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ADOBE® PHOTOSHOP®

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THE MISSING FAQ

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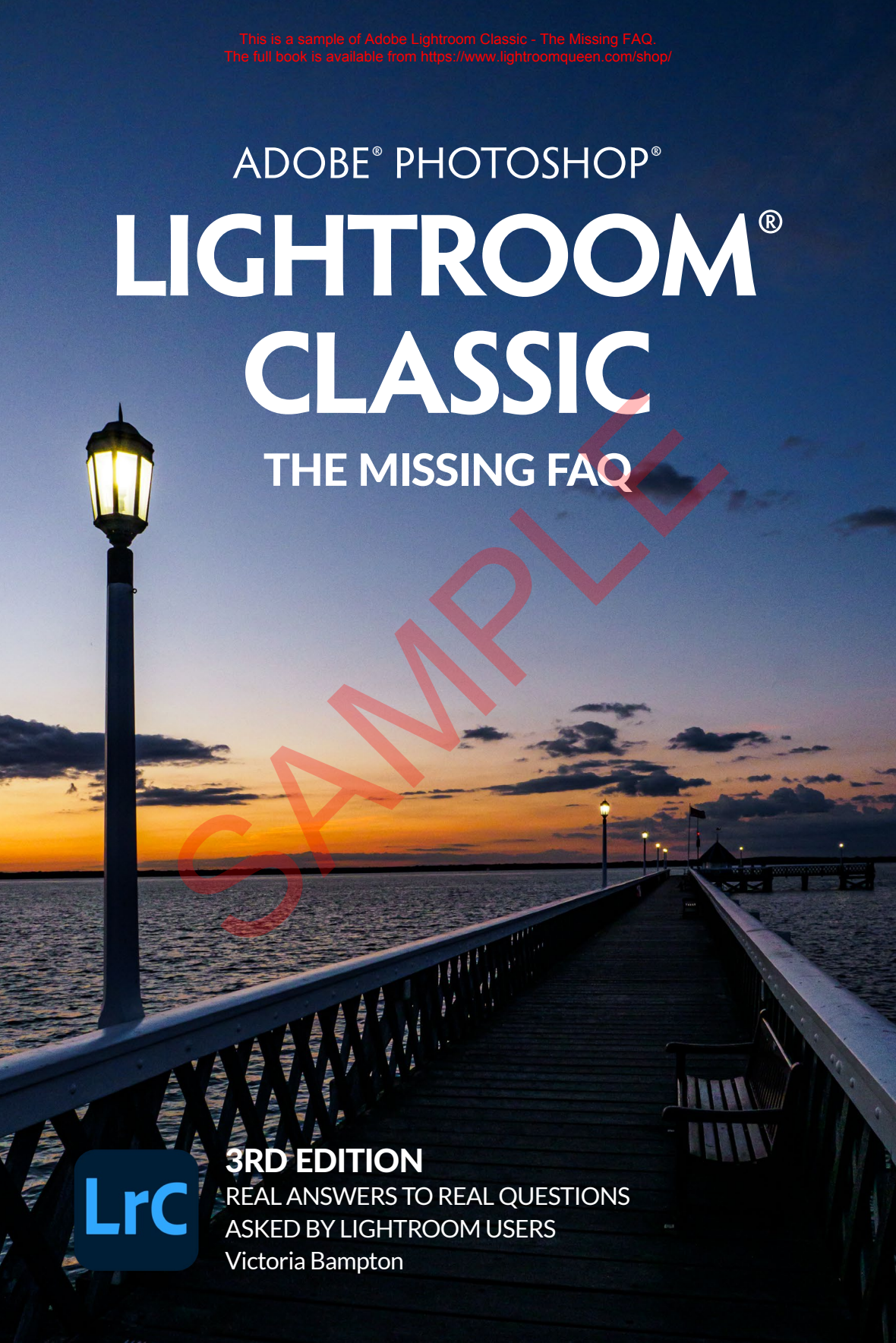

3RD EDITION

REAL ANSWERS TO REAL QUESTIONS
ASKED BY LIGHTROOM USERS

Victoria Bampton

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ACKNOWLEDGMENTS

A lot of people have contributed to this project, and although I'd love to thank everyone personally, the acknowledgments would fill up the entire book. There are some people who deserve a special mention though.

First and foremost, my heartfelt thanks go to Paul McFarlane, who has worked closely with me on this book yet again. Without his help, you wouldn't be reading this!

I couldn't go without thanking the whole Lightroom team at Adobe, especially Tom Hogarty, Sharad Mangalick, Lisa Ngo, Ben Warde, Josh Haftel, Jeff Tranberry, Rikk Flohr, Julieanne Kost, Thomas Knoll, Eric Chan, Max Wendt, Josh Bury, Simon Chen, Julie Kmoch, Kelly Castro, Becky Sowada, Smit Keniya, Sreenivas Ramaswamy, Sunil Bhaskaran, Chinoy Gupta and Rahul Agrawal who have willingly answered my endless questions.

I'd like to thank David duChemin for challenging the way I think about photography, and sparking many of the editing ideas in this book. There's always more to learn!

Thanks are also due to the team of Lightroom Gurus, who are always happy to discuss, debate and share their experience, especially Jim Wilde, Johan Elzenga, Laura Shoe, Jeff Schewe, Martin Evening, Peter Krogh, Ian Lyons, John Beardsworth, George Jardine, Rob Sylvan, Jeffrey Friedl, Linwood Ferguson and the rest of the crew!

I'm also grateful to the members of the various Lightroom forums and my social media followers, who constantly challenge us with questions, problems to solve, and give me ideas for this book.

And finally I have to thank you, the Reader. Yet again, many of the changes in the book are based on the suggestions and questions that you've sent in. It's your book. The lovely emails I've received, and the reviews you post online, make all the late nights and early mornings worthwhile—so thank you.

Victoria Bampton — Isle of Wight, England, October 2022

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1 INTRODUCTION

Adobe® Photoshop® Lightroom™ 1.0 was released on February 19th 2007, after a long public beta period, and it rapidly became a hit. Thousands of users flooded the forums looking for answers to their questions. In the years that have followed, Lightroom has continued to gain popularity, becoming the program of choice for amateur and professional photographers alike.

In October 2017, Adobe announced that Lightroom was dividing in two different directions, so that each program can focus on its strengths. Lightroom Classic continues the desktop folder-based workflow we've used for the last 15 years, whereas the Lightroom ecosystem is cloud-native, so all of your photos are stored in the cloud and accessible from any device.

Lightroom Classic and the Lightroom cloud-based ecosystem are like distant cousins, so their communication is limited. We'll discuss their interactions in the Cloud Sync chapter starting on page 547, but the rest of the book will focus on the desktop workflow that is Lightroom Classic's primary focus. To save writing its full name—*Adobe Photoshop Lightroom Classic*—over and over again, we'll mostly refer to it as Lightroom in this book.

Google now turns up around 120,000,000 web pages when you search for the word Lightroom. So when you have a question or you get stuck with one of Lightroom's less intuitive features, where do you look? Do you trawl through thousands of web pages looking for the information you need? Perhaps post on a forum, wait hours for anyone to reply, and hope they give you the right information? From now on, you look right here! *Adobe Photoshop Lightroom Classic—The Missing FAQ* is a compilation of the questions most frequently asked—and many not so frequently asked—by real users on forums all over the world.

Unlike many 'how-to' books, this isn't just the theory of how Lightroom is supposed to work, but also the workarounds and solutions for the times when it doesn't behave in the way you'd expect. We're going to concentrate on real-world use, and the information you actually need to know.

I know you're intelligent (after all, you chose to buy this book!), and I'll assume you already have some understanding of computers and digital photography. Unlike the other books, I'm not going to tell you what you 'must' do. I'm going to give you the information you need to make an informed decision about your own workflow so you can get the best out of Lightroom.

Two of my favorite comments about this series of books are "it's like a conversation with a trusted friend" and "it's like having Victoria sit next to you helping." That's my aim—I'm here to help.

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THE BOOK FORMAT

Let's just do a quick guided tour so you can get the best out of the book...

The Fast Track for New Lightroom Users

Lightroom's a big program these days, and when you're just getting started, it can be overwhelming. Have you heard of the Pareto principle or 80/20 rule? In short, the idea is that 20% of the effort creates 80% of the results. But when you're just starting out, it's hard to know which information you need to understand, so I've done the work for you.

Starting on page 5, the Fast Track weaves its way through the book, giving you the essential information you need to get started. At the end of each Fast Track section is another red arrow, along with a page reference and clickable link which takes you to the next Fast Track section.

The aim of the Fast Track is to make the information accessible to less experienced users, while retaining all of the advanced geeky detail, so the book's useful to you throughout your whole Lightroom journey.

You can either read the book cover to cover, or you can follow the Fast Track to understand the basics, and then dive into the rest of the book to round out your knowledge, or use it as a reference when you have a question.

STARTS ON PAGE 5

Workflow Order

If you read the book from front to back, I'll lead you through a typical workflow. It begins with getting your photos and videos into Lightroom, then viewing them, selecting the best photos, grouping them, adding metadata and filtering the photos. Next, we move on to editing your photos, both in the Develop module and external editors, and then outputting the photos as individual images, emails and publishing them on social media websites. Finally, we discuss how to access your photos on multiple computers or mobile devices.

Index

If you're using the book as a reference, you can find the information you need using the index starting on page 567. In the eBook formats, you can also use the search facility or bookmarks to find the specific words, and you can add your own bookmarks and notes too.

Appendices

In the complimentary eBook formats, there are additional appendices covering the less frequently used Book (page A1), Slideshow (page B1), Print (page C1) and Web (page D1) modules, but you'll also find introductory tutorials for these modules in the Output Modules chapter in the main book (page 445).

In The Geeky Bits appendix starting on page E1 (only available in the eBook formats),

REGISTER YOUR BOOK FOR ADDITIONAL BENEFITS

If you purchased the paperback from Amazon, Barnes & Noble or another retailer, register your copy of this book to download all the eBook formats and get access to updates, as well as gaining access to other member benefits. To learn more, turn to page 566.

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we explore the pros and cons of the DNG format and other geeky topics such as how to use the DNG Profile Editor, how to hack the TranslatedStrings file and how to import from other software.

Keyboard Shortcuts

Many controls can be accessed in multiple different ways—buttons in the user interface, menu commands, context-sensitive menus and keyboard shortcuts. If I listed every single one, you'd be bored stiff, so I've noted the most frequently used (and most easily remembered) commands and shortcuts. They're also listed at the end of each related chapter, and you can download the complete printable keyboard shortcuts list from https://www.Lrq.me/keyboard-shortcuts/

On both platforms, in addition to keyboard shortcuts, the standard modifier keys are used in combination with mouse clicks to perform various tasks.

Ctrl (Windows) / Cmd (Mac) selects or deselects multiple items that are not necessarily consecutive. For example, hold down Ctrl (Windows) / Cmd (Mac) to select multiple photos, select multiple folders, select multiple keywords, etc.

Shift selects or deselects multiple consecutive items. For example, hold down Shift while clicking to select multiple photos, select multiple folders, select multiple keywords etc.

Alt (Windows) / Opt (Mac)—Changes the use of many controls. For example, in Quick Develop, it swaps the 'Clarity' and 'Vibrance' buttons for 'Sharpening' and 'Saturation.' In Develop panels, it changes the panel label to a panel 'Reset' button, and holding it down while moving some sliders shows masks or clipping warnings.

On Windows, standard accelerator keys also work—hold down the Alt key to show the underlined letters.

Links

The links in the eBooks are all clickable. In order to keep the website links current, and make them easy for you to access, I've used my own short-url domain https://www.Lrq.me (that's LRQ.ME) to handle the redirections.

Multiple Formats

You can choose how to you wish to read the book—PDF, ePub, Kindle, Paperback, or all four! You might want the PDF version on your computer for searching while you work with Lightroom, the Kindle version for reading cover-to-cover while relaxing in the garden, and the paperback for scribbling extra notes. It's up to you. I would suggest:

PDF—used on computer or large tablets.

ePub—used on smaller mobile devices and most eReaders.

Kindle—used on Kindle eReaders.

Windows or Mac?

It doesn't matter whether you're using the Windows or Mac platform, or even both. Lightroom is cross-platform, and therefore this book will follow the same pattern. The screenshots are mainly of the Mac version because I'm writing on a Mac, but the Windows version is almost identical in functionality, and any significant differences will be explained and illustrated.

Where keyboard shortcuts or other commands differ by platform, both are included. The exception is the shortcut to view a context-sensitive menu, which is

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right-click on Windows or Ctrl-click on Mac. I'll keep that simple and just refer to right-clicking. If you use a trackpad on a Mac, right-click is a two-finger tap and dragging two fingers up or down the trackpad is the same as scrolling.

TALK TO US!

This book is based entirely around user feedback, so we'd love to hear the things you like about this book, and anything you feel could be improved. We're always looking for ways to make this book even better, so if you come across a question that we've missed, something that's not clear, or you just want to tell us how much you love the book, you can send us your feedback using the Contact form on the website at https://www.lightroomqueen.com/contact We promise to read every email, even if we can't reply to them all personally.

We've also included a year's Lightroom Classic Premium Email Support with your purchase, via the form in the Premium Members Area, in case you get stuck while you're reading (see page 566).

If you enjoy the book, posting a review on Amazon or your favorite online bookstore would make our day, and would help other Lightroom users find it too. Thank you!

Now, where shall we start...?

PRINTING PRESS & EREADER LIMITATIONS

The limitations of printing presses and eReaders affects the reproduction of images, so if you're reading this in a paperback book, do check the editing examples in the complimentary PDF version on a calibrated monitor. Better still, if you'd like to try some of these tests for yourself, you can download these files from the Members Area.

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2 BEFORE YOU START

If you're anything like me, the first thing you want to do with a new program is dive right in. Who wants to read an instruction manual when you can experiment? If you're nodding in agreement, that's fine, but do yourself a favor and just skim through the Fast Track before you jump in head first.

Lightroom's designed around a database, so it doesn't work in the same way as most other image editing software. You'll save yourself a lot of headaches by understanding the basics!

WHAT IS A LIGHTROOM CATALOG?

There are basically two different types of image management software—databases (catalogs) and file browsers. So what's the difference? Let's compare to a physical library of books to illustrate. **(Figure 2.1)**

A file browser looks at the files directly on the hard drive and organizes photos by folder. This is like walking straight into the library and looking round the shelves of books. If someone's borrowed a book, you won't even know it exists.

A database is a series of text records. This is like the library's catalog of books. In the old days, it was made up of drawers full of cards, but these days it's all computerized. Each card—or computerized record—contains information about the book, who wrote it, a description, its ISBN number, perhaps a picture of the cover, and most importantly, which shelf the book is stored on. **(Figure 2.2)**

The books themselves are still on the shelves. They're not IN the catalog. If someone's borrowed a book, you can still

Figure 2.1 *The Lightroom catalog is like a library of books.*

Figure 2.2 *There's a text record describing each photo.*

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see the information describing the book, but you can't read the book until it's returned to its shelf. If someone moves the book to a new shelf, the information on the card is incorrect and you'll be looking in the wrong place until the record is updated.

Lightroom uses a database rather than acting as a file browser. Photos are never IN the catalog. The Lightroom catalog contains text records of information describing the photos, with small previews stored nearby, and most importantly, a note of where each photo is stored on the hard drive. If the hard drive is disconnected or a photo is moved to a new location, you can still see the information describing the photo and a small preview in the catalog, but you can't work with the photo until the original file is found.

Why does understanding the catalog matter?

We're very familiar with working in file browsers. Windows Explorer and Mac Finder are used on every single Windows and Mac computer, so handling files in a browser comes naturally to most computer users.

Catalogs are different. If you move, rename or delete a file outside of Lightroom, the records in the catalog won't get updated to match. Lightroom will still be looking in the old location on the hard drive for the file, and won't be able to find it. When this happens, you may not be able to edit or export the photos (just like you can't read a library book until you find the book itself).

As well as the information about the original image files, the catalog contains a record of all of the work you've done to the photos. This includes flags, stars, keywords, captions, collection membership, and more. Even your Develop edits are stored as a series of text instructions in the catalog itself. While it's possible to store some of this metadata with the files (in a format called XMP), by default it's only stored in the catalog. If you remove the photos from the catalog, all of your Lightroom edits will be gone. Even if you reimport the photos later, you won't get this information back.

What do I need to remember?

- Always rename photos within Lightroom, using the *Library menu > Rename Photos* command. If you don't, you have to fix the links one at a time. BIG job! (See page 127 for more detail.)

- Move photos within Lightroom by dragging and dropping them on another folder—or if you move them using Explorer/Finder/other software, update Lightroom's records immediately, before you forget where you put them. (See page 129 for more detail.)

- Don't remove photos from the catalog unless you're also intentionally deleting the original photos (e.g. the fuzzy ones). (See page 126 for more detail.)

- Back up your catalog regularly. It contains a lot of essential information! (See page 59 for more detail.)

DESIGNING YOUR WORKFLOW

Finally, before we start using the software itself, let's talk briefly about workflow. It's one of the most popular topics among photographers, but why? What does it actually mean?

The term workflow simply describes a series of steps undertaken in the same order each time. For photographers, this workflow

...continues on page 9

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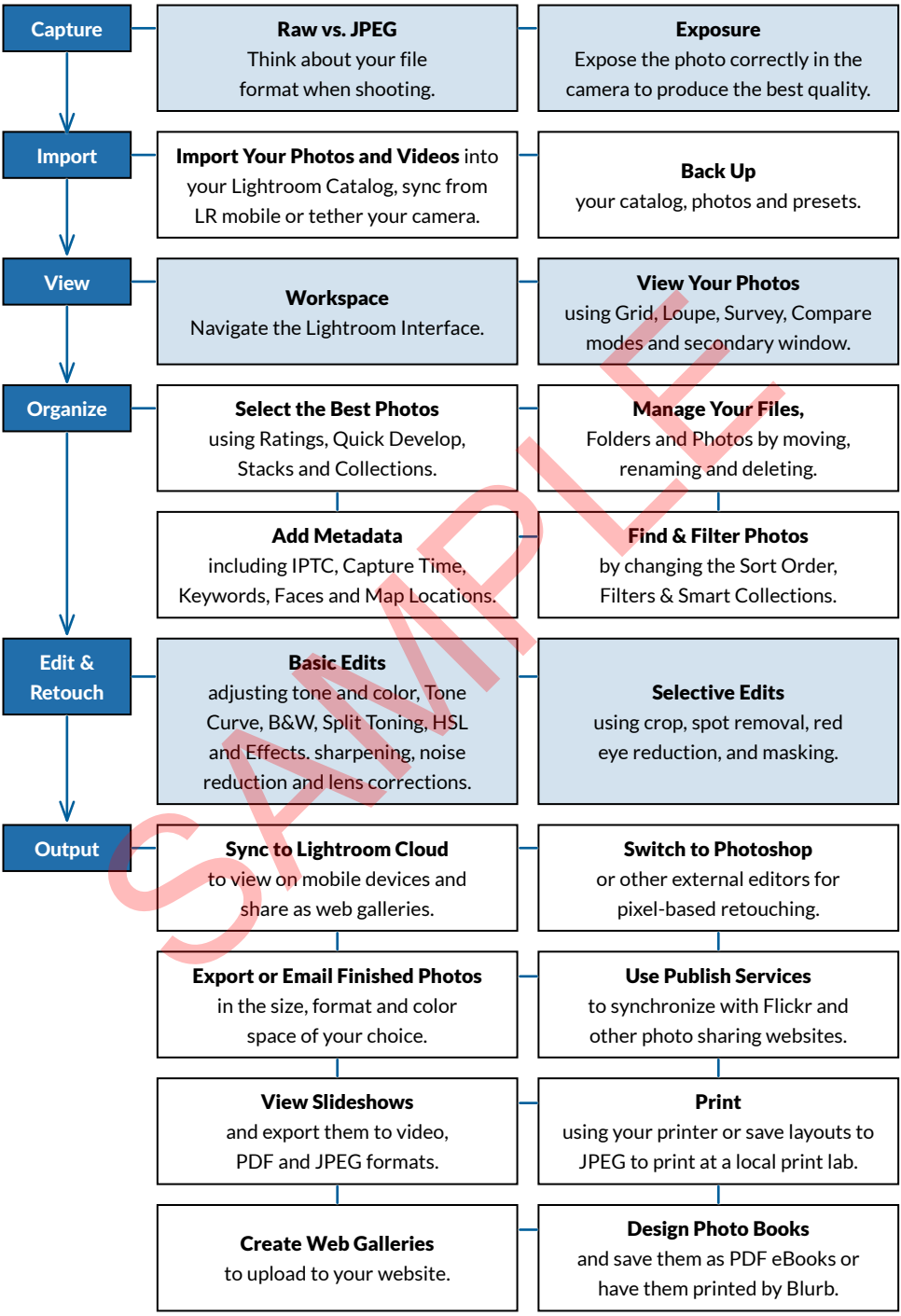
Basic Lightroom Workflow



SAMPLE

Figure 2.3 *Each photographer's Lightroom workflow is different, but there are similar themes.*

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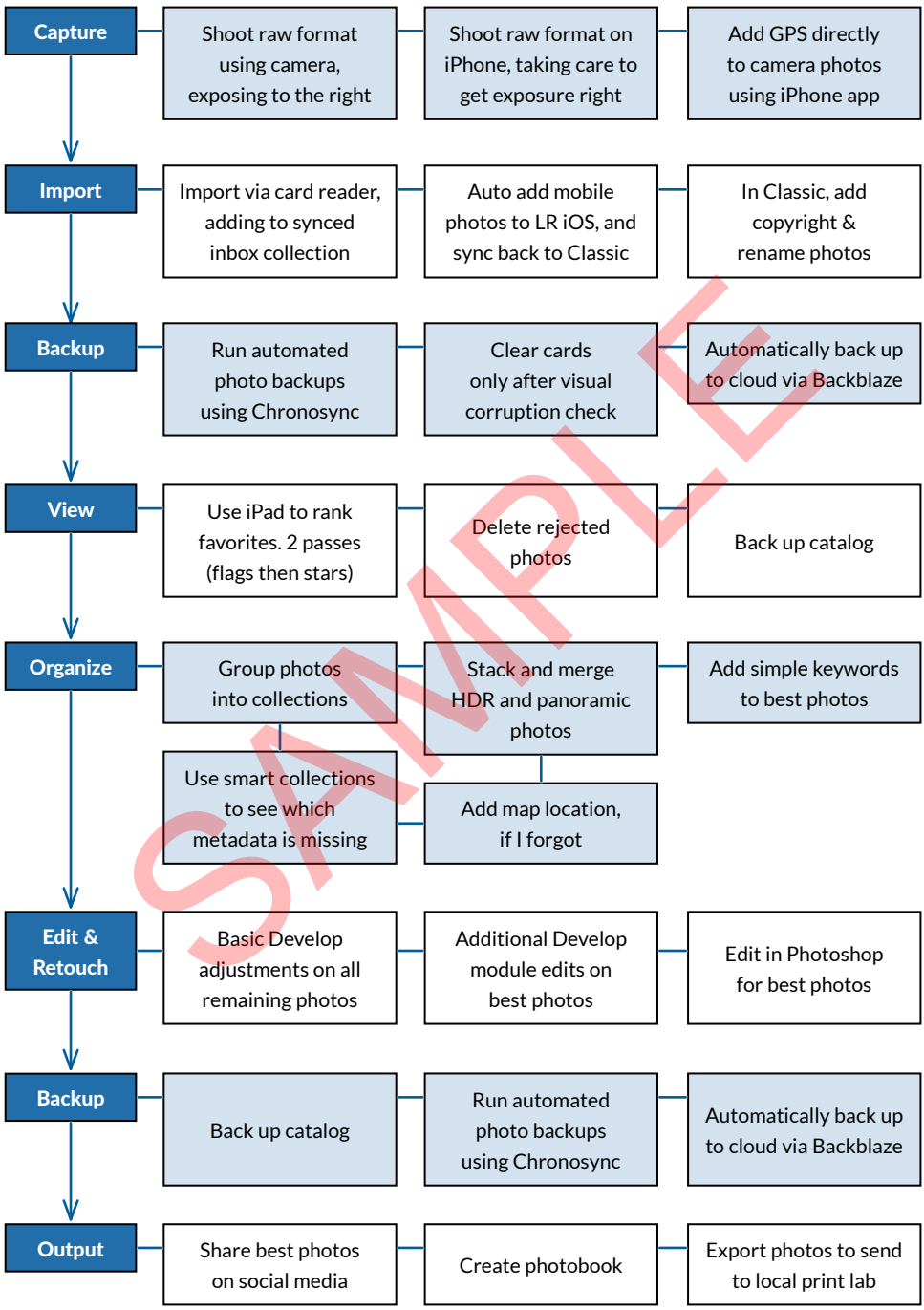
A Typical Workflow



SAMPLE

Figure 2.4 *This is a typical workflow. Your workflow won't look exactly the same, but it'll share the same principles.*

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runs from the time of shooting (or even before), through transferring the photos to your computer, sorting and selecting your favorites, editing and retouching them, and then outputting to various formats, whether on screen or in print.

The initial aim for your workflow is consistency. If you do the same thing in the same order every time, you reduce the risk of mistakes. Files won't get lost or accidentally deleted, metadata won't get missed, and you won't end up redoing work that you've already completed **(Figure 2.3)**

There is no perfect workflow for everyone, as everyone's needs are different. The Fast Track sections of this book guide you through a simple workflow, but outside of the Fast Track, we'll also consider other workflow variations and the thought processes behind them, so you can start to build your own ideal workflow. I've also included a diagram of a typical workflow to help get you started. **(Figure 2.4)**

Once you've settled on a good workflow, that isn't the end of the story. You'll likely find that you continue to tweak it, finding slightly more efficient ways of doing things. It'll continue to build with time and experience, as well as with the introduction of new technology. The principles, however, remain the same.

CONTINUES ON PAGE 13

SHOOTING RAW, SRAW OR JPEG

Having gained a quick overview of the Lightroom workflow, let's go back and start right at the beginning. Some of the camera settings at the time of capture can affect your options when you later come to edit the photos. These include the file format, picture style, crop ratio and high dynamic range camera settings. Most other camera settings are ignored by raw editors such as Lightroom.

Should I shoot raw or JPEG?

The most important camera setting is the file format. Shooting in your camera's raw file format offers a lot more flexibility than JPEG, especially if your exposure or white balance aren't perfect, or if you're shooting at high ISO or in a high contrast situation.

Lightroom's Develop tools are primarily designed for raw image processing, giving you the greatest latitude, but Lightroom also works with rendered files (JPEG, HEIC, TIFF, PSD, PNG), giving you an easy way to edit batches of photos. So if you can use Lightroom with JPEGs, which take up less hard drive space, why would you want to consider shooting raw? Well, think of it this way... did you ever play with colored modeling clay when you were a child?

Imagine you have a ready-made model made of a mixture of different colors, and you also have separate pots of the different colors that have never been used. You can push the ready-made model around a bit and make something different, but the colors smudge into each other and it's never quite as good as it would have been if you'd used the individual colors and started from scratch.

A JPEG is like that ready-made model: it's already been made into a photo by the camera before you start editing it. You can change its appearance, but if you try to change it too much, it's going to end up a distorted mess. Your raw file is like having the separate pots of clay—you're starting off with the raw material, and you choose what to make with it. **(Figure 2.5)**

When you come to edit JPEG photos in the

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Develop module, you'll notice that some of Lightroom's controls are more limited when working with rendered files (JPEG, TIFF, PSD, PNG). They include:

Camera Matching Profiles—Some profiles (page 225) are only available for raw files as they emulate the look of the camera's picture styles.

Figure 2.5 *When using modeling clay, you get a better result starting from the raw material than trying to reuse an existing model. In the same way, you'll have more flexibility when working with raw files than you will with ready-made JPEGs.*

White Balance—*Temperature* and *Tint* sliders (page 229) change from Kelvin values to fixed values, as you're adjusting from a fixed color rather than adjusting white balance. Incorrect white balance is much harder to fix on rendered files.

Exposure Latitude—If photos are under or over exposed (page 235) or very high contrast, there's a lot more information to work with in a raw file. JPEGs start to fall apart a lot more quickly than raw files. **(Figure 2.6)**

Sharpening and Noise Reduction—Sharpening and noise reduction (page 333) are turned off by default as these may have already been applied by the camera. Lightroom's sharpening and noise reduction controls work better on raw files, as they have more information to work with.

Lens Profiles—Most lens correction profiles (page 338) are built for raw files as the camera may have already applied additional processing (e.g., vignette correction) to JPEGs.

Which file format you choose is your decision. If you shoot raw, there are a couple of additional settings to watch out for...

Figure 2.6 *If your file is overexposed or has the wrong white balance (left), the detail is much more recoverable from a raw (center) file than a JPEG (right). The highlight detail on William's nose is missing on the JPEG and it's very difficult to adjust the white balance.*

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Why doesn't the photo look the same as it did on the camera?

When you shoot in your camera's raw file format, the data isn't fully processed by the camera. The mosaic sensor data is recorded in the raw file, and this sensor data must be converted into an image using raw processing software.

Each raw processor interprets the raw data in a slightly different way. As a result, the photo won't look exactly the same in Lightroom as it did on the back of the camera. There isn't a right or wrong rendering—they're just different.

Adobe could use the camera manufacturer's SDKs (Software Development Kits) to convert the raw data and the rendering would be the same as the camera JPEG, but then they couldn't improve the processing or add additional features to Lightroom, such as masking. It's all or nothing. One of the major benefits of the raw file format is the ability to tweak the photo to your own taste rather than being tied to the manufacturer's rendering.

The initial preview you see in Lightroom is the JPEG preview embedded by the camera, so it has the manufacturer's own processing applied. Lightroom then renders its own preview, ready for you to start editing. This is why it looks like Lightroom is changing the image.

I shot in B&W—why is Lightroom changing the photos back to color?

The same principles apply to the camera's B&W or monotone setting. The sensor data in the raw files from most cameras remains in color, so Lightroom displays the color photo. You can then use Lightroom to convert the photo to B&W, with full control over the color mix used to convert the file.

Can I emulate the camera's own color?

If you prefer the camera's manufacturer's rendering, Lightroom ships with many camera matching profiles which emulate the camera style settings for many popular cameras. These are found in the Profile Browser, accessed from the Basic panel. We'll come back to these in more detail on page 222.

If you can't remember which picture style you had selected on the camera, select the ***Camera Settings*** preset in the *Develop module > Presets panel > Defaults group*, and Lightroom attempts to select the correct camera matching profile.

If you'd prefer all photos to automatically have the camera matching profile applied as they're imported, you can update Lightroom's default settings. We'll discuss custom defaults on page 376.

Why are my photos so dark?

Certain camera settings can affect the exposure of your raw file directly or indirectly. Most of the settings you can change on your camera only apply to the manufacturer's own JPEG processing. For example, contrast, sharpening, picture styles and color space don't affect the raw data, however these settings do affect the JPEG preview you see on the back of the camera and the resulting histogram and clipping warnings, which can cause you to change your exposure. There are some specific ones to look out for…

Canon's Highlight Tone Priority automatically underexposes the raw data by one stop to ensure you retain the highlights, leaves a tag in the file noting that this setting was applied, and applies its own special processing to the JPEG preview that you see on the back of the

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camera. Lightroom also understands this tag and increases the exposure by one stop behind the scenes to compensate, but if you accidentally underexpose the image with HTP turned on too, you can end up with a very noisy file. When shooting raw for use in Lightroom, there's no advantage to using this setting instead of changing the exposure compensation yourself, so you may wish to turn off HTP and set your exposure to retain the highlights manually.

Canon's Auto Lighting Optimizer and Nikon's Active D-Lighting don't affect the raw data itself, but Lightroom has no idea that you've used these settings, and even if it did, the processing applied by the camera is variable. When ALO or ADL are turned on, that special processing is applied to the JPEG preview that you see on the back of the camera, as well as to the resulting histogram. Seeing this false brighter preview could cause you to unknowingly underexpose the image. You'd then be disappointed to find it's underexposed when you view the unedited photo in Lightroom, so it's a good idea to turn these settings off unless you're shooting JPEG or only using the manufacturer's own software.

Other camera manufacturers have similar settings, so check your camera manual for similar highlight priority and high dynamic range settings. They include Dynamic Range Optimization (Sony), Shadow Adjustment Technology (Olympus) and Intelligent Exposure (Panasonic).

Are there any other camera settings that Lightroom understands?

There are a couple of other settings that Lightroom does understand. The White Balance setting is understood by most raw converters. For example, if you set your camera to *Cloudy* and Lightroom is set to *As Shot*, Lightroom uses the white balance values set by the camera (although it's still an interpretation by the software programmers). The Kelvin numbers may not match as the values are stored in a different format behind the scenes.

Lightroom also respects the in-camera crop ratio, for example, if you have your camera set to a 1:1 (square) crop, it's also 1:1 in Lightroom. For cameras produced since the end of 2012, you can access the full sensor data using the pop-up in the Crop Options panel in Develop, but older cameras must use the DNG Recover Edges plug-in to access the extra data.

If I shoot sRAW format, can Lightroom apply all the usual adjustments?

While we're talking about raw files, there's also a hybrid file type to consider. Canon and Nikon's reduced resolution formats work slightly differently to standard raw formats. Full raw files are demosaiced by the raw processor, whereas sRAW/mRAW files are demosaiced by the camera and some of the data is discarded to create a lower resolution file. (The demosaic is the process of turning the raw sensor data into image data.)

You still have access to all the controls that are available for raw files, however there are a few things which are usually part of the demosaic processing which are not applied to your sRAW files. Artifacts may also be present, for example, Lightroom maps out hot pixels (bright pixels that appear on long exposures) on full raw files, but can't do so on sRAW files. On some cameras, for example, the Canon 7D, the highlight recovery potential is reduced when shooting in sRAW. Other settings may also behave differently, for example, the sharpening and noise reduction may need slightly different settings.

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If you convert to DNG (except Lossy DNG), you'll notice that Canon's sRAW files get bigger instead of smaller because the way the sRAW data is stored is specific to the manufacturer and not covered by the DNG specification.

INSTALLING LIGHTROOM

Just in case you haven't installed Lightroom Classic yet, we'll briefly run through the installation and upgrade processes. If you're already up and running, you can move on to the next chapter starting on page 21.

Minimum System Requirements

The minimum system requirements for installing Lightroom Classic are found at https://www.Lrq.me/classic-sysreq

These are the absolute minimum required in order to actually install Lightroom, but it is likely to 'walk' rather than run on these specs! Lightroom does benefit from higher specification hardware.

Installing Lightroom

To install Lightroom, click on the Creative Cloud icon in the System Tray (Windows) / Menubar (Mac) and select the *Apps* tab. Scroll down to *Lightroom Classic* (not *Lightroom*!) and click ***Install***. **(Figure 2.7)**

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

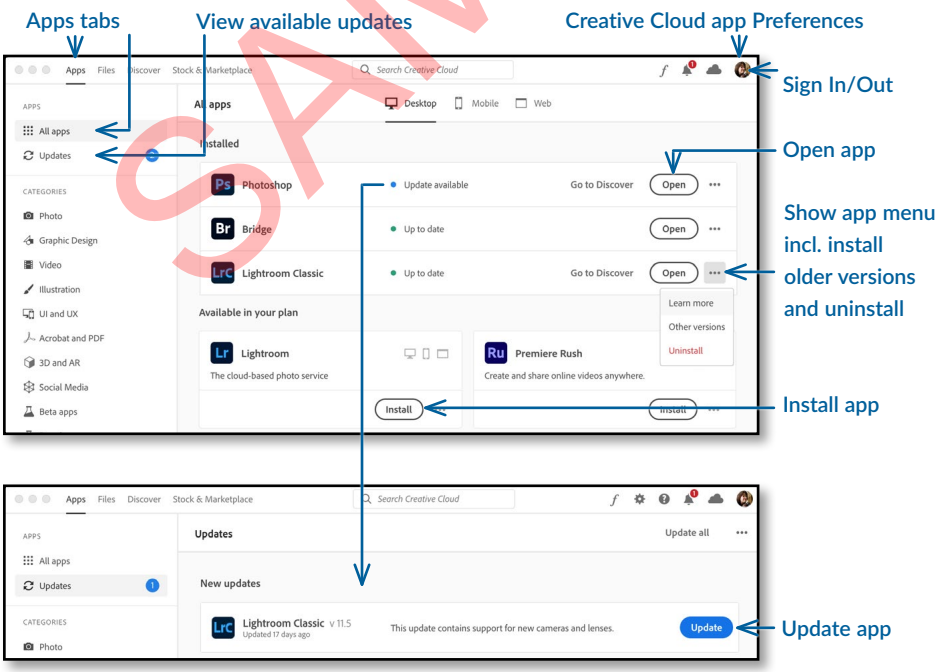

Figure 2.7 *The Creative Cloud Desktop app allows you to easily install and update Adobe software.*

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Opening Lightroom

To open Lightroom again in future, return to the CC app and click Lightroom's ***Open*** button.

While Lightroom's open, you can set up a shortcut for easier access. On Windows, right-click on the icon in the Taskbar and select *Pin to Taskbar*. On macOS, right-click on the icon in the Dock and select *Options > Keep in Dock*.

Splash Screen

As Lightroom loads, it displays a splash screen, but if you'd prefer to display your own photo, create a folder called Splash Screen in the following locations, and put the photo inside:

Windows—C: \ Users \ [your username] \ AppData \ Roaming \ Adobe \ Lightroom \ Splash Screen \

Mac—Macintosh HD / Users / [your username] / Library / Application Support / Adobe / Lightroom / Splash Screen /

If you add multiple photos to this folder, Lightroom cycles through them on startup.

To turn it off completely, go to Lightroom's *Preferences > General tab* and uncheck ***Show splash screen during startup*** in Lightroom's Preferences dialog.

Setting the Language

Lightroom's not just limited to English—it's also available in Chinese Simplified, Chinese Traditional, Dutch, French, German, Italian, Japanese, Korean, Norwegian, Polish, Portuguese, Russian, Spanish, Swedish or Thai.

By default, it uses the same language as the operating system. To switch to another language, go to *Edit menu* (Windows) / *Lightroom menu* (Mac) > *Preferences > General tab*, select the language you want to use and then restart Lightroom.

Some keyboard shortcuts don't work on international keyboards. In Appendix E on page E19, you'll find instructions for editing the keyboard shortcuts.

Activation

Lightroom Classic requires online activation, and it allows activation on two machines at any time (although you can have it installed on additional computers). The activation process runs automatically while installing Lightroom, and all you need to do is remained signed in with your Adobe ID.

You don't need to remain connected to the

MULTIPLE COMPUTERS

Lightroom's license agreement is cross-platform (both Windows and Mac) and it allows the main user to use Lightroom on two computers, for example, a desktop and a laptop.

Lightroom isn't designed to be used over a network. The Lightroom catalog needs to be stored on a locally attached drive (internal or external), and can only be used by one person at a time. The photos, however, can be stored on a network drive or NAS unit.

There are options for using your catalog on multiple machines, such as between your desktop and laptop. We'll explore the options in the Multiple Computers chapter starting on page 468.

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internet after activation, so even traveling to remote areas isn't a problem. Lightroom just needs to be able to 'phone home' at least every 99 days. If you're going to be away from internet, make sure your laptop battery doesn't die, as this can reset the activation.

If you need to switch computers, you can go to *Help menu > Sign Out* to deactivate a computer, but if you forget, don't worry. When you try to activate on a third computer, Lightroom warns that you're already activated on two machines and offers to deactivate them remotely.

Desktop App Usage Information

When you start Lightroom for the first time, it warns you that it'll send some usage information back to Adobe, to help them improve the program. This includes information about your Lightroom usage, but not your photos or other personal information.

If you don't want to share this information with Adobe, go to *Help menu > Manage My Account*, log in, and select *Desktop App Usage Information* under *Security & Privacy*, then uncheck the checkbox.

Creating Your First Catalog

Once Lightroom's installed, there are very few differences between the Windows and Mac versions, apart from the slightly different appearance. We'll carry on using the Mac version for screenshots, but where there are notable differences, we'll show both. Let's get started…

(If you're upgrading from a previous Lightroom version, skip to page 17.)

If you haven't used Lightroom before, it asks where to store the catalog and how to name it. **(Figure 2.8)** This is important, because the catalog contains your Lightroom edits. By default, the catalog is called Lightroom Catalog.lrcat and it's stored in a Lightroom folder in your main Pictures folder.

Next to the catalog, Lightroom creates a Previews folder (Windows) / file (Mac) called Lightroom Catalog Previews.lrdata, among other files. The previews folder/file contains a small JPEG preview of all the photos you import so it can grow very large.

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

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

Figure 2.8 *Lightroom asks where to store your new Lightroom catalog.*

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

Lightroom may ask whether you want to sync your photos, so you can access them in Lightroom (cloud-based) on your mobile phone, tablet or another computer. We'll come back to these options in more detail in the Cloud Sync chapter starting on page 547. If in doubt, turn it off for now.

Lightroom's main interface opens with some initial tips in the center of the screen. **(Figure 2.9)** These tips give you a quick guided tour of Lightroom. Press *Next* to view the tips or click anywhere else on the screen to hide them.

KEEPING LIGHTROOM UPDATED

Lightroom's updated every 2-3 months. The updates include support for new cameras and lenses as well as bug fixes, so it's worth staying up to date.

Since Lightroom is now subscription software, it often receives new features in dot releases (e.g., 12.4), rather than having to wait for the next major release number (e.g., 13.0).

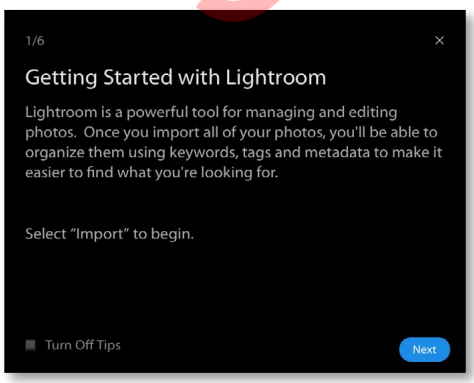

Figure 2.9 *Tips appear in the center of the screen.*

The version numbers are usually increased at the Adobe Max conference in October/November each year, with dot release numbers in between. The numbers are just used for identification, for example, when asking for support or checking you have the latest book version.

How do I check which version I'm currently running?

To check which version you're running, go to the *Help menu* > *System Info* and the first line confirms the version and build number. **(Figure 2.10)**

How do I update to the latest version?

The updates appear in the CC app, which you previously used to install Lightroom. Click the *Update* button to install the update.

Alternatively, you can enable auto update by opening the CC app's *Preferences* > *Apps tab* > *Auto Update*.

How do I find out what's changed in an update?

Lightroom displays a simple What's New dialog, but you'll find more extensive release notes on my blog at https://www.Lrq.me/whatsnew/classic/

This book is also updated for each release, describing how to use the new and updated features. If your Lightroom Classic Premium Membership is active, you can download the latest update from the Members Area.

How do I roll back to an earlier version?

Before a new release of Lightroom, extensive testing is done. However, due to the many variations of computer hardware

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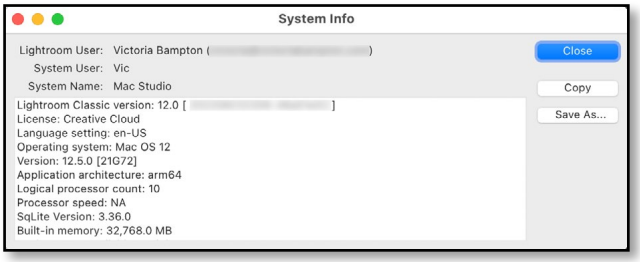

Figure 2.10 *The first line of the System Info dialog shows your current build number.*

and operating systems, sometimes an issue is found that's serious enough that you'd want to roll back to a previous release.

In the CC App, click Lightroom Classic's ... button, select ***Other Versions*** and click on the version number you want to install.

How do I uninstall Lightroom?

If you need to uninstall Lightroom, perhaps while troubleshooting, open the CC app and click Lightroom Classic's ... button and select ***Uninstall***. **(Figure 2.11)**

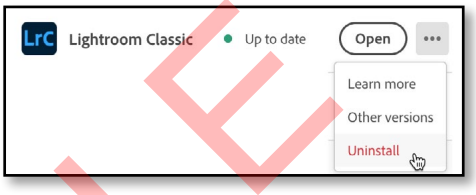

Figure 2.11 *To uninstall, click the ... icon in the Creative Cloud app.*

What happens to Lightroom if my subscription expires?

If you cancel your subscription, most of Lightroom carries on working, so you don't lose access to your photos or the work you've done to them. You can still view and export your photos, and even add new ones, but the Develop module, Map module and Sync all stop working.

FASTTRACK CONTINUES ON PAGE 21

UPGRADING YOUR CATALOG

Occasionally, Lightroom needs to upgrade your catalog. This updates the database format to enable new features or improve performance.

Any catalogs from Lightroom 1-6 or Lightroom Classic can be upgraded to the current Lightroom Classic catalog format.

How do I upgrade my catalog?

If Lightroom needs to upgrade your catalog, it asks for permission. **(Figure 2.12)** It creates a copy of your Lightroom catalog, adds *-v12* to the end of the catalog name (you can choose a different name in the Catalog Upgrade dialog), borrows the previews files from the earlier version, and upgrades the catalog format.

Your original catalog remains untouched, so you may want to move it to your backups folder once the upgrade is complete, to avoid confusion.

If you have Lightroom's *Preferences > General tab > Default catalog* set to open a specific catalog, don't forget to update to the latest catalog version, otherwise it will ask you to upgrade every time you open Lightroom.

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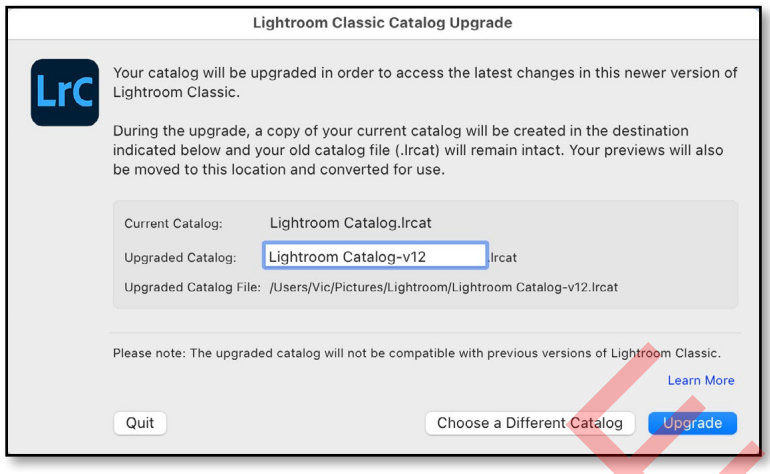

Figure 2.12 *When you try to open an older Lightroom catalog, Lightroom asks for permission to upgrade it to the current format.*

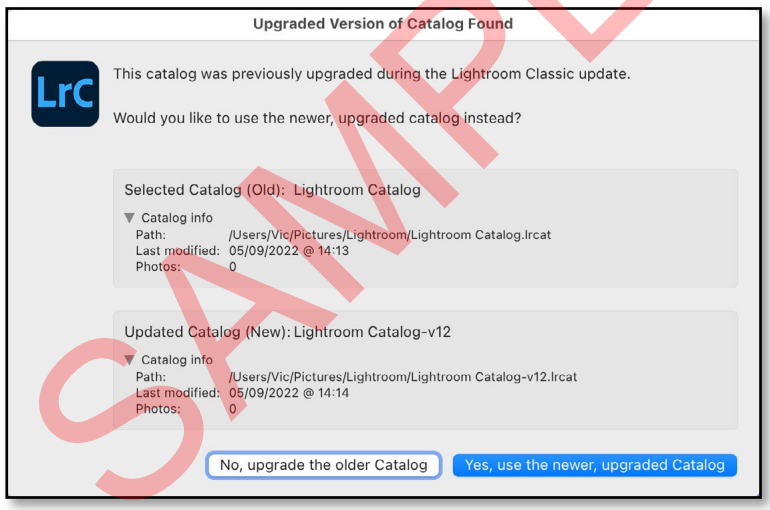

Figure 2.13 *If you try to open a catalog that's already been upgraded, Lightroom asks which version to open.*

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What happens if I try to open the earlier version of my catalog again, after it's been upgraded?

If you accidentally try to open the older catalog again, perhaps by double-clicking on the wrong one, Lightroom asks you whether to open the upgraded catalog or upgrade it again. *Yes, use the newer, upgraded catalog* is almost always the right answer, as the older catalog won't include any of the edits you've done since upgrading. You may choose to upgrade again if there was a problem with the first upgrade, for example, missing data, but these issues are very rare. **(Figure 2.13)**

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Once I've upgraded the catalog, can I go back to an earlier Lightroom version?

Once you've upgraded your catalog, you won't be able to open the upgraded catalog in an earlier Lightroom version. You'll still have your older catalog untouched, however if you work on the upgraded copy in Lightroom Classic, for example, using a trial version, and then decide to go back to Lightroom 6 or earlier, the changes you've made to your photos in Lightroom Classic will not show up in your older catalog.

CALIBRATING YOUR MONITOR

Before you start editing seriously, it's worth taking the time to calibrate your monitor.

Why should I calibrate my monitor?

When you walk into a TV store and look around, you'll notice that all of the screens are slightly different. Some are a little brighter, some are a little darker, some are more contrasty, others have less contrast, some are more colorful, some are warm, some are cool... the differences go on.

If you display the same image on all of these screens, they'll all look slightly different. The same applies to computer monitors. The same photo will look different, depending on the screen you're using.

The aim of monitor calibration is to adjust all of these different screens to a standard, so the photo looks similar regardless of the screen you're viewing at the time.

Trying to edit your photos on an uncalibrated monitor is like trying to edit with your eyes closed. You'll be guessing what they look like.

Your surroundings also influence your perception of brightness and color. Ideally, it's best to edit your photos in dim light, with the light source no brighter than the screen. This may be as simple as closing the curtains and turning on a small desk lamp holding a daylight bulb.

When you put your photos out into the world, you can't control exactly how they'll look, because most people don't calibrate their monitors, but editing your photos on a standardized system gives you the best shot at getting your prints to match the screen.

How do I calibrate my monitor?

Monitor calibration isn't complicated. You simply need a monitor calibration tool and the software that comes with it. The main players are X-Rite's ColorMunki and i1 Display Pro devices, and Datacolor's range of Spyder devices. The software will differ slightly, but the principles remain the same. Let's use the i1 Display Pro to illustrate:

1. Install the software and drivers that come with the calibration device.

2. Follow the instructions in the software. **(Figure 2.14)** Most ask you to make a few decisions:

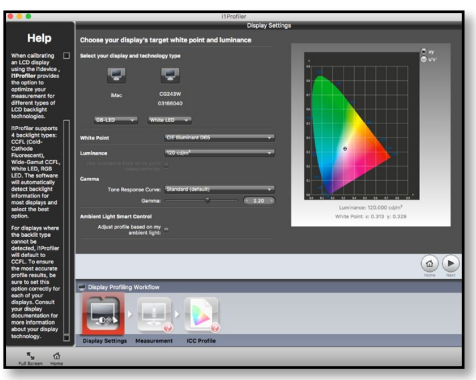

Figure 2.14 *Calibration software asks you a few basic questions.*

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Monitor Technology—Newer monitors are probably *White LED*, while older ones are mainly *CCFL*. The software often selects the right one automatically.

White Point—select *D65* or *6500*.

Luminance—select *120 cd/m2* as a starting point. (You may increase/decrease it later, if your prints are a little darker/lighter than you see on screen.)

Contrast Ratio—select *Native*.

3. Place the calibration device on the screen, ensuring that it's flat against the screen with no ambient light creeping in the sides, and start measuring. **(Figure 2.15)**

4. The software measures the brightness of the screen, and tells you how bright it is currently. Use the monitor buttons (or *System Preferences > Display* on a Mac with a built-in screen) to increase or decrease the monitor brightness until the line is in the green 'optimum' area. Most monitors are way too bright, so don't be surprised if you have to make a big adjustment.

Some high-end monitors make these adjustments automatically. Other monitors may also ask you to adjust contrast or RGB values to match the target values.

5. The calibration software then flashes a series of colors on the screen, measuring each in turn, so it can build a profile.

6. When the calibration finishes, give the profile a sensible name (perhaps include the date) and click the *Save* button, then close the software. You'll need to recalibrate periodically, as monitors drift over time.

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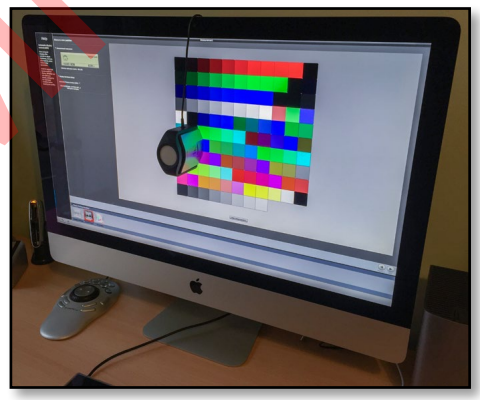

Figure 2.15 *The calibration puck is placed on the monitor, where it reads a series of swatches displayed on the screen.*

HELP SHORTCUTS

		Windows	Mac
Help	Lightroom Help	F1	F1
	Current Module Help	Ctrl Alt /	Cmd Opt /
	Current Module Shortcuts	Ctrl /	Cmd /

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IMPORTING PHOTOS & VIDEOS

3

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

Importing the photos simply means that the information describing the photos and videos is added to the database as text records, along with a link to that file on the hard drive and a small JPEG preview. Remember, it's like an index of the books in a library. The library catalog tells you a little about the book and which shelf it's stored on, and maybe even gives you a preview of the cover, but it doesn't contain the book itself. **(Figure 3.1)**

Where are my photos?

Before you can start adding your photos to Lightroom, you need to know where they're currently stored. I can't answer that question for you, but there are a few common places to look:

- Your phone or tablet.
- Your camera's memory card.
- The Pictures or Photos folder on your computer.
- Other internal or external hard drives.
- Cloud services, such as Google Photos and Dropbox.
- If you've been using Photoshop Elements to organize your photos, there's an Import tool to transfer your existing photos into Lightroom. See Appendix E in the eBook formats (page E30) for more detail.
- On macOS, Photos app and the legacy iPhoto and Aperture apps default to storing photos in a special kind of folder called a package file, which is not accessible using other software. There's more information on transferring photos from these apps in Appendix E (starting on page E25).

Figure 3.1 *Like a manual library card catalog, Lightroom keeps track of where your photos and videos are stored, and information about them, but it doesn't contain the photos/videos themselves.*

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Once you've found your photos, you then need to decide where you'll store them in future.

Where should I store my photos?

Lightroom doesn't hide your photos away from you. They're kept as normal image files in folders on your hard drive.

The benefit? You have complete control over where your photos are stored, you're not locked in to using Lightroom forever, and you can access the photos using other software.

The downside? That makes you responsible. You need to know where they're stored, how to back them up, and you need to understand how what you do in Lightroom affects these files on the hard drive. Don't worry, we'll learn all the basics you need to know in the Fast Track sections of this book.

When you import your photos, YOU make the decision on where to store the photos (even if that decision is to accept Lightroom's defaults). It's possibly the most important decision you'll make in Lightroom, so it's worth taking the time to pay attention to the choice you make.

At the top of the Import dialog, you're given three main choices: will you copy the photos to a new location, move them to a new location or just add links to the catalog, leaving the image files where they are. **(Figure 3.2**)

Stop and think about these options for a moment. Your choice will depend on whether you're copying new photos from a camera/memory card or adding existing photos.

If your photos are currently on a memory card, and you tell Lightroom to "add" them at their existing location, Lightroom will record their location as being on the memory card. What will happen when you eject the card? Lightroom will look for the photos on the memory card but won't be able to find them any more, so you won't be able to edit and export them. And when you format the memory card? Gone forever! There won't be a copy on your computer's hard drive, because you didn't tell Lightroom to copy them. So when you're importing photos from a memory card, it's ESSENTIAL that you select *Copy* at the top of the Import dialog.

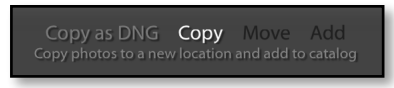

Figure 3.2 *Select Copy at the top of the dialog to copy the photos to your hard drive, or Add to leave them in their current location.*

But what if you're adding photos that are already on your hard drive? Your choice will depend on how organized your photos are:

If your photos are beautifully organized into an existing folder structure, you'll want to select *Add*. This simply adds the information describing the photos to Lightroom's catalog, but the photos remain in their current location. Remember, if you then rename, move or delete the photos outside of Lightroom, Lightroom will no longer be able to find them.

If your photos aren't quite so organized—or if they're spread haphazardly across your computer's hard drives—then you might want to consolidate them in a single location. While importing, Lightroom can copy them to a new location, leaving the originals scattered across your computer (and therefore taking up twice the hard drive space), or it can move them to a new location.

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If you're copying or moving photos, you pick the location in the Import dialog's Destination panel. You have to make a one-time decision… where will you store your photos?

The default location is the Pictures folder in your user account. This is a perfectly good location, as long as you don't have too many photos and you have a big hard drive. But what if your hard drive is too small?

Lightroom doesn't mind where you choose to store the photos. They can be on an internal drive, an external drive, a network drive, or even a mix of different drives. The important detail is that YOU know where they are so you can back them up.

You can make life easier for yourself by keeping your folders of photos under a single parent folder (or one for each drive), rather than scattering them in random locations. Why?

- If the folders of photos are grouped in a folder called "Lightroom Photos" or another easily identifiable name, it reminds you not to rename, move or delete these photos.

- If you need to move them to another drive or another computer, it's far easier to copy/move a single folder with its subfolders than it is to hunt around 300 different folders on your computer.

- It's easier to back them up when they're all stored under a single parent folder.

As your collection of photos grows, you may need to expand onto additional hard drives, which isn't a problem for Lightroom.

So where will you store your photos? Made your decision? Then let's start importing your photos…

How do I import my photos?

When you initially open the Import dialog **(Figure 3.3)**, it may look a little overwhelming, but don't worry, it's simpler than it looks. There are three main decisions to make: where to find the photos (the source), how to handle the photos (copy/move/add) and if you're copying or moving the photos, where to put them (destination). The rest of the options are, well, optional!

First, we'll step through the basics of getting your photos into Lightroom, and then we'll go back through the individual elements of the Import dialog in more detail. Although we'll mainly refer to importing photos throughout the chapter, the instructions apply to videos too. Let's get started…

1. If you're importing from a memory card, insert your memory card into the card reader or attach the camera to the computer. Card readers usually work more reliably with Lightroom than USB camera connections.

2. If the Import dialog doesn't open automatically, go to *File menu* > *Import Photos and Videos* or by pressing the ***Import*** button in the lower left corner of the Library module.

3. On the left of the Import dialog is the Source panel, with memory cards at the top and hard drives listed below.

4. If you're importing from a memory card, click on its name. If you only have a single device (i.e. card reader, camera or phone) attached, it's selected automatically.

5. If you're importing existing photos, navigate to the location of your photos in the lower *Files* section of the Source panel.

6. If the photos are stored under a single

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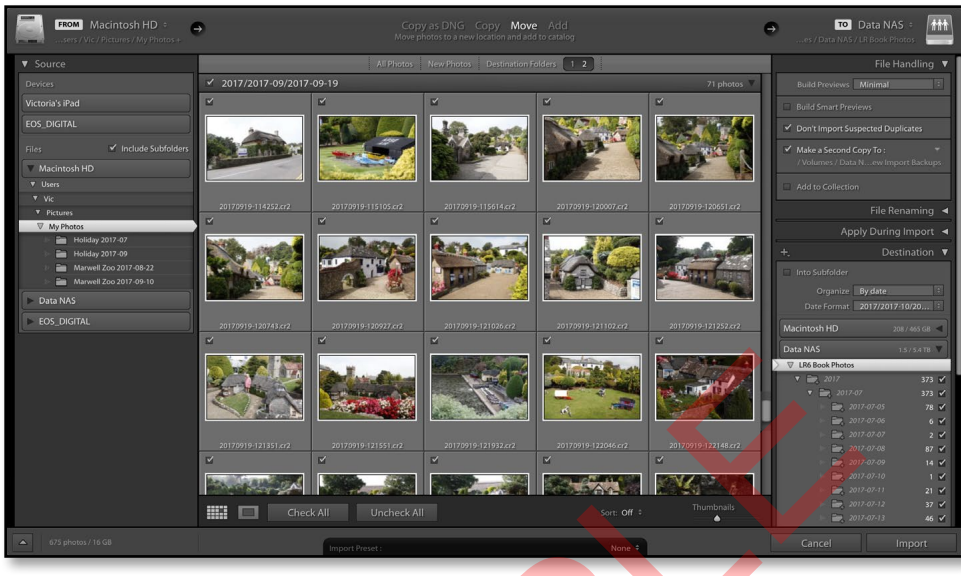

Figure 3.3 *Photos are added to Lightroom's catalog using the Import dialog.*

folder, such as the My Photos folder in **Figure 3.4**, select that folder and check the *Include Subfolders* checkbox.

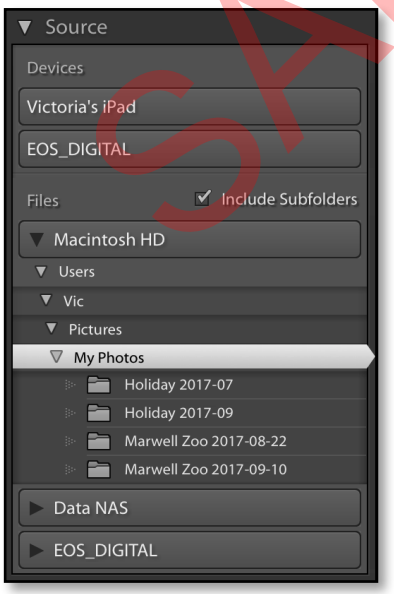

Figure 3.4 *Select the memory card or folder of photos in the Source panel.*

7. If your photos are spread across multiple folders, hold down Ctrl (Windows) / Cmd (Mac) while clicking on each folder, or hold down Shift while clicking on the first and last folder in a series of consecutive folders.

8. Thumbnails start to appear in the central preview area. They make take a while to appear if you have thousands of photos, but you don't need to wait for them to finish appearing before continuing. It's possible to view and check/uncheck photos in the Import dialog, but it's easier to sort through them in the Library module after import.

9. At the top of the Import dialog **(Figure 3.5)**, decide how to handle the files you're importing.

If you're importing from a memory card, select *Copy*, to copy the photos to your computer's hard drive.

If you're importing from a hard drive, you have a choice: do you want to leave the photos where they are, or copy/move them

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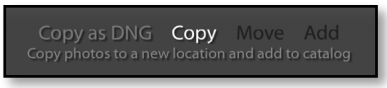

Figure 3.5 *Select Copy at the top of the dialog to copy the photos to your hard drive, or Add to leave them in their current location.*

to a new location? Select...

Add—To reference the photos at their current location, select *Add*. This is a good choice if your photos are already arranged in a tidy folder structure that you'd like to keep.

Move—To let Lightroom move the photos to a new location and automatically reorganize them, select *Move*. This is most useful if your photos are spread across your hard drives in a slightly disorganized fashion.

Copy—To leave the original photos alone and create a copy in the location you choose in the Destination panel, select *Copy*. You'll need twice as much hard drive space if you choose this option, as you'll be duplicating all of your photos, but it leaves your current system intact.

10. On the right-hand side of the Import dialog are a variety of different settings you can apply while importing the photos. We'll use some default settings to get started, and explore the options in more detail later in the chapter.

11. In the File Handling panel **(Figure 3.6)**, set the following:

Build Previews—*Standard*.

Build Smart Previews—checked.

Don't Import Suspected Duplicates—checked.

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

Add to Collection—unchecked.

12. In the File Renaming panel **(Figure 3.7)**, if it's available, leave *Rename Files* unchecked or turn to the File Renaming panel section starting on page 36 to learn more.

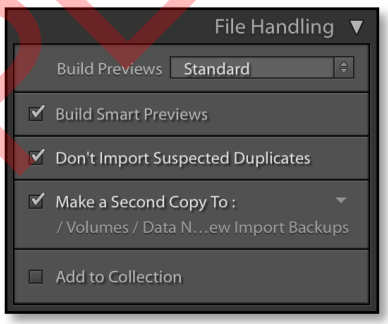

Figure 3.6 *In the File Handling panel, choose your preview size and temporary backup location.*

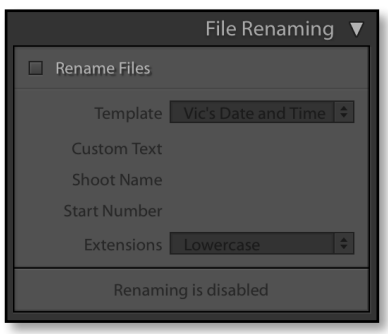

Figure 3.7 *In the File Renaming panel, set a new file naming template, or leave it unchecked to retain the camera filename.*

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13. In the Apply During Import panel **(Figure 3.8)**, set the following:

Develop Settings—*None.*

Metadata—*None* or turn to page 41 to learn how to create your copyright metadata preset.

Keywords—leave it blank.

14. If you've set the import type to *Add*, your work is done—press *Import* and allow Lightroom to register all the selected photos in the catalog.

15. If you've chosen *Move* or *Copy*, you need to choose where to put the photos. By default, Lightroom copies your photos into the Pictures folder in your user account, but you can choose another location. In the Destination panel, you'll see a volume bar for each drive that's attached to your computer. When you click on the bar, the drive opens to show the enclosed folders. To see hidden subfolders, click the small triangles.

To select a folder, click on it so it's highlighted in white, like the Lightroom Photos folder shown in **Figure 3.9**. Double check this destination every time you import photos.

16. Then you need to decide how you're going to organize the photos. The options at the top of the Destination panel allow you to set the folder structure. As you try different settings, the folders in the lower half of the Destination panel update, so you can test different options to see what will happen. The folders in italic will be created by your import settings.

We'll go into more detail on the pros and cons of different systems starting on page 42. If you're not sure what to choose, I'd recommend a simple dated folder structure, with one folder per month, grouped by year, but here's a few different options:

To copy/move the photos **directly into the folder** you've selected, select *Into One Folder* in the ***Organize*** pop-up.

To **create a named subfolder** for the photos, check *Into Subfolder*, enter the name of the new subfolder, and select *Into One Folder* in the *Organize* pop-up. **(Figure 3.10)** This is useful when copying photos from a memory card into a manually-created folder structure.

To **create a date-based folder structure** automatically, select *By Date* from the *Organize* pop-up and a folder structure from

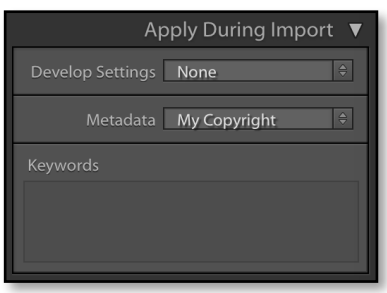

Figure 3.8 *In the Apply During Import panel, add your copyright metadata.*

Figure 3.9 *Select the Destination folder, highlighted in white.*

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Figure 3.10 *You can place the photos into a named subfolder.*

Figure 3.11 *Alternatively, you can automatically create a dated folder structure based on the metadata of the selected photos.*

Figure 3.12 *The recently imported photos are grouped in the Current Import / Previous Import collection.*

the *Date Format* pop-up. If you're not sure which to select, the YYYY/MM option is a good default. **(Figure 3.11)** We'll go into more detail in the Destination panel section starting on page 42.

17. Before you start the import, double check the folders in italic, to make sure the folder structure looks correct. The wrong parent folder being selected can cause confusion (see page 46 for more detail), so it's worth checking this italic preview every single time you import new photos.

18. Finally, press ***Import***.

19. The Import dialog closes and the new photos start to appear in the Library module. The photos are grouped in a special collection in the Catalog panel called *Current Import* (which then changes to *Previous Import*) **(Figure 3.12)**, and their folders also appear in the Folders panel.

Congratulations, your photos are now cataloged by Lightroom! If you're itching to start using Lightroom, you can now skip on to backing up your photos (page 59) and then viewing them in Lightroom (page 81), and come back to the rest of this chapter later. If you're still with me, let's go back and explore the individual elements of the Import dialog in more detail.

CONTINUES ON PAGE 59

IMPORT IN DETAIL

In Lightroom, there are usually multiple ways to accomplish the same task. For example, to open the Import dialog you can go to *File menu* > *Import Photos*, press the *Import* button at the bottom of the left panel group in the Library module, or use the keyboard shortcut Ctrl-Shift-I (Windows) /

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Cmd-Shift-I (Mac).

How do I automatically open the Import dialog?

Lightroom can also open the Import dialog automatically when you insert a memory card. There are two different behaviors involved in the Import dialog opening automatically: whether Lightroom opens the Import dialog when the program is already open, and whether the program launches by itself even though it was closed.

To change this auto-open behavior, go to Lightroom's *Preferences dialog* > *General tab* and check or uncheck ***Show Import dialog when a memory card is detected***. **(Figure 3.13)**

On Windows, this checkbox controls whether the Import dialog opens automatically when a card is detected, and also whether the program launches from closed (using Windows Auto Play).

On a Mac, the checkbox only controls whether Lightroom opens the Import dialog when the program is already open. To set Lightroom to launch from closed, insert the memory card or plug in the device. Go to the Applications folder, open the Image Capture app, and select the memory card or device on the left-hand side. In the lower left corner, click the arrow, and select Lightroom as the program to automatically open when that device is detected. **(Figure 3.14)**

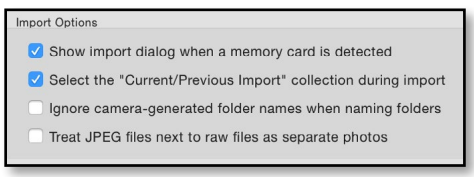

Figure 3.13 *The Show import dialog when a memory card is detected checkbox in the Preferences dialog > General tab controls whether the Import dialog automatically opens when a device is connected. On Windows it also launches Lightroom if it's closed.*

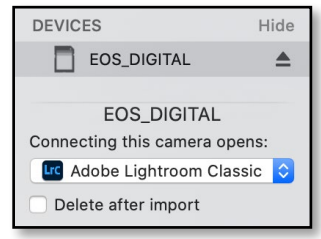

Figure 3.14 *On macOS, Image Capture controls whether Lightroom opens.*

The same logic applies, not just to card readers and cameras, but also to mobile phones and tablets, USB keys, printers with card readers, and various other devices.

SOURCE PANEL

When importing photos into Lightroom, you first need to select the source of the photos using the Source panel. **(Figure 3.15)** Remember, at the top of the panel are your devices—cameras, card readers, mobile devices, and so forth—and below that are the hard drives attached to your computer, as well as any mounted network drives. To select a source, simply click on the folder or device of your choice.

Why do the folders keep jumping around when I click on them?

When you click on different folders in the Source panel (and later in the Destination panel too), Lightroom can appear to have a mind of its own, with different behavior depending on whether you single-click or double-click, but it's actually a useful feature.

If you navigate around by single-clicking on the folder arrows or folder names, the

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navigation behaves normally. If you double-click, or if you right-click and choose ***Dock Folder*** from the context-sensitive menu, you can collapse the folder hierarchy to hide unnecessary folders. **(Figure 3.16)** It makes it easier to navigate through a complex folder hierarchy, especially if it's many levels deep and the panel is too narrow to read the folder names. If you collapse it down too far, just double-click on the parent folder to show the full hierarchy again. **(Figure 3.17)**

How do I import from multiple folders or memory cards in one go?

If all the photos you want to import are in subfolders under a single parent folder, for example, within a Photos folder, then you can select that parent folder and check the *Include Subfolders* checkbox. All the photos from the subfolders display in the preview area, ready to be imported.

If your photos are spread around multiple folders, hold down Ctrl (Windows) / Cmd (Mac) while clicking on each folder. **(Figure 3.18)** The multiple folders don't even have to be on the same drive as long as they appear in the *Files* section of the Source panel. If the folders are consecutive, hold down Shift while clicking on the first and last folder in a series to select them without

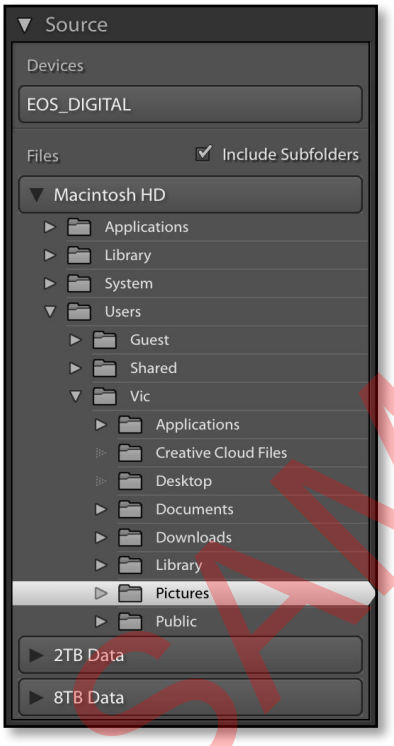

Figure 3.15 *The Source panel on the left of the Import dialog allows you to select the folder or device to import.*

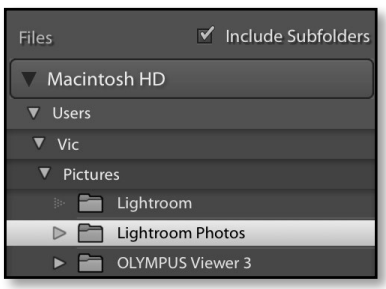

Figure 3.16 *With the My Photos folder docked, some non-essential folders are hidden.*

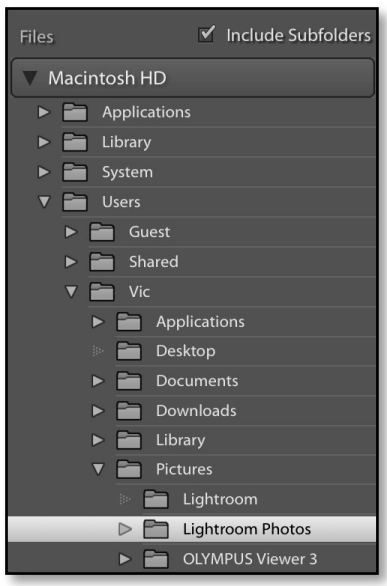

Figure 3.17 *When the folders list is undocked, the folder list can become very long.*

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having to click on each one.

Multiple selections are limited to folders shown in the *Files* section. You can't import from two separate devices in one go, for instance, two card readers. However if the operating system sees the memory cards as two drives in the lower *Files* part of the Source panel, you can Ctrl-click (Windows) / Cmd-click (Mac) on the folders to import both at once.

Can I use the operating system dialog to navigate to a folder instead of using Lightroom's Source panel?

If you're more comfortable using the operating system dialog to select a folder, click on the large button in the top left corner of the Import dialog. **(Figure 3.19)** (Yes, those corners are large buttons, even though they don't look like it!) The *Other Source* option in that menu displays the operating system dialog. It also lists shortcuts to popular folders such as *Desktop* and *Pictures*, as well as recent sources. When you select a folder using any of these options, the Source panel automatically updates to display that folder.

The top right corner behaves the same way, except it updates the Destination panel.

PREVIEWING AND SELECTING INDIVIDUAL PHOTOS

Having selected the source of the photos, the photo thumbnails start to populate the central preview area. In this grid, you can view the photos and select the ones you want to import.

A photo count displays in the bottom left corner of the dialog, showing how many photos are checked and how much hard drive space they fill. **(Figure 3.20)**

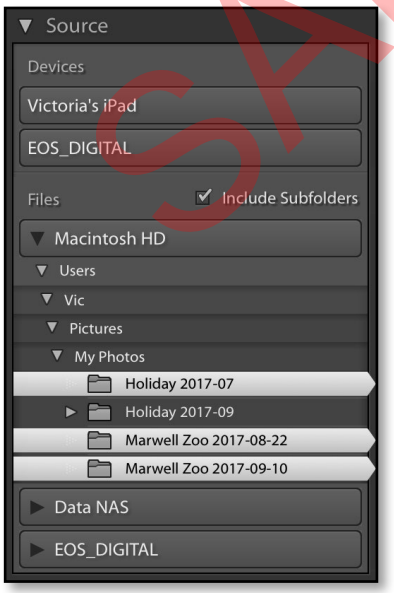

Figure 3.18 *You can select multiple folders for import.*

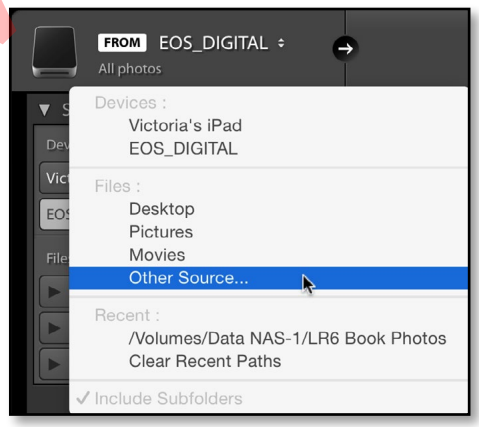

Figure 3.19 *Click on the top corners of the Import dialog to view a menu of recent sources and to access the operating system dialog.*

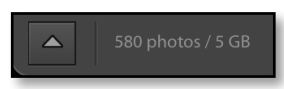

Figure 3.20 *A photo count displays in the bottom left corner.*

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How do I select only certain photos to import?

The checkbox in the corner of the thumbnail controls whether the photo is included in the import. They're all checked by default. The ***Check All*** and ***Uncheck All*** buttons below the grid check/uncheck all the photos in one go, or you can click the individual checkboxes to select or deselect specific photos.

To check or uncheck a series of photos, hold down Ctrl (Windows) / Cmd (Mac) while clicking on photos to select non-consecutive photos, or Shift-click on the first and last photo to select a group of consecutive photos. Once you have the photos selected, shown by a lighter gray surround, check or uncheck the checkbox on a single photo to apply that same checkmark setting to all of the selected photos.

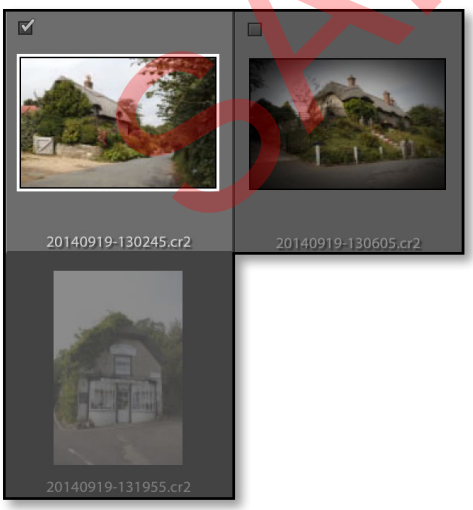

Figure 3.21 *Dimmed thumbnails without a checkbox (bottom) aren't available for import. Thumbnails with a vignette are unchecked and can be imported by checking the box (top right).*

Why are some photos unavailable or dimmed in the Import dialog?

You might notice that some of the photos appear dimmed in the Grid. Photos shown with a vignette are unchecked photos, but they can be selected for import by toggling the checkbox. **(Figure 3.21)**

Dimmed photos that don't have a checkbox are unavailable for import, either because they're already in your current Lightroom catalog at that location, or they're already in your catalog at a different location and you have *Don't Import Suspected Duplicates* checked in the File Handling panel.

How do I change the preview size?

On the Toolbar below the grid, to the right, the ***Thumbnails*** slider adjusts the size of the thumbnails. The thumbnails embedded in the files are usually small and low quality, but there's also a larger JPEG preview embedded in most photos. These larger previews aren't used for the Grid view as they're slower to load, but the Loupe view allows you to take advantage of the larger preview.

Can I change the sort order?

Also on the Toolbar is the ***Sort*** pop-up **(Figure 3.22)**, which allows you to sort the thumbnails in the Grid.

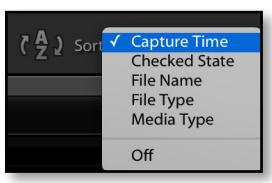

Figure 3.22 *At the bottom of the Import dialog grid, you'll find the sort order pop-up and thumbnail size slider.*

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The options are:

Capture Time sorts the photos based on their capture time.

Checked State displays the checked photos first, followed by the unchecked photos.

Filename sorts the photos in alpha-numeric filename order.

File Type displays the photos grouped by file type, for example, all of the CR2 files, then the JPEGs, then the TIFFs.

Media Type displays the videos first, followed by the photos.

Off disables sorting.

Can I filter the photos?

As well as changing the sort order, you can filter the photos shown in the Grid using the Filter bar above the thumbnails. **(Figure 3.23)**

All Photos—displays all the photos in the selected source.

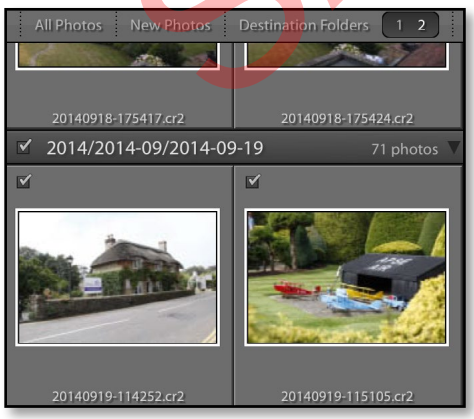

Figure 3.23 *Along the top of the Import dialog grid is a Filter bar. Clicking on Destination Folders divides the thumbnails into groups.*

New Photos—hides any photos that have already been imported and are recognized as duplicates.

Destination Folders—breaks up the grid into sections based on the folder structure you set in the Destination panel, for example, by date. These grid sections can be collapsed by clicking on the triangle on the left, and whole groups of photos can be checked or unchecked using the checkbox on the dividing row.

How do I select specific file types?

Select the *File Type* sort order in the *Sort* pop-up in the toolbar. This groups the photos by their file type. Click *Uncheck All*, then hold down Shift, click on the first photo of your selected file type, then click on the last photo of the same type. Finally, check one of the selected photos to check all of them.

Can I see a larger preview before importing?

To show a larger Loupe view of a photo, select any thumbnail and press the Loupe button on the Toolbar **(Figures 3.24 & 3.25)** or double-click on the thumbnail. (If it doesn't work, the file may not include a larger preview, or Lightroom may be having trouble reading it, so go ahead and import the photos and view them in the Library module instead).

Below that Loupe preview is the checkbox to include or exclude the photo from the Import. Be careful marking photos in the Import dialog, because if you accidentally close the Import dialog before importing, you can lose all the work you've done selecting files, whereas marking photos in the Library module saves as you go along.

Press the Grid button on the Toolbar or

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Figure 3.24 *Below the thumbnails or preview are Grid and Loupe buttons for switching between these views.*

Figure 3.25 *The Loupe view allows you to see a larger preview of the photo before importing.*

double-click on the photo to return to Grid view again.

IMPORT METHOD

Having selected the photos, you need to decide how to handle them. While importing, you can copy them, move them, or leave them where they are. **(Figure 3.26)** These options are found at the top of the Import dialog.

Copy as DNG copies the photos to a folder of your choice, and converts the copies of any raw files to DNG format, leaving the originals untouched. DNG, or Digital Negative, is an openly documented raw file format. Some cameras create DNG files natively, and other raw files can also be converted to the DNG format. It's worth understanding the pros and cons so you can make an informed decision. In the Geeky Bits Appendix starting on page E1, we explore all the benefits and disadvantages, as well as how DNG can be integrated into your workflow.

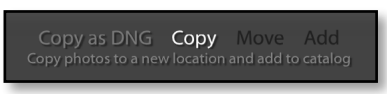

Figure 3.26 *At the top of the Import dialog, choose how to handle the files.*

Copy also copies the photos to a folder structure of your choice but it doesn't convert them to DNG format. As it's duplicating the photos, it takes up additional hard drive space, so it's primarily used when copying photos from a memory card or other device, rather than importing existing photos from the hard drive.

Move copies the photos to the folder structure of your choice but it also removes the files from their original location. The *Move* option is particularly useful if you want Lightroom to reorganize your existing photos while importing, as it doesn't take up additional hard drive space.

Add leaves the files in their current folder structure with their existing filenames, and references them, or links to them, in that original location. This is a great option for importing existing photos if you already have an organized filing system. You'll note that the File Renaming and Destination panels on the right are missing, since they don't apply when adding photos without moving them.

Why can't I select *Move* or *Add*?

When you're importing from a device such as a camera or card reader, Lightroom disables the *Move* and *Add* options to protect you from accidental loss. Most file corruption happens during file transfer, and if you moved the files instead of copying them, you would no longer have an uncorrupted copy on the card. Also, if you use *Add* to reference

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the photos directly on the card, you could format the card believing that the files are safely imported into Lightroom, only to discover that Lightroom can no longer find the files.

For that same reason, there's no *delete photos from memory card once uploaded* option, because it's good practice to verify that the data is safe before you delete the files. Formatting the cards in your camera, rather than the computer, also minimizes the risk of corruption.

FILE HANDLING PANEL

Further file handling options appear in the File Handling panel on the right. **(Figure 3.27)** Using this panel, you choose the size of the previews to be created after importing, how to handle duplicate photos, and whether to copy the photos to a temporary backup location.

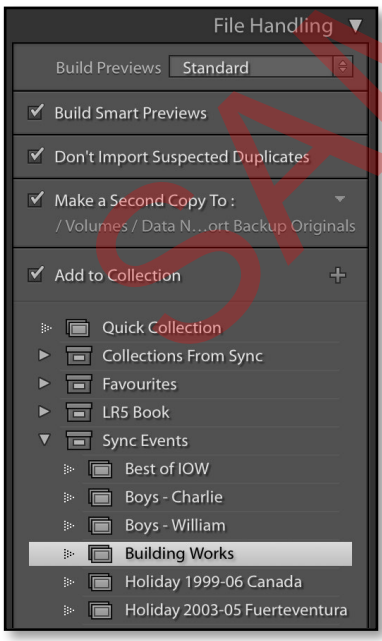

Figure 3.27 *The File Handling panel on the right of the Import dialog allows you to set initial preview size, duplicate handling, temporary backups and collection membership.*

Why do I have to create previews? Why can't I just look at the photos?

The first option in the File Handling panel is ***Build Previews***. All raw processors create their own previews because raw data has to be converted in order to be viewed as an image. Lightroom creates previews of all file types, so that non-destructive edits can be previewed without damaging the original image data. These previews also allow you to view the photos when the original files are offline, for example, when your external drive is disconnected.

What size previews should I build?

There are four preview size options:

Minimal—extracts the thumbnail preview embedded in the file. It's a quick option initially, but it's a very small low quality preview, usually with a black edging and about 160px along the long edge, so you then have to wait to for previews to build as you browse. They're useful if you're in a hurry to import, but don't need to look at the photos until later. Minimal previews aren't color managed.

Embedded & Sidecar—extracts the JPEG preview embedded in a raw file or the sidecar JPEG for viewing in the Library module. This is quicker than building standard or 1:1 previews, so they're useful for initially viewing the photos and selecting your favorites. They don't have any Lightroom adjustments applied, so they look like the camera JPEGs. We'll discuss embedded previews in more detail on page 89.

Standard—builds Lightroom's own previews

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Import Preview Decision Tree

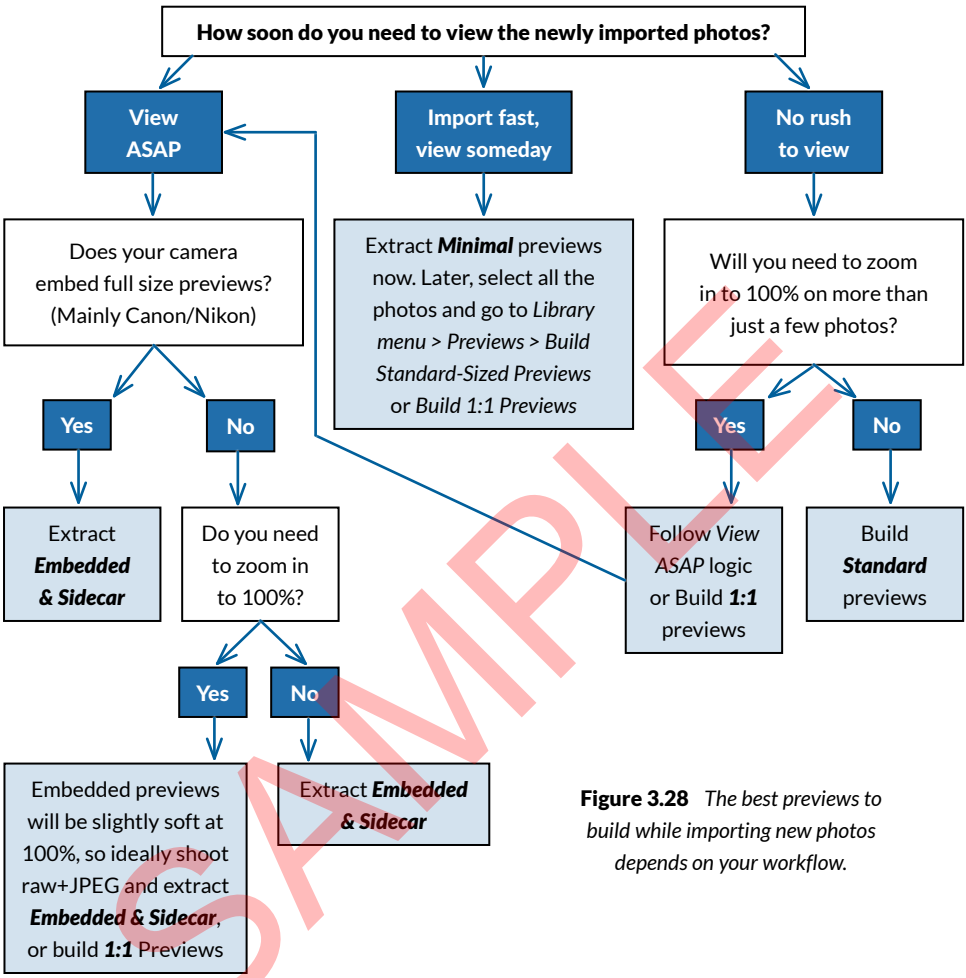

Figure 3.28 *The best previews to build while importing new photos depends on your workflow.*

SAMPLE

immediately after import, so the photos look the same as they do in the Develop module. Lightroom will have to build standard previews at some point, so if you're not in a hurry to start viewing the photos, this is a good choice.

1:1—builds full size versions of standard previews. They're slower to build, and take up more space on the hard drive, but if you need to zoom in when viewing the photos, and your camera doesn't embed a full size embedded preview, they're a good choice.

Still confused? Try following the decision tree. **(Figure 3.28)**

There's also a ***Build Smart Previews*** checkbox. Smart Previews are proxy files that can be used in place of the original files when the original files are offline. They're partially processed raw data (lower resolution Lossy DNG), so they behave like the original raw files when editing in the Develop module. They also help to speed up indexing the image content and mobile sync. We'll come back to Smart Previews in more

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detail in the Multiple Computers chapter on page 484 and in the Performance chapter on page 529 and page 533.

What does Don't Import Suspected Duplicates do?

Next in that panel is ***Don't Import Suspected Duplicates***. If it's checked, Lightroom matches the photos that you're importing against those that are already in the catalog, to see whether you're trying to import duplicates.

For example, if you forget to reformat the card in the camera before shooting more photos, it recognizes the photos that are already in the catalog and skips them rather than duplicating the files. It's worth leaving checked unless you're intentionally importing duplicate photos.

To be classed as a suspected duplicate, the files must match on the original filename (as it was when imported into Lightroom), the EXIF capture date and time, and the file length (size).

If it doesn't recognize the duplicates, make sure you've inserted the card before opening the Import dialog, as it can be more temperamental if you open the Import dialog first. It also only works if the photos are still in the catalog, so if you've deleted some, they will be reimported from the card. It also won't recognize photos that you've re-saved as an alternative format—only exact duplicates.

What does the Make a Second Copy option do?

When using one of the *Copy* or *Move* options, the ***Make a Second Copy To*** checkbox becomes available in the File Handling panel. This backs up your original files to the location of your choice, in a dated folder called "Imported on [date]". If you choose to rename your files while importing, these backups are renamed to match, but they always remain in their original file format, even if you're converting the working files to DNG while importing.

The Second Copy option is useful as a temporary backup, while the photos make their way into your primary backup system, but it's not a replacement for good primary backups as it doesn't replicate your working folder structure. We'll consider backup systems in the next chapter starting on page 59.

How do I add imported photos to a collection while importing?

While you're importing the photos, you can also add them to a collection. This is particularly useful if you use sync photos to the cloud to access on your mobile devices, your workflow is designed around collections, or you're importing photos from an event that spans multiple days, such as a vacation.

Enable the ***Add to Collection*** checkbox to display and select your existing collections and collection sets, or click on the + button to create a new collection. You can only add the photos to a single collection while importing, although you can add them to additional collections once the import completes.

FILE RENAMING PANEL

Most cameras use fairly non-descriptive file names such as IMG_5968. The problem with these names is, over the course of time, you'll end up with multiple photos with the same name.

Using the options in the File Renaming panel

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(Figure 3.29), you can rename your photos while you're importing them. (If your Import dialog is set to *Add*, you won't be able to rename while importing. Either change to one of the *Copy* or *Move* options, or wait until the photos are imported and rename in the Library module.)

How will you name your photos?

The main thing to consider when naming your files is how you'll make the names unique. If a file doesn't have a unique name, and it's accidentally moved to another folder, other photos could be overwritten.

The date and time works well as a unique file name, for example, YYYYMMDD-HHMMSS (year month day—hour minute second). If you regularly shoot in sub-second bursts or you prefer to keep to the camera file name, YYYYMMDD-original file number (and a camera code if you're shooting with more than one camera) can work well with a low risk of duplication.

Others prefer a sequence number combined with some custom text, for example, *Vacation2017_003.jpg*. Don't add the words *Vacation2017* into the template itself, otherwise you'll have to go back to the Filename Template Editor each time you need to change it. Instead, use the *Custom Text* and *SequenceNumber(001)* tokens, so you can enter *Vacation2017* directly in the Import dialog.

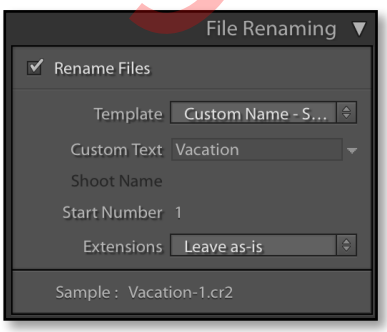

Figure 3.29 *The File Renaming panel allows you to rename the photos at the time of import, which means that all versions and backups of the photos will have the same name.*

You can rename the files at any time, as long as you do it within Lightroom, but doing so while importing means your initial backups will have the same names as the working files. This can be invaluable if you have to restore from import backups.

Which characters can I use in my filenames?

It's sensible to only use standard characters, such as plain letters and numbers, and use underscores (_) or hyphens (-) instead of spaces when you're setting up your filenames, so your filenames will be fully compatible with web browsers and other operating systems without having to be renamed again. Some characters, such as / \ : ! @ # $ % < > , [ ] { } & * ( ) + = may have specific uses in the operating system or Lightroom's database, causing all sorts of trouble, so these are best avoided.

For more information on recommended filename limitations, check https://www.Lrq.me/cv-filenames

How do I rename the files while importing?

To rename the files, check the ***Rename Files*** checkbox and select a template from the pop-up to the right. There's a selection of templates built in to Lightroom, but if you select *Edit* in the ***Template*** pop-up, you can create your own template using tokens in the Filename Template Editor. **(Figures 3.30, 3.31 & 3.32)**

How do I build a filename template?

1. In the Filename Template Editor, click

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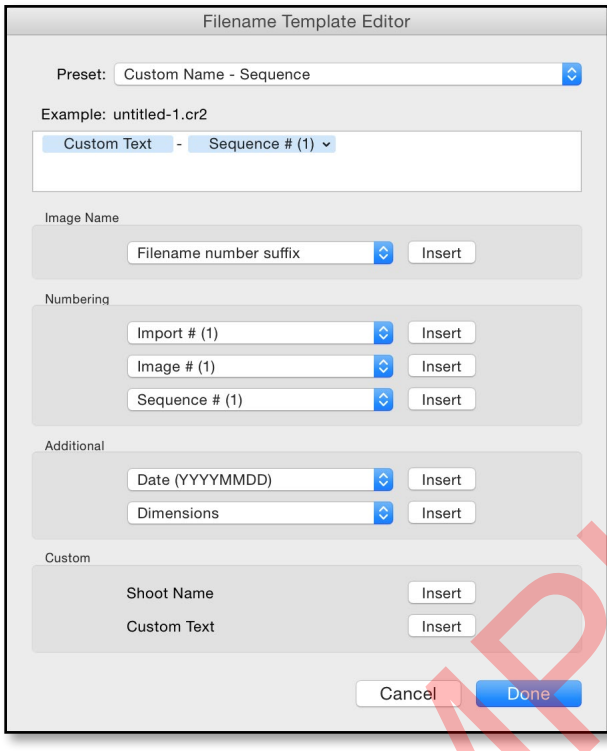

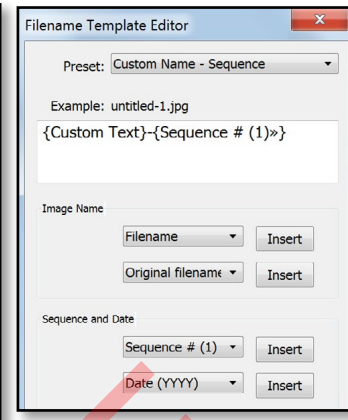

Figure 3.31 *The Windows version displays the tokens as curly brackets rather than blue lozenges.*

Figure 3.30 *Use the Filename Template Editor to build a filename structure of your choice.*

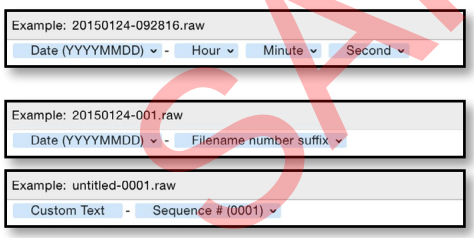

Figure 3.32 *These are a few example filename templates:*
The first one becomes 20150124-092816.jpg.
The second one becomes 20150124-001.jpg.
The last one becomes London2015-0001.jpg.

in the white field and delete the existing tokens. The tokens appear as text in curly brackets on Windows, or blue lozenges on Mac.

2. Below the white field is a selection of pop-ups, each containing different types of tokens. There's a huge selection to choose from! The tokens are grouped into pop-ups. The first contains filename tokens (i.e. current filename), then there are 3 pop-ups for numbering tokens (i.e. sequence numbers) with 1 to 5 digits, then date-based tokens (i.e. YYYYMMDD, and metadata-based tokens (i.e. camera model, star ratings, etc.). Finally there are *Insert* buttons for two custom text fields—*Shoot Name* and *Custom Text*.

3. To add a token, click the Insert button next to one of the pop-ups or select a different option from a pop-up.

4. Repeat to add additional tokens.

5. You can type directly into the white field to add punctuation such as hyphens and

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underscores between tokens. You can also add text such as your initials. Add a custom text field for text that changes regularly, such as the name of the shoot or other descriptive text.

6. Finally, save it as a preset by selecting the Preset pop-up at the top of the dialog and choosing *Save Current Settings as New Preset* and giving it a name.

7. Press *Done* to close the dialog, and check that your new preset is selected in the File Renaming panel.

How do I add additional padding zeros to sequence numbers?

In the *Numbering* pop-ups, such as Sequence #, you'll note that there are options from (1) to (00001). Some programs can have problems sorting in intelligent numerical order, so they sort files as 1, 10, 11... 19, 2, 20, 21. The solution is to add extra padding zeros to set the filenames to 001, 002, and so forth.

To use a padded 3-digit sequence number, select *Sequence # (001)* instead of *Sequence # (1)* from the pop-up menu. **(Figure 3.33)**

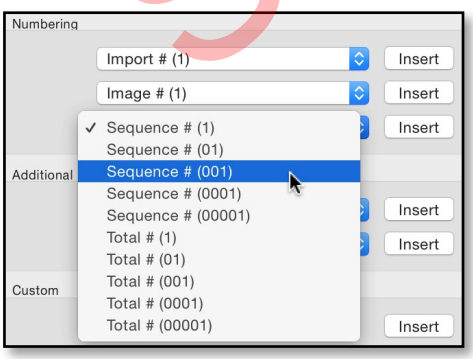

Figure 3.33 *Lightroom offers a range of numbering systems, including a standard Sequence number which you set in the Import dialog.*

What's the difference between Import#, Image#, Sequence# and Total#?

While you're looking at the *Numbering* pop-ups, you'll notice that there are a number of different types of sequence number available.

Sequence # is the most useful, and the most familiar type of numbering. It's an automatically-increasing number which starts at the number you set in the File Naming panel in the Import dialog or in the Rename Photos dialog in the Library module.

Import # increases with each batch of photos you import. The first time you use the token during import, it's set to 1, then the next time it's 2, etc. It's only available while importing photos.

Image # increases with each individual photo you import. The first photo is set to 0, then the next is 1, etc.

Both *Import #* and *Image #* have starting numbers set in *Catalog Settings > File Handling tab*, with ***Import Number*** used for *Import #* and ***Photos Imported*** used for *Image #*. **(Figure 3.34)** If you don't use these tokens, the count doesn't increase. Later, when renaming in the Library module, Image # always starts at 1 regardless of the Catalog Settings.

Total # refers to the number of photos it's renaming in one go, so if you're renaming 8

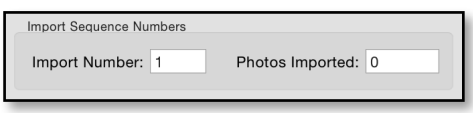

Figure 3.34 *In Catalog Settings > File Handling tab, you can set the Import Sequence Numbers which are used for the Import # and Image # tokens.*

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photos, the *Total #* token is replaced with 8. It's only available in Library module Rename Photos dialog.

Lightroom can't automatically restart the numbering for each day (i.e. day3-001.jpg) or remember the last number used in a folder (i.e. start at London-253.jpg). To use that type of numbering system, rename the photos in chunks in the Library module, using the *Sequence #* token and setting a start number manually for each batch.

Where do I enter custom text and start numbers?

After creating your filename template, the availability of the additional fields in the File Renaming panel **(Figure 3.35)** depends on which tokens are used in the selected template.

There are two custom text fields—***Custom Text*** and ***Shoot Name***—which allow you to add custom text into your filename without returning to the Filename Template Editor each time you want to change the text. The arrow to the right of each field displays recent entries.

Start Number is used with the *Sequence #* token, allowing you to set a starting number of your choice. For example, you may want your numbering to start at 1, or you may want to carry on from a specific number such as 253.

The ***Extensions*** pop-up sets the case of the file extension (i.e. .jpg, .JPG, etc.). The default is *Leave as-is*, but you can change it to *uppercase* or *lowercase* if you prefer. That choice is personal preference.

At the bottom of the File Renaming panel is the ***Sample*** filename, which allows you to double check you have the correct template selected.

APPLY DURING IMPORT PANEL

Next in line is the Apply During Import panel **(Figure 3.36)**. These options allow you to apply settings to the photos as they're imported—Develop Settings, Metadata or Keywords. The settings apply to all the photos in the current import.

You can't apply different settings to different photos in the same import. You could start the first import with selected photos, however doing so runs the risk of missing a photo or two. It's easier to import

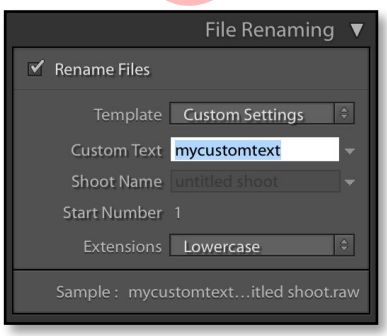

Figure 3.35 *If a template includes Custom Text or Shoot Name tokens, they can be updated in the File Renaming panel.*

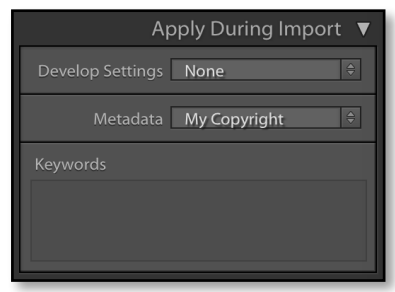

Figure 3.36 *The Apply During Import panel allows you to apply initial Develop settings to your photos at import, as well as adding any Metadata or Keywords that will apply to all of the selected photos.*

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all the photos in a single process and then add the different settings, or move photos into different folders in the Library module once they've all finished importing. All the settings that are available in the Import dialog, such as Metadata and Develop presets, can also be applied in the Library module.

What Develop settings should I apply in the Import dialog?

The ***Develop Settings*** pop-up allows you to apply a Develop preset to the photos while importing, for example, you may always apply a specific preset to all studio portraits as a starting point. *None* just applies the default settings to new photos but preserves any existing Develop settings stored with the files, so it's the option to choose if you're ever uncertain. Be careful not to confuse *None* with *Lightroom General Presets > Zeroed* which sets every slider back to zero even if there were existing settings.

How do I add copyright metadata to my photos?

Import is the ideal time to apply copyright metadata to ensure that all of your photos include this vital information. To create a metadata preset:

1. Select *New* in the ***Metadata*** pop-up and the New Metadata Preset dialog appears. **(Figure 3.37)** At the top, enter a name for the preset such as "Copyright Preset".

2. Enter your copyright information below. Only checked fields are saved in the preset.

3. In many countries, the copyright notice requires the copyright symbol ©, the year of first publication and then the name of the copyright owner, for example, © 2020 Victoria Bampton. Copyright laws vary by country, so please check your local laws for exact specifications. You may also want to include personal details such as your name, address, website and other contact details.

4. To add a © symbol in the Copyright field, hold down Alt while typing 0 1 6 9 on the numberpad (Windows) or type Ctrl-Alt-C (Windows) / Opt-G (Mac).

5. Press the *Create* button to return to the Import dialog, where your new preset is automatically selected.

Should I apply keywords in the Import dialog?

Keywords can also be applied while importing the photos by typing them in

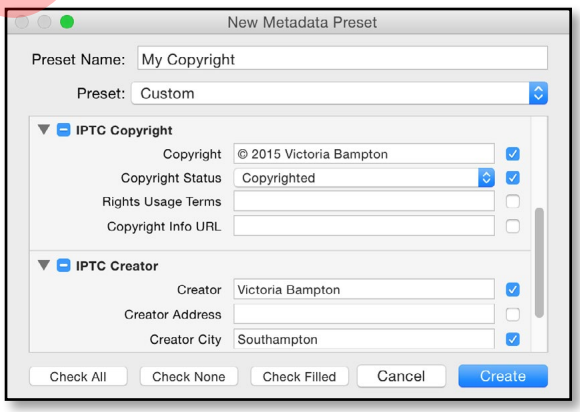

Figure 3.37 *Create a Metadata preset to automatically embed your copyright data in every photo.*

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the ***Keywords*** field, however remember that they're applied to all the photos in the current import, so it's only useful for keywords that apply to everything. Specific keywords are better applied individually in the Library module.

Can I remove existing metadata?

To remove metadata while importing the photos, perhaps because you've entered metadata in other software and want a fresh start, check the applicable fields in a Metadata preset but leave the fields blank. This prevents the metadata being added to Lightroom's catalog. Simply leaving the Apply During Import panel *Keywords* field blank without checking the checkbox retains any existing keywords.

DESTINATION PANEL

Finally, you need to decide where to put the photos (unless you're using *Add* to leave them in their current location) and that's where the Destination panel comes into play. It's worth taking the time to get this right before you start importing, as moving the photos after import is a manual process. We decided where to store the photos in the Fast Track at the beginning of the chapter (starting on page 23), but now let's look at how you'll organize them into folders.

What's the best way to organize my photos into folders?

Once you've decided where to store the photos on the hard drive, you then need to decide how to organize them. There's no right or wrong way of organizing photos on your hard drive, but there are some basic principles that can help you avoid problems. It's worth spending the time to set up a logical folder structure before you start importing photos into Lightroom.

As far as Lightroom's concerned, your choice of folder structure doesn't make a lot of difference. Folders are just a place to store the photos, and you can use metadata and keywords to organize them. You could just dump them all into a single folder, but that would become unwieldy in time, so some kind of organization helps. You may also want to find the photos outside of Lightroom, which may influence your choice of folder structure.

We'll come back to some sample folder structures in a moment, but first, let's consider the basic principles behind the widely accepted best practices of digital asset management:

Scalable—You may only have a few thousand photos at the moment, but your filing system needs to be capable of growing with you, without having to go back and change it. Can you go back and add new photos to your system without disturbing existing folders, especially if some of the folders are archived offline?.

Easy Backup & Restore—Your folder structure needs to be easy to back up, otherwise you may miss some photos, and it needs to be easy to restore if you ever have a disaster. This is particularly important as your library grows and becomes split over multiple hard drives.

Storing photos in a single parent folder (per drive), rather than scattering photos around your hard drives, makes it much easier to back up the photos, or move them onto another drive when you outgrow your current drive.

No Duplication—Each photo should be stored in a single location (in addition to your backups).

Besides taking up additional hard drive

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space, having the same photo in multiple folders can create chaos when you start trying to add metadata or edit them.

Standard Characters—When naming your folders, stick to standard characters—A-Z, 0-9, hyphens (-) and underscores (_)—to prevent problems in the future.

Consistent—You should always know where a photo should go without having to think about it. If you have to debate each time, there's a higher chance of making a mistake.

We could write a whole book on Digital Asset Management, and the pros and cons of various systems, but fortunately, the world-renowned DAM expert Peter Krogh has already done so. If it's a subject that you would like to learn more about, I recommend The DAM Book https://www.Lrq.me/dambook

Why not organize the photos by topic?

Before you used photo management software, such as Lightroom, you may have organized your photos by subject, so why not carry on doing that? The main reason… a file can only be in one folder at a time, so if you divide your photos up by topic, how do you decide where a photo should go?

For example, if you have a photo of John and Susan, should it go in the John folder or the Susan folder? Perhaps you duplicate in both folders, but then, what happens when you have a larger group of people? Do you duplicate the photo in all of their folders too, rapidly filling your hard drive and making it difficult to track? And if you duplicate the photo in multiple folders, when you come to edit that photo, do you have to update all of the copies too?

Folders work best as storage buckets rather than organizing tools. If you keep a single copy of each photo (plus backups elsewhere, of course!) in a folder, you can then use keywords, collections and other metadata to group and find photos easily. Using metadata as your organizational tool, the photo of John and Susan may be stored in a single 2017/12 folder, but it would show up when you searched for photos of John, Susan, or even photos shot at a wedding.

Why use a date-based folder structure?

The simplest option for most people is to use a date-based folder structure. It ticks all of the boxes, and more:

- It's scalable, because you just keep adding new dates to the end.

- It's easy to back up the original photos, even to write-once media like DVD/Blu-ray, because you're adding new photos to the latest folders. (Note that if you save derivative files with the original files, such as those edited in other software, you might still be adding photos to older folders too.)

- It's easy to restore from a good backup. In the event of a disaster, it's even possible to rebuild from files rescued by recovery software, because the capture dates are stored in the file metadata.

- It uses standard characters which are accepted by all operating systems.

- The folders can be nested with days inside of months inside of years, so you don't have a long unwieldy list of folders.

- Lightroom can create the folder structure for you automatically on import, so you don't even have to organize it manually. Photos synced from the Lightroom (cloud-based) family of apps can also drop photos into the same folder structure.

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• It's easy to go back and move older photos into the same folder structure, especially if you're only using one folder per month.

Can I adapt a dated folder structure to suit me?

That's not to say you shouldn't adapt the folder structure to suit your needs.

As long as you follow the basic principles above, you can adapt the folder structure to suit your needs without causing unnecessary headaches. It just requires a little more thought initially. Here are a few examples to consider, and I'm sure you can think of a few more:

• Unless you're shooting thousands of photos a day, you probably don't need a full folder hierarchy with one folder per day. A folder for each month, nested inside a folder for each year is a very popular choice, and it's the system I use personally.

• If you want to be able to find photos outside of Lightroom, you might want to use a named folder per shoot, nested inside a year folder. The "random" photos that don't fit inside a full shoot folder can go directly into the year parent folder, and it still follows the basic principles.

• If you're grouping photos by day, you may want to add a descriptive word to the folder name to describe the overall subject, for example, 2017-04-21 Zoo. This makes it possible to find the photos in a file browser, however the folder list can get quite long, so it's worth nesting them in month folders and showing the folder hierarchy so you can collapse them down.

• An event photographer may prefer to use a folder for each event within a parent year folder, sorted by name rather than date, for example, 2017/John_Kate_wedding_20170421.

• If you shoot for work as well as pleasure, you may want to have separate dated folder structures for Work vs. Personal. But if you decide to split your system, make sure there are no overlaps where a photo may fit into more than one category.

Alternative filing systems aren't 'wrong' but you'll save yourself a lot of headaches if you follow the basic principles. If you're not using a basic dated structure, make sure you think it through properly, and perhaps discuss it with other experienced digital photographers, in case they can see a pitfall that you've missed.

Also, consider how you're going to manage derivatives—retouched masters, and copies exported for other purposes. Are you going to manage these alongside your originals, and if so, how are they going to be backed up and archived?

How do I select a Destination folder?

The Destination panel works just like the Source panel (page 28), including single-clicking for standard navigation, double-clicking to dock folders, and the large button in the top right corner which shows recent destination folders and the operating system dialog.

Select your Destination folder by clicking to highlight it. Any folders that Lightroom creates are placed inside your selected folder. **(Figure 3.38)**

If the Destination panel is empty, click on the + button and select *View : All Folders*. The other option—*Affected folders only*—only displays folders that are receiving new photos, so they only appear when you have photos selected for import.

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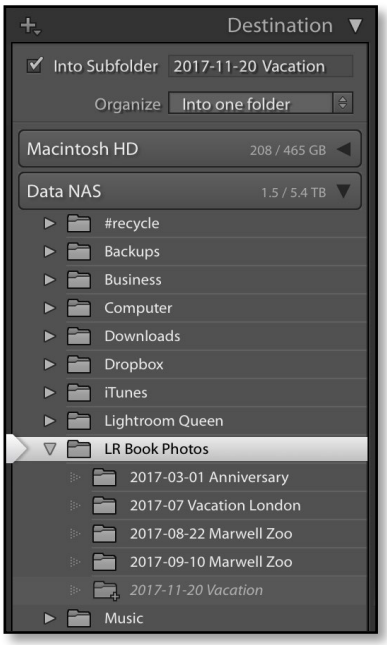

Figure 3.38 *Select the Destination folder and preview the results before starting the import.*

How do I create a new folder?

There are two main ways of creating a new folder. If you click the + button on the Destination panel header, you can use the operating system dialog to create a new folder in the location of your choice.

Alternatively, select a folder in the Destination panel and check the ***Into Subfolder*** checkbox at the top of the Destination panel. Enter the name of your new subfolder in the field to the right. The new subfolder appears in italic below your selected folder, showing that it will be created by the import process.

I've chosen Copy or Move—how do I organize the photos into a folder structure that suits me?

How the photos are organized within your selected folder depends on your ***Organize*** pop-up selection. You have three choices:

By date gives you a choice of date-based folder structures. It automatically organizes your photos into a tidy folder structure.

Into one folder places the photos in the single folder that you select. It allows you to create your own folder structure manually. For example, a portrait photographer may create a folder for each shoot, or you may choose to create a folder for each family event you attend.

By original folders imports in the same nested hierarchy as their existing structure, but at a new location. This is useful if you're importing existing folders of photos and you wish to keep the existing organization.

Any of these folder structures can also be placed into an existing folder on your hard drive or a new folder.

How do I pick a date structure?

If you select *By date*, the ***Date Format*** pop-up appears, giving you a choice of difference dated folder structures, based on the capture date stored in each file. **(Figure 3.39)**

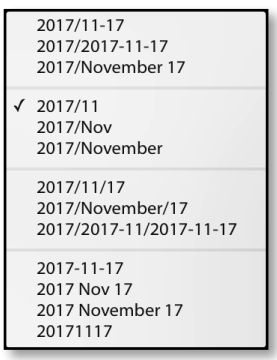

Figure 3.39 *A selection of dated folder structures are available in the Date Format pop-up menu.*

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The slash (/) creates nested folders so 2014/10/07 creates a folder 07 inside of a folder 10 inside of a folder 2014, not a single folder called 2014/10/07.

If you want a single folder, you need to use a format with hyphens (-) or underscores (_), such as the 2014-10-07 format.

For most amateur photographers, the best of these options is YYYY/MM, which creates month folders inside year folders.

I'd suggest ignoring the ones with the month spelled alphabetically, as the Folders panel sorts in alpha-numeric order and isn't quite smart enough to know that May should come before August. **(Figure 3.40)**

Why are some of the Destination folders in italic?

As you test the different *Organize* and *Date Format* options, watch the folder hierarchy below. The folders shown in italic are folders that don't currently exist, but will be created by the import. It's an easy way to check that the folder organization setting that you've chosen is the one that you want.

To the right of the folder names are numbers and checkmarks. The numbers show how many photos in the current import will be placed in that folder. Two numbers divided by a slash are checked (left) and unchecked (right) photos.

The checkmarks next to the italicized folders select and deselect photos from those folders. They're particularly useful when you're using a dated folder structure, allowing you to select or deselect a whole day or month's photos in one go.

How do I avoid incorrectly nesting dated folders?

There's one particular thing to look out for when selecting the folder: nested year folders. For example, notice in **Figure 3.41**,

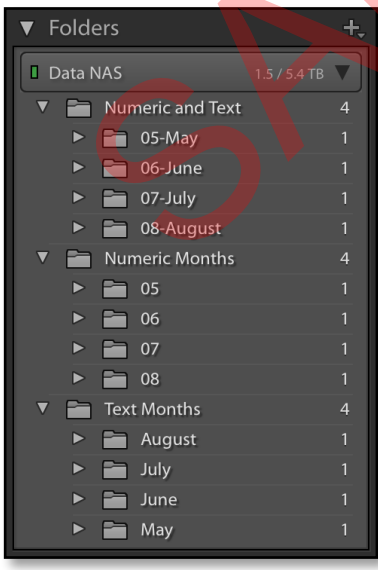

Figure 3.40 *The Folders panel sorts in alpha-numeric order and isn't quite smart enough to know that May should come before August.*

Figure 3.41 *In this case, we've selected the wrong folder, resulting in nested 2017 folders. We should have selected the Lightroom Photos folder.*

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there's a new italic 2017 folder being created inside the existing 2017 folder, which is inside yet another 2017 folder. This happens when you select an existing year folder, and tell Lightroom to create dated folders inside it. But look how easy it is to spot in the Destination preview!

To fix it, if you click on the parent folder—Lightroom Photos, in this case—the dated folders slip back into the correct place in the hierarchy, shown in **Figure 3.42**.

Something as simple as double-checking the preview in the Destination panel each time you import new photos can save hours of work tidying up later. You just need to know where to look.

How do I create a manual shoot-based folder structure?

If you need to find photos outside of Lightroom, you may want to store your photos in a year/shoot-named hierarchy instead of purely date-based folder structure.

Figure 3.42 *Your selected folder structure is previewed in italic. Make sure you check the folder structure is correct before importing the photos.*

First, in the Destination panel, look for the parent folder that contains all of your photos. Earlier in the chapter, we suggested calling it something like *Lightroom Photos* (page 22).

Inside that *Lightroom Photos* folder, I'd recommend you have a folder per year. This makes it easy to split your photo archive over multiple drives, or archive some photos offline, as you outgrow your hard drives. For most of the year, this folder will already exist, but if it's January and you don't have a 2018 folder yet, right-click on your *Lightroom Photos* folder and select *Create New Folder* (or create it in Windows Explorer/Finder and then select it in the Destination panel, if that's more comfortable for you).

Select this year's folder so that it's highlighted in white. In the *Organize* pop-up at the top of the Destination panel, select Into one folder. This places the photos into the selected/highlighted year folder. This is a great choice for random photos that don't need their own shoot subfolder.

But let's go one stage further. Let's create a new subfolder to hold the photos you're importing, because they're from a specific shoot. At the top of the Destination panel, check the *Into Subfolder* checkbox, and then enter a name for the shoot. In this example, we'll call it *Marwell Zoo*, but you can add the date if you prefer. **(Figure 3.43)**

Before you click Import, remember to double check that the photos are landing in the right place. Remember we said that Lightroom previews any new folders in italic? This is a useful double check to ensure that you have the right folder selected.

Can Lightroom manage my photos, like iTunes moves my music files?

Lightroom doesn't automatically manage

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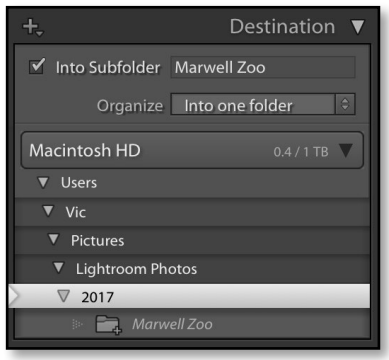

Figure 3.43 *Check Into Subfolder to create a folder for the photos.*

or rearrange your photos once they've been imported. You can move the photos manually by dragging and dropping them into other folders within the Library module, but that could be a big job, so it's better to decide on a sensible filing system at the outset.

Once you've imported the photos, don't tidy up or rename them using Explorer (Windows) / Finder (Mac) or other software, because Lightroom would no longer know where to find them, leaving you the labor-intensive job of relinking the files individually. We'll investigate how do to that in the Missing Files section starting on page 499, but it's easier to prevent than to fix.

SAVING & REUSING IMPORT SETTINGS

Don't worry, having made all these decisions the first time, you can save them to reuse again later. Lightroom remembers your last used settings, but you might need different settings for different uses. For example, you may use different settings when copying from a memory card than you do when importing existing photos. You can save these sets of settings as Import presets.

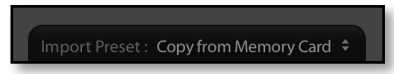

Figure 3.44 *Import Presets save the combinations of settings you use regularly.*

How do I create Import presets, and what do they include?

The ***Import Preset*** pop-up is tucked away at the bottom of the Import dialog in both the compact and expanded Import dialog views. **(Figure 3.44)** Select your import settings and then choose *Save Current Setting as New Preset* from the pop-up menu and give it a name.

All of the settings in the right-hand panels are included in the presets, along with the *Copy as DNG/Copy/Move/Add* choice. Source panel selections and checked/unchecked thumbnails aren't included in the preset, as these change each time you import.

To use these settings again later, simply select the preset from the *Import Presets* pop-up. You can also update or delete existing presets by selecting the preset, editing it and then selecting *Update* (or *Delete*) from the same pop-up.

THE COMPACT IMPORT DIALOG

If you click the arrow in the lower left corner of the Import dialog, it toggles between compact and expanded dialog views. The compact Import dialog allows you to change a few of the settings, such as the Source or Destination folders, and add basic metadata. **(Figure 3.45)** It doesn't read thumbnails of the photos so it's usually quicker, especially on a slow machine or when importing large numbers of photos. The compact Import dialog also displays a quick summary of your

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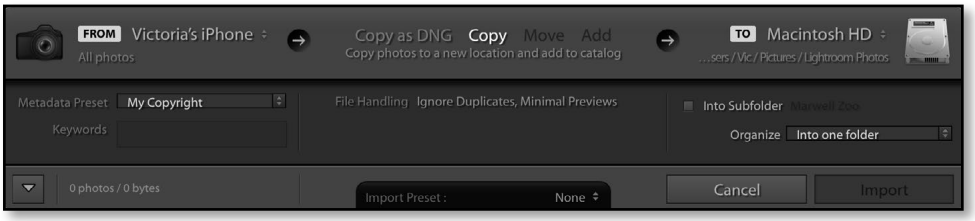

Figure 3.45 *The compact Import dialog only offers a summary of settings. Click the triangle in the lower left corner to switch to the expanded Import dialog*

other settings, but if you want to change these settings, you need to switch to the expanded Import dialog.

AFTER PRESSING IMPORT

Having set up your import preferences, click the *Import* button in the lower right corner of the dialog to start the import. The *Cancel* button closes the dialog without importing any photos. The *Done* button does the same, but saves the settings you selected in the Import dialog.

The import runs as a background task, allowing you to start (or continue) working in Lightroom while it adds the new photos to the catalog. The progress bar displays in the Activity Center in the top left corner of the screen.

Lightroom selects the *Current Import* collection in the Library module's Catalog panel while importing the photos. If you switch to another folder or collection, it then flips back to the same collection (now called *Previous Import*) automatically when the import completes. This can be frustrating if you're trying to work on other photos while the import runs in the background, so there's a ***Select the 'Current/ Previous Import' collection during import*** checkbox in the *Preferences dialog > General tab*. **(Figure 3.46)** It's checked by default, but unchecking it prevents Lightroom from automatically switching view.

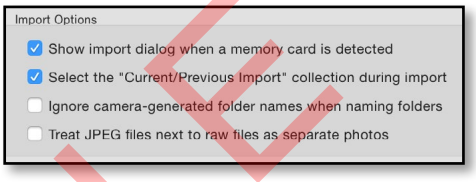

Figure 3.46 *Unchecking the Select 'Current/ Previous Import' collection during import checkbox stops Lightroom automatically switching views when an import completes.*

Once the import completes and you've built standard-sized or 1:1 previews, visually check the files to ensure that they're not corrupted and your backups are safe before wiping your memory cards.

Some photographers like to delete the files from the memory card using Explorer (Windows) / Finder (Mac), as a reminder that the card's ok to reuse, but it's worth then reformatting the card in the camera. This reduces the risk of corruption.

TROUBLESHOOTING IMPORT

We've covered all the controls you need to know about, but there are a few issues that could prevent you importing your photos. To avoid you tripping at the first hurdle, we'll run through the most frequent of these problems and error messages now, and

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FILE FORMATS

Lightroom can import photos and videos in the following formats:

- Camera raw file formats for supported cameras. You can check whether your camera is supported by the latest version of Lightroom by visiting Adobe's website: https://www.Lrq.me/camerasupport
- Digital Negative (DNG) format
- PSD files set to Maximize Compatibility (8-bit & 16-bit only)
- PSB Large Document Format (as long as they're under the pixel limits noted below)
- TIFF (8-bit, 16-bit & 32-bit)
- JPEG
- HEIF/HEIC
- PNG
- Some video formats from digital still cameras. See https://www.Lrq.me/video-support

There are a few limitations to be aware of:

- Photos can be no larger than 65,000 pixels along the longest edge, and no more than 512 megapixels (not megabytes)—whichever is smaller. A photo that is 60,000 x 60,000 is under the 65,000 pixel limit, but it still won't import as it's over the 512 megapixel limit. As most cameras range between 8-36 megapixels, that's only likely to become an issue for huge panoramic or poster shots created in Photoshop.

- CMYK, Lab and Grayscale photos can be imported and managed, but editing and exporting them converts them to RGB. This could result in unexpected shifts in files with other color modes, so you may prefer to control the conversion to RGB yourself using Photoshop, and then import the RGB file into Lightroom for further editing.

- 32-bit HDR files can only be DNG or TIFF format.

- AVCHD format has limited support—Lightroom imports the MTS video clips but not the whole AVCHD folder structure. You'll need to manually copy the AVCHD folder structure from the memory card to your hard drive if you want to retain the additional metadata. Other video formats are also limited on some operating systems.

- Sound files (i.e., WAV and MP3) with the same names as imported photos are copied and marked as sidecar files. This means that they're listed in the Metadata panel, and if you move or rename the original file, the sidecar is also updated.

- Files that aren't created by digital cameras, for example, text files that you may have placed alongside the photos, are not copied to the new location, so always check before formatting the card or drive if you've added extra files.

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translate them into more helpful terms.

How do I stop the Import dialog hanging?

If the Import dialog simply hangs before displaying any or all of the thumbnails, it's usually caused by having a mobile phone or tablet attached to the computer. It can also be caused by a drive that's slow to respond (perhaps a network drive), or cloud drives that appear as network drives (e.g. JungleDrive). Try detaching all peripherals from your computer and ejecting network drives before attempting to open the Import dialog again, to narrow down the cause of the problem.

Why can't I see my photos in the Import dialog?

Assuming you've correctly selected a source, there are a few reasons why the thumbnails of the photos might not be visible.

If the photo cells are visible, but the thumbnails are gray and say *Preview unavailable for this file* **(Figure 3.47)**, there are a few likely reasons:

- The raw file format isn't supported by your Lightroom version.

Figure 3.47 *If a preview is unavailable, Lightroom displays a gray thumbnail in the Import dialog.*

- The file is corrupt or has the wrong file extension.

- The file doesn't have an embedded preview.

- Lightroom is unable to get the previews from the images. If your camera's connected directly to the computer, a lack of previews can be a result of problems with the camera driver at the operating system level. You may consider purchasing a card reader, as they're usually quicker, reduce the wear and tear on your camera, and can show previews more reliably.

- Lightroom simply hasn't finished retrieving all the embedded previews yet.

Regardless of the cause, you can go ahead and press *Import* as normal. Lightroom displays a more descriptive error message if it can't import the photos. We'll discuss some of these errors shortly.

If the photos are completely missing from the Import dialog, there are three main possibilities:

- The photos are in a subfolder inside the selected source, but you've forgotten to check the *Include Subfolders* checkbox.

- The file type isn't supported, for example, Lightroom won't display Word documents. See the File Formats sidebar (page 50) for a list of supported file types.

- In Lightroom's *Preferences > General tab* is an option to *Treat JPEG files next to raw files as separate photos*. With this option checked, Lightroom displays the JPEG files alongside the raw files, ready for import. If the checkbox is unchecked, the JPEGs are added as sidecars when you import the matching raw file but they're not visible in the Import dialog. **(Figure 3.48)**

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How does Lightroom handle Raw+JPEG pairs?

If you shoot raw+JPEG, there's a couple of ways to handle them, controlled by the *Preferences* > *General tab* > ***Treat JPEG files next to raw files as separate photos*** checkbox.

To keep them both visible in Lightroom as separate photos, tick the checkbox. They'll be treated as entirely different photos.

To keep them as a pair, with only the raw file visible in Lightroom, uncheck the checkbox. The JPEGs are handled as sidecar files. Sidecar files aren't treated like photos, so you can't view them separately. If you move or rename the visible file, the sidecar file is moved or renamed too.

(Other file types can also be sidecar files, for example, XMP files or audio annotations. They're listed in the Metadata panel.)

If you've imported the raw files already, and you now want to import the JPEGs as separate photos, you can turn off the checkbox and re-import that folder—the raw files are skipped as they already exist in the catalog, and the JPEGs are imported as separate photos. The raw files remain marked as Raw+JPEG, and there isn't an easy way of changing that. Removing them from the catalog and reimporting them resets that label, but if you've made any changes since import, these changes may be lost, so the best solution currently is to close your eyes and ignore them.

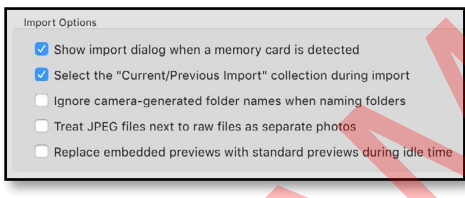

Figure 3.48 *In Preferences dialog > General tab, the Treat JPEG files next to raw files as separate photos checkbox controls the handling of Raw+JPEG pairs.*

What does this error message mean?

If Lightroom can't import the selected files, it displays an error message **(Figure 3.49)** starting with ***Some import operations were not performed*** followed by the reason:

"Could not copy a file to the requested

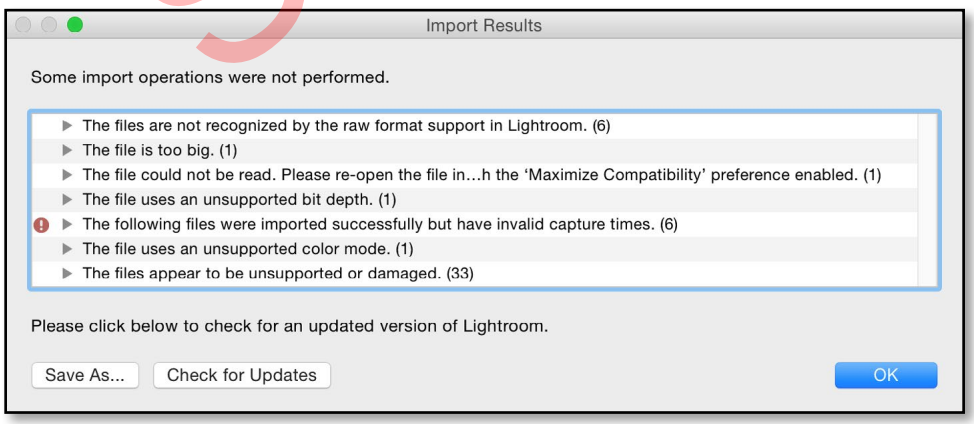

Figure 3.49 *If Lightroom can't import your photos, it lists the photos in the Import Results dialog, along with an error message explaining the reason for the failure. Many of these issues can easily be overcome.*

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location."

If Lightroom can't copy or move the photos to their new location, it's usually because the Destination folder is read-only. Try another location with standard folder permissions, such as the desktop, to confirm that permissions are the problem. If it works correctly on the desktop, use the operating system to correct the permissions for that folder. If the permissions appear to be correct already, it may be a parent folder that has the incorrect permissions. (You'll need to Google for instructions on correcting file/folder permissions, as it's an operating system function rather than Lightroom.)

Other possibilities include the drive being nearly full or the drive being formatted using an incompatible format, such as a Mac computer trying to write to an NTFS formatted drive.

"The files could not be read."

When Lightroom says *"The files could not be read,"* it more frequently means that they couldn't be written. Yes, I know that's not very helpful! As with the *"Could not copy a file to the requested location"* error, check the folder permissions for the Destination folder and its parent folders.

Lightroom also shows *"The files could not be read"* error if the memory card or camera is removed while the photos are still copying, or if the photos are deleted from the source folder before the import completes.

"The files already exist in the catalog."

If you're importing a large number of photos and you press the Import button before Lightroom's finished checking the new photos against the catalog, it may get to the end of the import and say *"The files already exist in the catalog."* It simply means that Lightroom didn't need to import them as they're already registered in your catalog at that location. If you search the *All Photographs* collection or look in the folder in the Folders panel, you'll be able to find them.

"The file is from a camera which isn't recognized by the raw format support in Lightroom."

Each time a new camera is released, Adobe has to update Lightroom (and ACR plug-in for Photoshop) to be able to read and convert the raw files. The list of supported cameras can be found at: https://www.Lrq.me/camerasupport

The Lightroom updates are released about every 2 months. Visit the CC app to make sure you're running the latest version. If your brand new camera doesn't appear on the list yet, you may need to wait for Adobe to add support.

There's one other possibility if Lightroom says *"The file is from a camera which isn't recognized by the raw format support in Lightroom."* If a raw file is corrupted, it may show this error instead of the *"unsupported or damaged"* error.

"The file uses an unsupported color mode."

Lightroom supports RGB, CMYK, Lab and Grayscale color modes. If you try to import a photo in another color mode, for example, Duotone, Lightroom shows the *"unsupported color mode"* error. In this case, you'll need to convert the photo to a supported color mode, or import an RGB copy as a placeholder instead.

"The file is too big."

Lightroom has a file size limit of 65,000

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pixels along the longest edge, and up to 512 megapixels, whichever is the smaller. If it tells you that the file is too big, then you're trying to import a photo that's larger than that—perhaps a panoramic photo. If you have any such files that you can't import, create a small version of the photo (i.e. using Photoshop) to import into Lightroom to act as a placeholder.

"The files could not be read. Please reopen the file and save with 'Maximize Compatibility' preference enabled."

Lightroom doesn't understand layers, so if there isn't a composite preview embedded in a layered PSD file, it can't import it and Lightroom displays an error asking you to save the file with *Maximize Compatibility* enabled.

To do so, you'll need to open the PSD files in Photoshop and re-save them. You'll find Photoshop's Preferences dialog under the *Edit menu* (Windows) / *Photoshop menu* (Mac), and in the *File Handling* > *File Compatibility section*, there's an option to *Maximize Compatibility* with other programs by embedding a composite preview in the file. **(Figure 3.50)** The preference only applies to PSD and PSB format files, as other formats (such as TIFF) embed the composite by default.

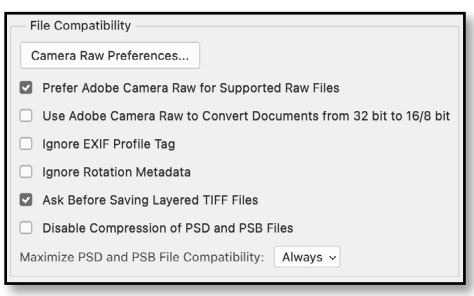

Figure 3.50 *Maximize Compatibility in Photoshop saves a composite layer.*

Maximize Compatibility does increase file size, but it ensures that other programs—not just Lightroom—can read the embedded preview even if they can't read the layers. It's safest to set your Photoshop Preferences to *Always*, or simply use TIFF format, which is generally a better choice now anyway.

"The file appears to be unsupported or damaged."

Files that have the wrong file extension, or 32-bit PSD files, can trigger the *"unsupported or damaged"* error message. 32-bit HDR floating point TIFF or DNG files are supported, but not 32-bit PSD's. Most unsupported file formats aren't even shown in the Import dialog, but those are the exceptions.

More frequently, severe file corruption triggers the *"unsupported or damaged"* error message, although files with less significant corruption may import without warning.

TETHERED SHOOTING & WATCHED FOLDERS

Before we move on to backing up your photos, we should mention one final way of getting photos into Lightroom. Tethered shooting involves connecting your camera directly to the computer. As you shoot, the photos appear on the computer's monitor, rather than having to download them later. Lightroom offers two different options, depending on your requirements.

If you're using one of the supported cameras, you can use the Tethered Capture tool, which allows you to connect your camera to the computer, view your camera settings and trigger the shutter using Lightroom's interface.

If you're shooting wirelessly, for example,

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using an Eye-Fi card, or other remote capture software, you can use Auto Import to monitor a watched folder instead. Auto Import collects photos from a folder of your choice as they appear and automatically imports them into Lightroom, moving them to a new location in the process.

Which cameras are supported by the built-in Tethered Capture?

Adobe supports a wide range of Canon and Nikon cameras for tethering. The current list of supported cameras can be found at https://www.Lrq.me/tethersupport Fuji, Leica and Pentax offer their own Lightroom tethering plug-ins, but the features may be slightly different to the built-in plug-ins.

Lightroom uses the manufacturer's own SDKs to control the camera, which results in some slight differences between manufacturers. For example, if there's a memory card in the camera, Canon cameras can write to the memory card in addition to the computer hard drive, whereas Nikon cameras only write to the computer hard drive. Waiting for the manufacturer to release an updated SDK can also lead to delays in tethering support for new cameras. Nikon cameras are limited to the list linked above, but due a difference in the SDK's, some unlisted Canon cameras may work.

How do I set Lightroom up to use Tethered Capture?

To set Lightroom up for tethering:

1. Connect your camera to the computer using your USB or Firewire cable. A few cameras need to be in PC Connection mode, but most need to be in PTP Mode.

2. Go to *File menu > Tethered Capture > Start Tethered Capture*. (Note, if you're using an M1/M2 Mac, tethering still requires Rosetta 2 emulation at this time. When you start Tethered Capture, Lightroom automatically offers to relaunch in Rosetta emulation mode. When you next restart Lightroom, it automatically reverts to native code.)

3. Choose your settings in the Tethered Capture Settings dialog: **(Figure 3.51)**

Enter a name into the *Session Name* field. This becomes the folder name for the photos.

(Optional) Check the *Segment Photos by Shot* checkbox. This subdivides the photos into further subfolders, inside the *Session Name* subfolder. The *Shot Name* can be changed from the main Tethered Capture window while you're shooting.

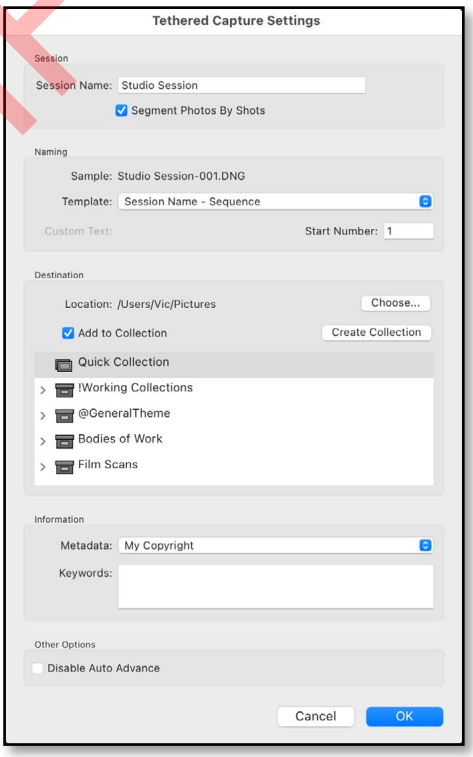

Figure 3.51 *The Tethered Capture Settings dialog sets initial import settings including the Destination folder, file renaming and metadata.*

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Select a file naming template. The default *Session Name–Sequence* template uses the *Session Name* you've entered at the top of the dialog, followed by a 3 digit sequence number.

4. Select a *Destination* folder. The *Session Name/Shot Name* folder hierarchy is placed inside your selected folder.

5. (Optional) Like the normal Import dialog, you can also choose to add the photos to a new or existing collection by checking the *Add to Collection* checkbox and selecting your chosen collection.

6. For performance reasons, Tethered Shooting doesn't offer the option to convert to DNG while importing. If you prefer the DNG format, once you've completed the shoot, select the files and go to *Library menu > Convert Photos to DNG* to automatically convert the files.

7. (Optional) Select your *Metadata Preset* and any keywords to apply to the photos as they're imported.

8. By default, Lightroom displays each photo on screen immediately after it's capture, but if you have someone else editing the photos while you shoot, check the *Disable Auto Advance* checkbox.

9. Press OK to display the Tethered Capture window.

How do I capture photos using Tethered Capture?

Once you've set the Tethered Capture settings, you're ready to start shooting. Many camera settings can be controlled using the Tethered Capture window **(Figure 3.52)**, including:

- *Session Name* (which becomes the folder name, and may be used in the filename)

- *Shot Name* (if *Segment Photos by Shot* was checked in Settings)

- The *Live* button opens an additional window showing a live preview. The green dot simply means that the Live View is enabled. The icon in the top right corner rotates the preview. **(Figure 3.53)**

- The *Focus* buttons allow you to manually adjust the focus by large or small amounts, as long as the camera is set to Auto Focus mode and Live View is enabled. The *AF* button reverts to the automatic focus.

- *Shutter Speed*, *Aperture*, *ISO* and *WB*

- *Develop Settings* allows you to select a Develop preset to apply to each photo on import. Certain settings, such as Crop, can't

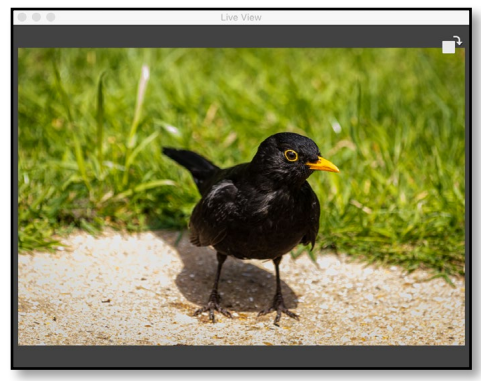

Figure 3.53 *The Live View window shows a live preview.*

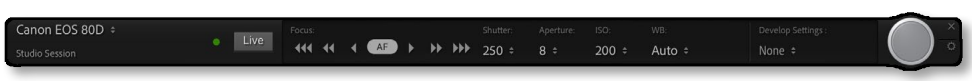

Figure 3.52 *The Tethered Capture window allows you to set the camera settings and trigger the capture.*

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be included in Develop presets, however that doesn't prevent you from applying them automatically. Simply shoot the first photo, apply your crop along with any other Develop settings, and then select the *Same as Previous* option in the Develop presets pop-up menu. Any further tethered shots automatically have these previous settings applied, including the crop.

- The cog icon opens the Tethered Capture Settings dialog again.

You can drag the dialog or Live View window to another location if they're getting in your way. They float over the top of Lightroom's standard window so you can carry on working without closing the Tethered Capture window.

Press the shutter button on the camera, the silver button on the dialog or the keyboard shortcut F12 to trigger the shutter.

When you're finished, close the Tethered Capture window by clicking the X in the top right corner.

How do I set Lightroom up to use a watched folder?

If Lightroom's tethering doesn't support your camera, you need to change the camera settings remotely, or you're shooting wirelessly, you can use other tethering tools such as EOS Utility, Camera Control Pro or Eyefi to capture the photos and drop them into Lightroom's watched folder. Lightroom then collects the files from that watched folder, and moves them to another folder of your choice, importing them into your Lightroom catalog, renaming if you wish, and applying other settings automatically.

To set it up:

1. Go to *File menu > Auto Import Settings*.

2. In the *Watched Folder* section, select an empty folder, perhaps on your desktop. **(Figure 3.54)**

3. Select a destination folder and subfolder to store the photos.

4. Select your filename template in the *File Naming* pop-up.

5. Choose any other import options in Auto Import Settings dialog—*Collection*, *Develop Settings*, *Metadata Preset*, *Keywords* and *Preview Size*. These are the same as the choices in the main Import dialog.

6. Enable the *Auto Import* checkbox at the top of the dialog or go to *File menu > Auto Import > Enable Auto Import*. The watched

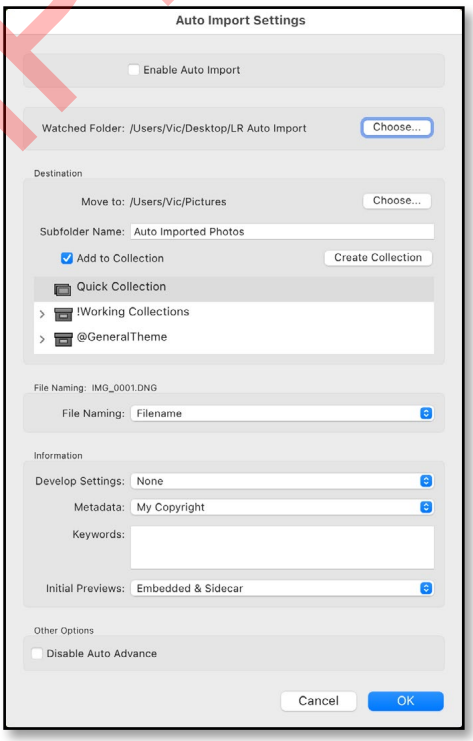

Figure 3.54 *You can use alternative tethered capture software to capture your photos, and automatically import the photos into Lightroom using Auto Import.*

SAMPLE

This is a sample of Adobe Lightroom Classic - The Missing FAQ.
The full book is available from https://www.lightroomqueen.com/shop/

folder needs to be empty when you enable Auto Import, and Lightroom needs to remain open.

7. To check you've set it up correctly, copy a file from your hard drive into the watched folder. As soon as the file lands in the folder, it should start the import, and you should see the file vanish from the watched folder. It should then appear in the destination folder and in Lightroom's catalog. If that works, then you've set up Lightroom properly.

8. Switch to your camera's remote capture software and set it to drop the photos into that folder. Make sure the remote capture software doesn't create a dated subfolder as Lightroom won't look in any subfolders in the watched folder.

9. Finally, connect the camera to the capture software, and ensure it's saving to the right folder. Release the shutter. The file appears in the watched folder, and then Lightroom moves to your destination folder and imports it into your catalog.

IMPORT SHORTCUTS

		Windows	Mac
Import Dialog	Open Import Dialog	Ctrl Shift I	Cmd Shift I
	Grid View	G	G
	Loupe View	E	E
	Move between photos	Left/Right Arrows	Left/Right Arrows
	Zoom	Spacebar	Spacebar
	Check Selected Photos	P	P
	Uncheck Selected Photos	X	X
	Toggle Checkbox	`	`
	Auto Advance	Caps Lock	Caps Lock
	Add Copyright Symbol	Ctrl Alt C	Opt G
	Begin Import	Enter	Enter
	Cancel / Close Import Dialog	Escape	Escape
Tethered Capture	Hide Tethered Capture Window	Ctrl T	Cmd T
	Shrink Tethered Capture Window	Alt-click on close button	Opt-click on close button
	New Shot	Ctrl Shift T	Cmd Shift T
	Trigger Capture	F12	F12

SAMPLE