ADOBE® PHOTOSHOP® LIGHTROOM® 2 FOR DIGITAL PHOTOGRAPHERS ONLY

Rob Sheppard
Adobe® Photoshop®
Lightroom® 2 FOR
Digital Photographers ONLY
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LIGHTROOM® 2 FOR
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Rob Sheppard

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about the author

Rob Sheppard has had a longtime and nationally recognized commitment to helping photographers connect with digital imaging technology. He was one of the small group of people who started *PCPhoto* magazine nearly ten years ago to bring the digital world to photographers on their terms. He was the editor of *Outdoor Photographer* magazine (second only to *Popular Photography* in circulation) for 12 years and now is editor at large. He is the author/photographer of more than 25 photo books, including *Adobe Camera Raw for Digital Photographers Only* and *Digital Photography Simplified*.

He also writes a column in *Outdoor Photographer* called “Digital Horizons” and teaches around the country, including workshops for the Palm Beach Photographic Centre, Santa Fe Photography and Digital Workshops, BetterPhoto.com, xTrain.com, and the Great American Photography Workshop group. His Web site for workshops, books, and photo tips is at www.robsheppardphoto.com; his photo blog is at www.photodigitary.com.

As a photographer, Rob worked for many years in Minnesota (before moving to Los Angeles), including doing work for the Minnesota Department of Transportation, Norwest Banks (now Wells Fargo), Pillsbury, 3M, General Mills, Lutheran Brotherhood, Ciba-Geigy, Anderson Windows, and others. His photography has been published in many magazines, ranging from *National Geographic* to *The Farmer* to, of course, *Outdoor Photographer*. 
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foreword

Writing a book is somewhat like giving a presentation — which Rob, by the way, does many times a year and does very well.

In a presentation, the presenter must grab the audience’s attention in the first few seconds. Body language and enthusiasm help during those critical moments. That attention must then be held with informative facts, but just as important, with entertaining wit and with eye-catching slides. And of course, the presenter’s knowledge of the subject and energy is key.

Like a guitar solo, the presentation must have a beginning, middle, and end. It has to be well organized, or else the audience may get lost in a sea of facts. At the end of the presentation, the audience should say, if the presenter has done his or her job well, “That was one of the best presentations I’ve ever been to.” That’s different from, “I learned a lot,” or “those were great photographs,” and so on.

In reading the draft of Rob’s book, I felt as though I was at one of his fun-filled and info-packed presentations, which I’ve attended many times, usually with standing-room only. Rob grabs the reader right up front, offering the features and benefits of Lightroom. I stress “and benefits” because, as I learned in my ten-year stint at a New York ad agency, stating only the features alone does little good unless you state the benefits as well.

I like Rob’s title for this book, Adobe Photoshop Lightroom 2 for Digital Photographers Only. If I were the copywriter, I’d add my own subtitle: Everything You Possibly Want to Know About Working and Playing in Lightroom. The book is that complete, and is the most complete book I’ve seen on Lightroom.

Getting back to giving an organized presentation, Rob’s technique for organizing your work (workflow) in Lightroom takes the guesswork out of common Lightroom questions: Where do I start, what do I do along the way, and where do I finish?

If you don’t know the answer to these questions, you’d be somewhat like Christopher Columbus: When he left Spain, he did not know where he was going. When he got to the New World, he did not know where he was. When he got back to Spain, he did not know where he had been.

It’s an old joke, but true. You must be organized — you must know where you want to go, do what you want to do. Otherwise, you waste a lot of time sailing around on the wrong course, so to speak.
Rob is a very sharing person, which you’ll realize in the first few pages of this book. And speaking of sharing (and getting back to my presentation analogy just one more time), Lightroom is great for sharing your photographs — with prints and especially on the Web and with slideshows. Here, again, Rob’s presentation of the work makes learning fun.

Rob loves Lightroom, and I am sure you will fall in love with some of the application’s features, too. But as Rob suggests, don’t dump perhaps your first love, Photoshop. The two applications can work hand in hand to give you ultimate creative control over your images — with lighting-fast speed.

Take my word; you’re in for a good read and good presentation in the following pages.

Rick Sammon

www.ricksammon.com
With Adobe Photoshop Lightroom 2, I have to say, “Wow!” After working with it from the start of its development by Adobe, I really feel at home with this software, not because it is a great piece of software, but because it is truly going to revolutionize the way photographers work with photos. It brings me back to working in the traditional darkroom, something I had longed to do with color, but really only felt successful with black-and-white. I now have the control over a color image that photographers have longed for.

The great LIFE magazine photographer Andreas Feininger once said that the uncontrolled photograph was a lie (and this was more than 40 years ago, before Photoshop) because it misrepresented the way we saw reality. He felt that truth could only come when the photographer controlled the image so that it truthfully represented how we saw the world. Of course, a photographer can control an image and lie, too, but this has always been true. Feininger would find that Lightroom allows the photographer the control needed to bring photos back to the truths of black-and-white photography.

Lightroom’s ability to give photographers a totally integrated program, from editing and organizing to image processing to photo sharing, is unmatched by any other Adobe program. Plus it offers some amazing processing capabilities, as you will soon learn, that no one else is doing. I love the way the program handles images and makes working with them intuitive and a joy.

The official name of the program is Adobe Photoshop Lightroom — a bit unwieldy, don’t you think? So you will often see it referred to simply as Lightroom in this book. Most people commonly call it Lightroom anyway. Adobe wanted to include Lightroom as part of the Photoshop brand, which is how it got its official name.

I admit to a bias in doing this book that is the same one I have for most of my books. I am uninterested in programs like Lightroom or Photoshop as software programs with a big list of features. I really only care about what they can do for the photographer. I get excited, not from working in Lightroom, but from seeing my photos come to life in the program. Lightroom has very obviously been designed more specifically for the photographer than Photoshop ever has been.

My goal in writing this book has been to explain Lightroom features to you, the reader and photographer, and give you some perspective on how you can use them. As in my other books, I wanted to produce a book that addresses photographers’ needs and concerns, one that makes photography as important as the technology. It’s easy to be wowed by cool features in Photoshop or Lightroom, but it’s a different thing altogether to make that cool feature really fit in your workflow.
acknowledgments

A
cknowledgments are both hard and easy. It is easy to say a lot of people helped with a book given no
book can be done by one person. Once again, I thank everyone who has ever given me information or
challenged me to do better in communicating to readers about digital photography, including the great
editors at Wiley. Project editor Jama Carter and tech editor Michael Guncheon always worked to be sure I
was showing the reader the correct and best way to understand Lightroom.

I will always thank all the great folks who have been at my workshops and seminars and have taught me
what photographers really need to know about digital photography and Lightroom. Without them, I would
never have known the nuances of what photographers with a great range of knowledge and skills really
understand and don’t understand about digital photography.

I have to especially thank my family, particularly my wife, Vicky, a terrific partner who tolerates me photo-
ographing all over the place and, when home, saying I will just be a minute (but rarely am) and then spend-
ing much time in my office working at the computer.
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WHAT IS LIGHTROOM ALL ABOUT?

Part I

Chapter 1: Introduction to the Photoshop Lightroom Concept
Chapter 2: The Basics of Lightroom
INTRODUCTION TO THE PHOTOSHOP LIGHTROOM CONCEPT

Chapter 1

[Image of a Joshua Tree in a desert landscape]
Adobe Photoshop Lightroom is a program that was designed specifically for photographers. As part of the Photoshop family of Adobe software, Lightroom, as most photographers refer to it and how you will see it in this book, has become the preferred method of working with photographs for many photographers because it enables them to edit, catalog, process or develop, print their images, and more, all in one powerful program.

Adobe Photoshop, by comparison, is a great program, but it was designed for people who use photographs, not necessarily for photographers. And Photoshop itself is still a very powerful program for working with photography; but Lightroom, as shown in figure 1-1, offers new approaches that are more intuitive and often more efficient for photographers.

Lightroom really resonates with photographers because it parallels how a photographer thinks, which means the Lightroom learning curve is not as difficult as with Photoshop.

In this chapter, you discover what makes Lightroom different and how that difference is important to you as a photographer.