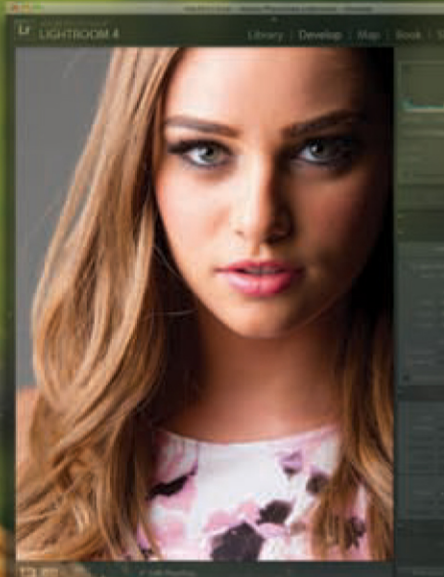
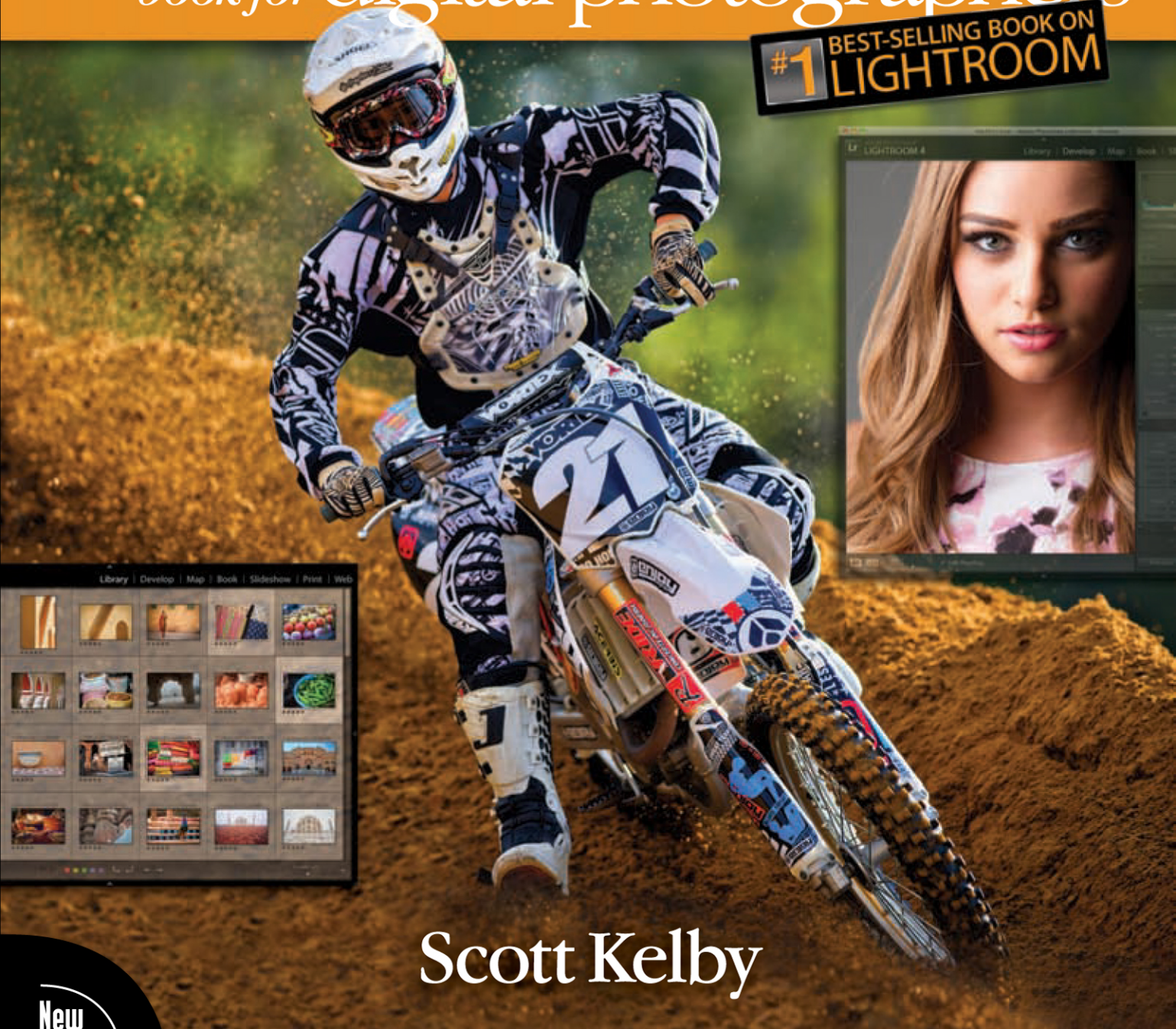


the Adobe® Photoshop® Lightroom® 4

book for digital photographers

#1 BEST-SELLING BOOK ON LIGHTROOM



Scott Kelby

the Adobe® Photoshop®
Lightroom® 4
book for digital photographers

Scott Kelby



**The Adobe Photoshop Lightroom 4
Book for Digital Photographers Team**

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Published by **New Riders**

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<http://kelbytraining.com>
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*This book is for
my amazing wife Kalebra.
I just so dig you!*



ACKNOWLEDGMENTS

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

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

If you got that smile, dozens of times a day, for nearly 23 years of marriage, you'd feel like the luckiest guy in the world, and believe me—I do. To this day, just seeing her puts a song in my heart and makes it skip a beat. When you go through life like this, it makes you one incredibly happy and grateful guy, and I truly am.

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

Secondly, a big thanks to my son, Jordan. I wrote my first book when my wife was pregnant with him (15 years ago), and he's literally grown up around my writing. Maybe that's why he's so patient as he waits for me to finish a page or two so we can go play *Call of Duty: Modern Warfare 3* with all his friends, and my buddies Matt, RC, Brad, Hans, and Jeff. He's such a great "little buddy" to me, and it's been a blast watching him grow up into such a wonderful young man, with his mother's tender and loving heart. (You're the greatest, little buddy!)

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

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

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

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

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

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

Thanks to "Big Dave" Damstra and his team, who do the layout work once the text and graphics start coming in, and they do such a great job, on such a tight deadline, yet still turn out books with a tight, clean layout that people love. You rock!

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

To my best buddy and book-publishing powerhouse, Dave Moser (also known as "the guiding light, force of nature, miracle birth, etc."), for always insisting that we raise the bar and make everything we do better than anything we've done before.

Thanks to my friend and business partner, Jean A. Kendra, for her support and friendship all these years. You mean a lot to me, to Kalebra, and to our company.

A huge, huge thanks to my Executive Assistant, and general wonder woman, Kathy Siler. Without her fielding a lot of balls for me, and taking so much off my plate, I wouldn't have the time to write books in the first place. Each year I appreciate her more and more, and her amazing attitude and MacGyver-like qualities make coming into the office an awful lot of fun. So much so, that I now actually root for the Redskins (unless, of course, they're playing the Bucs, in which case we're bitter mortal enemies for four quarters).

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

Thanks to Lightroom Product Manager Tom Hogarty for answering all my late-night emails, and to Bryan O'Neil Hughes for helping out in such an impactful way.

I owe a special debt of gratitude to my buddy, Matt Kloskowski, for being such an excellent sounding board (and sometimes tech editor) during the development of this latest version of the book. Your input made this book better than it would have been.

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

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

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

OTHER BOOKS BY SCOTT KELBY

Professional Portrait Retouching Techniques for Photographers Using Photoshop

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

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

Scott Kelby's 7-Point System for Adobe Photoshop CS3

The Adobe Photoshop Book for Digital Photographers

The Photoshop Elements Book for Digital Photographers

The iPhone Book

Photoshop Down & Dirty Tricks

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

ABOUT THE AUTHOR



Scott Kelby

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

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

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

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

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

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

For more information on Scott, visit him at:

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

Twitter: <http://twitter.com/scottkelby>

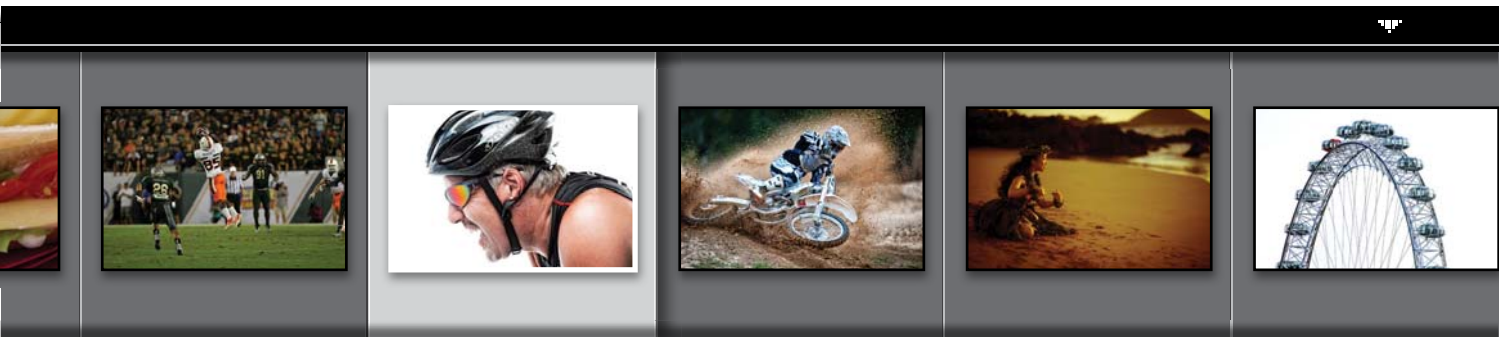
Facebook: www.facebook.com/skelby

Google+: Scottgplus.com

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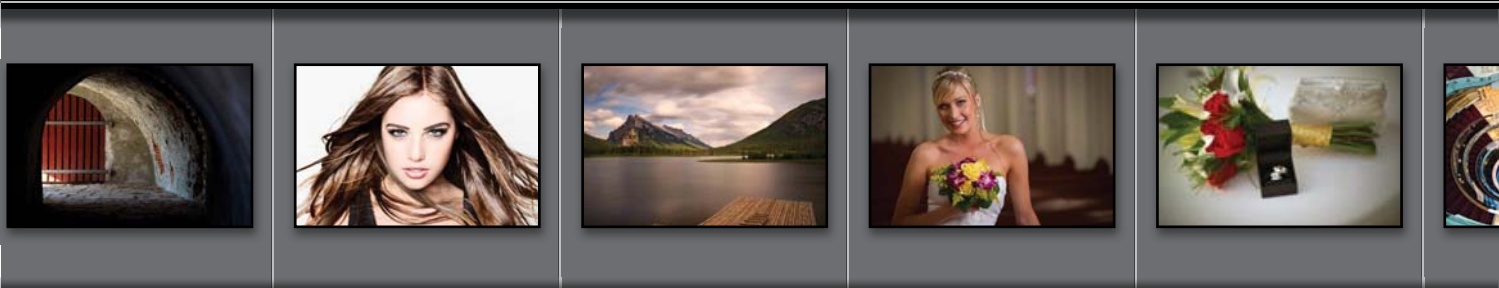


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Seven (or So) Things You'll Wish You Had Known Before Reading This Book

(1) If you don't want to read this, then go right now to <http://kelbytraining.com/books/LR4> and watch the short video I made to explain these seven (or so) things in more detail. It's short, it's quick, and it will help you read this book in half the time (okay, the "half the time" thing is marketing hype, but you'll get a lot out of the video, so head over there first. I'll make it worth your while).

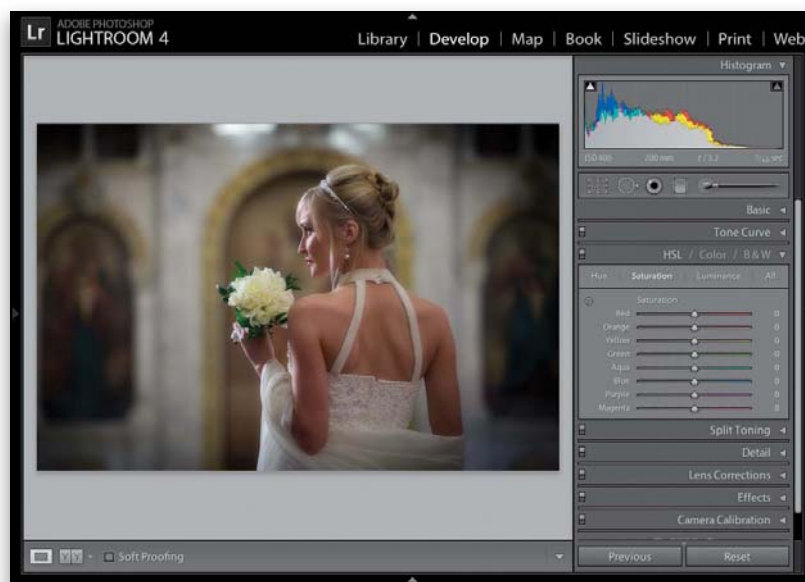
(2) You can download many of the key photos used here in the book, so you can follow along using many of the same images that I used, at <http://kelbytraining.com/books/LR4>. See, this is one of those things I was talking about that you'd miss if you skipped over this and jumped right to Chapter 1. Then you'd send me an angry email about how I didn't tell you where to download the photos. You wouldn't be the first.

(3) If you've read my other books, you know they're usually "jump in anywhere" books, but with Lightroom, I wrote the book in the order you'll probably wind up using the program, so if you're new to Lightroom, I would really recommend you start with Chapter 1 and go through the book in order. But hey—it's your book—if you decide to just hollow out the insides and store your valuables in there, I'll never know. Also, make sure you read the opening to each project, up at the top of the page. Those actually have information you'll want to know, so don't skip over them.

I really want to make sure you get the absolute most out of reading this book, and if you take two minutes and read these seven (or so) things now, I promise it will make a big difference in your success with Lightroom 4, and with this book (plus, it will keep you from sending me an email asking something that everyone who skips this part will wind up doing). By the way, the captures shown below are just for looks. Hey, we're photographers—how things look really matters.



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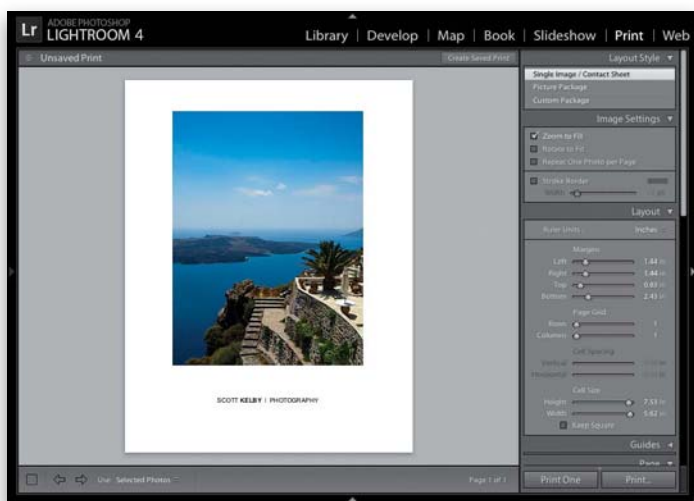
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SCOTT KELBY



SCOTT KELBY

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

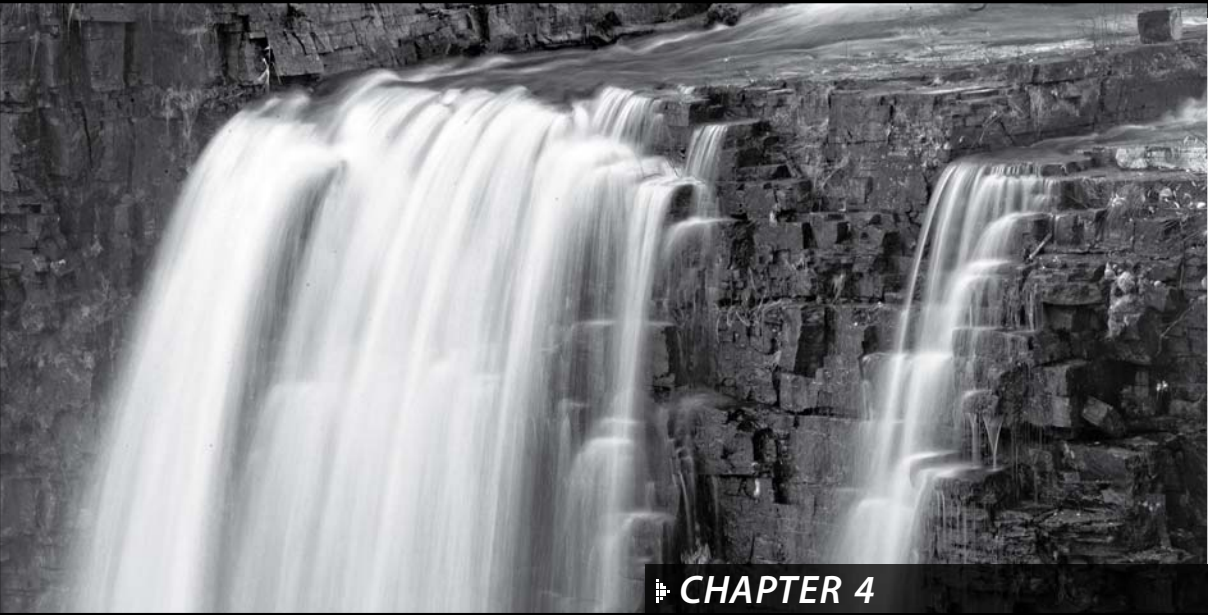
(5) The intro page at the beginning of each chapter is designed to give you a quick mental break, and honestly, they have little to do with the chapter. In fact, they have little to do with anything, but writing these quirky chapter intros is kind of a tradition of mine (I do this in all my books), but if you’re one of those really “serious” types, you can skip them, because they’ll just get on your nerves.

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

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

(7.5) I created a short bonus video. It shows you step by step how to create Identity Plate graphics with transparency (which you’ll learn about in Chapters 12, 13, and 14). You can find it at <http://kelby-training.com/books/LR4>. Okay, now turn the page and let’s get to work.





CHAPTER 4

CUSTOMIZING

how to set things up your way

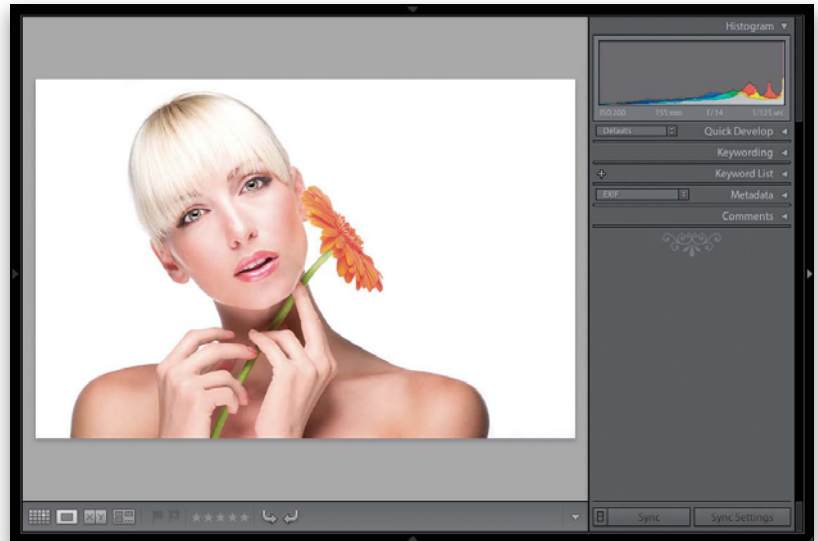
A great name for this chapter would have been “Pimp My Ride” (after the popular MTV show of the same name), seeing as this chapter is all about customizing Lightroom 4 to your own personal tastes. Kids these days call this “pimping” (by the way, I just checked with a nearby kid to confirm this and apparently that is correct. I said, “Hey, what does it mean if something is pimped?” and he said, “It means it’s been customized.” But then I called my older brother Jeff, who had spent a number of years in the U.S. Navy, and asked him what it means if something is pimped and, surprisingly enough, he had an entirely different answer, but I’m not so sure our mom would be pleased with him for telling this to his impressionable younger brother). So, at this point, I wasn’t sure if using the word “pimped” would be really appropriate, so I did a Google

search for the word “pimped” and it returned (I’m not making this up) more than 2,500,000 pages that reference the word “pimped.” I thought I would go ahead and randomly click on one of those search result links, and I was pleasantly surprised to see that it took me to a page of totally customized cars. So, at that point, I felt pretty safe, but I realized that using the term “pimped” was kind of “past tense,” so I removed the “ed” and got a totally different result, which led me to a webpage with a “Pimp Name Generator” and, of course, I couldn’t leave without finding out what my pimp name would be (just in case I ever wrote a book about customizing cars or my brother’s life), and it turned out to be “Silver Tongue Scott Slither” (though personally I was hoping for something more like “Snoop Scotty Scott”).

Choosing What You See in Loupe View

Step One:

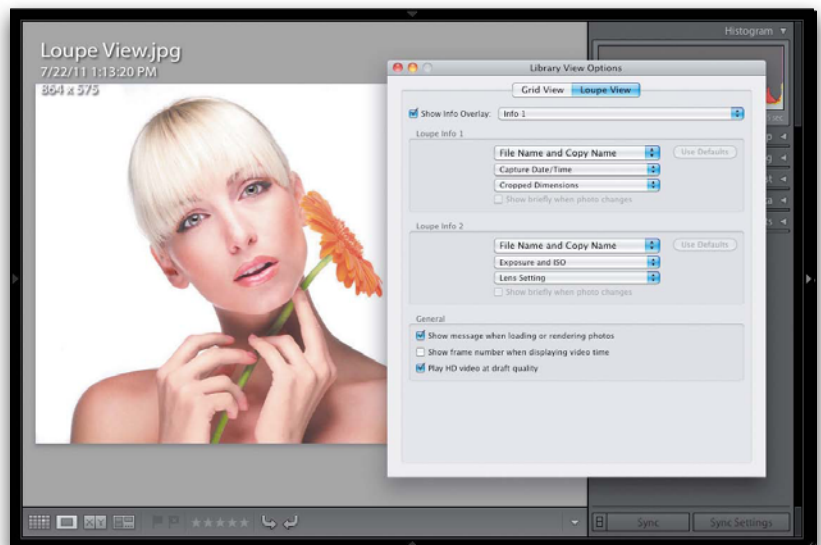
In the Library module's Grid view, click on a thumbnail and press **E** on your keyboard to jump to the Loupe view (in the example shown here, I hid everything but the right side Panels area, so the photo would show up larger in Loupe view).

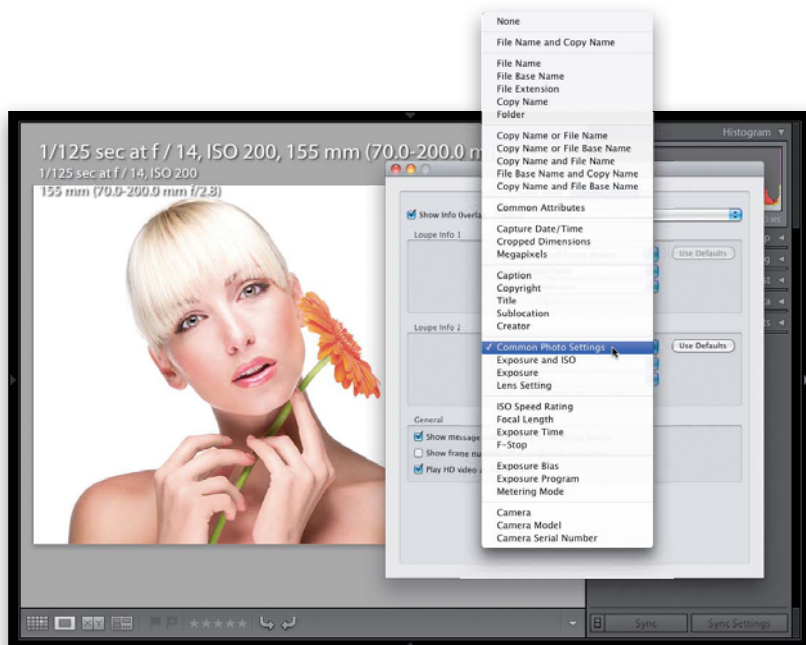


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Step Two:

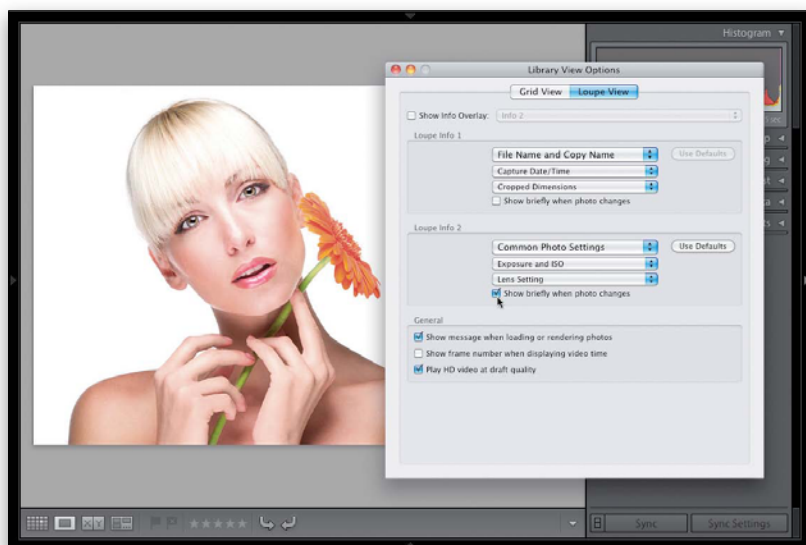
Press **Command-J** (PC: **Ctrl-J**) to bring up the Library View Options dialog and then click on the Loupe View tab. At the top of the dialog, turn on the Show Info Overlay checkbox. The pop-up menu to the right lets you choose from two different info overlays: Info 1 overlays the filename of your photo (in larger letters) in the upper-left corner of the Preview area (as seen here). Below the filename, in smaller type, is the photo's capture date and time, and its cropped dimensions. Info 2 also displays the filename, but underneath, it displays the exposure, ISO, and lens settings.





Step Three:

Luckily, you can choose which info is displayed for both info overlays using the pop-up menus in this dialog. So, for example, instead of having the filename show up in huge letters, here for Loupe Info 2, you could choose something like **Common Photo Settings** from the pop-up menu (as shown here). By choosing this, instead of getting the filename in huge letters, you'd get the same info that's displayed under the histogram (like the shutter speed, f-stop, ISO, and lens setting) found in the top panel in the right side Panels area. You can customize both info overlays separately by simply making choices from these pop-up menus. (*Remember:* The top pop-up menu in each section is the one that will appear in really large letters.)



Step Four:

Any time you want to start over, just click the Use Defaults button to the right and the default Loupe Info settings will appear. Personally, I find this text appearing over my photos really, really distracting most of the time. The key part of that is “most of the time.” The other times, it's handy. So, if you think this might be handy, too, here's what I recommend: (a) Turn off the Show Info Overlay checkbox and turn on the Show Briefly When Photo Changes checkbox below the Loupe Info pop-up menus, which makes the overlay temporary—when you first open a photo, it appears for around four seconds and then hides itself. Or, you can do what I do: (b) leave those off, and when you want to see that overlay info, press the letter **I** to toggle through Info 1, Info 2, and Show Info Overlay off. At the bottom of the dialog, there's also a checkbox that lets you turn off those little messages that appear onscreen, like “Loading” or “Assigned Keyword,” etc., along with some video option checkboxes.

Choosing What You See in Grid View

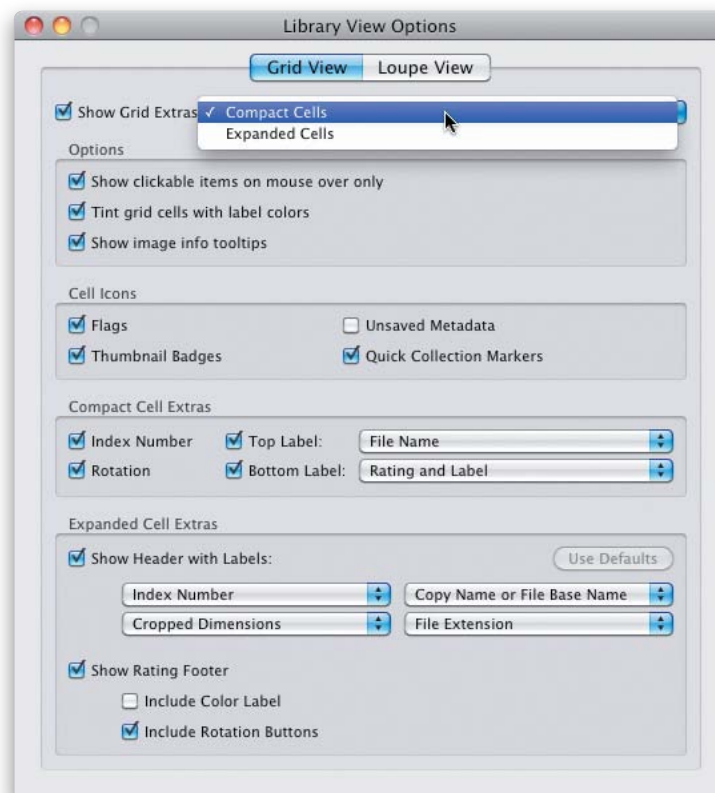
Step One:

Press **G** to jump to the Library module's Grid view, then press **Command-J (PC: Ctrl-J)** to bring up the Library View Options dialog (shown here), and click on the Grid View tab at the top (seen highlighted here). At the top of the dialog, there's a pop-up menu where you can choose the options for what's visible in either the Expanded Cells view or the Compact Cells view. The difference between the two is that you can view more info in the Expanded Cells view.

Step Two:

We'll start at the top, in the Options section. You can add a Picks flag and left/right rotation arrows to your cell, and if you turn on the Show Clickable Items on Mouse Over Only checkbox, it means they'll stay hidden until you move your mouse over a cell, then they appear so you can click on them. If you leave it unchecked, you'll see them all the time. The Tint Grid Cells with Label Colors checkbox only kicks in if you've applied a color label to a photo. If you have, turning this on tints the gray area around the photo's thumbnail the same color as the label. With the Show Image Info Tooltips checkbox turned on, when you hover your cursor over an icon within a cell (like a Picks flag or a badge), it'll show you a description of that item. Hover your cursor over an image thumbnail, and it'll give you a quick look at its EXIF data.

Those little cells that surround your thumbnails in Grid view can either be a wealth of information or really distracting (depending on how you feel about text and symbols surrounding your photos), but luckily you get to totally customize not only how much info is visible, but in some cases, exactly which type of info is displayed (of course, you learned in Chapter 1 that you can toggle the cell info on/off by pressing the letter **J** on your keyboard). At least now when that info is visible, it'll be just the info you care about.

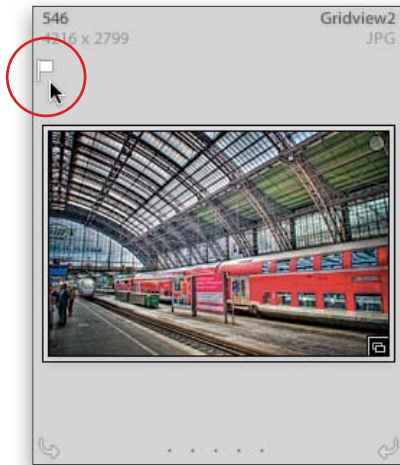




The thumbnail badges show you (from L to R) that the photo has GPS info, it has been added to a collection, a keyword has been applied, it has been cropped, and edited



The black circle in the upper-right corner is actually a button—click on it to add this photo to your Quick Collection



Click the flag icon to mark it as a Pick



Click the Unsaved Metadata icon to save the changes



Step Three:

The next section down, Cell Icons, has two options for things that appear right over your photo's thumbnail image, and two that appear just in the cell. Thumbnail badges appear in the bottom-right corner of a thumbnail to let you see if: (a) the photo has GPS info, (b) the photo has had keywords added, (c) the photo has been cropped, (d) the photo has been added to a collection, or (e) the photo has been edited in Lightroom (color correction, sharpening, etc.). These tiny badges are actually clickable shortcuts, so for example, if you wanted to add a keyword, you could click the Keyword badge (whose icon looks like a tag), and it opens the Keywording panel and highlights the keyword field, so you can just type in a new keyword. The other option on the thumbnail, Quick Collection Markers, adds a black circle (that's actually a button) to the top-right corner of your photo when you mouse over the cell. Click on it to add the photo to (or remove it from) your Quick Collection (it becomes a gray dot).

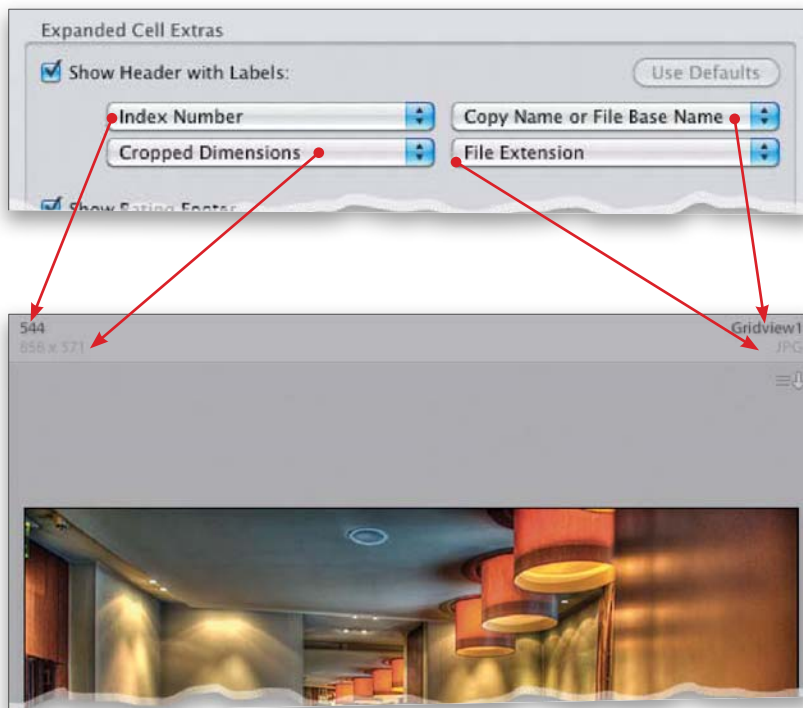
Step Four:

The other two options don't put anything over the thumbnails—they add icons in the cell area itself. When you turn on the Flags checkbox, it adds a Picks flag to the top-left side of the cell, and you can then click on this flag to mark this photo as a Pick (shown here on the left). The last checkbox in this section, Unsaved Metadata, adds a little icon in the top-right corner of the cell (shown here on the right), but only if the photo's metadata has been updated in Lightroom (since the last time the photo was saved), and these changes haven't been saved to the file itself yet (this sometimes happens if you import a photo, like a JPEG, which already has keywords, ratings, etc., applied to it, and then in Lightroom you added keywords, or changed the rating). If you see this icon, you can click on it to bring up a dialog that asks if you want to save the changes to the file (as shown here).

Continued

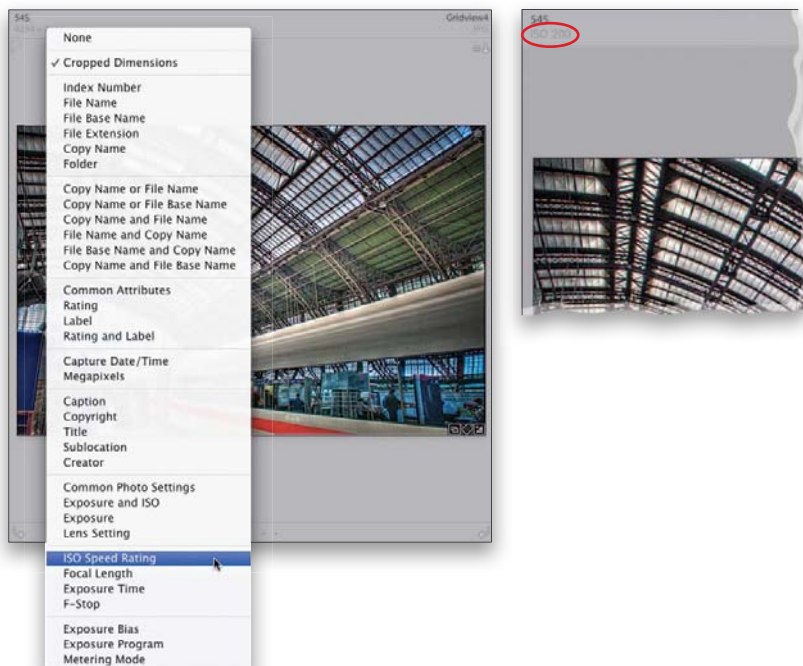
Step Five:

We're going to jump down to the bottom of the dialog to the Expanded Cell Extras section, where you choose which info gets displayed in the area at the top of each cell in Expanded Cells view. By default, it displays four different bits of info (as shown here): It's going to show the index number (which is the number of the cell, so if you imported 63 photos, the first photo's index number is 1, followed by 2, 3, 4, and so on, until you reach 63) in the top left, then below that will be the pixel dimensions of your photo (if the photo's cropped, it shows the final cropped size). Then in the top right, it shows the file's name, and below that, it shows the file's type (JPEG, RAW, TIFF, etc.). To change any one of these info labels, just click on the label pop-up menu you want to change and a long list of info to choose from appears (as seen in the next step). By the way, you don't have to display all four labels of info, just choose None from the pop-up menu for any of the four you don't want visible.



Step Six:

Although you can use the pop-up menus here in the Library View Options dialog to choose which type of information gets displayed, check this out: you can actually do the same thing from right within the cell itself. Just click on any one of those existing info labels, right in the cell itself, and the same exact pop-up menu that appears in the dialog appears here. Just choose the label you want from the list (I chose ISO Speed Rating here), and from then on it will be displayed in that spot (as shown here on the right, where you can see this shot was taken at an ISO of 200).



Expanded Cell Extras

Show Header with Labels: Use Defaults

Index Number Copy Name or File Base Name

ISO Speed Rating File Extension

Show Rating Footer

Include Color Label

Include Rotation Buttons

Step Seven:

At the bottom of the Expanded Cell Extras section is a checkbox, which is on by default. This option adds an area to the bottom of the cell called the Rating Footer, which shows the photo's star rating, and if you keep both checkboxes beneath Show Rating Footer turned on, it will also display the color label and the rotation buttons (which are clickable).

Compact Cell Extras

Index Number Top Label:

Rotation Bottom Label:

Step Eight:

The middle section we skipped over is the Compact Cell Extras section. The reason I skipped over these options is that they work pretty much like the Expanded Cell Extras, but with the Compact Cell Extras, you have only two fields you can customize (rather than four, like in the Expanded Cell Extras): the filename (which appears on the top left of the thumbnail), and the rating (which appears beneath the bottom left of the thumbnail). To change the info displayed there, click on the label pop-up menus and make your choices. The other two checkboxes on the left hide/show the index number (in this case, it's that huge gray number that appears along the top-left side of the cell) and the rotation arrows at the bottom of the cell (which you'll see when you move your cursor over the cell). One last thing: you can turn all these extras off permanently by turning off the Show Grid Extras checkbox at the top of the dialog.

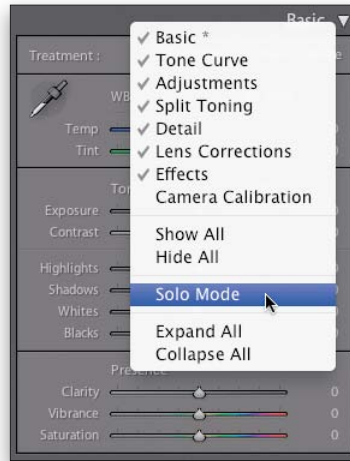


Make Working with Panels Faster & Easier

Lightroom has an awful lot of panels, and you can waste a lot of time scrolling up and down in these panels just searching for what you want (especially if you have to scroll past panels you never use). This is why, in my live Lightroom seminars, I recommend: (a) hiding panels you find you don't use, and (b) turning on Solo mode, so when you click on a panel, it displays only that one panel and tucks the rest out of the way. Here's how to use these somewhat hidden features:

Step One:

Start by going to any side panel, then Right-click on the panel header and a pop-up menu will appear with a list of all the panels on that side. Each panel with a checkmark beside it is visible, so if you want to hide a panel from view, just choose it from this list and it unchecks. For example, here in the Develop module's right side Panels area, I've hidden the Camera Calibration panel. Next, as I mentioned in the intro above, I always recommend turning on Solo mode (you choose it from this same menu, as seen here).



Step Two:

Take a look at the two sets of side panels shown here. The one on the left shows how the Develop module's panels look normally. I'm trying to make an adjustment in the Split Toning panel, but I have all those other panels open around it (which is distracting), and I have to scroll down past them just to get to the panel I want. However, look at the same set of panels on the right when Solo mode is turned on—all the other panels are collapsed out of the way, so I can just focus on the Split Toning panel. To work in a different panel, I just click on its name, and the Split Toning panel tucks itself away automatically.



SCOTT KELBY

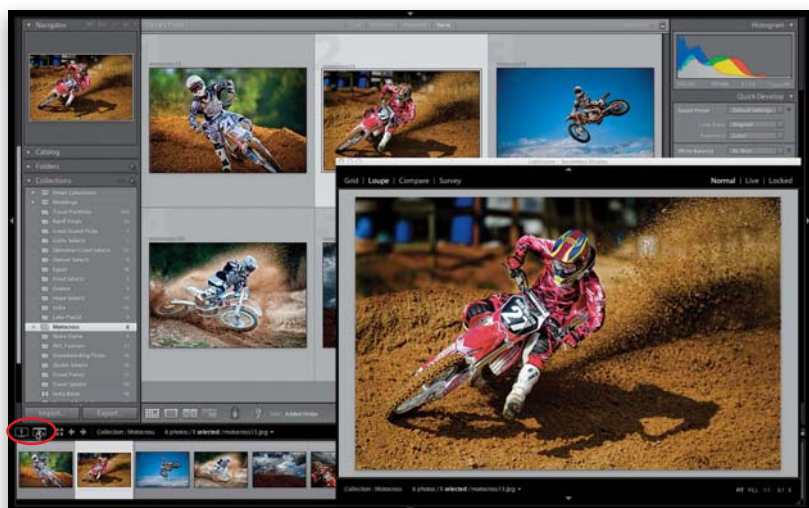
The Develop module's right side Panels area with Solo mode turned off



The Develop module's right side Panels area with Solo mode turned on

Lightroom supports using two monitors, so you can work on your photo on one screen and also see a huge, full-screen version of your photo on another. But Adobe went beyond that in this Dual Display feature and there are some very cool things you can do with it, once it's set up (and here's how to set it up).

Using Two Monitors with Lightroom



SCOTT KELBY

Step One:

The Dual Display controls are found in the top-left corner of the Filmstrip (shown circled in red here), where you can see two buttons: one marked “1” for your main display, and one marked “2” for the second display. If you don't have a second monitor connected and you click the Second Window button, it just brings up what would be seen in the second display as a separate floating window (as seen here).



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Step Two:

If you do have a second monitor connected to your computer, when you click on the Second Window button, the separate floating window appears in Full Screen mode, set to Loupe view, on the second display (as seen here). This is the default setup, which lets you see Lightroom's interface and controls on one display, and then the larger zoomed-in view on the second display.

Continued

Step Three:

You have complete control over what goes on the second display using the Secondary Window pop-up menu, shown here (just click-and-hold on the Second Window button and it appears). For example, you could have Survey view showing on the second display, and then you could be zoomed in tight, looking at one of those survey images in Loupe view on your main display (as shown at bottom). By the way, just add the **Shift** key and the Survey view, Compare view, Grid view, and Loupe view shortcuts are all the same (so, **Shift-N** puts your second display into Survey view, etc.).



TIP: Swapping Screens

If you want to swap displays (where your main screen, panels, etc., appear on the second display and the Loupe view screen appears on your main display), if you're in Full Screen mode on your main display, press **F** to leave Full Screen mode, which lets you see the main display's title bar at the top. Now just drag-and-drop that title bar over to the right, right off the main display and onto the second display, and the two automatically swap positions.



**Step Four:**

Besides just seeing things larger with the Loupe view, there are some other pretty cool Second Window options. For example, click on the Second Window button and choose **Loupe – Live** from the Secondary Window pop-up menu, then just hover your cursor over the thumbnails in the Grid view (or Filmstrip) on your main display, and watch how the second display shows an instant Loupe view of any photo you pass over (here, you can see on my main display the first photo is selected, but the image you see on my second display is the one my cursor is hovering over—the fifth image).

**Step Five:**

Another Secondary Window Loupe view option is called **Loupe – Locked** and when you choose this from the Secondary Window pop-up menu, it locks whatever image is currently shown in Loupe view on the second display, so you can look at and edit other images on the main display (to return to where you left off, just turn Loupe – Locked off).

Continued

Step Six:

The navigation bars at the top and bottom of your image area will be visible on the second display. If you want those hidden, click on the little gray arrows at the top and bottom of the screen to tuck them out of sight, and give you just the image onscreen.



Here's the second display default view, with the navigation bars at the top and bottom visible



Here's the second display with the navigation bars hidden, which gives a larger view

TIP: Show Second Monitor Preview

There's a feature found under the Secondary Window pop-up menu called Show Second Monitor Preview, where a small floating Second Monitor window appears on your main display, showing you what's being seen on the second display. This is pretty handy for presentations, where the second display is actually a projector, and your work is being projected on a screen behind you (so you can face the audience), or in instances where you're showing a client some work on a second screen, and the screen is facing away from you (that way, they don't see all the controls, and panels, and other things that might distract them).



Just like you can choose what photo information is displayed in the Grid and Loupe views, you can also choose what info gets displayed in the Filmstrip, as well. Because the Filmstrip is pretty short in height, I think it's even more important to control what goes on here, or it starts to look like a cluttered mess. Although I'm going to show you how to turn on/off each line of info, my recommendation is to keep all the Filmstrip info turned off to help avoid "info overload" and visual clutter in an already busy interface. But, just in case, here's how to choose what's displayed down there:

Choosing What the Filmstrip Displays



SCOTT KELBY

Step One:

Right-click on any thumbnail down in the Filmstrip and a pop-up menu will appear (seen here). At the bottom of this menu are the View Options for the Filmstrip. There are four options: Show Ratings and Picks will add tiny flags and star ratings to your Filmstrip cells. If you choose Show Badges, it adds mini-versions of the same thumbnail badges you can see in the Grid view (which show if the photo is in a collection, whether keywords have been applied, whether the photo has been cropped, or if the image has been adjusted in Lightroom). Show Stack Counts will add a stack icon with the number of images inside the stack. The last choice, Show Image Info Tooltips, kicks in when you hover your cursor over an image in the Filmstrip—a little window pops up showing you the info you have chosen in the View Options dialog for your Info Overlay 1.



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Step Two:

Here's what the Filmstrip looks like when these options are turned off (top) and with all of them turned on (bottom). You can see Picks flags, star ratings, and thumbnail badges (with unsaved metadata warnings), and I hovered my cursor over one of the thumbnails, so you can see the little pop-up window appear giving me info about the photo. The choice is yours—clean or cluttered.

Adding Your Studio's Name or Logo for a Custom Look

Step One:

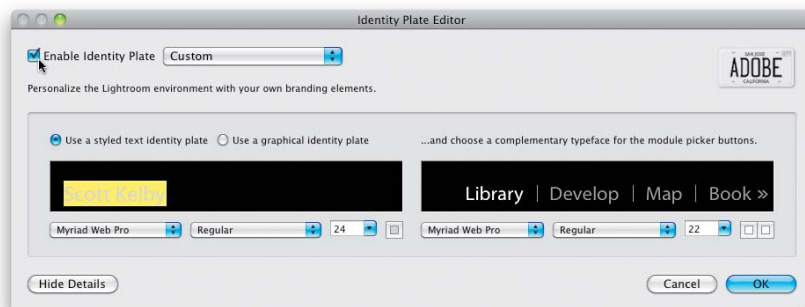
First, just so we have a frame of reference, here's a zoomed-in view of the top-left corner of Lightroom's interface, so you can clearly see the logo we're going to replace starting in Step Two. Now, you can either replace Lightroom's logo using text (and you can even have the text of the modules in the taskbar on the top right match), or you can replace the logo with a graphic of your logo (we'll look at how to do both).

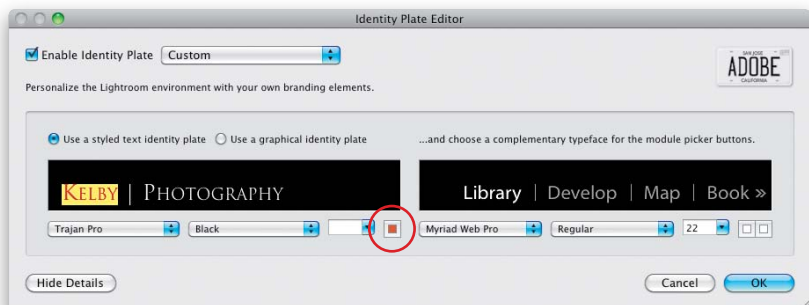


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Step Two:

Go under the Lightroom menu (the Edit menu on a PC) and choose **Identity Plate Setup** to bring up the Identity Plate Editor (shown here). By default, the name you registered your software in shows up highlighted in the large black text field in the middle of the dialog. To have your name replace the Adobe Photoshop Lightroom 4 logo seen above, turn on the Enable Identity Plate checkbox at the top left of the dialog. If you don't want your name as your Identity Plate, just type in whatever you'd like (the name of your company, studio, etc.), then while the type is still highlighted, choose a font, font style (bold, italic, condensed, etc.), and font size from the pop-up menus (directly below the text field).





Step Three:

If you want to change only part of your text (for example, if you wanted to change the font of one of the words, or the font size or color of a word), just highlight the word you want to adjust before making the change. To change the color, click on the little square color swatch to the right of the Font Size pop-up menu (it's shown circled here). This brings up the Colors panel (you're seeing the Macintosh Colors panel here; the Windows Color panel will look somewhat different, but don't let that freak you out. Aw, what the heck—go ahead and freak out!). Just choose the color you want your selected text to be, then close the Colors panel.



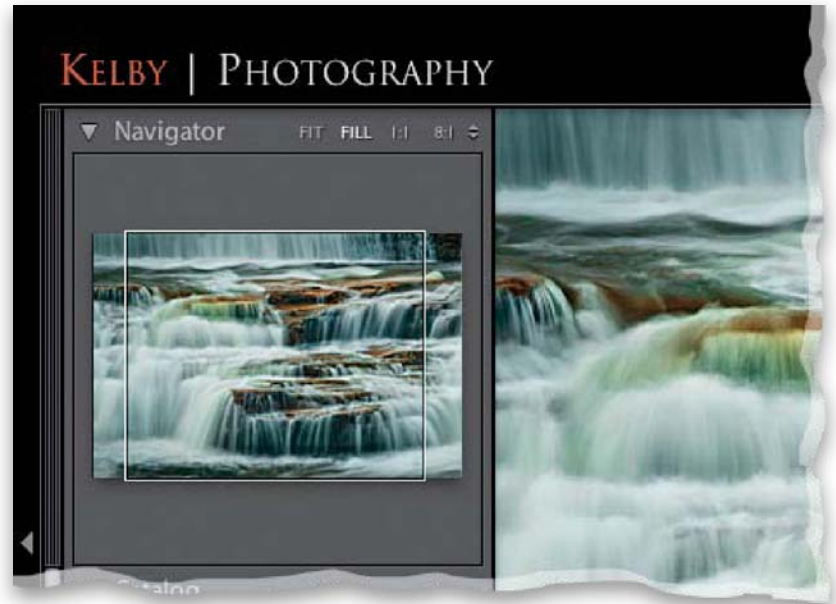
Step Four:

If you like the way your custom Identity Plate looks, you definitely should save it, because creating an Identity Plate does more than just replace the current Adobe Photoshop Lightroom 4 logo—you can add your new custom Identity Plate text (or logo) to any slide show, web gallery, or final print by choosing it from the Identity Plate pop-up menu in all three modules (see, you were dismissing it when you just thought it was a taskbar, feel good feature). To save your custom Identity Plate, from the Enable Identity Plate pop-up menu, choose **Save As** (as shown here). Give your Identity Plate a descriptive name, click OK, and now it's saved. From here on out, it will appear in the handy Identity Plate pop-up menu, where you can get that same custom text, font, and color with just one click.

Continued

Step Five:

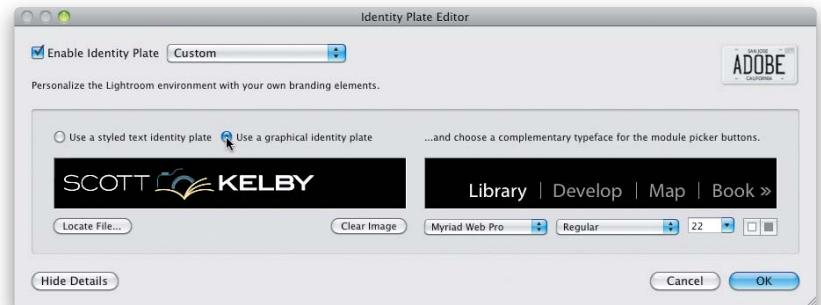
Once you click the OK button, your new Identity Plate text replaces the Adobe Photoshop Lightroom 4 logo that was in the upper-left corner (as shown here).



Step Six:

If you want to use a graphic (like your company's logo) instead, just go to the Identity Plate Editor again, but this time, click on the radio button for Use a Graphical Identity Plate (as shown here), instead of Use a Styled Text Identity Plate. Next, click on the Locate File button (found above the Hide/Show Details button near the lower-left corner) and find your logo file. You can put your logo on a black background so it blends in with the Lightroom background, or you can make your background transparent in Photoshop, and save the file in PNG format (which keeps the transparency intact). Now click the Choose button to make that graphic your Identity Plate.

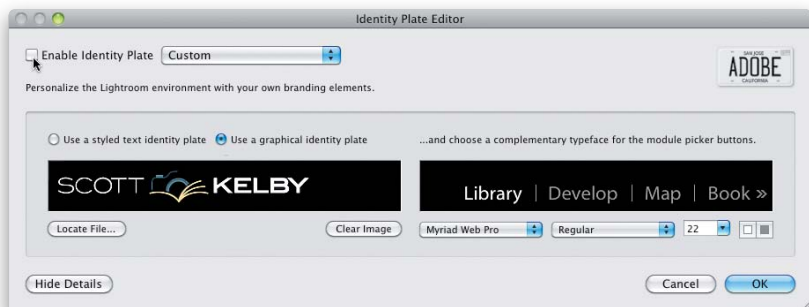
Note: To keep the top and bottom of your graphic from clipping off, make sure your graphic isn't taller than 57 pixels.





Step Seven:

When you click OK, the Adobe Photoshop Lightroom 4 logo (or your custom text—whichever was up there last) is replaced by the new graphic file of your logo (as shown here). If you like your new graphical logo file in Lightroom, don't forget to save this custom Identity Plate by choosing Save As from the Enable Identity Plate pop-up menu at the top of the dialog.



Step Eight:

If you decide, at some point, that you'd like the original Lightroom logo back instead, just go back to the Identity Plate Editor and turn off the Enable Identity Plate checkbox (as shown here). Remember, we'll do more with one of your new Identity Plates later in the book when we cover the modules that can use it.

Lightroom Killer Tips >>

▼ Spacebar Loupe Tricks

If you want to see your currently selected photo zoomed in to Loupe view, just press the **Spacebar**. Once it's zoomed in like that, press the Spacebar again, and it zooms in to whatever magnification (zoom factor) you chose last in the Navigator panel's header (by default, it zooms to 1:1, but if you click on a different zoom factor, it will toggle back and forth between the view you were in first and the zoom factor you clicked on). Once zoomed in, you can move around your image by just clicking-and-dragging on it.

▼ Hiding the Render Messages

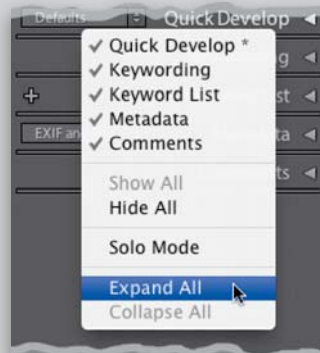


If you chose Minimal or Embedded & Sidecar in the Render Previews pop-up menu in the Import window, Lightroom is only going to render higher-resolution previews when you look at a larger view, and while it's rendering these higher-res previews, it displays a little "Loading" message. You'll see these messages a lot, and if they get on your nerves, you can turn them off by pressing **Command-J** (PC: **Ctrl-J**) and, in the View Options dialog that appears, click on the Loupe View tab (up top), then in that section, turn off the checkbox for Show Message When Loading or Rendering Photos.

▼ Opening All Panels at Once

If you want every panel expanded in a particular side panel, just Right-click

on any panel's header, then choose **Expand All** from the pop-up menu.



▼ Jump to a 100% View

Any time you want to quickly see your image at a 100% full-size view, just press the letter **Z** on your keyboard.

▼ Changing Where Lightroom Zooms

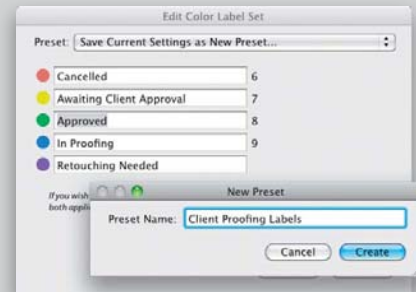
When you click to zoom in on a photo, Lightroom magnifies the photo, but if you want the area that you clicked on to appear centered on the screen, press **Command-,** (comma; PC: **Ctrl-,**) to bring up Lightroom's Preferences dialog, then click on the Interface tab, and at the bottom, turn on the checkbox for Zoom Clicked Point to Center.



▼ Give Your Labels Names

You can change the default names Lightroom uses for its Color Label feature from the standard names of Red, Blue, Green, etc. (for example, you might want to name your Green label "Approved," and your Yellow label "Awaiting Client Approval,"

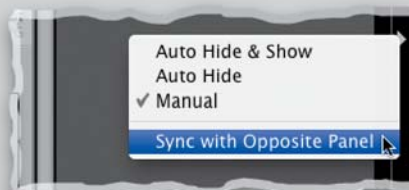
and so on). You do this by going under the Metadata menu, under Color Label Set, and choosing **Edit** to bring up the Edit Color Label Set dialog. Now, type in your new names (right over the old names).



The numbers to the right of the first four color labels are the keyboard shortcuts for applying those labels (Purple doesn't have a shortcut). When you're done, choose **Save Current Settings as New Preset**, from the Preset pop-up menu at the top of the dialog, and give your preset a name. Now, when you apply a label, onscreen you'll see "Approved" or "In Proofing" or whatever you choose (plus, the Set Color Label submenu [found under the Photo menu] updates to show your new names).

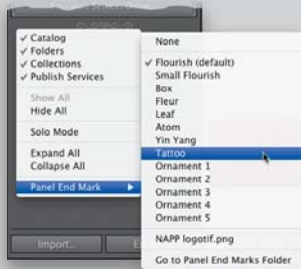
▼ How to Link Your Panels So They Close Simultaneously

If you set your side panels to Manual (you show and hide them by clicking on the little gray triangles), you can set them up to where if you close one side, the other side closes, too (or if you close the top, the bottom closes, too). To do this, Right-click on one of those little gray triangles, and from the pop-up menu that appears, choose **Sync With Opposite Panel**.



Lightroom Killer Tips >>

▼ You Can Change Those Little Ornaments Under the Last Panel



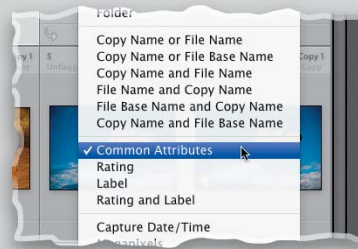
Ya know that little flourish thingy at the bottom of the last panel in the left and right side Panels areas that lets you know you're at the last panel? Well, it's called an end mark and, luckily, you can change it to one of the other built-in graphics (which are much cooler) or add your own. To pick a different end mark, just Right-click on the current end mark, and then from the pop-up menu, under **Panel End Mark**, pick any one of the other choices (I like Tattoo, Atom, and Yin Yang). You can also create your own custom end marks (make sure they're on a transparent background, and saved in PNG format), then choose Go to Panel End Marks Folder from the Panel End Mark submenu. This is the folder you'll drop them in and where you'll choose them from.

▼ **Hiding Modules You Don't Use**
If there are some modules that you don't use at all (maybe you don't use the Web or Slideshow modules), you can actually hide those modules from view (after all, if you don't use 'em, why should you have to see them everyday, right?). Just Right-click directly on any of the module names (Develop, for example) and a pop-up menu will appear. By default, they've all got a checkmark beside them, because they're all visible. So, just chose whichever one you want hidden and it's out of sight.

Want to hide another module? Do the same thing, again.

▼ See Common Attributes

If you want to see if your image is flagged or has a star rating, there's a Common Attributes feature in the view pop-up menu (just Right-click at the top



of a thumbnail cell), and if you choose it as one of your view criteria, it'll show those along the top of the image cell.

▼ Changing Lightroom's Background Color



You can change that medium gray background color that appears behind your photos by Right-clicking anywhere on that gray area, and from the pop-up menu that appears, you can choose different background colors and/or a pinstripe texture.

▼ Delete Old Backups to Save Big Space

I usually back up my Lightroom catalog once a day (when I'm done for the day and am closing Lightroom; see Chapter 2 for more on this). The problem is that after a while, you've got a lot of backup

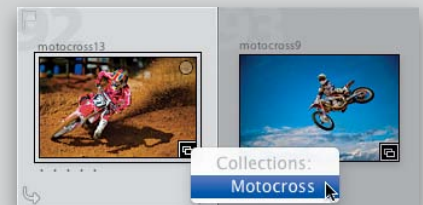
copies—and before long you've got months of old, outdated copies taking up space on your hard drive (I really only need one or two backup copies. After all, I'm not going to choose a backup from three months ago). So, go to your Lightroom folder from time to time and delete those outdated backups.

▼ The Secret Identity Plate Text Formatting Trick

It's surprisingly hard to format text inside the Identity Plate Editor window, especially if you want multiple lines of text (of course, the fact that you can have multiple lines of text is a tip unto itself). But, there's a better way: Create your text somewhere else that has nice typographic controls, then select and copy your text into memory. Then come back to the Identity Plate Editor and paste that already formatted text right into it, and it will maintain your font and layout attributes.

▼ New Collection Badge

Lightroom has a thumbnail badge (it looks like two overlapping rectangles), which, if you see it at the bottom-right corner of a thumbnail, lets you know the image is in a collection. Click on



it, and a list of collections that photo appears within shows up, and you can click on any one to jump directly to that collection.

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