Note: For those familiar with color temperature, the slider might seem "backward" because a higher temperature results in a warmer image, whereas warmer light has a cooler Kelvin temperature. However, the effect is proper because you are compensating for the temperature of light, so a higher temperature (cooler light) requires warming of the image.

The Tint slider provides a similar control, shifting color between green to the left and magenta to the right. Think of this as a way to fine-tune the color temperature adjustment. Start with the Temp slider, and then adjust the Tint slider to get the best color.

Note: Keep in mind that although the Temp and Tint controls are designed to allow you to compensate for the lighting in your image, you can also use them to apply a creative color effect to your image, such as warming up a drab photo.

Tonal Adjustments

The next section of the Basic group of controls affects overall tonal adjustments for your image. The first option is the Auto Adjust Tonality check box. If you select this check box, Lightroom will attempt to automatically optimize the tonality of your image (Figure 4.36). Although it generally does a pretty good job of this, my preference is to adjust the four sliders in this section manually instead. However, if you have an image that you just can't figure out how to adjust, you can select this check box to get an improved starting point, and then fine-tune the sliders from there.

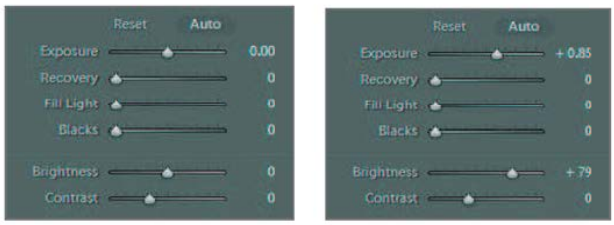


Figure 4.36 If you select the Auto Adjust Tonality check box, Lightroom will automatically apply adjustments to the Exposure, Recovery, Fill Light, and Blacks controls.

The primary options for adjusting tonality in your image are Exposure, Recovery, Fill Light, and Blacks. Each of these is adjusted with a slider, and focuses the adjustment on a specific tonal range within the image. This doesn't mean that each control will be limited to affecting only tonal values within a particular range, but rather that the adjustment will emphasize that range with a lesser effect on other tonal values within the image.

Note: Remember that you can also use the Histogram display directly to adjust the Exposure, Recovery, Fill Light, and Blacks settings.

Exposure is a form of brightness adjustment that emphasizes its effect on the midtones to highlights in the image. You can think of it as having a very similar effect of increasing or decreasing exposure in the camera. In fact, the unit of measure for this control is exposure value, or EV. This control should be used primarily for setting the white point. For images that should have an area of white within them, the idea is to set this to a value that produces a true white without any clipping.

For such images, my recommendation is to use the clipping preview that is available for this control. To enable this preview, hold the Alt/Option key as you move the slider. The image will become pure black except where clipping occurs, which will be shown in a color indicating which channel or channels are being clipped (Figure 4.37). In general you'll want to adjust the slider to the right until you start to see clipping, and then back off until there isn't any clipping. For images that don't call for any bright white values, you can adjust this control visually.

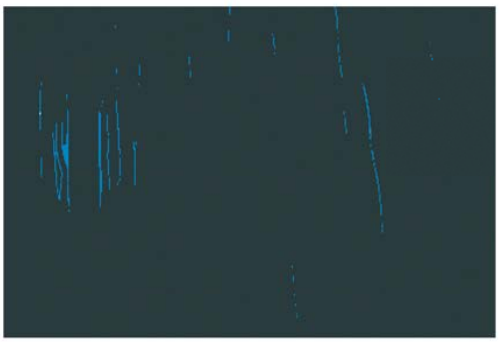


Figure 4.37 The clipping preview display, enabled by holding Alt/Option while adjusting Exposure, is helpful in finding the optimal setting.

In some cases you may find that reducing the Exposure value until there isn't any clipping produces an image that is far too dark. In those cases the Recovery slider can be helpful. Start by setting the Exposure slider to a value that produces a more pleasing image in terms of overall tonality, even though some highlight detail is being lost. Then adjust the Recovery slider to bring back highlight detail (Figure 4.38). Move the slider to the right to recover highlights (prevent clipping) and to the left to reduce the strength of this effect (but not to the point of reintroducing clipping). The Recovery slider is also helpful for situations where highlight detail has been lost in the original capture and you're trying to make the best of it. The clipping preview display is also available for the Recovery slider by holding the Alt/Option key, and I strongly recommend using this feature to get the most-accurate adjustment possible. When recovering highlight detail, the best approach is to use only as much adjustment as is necessary to bring back the detail, without recovering so much that the highlights start to look muddy.

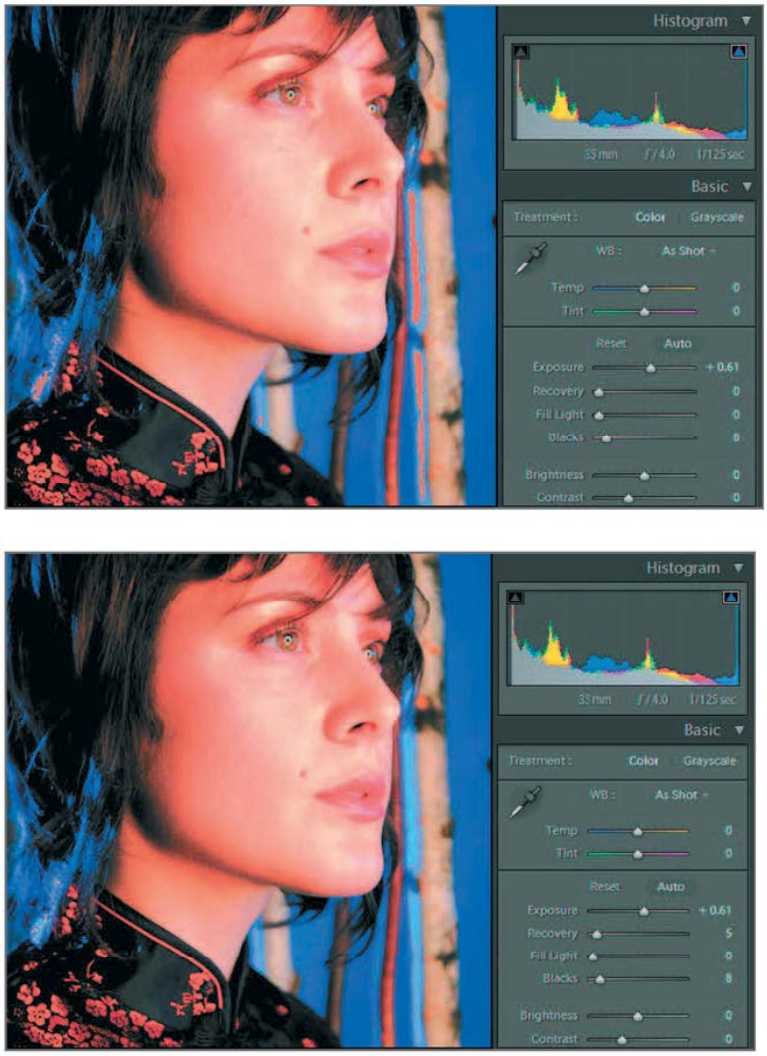


Figure 4.38 When you need to use an Exposure setting that causes a loss of detail in highlights (top) in order to achieve appropriate overall brightness in the image, the Recovery slider can help restore detail in those areas (bottom).

The Fill Light adjustment lightens up the shadow areas of your images, and is useful for bringing out detail that exists but isn't visible (Figure 4.39). Because this adjustment is focused on the dark areas but doesn't affect the black point, the image won't get severely washed out by using this control. However, you can create an artificial look by lightening up shadow areas too much, so it is important not to use a setting that is too extreme. There is no clipping preview available for this adjustment because it doesn't affect the black or white point in the image, so you'll need to judge the adjustment required by a visual review of the image.

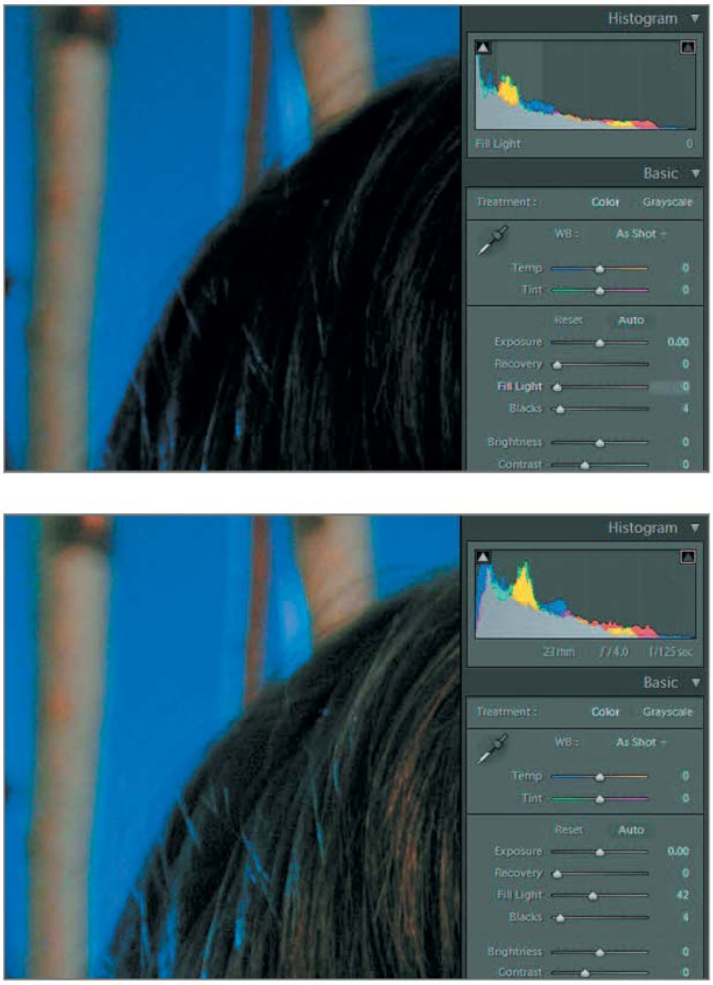


Figure 4.39 The Fill Light adjustment allows you to bring out detail in the darker areas of your image.

The Blacks slider controls the black point in the image. When you move the slider to the right, you are defining a new black point in the image, which can cause a loss of detail if taken too far. The clipping preview is available for this adjustment, so I recommend holding Alt/Option as you adjust the slider to find the value that works best. In general I try to avoid clipping shadow detail, but in some cases you may actually want to cause a loss of detail. For example, when producing a silhouette image, you don't want to have any (or at least much) detail in the subject being silhouetted. When you use the clipping preview, the image will appear white except for areas that are clipped (Figure 4.40). The clipped areas will appear in a color representing the channels being clipped, or black if the area has been clipped to pure black. If data was clipped in the capture, even at the minimum setting you'll still have clipping in the image.

Figure 4.40 When you use the clipping preview display for the Blacks slider, the image will appear white except where clipping occurs.

The Brightness and Contrast sliders provide a more basic tonal adjustment than the four sliders just covered (and the Tone Curve control discussed later in this chapter), and I prefer not to use them. The Brightness control is similar to the Exposure control, and I recommend using the Exposure control for this purpose. The Contrast slider allows you to adjust contrast by shifting the value of shadows and highlights in your image, but it does so with an equal effect on shadows and highlights rather than giving you individual control over each, so I recommend against the use of this control.

Vibrance and Saturation

The Vibrance and Saturation sliders both affect the saturation of the image, but in slightly different ways. Both are useful, but I highly recommend using the Vibrance control as your primary tool for saturation. Use the Saturation slider only when you're not able to get the desired effect with Vibrance.

The Vibrance control is indeed a saturation adjustment, but it is a "smart" one. It applies a nonlinear boost of saturation, which means it doesn't affect all colors in a uniform way. It will apply a greater boost to colors with low saturation than it does to colors with high saturation, helping to boost the overall appearance of saturation in your image while minimizing the risk of posterization (overly abrupt transitions between colors in the image) or colors that look artificial (Figure 4.41). It also takes measures to protect skin tones so they don't get a saturation boost. I recommend that you start with Vibrance for saturation adjustments, and use Saturation only when necessary.

The Saturation control is not as sophisticated as the Vibrance control, but it does provide a stronger effect that can be helpful in some situations. If you find Vibrance isn't giving you the boost you need, reduce the Vibrance setting back to a neutral value, and then increase the Saturation slider to give the image a "bump." Then go back to the Vibrance slider to produce the final effect for the image.

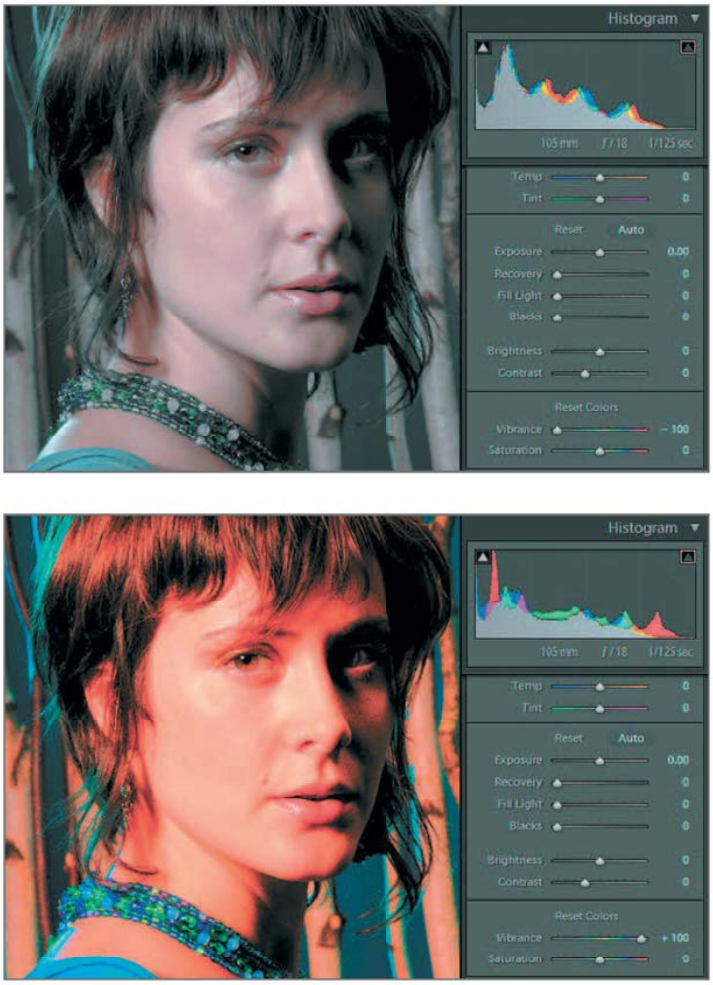


Figure 4.41 The Vibrance adjustment doesn't apply extreme adjustments, even at minimum (top) and maximum (bottom) values, which helps to produce a more natural adjustment than the Saturation slider.

Note: Although the Saturation slider can be set to 0 in order to create a grayscale version of the image, I don't recommend doing this because it doesn't offer an adequate amount of control over the result. Instead, set the mode to Grayscale at the top of the Basic section of adjustments, and then use the Grayscale Mixer section to fine-tune the effect.

Tone Curve

The Tone Curve control in Lightroom is a variation on the Curves adjustment available in Photoshop (Figure 4.42). The simple fact that *Curve* is in the name of this control may cause many photographers to feel uncomfortable using it, but I assure you in this

case that the control is easy to learn and use. It offers many of the advanced tonal adjustment capabilities of Curves, while providing a much simpler user experience. In short, this is a tool you'll absolutely want to use for your tonal adjustments within Lightroom.

Figure 4.42 The Tone Curve adjustment is a variation on the Curves control you may be familiar with from Photoshop.

Understanding the Tone Curve

The main display in the Tone Curve section is a box with a grid overlay and a curve (though it starts as a straight line) running from the bottom-left to top-right corner of the box. A faint Histogram display appears in the background of the box, helping you get a better sense of the tonal distribution of the image as you're making adjustments.

As you move your mouse over this display, you'll see a variety of information appear (Figure 4.43). This information updates depending on which tonal value is represented by the position of your cursor (black is at the far left, white is at the far right, and all other tonal values transition in a gradient between them). In the top-left corner you'll see percentages displayed, which are the before (left) and after (right) values for the tonal value currently under the mouse.

Figure 4.43 When you move your mouse over the Tone Curve display, you'll see a variety of information appear.

You'll also see an indication of which of the four tonal ranges the curve is divided into is represented by the position of your mouse. These ranges are those for which the sliders below the Tone Curve display apply. These are Highlights (the brightest values), Lights (the brighter midtones), Darks (the darker midtones), and Shadows (the darkest values). As you move your mouse between these zones, you'll see several things happen. The slider label and value below will be highlighted, the range of the curve that is affected by this range will be highlighted, and the name of this range will appear as a label at the bottom of the Tone Curve box. You'll also see the current value for the slider displayed in the bottom-right corner of the box. In addition, the "before" and "after" tonal values are displayed as percentages in the top-left corner of the Tone Curve display for the tonal value represented by the position of your mouse on the curve.

Near the bottom-right corner of the Tone Curve box you'll see a double chevron symbol. This allows you to hide or reveal the adjustment sliders. My preference is to keep them visible, but if you find that you're using the Tone Curve box itself to make all your adjustments, you might want to hide the sliders so they don't consume additional space on the panel.

Directly below the Tone Curve box you'll see three sliders. These define the "border" of each tonal value within the Tone Curve. That doesn't mean one slider will stop affecting pixels with a tonal value on the "other side" of one of these sliders, but rather that the adjustment will be focused on one side of the slider with a gradual transition through the tonal values on the other side of the slider.

Below the sliders you'll see a drop-down for ACR (Adobe Camera Raw) Curve. The default is Linear, but options are available for Medium Contrast or Strong Contrast (Figure 4.44).

Figure 4.44 The ACR Curve drop-down includes several options to change the starting adjustment for the Tone Curve.

Making Tone Curve Adjustments

Now that you have an understanding of the elements of the Tone Curve control, you're ready to start making adjustments. I suggest that you first decide whether you're going to adjust the Point Curve setting at the bottom, because that will create a good starting point for you. My preference is to leave this control at the default Linear value, and then adjust the settings directly with Tone Curve. However, if you prefer a bump in contrast, you might want to set this to Medium Contrast before you get started with your adjustments. I recommend against Strong Contrast in most cases because it tends to be a bit too harsh for most photos.

Note: As you start making adjustments with the Tone Curve sliders, you might want to switch the display to the before-and-after view to help you better evaluate the adjustments as you're making them.

As you're getting started with Lightroom, I suggest simply adjusting the four sliders below the Tone Curve display, which will actually produce a change in the curve itself (Figure 4.45). I generally prefer to start with the Highlights slider to set the brightest values. This is because I feel getting the highlights right can be most critical to the overall tonal adjustment for your image, with the least amount of tolerance for an inappropriate adjustment. Move the slider to the right to brighten highlights and to the left to darken highlights.

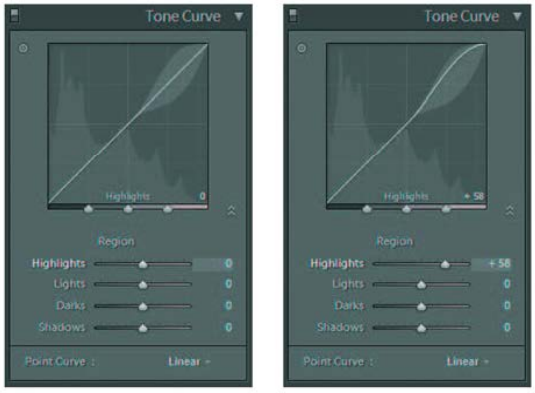


Figure 4.45 As you make adjustments to the sliders, the appropriate section of the curve will move.

Note: It can be helpful to make sure the clipping preview display is turned on in the Histogram control when adjusting Highlights and Shadows in Tone Curve.

Next I like to adjust the Shadows slider. Moving the slider to the left darkens the darkest pixel values in the image, and moving it to the right lightens those values. You can probably get away with darkening the shadow areas of your images with a relatively strong adjustment (Figure 4.46) because we don't expect to see too much shadow detail and this adjustment will taper through the slightly lighter values to produce a natural transition. Still, use caution not to create unwanted clipping or an artificial appearance in the shadow areas. The more common problem to be avoided is excessive lightening of the shadows. You may be trying to pull out detail from an underexposed image, but this is more likely to create an artificial appearance as well as bring out noise and other image quality problems that may have been hidden in the shadows. If a strong adjustment is required, take a close look at the dark areas of your image to be sure they look their best.

Figure 4.46 The Shadows adjustment allows you to set the black point in your image, which can be used to darken the shadows to produce a silhouette, among other things.

Note: Lightroom restricts the adjustments you can make with Tone Curve to help ensure that you won't create problems in your images. Therefore, you'll likely not see any serious negative effects from Tone Curve adjustments unless the image was poorly exposed from the start.

After the Highlights and Shadows adjustments are made, I like to move on to the midtone adjustments. These are made via the Lights and Darks sliders, which affect the lighter and darker midtones, respectively. Which you start with is largely a matter of preference, but I recommend starting with the range that seems more prevalent in your image. Therefore, with a darker image I'd adjust the Darks first, and with a lighter image I'd adjust the Lights first. However, you'll find that you probably move back and forth between these two sliders as you make your adjustments, so which you start with isn't too critical.

Both the Lights and Darks sliders lighten the image when moved to the right and darken when moved to the left. The difference is just the tonal range on which the adjustment is focused for each. In general you'll likely want to increase midtone contrast, so you will probably slightly lighten the Lights (move the slider to the right) and darken the Darks (move the slider to the left). This will produce an *S* shape in the middle range of the tone curve, producing increased contrast in the image without losing highlight or shadow detail.

Besides adjusting the sliders, you can also produce the same effect by dragging directly on the Tone Curve display. As previously discussed, when you move your mouse over the tone curve, a label appears at the bottom of the box to indicate which tonal range is represented by the current position of the mouse. To make adjustments directly on the tone curve, move the mouse into the region you want to adjust and then click and drag up or down to adjust the curve. You'll notice that as you do so,

the corresponding slider below is updated. The effect is exactly the same, with the only difference being how you prefer to make the actual adjustment.

Yet another way to adjust the Tone Curve sliders includes a direct reference to the image. When you move your mouse over the image while in the Develop module and while the Tone Curve section is visible, you'll see that the sections get highlighted based on the tonal value below the mouse within the image—just as they do when you move the mouse over the Tone Curve box itself. To make an adjustment by referencing the image itself, move the mouse over the area you want to adjust, and then use the up and down arrow keys on your keyboard to apply an adjustment. If the Tone Curve section is visible while you do this, you can see that the corresponding slider moves as you make this adjustment.

Another way to fine-tune the adjustments you're making with the Tone Curve control is to change the tonal range defined by each of the four regions represented by the four sliders. For example, the Shadows adjustment by default focuses its effect on the darkest 25% of tonal values. However, you can change this by moving the sliders below the Tone Curve box. The leftmost slider controls the transition point between Shadows and Darks, the middle slider controls the transition point between Darks and Lights, and the rightmost slider controls the transition point between Lights and Highlights. To move any of these sliders, just click it and drag left or right. As you drag the slider, you'll see a vertical line and number indicating the tonal value at which the transition will occur.

I use the ability to redefine tonal ranges most often when I'm trying to make an adjustment while protecting a certain range of tonal values. For example, if I want to protect most of the shadow values as I increase contrast by darkening the Darks and lightening the Lights, I might move the leftmost slider to the right a little bit (Figure 4.47). Similarly, if I want to have that midtone contrast affect a broader range of tonal values and I'm not worried about protecting as much of the Shadows range, I might move the leftmost slider to the left. As you move these sliders, you'll see the effect they have on your adjustments so you can get a better sense of how far you want to move them.

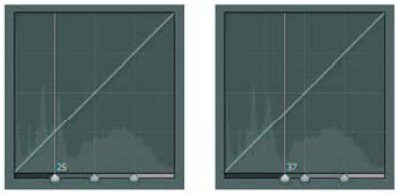


Figure 4.47 You can move the split between Shadows and Darks on the Tone Curve by moving the leftmost slider below the curve from its starting position (left) to a new position (right), changing the range of tonal values affected by each slider.

Color and Grayscale Adjustments

The next section (Figure 4.48) contains three options to change the controls that are available. HSL provides many options, allowing you to adjust the hue, saturation, and lightness for all of the color components in your image individually. The Color option provides the same basic controls, but organizes them differently so the hue, saturation,

and luminance sliders are shown together for a single component color, with sliders for only a single color at a time shown by default. The Grayscale option includes controls for refining the appearance of your image when you've chosen to produce a black and white version.

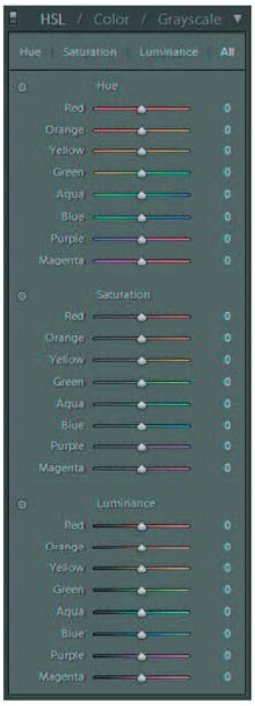


Figure 4.48 The Color Adjustments section contains 18 sliders that enable you to adjust the hue, saturation, and lightness of individual colors within the image.

The HSL section has sliders for Hue, Saturation, and Lightness, and you'll notice that Lightroom divides the 18 sliders into these three groups. The Hue/Saturation adjustment in Photoshop also includes an Edit drop-down, where you can choose a specific color value to adjust. Lightroom contains the same capability, but provides sliders for each rather than a combination of drop-down and slider to offer the same adjustments. The advantage is that in Lightroom it is much easier to move between similar adjustments (for example, Hue) for different color values within the image.

I think it is important to understand what I feel is the proper perspective for using these controls. You may have noticed that Lightroom doesn't contain a Color Balance adjustment. Instead, color adjustments are handled by the Temp and Tint sliders that affect white balance, found in the Basic section of the panel. Also, recall that you have already had the opportunity to adjust the saturation of your image through Vibrance and Saturation sliders in the Basic section. The HSL section really provides a way to fine-tune color, especially through targeting adjustments to specific color ranges in your image. I recommend that you think of this section as a tool for fine-tuning the colors in your image, not for doing your primary color adjustments.

Note: You can limit the display of sliders to only one category by clicking the Hue, Saturation, or Luminance links at the top of the HSL section, or view all again by clicking the All link.

The Hue sliders allow you to adjust the color appearance of individual colors in your image, with sliders for each of the additive (red, green, blue) and subtractive (cyan, magenta, yellow) primary colors. The sliders give you a visual indication of the effect they'll have on the color in question. For example, moving the Reds slider to the left will make the reds in your image more magenta (pink), and moving it to the right will make them more orange or yellow (Figure 4.49). Think of these sliders as providing a color balance adjustment for individual color values within your image and you'll better understand the approach I recommend taking. Evaluate the image, and if any colors aren't quite what you feel they should be, choose the appropriate slider and move it to shift the applicable color values.

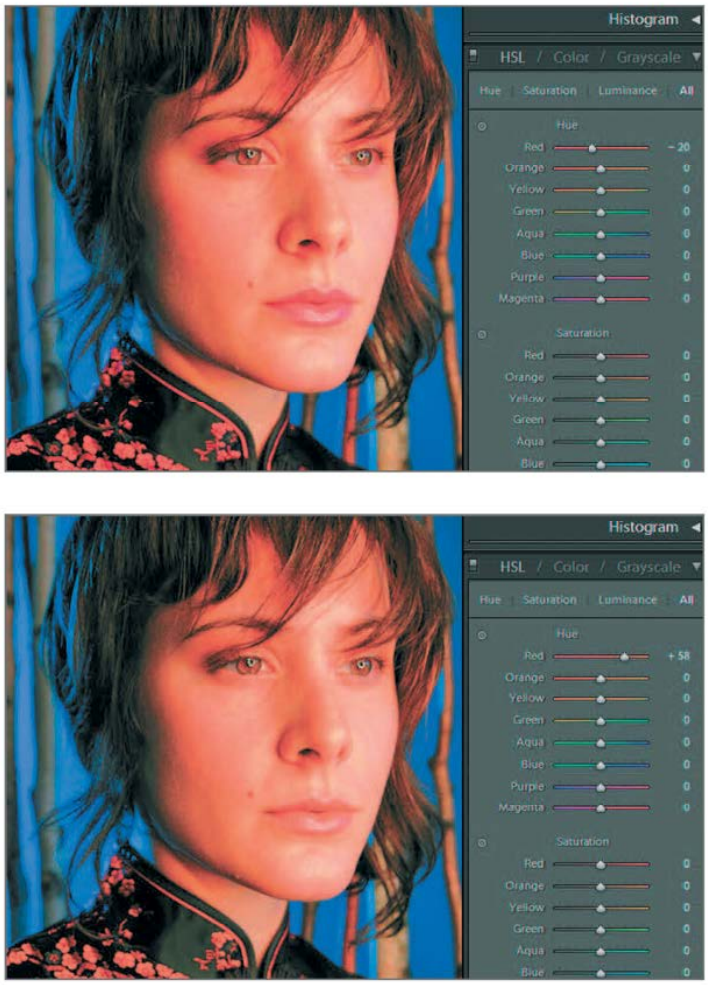


Figure 4.49 Moving the Hue slider for Red will shift the value of reds in the image. The other Hue sliders operate in the same manner with different colors.

Note: When using the Hue sliders, I find it helpful to start by moving the sliders through the extreme minimum and maximum values to get a sense of the effects. Then I bring the slider back toward the range that seems most appropriate for that color.

The Saturation sliders allow you to increase or decrease the vibrancy of specific color ranges within the image. For example, if you have an image with a magenta tint in the sky and no other magenta values, you can quickly solve the problem by moving the Magentas slider in the Saturation section to the left. You might even move it all the way to the left to eliminate the appearance of any magenta in your image if the only magenta that appears is problematic.

Conversely, you can boost the saturation of individual color ranges. For example, if you have a photograph of a model and you want to boost only the saturation of the blue background without affecting the model, you could adjust the Blues slider (Figure 4.50).

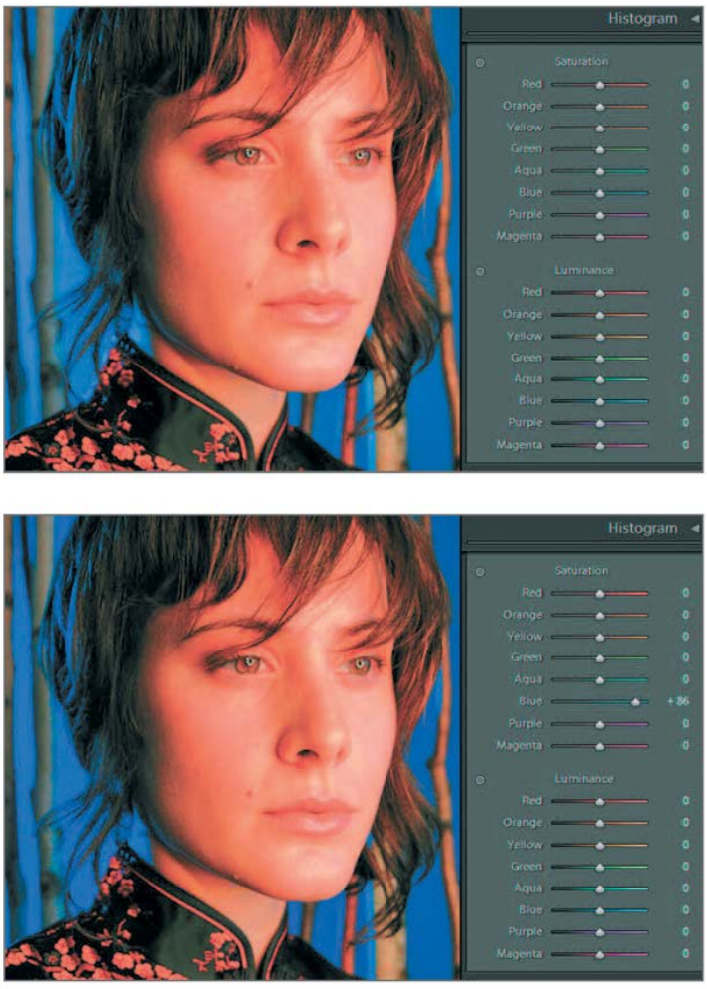


Figure 4.50 You can use the Saturation sliders to boost the vibrancy of a single range of colors within the image.

Finally, you can adjust the brightness of a particular color range by using the Luminance sliders. I typically use these controls when a particular color range appears a bit washed out in the image (Figure 4.51). Move the slider for a given color range to the left to darken those colors in the image, and to the right to brighten them.

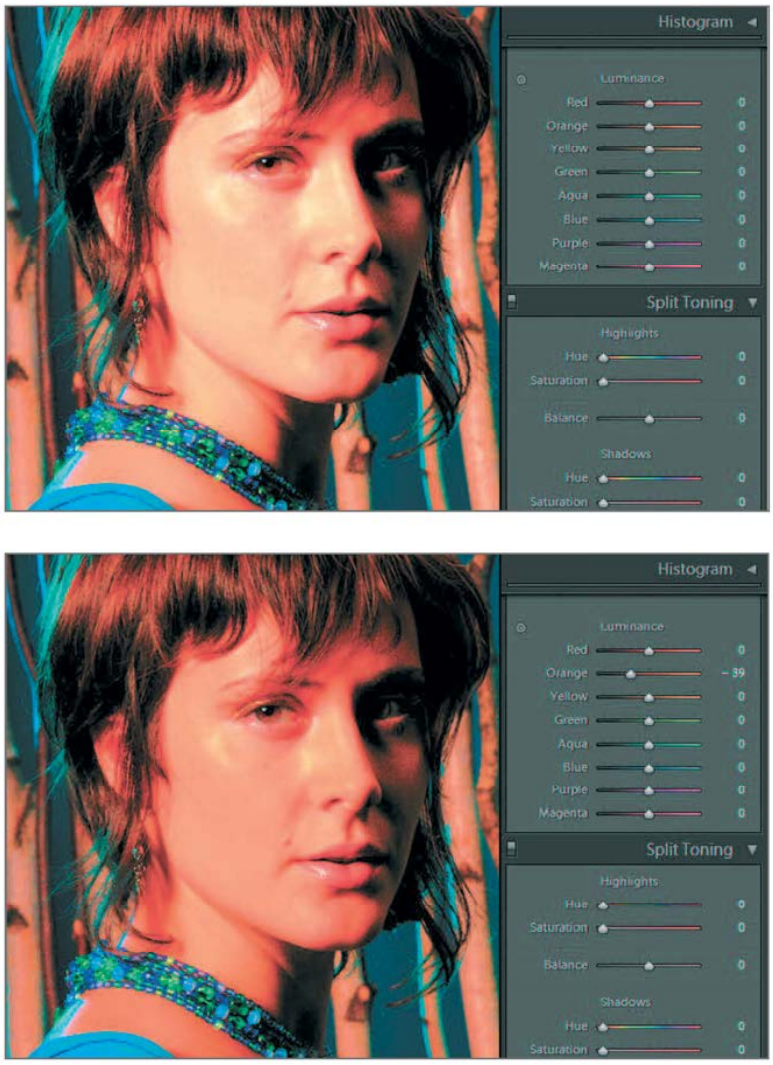


Figure 4.51 The Luminance sliders allow you to change the relative brightness of a range of colors within the image—for example, to darken colors that appear washed out.

The Color option (accessed by clicking the Color link at the top of this section) provides the same set of controls, but organizes them differently. By default, only a single color is shown at a time, with Hue, Saturation, and Luminance sliders for that color (Figure 4.52). These are the exact same controls found in the HSL section discussed above, just organized differently. You can click on one of the color boxes to change the color the controls will apply to, or click All to see all 18 sliders divided into sections based on color.

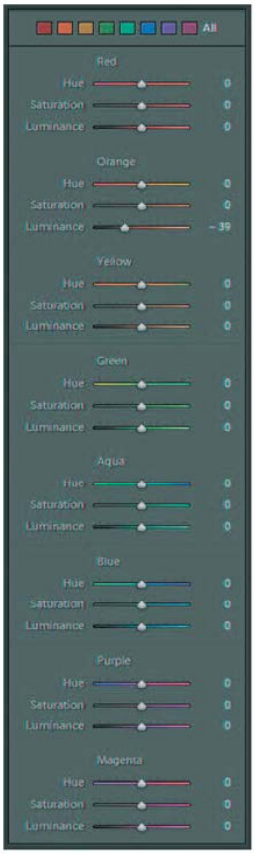


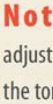
Figure 4.52 The Color section provides the same controls as the HSL section, but organized differently. By default you'll only see Hue, Saturation, and Luminance sliders for a single color.

Grayscale

When you select the Grayscale option (Figure 4.53), you'll have controls that provide an excellent way to use all the information in a color image to produce the best possible grayscale image. It allows you to adjust the brightness values of individual colors within the image, all of which are displayed as shades of gray. The result is a high degree of control over the final grayscale appearance of the image.

Figure 4.53 When you select the Grayscale mode for an image, the Grayscale Mixer section becomes available.

Note: It is possible to adjust the other tonal adjustments before moving to the Grayscale Mixer adjustments, but I prefer to start with Grayscale option to get the best starting image, and then fine-tune the tonality with the adjustments in the Basic and Tone Curve sections.



After seeing the color version of the image, you probably have a pretty good sense of which color areas you want to emphasize in the grayscale version. However, even if you know that information, you may not know which sliders you want to adjust in which direction. You can get a good indication of which sliders to focus on by switching to the before-and-after view so you can see the original color version along with the grayscale version. For example, if you want to darken the red areas of the image, you'll know to adjust the Reds slider in the Grayscale Mixer section. I realize this may seem obvious, but in some cases you might not know what color is dominant in a particular area of your image, which is why the before-and-after view can be so helpful (Figure 4.54).

Figure 4.54 The before-and-after view can be particularly helpful as you're producing a grayscale adjustment for your image.

Even after knowing which sliders need your attention, you might not necessarily be able to formulate a plan for those adjustments. My recommendation is to work with all the sliders, moving them through their extremes to get a sense of how the adjustment will affect various areas of the image, and then settling on the best final setting. After working with all six sliders, perhaps revisiting each of them more than once, you'll be able to produce an optimal grayscale image from the color original.

Note: After adjusting the grayscale version of your image with the Grayscale Mixer adjustments, you can still return to the tonal adjustments in the Basic and Tone Curve sections to optimize the result.

Split Toning

The Split Toning adjustments allow you to apply a color cast to the image, with individual adjustments for the highlights and shadows. These adjustments are available for all images whether they're in Color or Grayscale mode, but in general you'll find them most useful for grayscale images. You can use Split Toning adjustments to produce a result that looks like a grayscale image that uses a color instead of black to produce the various tonal values, such as you would see in a sepia-toned print.

The individual adjustments for Highlights and Shadows provide a bit more control, which enables several possibilities. If you're looking to have an image comprising a single color value, the split between controls for highlights and shadows enables you to adjust the intensity individually for each. For example, you may need to use a lower Saturation setting for the Shadows as compared to Highlights to produce a consistent appearance throughout the image. You may also want to get more creative with your image, applying one color to the highlights and a different color to the shadows.

The general approach I take with Split Toning is to start with the Saturation for Highlights set to about 50 or so and then move the Hue slider for Highlights through the full range to find the color that works best for the image (Figure 4.55). After you find the right color value with the Hue slider, you can refine the Saturation adjustment for the best effect. Then either set the Hue slider for Shadows to the same value as you used for Highlights or a completely different color if you're trying to achieve a more radical special effect, and adjust the Saturation to the desired level for both Highlights and Shadows.

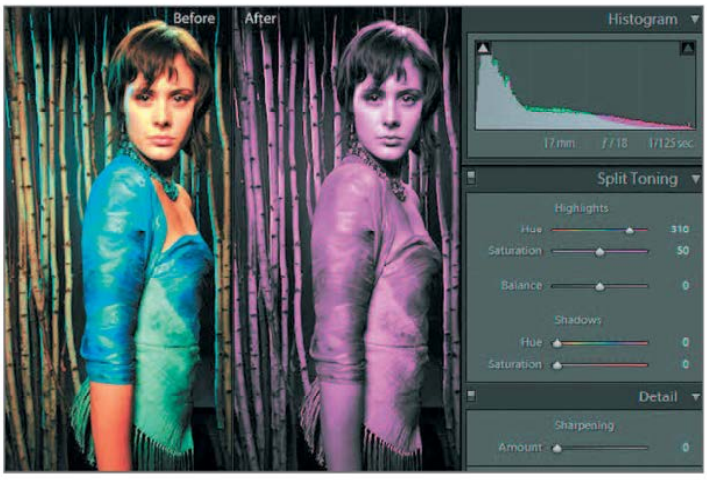


Figure 4.55 When using Split Toning, I generally start with a Saturation setting for Highlights of about 50, adjust the Hue slider to find the desired color, and then revise the Saturation adjustment as needed.

Note: Don't forget that you can reset an individual adjustment to its default value by double-clicking on the slider handle for that control. I find this particularly helpful for adjustments, such as Split Toning, that tend to require a bit more experimentation for the adjustment to be made.

Detail

The Detail section provides three sliders to help optimize the overall appearance of your images. These include Sharpening, Luminance Noise Reduction, and Color Noise Reduction (Figure 4.56).

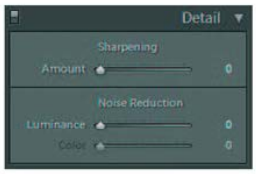


Figure 4.56 The Detail section includes adjustments for Sharpen, Smooth, and De-Noise.

The Amount slider for Sharpening applies a sharpening effect to your image (Figure 4.57). Although it doesn't offer the full control afforded by sharpening tools such as Unsharp Mask found in Photoshop, it does provide a good and simple sharpening solution. I recommend setting the image to the 1:1 view size so 1 pixel on the monitor represents 1 pixel in the image. Then adjust the Sharpen slider for the desired level of sharpening in the image. Remember that this is still a nondestructive edit, as with all adjustments in Lightroom, so you can always reduce or eliminate the sharpening later by moving the slider again.

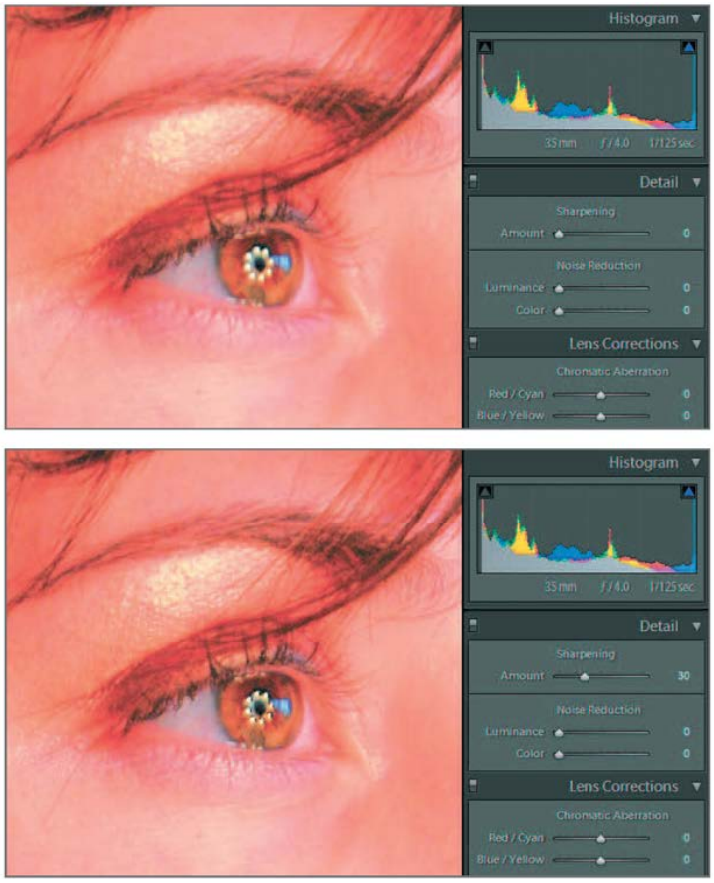


Figure 4.57 The Sharpening control provides a simple way to apply a sharpening effect to your image.

The Luminance and Color sliders for Noise Reduction can be helpful in removing noise from your images, most often caused by capturing at a relatively high ISO setting. When using this adjustment, I recommend zooming in to the 3:1 zoom setting so you can see the noise more clearly. Navigate to an area of the image that exhibits the most noise, and then adjust the Luminance and Color sliders (Figure 4.58) based on whether the noise is mostly exhibited by tonal variations or color variations (color variations are most common). When the noise has been eliminated, navigate around to other areas of the image to confirm that you haven't reduced overall saturation too much by neutralizing the noise. Fine-tune the adjustment as needed for the best result.

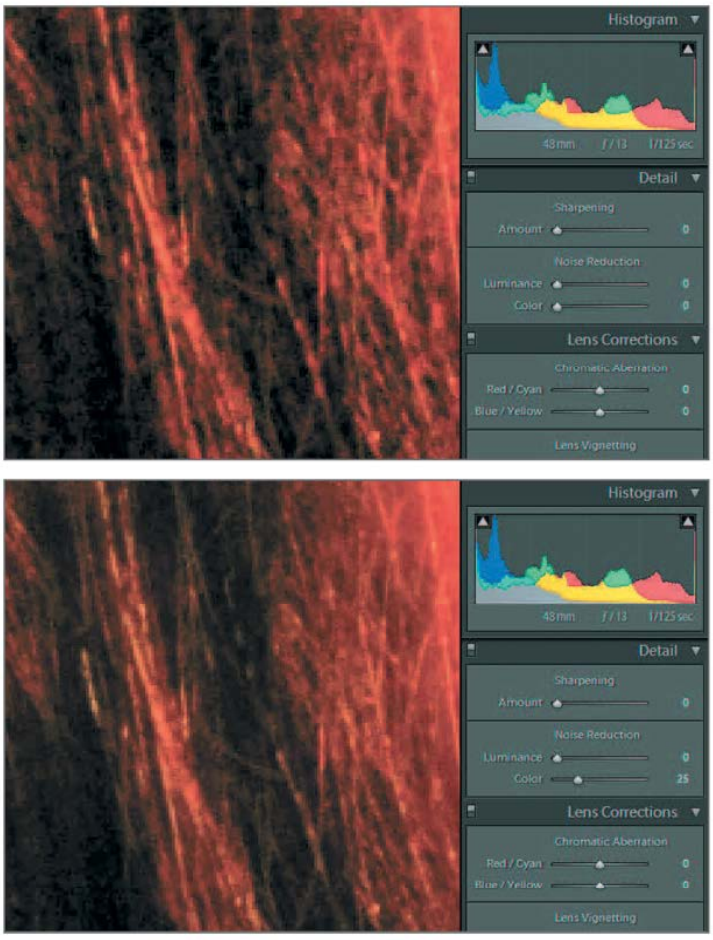


Figure 4.58 The Luminance and Color sliders provide a way to minimize noise in images, which is most often caused by capturing images at a high ISO setting.

Lens Corrections

The Lens Corrections section (Figure 4.59) provides sliders that allow you to compensate for two problems generally caused by lens issues: Chromatic Aberration (the appearance of color fringing along high contrast edges in your images) and Lens Vignetting.

Figure 4.59 The Lens Corrections section contains adjustments for Reduce Fringe and Lens Vignetting.

If you have colored fringing (color along the higher contrast edges in the image) in your image, the Chromatic Aberation adjustments will likely enable you to eliminate it, or at least minimize it. To use this adjustment, set the zoom to 3:1 and zoom in on a high-contrast area that exhibits fringing. Then choose the slider that seems most appropriate for the color of fringing you're seeing (if you can't decide, just start with Red/Cyan and then move to Blue/Yellow). I recommend shifting the sliders through their extreme values and then narrowing in on the setting that eliminates (or minimizes) the fringing (Figure 4.60). Adjust both the Red/Cyan and Blue/Yellow sliders, and then adjust both of them a second time to ensure that you're getting the optimal effect.

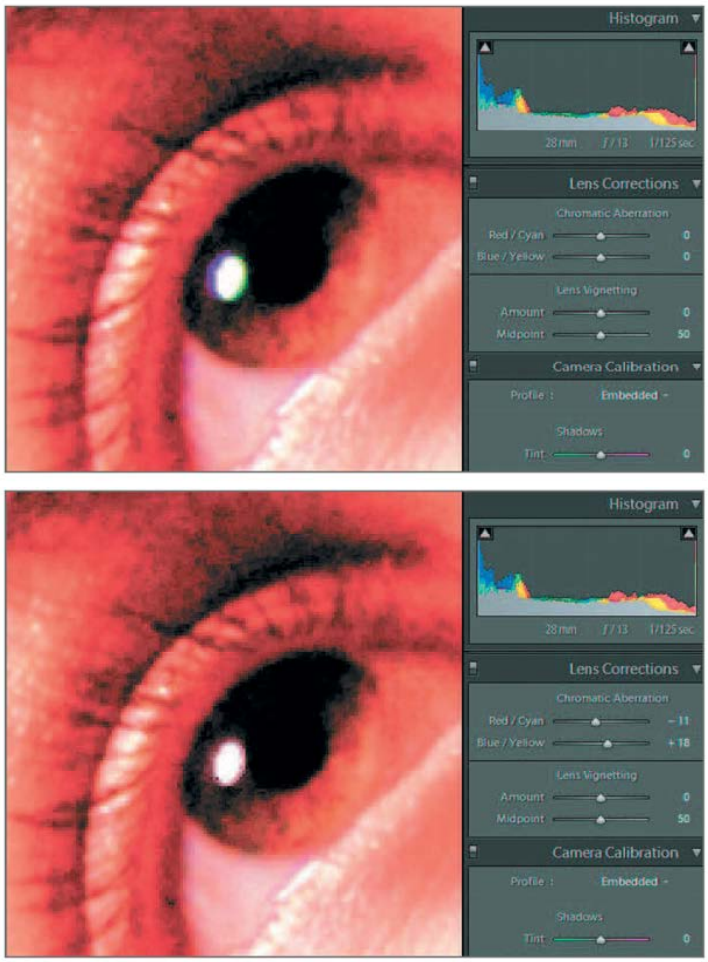


Figure 4.60 Use the Chromatic Abberation sliders to eliminate or minimize the effects of chromatic aberrations in your images, which are most often found in high-contrast areas.

The Lens Vignetting adjustments can be used to compensate for vignetting (darkening of the corners of an image) caused by the lens or to add vignetting for effect (Figure 4.61). The Amount slider adjusts the strength of the adjustment. A lower value darkens the edges of the image, whereas a higher value lightens the edges. The Midpoint slider affects how far toward the center of the image the compensation applies. For the Lens Vignetting adjustments, I recommend switching between both sliders as you make adjustments and work toward the best settings to either eliminate vignetting or add a vignetting effect.

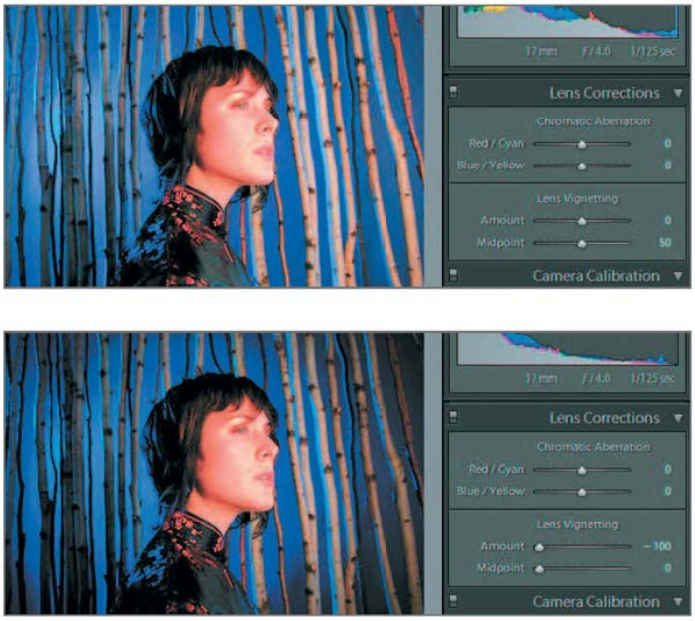


Figure 4.61 The Lens Vignetting adjustment allows you to compensate for vignetting in your image (or add it if you like).

Camera Calibration

The Camera Calibration section (Figure 4.62) is designed to allow you to compensate for a generic digital camera profile in Lightroom that is inaccurate. My experience with Lightroom has been that the included profiles are quite accurate. Furthermore, manipulating these controls requires a good eye, attention to detail, and an understanding of the specifics of the adjustments. In short, I don't recommend using these controls unless you are familiar with the behavior of your digital camera and understand how the controls in this section work.

Each digital camera model will have a particular bias for the color recorded for shadow areas relative to other tonal values. The Shadows Tint slider allows you to compensate for this behavior if the generic camera profile isn't accurate. Moving the slider to the left shifts the shadows toward green, whereas moving it to the right shifts the shadows toward magenta.

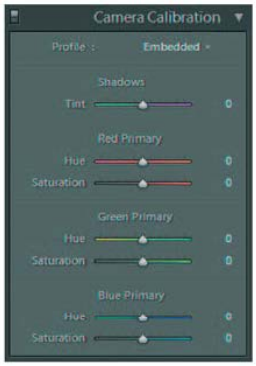


Figure 4.62 The Camera Calibration section allows you to compensate for a generic digital camera profile within Lightroom that is inaccurate.

The remaining six sliders provide Hue and Saturation adjustments for each of the primary colors (red, green, and blue). Hue shifts the basic color value for each of those colors, and Saturation adjusts the intensity of that color. If you're going to adjust these controls, use very small adjustments and evaluate several images carefully with the same settings.

I've not yet found a need to touch the Camera Calibration controls, and I suspect you won't either. They are offered as a means to exercise a high degree of control over the results you are getting with Lightroom, but because Adobe has been careful to ensure highly accurate generic camera profiles, the adjustments should frankly not be necessary for most users.

Control Buttons

There are four control buttons found in the Develop module that affect how adjustments are applied to images (Figure 4.63).

Figure 4.63 The Copy and Paste control buttons are found on the left panel, and Previous/Sync and Reset buttons are found on the right.

On the left panel you'll find the Copy and Paste buttons. These allow you to apply adjustments you've made for one image to another image (or group of images). For example, if you find an image that was captured under conditions that were similar for another photo, the same adjustments might be suitable for both (at least as a starting point). To apply adjustments from one image to another in this manner, select the image from the filmstrip that has the adjustments applied to it, and click the Copy button. In the Copy Settings dialog box (Figure 4.64) select the check boxes for the adjustments you want to copy to another image (by all except Spot Removal and the Crop options are selected, and this is generally the best approach). Then select the image (or images) on the filmstrip you want to apply the same adjustments to and click the Paste button.

The first button at the bottom of the right panel provides a similar ability to apply adjustments from one image to another, but it operates with two different scenar-

ios. The first is to simply apply the same settings you used for the most recently adjusted image to the current image. To apply those adjustments, simply click the Previous button with the image to which you want the adjustments applied selected. This can be a helpful control provided you actually remember which adjustments you applied most recently to another image.

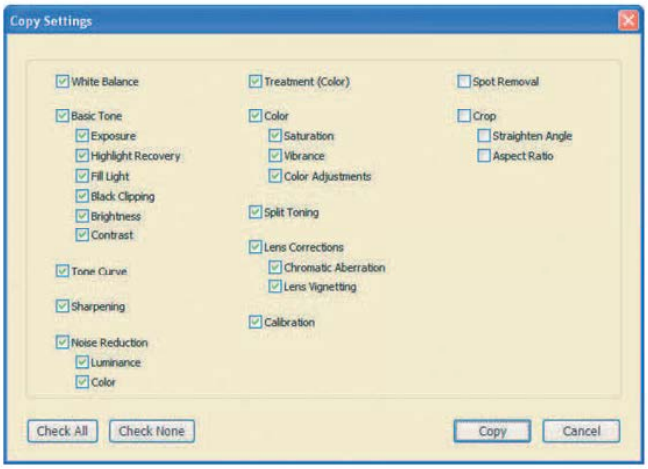


Figure 4.64 The Copy Settings dialog box allows you to select which adjustments you want to copy for use with other images.

The Previous button actually takes on different behavior if you select multiple images. With multiple images selected the button itself changes to the Sync. When you click this button, the Synchronize Settings dialog box will appear. This is actually the exact same dialog box as the Copy Settings dialog box seen above, with a different name. Select which adjustments you want to apply to the group of images and click Synchronize. The settings from the first of the selected images (based on the options you selected) will be applied to all selected images (Figure 4.65).

Figure 4.65 You can use the Sync button to apply settings you've used for one image to a group of selected images.

You don't actually have to adjust the first image in the selection before you use the Sync option. In fact, I generally prefer to make the selection of images first, then apply adjustments, and then synchronize the adjustments because it more closely matches the way I tend to think about this process. In effect, I look at a group of images and realize they would all benefit from similar adjustments. I select those images and then apply adjustments (the first of the selected images will be the one you're adjusting). Finally, click Sync and apply the desired adjustments to the full group.

Note: After applying the same adjustments to a group of images with the Sync option you can still go back and fine-tune the adjustments for each individual image.

The final control button is the simplest of the four. It is the Reset button, and it will simply revert the current image to its original state with no adjustments applied.

Sync

The Sync button doesn't exactly grab your attention at the bottom of the panel, but it enables you to apply settings from one image to a large group of images, providing a tremendous workflow advantage. If you have a series of images from a given photo shoot captured under similar conditions, you can quickly adjust all of them with the same settings.

Start by selecting multiple images in the Library module (or on the filmstrip), and then switch to the Develop module. The first selected image will be displayed in the primary display area. Make your adjustments to this image, and then click the Sync button. This brings up the Synchronize Settings dialog box (Figure 4.66), where you can choose which settings should be applied to the selected images. Unless you have a reason to exclude some of the settings, I recommend keeping all of the check boxes selected and clicking Synchronize. The settings you've applied to the first image will be applied to all selected images (Figure 4.67). This provides a form of batch processing that can allow you to work with remarkable speed on large groups of images.

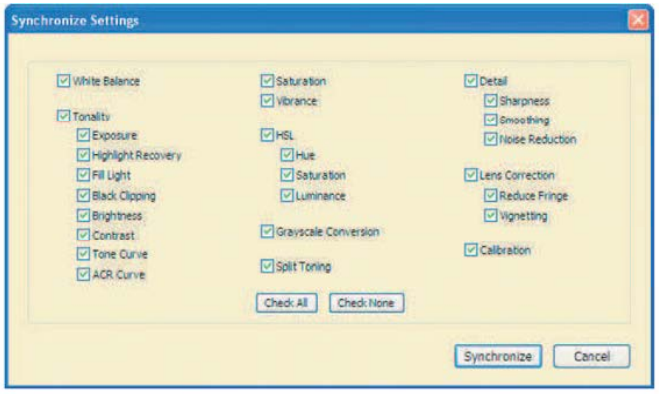


Figure 4.66 The Synchronize Settings dialog box allows you to choose which settings should be applied to the selected images.

Figure 4.67 After you've adjusted a single image while multiple images were selected (top), the Sync option allows you to apply the adjustments to all of the selected images (bottom).

Note: After you click Sync, it may take some time for all of the thumbnails for the selected images to be updated.

Reset

The Reset button simply reverts all adjustments to their default values. If you've gotten so far into adjustments for an image that you want to simply start over, click this button and you'll be back to your starting point. Because this functions as just another adjustment applied to your image, the Reset Settings step will be recorded in the History along with everything you had done prior, so there is an easy way to return to the image as it was before resetting the adjustments.

Note: Clicking the Reset button produces the same effect as choosing the Zero'd preset, putting all adjustments back to their neutral values.

Using an External Editor

As powerful as Lightroom is for optimizing your images in the Develop module, you'll no doubt find that at times you need to make more-sophisticated adjustments. The most common situations for needing something else (most likely Photoshop) will occur when you need to make targeted adjustments or need to perform image cleanup (neither of these are available in the current version of Lightroom). Fortunately, Lightroom allows you to easily open any image into another editor.

If you have Photoshop installed on your machine, Lightroom will recognize that and provide an option to Edit In Adobe Photoshop from the Photo menu. If you want to use a different editor, you can choose Photo → Edit In Another Application from the menu and locate the executable for the program you wish to use.

When you choose to edit an image with an external editor, the Edit Photo dialog box will appear (Figure 4.68), allowing you to select how you want to work with the photo. The following three options are available:

Edit Original allows you to work on the original image file in the external editor, but the adjustments you have made in Lightroom will not be reflected in the image.

Edit A Copy allows you to work on a copy of the image from Lightroom so you don't overwrite the original, but you still won't be able to see the Lightroom adjustments.

Edit A Copy With Lightroom Adjustments causes a copy of the image to be created and then opened in the editor you selected. This copy will have the Lightroom adjustments applied to it.

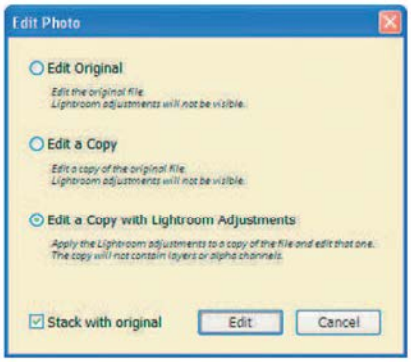


Figure 4.68 The Edit Photo dialog box lets you specify how you want the image handled by the external editor you've chosen.

I recommend using the Edit A Copy With Lightroom Adjustments option so the image you see in your editor matches what you've produced thus far in Lightroom. You can then save the final image in the editor of your choice, and the changes you've applied will be reflected in Lightroom.

Slideshow

Slideshows have long been a popular way to share photographic images. They provide a dynamic and creative way for you to share images with clients or other audiences, and even provide a great way for you to simply review a collection of images. Whatever your needs, a slideshow provides a great way to share your best images. In the Slideshow module in Lightroom you can configure a basic slideshow that will enable you to present your images in a professional manner to any audience.

5

Chapter Contents

Building Lightroom Slideshows
Configuring the Slideshow
Previewing, Playing, and Exporting

Building Lightroom Slideshows

The Slideshow module within Lightroom—at least in this release—certainly won't replace your favorite digital slideshow application. It isn't intended as a solution for creating incredible artistic slideshows, but rather as a relatively quick and easy way to prepare a professional and elegant slideshow (Figure 5.1). I see two primary ways in which you might use the Slideshow module in Lightroom. The first is for simple review of your images. Although you can certainly view your images within the Library module, and even view them in something of a slideshow display by hiding the panels and using the Lights Out display, a slideshow is in many ways better suited for such a review.

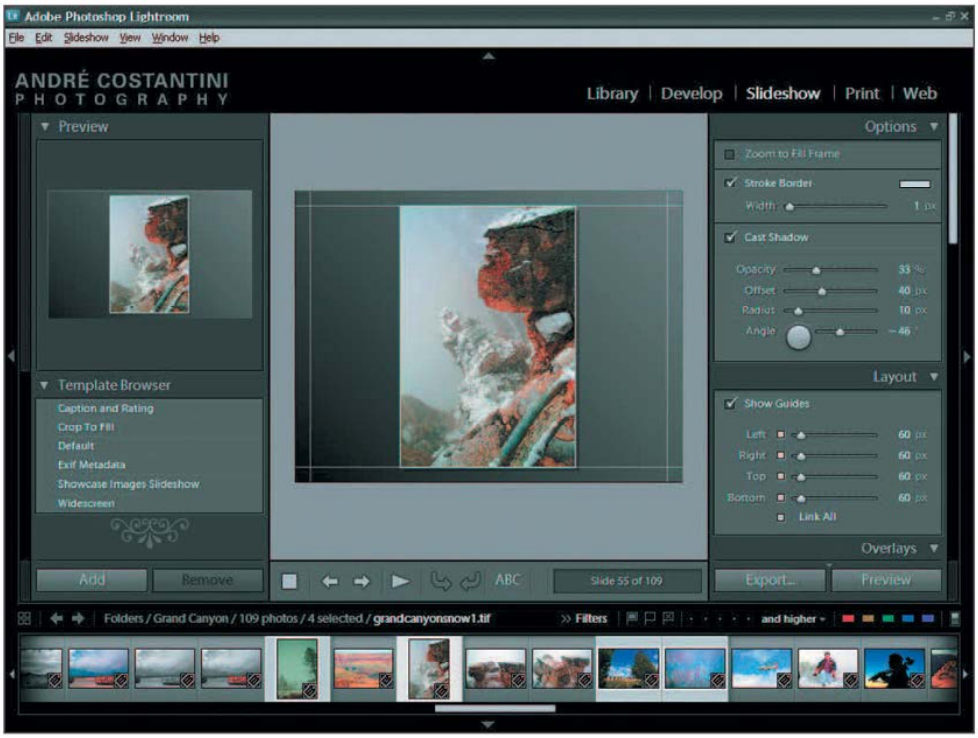


Figure 5.1 The Slideshow module provides a solution for quickly and easily creating simple but elegant slideshows for a professional presentation of your images.

Note: Whenever I'm making a presentation about digital photography I wish my images were as good as those provided by photographer André Costantini (www.sillydancing.com) for me to use throughout this chapter.

The other way you'll likely use the Slideshow module is to share images with clients or others. Whether it is a simple review to show the clients the photos from a particular project, or a slideshow for a broader audience, you can create simple and yet powerful slideshows by using Lightroom.

The first step in creating a slideshow is selecting the images you want included in the presentation. Whichever images are currently selected will be included in the slideshow—either by virtue of some form of filter, or by having the images actually selected within the Library or filmstrip displays.

Selecting Images in the Library

As you saw in Chapter 3, "Library," the Library module provides a variety of ways for you to locate, filter, and select a group of images. The panel on the left provides a number of options for quickly filtering your images to a specific group (Figure 5.2).

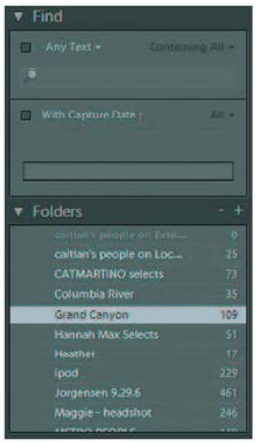


Figure 5.2 The Library module provides a variety of options for selecting images to include in a slideshow, including several options on the left panel.

By way of review from Chapter 3, the available options include the following:

Library allows you to quickly view a specific group of images to serve as the source that the other settings will apply to. It is important to realize that this option defines only the source of the images, and other settings can further limit which specific images will be shown. For example, the All Photographs option within the Library section of this panel will show only those images that fit the settings you have assigned in the Filters section of the filmstrip or through other means to filter your images.

> **Note:** Keep in mind that the number to the right of each option— which indicates the number of photos included in that option—also reflects other settings. For example, the number of photos shown for a given collection will change based on the Filters settings or other methods for filtering your images.

Filters on the Filmstrip provides options to narrow the scope of images available. There is a control at the far right of the Filters controls that enables you to quickly turn the filters on or off, and a set of options allows you to customize the group of photos to be included based on flags, star ratings, and color labels.

Collections enables you to select images that you have defined as being part of a given collection. Collections provide a way to group images that otherwise don't have a common theme, such as images you included in a book project that span a number of different Folders.

Keywords lists all of the keywords for all of the images in your Lightroom library. This section allows you to select a keyword so you can see only those images that include that keyword in their metadata.

Note: The Library, Folders, Collections, and Keywords sections are mutually exclusive. If you select an option in Folders, for example, that option will override an already selected option in Library. You are choosing to view images that are part of a given photo shoot, or part of an option in the Library section, for example. Filters, on the other hand, apply to the current group of images regardless of what you selected in the other sections.

The approach I recommend is to look at the Library, Folders, Collections, and Keywords sections to see which contains the option that best defines the general group of images you're looking for. Then use the Find settings to narrow the range of images to be included in the final slideshow. For example, if you are preparing a free-form slideshow, you may want to select All Photographs in the Library section, turn off Filters, and then select images manually (Figure 5.3). If you're working with images from a particular project, you may want to select an option from Folders or Collections, and then use the settings in Filters to further narrow the selection of images as needed.

Figure 5.3 If you're creating a free-form slideshow, you may want to display all images and then select the specific ones you want to include from the filmstrip.

Selecting Images in the Filmstrip

As you're working with the various options in the panel on the left side of the Library display, you'll notice that the filmstrip—if visible—is constantly being updated to reflect the current selection of images. If you filter the range of images available by using any of the options in the various sections of the panel, the thumbnails in the filmstrip view will change to reflect that. Furthermore, if you select images within the primary display while working in the Library module, those selections will be reflected in the filmstrip as well. The filmstrip is therefore primarily an alternate way to create a selection of images.

Because the panel provides more options than the filmstrip, I recommend starting with the panel to narrow the group of images, and then fine-tune your selection on the filmstrip if you find it easier to work with. There are two basic methods I recommend using to make the most of the filmstrip.

The first is to use the Filters options found at the top-right corner of the filmstrip display (Figure 5.4). This provides quick access to the options you find in the Preset drop-down of the Filters section and can be a quicker way to narrow the group of images you're working with, especially if you prefer working with the filmstrip. To apply a filter to your images, simply click the Filters pop-up menu and choose the appropriate option. For example, after selecting one of your photo folders from the Folders section of the panel, you can choose 5 Stars from the pop-up menu.

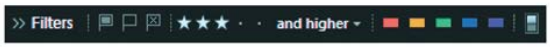


Figure 5.4 The Filters options on the filmstrip display provides a way to quickly reduce the number of images displayed on the filmstrip to those matching specific criteria.

Note: One of the advantages to using the filmstrip to define which images should be included in your slideshow is that the filmstrip can still be seen while you're in the Slideshow module. In contrast, the left panel no longer reflects the options found in the Library module.

The other way to fine-tune a group of images in the filmstrip display is to select the images you want to include. To select your first image, simply click it in the filmstrip view. Then hold the Ctrl/⌘ key and click additional images to add them to the selection (Figure 5.5). Each selected image will be highlighted in both the filmstrip and the primary display of the Library module.

Figure 5.5 You can select multiple images from the filmstrip by selecting one and then holding Ctrl/⌘ and selecting others.

If the selection of images you want to include in a slideshow can't be readily defined using the options on the left panel in the Library module, you'll need to add the images to a collection in order to use them in a slideshow. In other words, if you have done all you can to limit the range of images using the Library module and then need to further refine by selecting images on the filmstrip, you'll need to put the selected images into a collection. You can use the Quick Collection option, but I actually recommend using a completely new Collection. To do so, click the Plus icon to the right of the Collections label and add a collection, then drag the selected images onto that collection. You can then click on the collection to ensure the slideshow will include only those images.

Configuring the Slideshow

After you've selected which images should be included in the slideshow, you're ready to start configuring that show to your liking. Lightroom provides a wide range of options for customizing the slideshow to your personal tastes and optimizing the way the images are presented. The basic process I recommend using as you create a slideshow is to choose a template from the left panel, adjust any settings you like in the right panel, preview the show, fine-tune any settings you'd like to change, and then play or export the slideshow depending on how you want to present it.

Selecting a Template

The panel on the left side of the Slideshow module revolves around templates you can use (and define) to quickly set the style of your slideshow. The Preview section at the top of the panel isn't something I find particularly useful (Figure 5.6). It does play a version of the preview slideshow (discussed later), but it doesn't include the transitions, so it isn't a true preview of the final result. It also provides a preview of the overall layout for a given template when you move the mouse over the name of a template in the Template Browser section of the panel. I don't bother to collapse the Preview section because I don't tend to have a large number of templates listed, so there is plenty of room for it. But I don't reference it very often.

Figure 5.6 The Preview section of the left panel is primarily used for getting a preview of the overall appearance of the slideshow templates.

The Template Browser allows you to select a template for your slideshow (Figure 5.7). Templates are simply saved settings based on the options available to you on the panel on the right side of the Slideshow module. As I mentioned, you can move your mouse over the name of a template to get an idea of what the slideshow will look like in the Preview section. To apply a template, simply click on it. Doing so will cause all the settings in the right panel to reflect the saved settings for the template.

Figure 5.7 The Template Browser provides quick access to the saved slideshow settings you want to use for the current slideshow.

Adding and Removing Templates

In the next section I'll talk about how to configure the many available settings for your slideshow on the right panel in the Slideshow module, but while we're looking at the Template Browser it makes sense to talk about the ability to add and remove templates.

As I mentioned, a template simply reflects saved settings from the various options on the right panel (with the exception of the Layout section, because that section relates only to the working environment in Lightroom, not the actual slideshow display). If you want to define a new template, the first step is to adjust the settings to your liking. After the slideshow is exactly as you want it, click the Add button at the bottom of the left panel; a text field opens, allowing you to enter a name for the template (Figure 5.8). Give it a descriptive name that is meaningful to you so you'll know exactly what it means when you are selecting the template from the list.

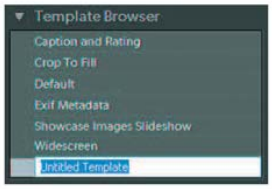


Figure 5.8 The Template Browser allows you to provide a name for the template you are saving.

If you've saved a template by accident or find that you simply don't use a given template anymore, you can select the template from the list and click the Remove button to remove it from the list. Because you have to click a template in order to remove it, the settings will still be active after you have removed it—so you'll want to click on another template or manually change the settings if you don't want the current slideshow to reflect those settings.

Note: After you've chosen a template from the left panel, I recommend hiding the left panel, filmstrip, and top panel to maximize the space available for the primary display and the panel on the right with all your slideshow settings.

Adjusting Settings

After you've selected a template, you have a complete slideshow ready to play. Of course, many times you'll want to fine-tune the settings to customize the show to your liking. You can then save the final settings as a template to use for future shows. Just as you probably have your own unique photographic style that influences how you capture images and in some cases may result in a number of images that have a similar look to them, you may find that you want to have a consistent presentation style for your slideshows, customized to your preferences.

The panel on the right side of the screen includes a variety of settings that allow you to change the appearance of your slideshow, as well as a few settings that affect how you work within the Slideshow module. The various settings are divided into sections on the right panel.

Options

The Options section contains settings that affect the overall appearance of the images included in your slideshow (Figure 5.9).

Figure 5.9 The Options section of the right panel contains settings that affect the overall appearance of images in the slideshow.

The Zoom to Fill Frame check box determines whether each image should automatically be made as large as possible to fill the available space. That means the image may be cropped if it doesn't match the aspect ratio of the overall presentation (Figure 5.10). In other words, vertical images will be cropped to horizontal for a standard slideshow. In my experience most photographers do not like to have their images cropped in this way, so you'll probably want to leave this option turned off unless you want to ensure that no background area is visible behind your images. Of course, the Layout section (discussed in the following section) allows you to further crop the image even if Zoom to Fill Frame is selected, so the image won't necessarily fill the entire screen simply because you selected this check box.

The Stroke Border option allows you to place a small border around the outside of your images to help define their edge (Figure 5.11). Many photographers prefer not to use this option because they feel it distracts from the image. It does add an element to your image that you didn't intend at the time of capture, so this is a reasonable perspective. However, at times a stroke can be helpful in defining the bounds of an image. For example, if you have an image that is particularly dark (or with some dark areas near the edges) and you prefer to present your images on a dark background, it may not be clear where the image ends and the background begins. In that type of situation you might want to use a light-colored stroke around the edge of the image to help define its bounds. Of course, because the stroke settings apply to all images in your slideshow (which is actually good from the perspective of having a consistent display of your images), you can't customize the setting on a per-image basis.

To enable the stroke, select the Stroke Border check box. Then click the colored box (it defaults to white) to the right of this check box. This opens the Color dialog box, where you can choose a color to use. Then click OK.

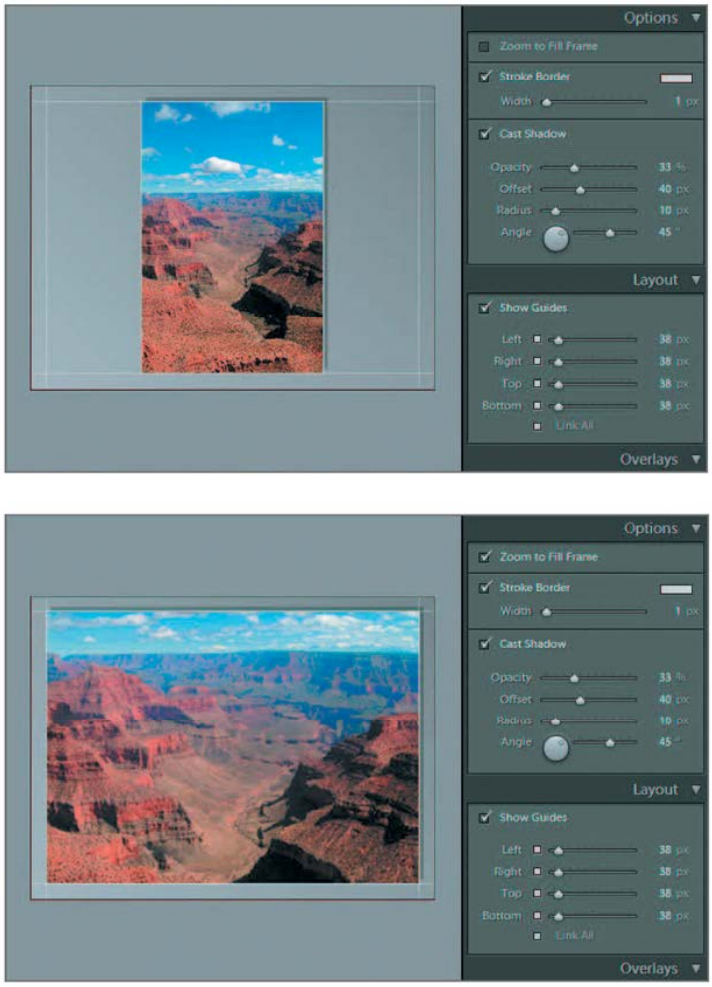


Figure 5.10 The Zoom to Fill Frame option ensures that there won't be any blank space around your images, which could mean the image will be cropped.

Figure 5.11 Many photographers find a border around the images to be distracting, but it does help define the edge of the image.

The Cast Shadow option and related settings determine whether a drop shadow will be used for your images, creating the perception that your photo is floating above the background (Figure 5.12). Selecting the check box allows you to turn on drop shadows and enable the settings below it so you can fine-tune the appearance of the drop shadow.

Figure 5.12 The Cast Shadow options allow you to create a drop shadow that creates the effect that the image is floating above a background.

The Opacity setting determines how strong the shadow effect will be. A value of 100% means the shadow will appear completely opaque and black, whereas a value of 0% means the shadow will not be visible at all. Somewhere in between will allow the background color or image to show through to some degree. My general rule for shadow effects is that if you notice it, the shadow is probably too strong, so I recommend a relatively low setting for Opacity. Start with a value of around 10% to 15% and adjust from there based on your preference.

Note: You can't set the color of the shadow being cast, so it will always appear as a shade of gray. Shadows won't be visible on a black background, and dark values may require a higher setting for the shadow to be visible.

The Offset setting allows you to adjust how far away from the image the shadow should appear. This gives you the ability to adjust how far from the background the image appears to be floating. The best value depends in part on the size of the images relative to the background, the resolution at which you're displaying the slideshow, and your own tastes. For most slideshows I recommend starting at a value of around 50 pixels and then adjusting based on what looks good to you.

The Radius setting can be thought of as allowing you to round the corners and soften the edges of the shadow being cast. The actual adjustment defines the distance in pixels of the transition of the edge. I usually prefer the edges to be at least a little soft, so I generally set this to a value of 25 pixels or higher.

The Angle setting enables you to specify the direction in which the shadow should be cast, which can also be thought of as controlling the position of the light source creating the shadow. The values range from –180° to 180°, with both of those

values placing the light source to the right (shadow to the left). The shadow will be to the top with a setting of 90°, to the right with a setting of 0°, and to the bottom with a setting of –90°. I consider this layout to be a bit confusing, so I simply ignore the value and look at the preview area as I move the slider to place the shadow where desired. Most often the shadow is placed toward the bottom-right of the image, but you can place it in any direction you like.

Layout

If you simply look at the controls in the Layout section (Figure 5.13), you might assume that they enable you to only view the position of guides on the preview display. In fact, the guides determine how large the images in your slideshow will be displayed, so their impact is more than you may realize. When you adjust the position of the guides, you're adjusting the size of the images, because those images will fit within the bounds of the guides.

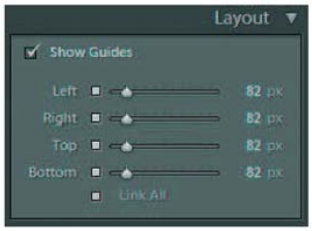


Figure 5.13 The Layout section contains controls that affect where and at what size your images will appear in the slideshow.

The Show Guides check box determines whether the guides are visible in the preview area (Figure 5.14), but even if you disable this check box, the hidden guides still affect the size of the display area for your images. The Show Guides setting determines only whether the guides will be displayed. I don't like the clutter of the guides on my images, so I prefer to keep them turned off. However, when I'm adjusting the size and positioning of the display area for the images, it is very helpful to have them turned on. In fact, in some cases the edge of the image won't correspond with a guide, making it difficult to make the adjustment. Therefore, I prefer to keep the guides turned off except when I'm adjusting their position.

Figure 5.14 The Show Guides check box determines whether the guides will be visible (left), but even if they aren't (right), they will affect the size and position of the images.

Regardless of whether the guides are visible, the easiest way to adjust the area within which the images will be displayed is to simply click and drag along the edges of the image box in the preview area. When you point your mouse at an edge, the insertion point turns into a double arrow to let you know that dragging will move that edge and resize the display box. You can also drag a corner to adjust two edges at the same time. Adjusting the guides also causes the images to be resized to fit the box you've defined, unless the image was partially cropped. If that's the case, moving the guides will first reveal the rest of the image before starting to resize it.

Besides manually adjusting the edges of the box in which the images are displayed, you can also adjust the Left, Right, Top, and Bottom sliders in the Layout section of the panel on the right. Each of these sliders allows you to specify how far from the edge of the available area the applicable edge of the display box will appear. I find this to be rather nonintuitive, which is why I recommend simply dragging the sides of the box in the preview area.

Note: It may seem odd that you would want to adjust the size of the displayed images versus having them fill the available space. One instance where you'll want to do this is when you're using a background image, which is discussed later in this chapter.

Whether you're defining the area in which your images will be displayed by dragging the edges of the display box or adjusting the sliders on the panel, you can link some or all of the sides. This causes all linked sides to move when you adjust one of the linked sides. For example, if you link the left and right sides, whether you drag the left side or adjust it with the slider, the right side will move in the same manner (Figure 5.15). This can be helpful when you have defined a sizing relationship (such as a specific aspect ratio) between the sides but then want to adjust the overall size of the displayed image.

Figure 5.15 If you link two or more sides, such as the left and right shown here, adjusting one side causes all linked sides to move in a similar manner.

To link multiple sides together, simply select the check box to the right of the label for the desired sides (Figure 5.16). For example, if you want the top and left to always be the same distance from the edge of the slideshow display, you can link those

two so an adjustment to one will have a similar effect on the other. To lock all sides, select the Link All check box.

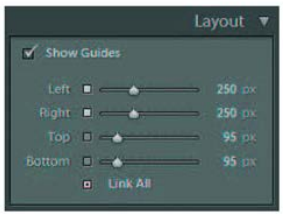


Figure 5.16 To link guides, select the check boxes indicating the sides you want to link.

Note: At times you may find yourself adjusting more sides than you had intended. For example, you might drag the top-left edge and be surprised to see the right edge moving as well. In a situation like that, the link between sides on the panel is the cause.

There is an interaction between resizing the guides and the Zoom to Fill Frame setting, which is important to understand. Both can affect the size as well as the visible area of your images. The guides define the bounding box in which the image should appear, while the Zoom to Fill Frame option determines whether any blank space should be allowed around your images. When Zoom to Fill Frame is selected, there won't be any blank space, even if the guides define an area with a different aspect ratio than the image. In other words, if you use the Zoom to Fill Frame option and then adjust the guides, you may be cropping the image. For example, you can fill the frame with a horizontal image, but then adjust the guides to crop it to a vertical with only part of the image displayed (Figure 5.17). The only problem with this approach is that it affects all of the images in your slideshow in the same way, which I consider to be a major limitation of the Slideshow module in Lightroom. In light of this limitation, I try to avoid any extreme cropping when adjusting the guides.

If you're using the Zoom to Fill Frame option and have adjusted the guides, the images will be cropped within the frame defined by the guides if the aspect ratio of that frame doesn't match the aspect ratio of an image. In that situation, you may find that for certain images the positioning within the frame isn't optimal. You can adjust the position of each image in the slideshow individually to ensure that the key subject area is visible within the display area (Figure 5.18). Start by selecting an image from the filmstrip display. Then click on the image itself and drag to move it. If you can't move the image in a particular direction, you've reached the edge of the image. For example, if the frame is the same height as the image, you won't be able to move the image vertically. After positioning one image within the frame, you can choose the next image from the filmstrip and adjust its position. Continue for all of the images in the slideshow that need to be adjusted.

Note: Dragging your mouse inside the box defined by the guides will move the image within that box, not the box itself. You can change the position of the display area only by moving the guides directly.

Figure 5.17 By using the Zoom to Fill Frame setting in conjunction with adjusting the position of the guides, you can crop the images in your slideshow—for example, from horizontal to vertical.

Figure 5.18 If an image extends beyond its frame, you can adjust the position of the image by simply dragging it to a new position within the frame.

Overlays

The Overlays section (Figure 5.19) allows you to place text over your images in the slideshow. The first set of controls allows you to include rating stars as part of the display (Figure 5.20). This is helpful when you want to use a slideshow as a way to review your images and see what ratings you gave them, as discussed in Chapter 3 "Library." Just keep in mind that you can't adjust the ratings for your images during the slideshow.

Figure 5.19 The Overlays section offers options that allow you to place text over your images in the slideshow.

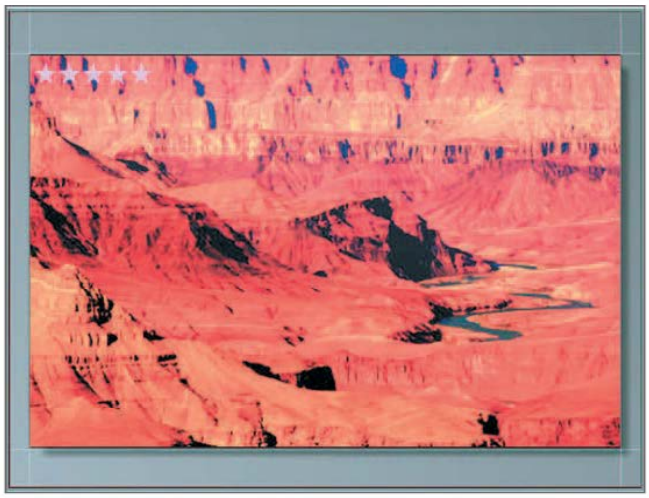


Figure 5.20 Rating Stars is one of the available display options for your slideshow in the Overlays section of the right panel.

Note: Because of the limitations of Overlays, you might consider using them only for branding purposes—for example, using a Text Overlay to display your company name during a slideshow for clients.

The Identity Plate check box allows you to include the identity plate you have used to "brand" your version of Lightroom as part of your slideshow. This is obviously most useful when you have actually put a logo or business name in the Identity Plate area. Whatever is set as the Identity Plate will be shown in the preview below the check box. You can click the dropdown to select Edit if you would like to change your Identity Plate settings.

If you are using a text identity plate, the Override Color option will be enabled. Selecting this check box will cause the color you select with the picker to the right of the check box instead of the settings you have used in Identity Plate Setup.

The Opacity slider allows you to adjust whether the identity overlay will be partially transparent. The Scale slider allows you to resize the identity overlay as needed.

The Rating Stars check box determines whether the stars will be displayed at all. To enable this display for your slideshow, just select the check box. To the right is a box that defines the color you want to use for the display. Click the box to bring up the Color dialog box, where you can select a different color. Finally, the Scale slider sets the relative size of the stars displayed on your images. I generally prefer making them as small as possible while still being adequately visible. Remember that you are working on the slideshow at a size smaller than it is likely to be displayed later (perhaps much smaller if you'll be using a digital projector) so you can make them smaller within Lightroom than you think is actually appropriate.

Besides the settings available in the Overlays section, you can also adjust the position of the rating stars display. To do so, just point your mouse at the stars in the primary display and then click and drag to a new position within the frame (Figure 5.21).

Note: If a rating has not been assigned to an image and you turn on the Rating Stars option, there simply won't be any stars displayed for that image in the slideshow.

Lightroom allows you to display text labels with your images for a slideshow. To enable this option, select the Text Overlays check box in the Overlays section of the panel. This turns on the display, but you still need to define text for it to appear over your images. To define the text you want to display, click the ABC button at the bottom-center of the primary display area. This will enable a text box to the right, where you can enter the text you want to place in the slideshow.

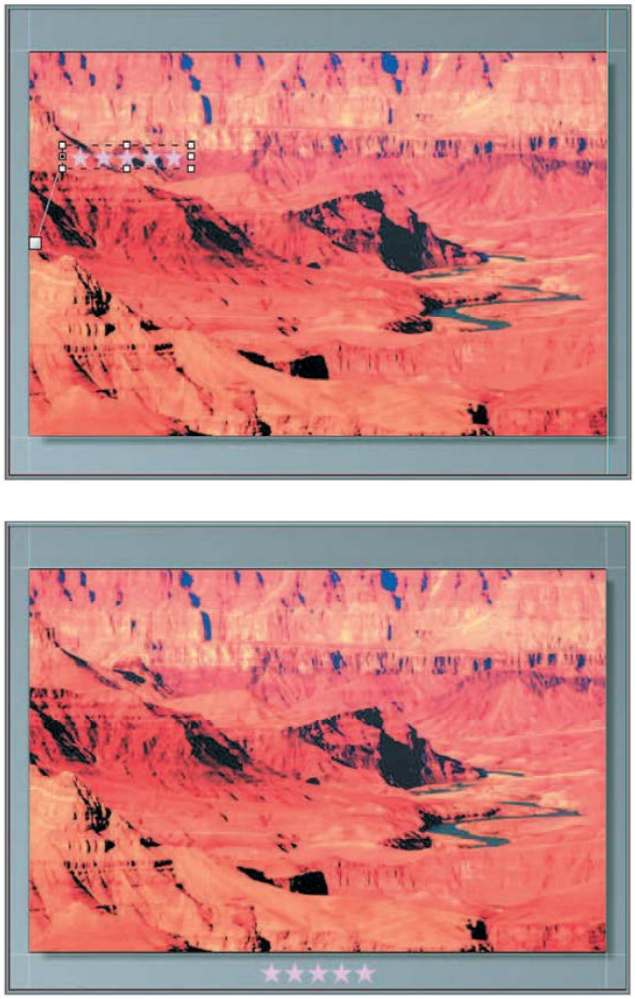


Figure 5.21 You can drag and drop the star rating in the primary display to move it to a new position.

Besides entering your own text into the box, you can select a metadata field to have text specific to each image displayed. To do so, click the ABC button to add text and then click the dropdown that has the default setting of Custom Text at the bottom-right of the primary display area. From the pop-up menu, select the metadata item you'd like to include. The field will be inserted, and the appropriate text will be displayed during the slideshow (Figure 5.22).

Figure 5.22 The Custom Text field allows you to enter text to be used for the text overlay.

Note: You can change the options presented on the popup menu by selecting Edit at the bottom of the list and changing the settings in the Text Template Editor dialog box.

The appearance of the text you have added can be adjusted in the Text Overlays section on the right panel. Select the text object in the primary display area, and then adjust the Opacity, Font, and Face options to create the desired appearance.

Note: Keep in mind that the same text will appear over all images in your slideshow, so you'll want to choose a color that contrasts with all of the included images.

You can then click and drag the text to reposition it within the slideshow display. Because the text appears in the same position for all images in the slideshow, you'll want to choose the position carefully if it is important to you that the text not cover a key subject area for any of the images. Besides adjusting the position of the text, you can also resize the text by dragging any of the sizing boxes around the bounding box while the text is selected.

If you need to revise the text, click on the text to select it and then click the Edit button at the bottom-left of the primary display area. This brings up the Edit Text Adornment dialog box so you can refine the settings as needed.

Backdrop

In some cases you may want to display your images over a backdrop rather than having them fill the frame or being displayed over a black background. The Backdrop section provides several options to add a creative background for your slideshow (Figure 5.23).

Figure 5.23 The Backdrop section of the right panel contains several options that affect what appears behind your images in the slideshow.

Note: If you disable all options in the Backdrop section, the background for your slideshow will default to black.

The Color Wash check box enables a gradient display on the backdrop for your slideshow (Figure 5.24). Select the check box to enable the display, and then click the colored box to the right to bring up the Color dialog box and select a color. The Opacity slider allows you to adjust the strength of the color wash effect. The ideal setting depends on your personal preferences as well as the colors involved. For example, if you are using a background image (discussed in a moment), you'll likely want to use a very low Opacity setting (perhaps around 10% to 20%), whereas with a solid color

background you might want to use a value of 90% to 100%. Adjust for the aesthetic effect you're looking for. You can also adjust the direction of the gradient by changing the Angle setting. The circular control provides both a visual indication of the angle selected as well as a way to adjust the setting (by clicking or dragging the circle). You can also adjust this setting by using the slider to the right of the circular control.

Figure 5.24 The Color Wash option allows you to place a gradient display behind your images.

To display a background image behind all of the other images within the slideshow (Figure 5.25), select the Background Image check box and then drag an image from the filmstrip to the thumbnail area below the check box. Use the Opacity slider to determine the degree to which you want the image to be translucent. I recommend a setting of around 50% (the actual value will depend on the background color behind the image) so this background image doesn't compete with the images in your slideshow.

Figure 5.25 You can add a background image to your slideshow, which will appear behind the images being displayed.

If you'd like to use a simple colored background behind the images in your slideshow (Figure 5.26), select the Background Color check box. Then click the colored box to the right of the check box to bring up the Color dialog box. Select a color and click OK to apply the effect.

Figure 5.26 You can choose a simple colored background by using the Background Color option.

Keep in mind that you can use more than one of the Backdrop options at the same time. You can even have all of them active. For example, if you set a background color of blue and then include a background image with a reduced opacity, you'll see the background color showing through. You can then also have a color wash displayed as a gradient at a reduced opacity across the image and colored background. Just keep in mind that too much in the way of effects can distract from the slideshow itself (Figure 5.27). I suggest using all of these settings in moderation, and that you err on the side of subtlety when adjusting the settings.

Figure 5.27 Keep in mind that using multiple background settings can create a distracting result for your slideshow.

Playback

The Playback section (Figure 5.28) provides a few settings that affect the final playback of your slideshow.

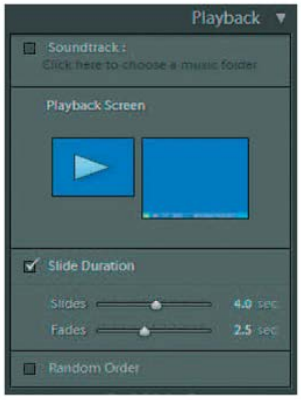


Figure 5.28 The Playback section includes settings affecting the timing and order of your images, as well as the option for background music.

As you might expect, the Soundtrack check box allows you to enable music (or other audio) that will play during your slideshow. The only option is to point to a folder that contains music (rather than an individual audio file), and there aren't any timing controls you can adjust. If you want to add music, select the Soundtrack check box, and then click the text link (or folder name if you've previously set a folder) to bring up the Browse For Folder dialog box (Figure 5.29). Navigate to the desired folder, click on it, and then click OK. The music in that folder will play when you play the slideshow.

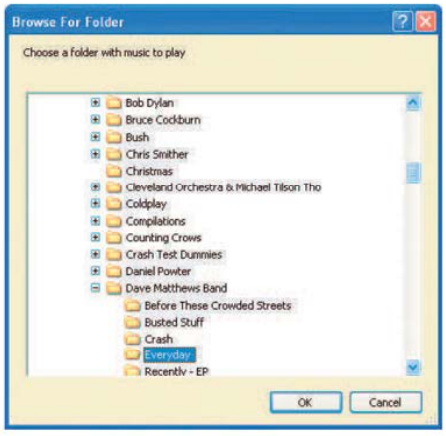


Figure 5.29 The Browse For Folder dialog box allows you to select a folder containing the music you want to have play during your slideshow.

The Playback Screen section provides a graphical indication of the monitors available to you, allowing you to select which monitor you'd like to use for playback if multiple monitors are available. A right-pointing triangle (a "play" symbol) will appear on the monitor that is currently selected. Simply click to select a different monitor.

The Duration check box enables the actual transition between images (if you clear this checkbox you'll need to advance the slideshow manually using the left and

right arrow keys). You can then adjust a slider for Slides to determine how long each image should be displayed, and Fades to determine how long the transitions should be between images. The Fades setting is a portion of the Slides setting, meaning the transition will be part of the overall display time for each image. Therefore, be sure to use a Slides setting that is longer than the Fades setting. If, for example, they were the same, the images would constantly be in transition without any time for actually viewing the images. The ideal duration will depend on your circumstances and preference, but I usually find that a setting of 3 to 4 seconds for Slides and around 1 second for Fades creates a good pace. You might start there and then adjust as desired.

The Random Order check box causes the image order to be randomized for your slideshow. If you don't select this check box, the images will display in the slideshow in the order that they appear in the filmstrip view. If you select the check box, the order will be different every time you play the slideshow.

Note: After you've configured the slideshow just the way you want it, don't forget to save the settings as a template that you can use later for other slideshows.

Playing and Exporting

After establishing the settings to create the desired slideshow, you're ready to review and present your show. The Export and Play buttons at the bottom of the panel on the right of the Lightroom window allow you to do just that (Figure 5.30).

Figure 5.30 The Export and Play buttons allow you to review and present your slideshow.

Playing the Slideshow

If you click the Play button, Lightroom will play the image full-screen. This is the option you'll want to use when you are playing the slideshow for clients or utilizing a digital projector.

Exporting the Slideshow

Although you can share your Lightroom slideshows very easily with those in your presence, either by having them look at your monitor or by connecting a digital projector to your computer, at times you'll want to share slideshows over greater distances. In those situations, you can export a slideshow from Lightroom into PDF format.

To get started, click the Export button at the bottom of the right panel or choose Slideshow → Export Slideshow from the menu. This brings up a dialog box where you can define the export settings (Figure 5.31).

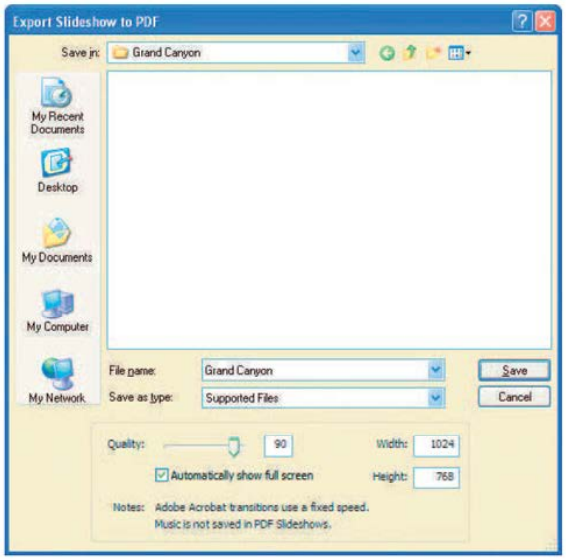


Figure 5.31 The Export Slideshow to PDF dialog box allows you to choose settings related to the export of your slideshow.

Select (or create) a folder where you want to save the PDF slideshow to be exported, and then enter a name in the File Name textbox. The Quality slider makes it possible to reduce the quality of images in your slideshow in order to minimize the size of the final file. I prefer to keep the quality at the maximum value of 100 unless I need to share the file with others via the Web or email. In that case I'll set the value down to about 75 and then check the file size of the final result. If it is still too big, you can export the slideshow again using a lower value. If the file size is still relatively small, you can export again with a larger setting. In general, you want to use the highest-quality setting possible that still results in a file small enough to transmit in the manner required by those with whom you're sharing the slideshow.

The Width and Height fields allow you to adjust the output size of the final result. Set this based on the output resolution at which the slideshow will be displayed. For most digital projectors today that will be a Width of 1024 and Height of 768, which are good values to use if you don't know what is best for your situation.

The Automatically Show Full Screen check box, as the name indicates, will cause the final slideshow to take up the entire screen display. If you turn off this option, the slideshow will play within a window. I recommend keeping this check box selected.

After you've established the desired settings, click the OK button and Lightroom will process the slideshow and write the resulting file to disk. You can then provide that file to others so they can view this slideshow of your images.

Print

Printing has long been the way most photographic images are shared with a wide audience. Even with the new options for sharing images digitally, such as via digital slideshows and web galleries, printing continues to be a popular way to share photographic images. The Print module in Lightroom initially gives the impression that it is aimed primarily at producing contact sheets from a group of images. However, after you delve into its capabilities, you'll discover that the Print module is actually quite powerful, enabling you to print single or multiple images quickly and easily in a variety of formats.

6

Chapter Contents

Selecting Photos
Using Templates
Determining Print Layout
Configuring Output Settings

Selecting Photos

By now you're probably an old pro at selecting images in Lightroom. As you've seen in Chapter 4, "Develop," and Chapter 5, "Slideshow," selecting the images you want to work with in Lightroom is always the first step before you get started working on your images in a module. That selection process starts in the Library module, which as you've already seen—especially in Chapter 3, "Library"— provides a variety of ways for you to select the images you want to work with.

The way I generally approach printing in Lightroom is to first filter the images in the Library module by selecting a shoot or collection, or by using the Keywords or Find sections on the left panel to narrow the list of images to the group that contains the images I want to print (Figure 6.1). Which approach I take depends on how I'm thinking about the images I want to print. For example, if I need to print contact sheets for a client from a particular photo shoot, I would naturally start by choosing the folder containing the images from that shoot from the Folders section. If I'm submitting images that fit a particular concept for a project, I might start by selecting a particular keyword. Again, there are many ways to approach this process depending on how you're trying to filter your images, and a review of Chapter 3 will help you find the best way to do that when you need to print specific images.

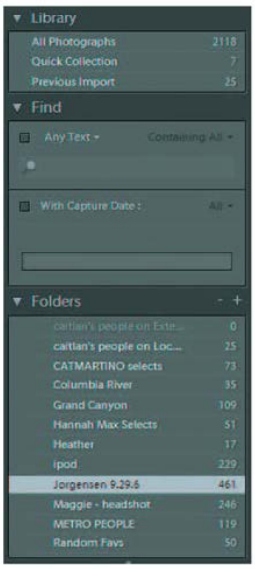


Figure 6.1 Filtering the images in the Library module by folder, collection, keywords, or any of the other options is the first step in creating a print job.

Note: Thanks to photographer André Costantini (www.sillydancing.com) for providing the many photographic images used to beautify this chapter.

Note: To quickly select all of the images on the filmstrip, choose Edit → Select All from the menu.

After I've filtered the list of images in this manner, the next step is to choose the specific images I want to put on paper by using the filmstrip (Figure 6.2). Click the first image you want to include in the print job. You can then hold Shift and click another image to select the contiguous range of images between those two images. In addition, you can hold the Ctrl/⌘ key and click individual images to toggle them between selected and not selected. After you have selected the images you want to print, you're ready to start configuring the print settings.

Figure 6.2 Use the filmstrip to select the specific images that will be included in your print job.

Note: Don't forget about the additional filter options available at the top-right of the filmstrip. These options can be helpful as you narrow the list of images you want to print.

Using Templates

A template in the Print module can be thought of as a definition of the page layout for your print job. It is defined with a series of settings I'll discuss later in this chapter. A template enables you to quickly select a layout for the images you want to print, and you can also create new templates defined by the settings you establish for the print job.

Selecting a Template

The left panel in the Print module contains the Preview and Template Browser sections (Figure 6.3), which work together to allow you to define the layout for your print job. The Preview section at the top allows you to get an idea of what the layout for a given template looks like, while the Template Browser allows you to select (and add and remove) templates.

The Template Browser is a simple list of the available templates, which includes those created by default in Lightroom as well as any additional templates you save (I'll talk about saving templates later in this section). You can scroll through this list to find the template for your current print needs. When you move the mouse over the name of a template in the Template Browser, a visual representation of the layout for that template is displayed in the Preview section at the top of the left panel (Figure 6.4). This provides a basic idea of what the final printed output will look like, by providing a visual indication of the size and positioning of the cells that will contain each image on the page. When you click on a template, its layout is shown in the Preview section while you work in the Print module. However, if you move your mouse over a different template in the Template Browser, that template's layout will be shown.

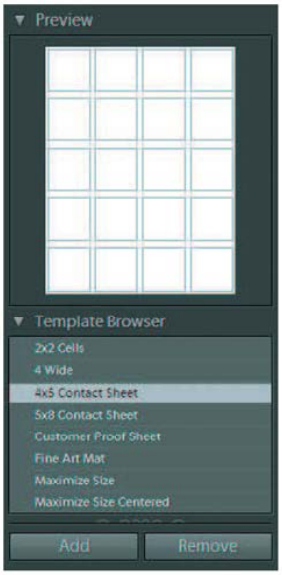


Figure 6.3 The Preview and Template Browser options on the left panel help you set the template for the print layout that you want to produce.

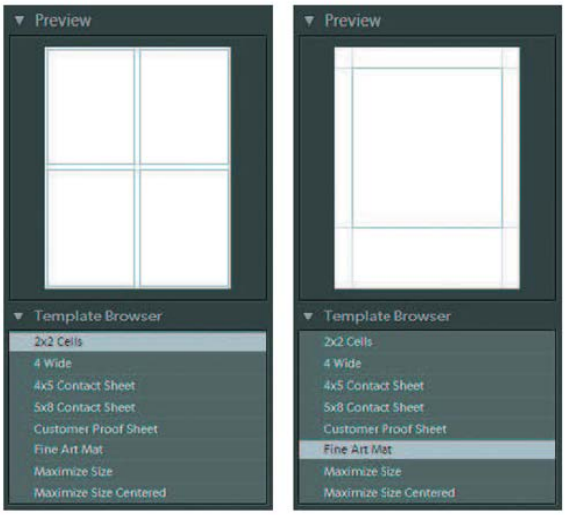


Figure 6.4 When you move your mouse over different templates in the Template Browser, the Preview section updates to reflect the layout for that template.

If this seems remarkably simple, that's because it is. When an existing template meets your needs for the current print job, simply select the images you need to print, choose the desired template, and start printing. Of course, in many cases you may want to fine-tune the layout for printing, which I'll discuss in detail in the next section.

Note: You may find after choosing a template for your printed output that you want to change the images you've selected. Keep in mind that you can maintain flexibility in your workflow, moving back and forth between image selection and configuring settings as needed.

Adding and Removing Templates

At the bottom of the Template Browser are Add and Remove buttons (Figure 6.5). These are used to add or remove (as you might expect) templates from the Template Browser. The basic process for adding a template is to first select a template that most closely matches the result you're looking for. Then adjust the settings on the right panel (covered later in this chapter) to produce exactly the layout you want. After the settings are established exactly as you want them, click the Add button at the bottom of the left panel. In the text field that appears (Figure 6.6), enter a name that describes the template and press Return.

Figure 6.5 The Add and Remove buttons are found at the bottom of the Template Browser.

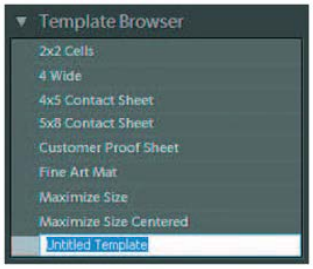


Figure 6.6 The Template Browser allows you to name the template you are adding.

Note: When naming a template, I recommend using a name that describes the layout or intended use, such as *3×4 Grid* or *Customer Proof Sheet*.

If there is a template listed in the Template Browser that you don't need, you can select the template and click the Remove button to permanently remove it.

Navigating Pages

Depending on the number of images you selected for printing and the layout of the template you selected, the result may require more than one page. The toolbar at the bottom of the primary display area indicates how many pages are included in the current print job by showing the current page number and total number of pages in the job (Figure 6.7). For example, if there are two pages required based on the current settings and you are currently looking at the first page, the display will show *Page 1 of 2*.

Figure 6.7 The toolbar at the bottom of the primary display area provides information about the current and total page numbers as well as the capability to navigate to lower or higher page numbers.

You can navigate through the pages of your current print job by using the toolbar below the primary display or the options on the menu bar. The left-most button (a rectangle) will take you to the first page of the current print job. To the right are left and right arrow buttons, which will take you to the previous and next pages, respectively.

To navigate among pages from the menu, select Print and choose one of the available options to navigate. These include Go To First Page, Go To Previous Page, Go To Next Page, and Go To Last Page (Figure 6.8).

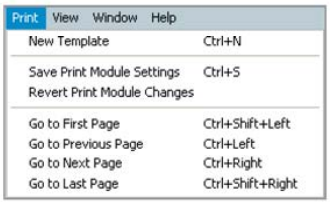


Figure 6.8 The Print menu contains four options for navigating through the pages in your current print job.

Determining Print Layout

Most of the settings on the right panel relate to the actual layout of the printed output you'll be producing (Figure 6.9). The settings related to the print layout are divided into three sections: Image Settings, Layout, and Overlays.

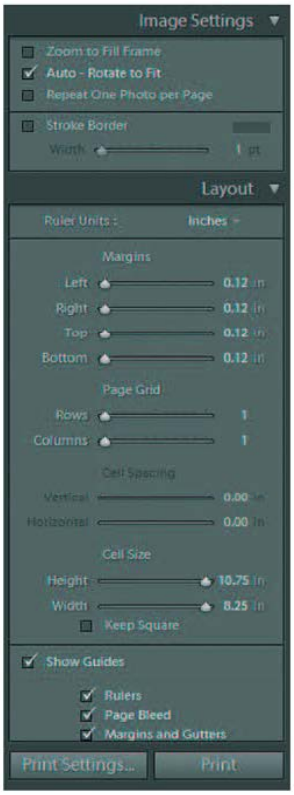


Figure 6.9 The right panel contains sections that relate to the actual layout of the printed output you'll be producing.

Image Settings

The Image Settings section on the right panel provides settings affecting how the images appear on the page. It contains a set of simple controls (Figure 6.10), but the results they produce have a fairly significant effect on the final output.

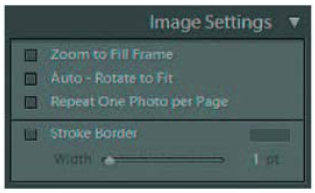


Figure 6.10 The Image Settings section on the right panel contains a set of simple controls that affect how images are used on the page.

Each image in your print layout will be sized by default to fill each cell on the page, without cropping the image. For example, if the cells are vertical but a horizontal image is inside the cell, that image will be sized to fill the width of the cell with empty space above and below the image (Figure 6.11).

Figure 6.11 By default, images will fill as much space within the cell as possible without cropping the image.

If you select the Zoom to Fill Frame check box, the image will be resized so that it completely fills the cell (Figure 6.12). If the image is the same orientation as the cell but a different aspect ratio, that means the image will be enlarged to completely fill the cell with some minor cropping resulting. When the orientation of the image doesn't match the orientation of the cell, using this option will result in more-significant cropping of the image. For example, for vertical cells and horizontal images, the image will fill the cell completely, which will result in the horizontal image being cropped to appear vertical. This setting is most useful when your focus is on the layout of the page rather than showing the entire image. You can adjust the position of each image within the cell by clicking and dragging the image directly within the cell (Figure 6.13).

Figure 6.12 If you select the Zoom to Fill Frames option, the image will be enlarged to completely fill the cell, resulting in some cropping of the image depending on its aspect ratio.

Figure 6.13 When using the Zoom to Fill Frames option, you can move the image within the cell by clicking and dragging to change its position.

Note: When using the Zoom to Fill Frames check box, you will be able to move the image either horizontally or vertically within the cell, but not both, because the image has been enlarged only as much as is needed to fill the cell.

The Auto-Rotate To Fit check box will cause images to be automatically rotated to match the orientation of the cell that contains it (Figure 6.14). By default all images will be oriented so "up" in the image is toward the top of the page, meaning that all images will appear right side up on the page. When you select the Auto-Rotate To Fit check box, some images will appear right side up and others will appear sideways. For

example, on a page layout consisting of vertical cells, the default behavior is for all images to appear right side up, so that verticals nearly fill the frame and horizontal images are smaller, but still oriented right side up. When you select this check box, those horizontal images will be rotated to vertical so they match the orientation of the cell. This setting is most useful when you want to produce a group of prints that are all the exact same size, but want to place multiple images on the same printed page for efficiency. It is obviously not ideal to view images with different orientations on the same page, so you wouldn't generally use this option if your images would be presented in this way.

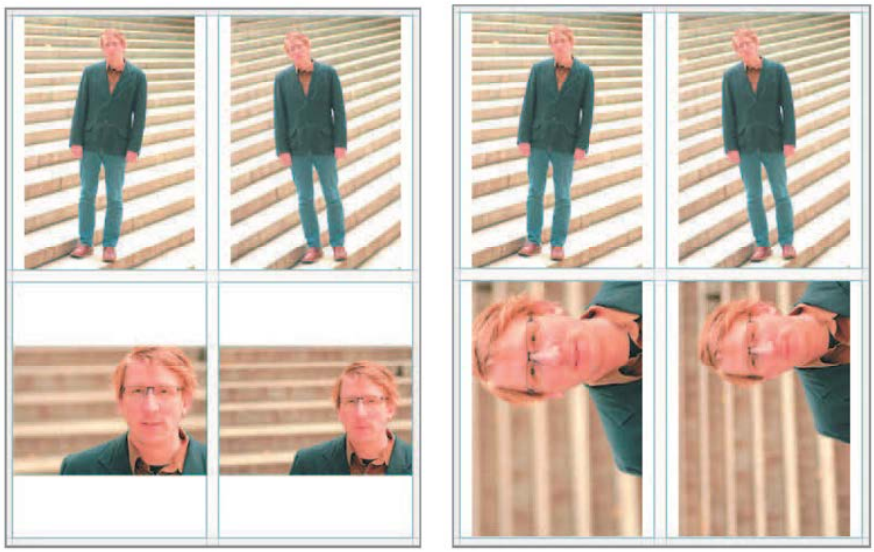


Figure 6.14 The Auto-Rotate To Fit option (shown at right) causes images to be rotated as needed to match the orientation of the cells containing them.

Note: If you want all images on the page to be the same orientation, but you don't want to have images with different orientations on the same page, the best approach is to work with the horizontal and vertical images individually, producing output for one set and then going back and producing similar output for the second set.

The next check box is Repeat One Photo Per Page. Typically, one image is placed within each cell in a template—so if there are multiple cells in the template that you're using, there will be multiple images on the page. As the name of this check box indicates, a single image will be placed in all cells on the page when this check box is selected (Figure 6.15). This means that you'll get multiple copies of each image (assuming the template has multiple cells on the page), and that more pages will be required for the complete print job. This setting is obviously most useful when you need to produce multiple sets of prints for a group of images. For example, if a portrait client wants multiple copies of the images they've selected, this option allows you to produce that output quickly and easily.

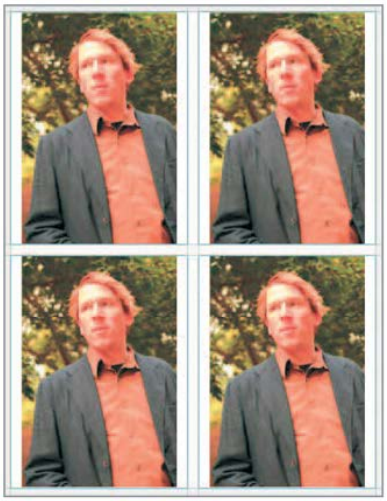


Figure 6.15 The Repeat One Photo Per Page option fills each page with multiple copies of the same image.

The final check box in the Image Settings section is Stroke Border. This will cause a border to be printed around the edge of each image on the page. When you select this option, the color box to the right will be enabled, which you can click to bring up the Color dialog box to select a color. The slider below allows you to set the width of the stroke in pixels. When a stroke is desired, I recommend using a stroke of just one or two pixels to help define the edge of your images without being overbearing.

Layout

The Layout section of the right panel contains many options for adjusting the layout of the printed page (Figure 6.16). This is the section that allows you to define how many images will appear on the page, how they will be spaced, and how the information will be shown within the primary display in Lightroom.

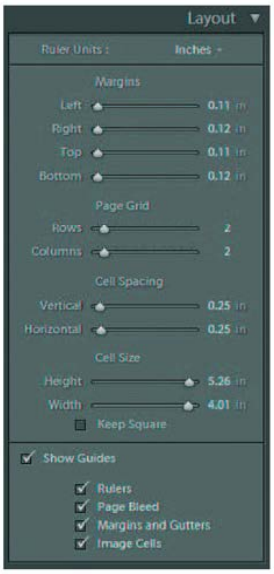


Figure 6.16 The Layout section contains options for adjusting the actual layout of the printed page.

The first option in this section allows you to set the unit of measure for the rulers shown to the top and left of the primary display area if the rulers are turned on (to turn on the rulers, select View → Show Rulers from the menu). Because the templates don't reference a specific paper size, it can be very helpful to have the rulers turned on so you always have an indication of how large the printed output will be with the current settings, and how large each image will appear on the page (Figure 6.17). To change the unit of measure displayed on the rulers click the drop-down list to the right of the Ruler Units label. Available options include inches, centimeters, millimeters, points, or picas. The default is Inches.

Figure 6.17 The Show Rulers option allows you to display rulers at the top and left of the primary display area.

Note: Changing the unit of measure for the rulers will also change the unit of measure for all of the controls in the Layout section that relate to size.

The Margins controls allow you to determine how close to the edge of the page the images can be printed (Figure 6.18). Four sliders are provided so you can adjust all four sides of the page individually: Left, Right, Top, and Bottom. The minimum value for each is determined by the capabilities of the currently selected printer and the settings for that printer (I'll address changing these settings in the "Output Settings" section later in this chapter). The maximum value is based on the paper size and current settings, which means it is possible to set the left margin so far to the right that no image will be printed. You can adjust each of these sliders based on a specific value you want to use, or based on a review of the primary display with reference to the rulers so you can adjust the size and positioning of all images on the page as desired.

Note: If your printer supports borderless printing, you'll need to enable this feature in the printer properties before the Margins sliders can be adjusted to a zero value.

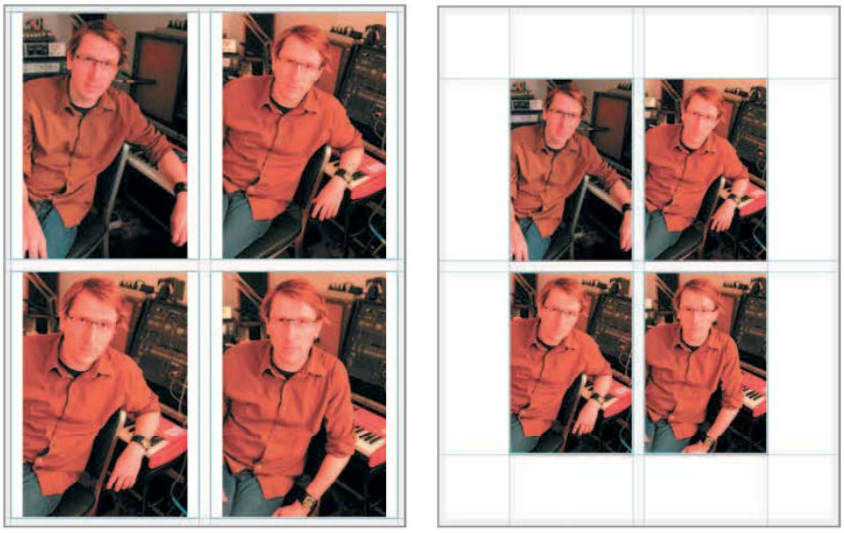


Figure 6.18 The Margins controls allow you to adjust how close to the edge of the page the images can be printed.

The Page Grid controls include sliders for Rows and Columns so you can specify the number of images that should appear on the page (Figure 6.19). The minimum value for each is 1, because it would be pointless to have less than a single image on the page. The maximum is 15 for both Rows and Columns, resulting in a maximum of 225 images per page (Figure 6.20). That should be more than adequate for virtually any output size, and in fact is way too many for most page sizes. I recommend using the rulers for reference as you adjust these settings to get a sense of how large each image will be, and whether the setting is appropriate for the output you're attempting to produce. Be sure that you use settings for each that result in an appropriate aspect ratio for each image. If you're printing a group of images with a normal aspect ratio, you don't want to create cells on the page that are too tall and skinny, for example.

Figure 6.19 The Page Grid controls allow you to specify how many images appear on the page.

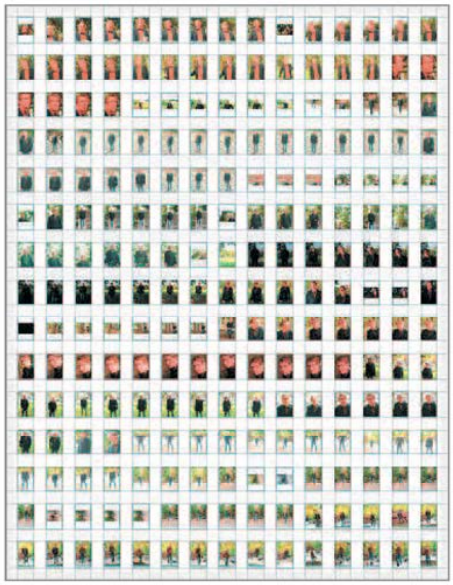


Figure 6.20 The maximum number of images per page is 225, with 15 rows and 15 columns.

The next set of sliders is for Cell Spacing, which allows you to specify the amount of space that should exist between each individual cell on the page (Figure 6.21). Sliders are provided for Vertical and Horizontal so you can adjust them individually. The minimum value is zero, which means the images may be printed with no space between them in the final output. The maximum value will vary depending on the paper size and Page Grid settings.

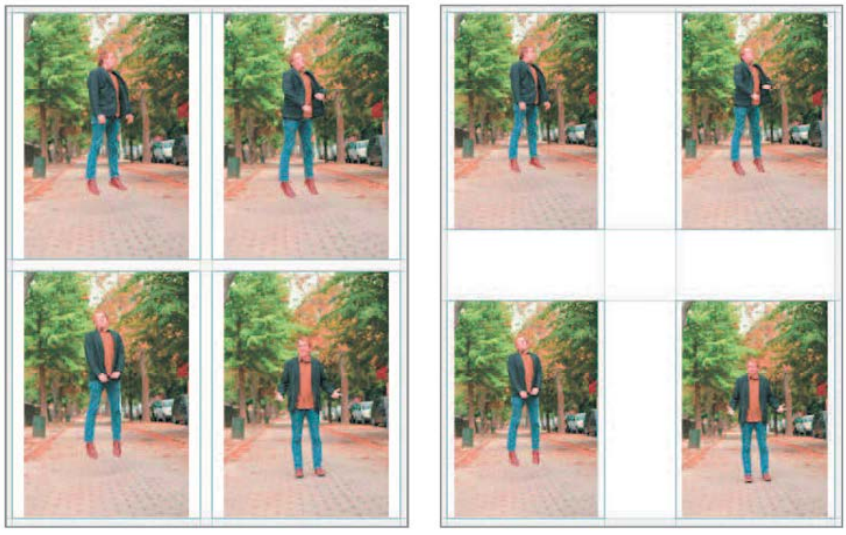


Figure 6.21 The Cell Spacing adjustments determine how much space will appear between individual cells on the page.

Note: The Cell Spacing sliders determine the space between cells, but not necessarily between the actual images on the printed page because some images may not fill the cell based on the other settings used.

As you are adjusting the Cell Spacing sliders, you might notice that the Cell Size sliders move in unison with them (Figure 6.22). Because the Page Grid settings determine the number of cells that appear on the page, the Cell Spacing and Cell Size settings maintain an inverse relationship. In order for the cells to be larger, there needs to be less space between them, and vice versa. You can therefore adjust the overall size and spacing of the cells by using only Cell Spacing or Cell Size. The Cell Size options include sliders for Height and Width, allowing you to designate specific dimensions for the cells.

Figure 6.22 The Cell Spacing and Cell Size sliders move in unison because changing one requires a change in the other, in an inverse relationship.

Below the Cell Size sliders is the Keep Square check box. When you select this check box, the Height and Width sliders for Cell Size are locked to the same value, so that moving one of them causes the other to adjust to the same value. This results in square cells, as the name of the checkbox indicates (Figure 6.23).

Figure 6.23 When you use the Constrain To Square option, the Cell Size sliders are locked to the same value, resulting in square cells.

Note: Using the Constrain To Square option will not necessarily result in square images on the printed page. Then printed images will show up as squares only if the source image is also square, or if you have used the Zoom to Fill Frames option.

The last set of options in the Page Layout section allows you to show or hide the various guides in the preview shown in the primary display (Figure 6.24). The Show Guides check box serves as a master control, determining whether any of the guides are visible. When you select this check box, all of the options selected below it

are displayed. When you clear this check box, none of the guides will be displayed, regardless of which options are selected below it.

Figure 6.24 The Show Guides options determine which guides will appear on the primary display.

Below the Show Guides check box are three check boxes that control the individual types of guides that you can display in the primary display. The available options are Page Bleed (shows a shaded overlay on the non-printable edge area of the page), Margins And Gutters (shows lines that identify the edge of the printable area), and Image Cells (shows lines identifying the cells containing images if the template is configured for more than one image per page).

Note: The Show Guides options are for information purposes only and won't print in your final output.

Overlays

Lightroom provides considerable flexibility in the creation of printed output that ranges from contact sheets for customers through fine-art prints. When you are producing prints that are intended for customer review or your own reference, you'll likely want to have additional information printed on the page, and the Overlays section provides a variety of options to do exactly that.

The first set of options in the Overlays section allows you to place your Identity Plate information onto the print. Select the Identity Plate check box and the current Identity Plate will be displayed on the print layout in the primary display area. The button to the right of the check box allows you to rotate the display to match the orientation of your images as needed. To change the identity plate click the dropdown in the preview area just below the Identity Plate check box, selecting Edit to make changes.

Below the preview of the Identity Plate are sliders to adjust the Opacity (reduce the setting to make the overlay more transparent) and Scale (to adjust the size). Below are two check boxes. The "Render behind image" checkbox causes the identity plate overlay to be displayed behind the images you are printing. At first glance this may seem like a useless feature, as it will at times render the overlay invisible. However, if you would like your logo to appear as a faded watermark below all images (partially obstructed by those images), this provides exactly that capability. The "Render on every image" checkbox will cause the overlay to be repeated on every image in the print layout, which can be useful as a copy-protection measure.

The Page Options check box serves as a master control for some additional print options below it (Figure 6.25). When this check box is selected, the options selected

below it will be printed. When it is cleared, the options below won't print, even if they are selected. The Page Numbers option results in page numbers being printed at the bottom-right corner of each page. The Border option determines whether a border is printed around each image. When this option is selected, a Border Width slider is enabled below it, allowing you to specify the point size of the border around each image. The Page Info option places details about whether sharpening was applied for printing and which profile and printer was used for printing. These details are placed at the bottom-left corner of the page. Finally, the Crop Marks check box determines whether marks are placed around each image to indicate the edge of the image within the cell. This option is particularly useful if you plan to cut the individual images out of the page when printed.

The Photo Info check box enables you to include various metadata fields below each image on the page (Figure 6.26). When you select the Photo Info check box additional information will be printed with each image based on the option you select from the dropdown menu to the right. The options include a variety of information you can have printed below each image, including Custom Text (which will cause a text box to be displayed below so you can enter that text), Date, Equipment, Exposure, Filename, and Sequence. You can also select Edit to change the settings for the metadata templates.

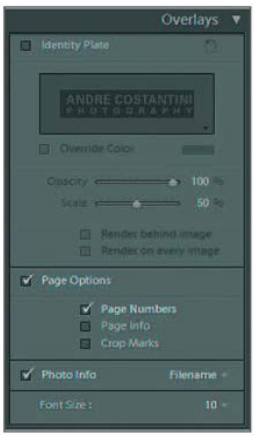


Figure 6.25 The Page Options settings allow you to specify additional information to be included on the printed page.

Figure 6.26 The Photo Info options allow you to choose specific image data that you would like to have printed below the images.

Below the check box and dropdown for the Photo Info options is a Font Size drop-down list that allows you to specify how large you want the text to appear. The smaller the font, the more information you can include in a given amount of space, but that also translates into text that is more difficult to read. For those with good eyes, I consider 8 points to be a minimum size, and you might want to use a setting of 12 or more for those whose vision isn't as acute.

Note: After you've fine-tuned the settings on the right panel, you may want to save a new template by clicking the Add button on the left panel. This will allow you to quickly produce the same print layout for another group of images later.

Configuring Output Settings

After you've established all the settings for your print job (and saved them as a template if you think you'll want to use the same settings for a future print job), you're ready to configure the final output settings and send the job to the printer. This requires establishing output settings in the Print Job section of the right panel, as well as configuring the page setup and printer settings for your particular printer.

Print Job

The Print Job section contains options related to the actual printed output (Figure 6.27). The first option in this section is the Draft Mode Printing check box. When this option is selected, all of the other controls in this section are disabled, and Lightroom will use baseline settings for the printed output. This option is designed for producing prints quickly and doesn't result in optimal print quality. I therefore recommend using this option only when you are printing contact sheets for internal reference. For any printed output you'll share with others, I recommend turning this option off and using settings that will produce the best output possible for your printing conditions.

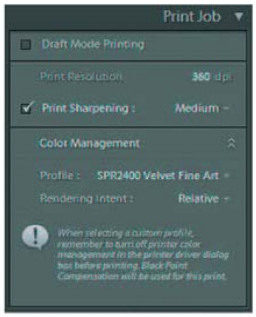


Figure 6.27 The Print Job section contains options related to the actual printed output.

The Print Resolution setting allows you to specify the output resolution that should be used for producing the final printed output. For high-quality output, I recommend a value of 360dpi, although settings as low as around 200dpi will still produce excellent results.

You already saw in Chapter 4, "Develop," that it is possible to apply sharpening to your images in the Develop module. However, this sharpening is intended primarily for compensating for the lack of sharpness in the original capture rather than the softening that occurs in the final print. The Print Sharpening check box allows you to apply some sharpening for the printed output. When you select this check box, sharpening is enabled and the strength is determined by the drop-down to the right of this

check box. The options are Low, Medium, and High. Because print sharpening is designed to compensate for the behavior of your printer in conjunction with the specific paper you're using, the best setting will vary. I recommend testing all three options, though I find the Medium setting works well across most printer and paper combinations.

The Color Management section includes options that will help you ensure the most accurate color possible in your prints. The Profile option is the key here, allowing you to specify a printer profile to ensure the most accurate results for the printer, ink, and paper combination you're using for printing. When you click on the drop-down, the options include Managed By Printer, any printer profiles you've previously selected, and Other (Figure 6.28).

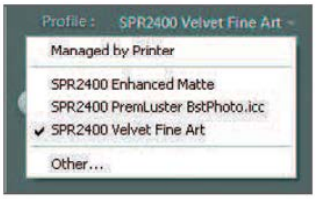


Figure 6.28 The Profile drop-down contains various options for setting the color management option to be used for the current print job.

Selecting the Managed By Printer option causes Lightroom to send the data to the printer without any compensation to ensure the most accurate results. This means that the printer properties will determine the accuracy of the final output. This isn't an option I recommend. Instead, I recommend using a custom printer profile for the specific printer, ink, and paper combination you're using for this print job. If you have previously selected a printer profile to be included on this list, you can simply select it from the list.

If you need to specify a printer profile that is not on the drop-down list, select Other to bring up the Choose Profiles dialog box (Figure 6.29). This dialog box includes a list of all profiles available on your system, with check boxes to the left of each. To make a profile available on the drop-down list, simply select the check box to the left of the profile name. Click OK when you are finished selecting profiles to include, and the list on the drop-down will be updated to reflect all selected profiles from this list. You can then select the specific profile you want to use from the drop-down.

The Rendering Intent option is a drop-down list that allows you to choose between Perceptual and Relative (the full name is Relative Colorimetric) rendering intents (Figure 6.30). A rendering intent determines how colors in your images that can't be produced by your printer with the ink and paper you are using will be handled. The Perceptual rendering intent causes the color gamut of the entire image to be compressed to fit within the color gamut that the printer is able to produce. This ensures that the relationships between all colors in the image are retained, but also results in a less vivid printed image. The Relative rendering intent leaves colors that are in the gamut as-is. Out-of-gamut colors are shifted to the closest in-gamut value. This means that the relationships between colors can be modified, but it also means that only colors that can't be printed get changed. I therefore prefer to use the Relative option.

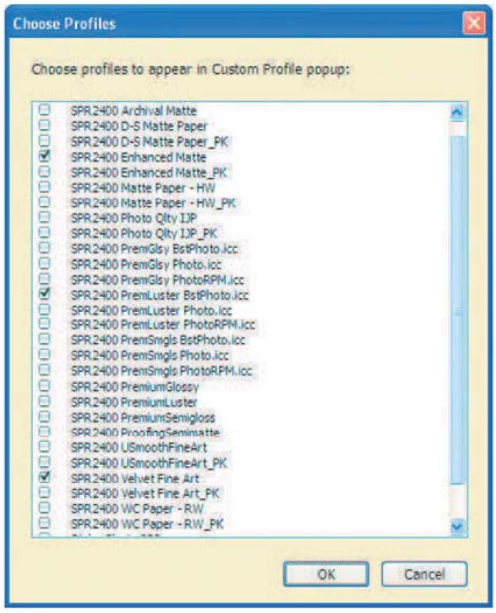


Figure 6.29 The Choose Profiles dialog box allows you to select which profiles should be listed on the Profile drop-down.

Figure 6.30 The Rendering Intent drop-down allows you to choose between the Perceptual and Relative rendering intents.

Note: You can learn more about color management from my book *Color Confidence, Second Edition: The Digital Photographer's Guide to Color Management* (Sybex, 2006).

Page Setup

Note: Although the Page Setup options are being covered near the end of this chapter, you may find it helpful to apply them early on as you create a print job in the Print module so the preview reflects the output paper size you'll ultimately be using.

Below the primary display area is a Page Setup button that allows you to change the page settings for the print job (Figure 6.31). Clicking this button brings up the Print Setup dialog box. This dialog box allows you to select the printer you want to send the print job to, as well as to set the paper size and source options. I don't ever use the options here, because I can access them by clicking the Print button. However, if you need to only adjust the paper size so you can see the effect immediately in the primary display area, this is a quick way to do so.

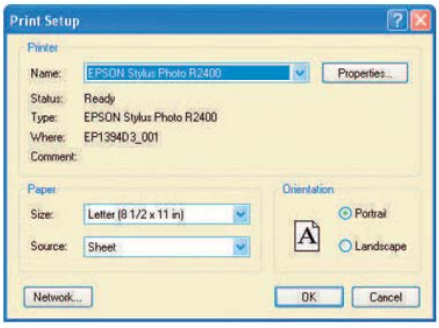


Figure 6.31 The Page Setup button enables you to change the page settings for the current print job.

Note: The same settings can be accessed by clicking the Print Settings button at the bottom of the right panel.

Print

At this point you have configured a number of settings for your print job, and from the perspective of Lightroom you're ready to send the job to the printer. The next step is to click the Print button at the bottom of the right panel (Figure 6.32) to start the actual print process.

Figure 6.32 Clicking the Print button at the bottom of the right panel is the first step in sending the print job to the printer.

Of course, you still have some more settings to configure. When you click the Print button, the Print dialog box appears (Figure 6.33). This dialog box allows you to select the printer you want to use for output. Select the desired printer from the Name drop-down list and then click the Properties button. This brings up the printer properties dialog box for your printer, which means the settings you need to use will vary depending on the specific model of printer you are using (Figure 6.34). Configure all settings for the desired output and click OK. Be sure that you have selected the appropriate option (such as "No Color Adjustment") to ensure that the printer won't apply any adjustments to your output if you have selected a specific profile in the Print Job settings of Lightroom.

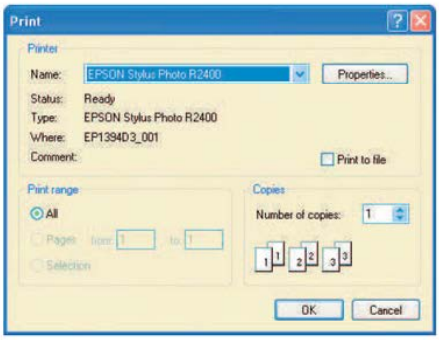


Figure 6.33 When you click the Print button, the Print dialog box appears.

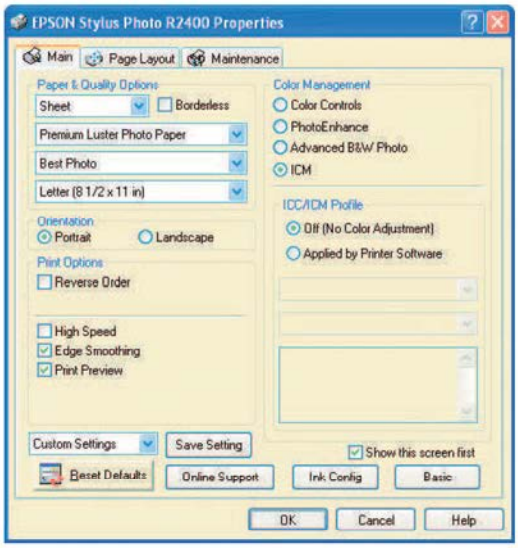
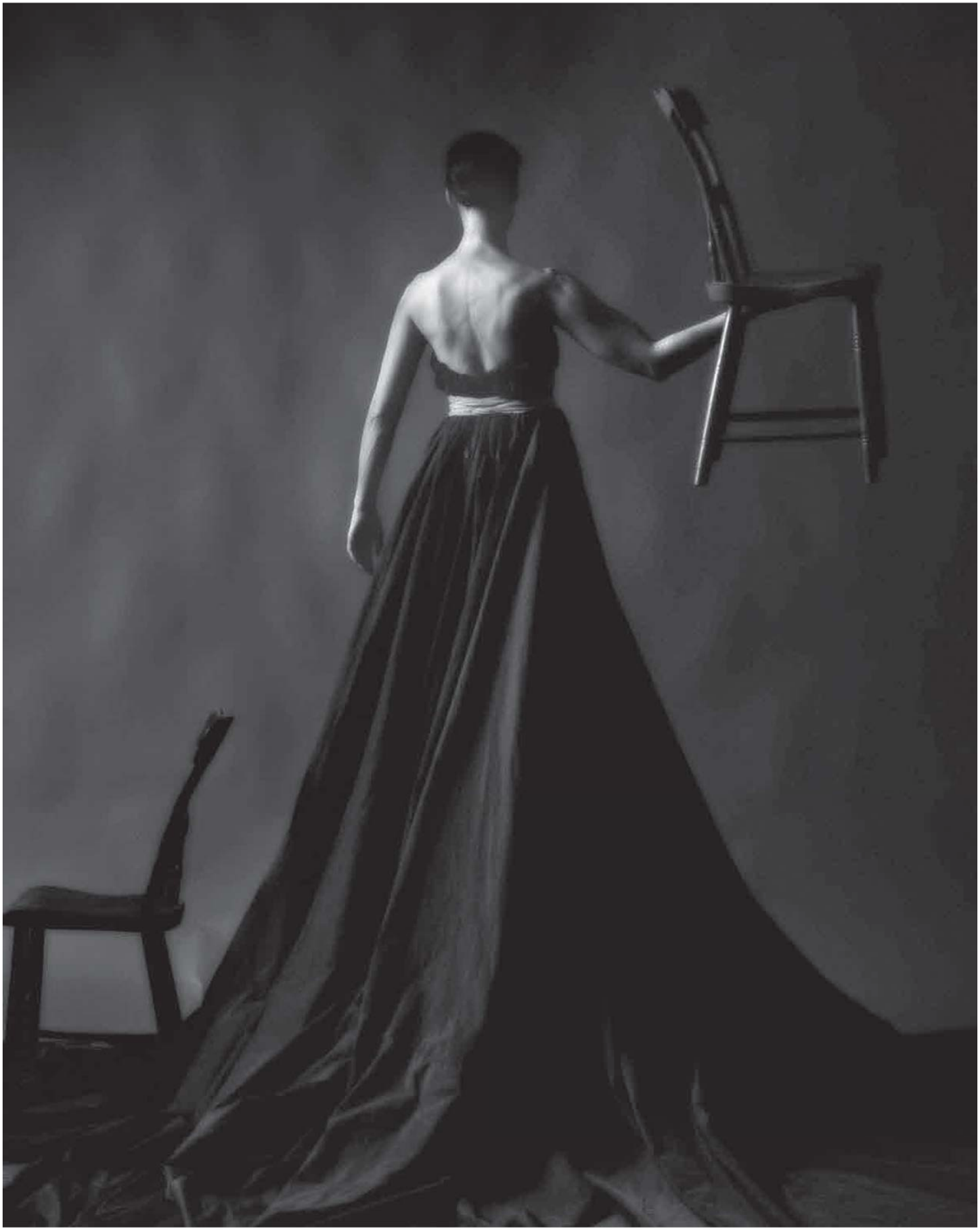


Figure 6.34 Clicking the Properties button in the Print dialog box opens the properties dialog box for your specific printer. Shown here is a sample printer properties dialog box for the Epson Stylus Photo R2400 printer.

After you have configured the printer properties, click OK to return to the Print dialog box. Click OK in that dialog box, and the job will be sent to the printer.

For many photographers, the output settings will be exactly the same for every print job because they tend to use the same printer, ink, and paper combination for all printing. If that is the case, you don't need to reconfigure the printer properties because they'll be exactly the same as the last time you printed. If you hold the Alt/Option key before clicking Print, Lightroom will bypass the Print dialog box and send the print job directly to the printer using the current printer properties. This is especially helpful if you need to send several different print jobs to the same printer during a single session and you don't want to set (or confirm) the settings for each and every print job. You might notice as you hold the Alt/Option key that the Print button changes to no longer show an ellipsis after the word *Print*. The lack of an ellipsis indicates that a dialog box will not be presented before the command is executed.



Web

Gone are the days when photographers would share a collection of images almost exclusively as prints. Although prints are still a major and important part of the process of sharing photographic images, photographers are increasingly sharing their images via the Web. Doing so provides a quick way to show clients the results of a photo shoot and a convenient way to make an entire portfolio available. Lightroom makes it remarkably easy to share your images in a web gallery, providing a simple solution that still offers the ability to customize the result that your website visitors will see.

7

Chapter Contents

Selecting a Web Gallery
Configuring the Website
Publishing the Website

Selecting a Web Gallery

The process of creating a web gallery in Lightroom is very similar to creating a slideshow. The Web module includes a variety of settings that allow you to customize the website appearance. The process is simply a matter of creating a collection of the images to be included, configuring the settings, and then saving the resulting files or having them posted automatically to a website.

The best part is that after you've defined a preset (or template) for your web gallery, creating a gallery with a set of new images requires almost no time at all. You select the images, select the preset, and post your images. That represents a tremendous benefit in terms of efficiency, and provides a clear example (along with others demonstrated earlier in this book) of why workflow software such as Lightroom can help you with your day-to-day tasks related to your photography.

Selecting images for a web gallery is identical to selecting images for a slideshow as discussed in the Chapter 6, "Print." By way of review, the process generally starts by selecting an appropriate option from the Library module (Figure 7.1) in the Library, Folders, Collections, or Keywords sections of the left panel. If you want to further refine a selection of images to use for a web gallery, you can add them to the Quick Collection and use that as the basis of your gallery. You can refer to Chapter 5, "Slideshow," for a review.

Figure 7.1 After you've defined the images to be included in the web gallery, you're ready to start creating the site.

It is worth noting that if you change the selection of images while you're in the middle of working on a website, the gallery preview and therefore the final web gallery will be automatically updated on the fly to reflect the change in images to be included.

Note: Thanks to photographer André Costantini for providing the incredible images that grace the pages of this book. More of his work and details about him can be found on his website at www.sillydancing.com.

Configuring the Website

After you've selected the images you want to include in the web gallery, you're ready to start defining the appearance and other settings for the gallery. As you adjust settings, the preview in the primary display area updates automatically to reflect the changes you make. This makes it easy to fine-tune the settings to your liking, because you can immediately get an idea of what setting you like best.

Gallery Template

I recommend starting the process of configuring your web gallery with the left panel, where you can select a template from the Template Browser (Figure 7.2). A template saves all the settings made in the right panel, which means it is effectively a shortcut to a specific gallery configuration, or to a setup that you want to start from as you define a new style.

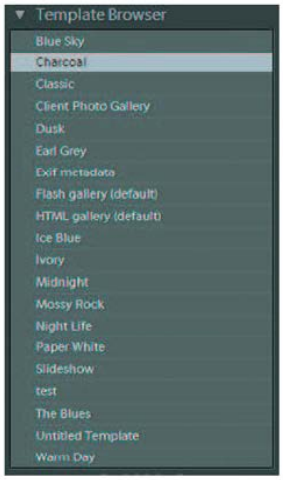


Figure 7.2 You can select a template from the Template Browser on the left panel to start the process of defining the settings for your web gallery.

When you hover the mouse pointer over a name in the Template Browser, a preview of the layout appears in the Preview section above (Figure 7.3). This gives you a general sense of the overall appearance of the gallery as it will appear with the saved settings, and of course you can always fine-tune the results at any time.

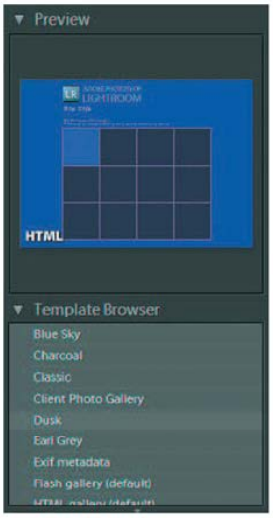


Figure 7.3 When you move the mouse over a name in the Template Browser, a preview of the layout appears in the Preview area above.

Note: The Preview section shows previews only for templates included with Lightroom. If you add your own templates, they will not include a preview.

After you've found the template that best meets your needs, click on it and you're ready to start fine-tuning the settings on the right panel.

Adding and Removing Templates

As long as we're looking at the left panel, it is worthwhile to discuss the Add and Remove buttons at the bottom of the panel. The Add button provides you with the ability to create a new template. When you click this button, a new template called "Untitled Template" will be added to the list, and you can simply start typing to rename it to something more meaningful for you, then press Enter/Return (Figure 7.4).

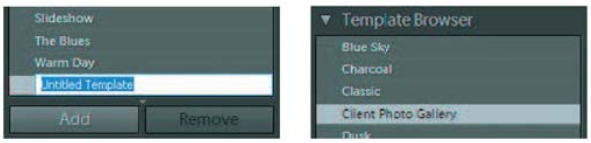


Figure 7.4 After you've added a preset, it will appear on the Template Browser list so you can access it for any future galleries.

If you decide that you need to remove a preset for any reason, select it from the Template Browser list and click the Remove button. You will not be prompted to confirm that you are sure you want to remove the preset, but you can choose Edit → Undo if you remove a template by mistake.

Gallery Settings

On the right panel you'll find a wide variety of settings that allow you to fine-tune the appearance and behavior of your web gallery (Figure 7.5). As you've seen in the other modules, the settings are divided into sections.

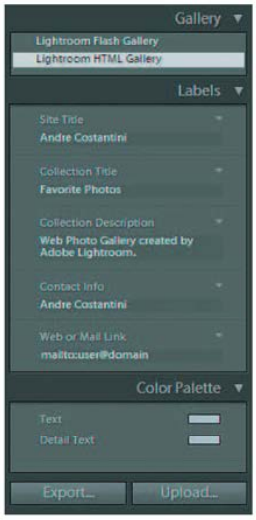


Figure 7.5 The right panel includes many settings for fine-tuning the appearance and behavior of your web gallery.

Gallery

The Gallery section includes options that enable you to choose a style to apply to the web gallery you're creating. I really think of this as a reflection of whether the template you selected will produce an HTML or Flash website. If you change this option the template you already selected will also be removed. I therefore recommend that you never use this Gallery option, and instead use the Template Browser to set the overall appearance of your web gallery.

> **Note:** The Gallery section will not move when you scroll the right panel in the Web module, so it will always be visible.

Labels

The Labels section relates to the text labels that will appear in the web gallery. Available options differ depending on the preset you're using, but the concept is the same for all of them. Below the title of these fields, you can click and modify the text. You can also select from recently used values by using the pop-up menu to the right of each field. These will include the values you have previously entered in the fields, providing quick access to the text you're most likely to use for future web galleries. You don't need to do anything to add a value to the list. After you have entered new text and moved the cursor out of the field, the text will be added to the list automatically.

> **Note:** Besides updating values in the Labels section, you can also change the text by clicking on it within the primary display and then typing a new value.

One text label that deserves special attention is the Web or Mail Link option. The value you enter here will be used as a link for the Contact Name label. This allows you to either have a contact page be displayed when the label is clicked, or have a new e-mail message created to be sent to an address you specify. For example, if you want to have the user taken to a contact information page that includes a variety of information, you can enter the web address for the contact information page on your website. If you want the link to generate an e-mail to you, simply enter "mailto:" and then your e-mail address.

Color Palette

The Color Palette section allows you to define a color scheme for the web gallery by defining colors for specific elements. To change a color, click on the colored box to the left of the field name. That brings up the Color dialog box, where you can select the color you would like to use for that element. There are different color options for the Flash Gallery and HTML Gallery presets (Figure 7.6).

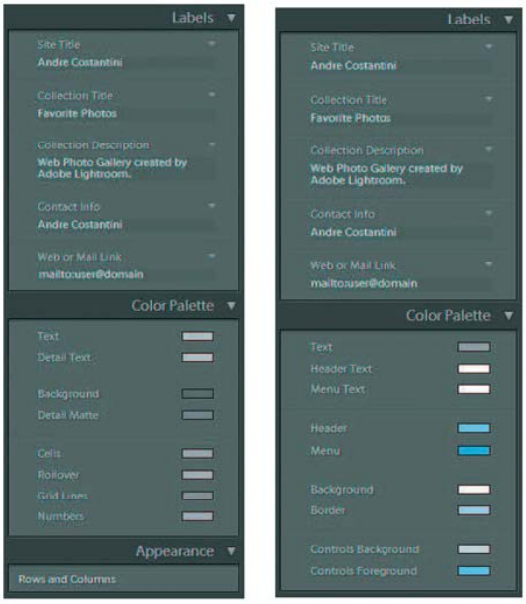


Figure 7.6 The Flash Gallery (left) and HTML Gallery (right) presets include different options for colors.

The color options for the Flash Gallery preset are as follows:

Text defines the color of the title and caption text if you add that text (discussed later) to your gallery.

Header Text defines the color of the Site Title text you have defined, which appears in the header of the page.

Menu Text defines the color of the text that appears on the menu bar.

Header defines the color of the bar that includes the title and appears across the top of your gallery page.

Menu defines the color of the menu bar that appears below the header.

Background defines the color of the background for the overall page.

Border defines the color of the borders that appear around the display areas of your gallery.

Controls Background determines the background color of the control buttons that appear in your gallery (for example, for navigating to the next image).

Controls Foreground determines the foreground color of the control buttons that appear in your gallery.

The color options for the HTML Gallery preset are as follows:

Text defines the color of the primary text (such as headings) that appears on the pages in your web gallery.

Detail Text defines the color of other text within the gallery, such as the text links used to navigate to the previous and next images.

Background defines the color of the background for the overall page, which does not include the cells in which the thumbnails are displayed.

Detail Matte defines the color of the area around the large image (displayed when you click on a thumbnail) in the gallery.

Cells defines the color of the cells in which the thumbnails are displayed.

Rollover defines the color of the cells in which the thumbnails are displayed when the mouse pointer is hovered over the cell.

Grid Lines defines the color of the lines that divide the display area (cells) for each of the thumbnail images.

Numbers defines the color of the index numbers that appear in the top-left corner of the thumbnail images in your web gallery.

Appearance

The controls available in the Appearance section vary based on whether you are using an HTML or Flash preset. If you are using the HTML Gallery preset, it will include additional controls that allow you to specify the appearance of thumbnails in the gallery. The Rows and Columns control is a grid that allows you to specify how many thumbnail images should be displayed on a single "page" in the gallery. To set a value, simply click on the grid to define the number of images you want on each page. Think of it as clicking at the bottom-right corner of the page of thumbnails to define the grid. The minimum is nine images in a 3×3 grid, and the maximum is forty images in an 8×5 grid. Below this control is the Show Cell Numbers check box. Selecting this check box causes index numbers to appear in the cell for each thumbnail image. This can be helpful for clients who need to refer to a specific image on a given page of thumbnails, but using this option is largely a matter of personal preference.

The Identity Plate option is available for both HTML and Flash galleries. You saw in Chapter 2, "Configuring Lightroom" how you can customize the identity plate display in Lightroom. You can use those same settings to display an identity plate as the main header of your web gallery. To include the identity plate, select the Identity

Plate check box. This will cause your Lightroom identity plate to be used in the web gallery. If you'd like to change the settings, click on the identity plate box in the Appearance section and choose Edit from the popup menu.

The final option in the Appearance section is the Web or Mail Link option, which is only available for HTML galleries. As with the text label available in the Labels section, this allows you to turn the identity plate into a link to a different web page or e-mail address. The most common use of this option is to create a link to the home page on your website. Enter a website address or "mailto:" followed by your e-mail address in this field and that link will be used for the identity plate display.

Output Settings

The Output Settings section allows you to specify the size and quality of the JPEG images created for your web gallery. The specific controls vary based on whether you are using an HTML or Flash template for your web gallery.

For an HTML gallery the size of the "large" image displayed when the user clicks a thumbnail is controlled by a Preview slider (you can't adjust the size of the thumbnail images for HTML galleries). The default value is 450 pixels (for the "long" side of the image), which represents a good compromise. For one thing, the end user may not have their display set to a particularly high resolution, and so you don't want the images to be too large or they may extend off the available display area. Also, it is a good idea to limit the size of the images so that if they are taken without your permission they aren't particularly useful.

For a Flash gallery you can designate a size for both the thumbnail and preview images. Both are controlled by a dropdown that includes options for Small, Medium, Large, and Extra Large. While the same options are available for both the Thumbnail and Preview controls, the resulting images won't be the same size (a "small" thumbnail is much smaller than a "small" preview).

Both types of gallery include the Quality slider. Obviously it is always preferred to have your images displayed at the best quality possible, but that also results in larger file sizes. I find a setting of about 80 provides an excellent balance between file size and image quality. The files remain relatively small, but the quality is still very good.

Selecting the "Add Copyright Watermark" check box at the bottom of the Output Settings section will place a text overlay over each image reflecting the information you have entered in the Copyright field in the Metadata section of the Library module. The main decision to be made here is whether you want to mark your images as your own, or whether you want to provide a more pleasing viewer experience by not having any marks on the images.

Image Settings

The Image Settings section (Figure 7.7) contains two options that allow you to include a Title and Caption for each image. However, it is important to understand how these fields work so you'll get the expected results. Whatever is entered into these fields applies the same to all images in your web gallery. In other words, if you were to type a title

and caption for a single image, that same title and caption would apply to all images within your gallery—you wouldn't have individual captions for each image. This would seem a bit pointless if not for the power of metadata.

Figure 7.7 The Image Settings section of the right panel includes options for applying Title and Caption text to the images in your web gallery.

As you saw in Chapter 3, "Library," you can view and apply a significant amount of information about each photo via metadata. That metadata can be leveraged for the Title and Caption fields in the Web module. Therefore, you'll first need to apply metadata to your images if you're going to use this option effectively for a web gallery. This probably comes as no surprise, but I recommend using the Title and Caption fields of IPTC metadata for the Title and Caption fields in the Image Settings section. However, you aren't restricted to using those fields, so feel free to come up with your own system if there is other information you would like to display. Regardless of the metadata fields you'd like to use for these options, be sure those fields have data in them. You can use the Library module to add or modify metadata for your images.

It is worth noting that there are slight differences in how the Title and Caption fields appear in the Flash Gallery versus HTML Gallery presets. Because the Flash Gallery preset causes the large image to be displayed as part of the main page, the title and caption information is displayed as soon as you view the gallery. The HTML Gallery preset doesn't show the large image until you click on one of the thumbnails, so the title and caption information isn't visible immediately upon opening the gallery.

To actually apply a metadata field to the Title or Caption, select the check box for one (or both) and then select an option from the dropdown to the right. A variety of common options are included in the popup menu (Figure 7.8).

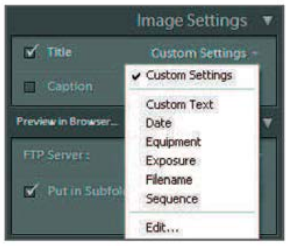


Figure 7.8 To add a metadata field to the Title or Caption text, select the desired option from the pop-up menu.

If you select the Custom Text option from the dropdown, a Custom Text field will be displayed below and you can enter anything you'd like here. Just remember that whatever you enter will appear as a title or caption for every single image in the gallery.

If you'd really like to customize the title or caption displayed for your images, select Edit from the dropdown. This will bring up the Text Template Editor dialog box, which enables you to define a structure that incorporates metadata into the title or caption for your images.

In the various sections of the Text Template Editor dialog box you can select a metadata field from the appropriate dropdown. You can then use these fields to construct a custom text that includes metadata values. As an example, let's assume you want to apply a title to each image that indicates the photographer's name and the date the image was captured. This example assumes you have entered your name in the Creator field of IPTC metadata. Start by entering Photographed By and a space in the large text box at the top of the Text Template Editor dialog box. Then select Creator from one of the dropdowns in the IPTC Data section and click the corresponding Insert button. Then press the spacebar and type "on" and spacebar again. Make sure the Date Time Original option is selected in one of the dropdowns in the EXIF Data section and click the corresponding Insert button. This will define the naming structure for your images (Figure 7.9). Click Done and the changes will be applied and reflected in the preview for your web gallery.

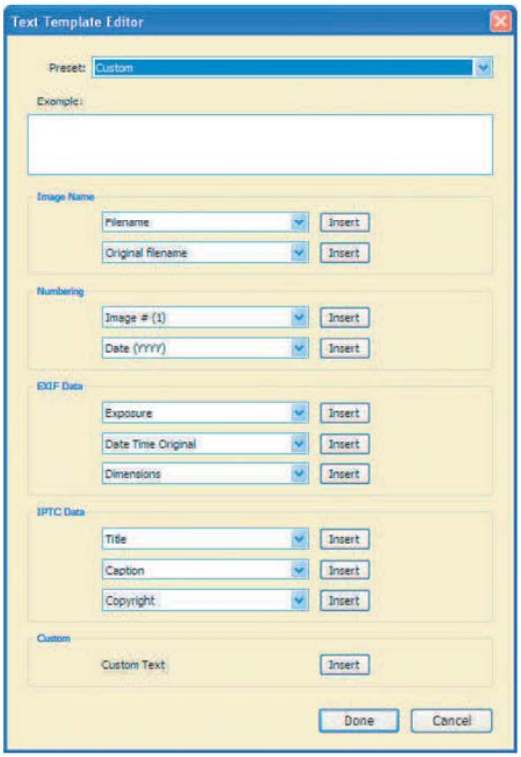


Figure 7.9 You can use the Text Template Editor to define custom text to be used as a Title or Caption for your images in a web gallery.

Output

The Output section of the right panel (Figure 7.10) contains the settings required to allow Lightroom to post the web gallery files to a web server so the gallery will be available to anyone with an Internet connection.

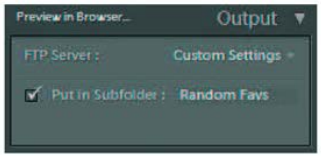


Figure 7.10 The Output section of the right panel allows you to configure settings for uploading web gallery files to your server.

The first time you prepare to post a web gallery to your website, you'll need to add a new preset for your site. To do so, click the FTP Server drop-down and select Edit Presets. In the Configure FTP File Transfer dialog box (Figure 7.11) you can enter the information so Lightroom can automatically post the web gallery to your site.

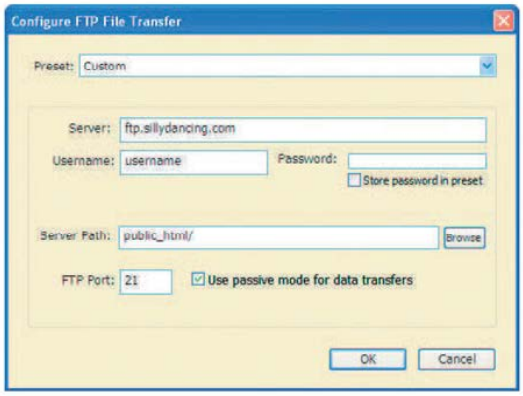


Figure 7.11 The Configure FTP File Transfer dialog box allows you to establish settings for uploading web gallery files to your server.

The following options are available in the FTP Presets Editor dialog box:

Server is the specific address of the server you will post your files to. This is usually a file transfer protocol (FTP) address. Check with your Internet service provider for this information.

Username is the login name you need to use in order to access your server.

Password is the password you need to use in order to access your server.

Store Password In Preset is an option to have Lightroom remember your password. Selecting this check box will make it easier to upload web galleries to your site, but you may not want to save the password if you share your computer with others.

Server Path allows you to specify a location on your server to save the galleries. I recommend using a specific folder on the server for your web galleries. To select a folder based on the server and login details you already provided, click the Browse button.

FTP Port should be left to 21 unless your Internet service provider instructs you to use a different value. Leave the Use Passive Mode For Data Transfers check box unselected unless instructed to do otherwise by your Internet service provider.

Note: To save these settings as a preset, click the Preset dropdown, select Save as New Preset, enter a name in the New Preset dialog box, and click Create.

After you've entered the appropriate values, click the OK button. If you created a new preset it will be available from the FTP Server drop-down list so you can select it as you prepare to post your web gallery.

The Put in Subfolder check box allows you to have the web gallery created in a folder within the main folder you selected in the Configure FTP File Transfer dialog box. In most cases you'll want each web gallery you create to be placed into its own folder, instead of replacing the gallery you created last. Therefore, you'll want to select this check box. The default name for the subfolder will be the name of the folder for the images you are currently using in the gallery, but you can change this if desired. Below the checkbox you will see an indication of the folder location on the server where the images will be placed.

At any time you can click the Preview In Browser link in the Output section to view the gallery with the current settings in your web browser (Figure 7.12), without the need to post the files to a web server.

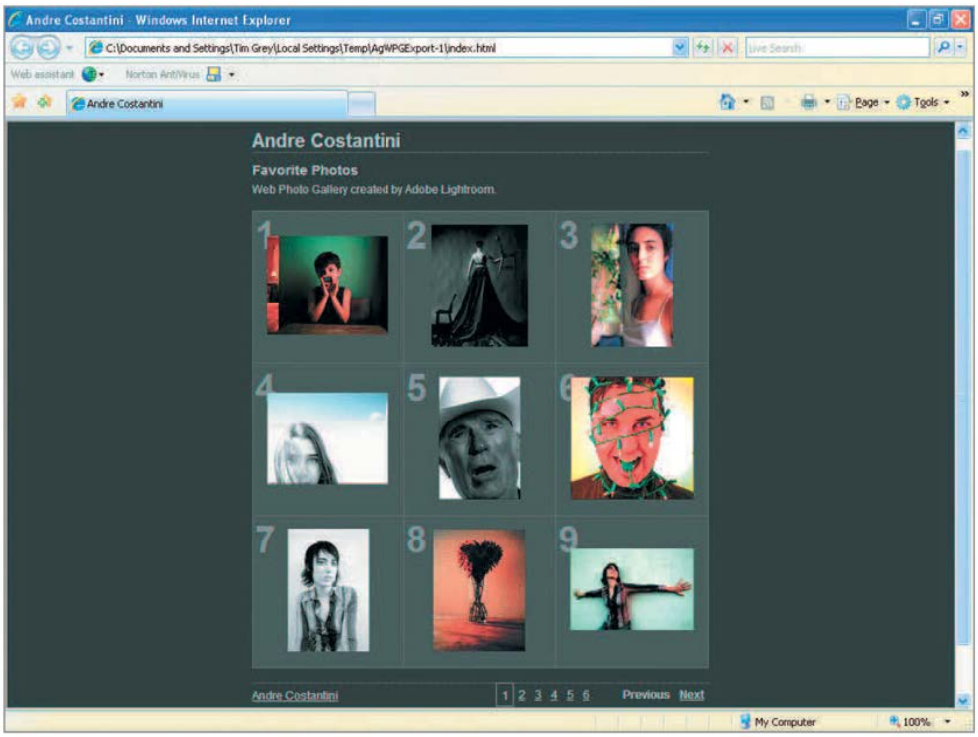


Figure 7.12 When you have finished configuring your web gallery, clicking the Preview In Browser link in the Output section will open the site in your default web browser.

Publishing the Website

After you've configured all the settings for your web gallery, you're ready to publish. There are a couple of options available to you depending on your specific needs and how you intend to share your images. The most automated option is to publish directly to your website by using the settings you established in the Output setting of the right

panel. However, you can also export the files to your local computer and then view the site in a browser, share those files with others, or even upload them manually later. Both of these options are available by using the Export or Upload buttons at the bottom of the right panel

.

Export

Usually the idea of a web gallery is to post the files to a website so anyone with an Internet connection can view the images. However, at times you'll want to save the files to your local computer instead. This may be for the purpose of sharing the gallery on a computer serving as a kiosk in your gallery, or so you can send the files on a CD or other media to share with clients, or for a variety of other purposes.

If you want to save the web gallery files to your computer, you can click the Export button at the bottom of the right panel. This brings up the Save Web Gallery dialog box (Figure 7.13), where you can specify a location for saving the files. While you're specifying a location where you want to save the files, think of this as a typical Save As dialog box, where you're specifying both a location and filename for the file to be saved. In this case, that filename translates into the folder name that will contain the many files that make up your gallery.

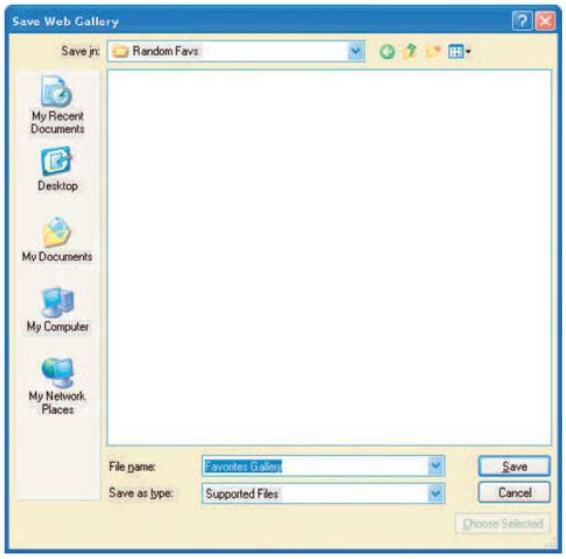


Figure 7.13 The Save Web Gallery dialog box allows you to specify the folder and filename for the gallery, which will determine where the main folder for the gallery will be created and what it will be called.

For example, if you want to Export the files into the Web Galleries folder under the name Favorites Gallery, you would select the Web Galleries folder in the Save Web Gallery dialog box and then type **Favorites Gallery** in the File Name field. The result will be a folder called Favorites Gallery in the Web Galleries folder, with all of the files necessary for the website saved within the Favorites Gallery folder. When you click the Save button, Lightroom will process your images and create all the necessary files (Figure 7.14). You can then navigate to the location where the images were saved and double-click the index document to open your web gallery in your web browser.

Note: Choosing File → Export from the menu produces the exact same result as clicking the Save button at the bottom of the right panel in the Gallery module.

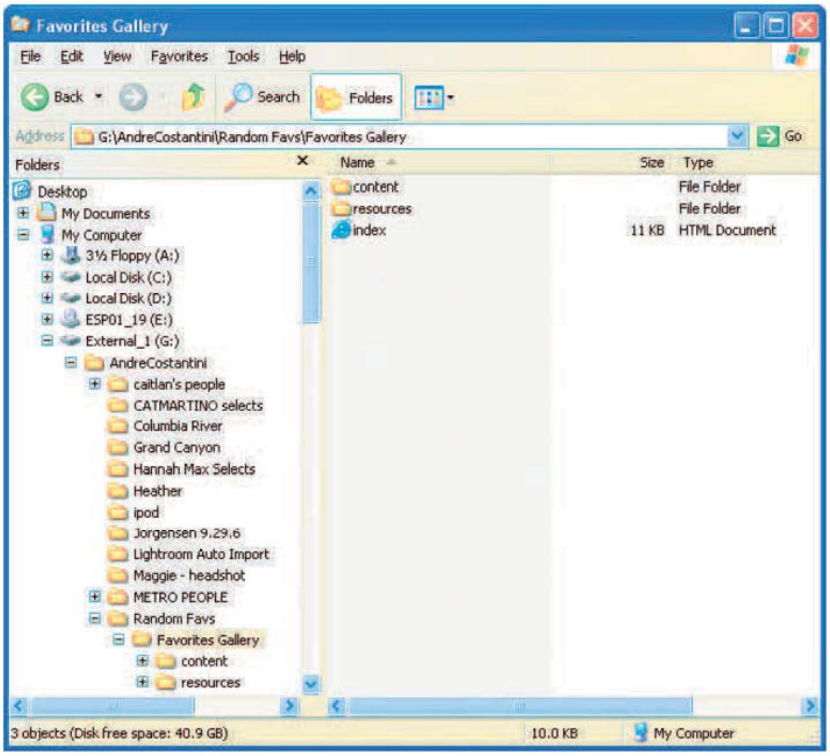


Figure 7.14 When you click Save, Lightroom creates a folder in the specified location containing all the files required for your gallery.

Upload

The final step in making a new web gallery available on the Web is to click the Upload button at the bottom of the right panel. When you do so, you might initially think that Lightroom didn't respond. But if you look up at the left side of the identity plate, you'll see that Lightroom is indeed processing your web gallery.

After the progress indicator disappears, you'll know that the gallery is live on your website. The address for accessing your gallery will be based on the FTP Server configuration settings you set along with the Server Output Path you specified. For example, if your website is www.example.com, and you entered **gallery** in the Put in Subfolder field, the final address will be www.example.com/gallery/.

Private Web Gallery

Many photographers want to take advantage of the convenience of having a gallery of images available on the Internet without making the images available to anyone in the world who has an Internet connection. In those cases you'll want to protect your web gallery with a password.

Although Lightroom doesn't include the ability to create a password-protected gallery, you may still be able to accomplish this by working directly with the company that hosts your website. The basic process involves marking a folder as password protected, and then defining a username and password for that folder. That way, whenever someone tries to navigate to that folder, they'll be required to enter a username and password before they can view the folder's contents. The specifics of how to accomplish this will depend on your server configuration, so contact your hosting service or Internet service provider for details.

Keep in mind that even if you aren't able to password-protect your web gallery, the simple fact that the files are contained within a folder and that your website doesn't include a link to that folder offers some level of protection. For example, if your website is www.sillydancing.com, and you place the files in a folder called notforpublicconsumption, it would be necessary to type the full address (www.sillydancing.com/notforpublicconsumption) into the address bar of a web browser in order to locate the site, provided there aren't any links to the gallery from elsewhere on your site (or anyone else's). This isn't foolproof protection, but does prevent casual web surfers from finding your gallery if you don't make it available from your main website.

Review

I mentioned the Preview In Browser link earlier (or the button by the same name at the bottom of the primary display area), which allows you to review the web gallery in your web browser before saving the files or posting them to the Web. However, I still recommend carefully reviewing your gallery before sharing it with others, just to make sure everything is working properly and is configured exactly the way you want it.

If you are sharing files that you have saved directly to your computer via the Save option, be sure to navigate to the folder where the files are located and double-click the index file to view the site in your web browser. I also recommend reviewing the files on the final media you'll be using to share the files. For example, if you're going to put the web gallery files onto a CD to send to a client, first put that disc into your drive and review the contents to be sure everything is working properly.

If you are posting the files to a server on the Internet, be sure to visit the site yourself and confirm everything is working properly before you send the web gallery link to anyone else. You want to be sure you find any problems before someone else visits the site and gets a bad impression.

After you've been working with Lightroom for a while, you'll have confidence in the results you're producing, and you won't find it necessary to click every link and view every image. However, when you're getting started creating web galleries in Lightroom, it is a good idea to review the web gallery in great detail before sharing with others. That doesn't just mean looking for problems. You want to be sure you had all the settings and options set the way you want them, producing a result you're happy with. You also want to be familiar with how the web gallery functions so you can explain it to your clients or others you share the gallery with, and so you can answer any questions they may have. For example, you may want to point out that galleries created with the Flash Gallery preset include a button that hides or shows the filmstrip along the bottom of the page. Hiding that filmstrip causes the large image to be even larger, which can improve the user experience.

After you've reviewed the web gallery and feel confident that everything is configured just the way you want it and is working properly, you can share the gallery with others so they can review your images.

Workflow Overview

As you've seen throughout this book, Lightroom has a tremendous amount to offer the digital photographer. Although you have become very familiar with how to use Lightroom by reading this book, you may find from time to time that it is helpful to have a reference to guide you through a typical workflow. In this appendix I'll present a summary of a workflow that revolves around Lightroom. This appendix assumes that you have already set all the appropriate preferences and settings discussed throughout this book, so you're able to simply step through your normal workflow.

Import Import the images from your latest photo shoot into Lightroom by using the Import function in the Library module. Apply any metadata that can pertain to all images in this shoot (for example, common keywords) to make the most of the import process (which can include downloading directly from your digital media cards if you haven't already done that).

Review Review the imported images by using the Library module. Start by deleting any images that you don't feel are worth keeping, such as those that have extreme exposure problems or that are completely out of focus. You'll start to get a sense of your favorite images at this time as well. This is a good time to rotate any images that weren't rotated to the proper orientation automatically, as well as to start assigning star ratings to the images.

Collections Add selected images from this photo shoot to a collection as appropriate. For example, if you have a "favorites" collection or a collection of images for a project you're currently working on, drag the desired images into those collections.

Metadata Assign metadata to your images. This includes assigning star ratings to your images based on your own ranking of them, assigning keywords to the images in groups as well as individually, and updating other metadata fields as appropriate such as copyright and photographer information.

Optimize Switch to the Develop module and start applying adjustments to your images to optimize their appearance. You can use the presets to apply various effects to images, and also use specific tonal and color adjustments. For images captured under similar settings, you can select a group, apply adjustments to the first image, and then apply those adjustments to the entire group of selected images. For images that require targeted adjustments, edit them in Photoshop before returning to Lightroom.

Slideshow If you'll be sharing your favorite images as a digital slideshow, go back to the Library module or use the filmstrip to select the images you want to include in the slideshow. Then go to the Slideshow module, select a template, fine-tune the settings for the show, and either export or play the slideshow depending on how you'll be sharing it with others.

Print To create prints, again select the images you want to print and go to the Print module. Select a template, ensure that the images you want to print are selected on the filmstrip, fine-tune your settings, and click Print to send the images to the printer.

Web After selecting the images you want to share on a web gallery by using either the Library module or the filmstrip, go to the Web module. Choose a template, adjust the settings as desired, and click Upload to post the gallery to your server.

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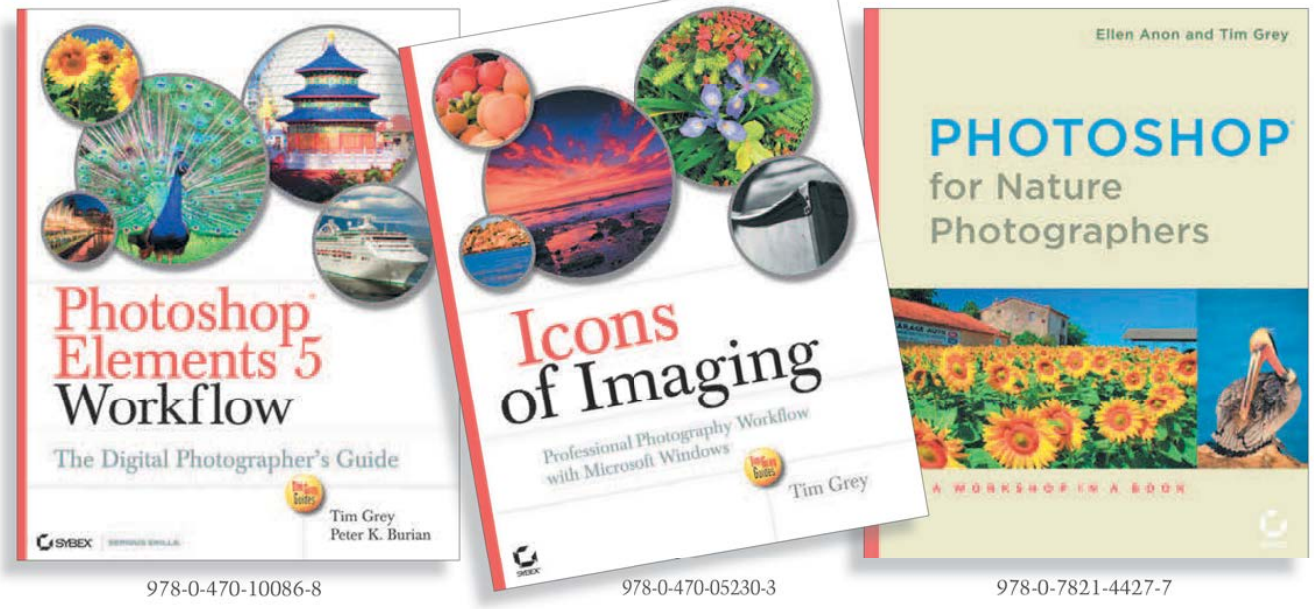

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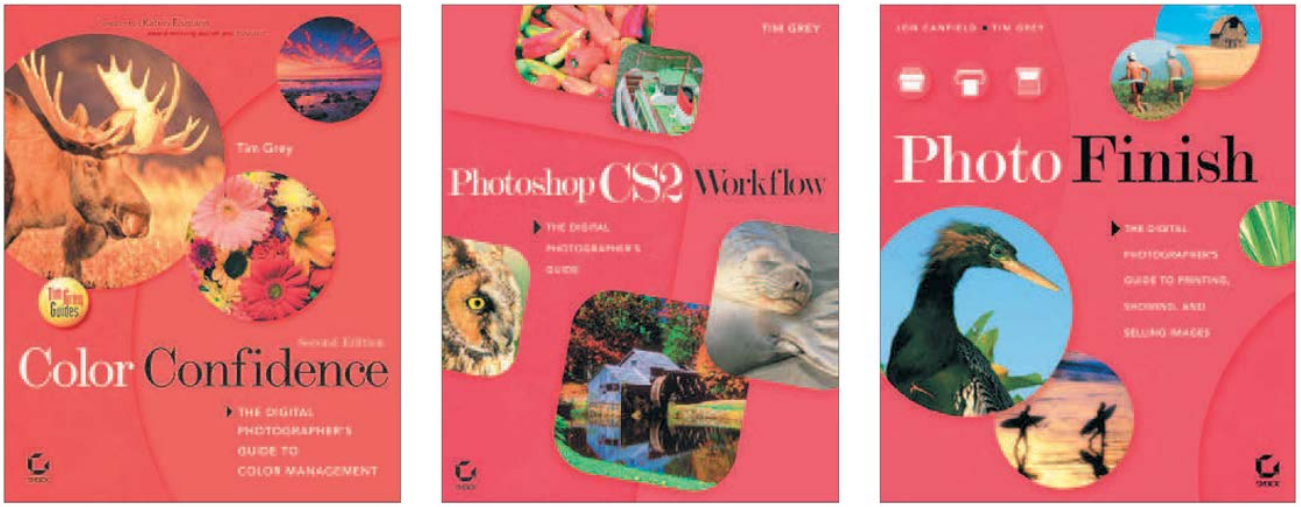

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