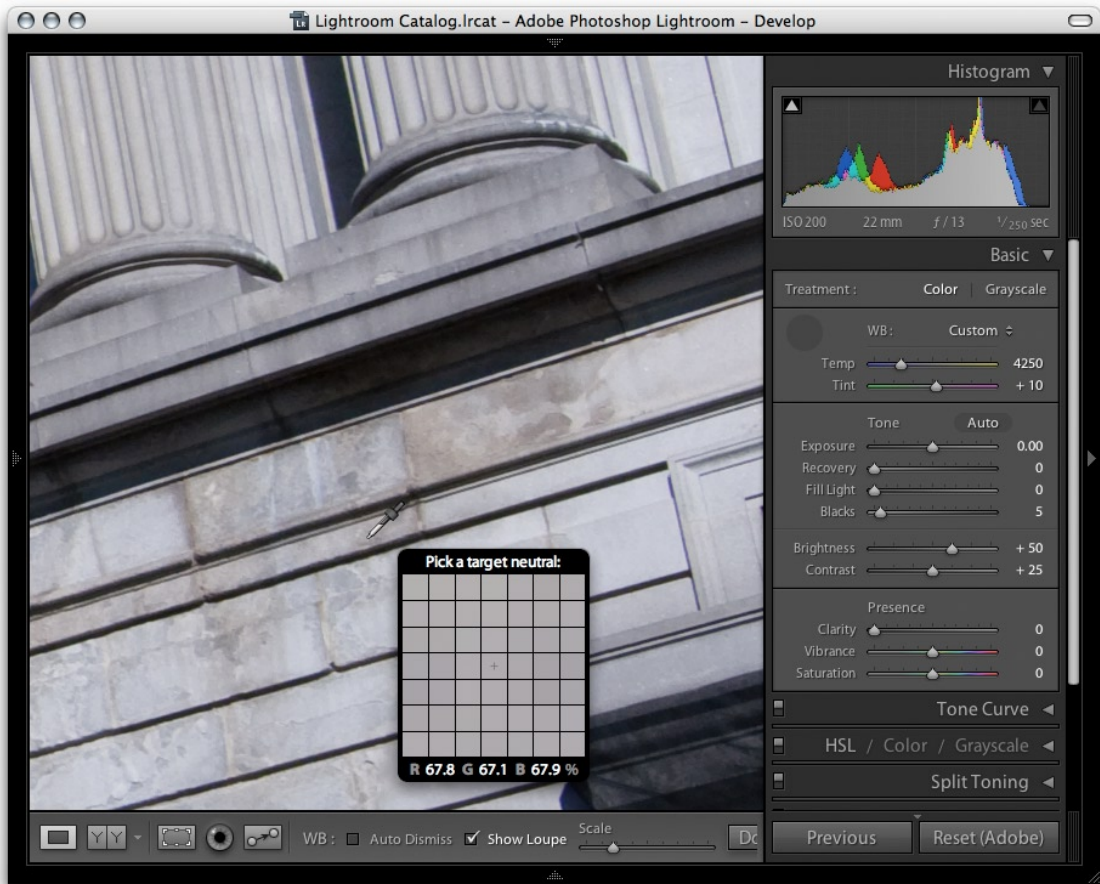
I usually aim to add a Clarity value of about 10 and no more than that. However, a number of Lightroom users have been complaining about the limited output sharpening in Lightroom. So you might want to consider giving certain photographs a clarity boost just prior to printing. The way I suggest you do this is to create a virtual copy of the master photo and mark this as a 'print only' copy (using the Copy Name field in the Library module Metadata panel) and increase the Clarity amount more significantly. Try doing some experiments for yourself and see if it improves the look of your prints.

White Balance tool

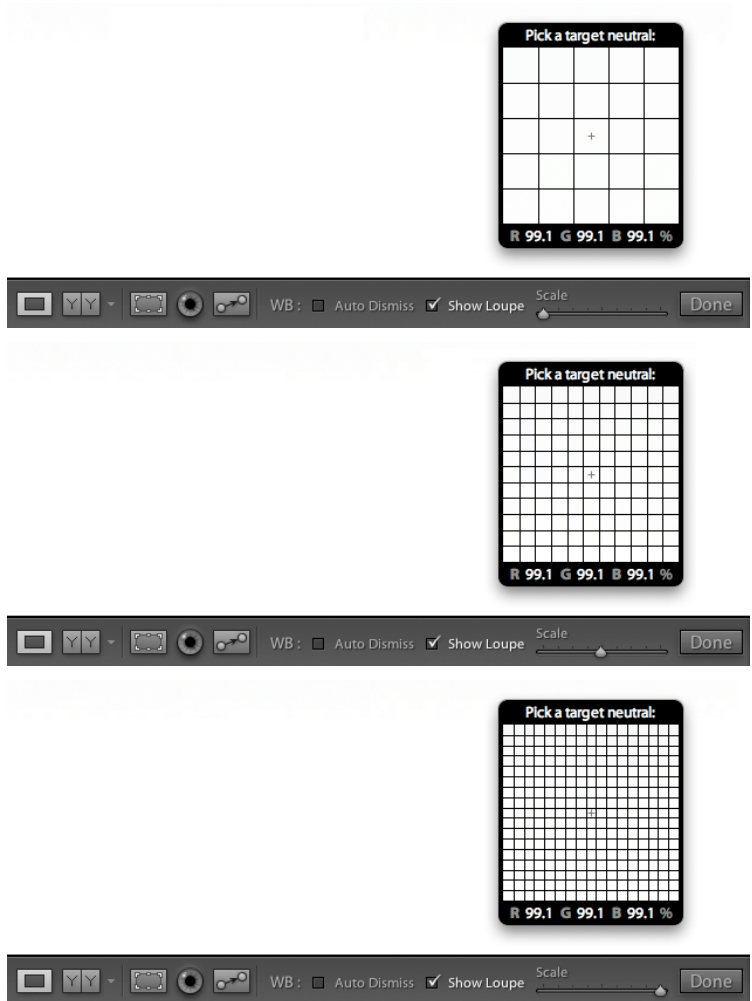
White balance in Lightroom 1.1 has a few new features, plus one that was in the beta and then left out of the shipping version: namely, the ability to make persistent white balance adjustments. Here is a step-by-step guide to working with the new white balance tool.



1. Click on the White Balance tool to undock it. The tool allows you to take a white balance measurement from anywhere on the photo.



2. To make a white balance adjustment, select an area of the picture that should be neutral in color, but not a bright white area of the photo. The light gray stones are a perfect place to sample from. If the **Auto Dismiss** box in the toolbar is checked, the White Balance tool will automatically return to its docked position in the Basic panel. If you uncheck the Auto Dismiss box in the toolbar, you are able to click and keep clicking with the White Balance tool until you are satisfied with the white balance adjustments that you have made.



3. The **Show Loupe** checkbox allows you to toggle displaying the loupe that appears just below the White Balance tool cursor. You can now adjust the loupe scale setting by dragging the slider next to the Show Loupe item in the toolbar. This slider adjusts the sample grid pixel size, and dragging the slider to the right will increase the number of pixels used to sample a white balance point measurement.

Spotting tools

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Remove Spots tool

The Remove Spots tool and Remove Red Eye tools have both undergone a makeover in the interface design and the way these tools are used. The Remove Spots tool has now done away with the red and green colored circles where red represented the source circle and green the sample circle. White circles with a thin circle represent the source and a thicker circle represents the sample area. In **Figure 3.24** I have illustrated several of the ways you can work with the Remove Spots tool. Some of the behavioral changes are quite subtle. On the next page is a list of the ways you can work with the Remove Spots tool.

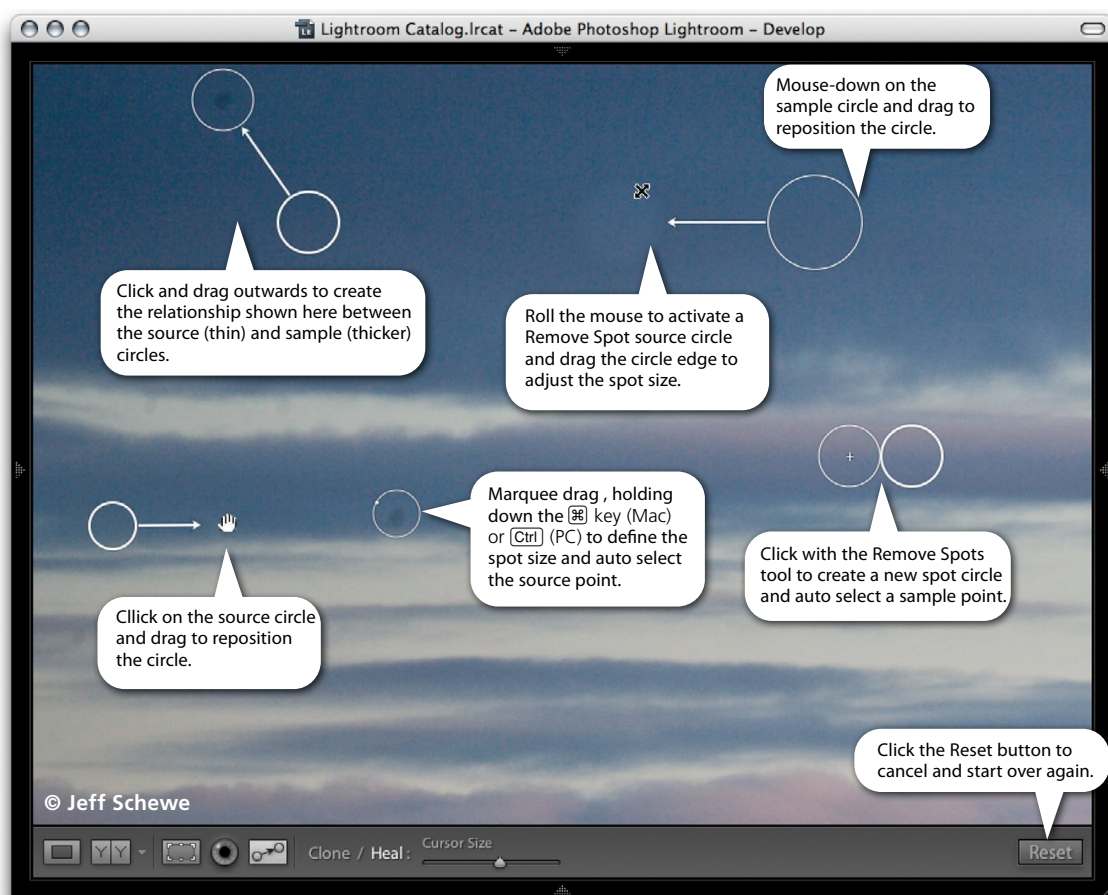


Figure 3.24 This figure shows a combined series of snapshots taken of the Remove Spots tool in action to illustrate the different ways you can use this tool.

Clone or Heal

The options here are the same as they were previously. In **Clone** mode, the Remove Spots tool copies pixels using a feathered circle edge. In **Heal** mode the Remove Spots tool copies pixels and blends them around the inner edge of the circle. You can also use the Clone/Heal buttons in the toolbar to switch the spotting mode for a Remove Spots circle. Another important thing to be aware of with the Heal mode is that if you click with the Remove Spots tool in Heal mode, rather than drag to set the sample point, the Remove Spots tool behaves like the spot healing brush in Photoshop. That is to say, Lightroom will automatically select the best point to sample from. This behavior is well worth noting when using the Synchronize Settings (see below) to synchronize your spotting work. I'll be coming on to this shortly.

Spot Size

This used to be called 'Cursor Size', but it's still pretty clear that you can adjust the size of the Remove Spot cursor circle by adjusting the slider. You can do this before you apply the tool or you can use the slider to readjust the size of a selected circle. You can also use the square bracket keys to adjust the spot size of the cursor before you use it to create a new spot. Use the left bracket (**[**) to make the spot size smaller and the right bracket (**]**) to make the spot size bigger.

Click and drag

Place the Remove Spots cursor over the area you want to remove and center the cursor using the cross hair. Hold down the mouse and drag outwards to set the source circle position. As you do this, the area inside the source circle is updated as you drag to set the position of the sample circle.

Click only

Just click with the Remove Spots tool to remove a mark or blemish. In this respect you could say that the Remove Spots tool is able to work a bit like the spot healing brush that is found in Photoshop and Photoshop Elements. When you click with the Remove Spot tool in Lightroom, it automatically places the sample circle for you and use a certain amount of built-in intelligence to choose a suitable point to sample from.

Editing the spot circles

As before, the Remove Spots circles remain fully editable. You can click on a sample circle and drag to move the sample area. But now you can only resize the spot size by dragging the slider in the toolbar or by holding the mouse down on the edge of a source circle only and dragging. Note, too, when you drag on a source circle to resize it, that the thin circle cursor will conveniently disappear, allowing you so see more clearly the effect these changes are having on the photo. Similarly, if you hold the mouse down inside a spot circle, the thin circle will disappear and change to show the hand icon and allow you to drag and reposition the source spot circle.

Hiding the spot circles

The most convenient way to hide the spot circles and inspect a photo without them overlaying the image is to use the **H** keyboard shortcut. Pressing **H** will always hide the spot circles, but as soon as you commence work with the Remove Spots tool, all the spot circles will be revealed again.

Undoing/deleting spot circles

Use Command-**Z** (Mac), Control-**Z** (PC) to undo the last spot circle. To delete an individual spot circle, click to select it and hit the **Delete** key. And to remove all spot circles from an image, click the **Reset** button in the toolbar.

TIP

if you have made a selection of images via the Filmstrip (or in the Library Grid view) you can also use the **Command+Shift-S (Mac)**, **Control+Shift-S (PC)** shortcut to open the Synchronize Settings dialog.

Synchronized spotting

You can quite easily synchronize the spotting work done to a single photo in Lightroom with other photos. All you have to do is to make a selection of images via the Filmstrip. Make sure the photo that has had all the spotting work done to it, is the one that is the most selected or 'target' photo and then click on the **Sync...** button (see **Figure 3.25**). This opens the **Synchronize Settings** dialog shown in **Figure 3.26**. If you click the **Check None** button, check the **Spot Removal** checkbox and then click the Synchronize button, Lightroom will synchronize the spot removal settings across all the selected images.

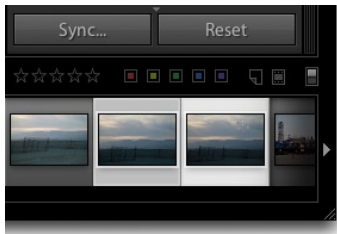


Figure 3.25 If two or more photos are selected in the Filmstrip, you can use the Sync button to synchronize the develop settings from the most selected (target) image and the other selected photos. The target image shown here is the one with the lighter gray border.

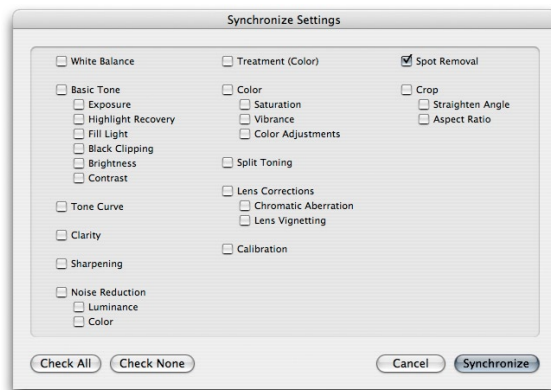


Figure 3.26 The Synchronize Settings dialog with Spot Removal checked only.

Heal mode synchronization

As I mentioned previously, if you click with the Remove Spots tool in Heal mode instead of dragging, Lightroom automatically chooses the best area of the photo to sample from. As long as you don't try to edit the sample point (by manually dragging the sample circle to reposition it), the spot circle will remain in its 'auto-select sample point' mode. If you therefore carry out a series of spot removals using only the Heal mode and always click with the tool rather than drag, you can synchronize the spot removal more efficiently. If you synchronize a series of photos in this way, the Lightroom spot circles will auto-select the best sample points in each of the individual synchronized photos. This does not guarantee 100% successful spot removal synchronization across every image, but if you follow this advice your spot removal synchronization results will generally be more successful.

Synchronized spotting with Adobe Camera Raw

Many of the new features found in the Lightroom 1.1 Develop module are there because they are also part of the Adobe Camera Raw 4.1 update. If you happen to be using Photoshop CS3 with this latest version of Camera Raw, you can synchronize the spot removal as you apply it! Make a selection of images in Bridge and open them up via Camera Raw (as shown in **Figure 3.27**). Now click on the Select All button. This will select all the photos and if you now use the **Retouch tool** (that's what it is called in Camera Raw) to remove spots from the most selected photo (the one shown in the main preview), the spotting work will automatically get updated to all the other selected images. This is quite a cool new feature in Camera Raw, but alas, there is no mechanism in Lightroom that will allow you to achieve the same thing in the Develop module!

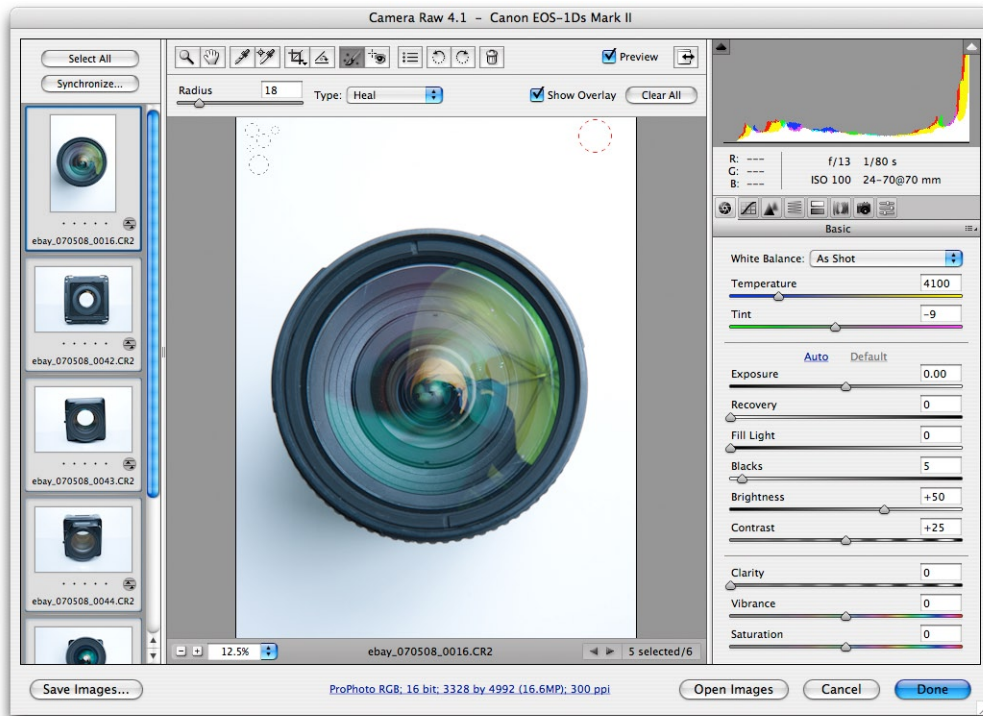


Figure 3.27 The Adobe Camera Raw 4.1 dialog that is available for Adobe Photoshop CS3 and Bridge 2.0.

Remove Red Eye tool

Before the 1.1 update, the Lightroom cursor was in the shape of a cross; You marquee dragged with the cursor to define the area you wanted to treat and Lightroom calculated where to apply the red eye correction within that area. What you ended up with was a rectangle overlay that would shrink to fit around the pupil and automatically correct the red eye.

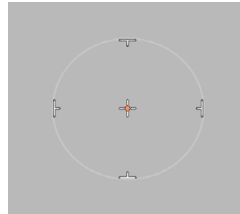
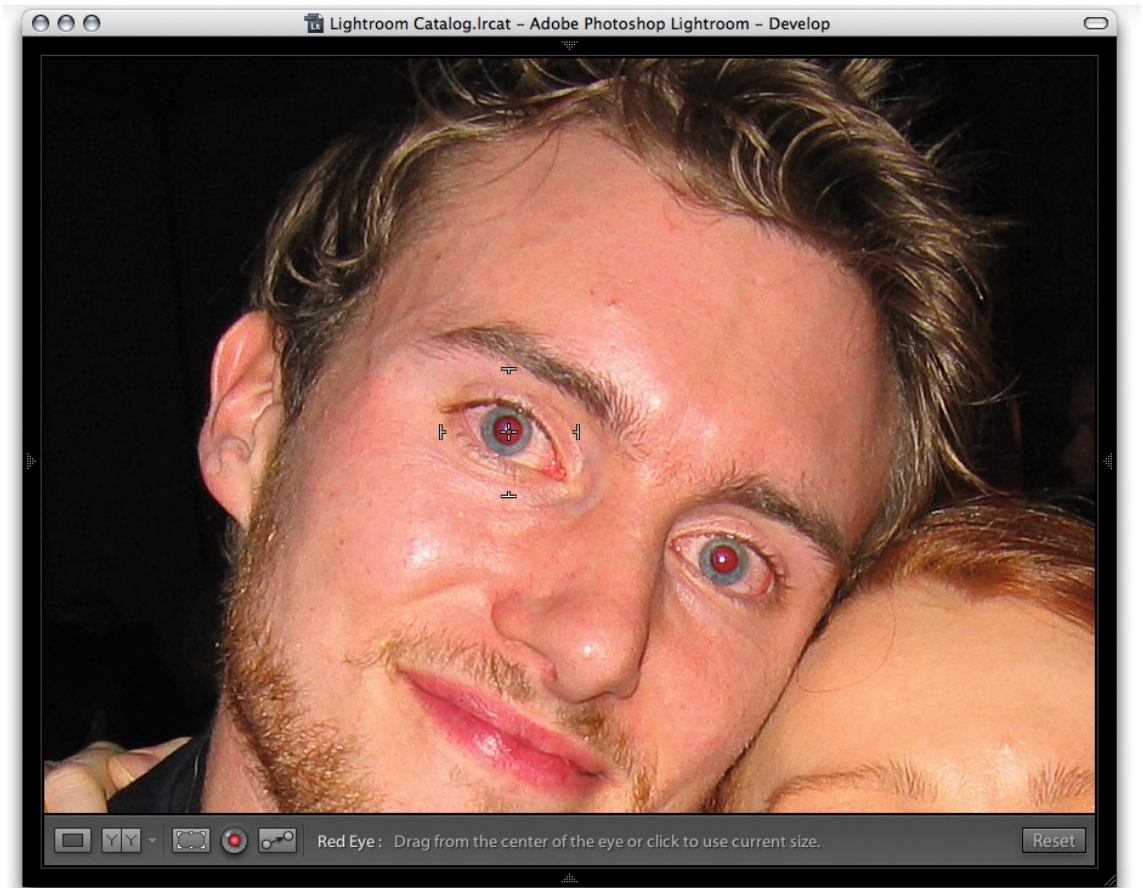
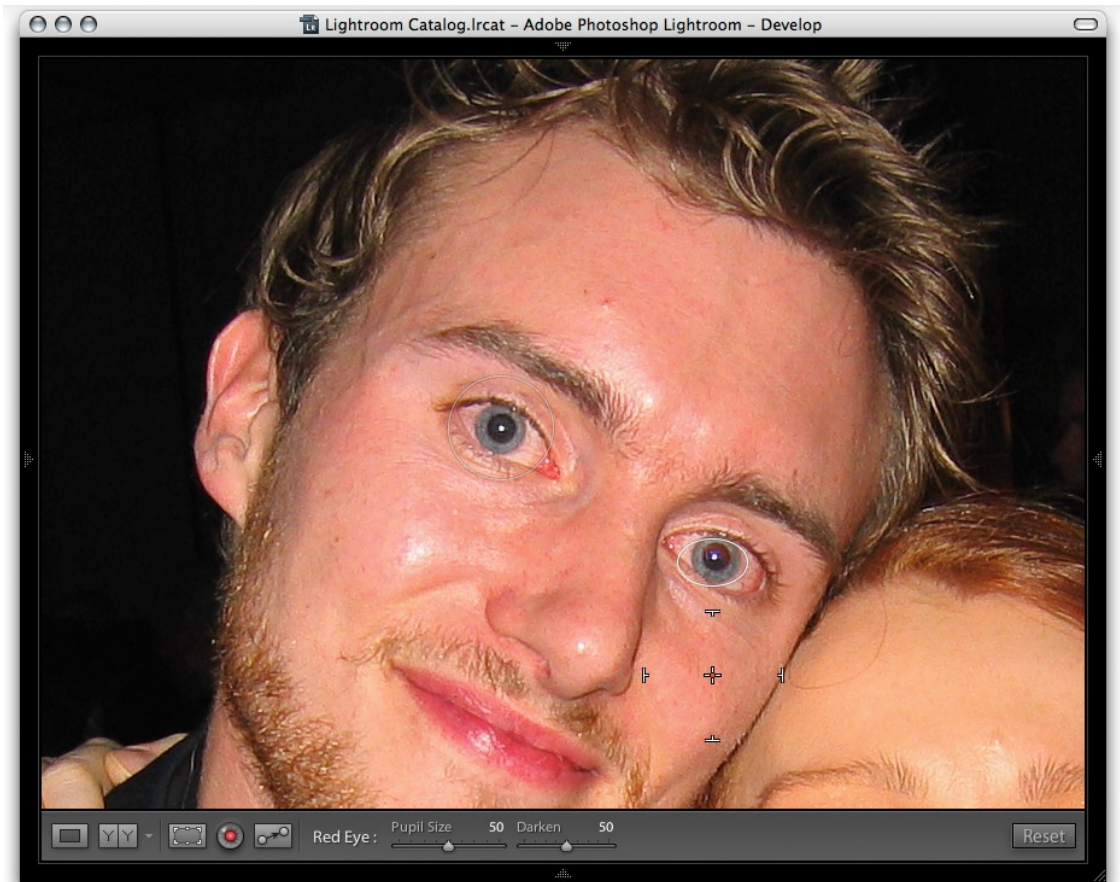


Figure 3.28 *The new Remove Red Eye tool cursor design.*

The new Lightroom 1.1 **Remove Red Eye tool** cursor is shown here in **Figure 3.28**. And as you can see, it now looks a lot different. The way you use the tool is to target the center of the pupil using the cross hair in the middle and drag outwards to draw an ellipse that defines the area you wish to correct. You don't have to be particularly accurate. In fact it is quite interesting to watch how this tool works when you lazily drag to include an area that is a lot bigger than the area you define with the Remove Red Eye tool cursor. It is quite magical the way Lightroom knows precisely which area to correct. The cursor will shrink to create an ellipse overlay representing the area that has been targeted for the red eye correction.



1. Here is an example of the Remove Red Eye tool in action. In this screen shot you can see that I selected the remove Red Eye tool from the tool bar and dragged the cursor over the left eye moving from the center of the pupil outwards. Alternatively, I could simply have clicked on the pupil using the Remove Red Eye tool.



TIP

You can adjust the size of the cursor by using the square bracket keys. Use the left bracket ([]) to make the cursor size smaller and the right bracket (]) to make the cursor size bigger. To be honest, the cursor size doesn't always make much difference because big or small, once you click with the tool you can drag the cursor to define the area you wish to affect. The cursor size is probably more relevant if you are using the Red Eye tool to click on the pupils to correct them rather than dragging. But as I say, the tool always seems to do such a great job anyway of locating the area that needs to be corrected!

2. After I released the mouse, a Remove Red Eye tool ellipse overlay shrank to fit the area around the eye. As I just mentioned, you don't really have to be particularly accurate with the way you define the eye pupils. In this screen shot you can see that I applied a red eye correction to the eye on the right. Notice here how the first ellipse overlay has a thinner border and the current ellipse overlay is thicker, indicating that this one is active. When a red eye ellipse is active you can then use the two sliders in the toolbar to adjust the Remove Red Eye settings. Use the **Pupil Size** slider to adjust the size up or down for the area that is being corrected. Next to this is the **Darken** slider that you can use to fine-tune the appearance of the pupil. I tend to find that the Lightroom auto-correction (using the midway settings of '50') is usually spot on in most instances.



3. As before with the Remove Spots tool, when an ellipse overlay is active you can hit the Delete key to remove an individual ellipse overlay. However, if you move the mouse over to the edge of the ellipse and drag to resize the area or drag from inside to reposition the ellipse, the behavior is quite different. If you drag the overlay edge to resize the Remove Red Eye overlay, it does not recalculate the red eye adjustment, but it allows you to fine-tune the shape and size of the red eye adjustment. You know how it is said by the Lightroom engineers that there are no layers in Lightroom? Well, this is so far the first example of what you could call a Lightroom layer. The benefit of this is that you can really get the red eye correction coverage to match the eye pupil precisely.



4. All will become even clearer if you hold down the mouse over the center of the pupil and drag the ellipse overlay outwards. Basically the ability to resize the shape of the red eye correction and reposition it allows a much greater degree of red eye control than you could previously in Lightroom.

Color panel

Over in the Color panel (see **Figure 3.29**) you can use either the Shift key or you can use the Command key (Mac), Control key (PC), to click on the individual color swatches to choose which specific color slider controls you want to have visible. Previously you could only click to see one set of color sliders at a time or click on the All button to have all of them visible at once. This new refinement allows you to economize on screen real estate.

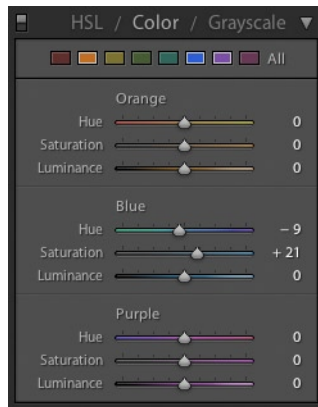


Figure 3.29 The Color panel allows you to use the Shift key or the Command key (Mac), Control key (PC) to select multiple color swatches. This new feature will allow you to adjust the panel view so that only the color sliders you need to work with are visible.

Lens Corrections panel

The Lens Correction panel features two new automatic defringe controls. The first one is called **Highlight Edges** and it is able to correct for the color fringing that you sometimes see in extreme burnt-out highlight areas. This type of color fringing is caused by extreme light exposure hitting the camera sensors, which can overload individual photosites with too many photons. This in turn creates problems in the demosaicing process. The Highlight Edges Defringe option is therefore carrying out a different kind of calculation in order to correct the magenta fringing that is sometimes seen around the highlight edges. I have to say that the effect is really subtle and it has not been easy to find a photograph where one can show a significant amount of difference between the before and after, but **Figure 3.30** shows a picture taken of sunlight reflecting off the sea, that is a typical example of the sort of shot that could benefit from a Highlight Edges correction.

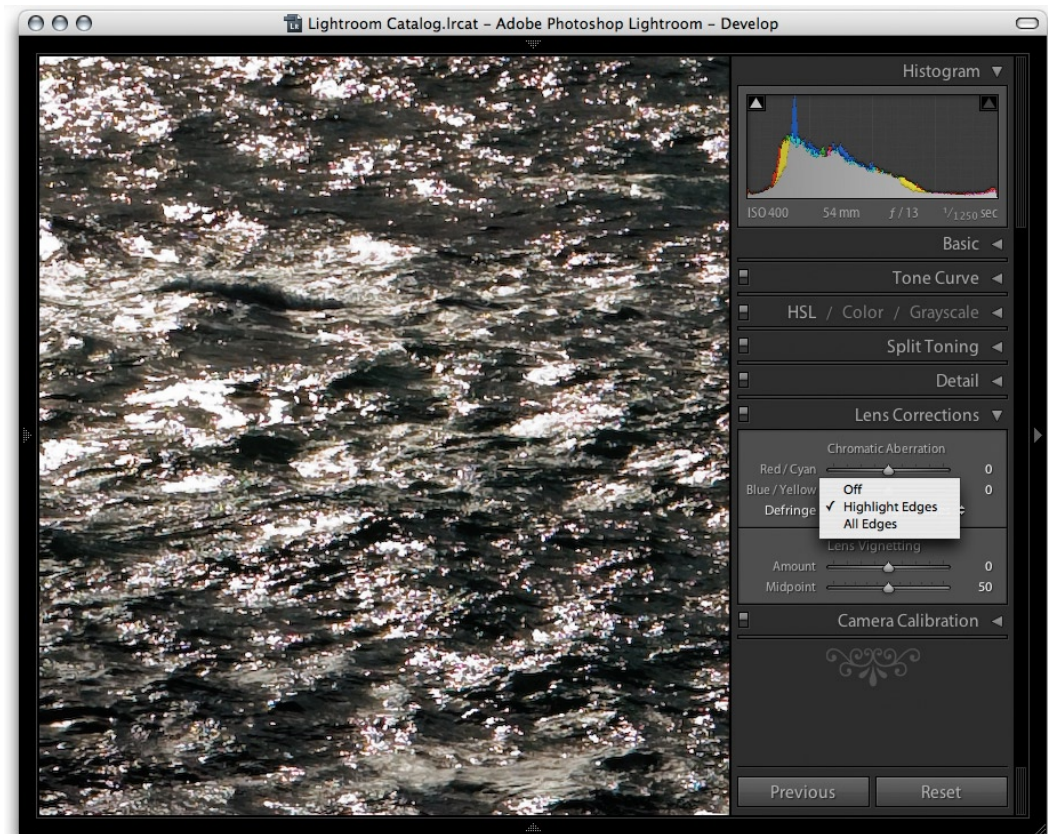
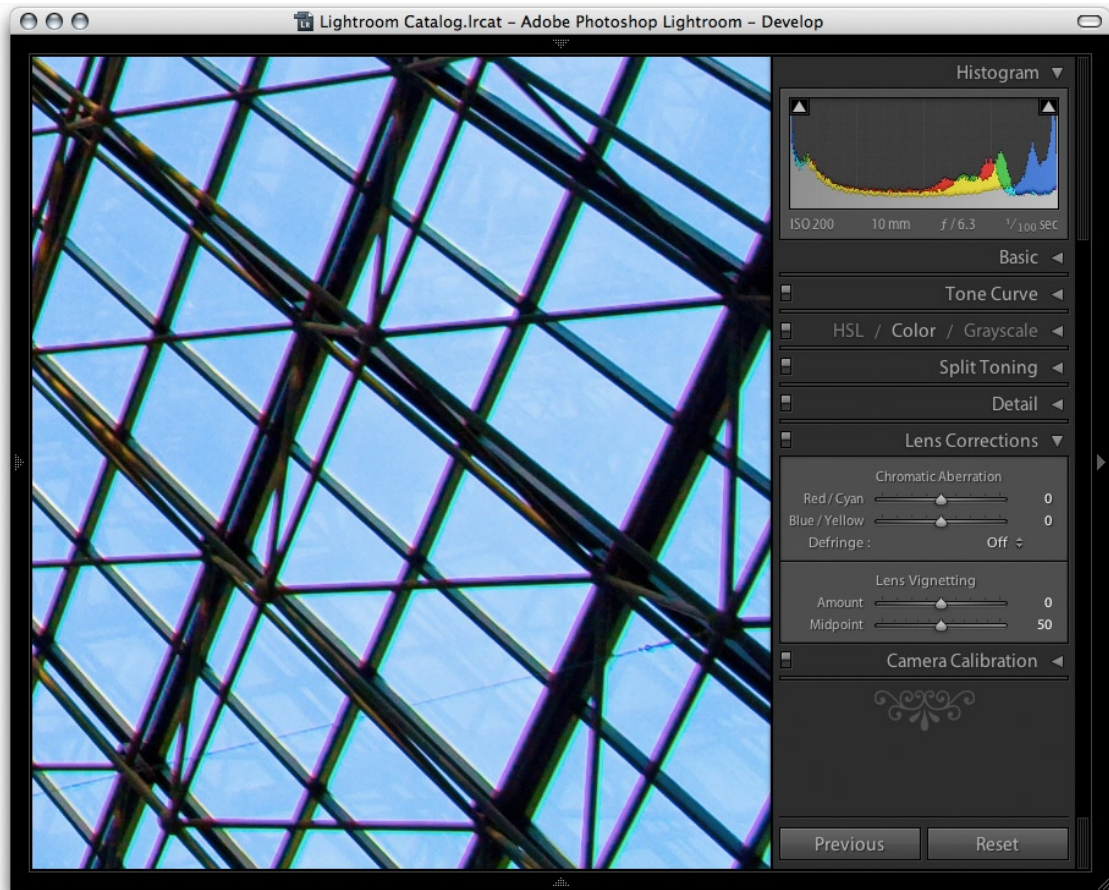


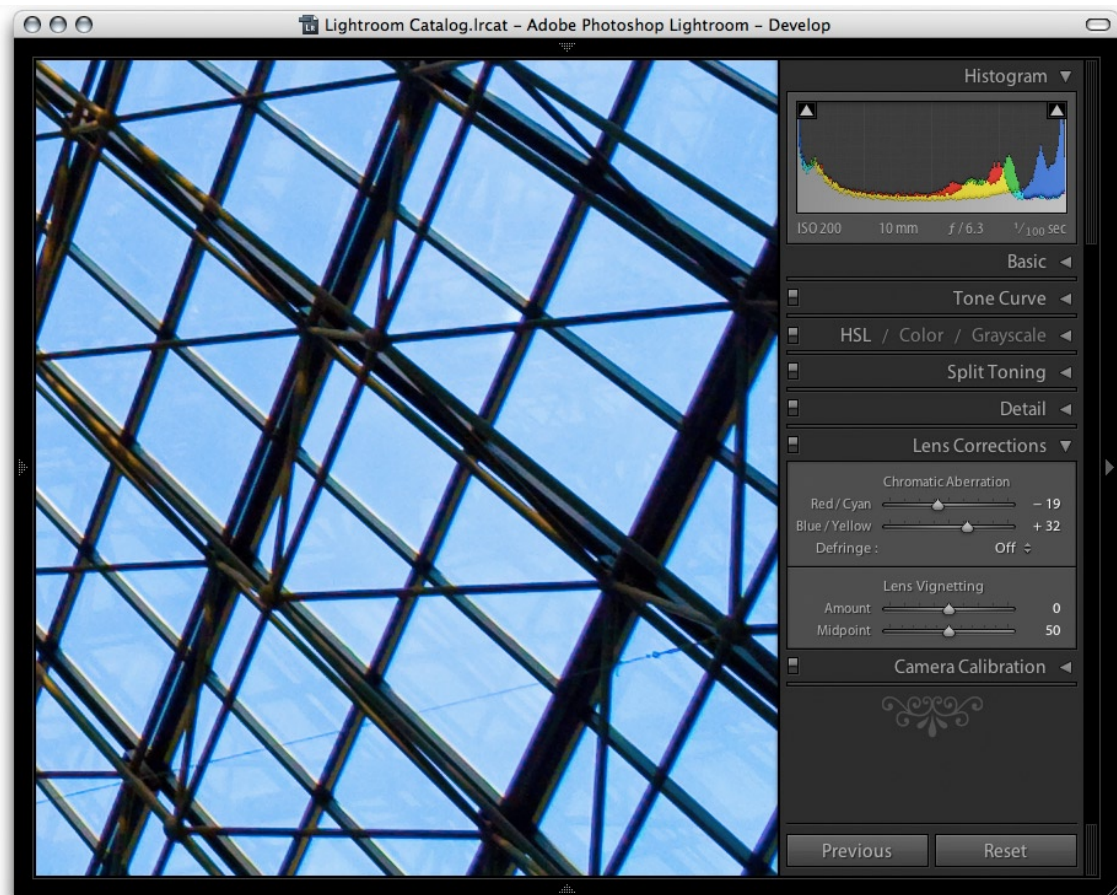
Figure 3.30 The Highlight Edges Defringe command can be used to auto correct color fringing in the extreme highlights.

All Edges corrections

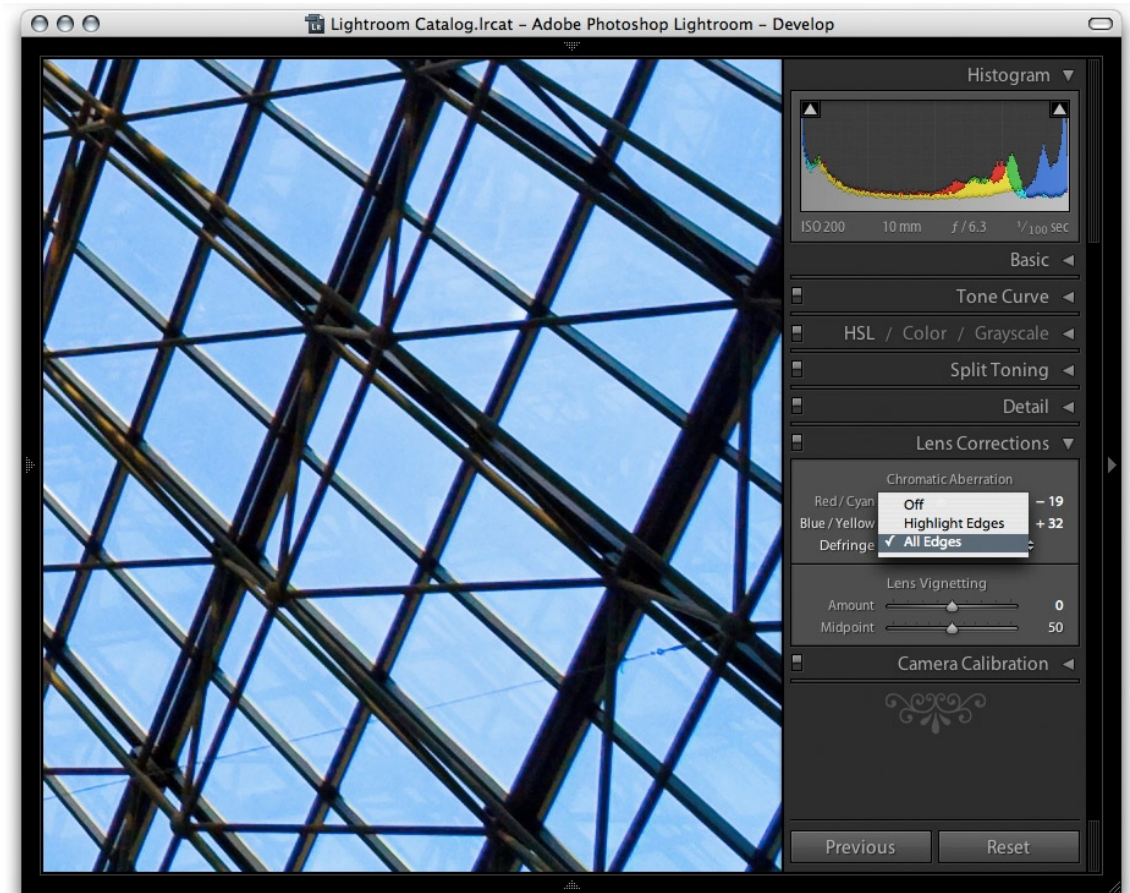
The **All Edges** correction also offers a rather subtle auto correction, but I do find that it can be useful if you need to improve an image with chromatic aberration that is proving tricky to remove using the manual sliders in the Lens Corrections panel.



1. Here is a photograph where you can see really bad chromatic aberration at the edges of the frame.



2. This image required quite a bit of manual correction and in this example I set the Red/Cyan slider to -19 and the Blue/Yellow slider to +32. This seemed to be the optimum setting to use, but there was still a little bit of fringing around the high contrast edges that I could not get rid of completely.



3. In this last example I selected the **All Edges** Defringe option. The difference between this and the previous screen shot may appear quite subtle on the screen, but when you compare the before and after by toggling the effect in Lightroom you should be able to see a distinct improvement. I therefore like to look upon the All Edges defringe setting as a way to polish up the edges and remove the chromatic aberration that the slider settings on their own can't manage.

Reset Develop settings

The **Reset** button will reset the Develop settings to whatever default user settings you might have already set in Lightroom. Just to recap, I explained earlier on page 427 how you could now create user default settings in Lightroom and that you could use the Lightroom Presets preferences to make default settings specific to the camera body serial number and ISO setting. So if you click on the Reset button, Lightroom will use whatever default setting you have created and reset the Develop settings to this.

Set Default...

How do you create a default setting? Well, you could select a specific photo, go to the Develop menu and choose **Set Default Settings...** That will create a new default setting in Lightroom and if you have the above preferences set to make the setting specific to the camera body and ISO type, the default setting you create will be specific to that combination of camera and ISO setting.

Or alternatively, you can hold down the Option key (Mac), Alt key (PC) and the Reset button in the Develop module will change to **Set Default...** Whichever method you use, the dialog shown below in **Figure 3.31** will appear, asking you to confirm that you want to go ahead and set this setting as a new default.

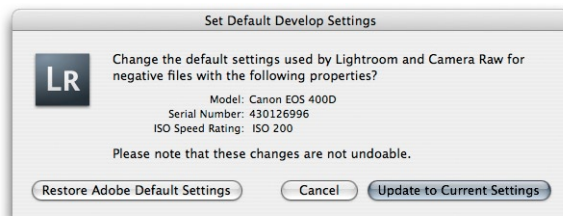


Figure 3.31 If you hold down the Option key (Mac) or Alt key (PC), the Reset button will change to say 'Set Default...'. When you click on this button it will pop the dialog shown here. It is important to heed the warning here, that clicking 'Update to Current Settings' will permanently update the default settings used in Lightroom.

Reset (Adobe)

And finally, if you hold down the Shift key, the Reset button will change to say: **Reset (Adobe)**. Clicking on the button in this mode, overrides the Lightroom user default settings and resets the Develop settings to the standard Adobe Lightroom default values.



Figure 3.32 *If you hold down the Shift key the Reset button will change to say 'Reset (Adobe)'. Clicking this button will reset a photo to the normal Adobe Lightroom default values.*

Sharpening and noise reduction

Capture sharpening for a sharp start

Before discussing the new sharpening controls in Lightroom 1.1, I should briefly explain the principle behind capture sharpening and the difference between this and output sharpening.

The Unsharp Mask filter in Photoshop has been around since the very earliest days of the program and has not really changed much since then. As Photoshop has matured our understanding of sharpening and how to best use the Unsharp Mask filter controls has improved and various techniques have evolved that cleverly use the Unsharp Mask filter to its best advantage. In his lifetime, author and Photoshop guru Bruce Fraser, did the industry a great service with his research into Photoshop sharpening. His recipes for optimum sharpening based on whether you were sharpening for input, i.e. ‘capture sharpening’, or sharpening for output, have done a lot to improve our understanding of how to apply the most appropriate level of sharpening at each step of the image editing and printing process. It is also fair to say that Bruce’s research and writing had an impact on the way some of the sharpening controls in Lightroom evolved. But more of this later.

Capture sharpening is all about adding sufficient sharpening to a photograph in order to correct for the inherent lack of sharpness that most digital images suffer from to a greater or lesser extent. If you shoot using raw mode, then your photographs will arrive untreated in Lightroom and they will most definitely need some degree of sharpening. If the photos you import have originated from a digital camera shot using the JPEG mode, then they will already have been sharpened in-camera. The Detail panel sharpening controls in Lightroom are therefore intended for use with photographs that are raw originals or non-raw files that have not been sharpened yet.

The main goal with input/capture sharpening is to correct for the lack of sharpness in an image. Capture sharpening is therefore something that you can evaluate on the monitor (providing you use the 1:1 view setting) and it is all about making the photograph look just sharp enough on the screen. You don’t want to over-sharpen at this stage, since that can lead to all sorts of problems later at the retouching stage in Photoshop.

Output sharpening is something that is always done at the end, just prior to making a print, and if you are familiar with the Lightroom Print module, you are aware of the sharpening options available there. But note that Lightroom does not allow you to see on the screen the effect of output sharpening. The print sharpen processing is hidden from view and the only way to evaluate print output sharpening is by judging the print. But I am getting ahead of myself here. This section is all about the capture sharpening and what's new and special about the sharpening controls in Lightroom 1.1.

Sharpen preset settings

Perhaps the easiest way to get started is to use either of the two new Sharpen presets found in the Develop module Presets panel shown in **Figure 3.33** (Develop presets are also available via the Library module Quick Develop panel). These two presets can be a useful starting point when learning how to sharpen in Lightroom 1.1. All you have to do is decide which of these two settings is most applicable to the image you are about to sharpen.

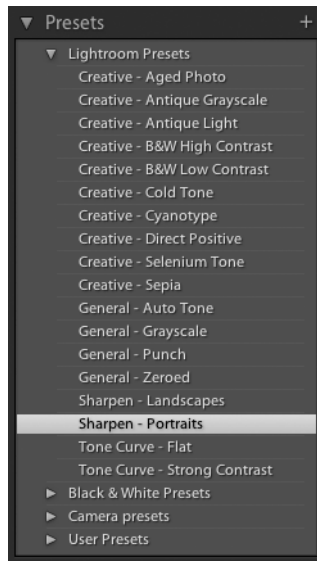


Figure 3.33 The Presets panel in the Develop module contains two new sharpening preset settings. When you click to select one of these it will modify the Detail panel settings only.

Sharpen – Portraits

As you read the rest of this section it will become apparent what the individual sliders do and which combination of settings will work best with some photographs and not others. But to start with let's look at the two preset settings found in the Lightroom Presets subfolder.

Figure 3.34 shows a 1:1 close-up view of a male portrait where naturally enough I chose to apply the **Sharpen – Portraits** preset. This combination of sharpening slider settings is the most appropriate to use for portraits male or female, or any photo where you wish to sharpen the important areas of detail such as the eyes and lips, but protect the smooth areas (like the skin) from being sharpened.



Figure 3.34 Here is an example of the Sharpen – Portraits preset in action.

Sharpen – Landscapes

The other preset setting you can choose is **Sharpen – Landscapes**. This combination of sharpening slider settings is most appropriate for subjects that contain a lot of edge detail. You could include quite a wide range of subject types in this category. In **Figure 3.35** I used the Sharpen – Landscapes preset to sharpen an architectural scene. Basically you would use this particular preset whenever you needed to sharpen photographs that contained a lot of fine edges.

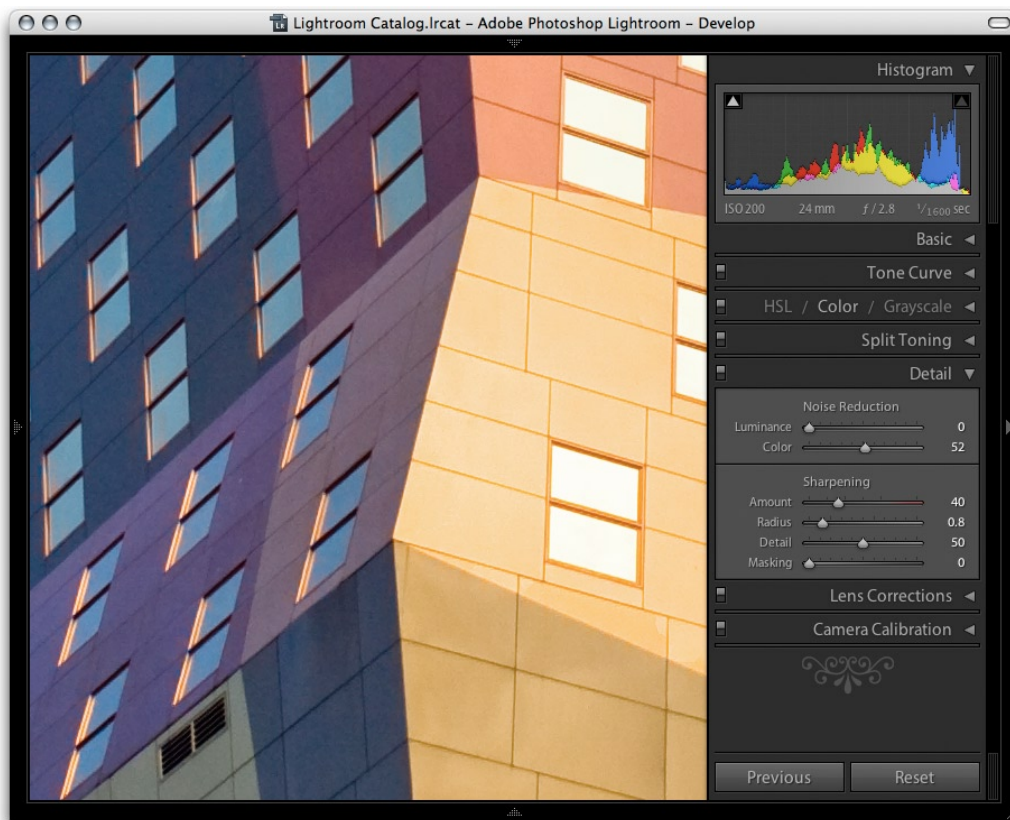


Figure 3.35 Here is an example of the Sharpen – Landscape preset in action.

Getting to know what the sharpening sliders do

These two preset settings provide you with a great way to get started, make the most of the new sharpening settings and get improved sharpening without having to understand too much about how the sharpening in Lightroom 1.1 works or what the individual sliders do.

Sample sharpening image

To help explain how the individual sliders work, I have prepared a test image that has been carefully designed to try and show some of the key aspects of Lightroom 1.1 sharpening. You can access this image by going to Lightroom-News.com and downloading it from the feature story on Lightroom 1.1 sharpening.

The image shown below in **Figure 3.36** was specially designed to demonstrate several key aspects of Lightroom sharpening. The eye and surrounding skin texture allows you to see the effects of portrait style sharpening where the objective is to sharpen detail like the eyelashes, but avoid sharpening the skin texture. Conversely, the patchy texture in the bottom right corner allows you to test the ability to sharpen smooth texture content where you do want to emphasize the texture detail. The high contrast detail content in the left hand section allows you to test the effects of sharpening on fine-detailed image content. And the crisscross lines have been added so as to highlight the effects of the Radius setting.



Figure 3.36 The sample image used in the final section of this chapter can be accessed via the following link: <http://photoshopnews.com/stories/images/sharpen-test.jpg>

Evaluate at a 1:1 view

But first things first. When you go to the Detail panel shown in **Figure 3.37** to access the Sharpening slider controls, a warning triangle will appear if the photo you have selected is displayed at anything less than a 1:1 view. If you magnify the image view to 1:1 or higher, the triangle will disappear. Or, you might just want to click on the triangle itself – this acts as a direct route to a 1:1 view. In any case, the grayscale previews I’ll be discussing shortly won’t work unless you are viewing the image at 1:1 or higher.

Luminance targeted sharpening

The first thing to say about Lightroom sharpening is that the sharpening is only applied to the luminance information in a photograph. Lightroom always filters out the color content when it applies the sharpening. This is a good thing because sharpening the color information enhances any color artifacts and it is the luminance content that we really want to sharpen here. In the early days of Photoshop, people sometimes converted an RGB image to Lab mode and sharpen the Luminosity channel separately. This technique allowed you to sharpen the luminance information without sharpening the color content. More recently (from Photoshop 3.0 onwards), it has been easier (and less destructive) to sharpen in RGB mode and use the Luminosity blend mode to restrict the sharpening to the luminance information. Lightroom does a similar thing here: it filters out the color content when sharpening. For this reason it can be useful to inspect the image in luminance mode when working with the slider. You can do this by holding down the Option key (Mac), Alt key (PC) as you drag on the Amount sharpening sliders in the Detail panel. In addition to this you can hold down the same Option/Alt key to isolate the effect the other slider controls are having.

The sharpening effect sliders

Let’s start by looking at the sharpening effect controls: Amount and Radius. These two sliders control the how much sharpening is applied and how the sharpening is distributed. As I mentioned earlier, you can download this image and import it into Lightroom and copy the steps described here. Note that all these screen shots were taken while holding down the Option key (Mac), Alt key (PC) as I dragged on the slider controls.

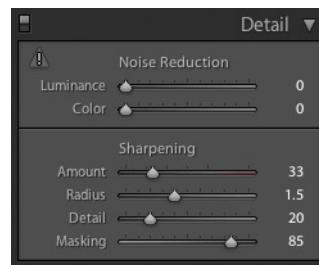
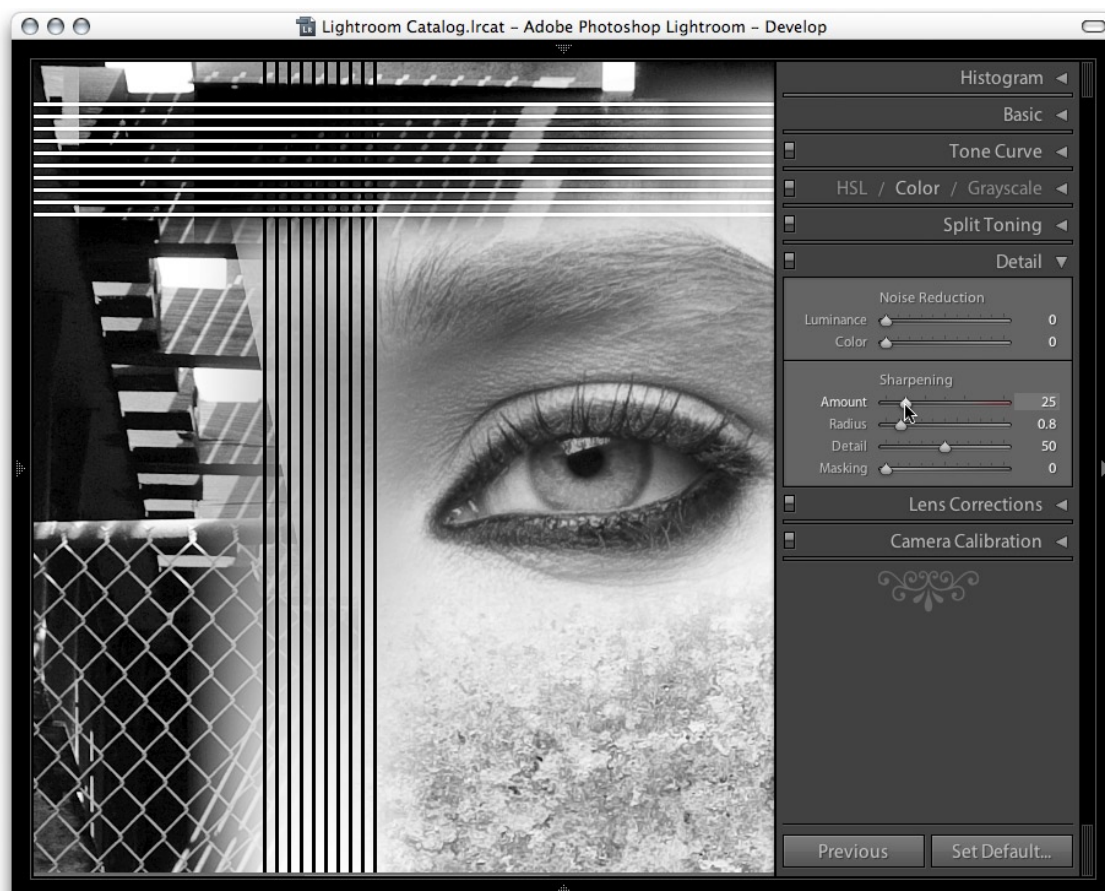
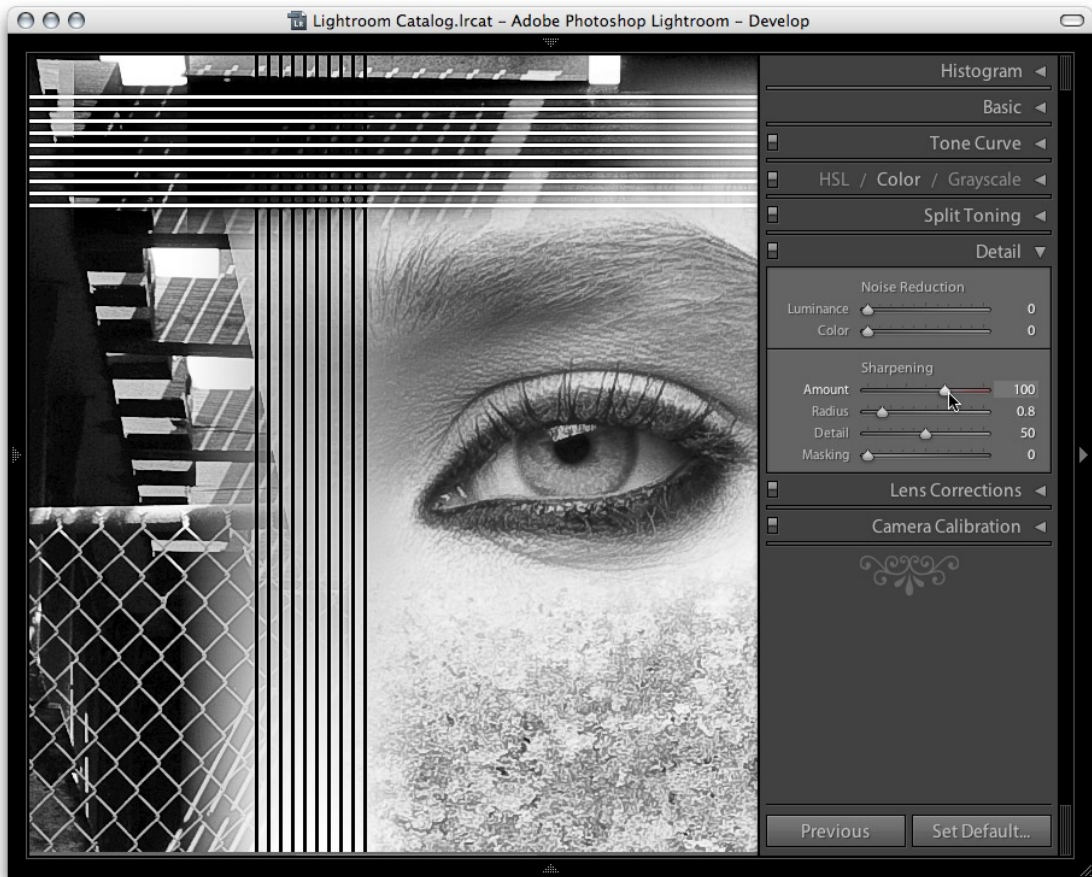


Figure 3.37 The warning triangle in the Detail panel will indicate that the image is currently being viewed at a lower than 1:1 view. Click on the triangle to jump to a 1:1 view.

Amount slider

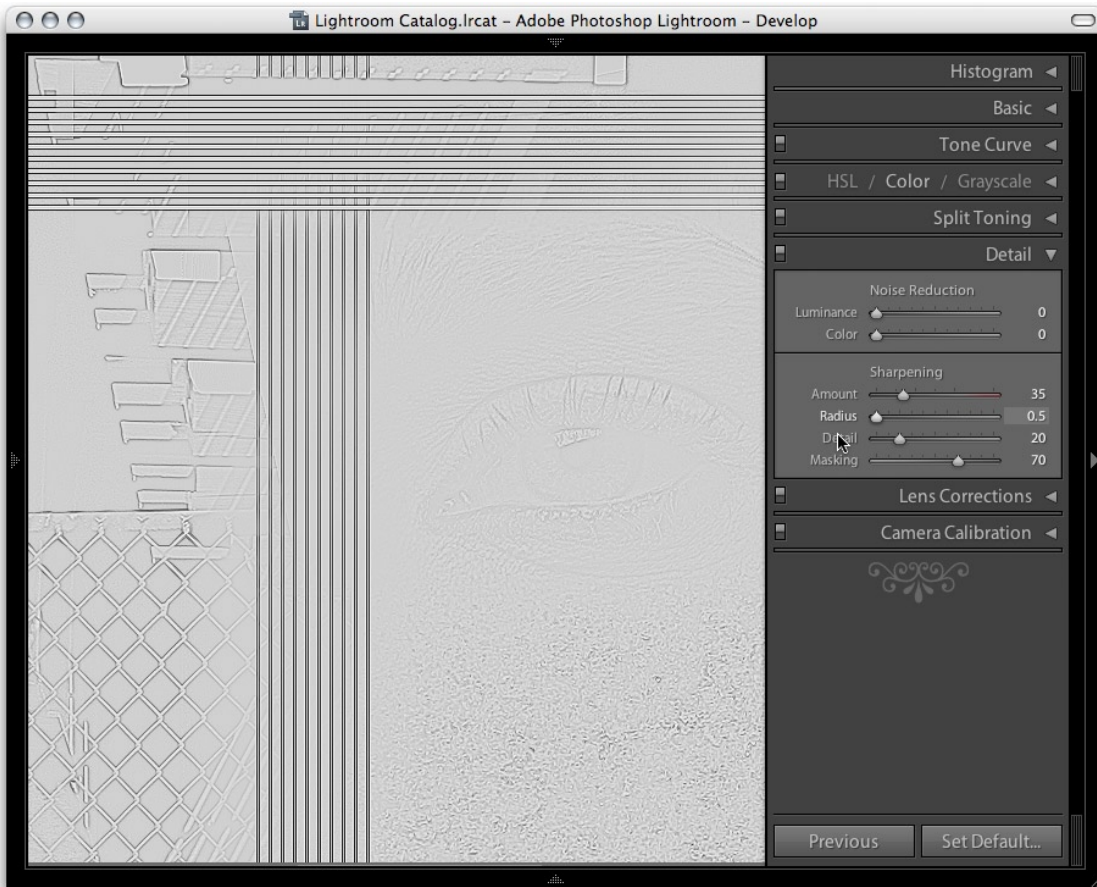


1. The Amount slider is like a volume control. The more you apply, the more you sharpen the image. In this respect it works in a similar way to the Amount slider in the Unsharp Mask filter. The Amount range can go from zero (no sharpening) to 150 (maximum sharpening, where the slider scale goes into the red). The 150 setting goes well beyond the 0–100 range that was available previously, but there is a reason for this: you can use the sharpen suppression controls (described a little later) to dampen the effect of the sharpening. Although you are rarely going to need to set the sharpening as high as 150, the extra headroom is available should you need it. In this above example you can see what the image looks like using the default 25 sharpening.

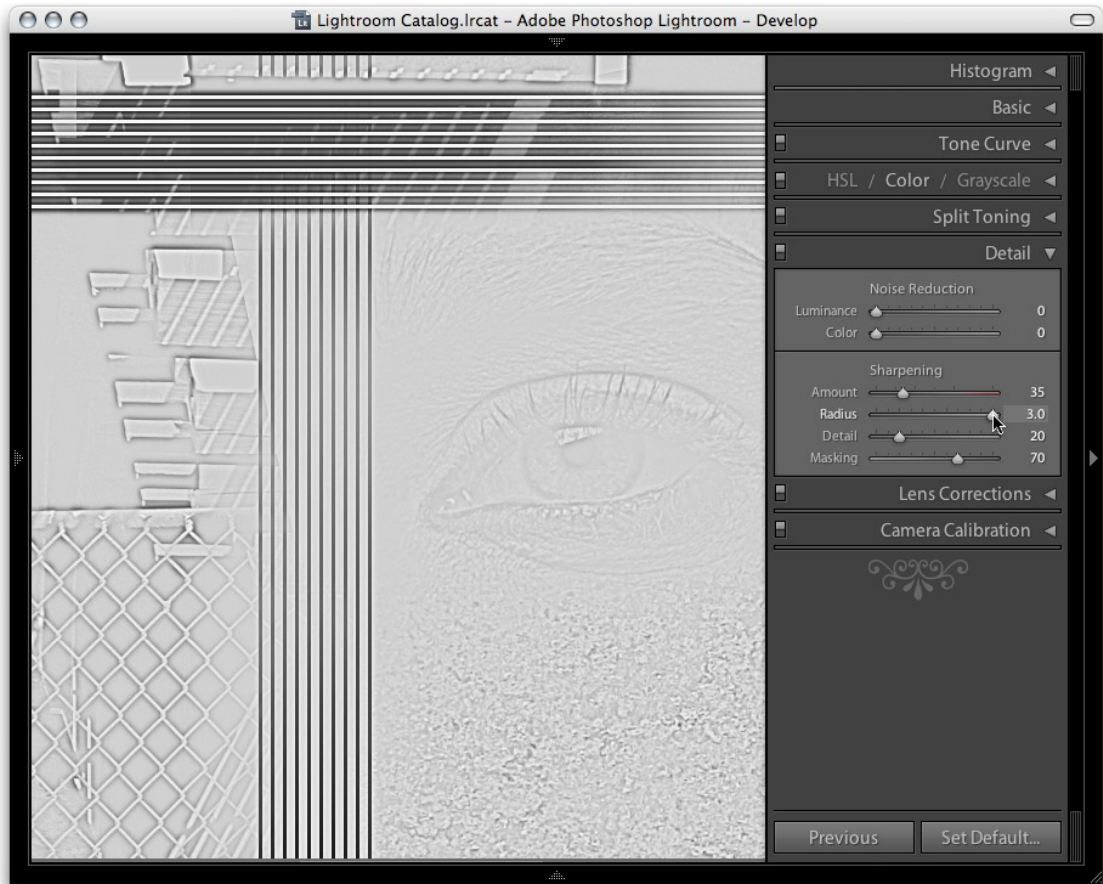


2. As I increase the Amount sharpening to 100 you can see how all the detail in the image looks crisper. But used like this, the Amount slider is a fairly blunt instrument and it is the newly included ability to modify the distribution of the sharpening and filter out the edge halos that makes Lightroom 1.1 sharpening so special.

Radius slider



1. For this step and the next I held down the Option key (Mac), Alt key (PC) to isolate the effect that the Radius setting would have on the image. At the minimum Radius setting you can see that a small radius will have the greatest effect on the narrow edge detail such as the fence wire in the picture and very little effect on the soft edge detail such as the eye. Notice also the effect the small radius has on the crisscross lines.



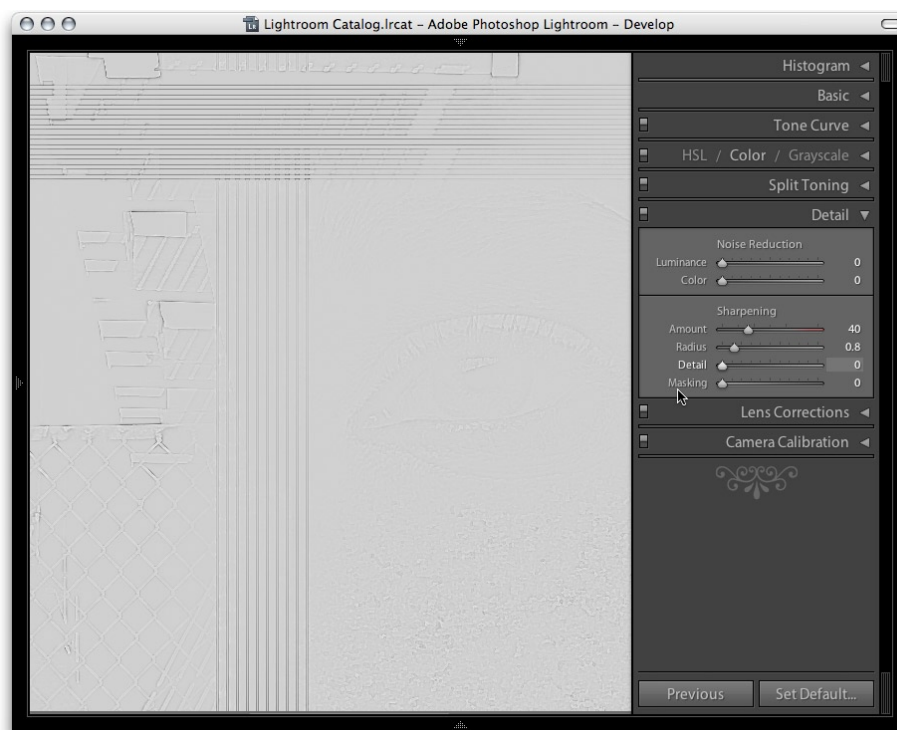
2. When I take the Radius slider to the maximum setting notice how the halo width increases to the point where the halos have less real sharpening effect on the fine edge detail. The sharpening around the wire fence area looks kind of fuzzy, but at the wider setting there is more noticeable sharpening around the eyelashes of the eye and the eye pupil.

The suppression controls

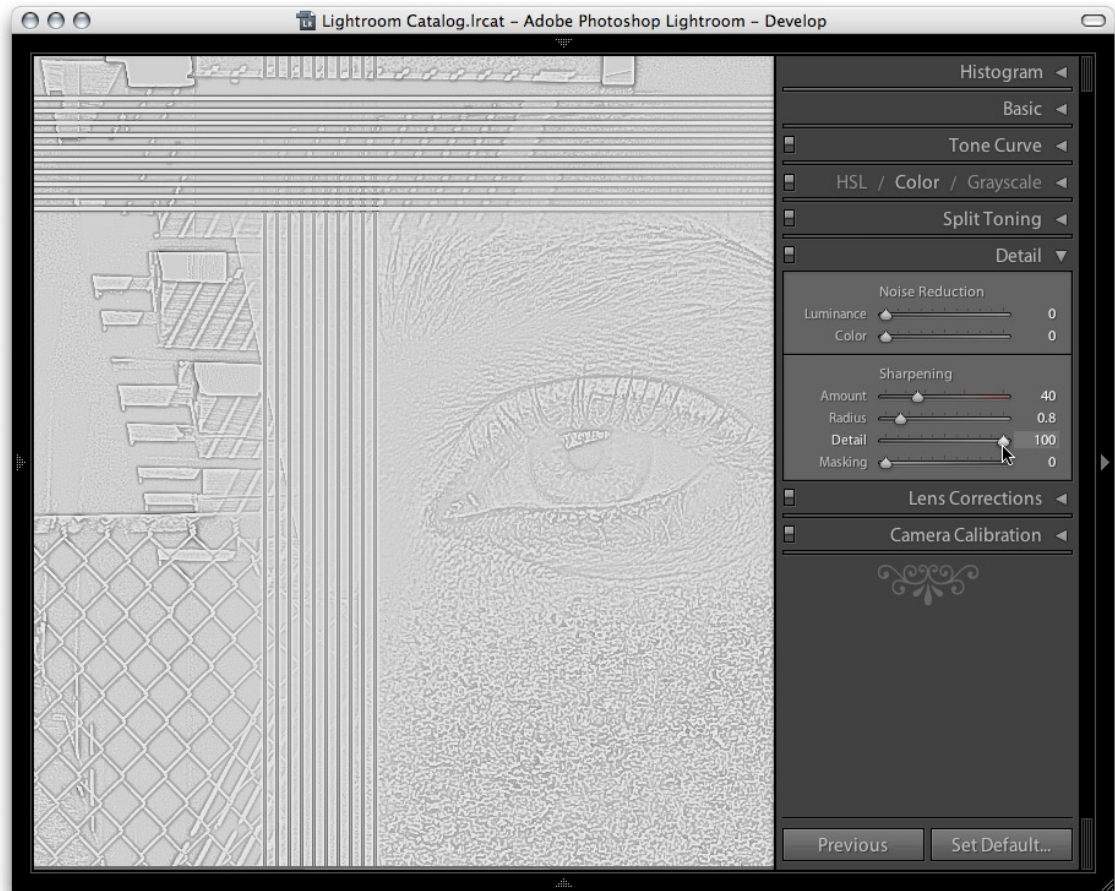
The next two sharpening sliders act as dampening controls that modify the effect the Amount and Radius sharpening settings have on an image.

Detail slider

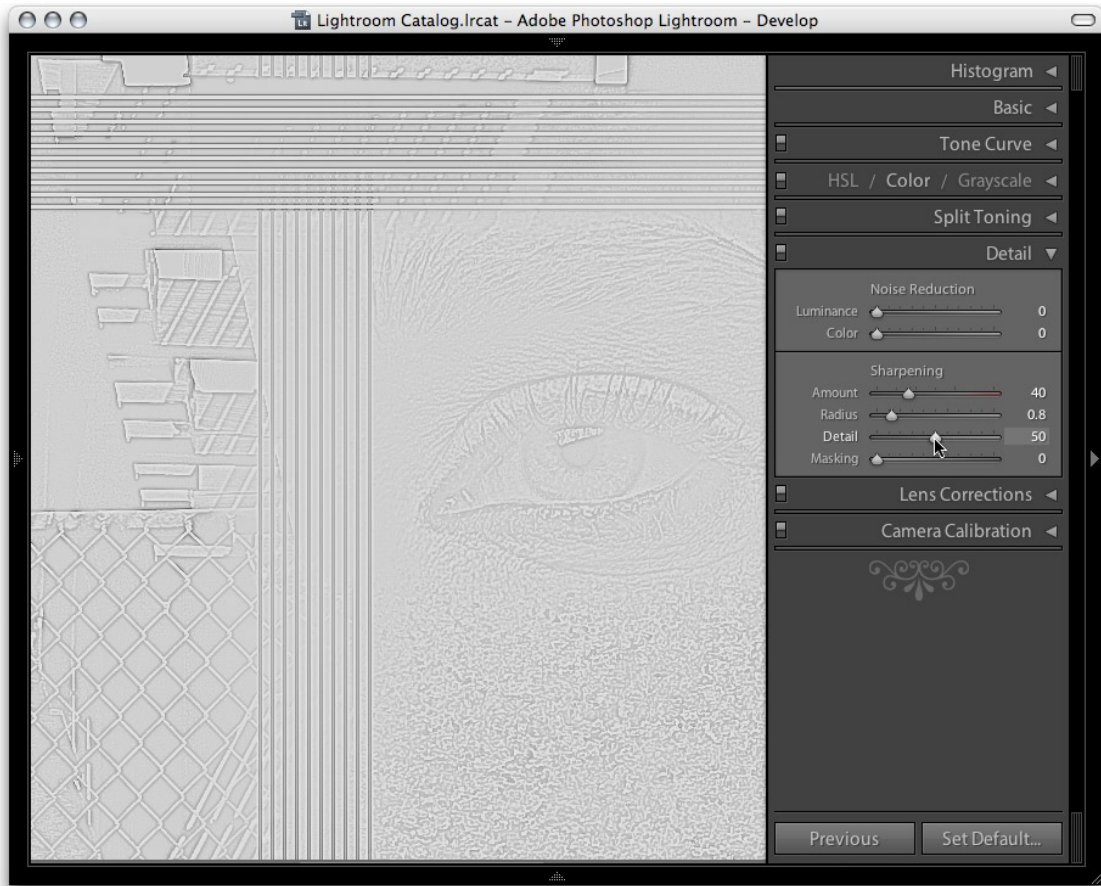
The Detail slider cleverly suppresses the halos effect and thereby allows you to concentrate sharpening on the edge areas. This in turn allows you to apply more sharpening with the Amount slider, adding sharpness to the edges, but without generating noticeable halos around them. A setting of zero will apply the most halo suppression and a setting of 100 will apply the least halo suppression.



1. In this step the Detail slider has been set to zero. I am holding down the Option/Alt key to preview the effect this slider setting adjustment is having in isolation. When the Detail slider is at this lowest setting nearly all of edge halos will be suppressed. The combination of a low Detail setting and a medium to high Radius setting will allow you to apply a strong sharpening effect to bring out details like the eye and eyelashes while suppressing the halos on the smooth skin tones.



2. When the Detail slider is raised to the maximum setting, all of the sharpening effect is allowed to filter through, unconstrained by the effect 'Detail' would otherwise have on the sharpening effect. When Detail is set to 100, you could say that the Amount and Radius sharpening settings are allowed to process the image with almost the same effect as the Unsharp Mask filter in Photoshop.



3. When the Detail slider is set to a midpoint value between these two extremes, we see how the Detail slider can be used to target the areas that need sharpening most. If you refer back to the sharpen preset used at the beginning, a lower setting of 20 is suitable for portrait sharpening because it will suppress the sharpening more so the smooth tone areas. A higher Detail setting will carry out less halo edge suppression and is therefore more suitable for emphasizing fine edge detail.

Interpreting the grayscale sharpening preview

This would be a good point for me to explain what the grayscale previews are actually showing us here. As I have already stated, if you hold down the Option/Alt key as you drag on the Amount slider, you see an accurate preview of the cumulative effect that all the sharpening sliders are having on the Luminosity information in an image. But when you Option/Alt drag on the Radius and Detail sliders you are seeing a rather different kind of preview, because with these you are able to preview the sharpening effect in isolation.

What does this mean? The more experienced Photoshop users will perhaps understand better if I explain that this is a little (but not exactly) like previewing a duplicate layer of the Background layer after you have just applied the High Pass filter. There is a Photoshop sharpening technique where you apply the High Pass filter to a duplicate of the Background layer to pick out the edge detail and set the duplicate blend layer to Overlay mode. The High Pass filter will turn most of the image a mid gray. When you set the layer to the Overlay blend mode, the mid gray areas will have no effect on the appearance of the photograph, while the lighter and darker areas in the layer will build up the edge contrast. The Radius and Detail Option/Alt mode previews are basically showing you the edge enhancement effect as if it were an isolated sharpening layer. And what these previews are showing you is the combination of the Amount, Radius and Detail slider settings in an isolated preview.

Masking slider

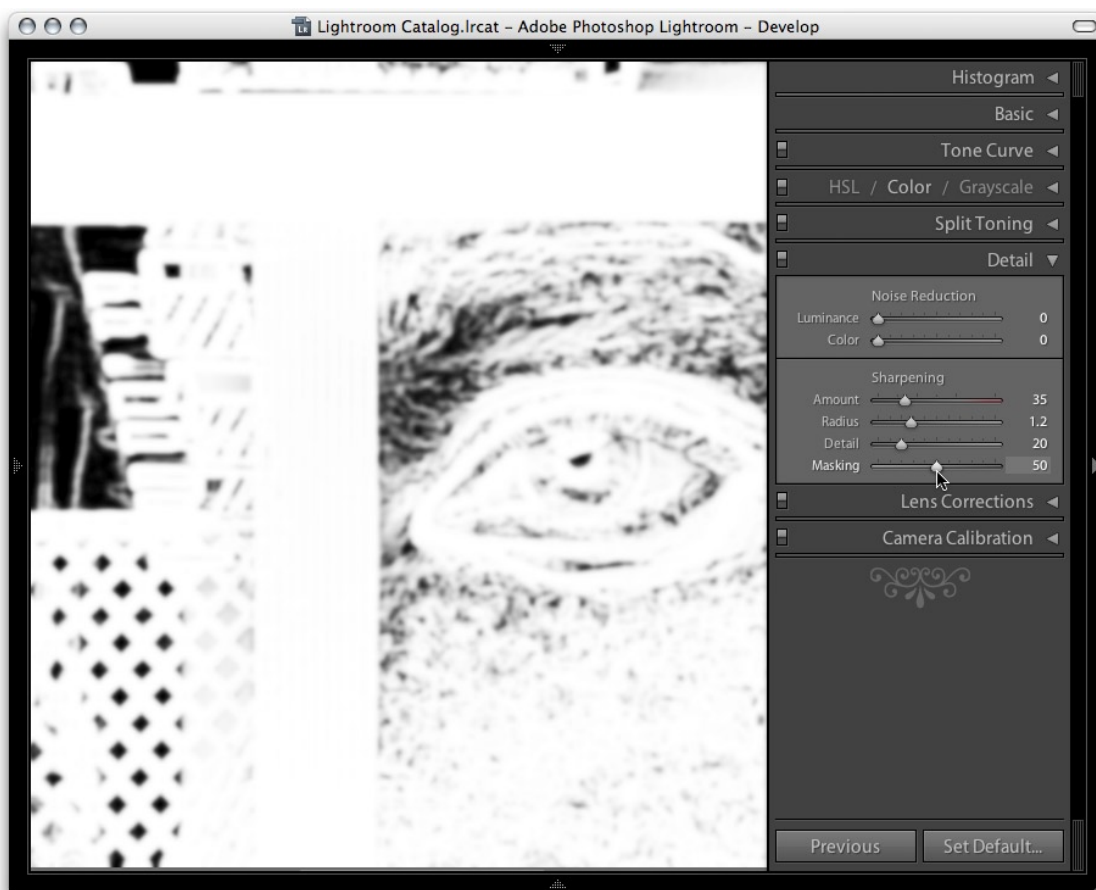
The Masking slider adjustment adds a final level of suppression control and was inspired by Bruce Fraser's written work on his Photoshop sharpening techniques. If you want to read more about Bruce's techniques for input and output sharpening plus his creative sharpening techniques, I highly recommend you check out *Real World image sharpening with Adobe Photoshop CS2* (it is still just as valid if you are working with CS3). The basic concept of the masking control is that you use this slider to create a mask that is based on the image content that protects the areas you don't want to have sharpened.

If you take the Masking slider all the way down to zero, no mask will be generated and the sharpening effect will be applied without any masking. As you increase the Masking setting more areas will be protected. The mask is generated based on the image content such that areas of the picture where there are high contrast edges will

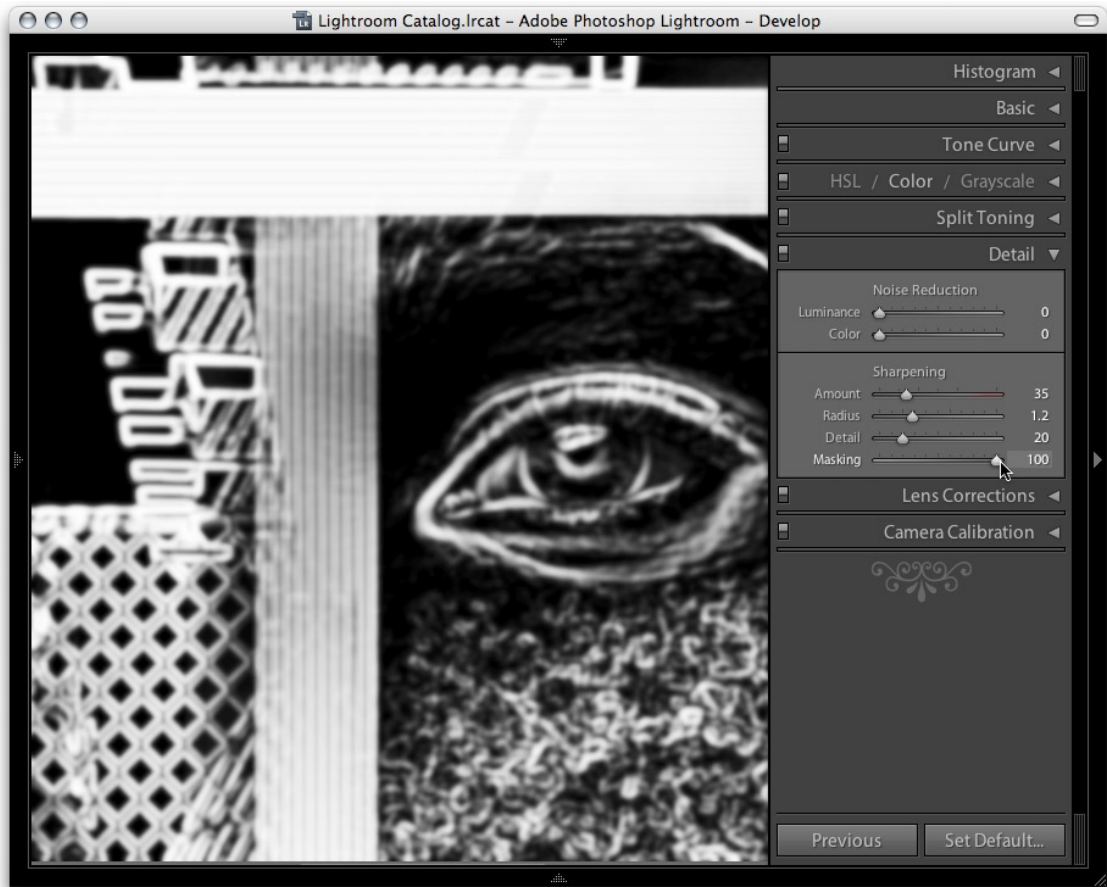
NOTE

I should also point out that the Option/Alt mode previews for the masking slider shows a mask that limits the sharpening adjustment. The best way to interpret this preview is to imagine the preview of the sharpening adjustments as being like a sharpening layer above the image and think of the masking preview as a layer mask that has been applied to that imaginary sharpening layer.

remain white (the sharpening effect is unmasked) and the flatter areas of the picture where there is smoother tone detail will turn black (the sharpening effect is masked). The image processing required to process the mask is quite intensive, so if you are using an older computer it may seem slow as the preview takes its time to update. But on a modern, fast computer you will hardly notice any time delay.



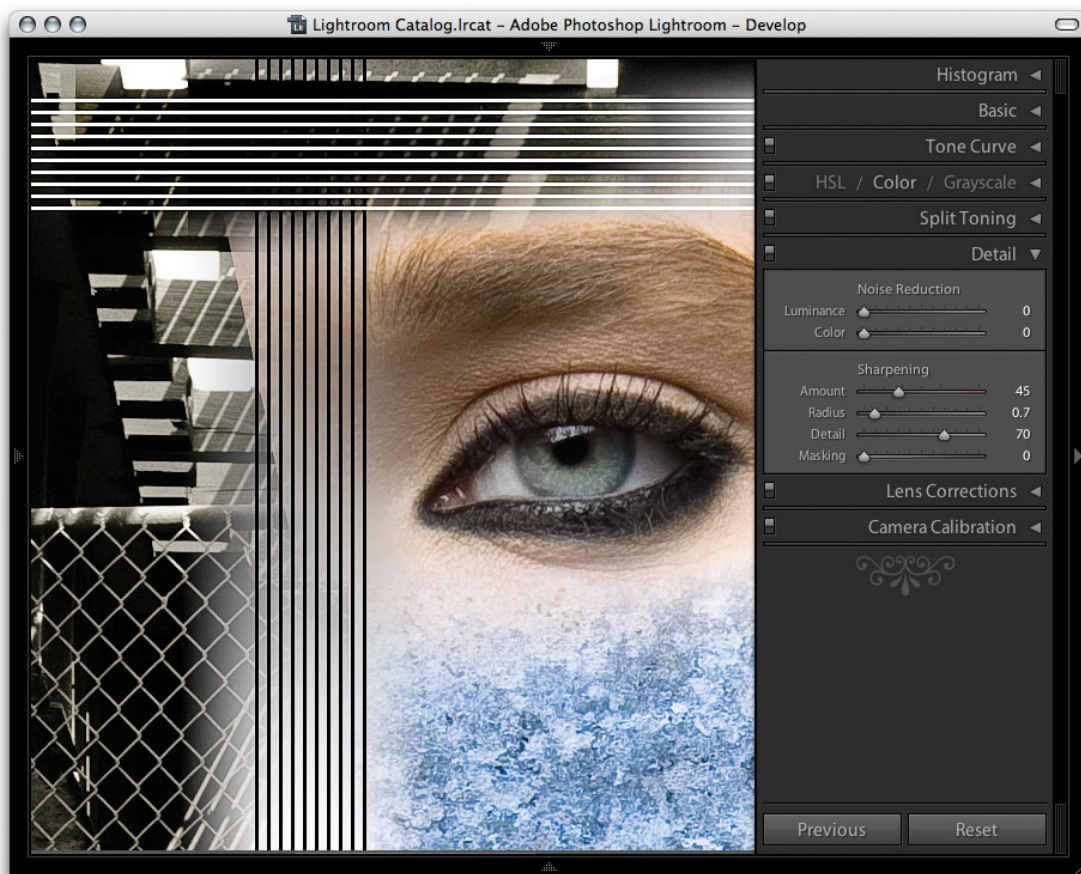
1. In this example, I set the Masking slider to 50 and held down the Option/Alt key to reveal the mask preview. Again, always remember that the Option/Alt previews will only work if the image is viewed at 1:1 or higher. At this midway setting you will notice how the flatter areas of the picture are just beginning to get some mask protection such as the skin tone areas around the eye.



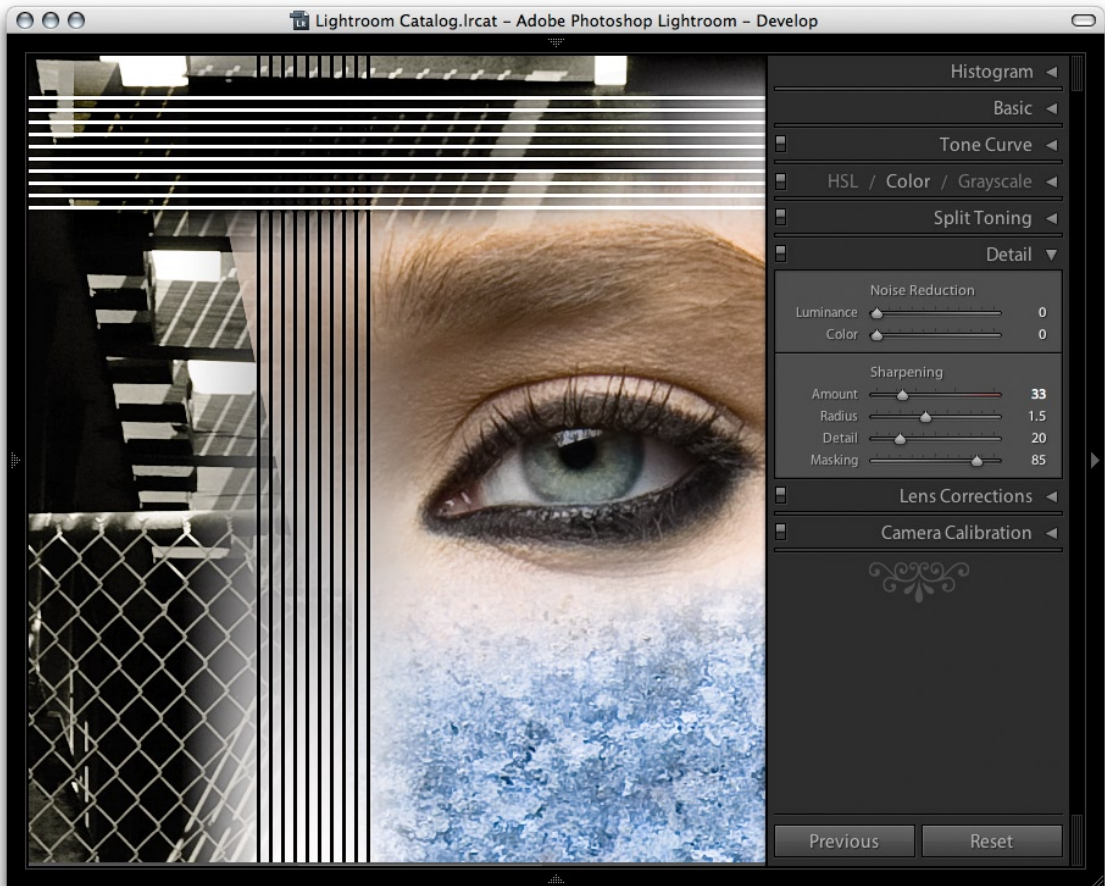
2. As the Masking setting is increased to the maximum of 100 you can see how more of the flatter tone areas are now protected while the high contrast edges are preserved. At this extreme setting, Lightroom sharpening only applies to the areas shown in white. The black portions of the mask are completely protected and no sharpening will be applied in these areas.

Applying manual sharpening adjustments

Now that I have given you a run down on what the individual sharpening sliders do, let's look at how you would use them in practice to sharpen an image.



1. In this first example I adjusted the Sharpening sliders to provide the optimum amount of sharpening for the fine detail areas. I applied a Radius of 0.7 to add small halos around the edge details and a Detail of 70 in order to limit the halo suppression. And I applied an Amount of 45 to make the fine edge detail nice and crisp. The Masking slider was set to zero, which meant that no mask was used to mask the sharpening effect.



2. In this second example I adjusted the Sharpening sliders to provide the optimum amount of sharpening for the soft edged detail around the eye. I applied a Radius of 1.5 to build wider halo edges around the eyelashes, but at the same time I used a Detail setting of 20 to suppress the edge halos. The Radius setting still has an effect on the sharpening, but the Detail slider is nicely suppressing the halo edge effect to produce a smoother looking sharpening effect. The Masking slider was taken all the way up to 85, so that I could target the sharpening on the areas that needed sharpening most, i.e. the details in the eye and eyelashes. You will note that the Amount was set to 33. This is a higher value than the previous default of 25, but this is because the sharpening is being substantially suppressed by the Detail and Masking sliders, so it is therefore necessary to apply a larger Amount setting.

Noise reduction

The noise reduction in Lightroom has undergone some improvements in this latest update. It may be hard to see what these changes are exactly, but if you compare the slider setting adjustments in Lightroom 1.1 with those in Lightroom 1.0 side by side in close up, you can definitely see quite a difference.

As with the Sharpening controls, you can only evaluate the effect of the noise reduction sliders by viewing the image at a 1:1 view or higher. In **Figure 3.38** I have shown two versions of a close-up detail of a photograph that was shot using the Canon EOS 400D at an ISO setting of 1600. The left half of the content area shows the Noise Reduction in Lightroom 1.0 using a **Luminance** noise reduction of 33 and a **Color** noise reduction of 33. The right half of the content area shows how the close-up section will look when those exact same settings are applied in Lightroom 1.1.

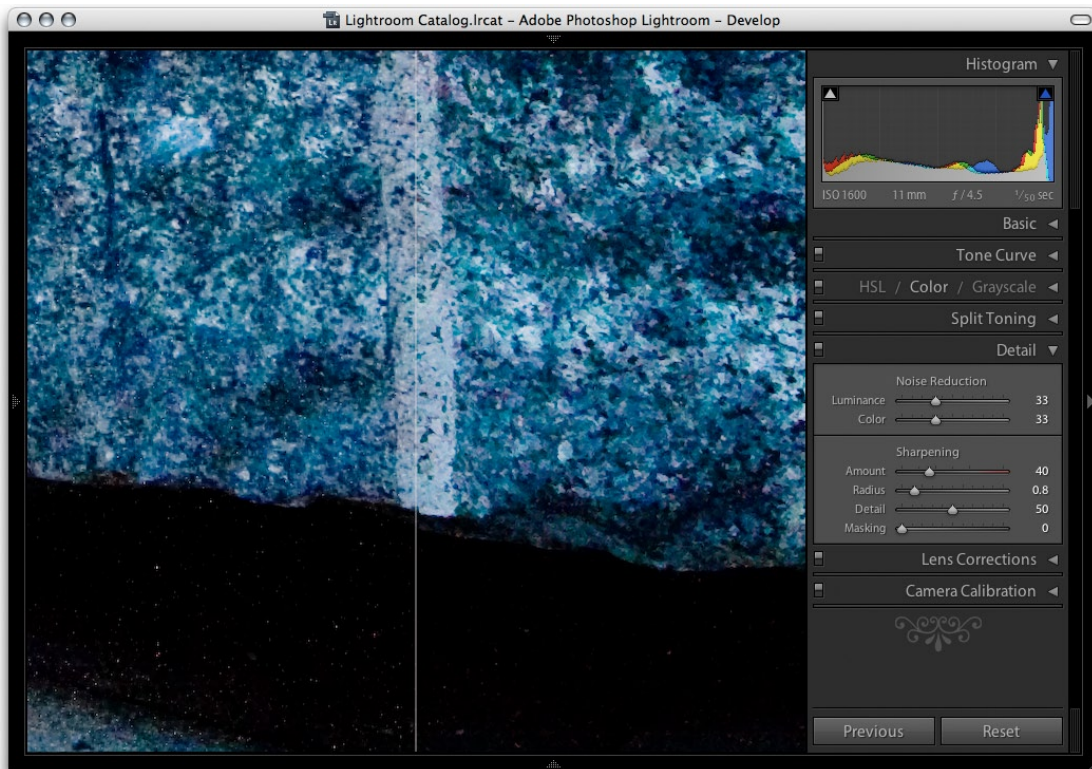


Figure 3.38 This close-up view shows a comparison between the old style Noise reduction in Lightroom 1.0 (left) and the new improved noise reduction in Lightroom 1.1 (right). Both versions were captured using the same noise reduction settings.

When you compare the settings side there is a distinct improvement in the way Lightroom 1.1 handles the luminance and color noise. In particular you can see how Lightroom 1.1 does a much better job of reducing the white speckles in the shadows. The noise reduction in Lightroom 1.1 may not be as spectacular as Noise Ninja or Noiseware. But it is now considerably more effective than it was before.



Photograph: Salmon Point, Mendocino, CA © Martin Evening 2007
Canon EOS 1 Ds Mk II | 54 mm | 400 ISO | f13 @ 1/250th

4

Lightroom preferences

So much has been changed in the way that the Lightroom preferences have been laid out and added to, that it seemed best to offer a complete guide to configuring the preference options, including those items that are new to Lightroom 1.1.

General preferences

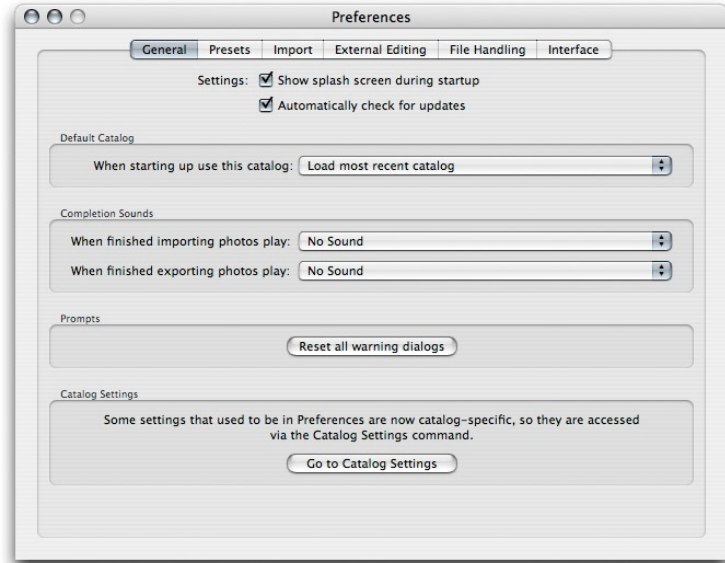


Figure 4.1 The Lightroom 1.1 General preferences.

Let's begin with the startup options. If you deselect **Show splash screen during startup**, you can disable the Lightroom screen from showing. This is just a cosmetic thing really and it depends on whether you want to have the screen shown in **Figure 4.2** displayed or not as the program loads.



Figure 4.2 The Lightroom startup splash screen.



Figure 4.3 *The alternative, pirate splash screen.*

Incidentally, there is a splash screen Easter egg in Lightroom. If you go to the Lightroom menu and choose About Adobe Photoshop Lightroom... you will be shown the startup splash screen as usual. If you then hit the **R** key you will see the alternate splash screen shown in **Figure 4.3** (that's R as in "Arrr"). There are also a few extra variations of the screen that you can access. Try using Command+Option-R (Mac), Control+Alt-R (PC) and also Command+Shift-R (Mac), Control+Shift-R (PC) and see what happens!

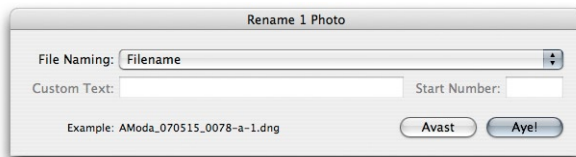


Figure 4.4 *The Rename Photo dialog shown in 'Pirate' mode.*

Once you let the pirates on board, be warned that some things in Lightroom may never be the same again! **Figure 4.4** shows how the Rename photo dialog will look after switching to pirate mode. And take a close look at the Library module toolbar, do you see anything different? Hint: check out the Filmstrip options screen shot towards the end of this chapter.

When you first installed Lightroom you would have had the option to choose whether to be notified automatically of any updates to the program. In case you missed checking this, you can check the **Automatically check for updates** option.

Catalog selection

In the Default Catalog section you can select which catalog should be used each time you launch Lightroom (such as 'Load the most recent'). Note that the 'Choose' button is gone. This is because what used to be known as a library file is now defined in Lightroom as being a 'catalog file'. If you refer back to the General menus chapter, you can read on page 354 about how you can create new catalogs via the File menu in Lightroom 1.1.

Also missing from here is the 'Automatically back up library' option, which has now been moved to the Catalog Settings. These are located separately in the File menu, but you can also jump directly to the Catalog Settings by clicking on the **Go to Catalog Settings** button at the bottom of the General preferences dialog. And from there you can use the backup section to decide at which times you wish to backup the Lightroom catalog. For more information about the Catalog Settings and working with catalogs in Lightroom, please refer to Chapter 1 on the General Menu items.

Completion sounds and prompts

Next are the Completion Sound options where you can select to have an alert play after completing an import or export from Lightroom. You will often see warning dialogs with a "Don't show again" check box at the bottom of the dialog. If you click the "Reset all warning dialogs" button, you restore all the default warning alerts.

Presets preferences

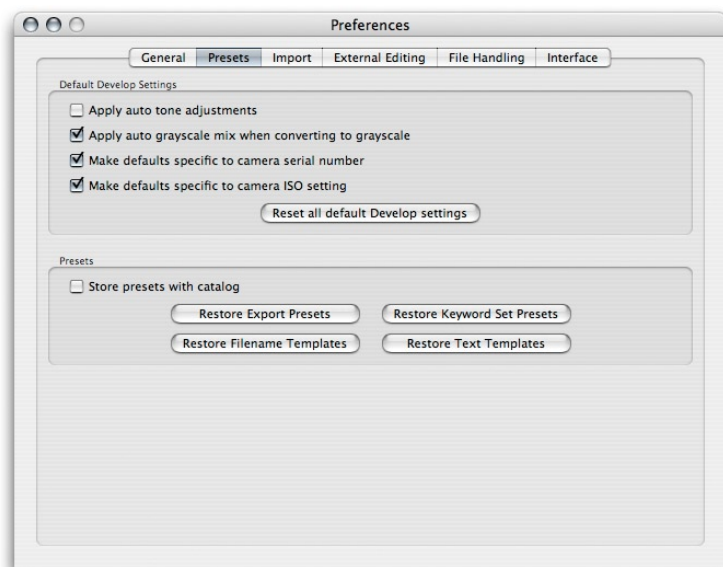


Figure 4.5 The Lightroom 1.1 Presets preferences.

Default Develop Settings

If you are familiar with the controls found in Develop and Quick Develop then you will know there is an Auto Tone button that can be used to apply a quick auto adjustment to a photo, automatically adjusting the Exposure, Blacks, Brightness and Contrast to produce what Lightroom thinks would be the best combination. Checking **Apply auto tone adjustments** will turn this feature on as a default setting.

After this we have **Apply auto grayscale mix when converting to grayscale**. I reckon you might as well leave this on because Lightroom auto grayscale conversions usually offer a good starting point. Auto grayscale is linked to the Temp and Tint slider settings in the Basic panel White Balance section. If you adjust these and then click on the Grayscale button, you will see how the Grayscale Mix settings adjust automatically.

PAGE REFERENCES

Develop presets 223–224

NOTE

Auto tone can often produce quite decent auto adjustments and may at least provide an OK starting point for newly imported photos. But on the other hand, it may produce uglier looking results. Experience seems to suggest that photographs shot of general subjects – such as landscapes, portraits and most photographs shot using the camera auto exposure settings – will often look improved when using auto tone. Subjects shot under controlled lighting conditions, such as still lifes and studio portraits, can often look worse when using auto tone. It really depends on the type of photography that you do as to whether selecting **Apply auto tone adjustments** would be a useful setting to have checked or not. I suggest leaving it unchecked.

Camera-linked settings

The next two items in the Default Develop Settings section are linked to a new feature found in the Develop module Develop menu called 'Set Default Settings...' which I discussed earlier on pages 426–427. Basically, if you check **Make defaults specific to cameras serial number** and **Make defaults specific to camera ISO setting**, you can use these preference checkboxes to determine whether certain default settings can be made camera-specific and/or ISO-specific.

The **Reset all default Develop settings** button allows you to revert all the develop settings to their original defaults.

Restoring presets

At the bottom in the Presets section we have reset buttons that can be used to restore various Lightroom settings. **Restore Export presets** will restore the preset list used in the File ⇨ Export dialog.

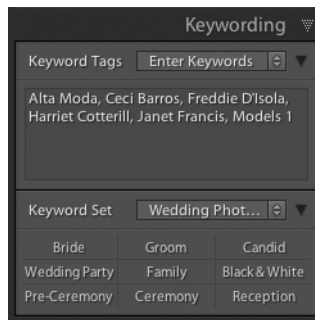


Figure 4.6 The Keywording panel, showing the Keyword Set section.

Reset Keyword Set Presets

Over in the Library module Keywording panel (see **Figure 4.6**), you will notice that Lightroom provides a few Keyword Set templates that can be used for keywording photos. The default sets include: Outdoor Photography, Portrait Photography and Wedding Photography (see **Figure 4.7**).

Each set contains nine custom keywords and if you mouse down on the Keyword Set menu in the Keywording panel (or choose Metadata ⇨ Keyword Set ⇨ Edit...) you can customize these default keyword sets. In the Lightroom Presets preferences click on **Restore Keyword Set Presets** to restore the keyword sets in their original form.

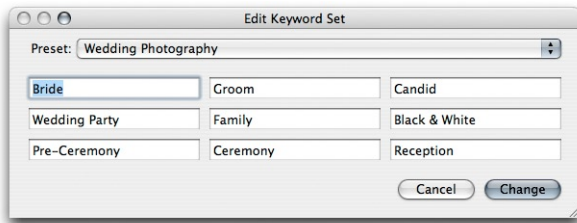


Figure 4.7 The Edit Keyword Set dialog.

PAGE REFERENCES

Keywording panel	90–97
Keyword sets	95–96
Text template editor	270–272, 294–296
Filename Template Editor	51

Restore Filename Templates

The **Restore Filename Templates** button reverts the default file rename templates used in the Filename Template Editor (see **Figure 4.8**). This will not affect any of the custom templates you have added here, it will merely reset the settings for the default templates that you have edited.

Restore Text templates

The same thing applies with the **Restore Text Templates** button that restores the default settings in the text Template Editor, as used in the Slideshow and Web modules.

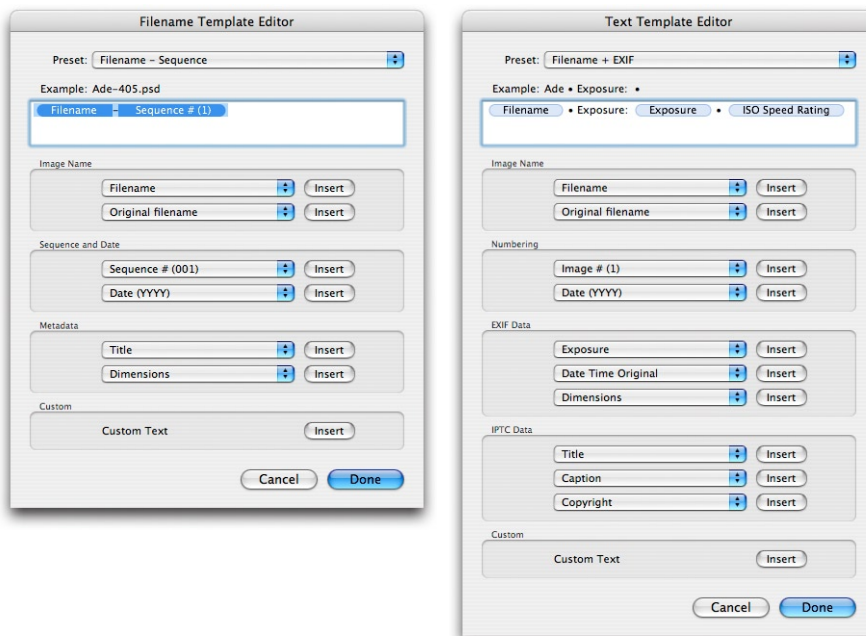


Figure 4.8 These templates can be reset to their default presets. On the left, the Filename Template Editor and on the right, the Text Template Editor.

Exporting presets

Now that we have the ability to export photos as a catalog, you can check the **Store presets with catalog** option if you would like Lightroom to export the custom presets you created and used as part of an exported catalog. This is useful if you are migrating library images from one computer to another because it will save you having to transfer your custom settings separately (such as your develop settings) or if you wish to share your custom settings with other users. But then again, maybe you would prefer not to give away your own custom settings. This preference item gives you that choice.

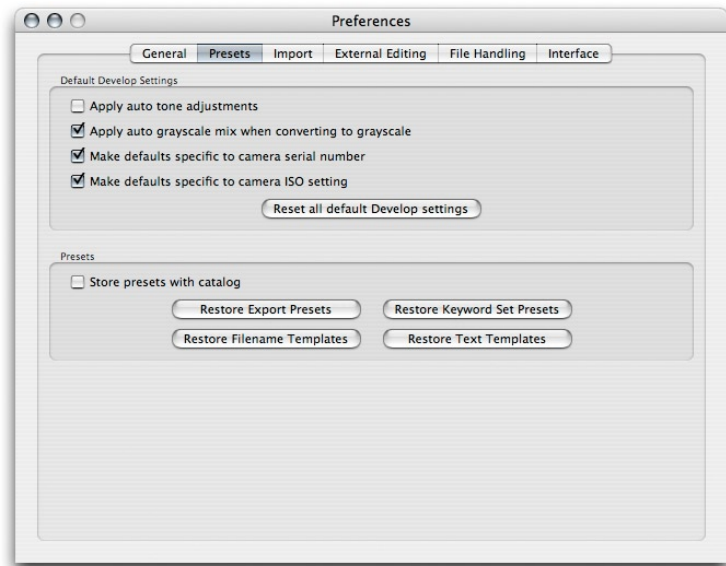


Figure 4.9 The Lightroom 1.1 Presets preferences.

Import preferences

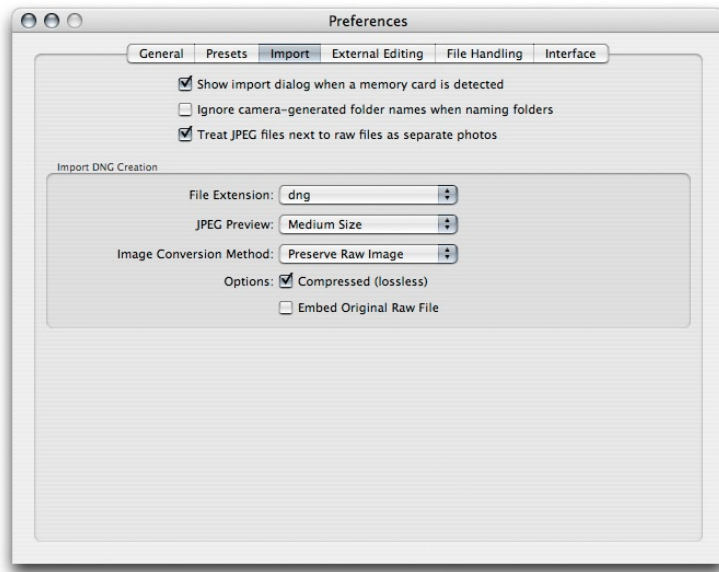


Figure 4.10 *The Lightroom 1.1 Import preferences.*

Figure 4.10 shows the Import preferences. The top two items were previously in the File Management preferences section. There is now a simple checkbox for **Show Import dialog when a memory card is detected**. When this item is checked, this will force the Import dialog to appear automatically whenever you insert a camera card into the computer. The **Ignore camera-generated folder names when naming folders** option can help fast track the import process if you wish to import everything directly from a camera card into a single Lightroom folder. For example, maybe you have a camera card with photos that were shot using more than one camera and they have ended up in several different folders. When this option is checked, all the card folder contents will get grouped into one folder.

Some photographers like using their camera's ability to capture and store JPEG file versions alongside the raw capture files. However, prior to the Lightroom 1.1 update, Lightroom would treat the JPEG captured versions as if they were sidecar files. But if the **Treat JPEG files next to raw file as separate photos** option is left checked, Lightroom will now respect these as being separate files that must be imported into the Lightroom catalog along with the raw versions. In addition to this, Lightroom 1.1 should no longer treat any non-JPEG files that can be imported as being sidecar files.

DNG options

At last, we have DNG file options! So many photographers who archive their images using the DNG file format have been asking for this. In the Import DNG Creation section you can now configure the DNG settings for when you import photos as DNG. But note that the settings shown in **Figure 4.10** will only apply to the ‘importing’ of files as DNG. If you choose Library ⇨ Convert Photo to DNG (see **Figure 4.11**) you will see the exact same options as are found in the Lightroom Import preferences. And if you choose the DNG file format in the Export dialog, you will again be given access to these DNG file options. So let’s now take a look at these in more detail.

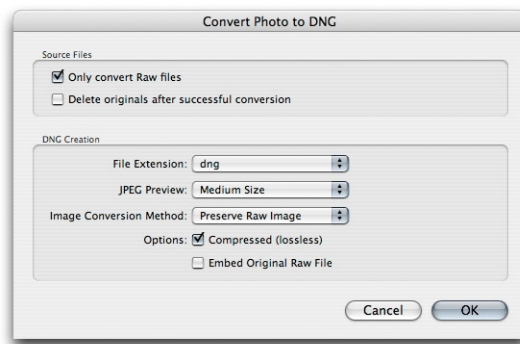


Figure 4.11 *The Convert Photo to DNG dialog shares the same settings options as those listed in the Import preferences.*

We first have the **File Extension**, which can use lowercase ‘dng’ or uppercase ‘DNG’, whichever you prefer. Next, the **JPEG Preview** that can be: None, Medium Size or Full Size. If you really want to trim the file size down then you could choose not to embed a preview, knowing that a new preview will always be generated later when the DNG file is managed elsewhere. You might select this option if you figure there is no value in including the current preview. A medium size preview will economize on the file size and this would be suitable for standard library browsing. After all, most of the photos in your catalog will probably only have medium sized previews. But if you want the embedded previews (and remember these are the previews embedded in the file and not the Lightroom catalog previews) to always be accessible at full resolution and you don’t consider the resulting increased file size to be a burden, then choose the Full Size preview option. This will have the added benefit that should you want to view these DNGs in other applications such as iView Media Pro, you will be able to preview the DNGs at full resolution using a preview that was generated by Lightroom. This means that photos processed in Lightroom as DNGs

should then preview exactly the same when they are viewed in other applications.

For the Image Conversion Method you have two options. You can choose **Preserve Raw Image**, which will preserve the raw capture data in its original 'mosaic' format, or you can choose **Convert to Linear image**, which will carry out a raw conversion to demosaic (convert) the original raw data to a linear image – what Lightroom is doing anyway when converting the raw image data to its internal RGB space. Except if you do this as part of a DNG conversion you will end up with huge DNG file sizes. This is also a one-way process. If you convert a raw file to a linear image DNG, you won't be able to take the raw data back to its original mosaic state again and you won't be able to reconvert the raw data a second time. So why bother? In nearly every case you will want to preserve the raw image. But there are a few known instances where DNG compatible programs are unable to read anything but a linear DNG file from certain cameras. Even so, I would be wary of converting to linear for the reasons I have just mentioned.

The **Compressed (lossless)** option is checked by default. This is because the compression method the DNG file format uses compresses the file size without incurring any data loss. And by this I mean there will be no loss of image data, no loss of metadata or any other secret source data embedded in the original proprietary raw file. DNG compression may result in a file that is slightly smaller than the original. That's because the DNG compression method is often better than that used by the camera manufacturers. You can also reverse this process quite easily (and without incurring any loss) by re-saving a DNG file with this compressed option turned off.

Embed Original Raw File embeds a copy of the original proprietary raw file inside the DNG file. This option allows you to preserve the original raw file data within the DNG file format but with the possibility to reverse the process in order to access the original raw file format. The penalty is increased file size, since you will be storing two versions of the raw file data in a single file. One argument in favor of doing this is that by preserving the raw file in its original file format, you can access the original file format and process it in the proprietary raw processing program. For example, the new Canon 400D camera allows the proprietary CR2 rawfiles it produces to store dust-spotting data that can only be written or read using Canon software. If you don't embed the original raw file, you lose the means to process your photos using the camera manufacturer's software.

TIP

Generating full size previews in a DNG file can also allow you to make high quality prints via other programs outside of Lightroom using the Lightroom rendered settings.

TIP

Personally I have no trouble converting everything I shoot to DNG and never bother to embed the original raw data with my DNGs. I do however sometimes keep backup copies of the original raw files as an extra insurance policy. But in practice I have never had cause to use these.

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External Editing preferences

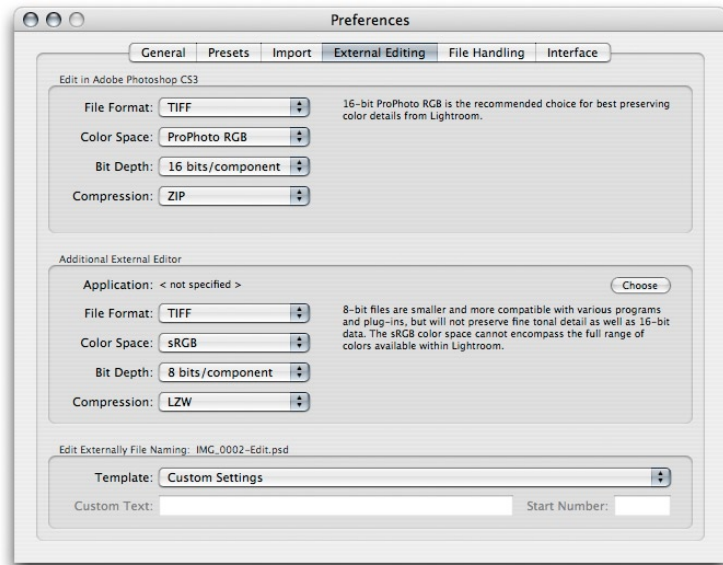


Figure 4.12 *The Lightroom 1.1 External Editing preferences.*

This is the one set of preference controls where there hasn't been much change. The Lightroom External Editing preferences will let you customize the pixel image editing settings for Photoshop plus one other external, pixel editing program (such as Adobe Photoshop Elements or Corel Paint Shop Pro). Here you can establish the **File Format**, **Color Space**, **Bit Depth** and where applicable, **Compression** settings that are used whenever you ask Lightroom to create an Edit copy of a library image to work on in an external pixel editing program. You can use the **Edit in Photoshop** section to establish the default file editing settings when choosing Command-E (Mac), Control-E (PC) to edit a selected photo in Photoshop. In this example The TIFF format is used with a ProPhoto RGB color space, 16-bits per channel bit depth and ZIP compression. And below this you can specify the default settings to use when editing photos in an **Additional External Editing** application. For example, if you had Photoshop Elements installed on your computer you might want to use the settings shown here to create edit versions as TIFF files in 8-bit per channel using the sRGB color space.

And at the bottom we have the new Edit Externally File Naming section. Previously, Lightroom would always append each externally edited image with *-Edit* at the end of the filename. And as you created further edit copies, Lightroom would serialize these: *-Edit1*, *-Edit2* etc. In Lightroom 1.1 you can customize the file naming.

In the **Figure 4.13** example, you could create a custom template that adds a date stamp after the original filename.

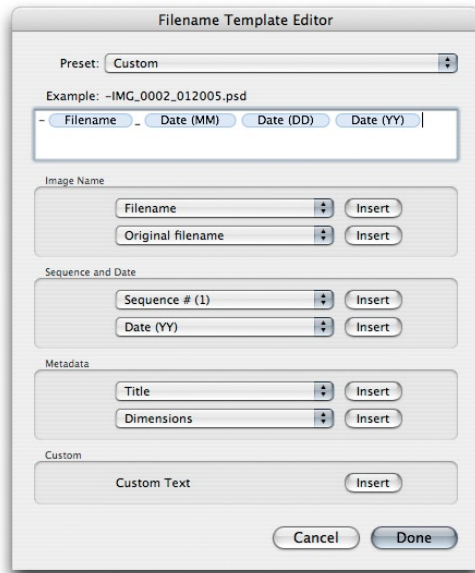


Figure 4.13 *The Filename Template Editor*

TIP

Some database and FTP systems may prefer spaces to be removed from file names. For example, when I upload files to my publisher, the FTP server they use will not allow such files to be uploaded. This is where the **When a file name has a space item can come in useful**, because you can choose to substitute a space, with a dash (-) or an underscore (_) character.

File Handling preferences

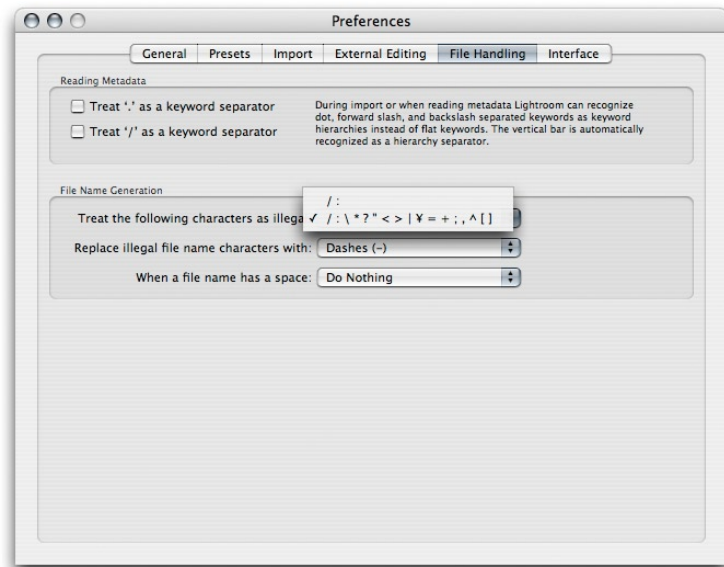


Figure 4.14 *The Lightroom 1.1 File Handling preferences.*

If only there could be agreement on common standards for the way metadata information is handled between different programs. Adobe's open-source XMP specification has certainly gone a long way toward providing the industry with a versatile standard format for storing metadata information, but there are still a few gotchas that can prevent the smooth integration of informational data from one program to another. The **Reading Metadata** section in the File Handling preferences (see **Figure 4.14**) is there to help try and solve such inconsistencies. If you check **Treat '\',\' as a keyword separator** and **Treat \'/\' as a keyword separator**, this enables Lightroom to better interpret the keyword hierarchy conventions used in other programs.

File names that contain illegal characters can also cause hiccups when you import such files into Lightroom. The **Treat the following characters as illegal characters** item can be set to recognise **'/'** as an illegal character, or alternatively, you can select the extended list of characters (the one selected in the above screen shot) to encompass more potential bad characters that would need to be replaced. In the **Replace illegal file name characters with** section you can then choose a suitable replacement character to use such as a dash (-), an underscore (_) or similar characters.

Interface preferences

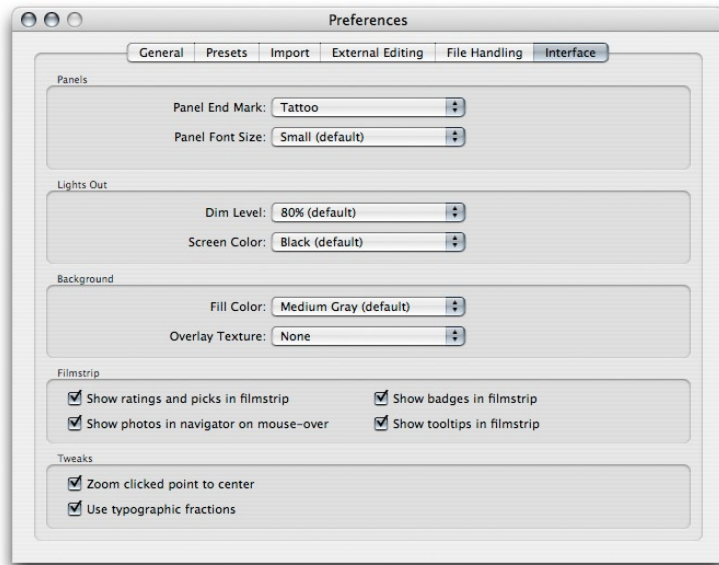


Figure 4.15 *The Lightroom 1.1 Interface preferences.*

Panel end marks

Where there were once just two panel end marks we now have a total of 13 to choose from. You can see the Panel End Mark menu options in the Panels section of the Interface preferences in **Figure 4.15** and **Figure 4.16** below.

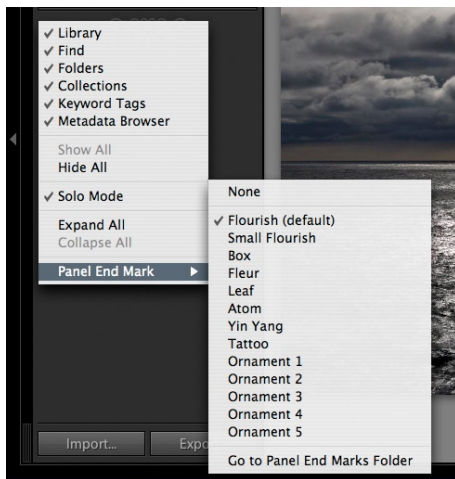


Figure 4.16 *You can use the contextual menu to quickly access the full range of panel end mark options.*

You can select a panel end mark via the Lightroom Interface **Panels** preferences, or you can use the contextual menu in the Library module to access them quickly. Just right-click on the end of the panels list and navigate to the Panel End Mark submenu and select the desired panel end mark.

I have compiled here a visual reference guide (see **Figure 4.17**) that shows all the different panel marks you can now choose from and of course you can also choose 'None' if you don't want to see any kind of panel mark appearing in the Lightroom modules.

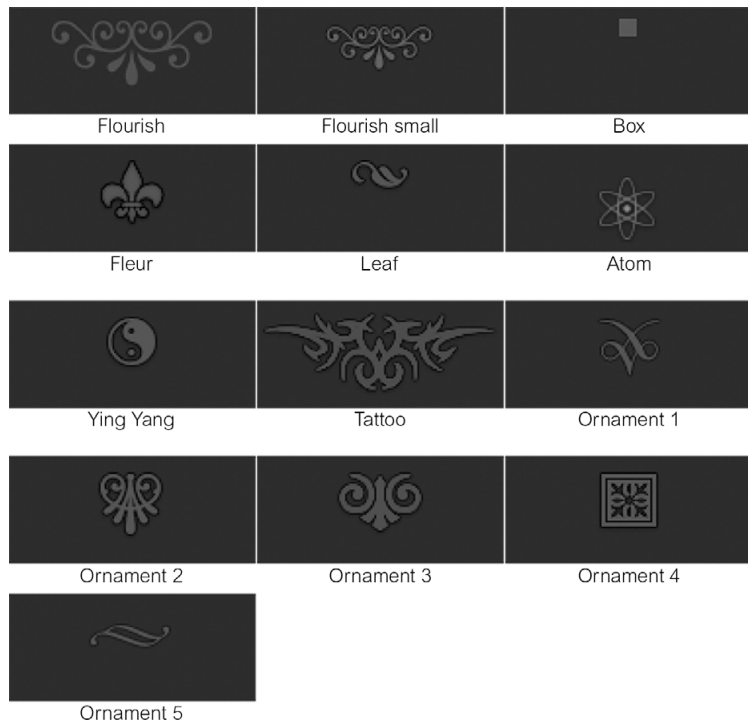


Figure 4.17 This shows all the panel end marks now available in Lightroom 1.1.

Custom panel end marks

Do you fancy creating your own panel end mark design? Well, it's quite easy to do. Take a screen shot of one of the current panel end marks to get an idea of the scale of the design and how it will look against the panel background color. Create a new custom design in Photoshop scaled to the correct size and on a transparent layer. Save this graphic using the PNG file format (which can support transparency). Now go to the Panel End Mark menu and select: Go to **Panel End Marks Folder**. This will reveal the folder in the system finder. Place the PNG file you have just created in there and then reopen the Lightroom preferences. You will now see your custom design listed in the Panel End Mark menu!

If you want to change the panel font size, go to the **Panel Font Size** section and select Small or Large Size. However, this change will not take effect until after you have relaunched Lightroom.

Lights Out

The Lightroom Interface preferences let you customize the appearance of the interface when using the Lights Out and Lights Dim mode. Bear in mind here that these preference settings also allow you to create a 'Lights up' setting. So instead of using black as the Lights Out color, you could try setting this to light gray or white even.

Background

The Background section will let you customize the background appearance when viewing an image in Loupe mode. You can adjust the fill color or choose to add a pinstripes texture pattern.

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New Filmstrip preference options

In the Filmstrip section you have, as before, the **Show ratings and picks in filmstrip** option, but in addition you can choose **Show badges in filmstrip** and **Show tooltips in filmstrip**. Examples of all these are shown in **Figure 4.18** below. There is also a new **Show photos in navigator on mouse-over** option. All of these combine to make information about the catalog and catalog navigation a lot more flexible. With all these items checked you will have fuller access to Library module functions while working in other modules. For example, let's say you are working in the Develop module. You can use the Filmstrip to see at a glance all the current filtered images, with their labels, ratings and pick status. You can use the mouse to hover over individual images to see a slightly larger preview in the Navigator panel and the tooltip floating window can be used to quickly reveal the filename, time of capture and pixel dimensions. The badge icons indicate whether keyword metadata has been added or the Develop settings have been edited. Clicking on a Metadata badge immediately takes you to the Keywording panel in the Library module, highlighting the keywords so they are ready to edit. Clicking on the Develop edit badge takes you back to the Develop module again where you can resume editing the develop settings. These filmstrip options extend the usefulness of the filmstrip as a way to manage the Lightroom catalog photos.



Figure 4.18 The Lightroom 1.1 Filmstrip interface showing most of all the new Filmstrip extra view options.

Interface Tweaks

These last two items were also in the previous Interface preferences dialog. When **Zoom clicked point to center** is checked, the loupe view uses the click point as the center for its magnified view. To understand how this works, try clicking on the corner of a photo in the standard loupe view. If 'Zoom clicked point to center' is checked, the corner will zoom in to become centered on the screen. When this option is unchecked the photo will zoom in with the corner point positioned beneath the mouse cursor. Personally, I find that deselecting this option offers a more logical and useful zoom behavior.

The **Use typographic fractions** option offers a fine-tuning tweak to the Lightroom interface and the way the shutter speeds are presented within the Metadata panel in the Library module. In the example shown in Figure 4.19 the fractions option was left unchecked in the left version and on the right the shutter speed is represented when typographic fractions are used.

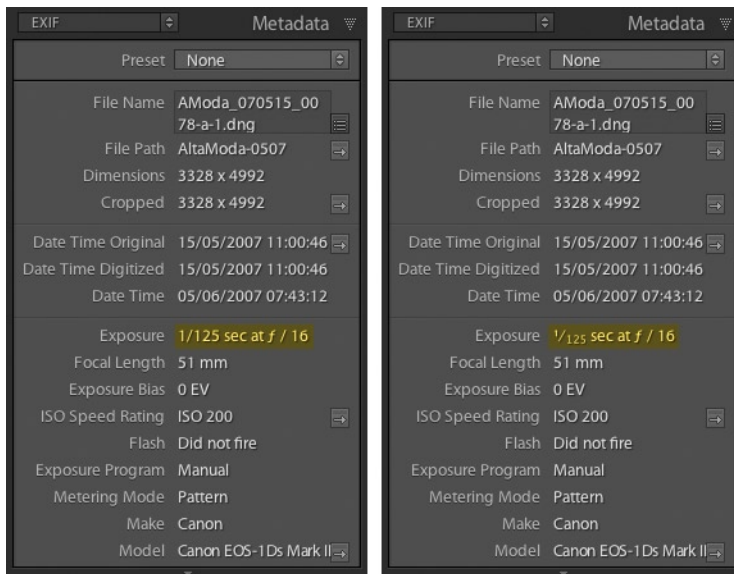


Figure 4.19 The left hand view of the Metadata panel shows the shutter speed displayed when Use typographic fractions is switched off. And the right hand panel view shows the shutter speed displayed when Use typographic fractions is switched on.



Photograph: Oslo harbour, © Martin Evening 2006
Canon EOS 400 D | 14 mm | 800 ISO | f5 @ 1/60th

5

Lightroom 1.1 extras

We're not quite done yet. There are still a few more innovations in Lightroom 1.1 that should get a mention. Namely, what's new in the Slideshow, Print and Web modules. For this final chapter I have grouped these new features all together into a single chapter.

Slideshow module

The Slideshow module has undergone a minor menu change (see **Figure 5.1** below), offering more playback options. There has also been a revision of the slideshow display mechanism, which means that you should see smoother transitions when playing slideshows.

Play menu

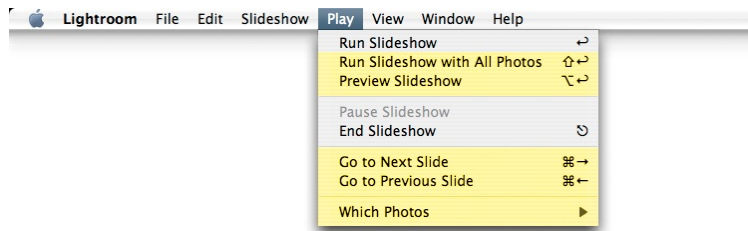


Figure 5.1 *The Slideshow module Play menu.*

The most noticeable change here is the addition of a Play menu. This contains a few menu items that were previously listed in the Slideshow menu and the new items are those highlighted here in yellow. For example, we have: **Go to Next Slide** and **Go to Previous Slide**. These aren't new features, just new to the Play menu in Lightroom 1.1. Note the keyboard shortcut shown here that uses the Command key (Mac) or Control key (PC) plus the left or right arrow keys to progress through the slides. You can also use the arrow keys on their own to navigate the Filmstrip. But the use of the Command/Control key plus arrow will preserve any selection of images that is active.

Slideshows and selections

The Slideshow module now has the ability to respect selections made in the Library grid view or Filmstrip when playing photos in a slideshow (providing there is more than one image selected). This depends on the option selected in the **Which Photos** submenu (see **Figure 5.2**). If the **Use Selected Photos** option is checked, the Slideshow module plays only the selected images. If **Use All Available Photos** is selected you will get the original behavior in Lightroom where the slideshow plays all the photos in the current Grid/Filmstrip starting starting from whichever is the most selected or target image.

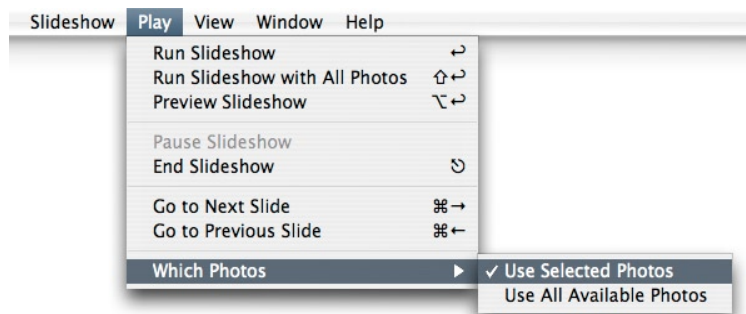


Figure 5.2 The Slideshow module Play ⇒ Which Photos submenu.

When you want to preview a Slideshow you can, as before, use the Preview button (see **Figure 5.3**) in the Slideshow toolbar to play back the slideshow in the Content area. But you can now go to Play ⇒ **Preview Slideshow** to do the same thing, or use the Option+Return (Mac), Alt+Return (PC) keyboard shortcut.



Figure 5.3 The Slideshow toolbar, where I have highlighted the Preview play button.

To force Lightroom to run a slideshow using all photos, us: Play ⇒ **Run Slideshow with All Photos** or the Shift+Return keyboard shortcut. This means you can keep 'Use Selected Photos' in the Which Photos submenu selected so that the default Lightroom behavior is always to respect selections (which I think most people will prefer) and use the Shift+Return shortcut whenever you want to override this default and run a slideshow that plays all photos instead.

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Print module

Print overlays

If you go to the Layout panel in the Print module you will notice a new item called **Image Print Sizes** in the Show Guides section at the bottom. When this is checked, Lightroom displays the dimensions of a photo above each cell using the ruler units selected at the top of the Layout panel. This overlay won't be seen in the final print.



Figure 5.4 This view of the Print module shows an example of a contact sheet template with the Image Print Sizes overlay enabled. You can see the print size for each image displayed in the top left corner of each cell.

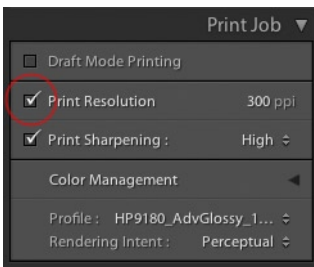


Figure 5.5 The Print Job panel showing the checkbox that you can uncheck if you want to turn off the Print resolution resampling.

Using the native pixel resolution for print

If you uncheck **Print Resolution** in the Print Job panel (see **Figure 5.5**), Lightroom will output an image at its native pixel resolution without resampling the image data to fit a set pixel resolution. This could be useful if you wanted to output a print file from Lightroom as a PDF without resampling the pixel data. Do this and you can save out a full pixel size master print file from Lightroom. Note, however, that the image's native resolution must fit within the range of 72–480 pixels per inch.

Web module

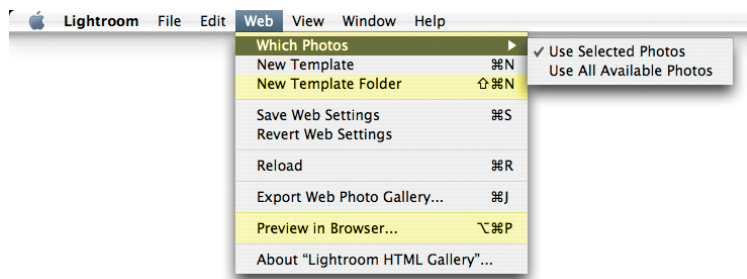


Figure 5.6 The Web module Web menu.

Web module and selections

The Web module also has the potential to respect an active selection of one or more images. It all depends on the **Which Photos** submenu that is shown in the Web menu above. If **Use Selected Photos** is checked, Lightroom will build a web gallery based on the selected photos only. If **Use All Available Photos** is checked, you will return to the original behavior in Lightroom where all the photos in the current Grid/Filmstrip will be used to generate a new Web gallery. In the screen shot below in **Figure 5.7**, you can see an example of a Web gallery that has been generated from a selection of photos via the Filmstrip.

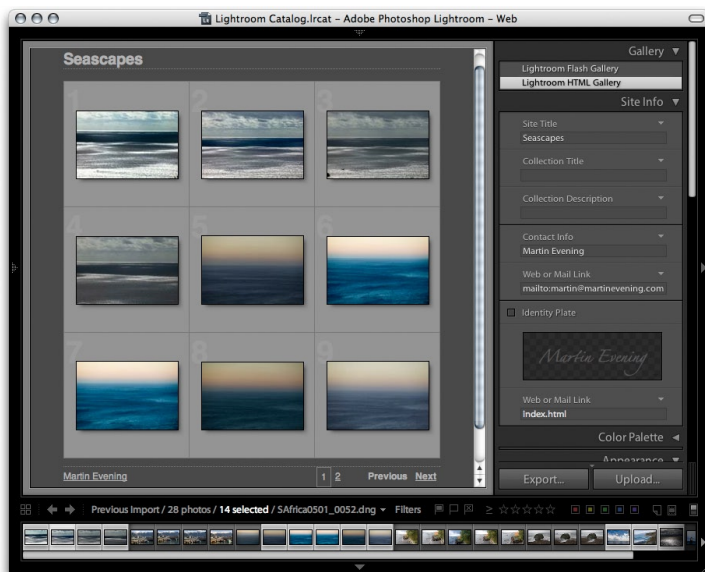


Figure 5.7 If *Use Selected Photos* is checked, Web galleries can be based on a Filmstrip selection when more than one image is selected.

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NOTE

The Lightroom team recently announced that Airtight Interactive have released three new Flash-based gallery templates for Lightroom. You can find out more about these new templates and how to download them by going to: blogs.adobe.com/lightroomjournal/2007/06/airtight_interactive_web_galle.html.

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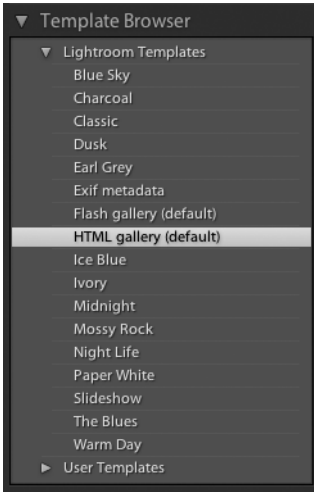


Figure 5.8 The Template Browser panel

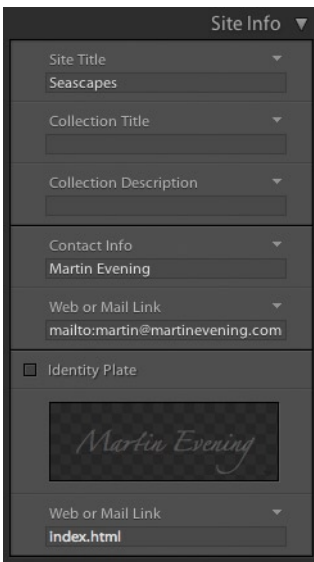


Figure 5.9 The Site Info panel

Web templates

The Web menu also includes an item called **New Template** and another called **New Template Folder**. A template is basically the same as a preset (which was the menu term used in version 1.0). As with the Develop module you can now place your templates in folder groupings.

New Web module panel layouts

The panels that run down the right hand side have either been renamed or reorganized slightly, so the remaining panel changes are mainly cosmetic. Most of the functionality is the same, though, and since the Web module features are all described thoroughly in the book, I have chosen not to go into too much detail about what all the controls do.

I should mention that the panels featured here are all associated with the HTML Gallery style (which is where you will see the most new changes). There have also been a few changes to the Flash Gallery style panels, but these are really not much different from the HTML gallery style.

Site Info panel

The Labels panel is now renamed the Site Info panel (see **Figure 5.9**). Use this to enter custom site information. Site Info now incorporates the Identity Plate section, which used to be located in the Appearance panel.

Appearance panel

The Appearance panel shown in **Figure 5.11** includes a new option to **Add Drop Shadows to Photos**. You can also uncheck the **Section Borders** option if you want to remove the dotted line that separates the site title and the Collection title at the top and bottom of the web gallery pages.

To show you how these will affect the web gallery pages, **Figure 5.10** shows an example of a gallery page where Add Drop Shadow to Photos and Section Borders have both been checked. If you click on the swatch color next to it you can choose a new color for the section divider lines (see the Colors palette in **Figure 5.12**).

The **Image Pages** section is brought over from the Output Settings panel. You used to be able to set the image page pixel dimensions in the Output Settings. But now you can do this via the Appearance panel instead. Plus you can switch the Photo Borders on or off and define the border color of your choice.

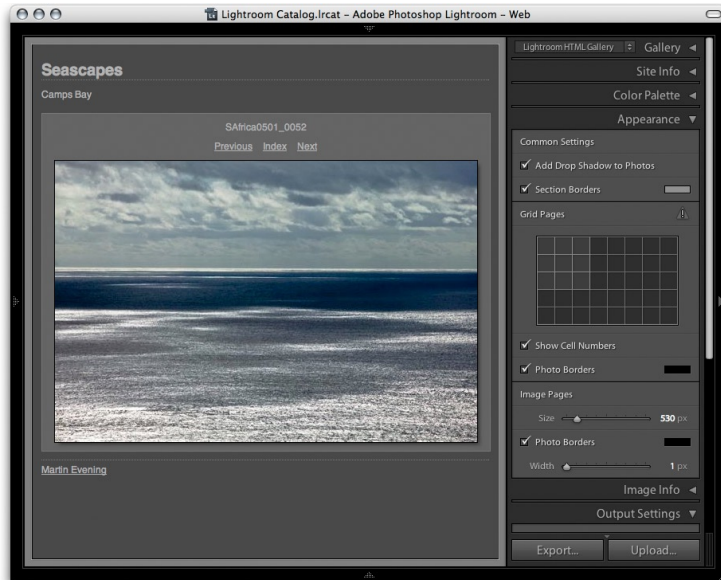


Figure 5.10 This view shows a preview of an HTML gallery page showing a gallery photo with a border and drop shadow added.

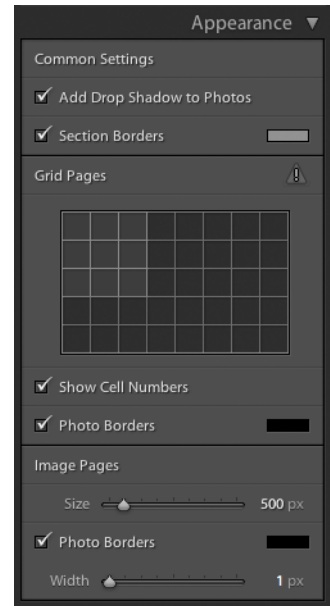


Figure 5.11 The Appearance panel.



Figure 5.12 Clicking on the Section Borders or Photo Borders swatches in the Web module opens the Colors palette shown here.

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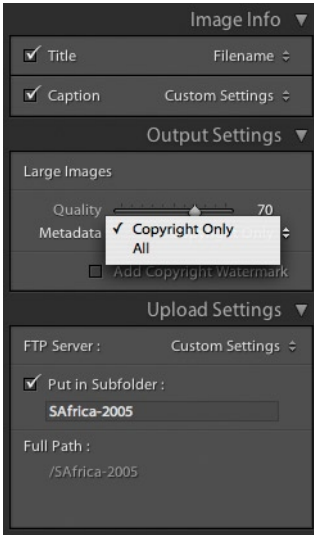


Figure 5.13 The Image Info, Output Settings and Upload Settings panels.

Image Info/Output Settings/Upload Settings

The Image Settings panel is now renamed the **Image Info** panel, which is shown here in **Figure 5.13**. The functionality remains exactly the same: you use these options to add metadata information such as the filename to the page views.

As I just mentioned, the **Output Settings** is still there, but minus the page size control (which has been moved to the Appearance panel). There is also an option to include the **Copyright Only** information or include **All** the metadata information in the gallery JPEG images. Including all the metadata information embeds details like the IPTC and keywords metadata in the web gallery JPEG images. Choose this option if you want to include such metadata, but be aware that this increases the file size of the individual gallery images. If 'Copyright Only' is selected, that information is all that's embedded, which keeps the gallery JPEGs lightweight in size.

The Output panel has been renamed the **Upload Settings** panel. No changes here either apart from the new name.

Removing modules

Advanced Lightroom users will be aware that it is possible to hack into the program contents, remove modules from the Lightroom program and for the program to then launch and run as normal, minus the module you just removed. With version 1.0 there were some overlap issues that were not completely resolved by the effect this would have on other modules and the menu items in those modules.

For example, if you remove the Slideshow module from Lightroom 1.1, the Impromptu Slideshow menu will be disabled in the Window menu for the other Lightroom modules. And if you remove the Export module, the Export menu commands will be omitted from the File menu. For full instructions on how to remove the Lightroom modules, refer to pages 314–315 in the *Adobe Photoshop Lightroom 1.0 book*.

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