

Batch It! Leveraging Batch Functions in Lightroom Classic

Work smarter and faster! One of Lightroom Classic's most impactful superpowers is its ability to perform imports, metadata changes, develop edits, and exports to multiple photos (hundreds and even thousands) at a time. In this class we'll put the pedal to the metal and demonstrate all the batch functions you can utilize in your workflow to get more done faster and consistently.

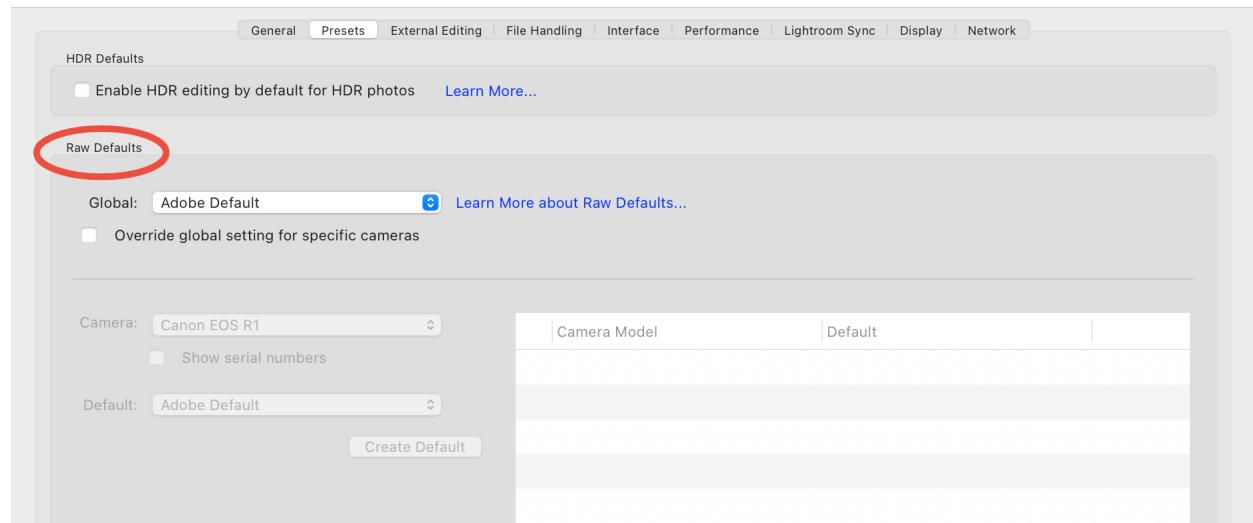
Before You Import: Raw Defaults

When you import raw photos into Lightroom Classic some settings must be applied to the raw data to serve as a starting point for your edits. The un-customized settings are called the Adobe Defaults, which applies the Adobe Color camera profile, zeros out almost all other settings, and applies a baseline configuration of sharpening and noise reduction in the Detail panel. Note, this only affects raw photos, so you won't see any changes to JPG, PSD, PNG, or TIF files (which do not have any settings at all applied to them by default).

There's nothing wrong with the Adobe Default settings, and there is nothing wrong with keeping them as-is. However, if you find that you always end up applying the same settings to all new raw photos (like lens correction or a specific camera profile or different sharpening settings), then you might benefit from customizing the defaults to include your preferred settings. All this does is give you a new, and customized, starting point for your raw photos.

Where is the Raw Default Set?

It is found under Lightroom Classic > Preferences > Presets (PC: Edit > Preferences > Presets). Here you will find a panel called Raw Defaults.



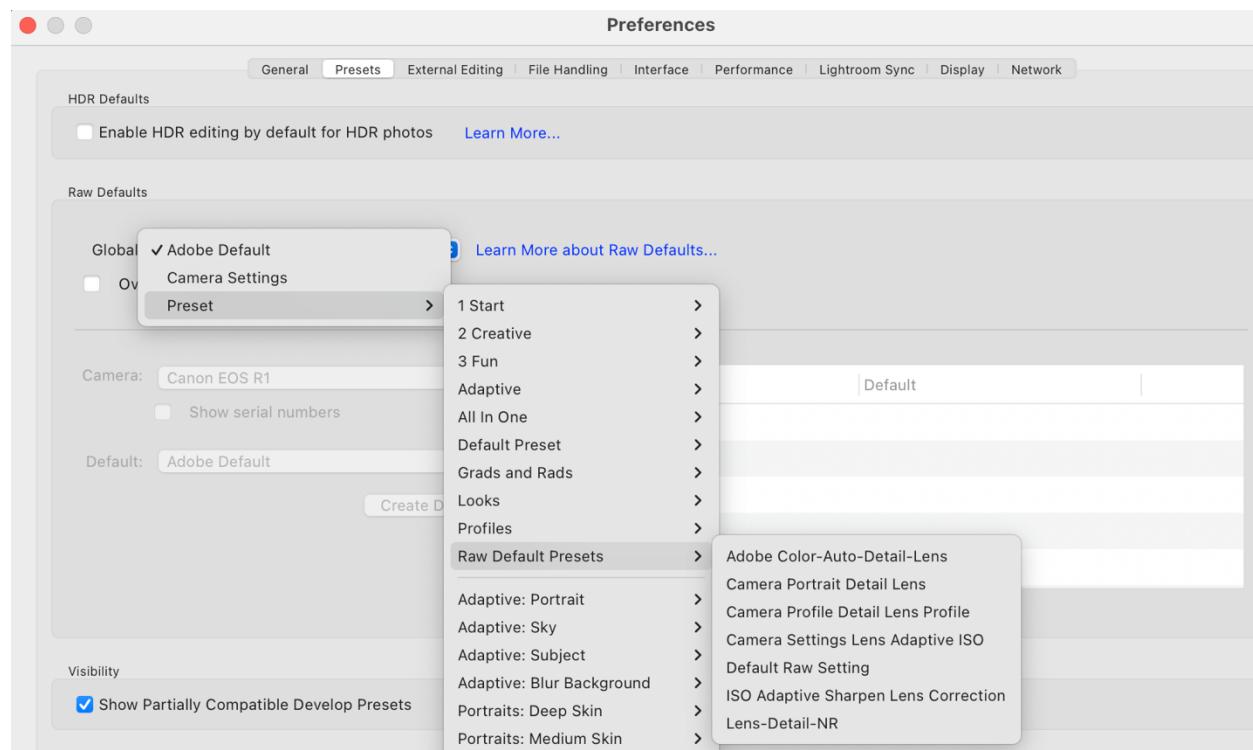
Within the Raw Defaults panel you have three basic options for the Master control:

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Adobe Default: The same Adobe defaults as we've had in the past. Adobe Color is the default profile, and most settings are zeroed out (with the exception of the sliders in the Detail panel).

Camera Settings: The same as Adobe Default except that a profile will be selected to match your in-camera picture style selection (instead of Adobe Color). So, if you set your camera to shoot in B&W (monochrome), choosing Camera Settings would honor that and you will see that a monochrome profile has been applied. Note, unless you shoot with one of the Nikon Z series cameras, it just selects a matching profile and does not change any other settings. Nikon Z series owners may also see other settings in Basic and Detail panels change based on in-camera settings (hopefully we'll see this extend to other camera makes and models in the future). This is an exciting new development, and I hope we see this idea of Lightroom Classic doing a better job of emulating the in-camera settings continue to evolve.

Preset: You choose a Develop preset that will be applied by default to all raw photos from all cameras (or just specific camera models). This will basically take the place of the old custom camera raw default option. You can include anything that you are able to include in a preset. You can also combine this with the Camera Settings option above.



Set the Master Default

If you only have a single camera or you want all raw photos from all camera models to have the same base default settings, then customizing the Master setting is the first thing to do. In the

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old system we needed to create a custom default individually for all cameras even if we wanted to apply the same settings, so this is another improvement over the old system. Let's imagine a few scenarios to help make sense of this.

Scenario One: You don't want to change anything at all. In this case, leave it set to Adobe Default.

Scenario Two: You want to experiment with letting Lightroom Classic change the profile for all raw photos based on the in-camera picture style you choose but leave all other settings the same as Adobe Default. In this case, choose Camera Settings from the Master drop-down menu.

Scenario Three: You have a preset that you always apply on import, and you want to make that preset the new default for all raw photos, or you want to create a preset for this purpose and make that preset the raw default. In this case, you would use the Preset option in the Master drop-down menu to navigate to and select the desired preset.

Create a Preset

Let's create a preset that simply enables the Auto settings function and leaves everything else at the Adobe Default but also includes the new Camera Settings function for choosing a profile based on in-camera picture style. This is just an example, so feel free to include only the settings that make sense to your workflow.

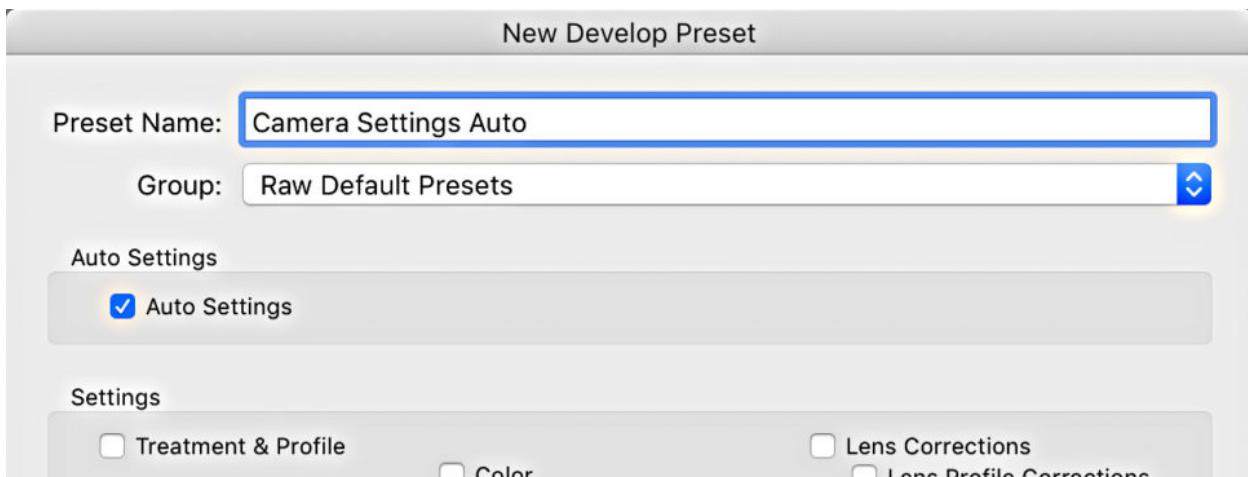
Step One: Select a raw photo and click the Reset button to ensure it is at the Adobe Default settings with everything zeroed out.

Step Two: Go to Develop > New Preset to open the New Develop Preset dialog box. Name this preset Camera Settings Auto (or whatever makes sense to you).

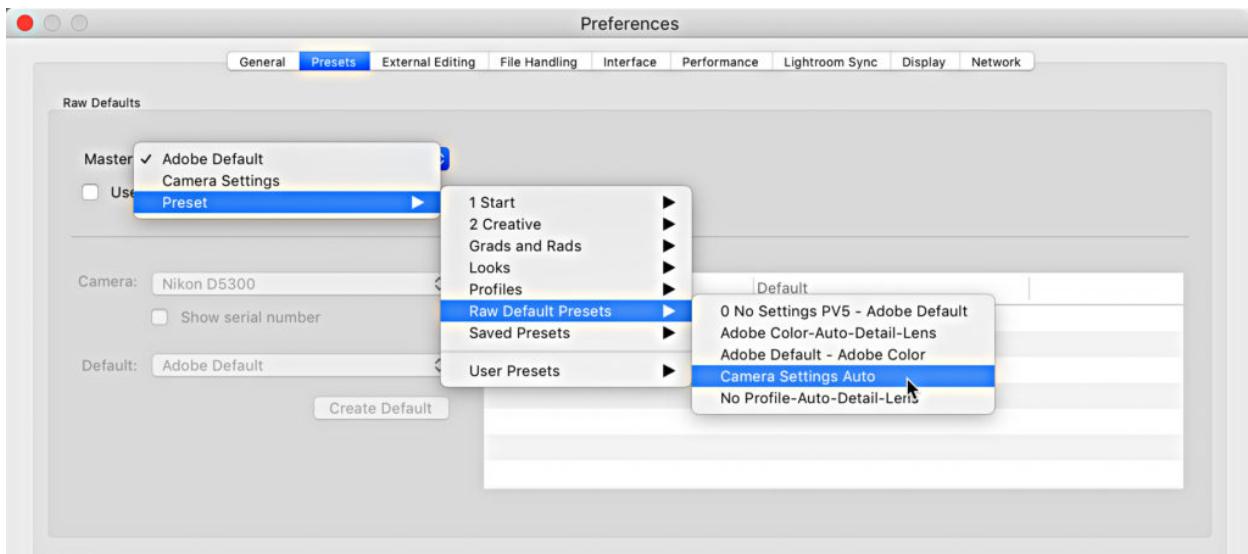
Step Three: Click the Group drop-down menu and create a new group called Raw Default Presets (or whatever makes sense to you).

Step Four: Click the Check None box, and then only check the boxes for Auto Settings and Process Version. By not checking the box for Treatment & Profile Lightroom Classic uses the previously mentioned Camera Settings function for choosing the profile (and if you are shooting with a Nikon Z series, possibly some additional settings). Then click Create to complete the process. The new preset will appear in the Preset panel within the group you designated.

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Step Five: Go to the Presets tab of the Preferences, and click the Master drop-down menu, go to Preset, and select to the preset you created under the Presets menu (look for the preset group you designated). You should then see the name of your preset loaded in the Master drop-down menu.



From this point forward, all newly imported raw photos will have the settings included in the preset applied to them by default. Likewise, clicking the Reset button in Develop will reset to the new default settings. Take some test photos with different in-camera picture styles applied and then import them and give your new defaults a test drive. Since hitting the Reset button applies the Raw Default preset it really isn't a good idea to include Auto in that preset.

Updating The Preset

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After doing some testing you decide that you want to stick with the Camera Settings option for choosing profiles, but you don't want to have Auto Settings applied AND you want to include a lens profile correction. Let's update that preset.

Step One: With a raw photo selected, click Reset to set to defaults. Then go to the Lens Corrections panel and check the boxes for Remove Chromatic Aberration and Enable Profile Corrections. Leave everything else at the default.

Step Two: Right-click the Camera Settings Auto preset we created earlier (or whatever you named it) and choose Update with Current Settings to open the Update Develop Preset dialog box.

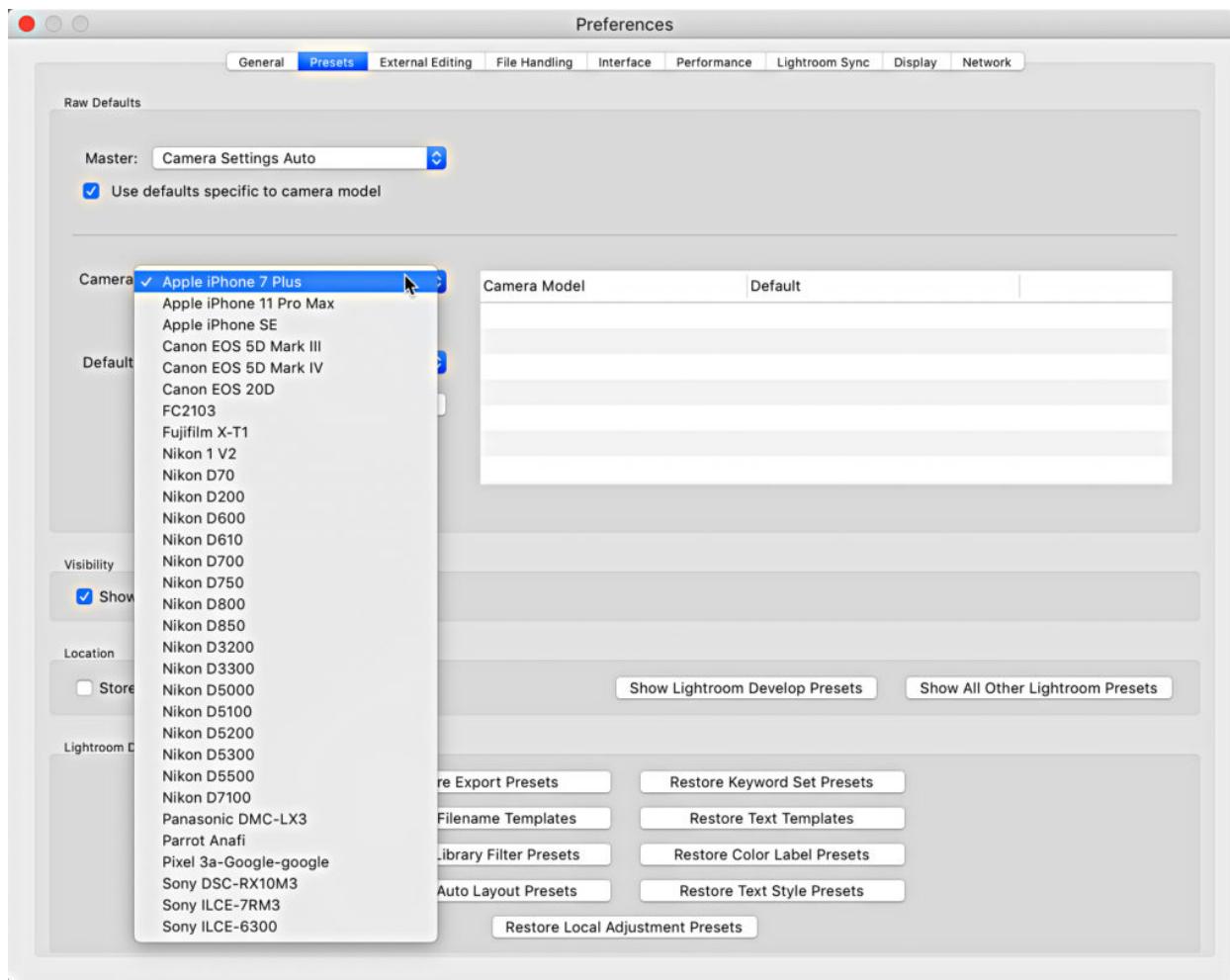
Step Three: Only check boxes for Lens Profile Corrections, Chromatic Aberration, and Process Version. Leave every other box unchecked. Click Update.

Go ahead and click the Reset button and the selected photo should retain the profile that matches the in-camera picture style, the tonal value sliders in the Basic panel should reset from Auto, and the boxes in the Lens Corrections panel should be checked. To update your default settings in the future, just update that preset. Note, be careful not to delete that preset or your defaults will revert to the Camera Settings option without telling you.

Make Defaults Specific to Each Camera

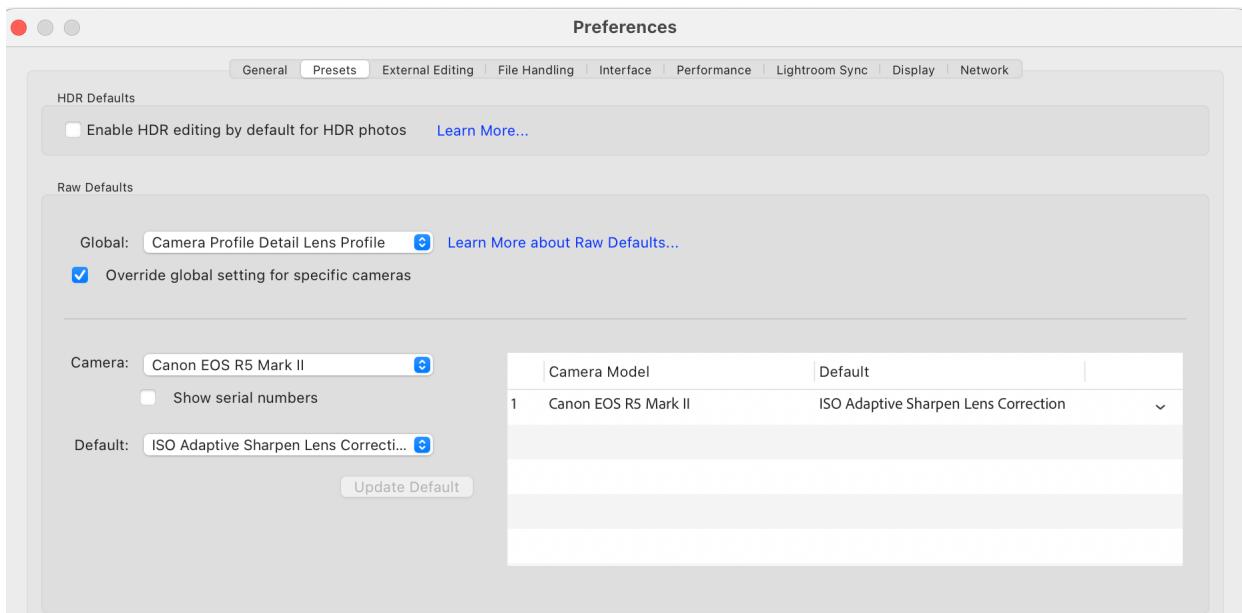
Now that you have a Master setting you like, what if you want to have a different default setting for one or more cameras you shoot with? In that case you'll want to check the Use defaults specific to camera model checkbox under the Master drop-down menu. Once enabled, it brings the bottom section of the new panel to life.

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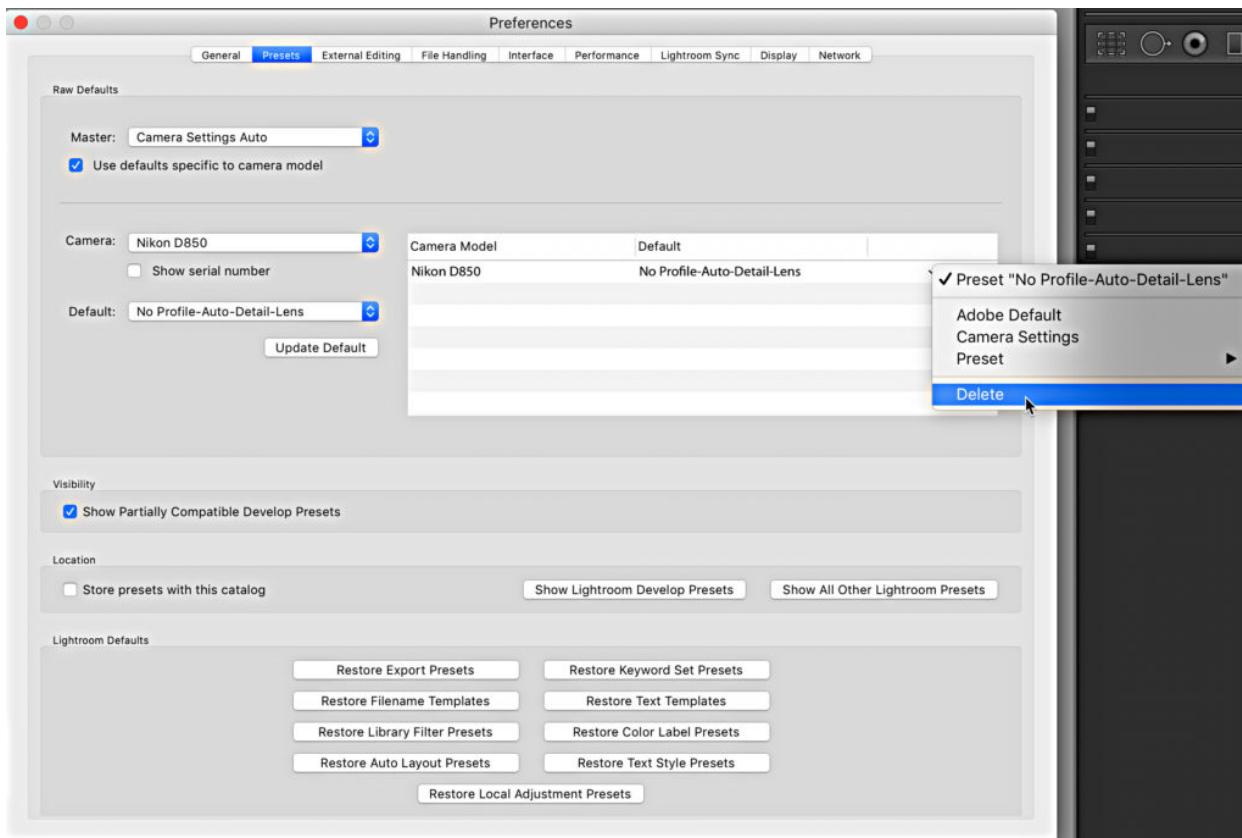


Using the Camera drop-down menu you can select the camera model you want to create a custom default setting for, then use the Default drop-down menu below that to choose from the same three options I outlined above, but for that specific camera only. Note, if at first you don't see the desired camera model listed, exit the Preferences and view a folder or collection containing photos from the desired camera and return to this Preference setting. Once configured as desired, click the Update Default button to add that configuration to the panel. Note, if you need to set your defaults based on camera body serial number, check the Show serial number box and you'll be able to choose each camera body individually.

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Once you've applied a camera specific default you can modify, update, or delete that setting via the drop-down menu at the far-right of the panel. Under that menu you will see options for choosing Adobe Default, Camera Settings, accessing all your develop presets, or deleting that camera specific default setting.



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In Closing

You can of course continue to apply a preset during import or when tethering or using Auto Import. The Raw Default setting you choose is applied first, then any import preset is applied on top of the default, and then anything you apply manually after import comes next. Think of the Raw Default as a time saving measure to get you to your preferred starting point. Think of import presets as creative or job specific additions to your default settings to get you to a different starting point. If all of this seems too overwhelming at first, just leave it at Adobe Defaults and do all your editing in Develop manually. There's no wrong answer, just a few options to consider.

In the old method it was also possible to create a custom default based on ISO settings. That option has been removed from the interface. However, there is now a new method for creating [an ISO adaptive preset](#).

One final note, the old shortcut for resetting to the Adobe defaults (useful if you had a custom default setting using the old method) has been discontinued in this latest update. So pressing Command + Shift + R (PC: Ctrl + Shift + R) does the same as just pressing Reset, which is to reset the photo based on the settings you've chosen in the Raw Defaults section of the preferences. If you want a way to get to all zeroed settings and the Adobe Color profile, then you'll want to create a preset that does that and just click the preset when/if needed.

Make the Most of Templates

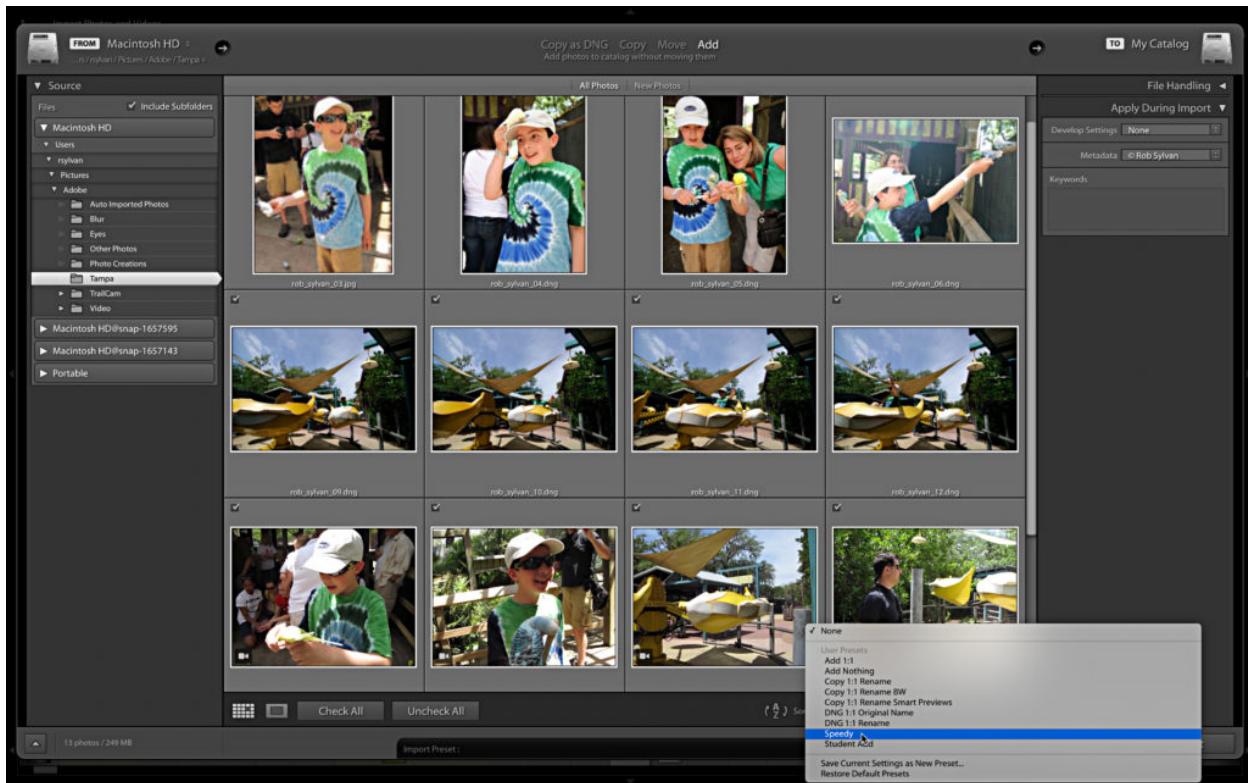
One of the main reasons we use Lightroom Classic is that it makes our entire digital workflow so much more efficient than using a combination of other tools. A key to getting the most out of Lightroom Classic is to gain mastery over all the various types of templates that you can employ at different points in your workflow.

A template (or preset) is essentially a glorified text file that allows you to save some set of information that you can call into use repeatedly, which is much faster than re-creating or entering that information each time you perform a given task. Note, Lightroom Classic uses the words templates and presets somewhat interchangeably, but I try to use the term shown in the interface where applicable.

The types of templates I am talking about appear all over, and some in more than one place. Specifically, I am referring to filename templates, metadata templates, and import templates, which I like to think of as workflow templates, and all can be accessed from both the import screen and the Library module. I want to focus on helping you understand the ins and outs of creating and managing these workflow type templates.

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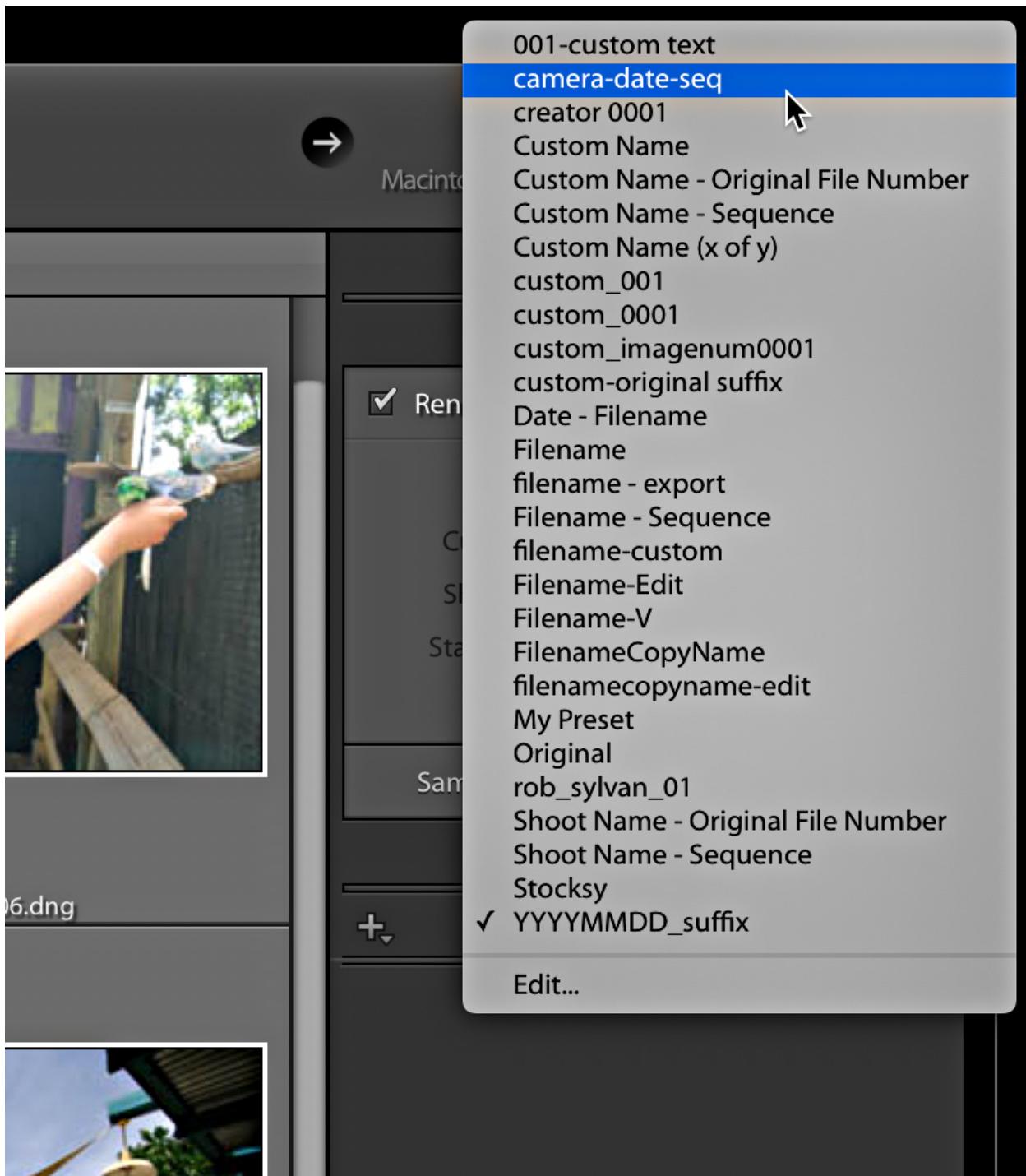
Starting with the first place in your workflow: the Import dialog. The Import dialog is a multi-tasker's dream, as it's main purpose is to add photos to the catalog and then front-load the entire process by facilitating such jobs as renaming the photos (using a file name template), adding core metadata (from a metadata template), applying keywords, and even applying a develop preset. You can then save all those settings in an Import preset to reconfigure the settings in the future with a click.



Filename Templates

One of the most commonly used templates are filename templates. There comes a time in every Lightroom user's workflow when photos need to be renamed, whether during import, after import, or during export. The filename templates you create can be accessed and utilized no matter when you are doing the renaming. On the Import dialog you can find them in the aptly named File Renaming panel. Lightroom comes with a few filename templates pre-installed, and that's fine, but you can easily create your own with the Filename Template Editor. Here's how:

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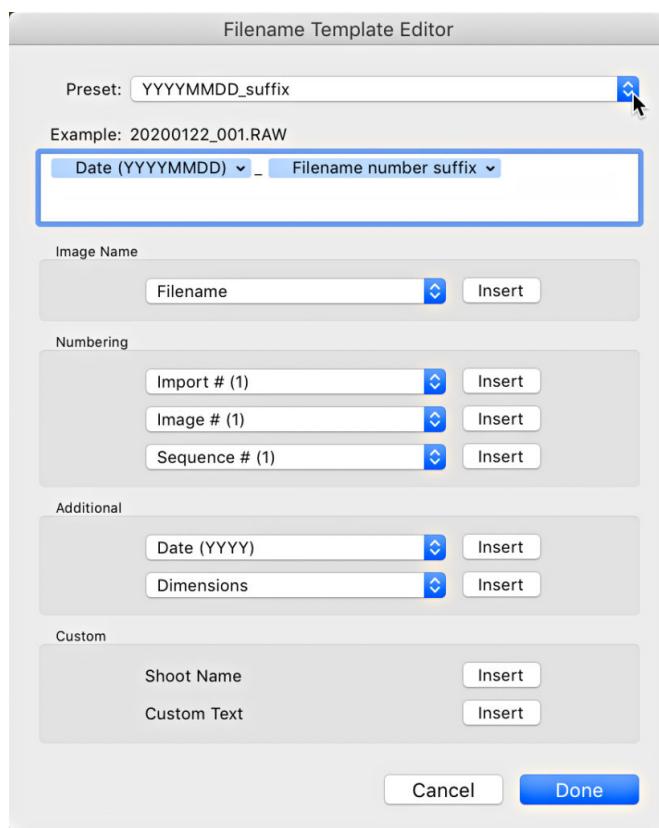
Check the Rename Files checkbox, then click the Template drop-down menu and choose Edit. This opens the editor with the tokens used in active template being displayed.

Clear the existing tokens from the entry field to start fresh and then create your own template using any combination of tokens that suit your needs. Note, you can also type text right into that field, which is handy for separating tokens with hyphens or underscores.

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Once you've assembled the tokens in the desired format click the Preset drop-down menu and choose Save current settings as a new preset, enter a meaningful name, and click Create to finish the process.

You might have different file naming requirements for different jobs, so you can take the time to create as many filename templates as you wish. The least intuitive part of the process is deleting unwanted presets, but it is easy once you know how (and it works the same way with all other templates we're going to cover). To delete a filename template, click the Preset drop-down menu in the Editor and choose the one you want to delete. Then click the Preset drop-down menu a second time and choose Delete preset “[preset name]” to remove it for good. Note, there is also the option to rename the template too.



Metadata Template

Another template you should be taking advantage of right from the start is the metadata template. At the most basic level the metadata template allows you to apply important copyright and contact information into the metadata of every photo as part of the import process. On the Import dialog, expand the Apply During Import panel and click the Metadata drop-down menu to choose New and open the Edit Metadata Presets editor.

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At a bare minimum I recommend filling out the IPTC Copyright section and as much of the IPTC Creator field as you feel comfortable with to assist people with contacting you should they find one of your images in the wild. I like to fill out the phone (using a Google Voice number), email, and website fields. Keep in mind that any field that has a check mark will be included in the preset.

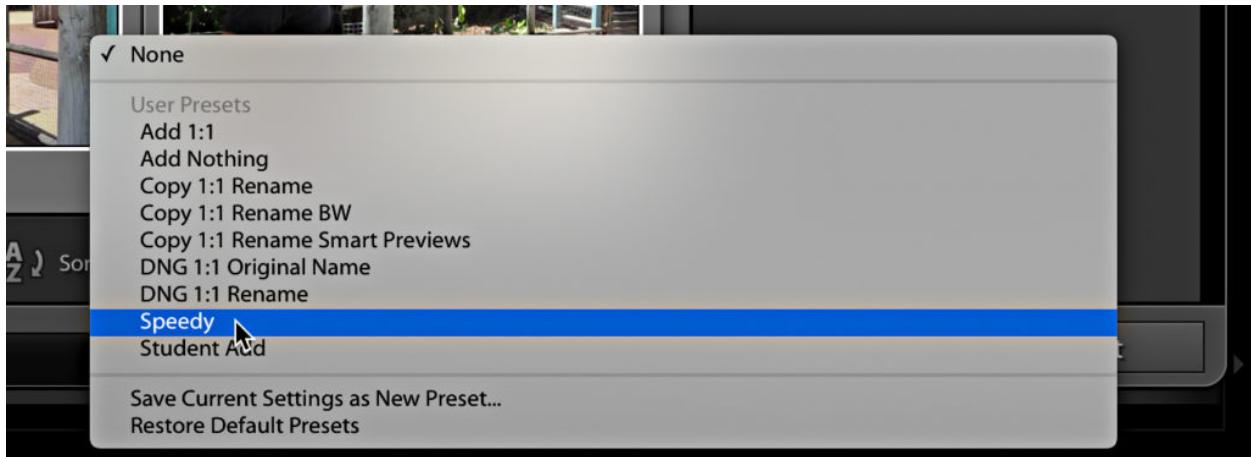
If the checked field is empty, it will simply wipe that field on every incoming photo and leave it blank (I have a template I sometimes use to wipe any existing keywords from photos during import), so make sure no fields get checked by accident. To save your metadata template just click that Preset drop-down menu and choose Save current settings as a new preset. Like the filename templates mentioned earlier, you can delete, rename, and update templates the same exact way with that drop-down menu.

Import Preset

Now most of the settings on the Import dialog are sticky, meaning that once you've had a successful import those settings will remain configured the same way the next time you do an import. However, if you are the habit of changing certain settings based on your workflow needs you would benefit from preserving your core settings in an Import preset. The Import Preset menu can be hard to spot. It is located on the bottom of the Import dialog in the center of the

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screen. Once you have configured the Import dialog the way you want it, click the Import Preset drop-down menu and choose Save current settings as a new preset (are you detecting a pattern yet?), and give it a meaningful name. Deleting these presets involves the same process of selecting the desired preset from the drop-down menu, then clicking the menu a second time to access the delete option.

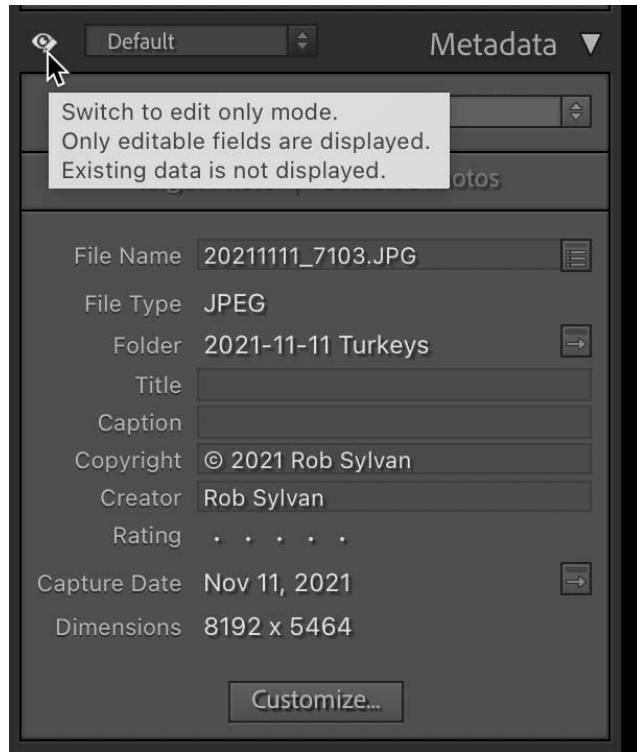


Keep in mind that once you are through the import process you can always batch rename photos by selecting the photos while in Grid view of the Library module, and going to Library > Rename photos menu. You'll have access to the same set of filename templates as well as the Filename Template editor. Likewise, if you need to go back and batch apply your new metadata template to previously imported photos you can also do that from Grid view by selecting all photos and choosing your metadata preset from the Preset drop-down menu located at the top of the Metadata panel.

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Closer Look at the Metadata Panel

At first glance you may not notice anything different about this panel, but upon closer inspection the Default view of the panel has changed and gained new options.



At the top left is a new icon resembling an eye (and a tiny pencil), which represents View and Edit mode. This is the default mode for this panel, and it allows you to view all available fields and alter any of the editable fields displayed. When clicked, you'll switch to Edit Only mode, and you'll only see fields displayed that allow associated metadata to be edited. This way if you are only interested in editing available metadata switching to Edit Only mode clears away any fields that can't be changed by Lightroom Classic (and improves performance when working with a large batch of photos by not displaying other information).

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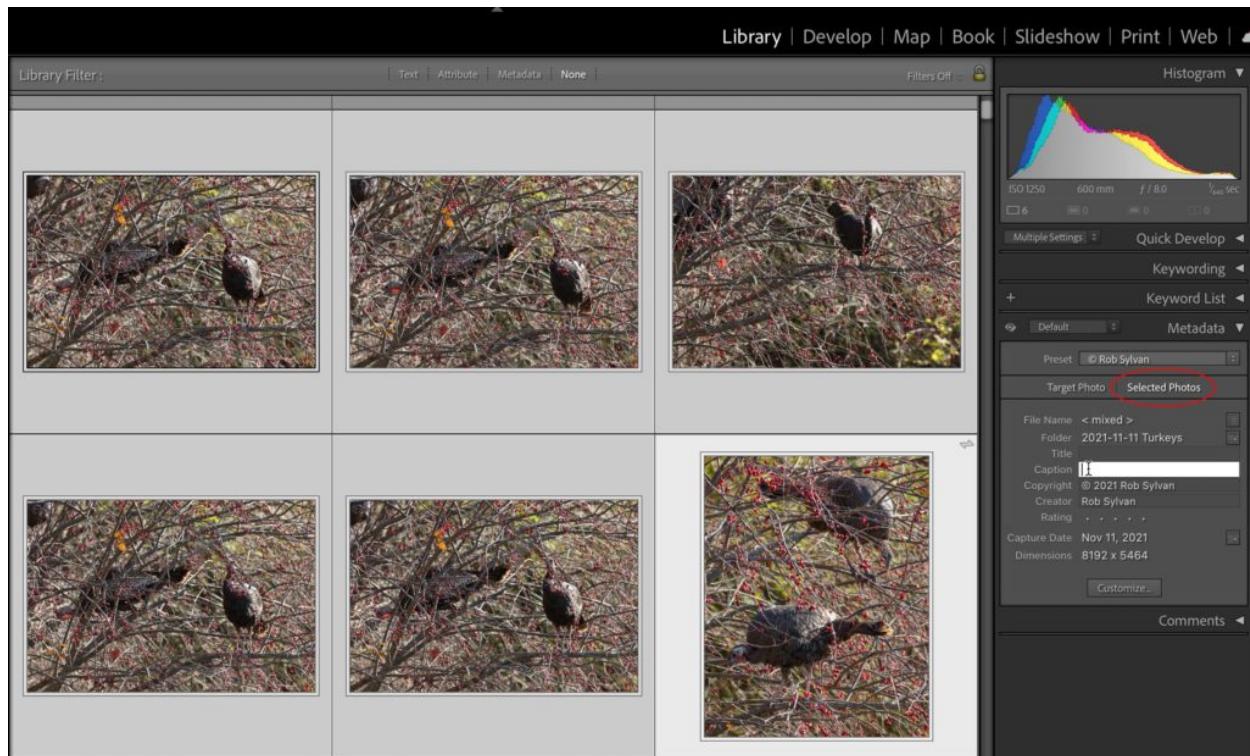


Below the Preset drop-down menu are two buttons that are only active when you have more than one photo selected. These control what metadata is displayed in the panel when multiple photos are selected in Grid view. Let's say I have multiple photos selected but only want to view and potentially edit the metadata for the active or target photo, then with Target Photo selected in the panel, I will only see the info related to the active (or sometimes called most-selected) photo.

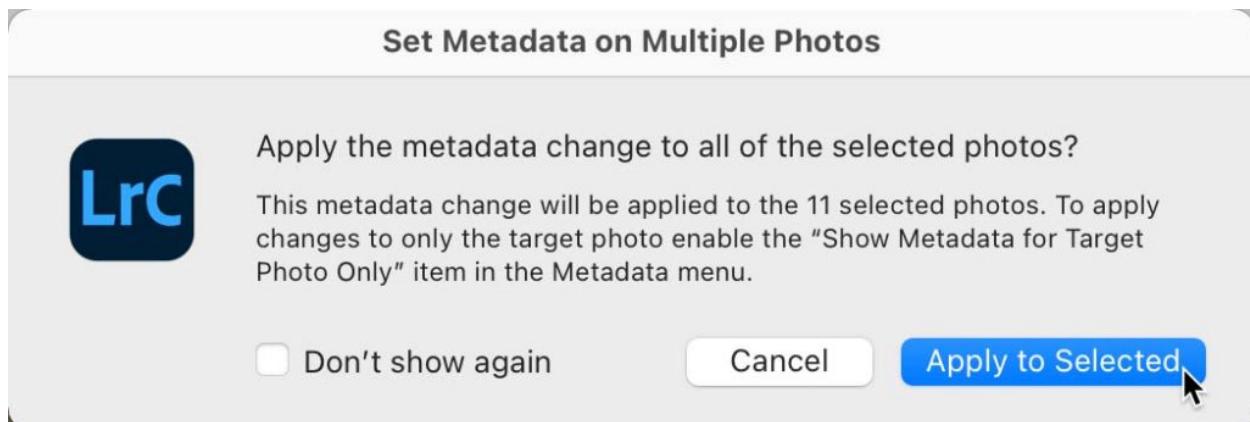


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However, if I want to change the metadata for all selected photos, perhaps they all could have the same caption, then I could select Selected Photos, and the info I enter in the Caption field will be applied to all selected photos. When there are fields that contain different information for two or more of the selected photos, you'll see appear in that field to alert you to this situation.



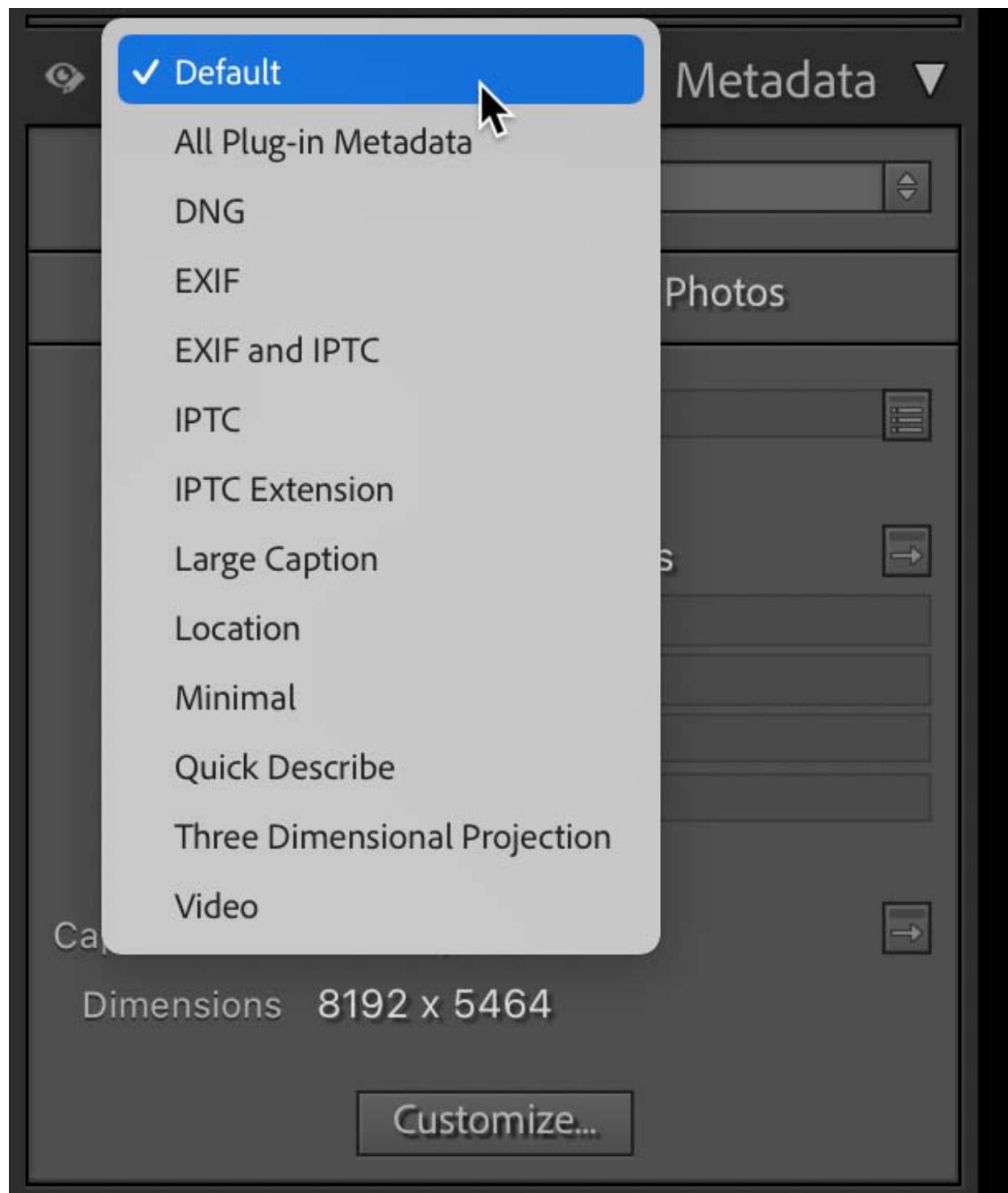
Note, you may see the Set Metadata on Multiple Photos prompt, where you'd need to click Apply to Selected to complete the process.



Changing Views

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In the header of the Metadata panel is a drop-down menu that allows you to switch between different ways of viewing available metadata. If you have (or have not) installed certain third-party plug-ins you may see different options than what are shown here.



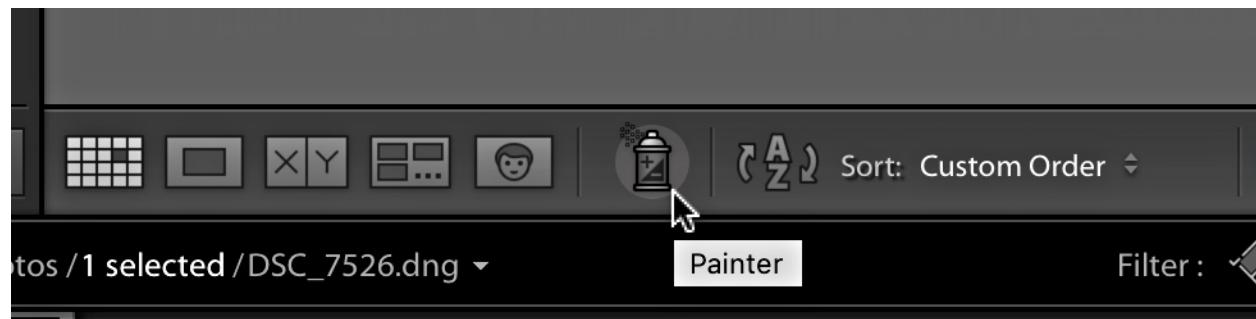
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I recommend clicking through each view to see what fields are displayed. Most of them are self-explanatory. I'll point out the Three Dimensional Projection view is for displaying or editing this specific metadata field, which can be used with 360° panoramas so that they are displayed correctly in apps, like Facebook, that can read that field and allow you to pan around within the photo (note, there may be other file requirements for correct 360° pano display).

There are two broad types of metadata you can display, and in some cases edit, in Lightroom Classic. There is the technical metadata created by the camera at the time of capture called [EXIF \(Exchangeable Image File Format\)](#), such as exposure information and capture date/time. Then there is the descriptive type of metadata that the creator can add to the photo both in camera and in software, called [IPTC \(International Press Telecommunications Council\)](#), such as caption, title, and copyright. The various views within the Metadata panel provide access to different combinations of these types of data fields. Some are editable within Lightroom Classic, like titles, copyright info, and capture date, but many technical data fields, like ISO, shutter speed, and aperture are not editable at all.

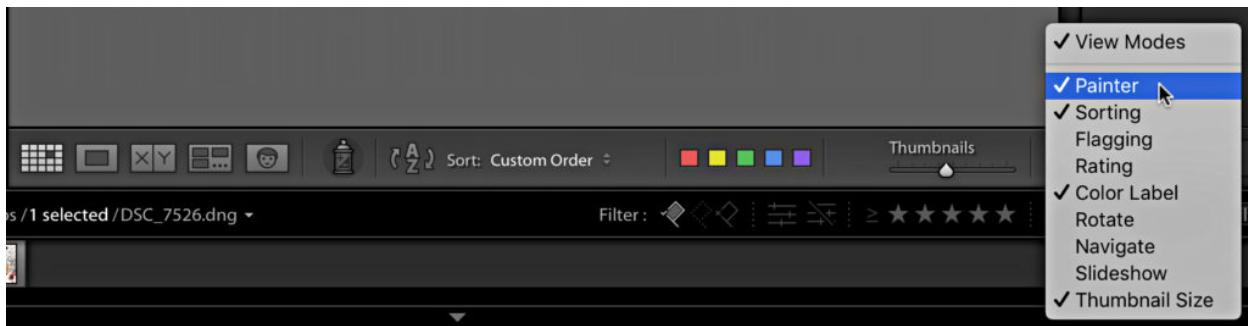
Painting Your Photos with Information

The often-overlooked Painter tool can be a real time saver when working with large groups of photos in Grid view of the Library module. I always find myself forgetting about the Painter tool, then I come up against a project where I need to scroll through hundreds of photos for some reason-such as assigning a new keyword, adding them to a collection, or applying a flag-and then I remember the Painter! Do you see that little spray paint icon in the Grid view Toolbar?



If you don't see it make sure you are in Grid view by pressing G, and if you still don't see it then press T to make sure the Toolbar is visible. What? Still don't see it? OK, click the drop-down arrow on the far-right end of the Toolbar and make sure Painter is checked. Got it now? Good.

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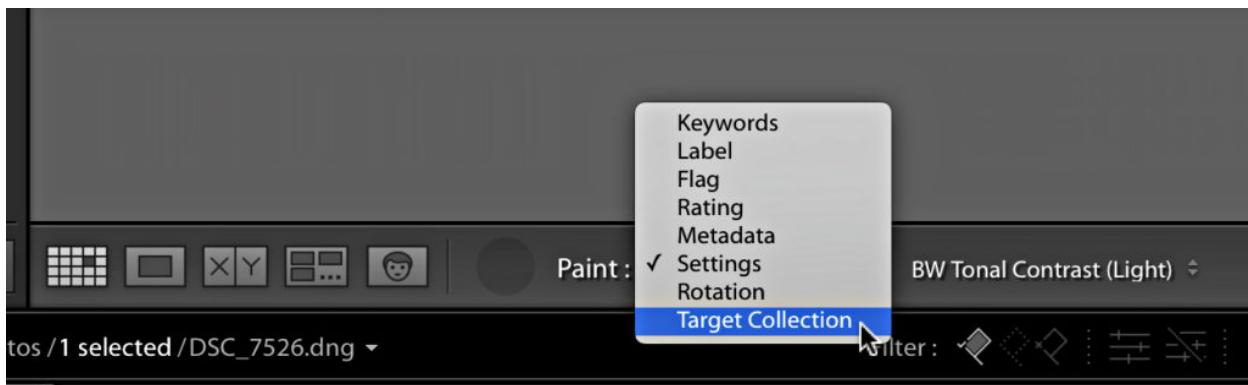


After selecting the Painter from the Toolbar to enable it (or go to Metadata > Enable Painting) you can load it with keywords, color label, flag state, star rating, metadata template, develop preset, rotation setting, or even a collection. Once enabled, the Toolbar will change to reveal the Painter's options, so if you choose Keywords then a keyword entry field will appear, choosing Label will display the color label choices, Metadata will provide a list of all your metadata templates and so on. This tool can really help speed up an otherwise tedious task and even make it a little more fun.

One of the ways I like to use this tool is when I am adding photos to an existing collection. The first thing I do is ctrl-click (PC: Right-click) the collection I want to use, and choose Set as Target Collection from the contextual menu that appears. You'll see a little + icon appear next to that collection in the Collections panel, which identifies it as the target collection. As an aside, by default the Quick Collection is the target collection, so once you assign a new target collection the keyboard shortcut B will also add photos to the target collection. To un-assign the target collection just ctrl-click (PC: Right-click) the collection again and uncheck Set as Target Collection. With our target collection assigned let's go through the steps to use it with the Painter tool.

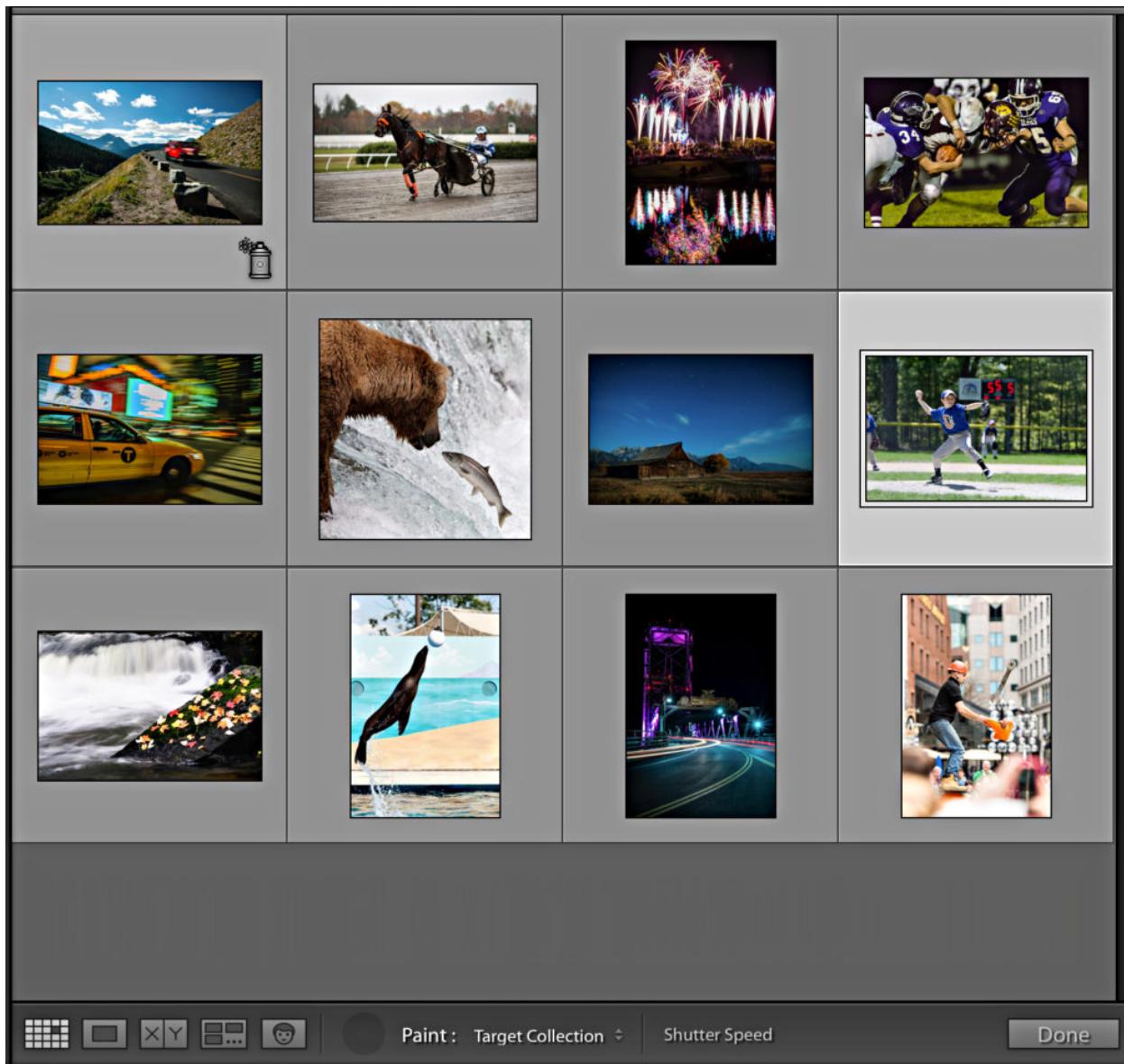
One: Enable the Painter tool.

Two: Click the Painter tool drop-down menu and choose Target Collection from the list.



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Three: Click and drag the Painter tool over the photos you want to add to the target collection. You'll notice the cursor has changed to the Painter icon when you place it over a photo, and as you click and drag the can animates to appear like it is spraying.

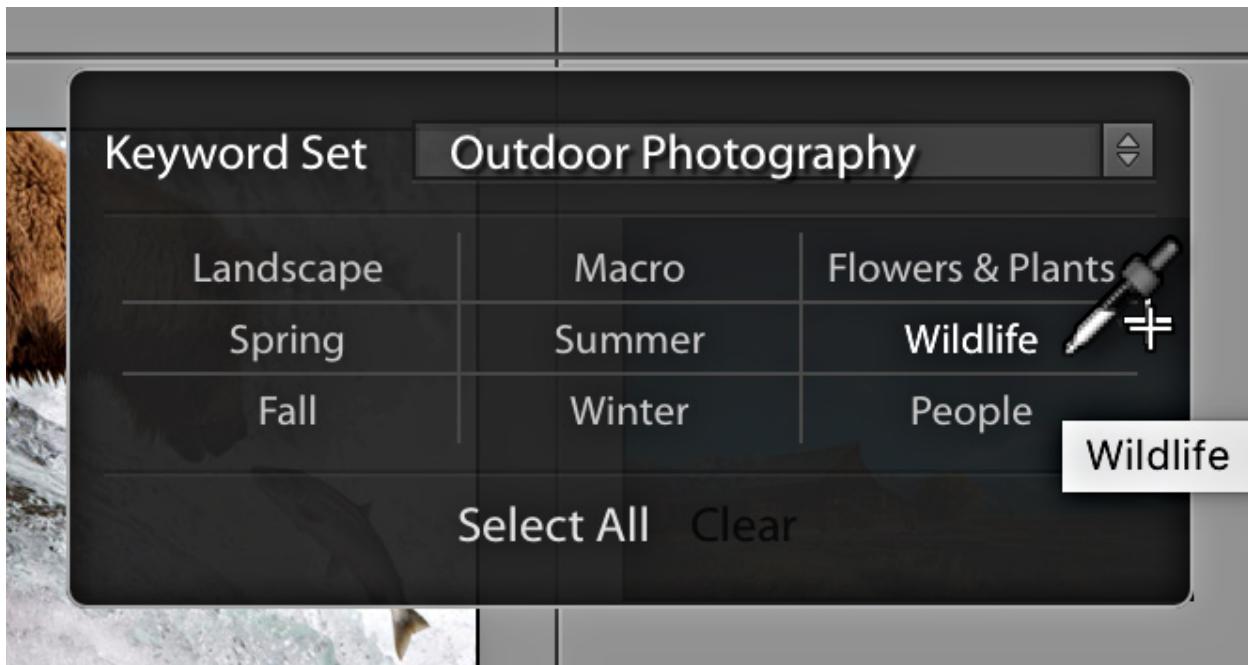


If you “overspray” and hit a photo you didn’t want to add to that collection you can hold the Option (PC: Alt) key to change the painter to an eraser and click and drag over those photos to remove from the target collection. Note, if you are painting with a metadata preset, rotation, or a develop preset you can’t erase the overspray with the Painter tool, but CMD/Ctrl-Z does undo if you catch it right away.

Five: When you have finished with the Painter you can click the Done button in the Toolbar or press the escape key to exit the Painter tool.

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The basic process works the same with whatever item you have loaded in the Painter, but there are a couple of things I want to bring to your attention. If you are working with keywords the keyword field will access your existing keyword list as you type and display a listing of all the keywords that match the letters you have entered, which speeds up adding existing keywords. To enter multiple keywords just type a comma after the first keyword and start typing the next keyword. You can even access your keyword sets by holding the Shift key, and load keywords that way.



Exploring Batch Editing Options

Lately, I've been trying to learn about focus stacking as the latest mirrorless cameras all seem to have a focus bracketing option. I've still got a lot to learn (which is awesome), but it got me thinking about all the many ways Lightroom Classic allows us to increase our post processing efficiency through various batch editing functions. I couldn't believe how many options there were when I started listing them out.

Batching the Baseline

The first place to start is by setting your Raw Defaults, so be sure to go through that if you haven't yet. By customizing your Raw Default setting you are batch editing right out of the gate. The gate, so to speak, is the Import dialog window, and that is where the second option for batch editing can be found. If you expand the Apply During Import panel you'll see the Develop Settings drop-down menu.

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Keeping in mind that our Raw Default setting is being applied to all raw photos automatically the Develop Settings drop-down is an opportunity to apply what I consider creative or additional edits that might be more job specific in the form of a Develop preset that you've already made. For example, let's say that my Raw Defaults setting includes a generic profile (like Adobe Color) as a starting point for all raw photos. But now I am about to import a set of landscape photos, so I can take my batch editing to the next level by selecting a preset that includes the Adobe Landscape profile and my preferred Detail panel settings for landscapes.

Now, I don't take advantage of applying a Develop Settings preset to all imports because the preset will be applied to all imported photos, and that may not be appropriate for all import sessions. Just file that away as an option to consider when it makes sense in your workflow.

Right After Import

After import you're going to land in the Library module, and aside from the important viewing, sorting, and management tasks you'll need to do there are several options for batch editing here too. The most powerful set of options can be found in the Quick Develop panel.

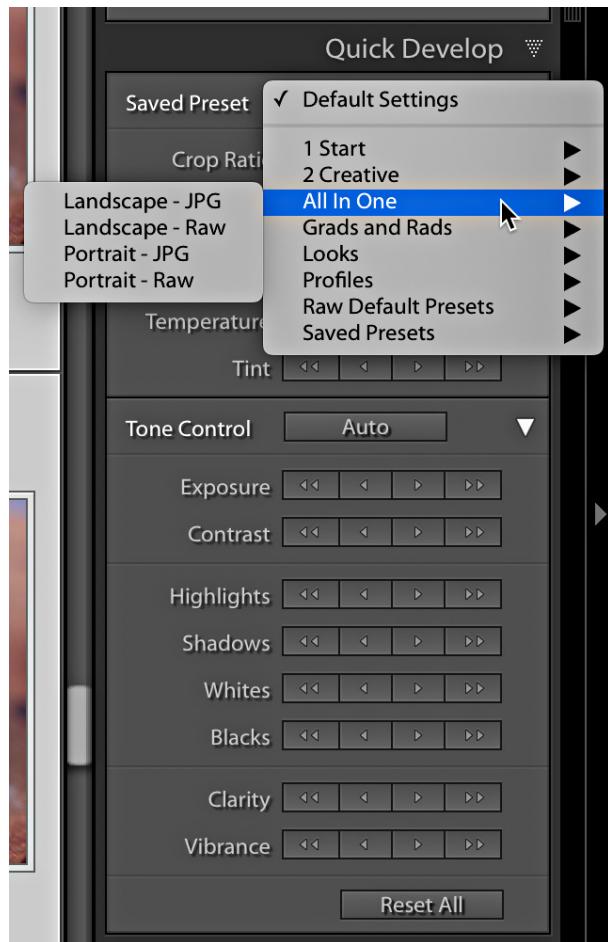
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Once expanded, you'll also want to click all three of the white disclosure triangles that are found within each subsection of the panel to reveal all possibilities. The key to batch editing in the Library module is that when you work in Grid view (press G) you can select multiple photos and then apply settings to them all at once. If you are in Loupe view, then only the most selected, or active, photo is affected by whatever action you take.

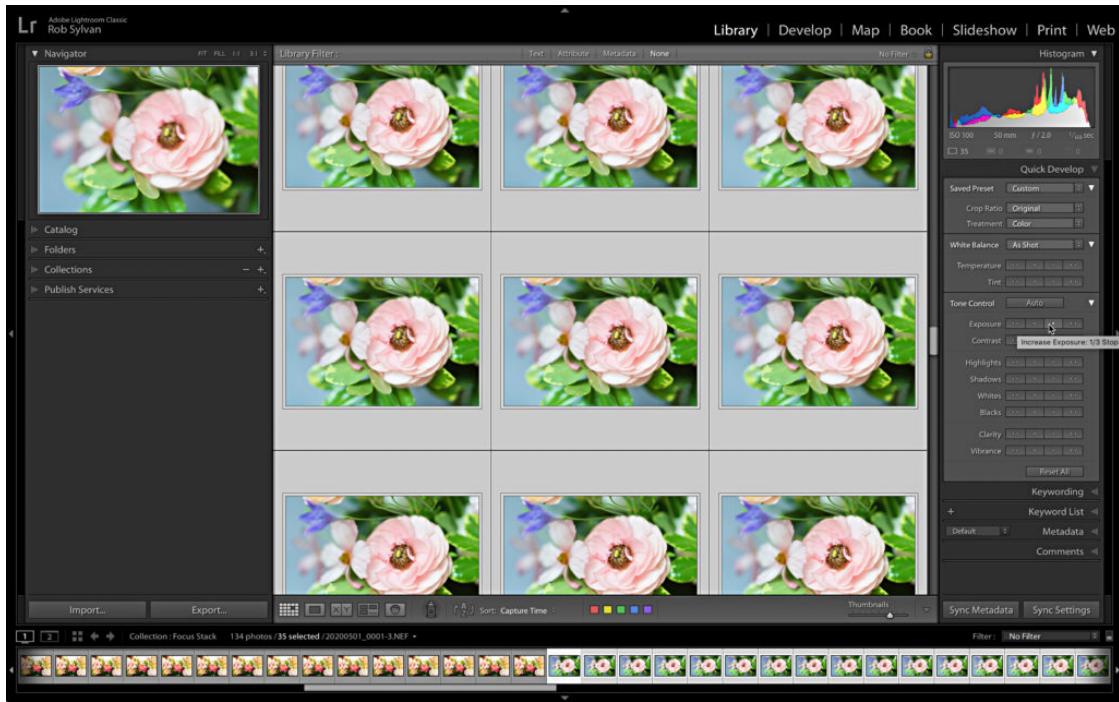
For example, let's say I opted not to apply a preset during import because the batch of photos I imported were a mix of portrait and landscape photos. Here in Grid view, I can select all the portrait photos, then click the Saved Preset drop-down menu and choose my preferred Portrait preset to have it applied to all selected photos, then select the landscape photos and apply my preferred landscape preset. All before even setting foot in the Develop module.

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Another cool thing about the Quick Develop panel is that all the buttons within the Tone Control section of the panel are relative adjustments. Meaning that if I click the +1/3 stop Exposure button all selected photos get nudged +1/3 stop from whatever their current Exposure setting is currently (instead of setting them all to precisely +1/3 stop as it works in the Develop module). Think of it this way, say you import a batch of photos and for whatever reason, they all look a little underexposed. Just select them all and use the Exposure buttons in Quick Develop to nudge up their brightness a little (you can always refine your adjustments later in Develop). This can be a useful tool for evaluating your photos while trying to decide if they are keepers or not. When you are ready, take the keepers to the Develop module where even more batch options are waiting.

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As you might expect the Develop module is packed with batch editing opportunities to make your workflow more efficient. The simplest option is the easily overlooked Previous button at the bottom of the right panel group.



One reason it is easily overlooked is that it only appears when only one photo is selected in the Filmstrip. All the Previous button does is apply all the settings you applied to the previously

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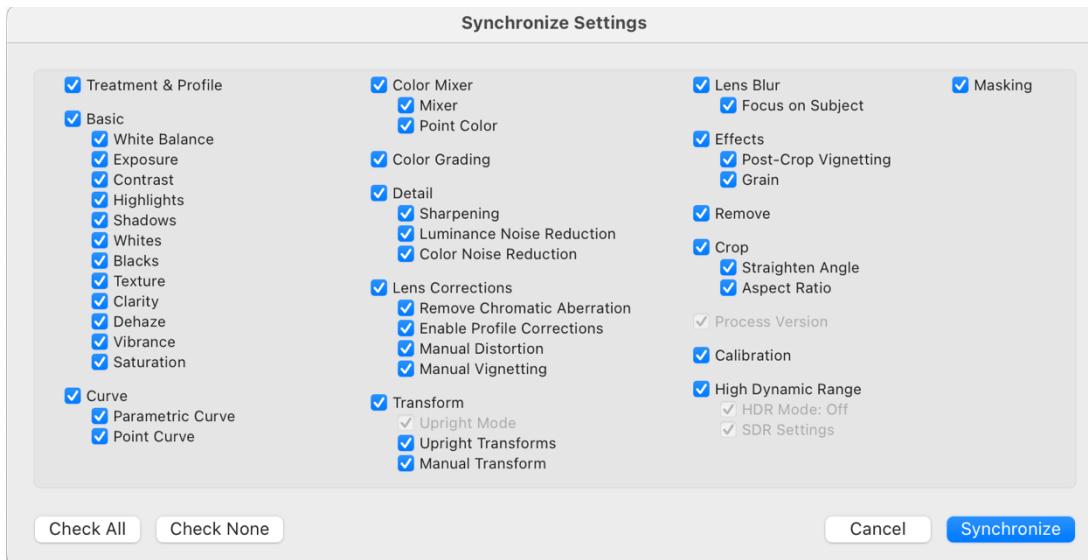
edited photo to the new photo that is now selected. This is most useful when editing a set of very similar photos and after editing the first, you move to the second and decide it should get the same exact treatment. Theoretically, you could manually edit the first photo, then use just your right arrow key and the Previous button to work your way through editing the entire set.

That's not terribly efficient though, so that's where you might employ the Sync button instead. You can start the same way by manually editing the first photo, but then select all similar photos in the Filmstrip (but keep your edited photo as the active photo) and watch the Previous button change to Sync.

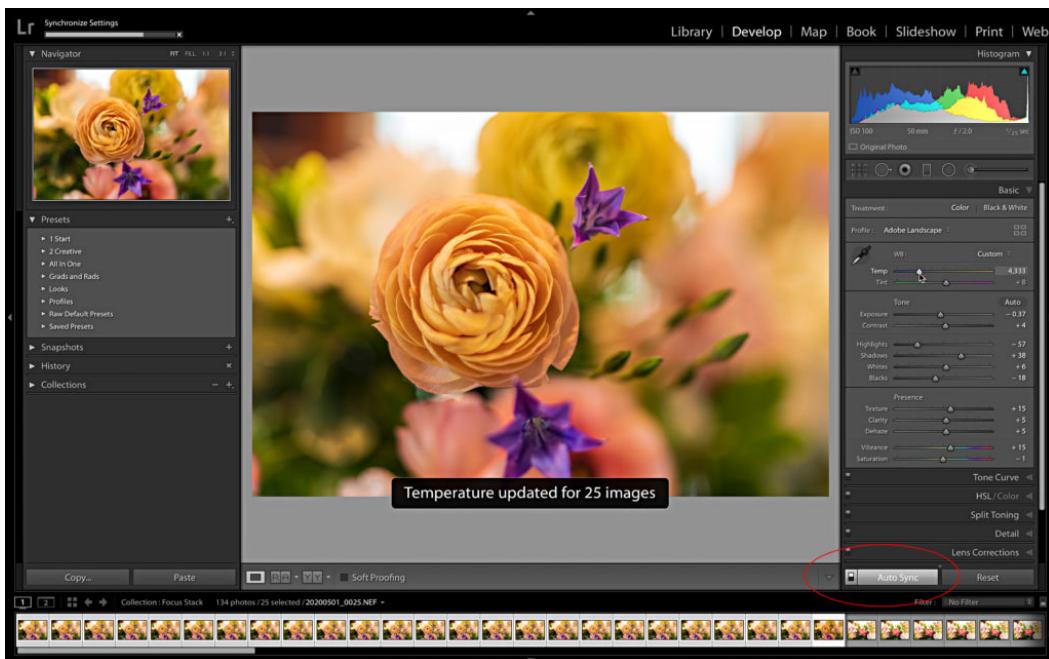


Then click the Sync button to open the Synchronize Settings dialog box and choose which settings you want to be synced from your edited photo to all of the rest. This is not only a whole lot faster than using the Previous button through an entire set, but it also gives you control over what settings you want to synchronize. If you intended to sync all settings, click the Check All button, then the Synchronize button, and away you go.

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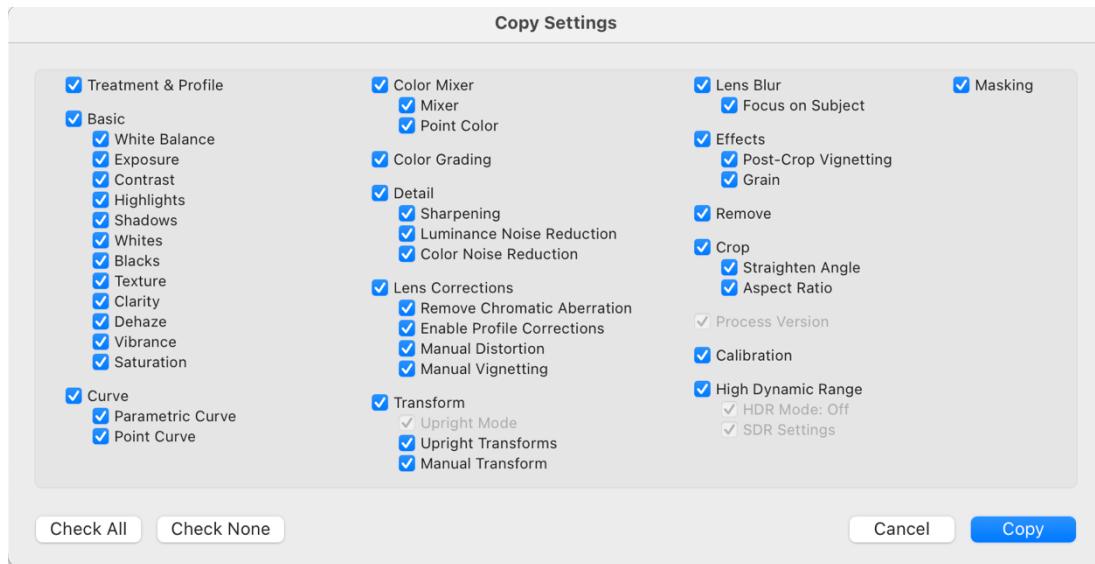


If you are really in a hurry, and like walking on the wild side, click that little switch to the left of the Sync button to change it to Auto Sync. Once Auto Sync is engaged, all edits you make to the active photo are automatically synced to all selected photos in real time. This is a very powerful setting. You could theoretically edit an entire set of photos all at once, which is exactly what I did with my photo sets for focus stacking. It is so powerful that Adobe recently made Auto Sync more visibly highlighted when it is enabled and even pops up a bezel displaying what edits are being auto synced to all selected photos each time you move a slider, click a button, check a box, or apply a preset. As soon as you are done with your Auto Sync session, click that same little switch to change it back to Sync.



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Another option to consider is Copy and Paste. You can think of this as a version of the Sync function, but instead of syncing settings to all selected photos it loads your desired settings into your clipboard so that you can paste those settings to a photo as needed while working through an editing session. Here's how it works, first, like all the other options so far, you edit a photo. Then, if there are settings you've applied that you think you will want to apply to other similar photos in that set, click the Copy button to open the Copy Settings dialog where you can choose the settings you want to have at the ready.



Thinking back to our simple example of a batch photo containing both landscape and portrait photos, you could manually edit the first portrait photo, then use the Copy button to copy key settings, and then when you encounter the next portrait photo in the set, use the Paste button to apply those same settings before fine tuning for that photo. Here's a handy guide to all of the keyboard shortcuts for these options to really add some efficiency to your workflow:

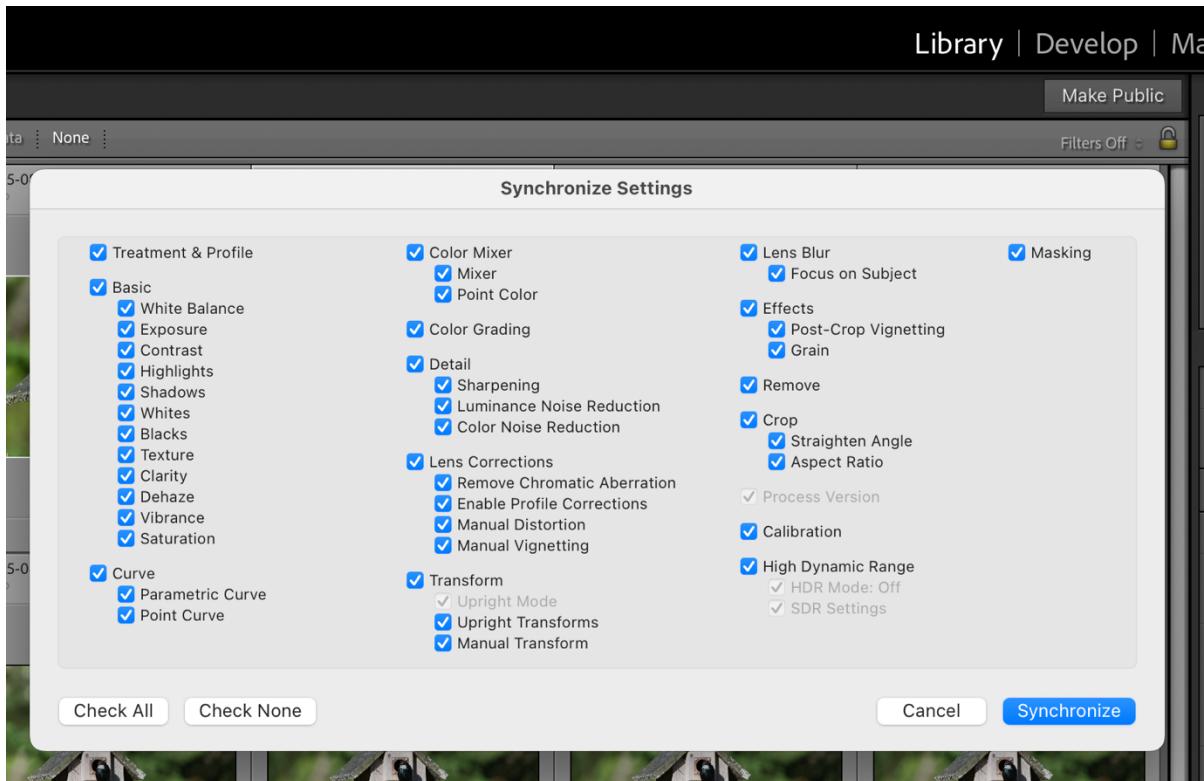
- Paste settings from Previous: CMD+Option+V (PC: Ctrl+Alt+V)
- Sync settings: CMD+Shift+S (PC: Ctrl+Shift+S)
- Enable/Disable Auto Sync: CMD+Option+Shift+A (PC: Ctrl+Alt+Shift+A)
- Copy settings: CMD+Shift+C (PC: Ctrl+Shift+C)
- Paste settings: CMD+Shift+V (PC: Ctrl+Shift+V)

Post Develop Module

We've covered a lot of batch editing options, but I want to leave you with one more, which is back in the Library module. While it may be nice to edit an entire shoot in a single session in a nice linear fashion, there are many times where that is just not possible for a variety of reasons.

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I want to point out that there is also a Sync Settings button in the Library module too. It works just the same as the Sync button in the Develop module (same shortcut too). Just select the first photo with settings, then select the rest of the photos you want to sync those settings across, and click the Sync Settings button at the bottom of the right panel group. That will open the now familiar Synchronize Settings dialog where you can choose which settings you want to apply to the rest of the selected photos, then click Synchronize to complete the task.



In fact, using the keyboard shortcuts I mentioned previously, you can even invoke the Copy, Paste, and Previous functions while in the Library module. This combo of features gives us a tremendous amount of power to edit our photos faster and more consistently by leveraging the work we've already done to apply it to other similar photos. I highly encourage you to pick one of these many options and start implementing it in your workflow. Once it becomes second nature, add another, and before you know it you will have transformed the way you edit and reduced the amount of time it will take.

Batch Cropping

I've often been asked if there was a way to set a default crop ratio, so that every time you brought a photo into the Crop tool it would automatically be cropped to that aspect ratio. Unfortunately, there isn't a way to do that, but here's the next best thing.

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Let's say we need to crop a batch of photos (however many you want) to 5 x 7 (or any aspect ratio you desire). Start in the Library module by selecting the source (folder or collection) containing all of the photos. Next, press G for grid view, and select all the photos you want to crop.

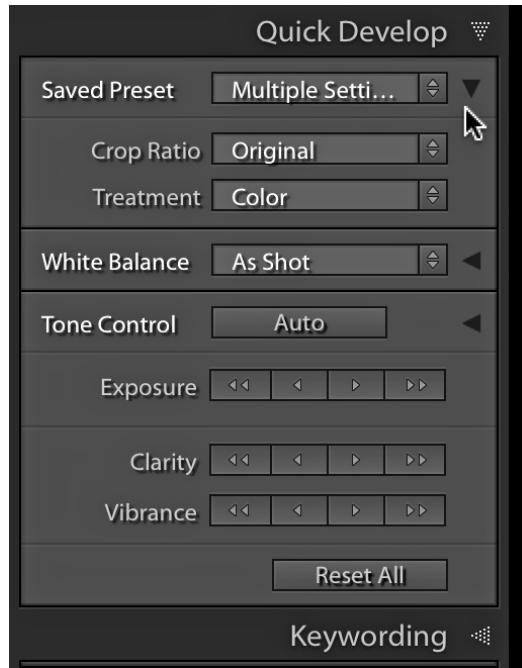


Next, expand the Quick Develop panel.

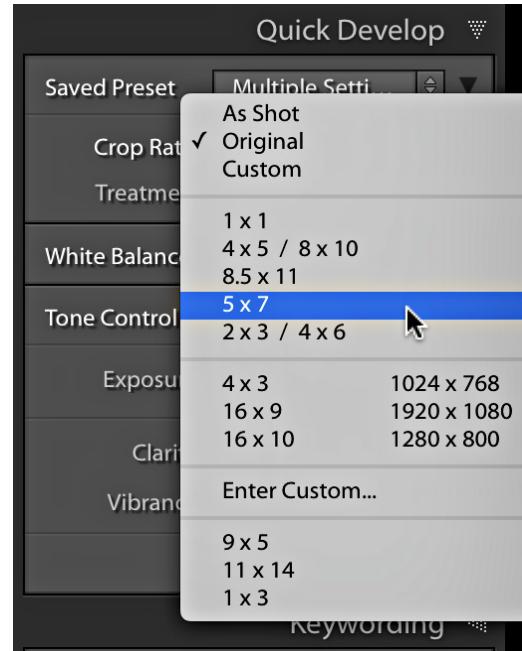


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If needed, click the disclosure triangle next to Saved Preset to see the other options hidden there.

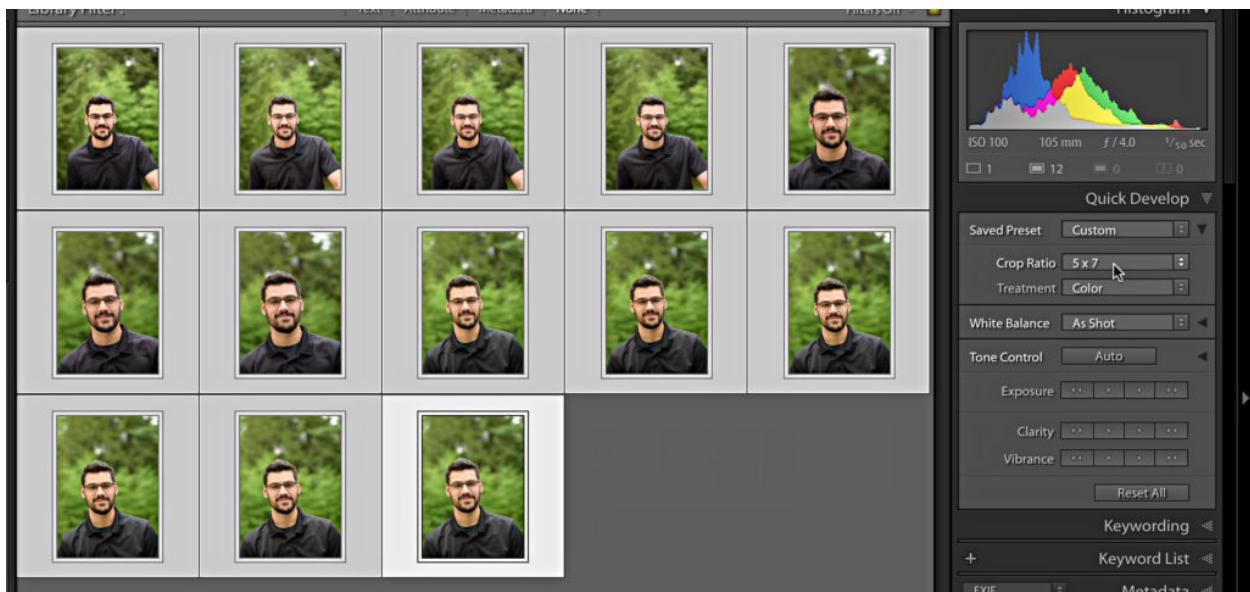


Now, click the Crop Ratio drop-down menu and choose the desired aspect ratio. In my case, I chose 5 x 7.



As soon as the new aspect ratio is clicked, all selected photos are cropped to that ratio. The thumbnails will start to update accordingly.

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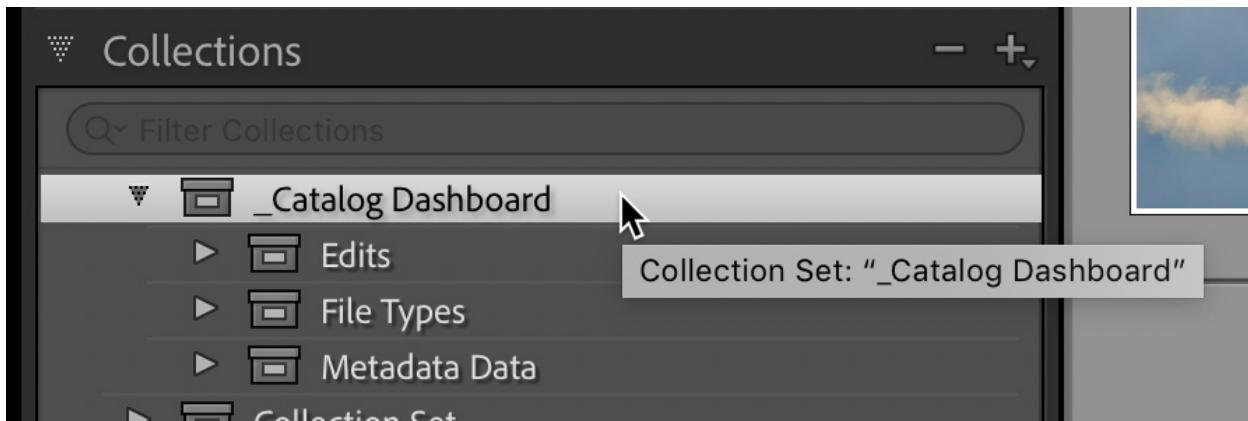
To finesse the crop on each photo, select the first photo in the batch and press the R key to jump to the Crop tool. Upon arrival you'll see that the photo is cropped to the desired aspect ratio and now you can just tweak the crop rectangle for best impact. You can then quickly move through the rest of the batch tweaking as needed. That's a whole lot faster than setting the aspect ratio one at a time.

Catalog Dashboard

Well, [I've written a whole post about my catalog dashboard at LKT](#), but in a nutshell it is a bunch of smart collections that I use to track the growth of my catalog and help me stay on top of certain aspects over time. The beauty of it is that it is completely free (no special plug-ins required) and completely customizable (within the limits of smart collections) to suit your own needs (which may differ from mine).

All the smart collections are organized using collection sets, which are also free and completely customizable. I've got a post for you if you need a refresher on [mastering collections](#). Lightroom Classic (LrC) is built on a database after all, so this is simply one way to leverage that database for your benefit. So, I'll show you mine to inspire you to create your own, and make it work for you.

Batch It! Leveraging Batch Functions in Lightroom Classic



In its current form, my dashboard consists of three sections (collection sets):

- Edits
- File Types
- Metadata Data (yes, I realize that's redundant, so name yours as you wish)

Here's a look at what smart collections I've found helpful or hope to find helpful within each section.

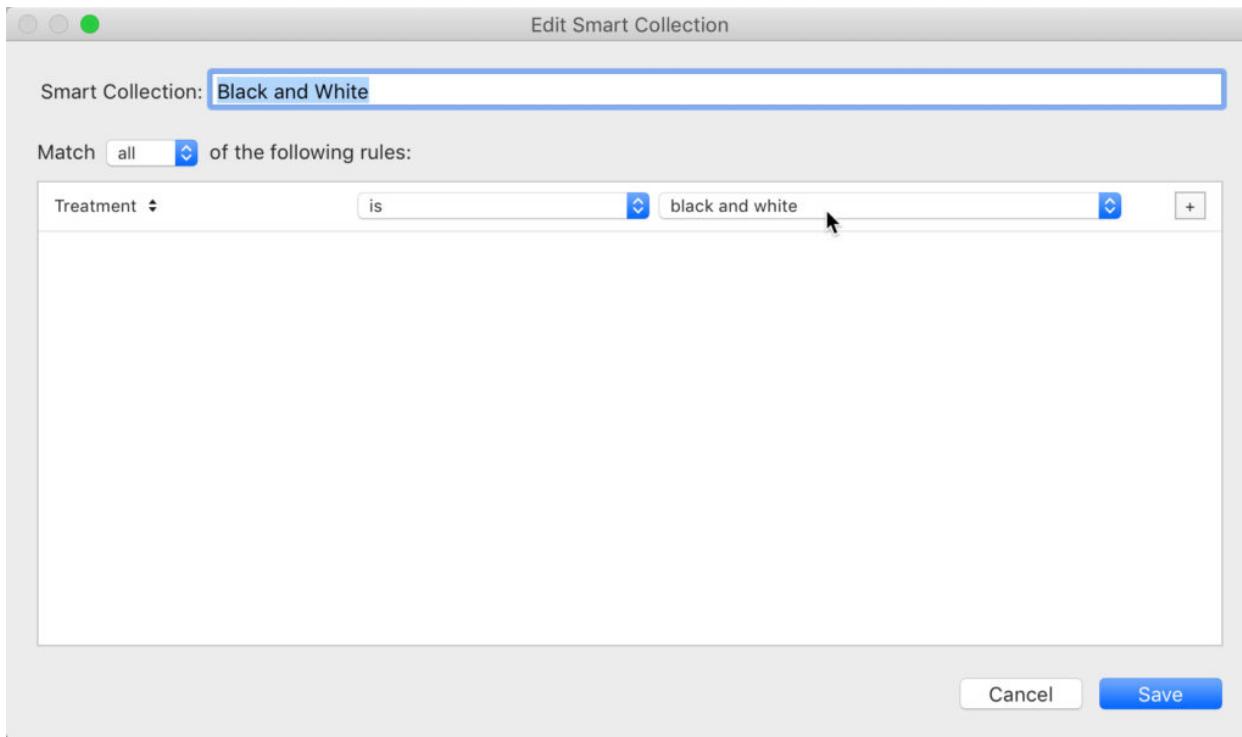
Edits

Within the Edits group I have smart collections for tracking the following:

- Black and White
- Has Snapshots
- New Photos with no Edits
- Recently Edited

The Black and White smart collection, as is true of most of these smart collections, is very simple. Most of them have just one or two rules. If I open the smart collection for editing I can see that it consists of a single rule for Treatment is black and white. I had set that up years ago for a project, and while I don't use it much currently, I find it interesting enough to keep around. When it comes to "treatment" in this context it uses the profile as the way to determine if it is B&W or not. If I take a photo with a color profile (like Adobe Color) and simply move the Saturation slider to -100 that photo will not show in this collection.

Batch It! Leveraging Batch Functions in Lightroom Classic



The Has Snapshots is similar in that it is a single rule, Has Snapshots is true, to gather up all photos that I have ever created at least one Snapshot for in the course of editing ([learn more about Snapshots](#) if you are interested).

New Photos with no Edits reminds me about newly captured photos that I haven't edited yet, so it has 2 rules, with the first being Capture Date is in the last 30 days AND Has edits is false.

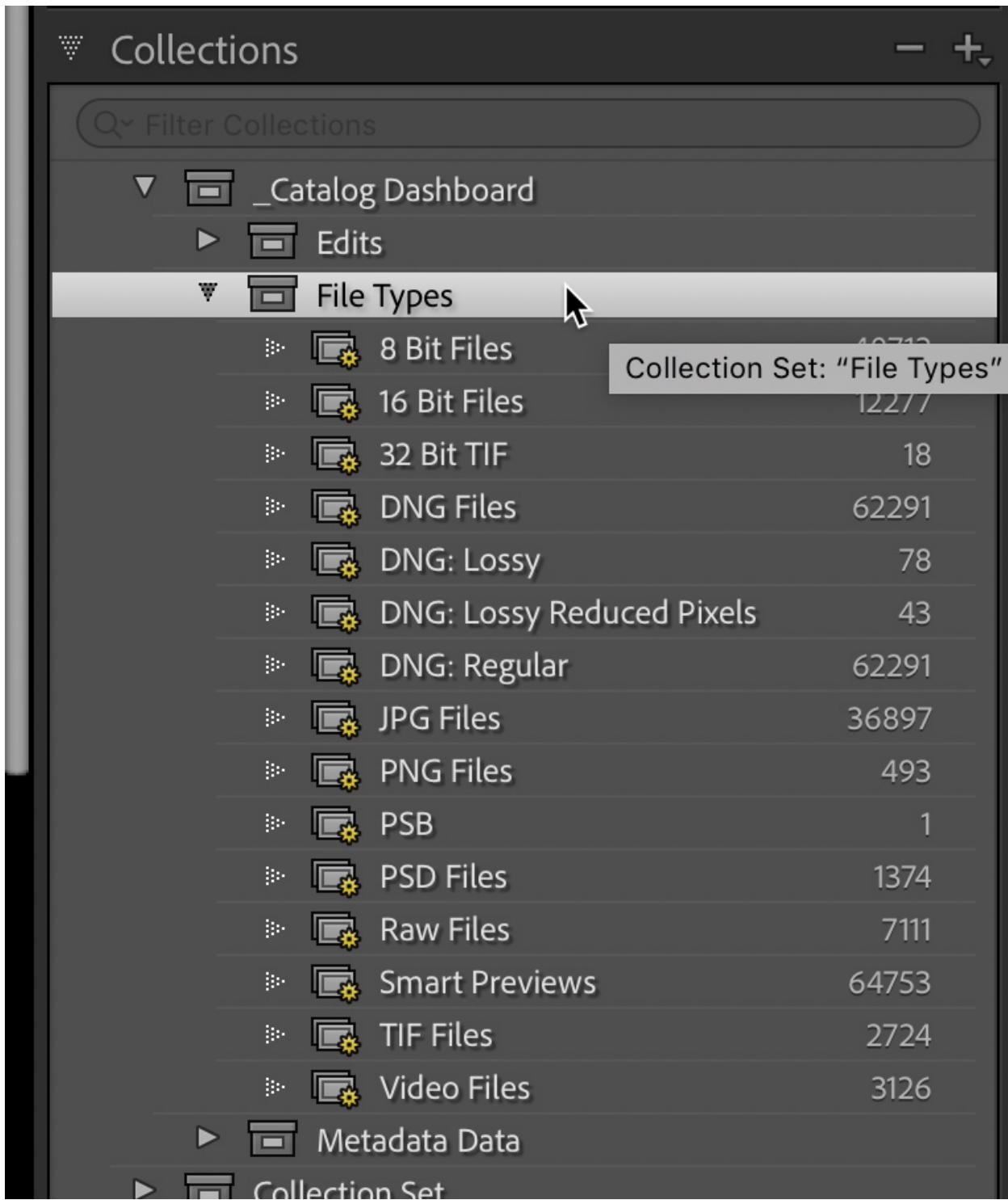
Recently Edited doesn't care about capture date but instead uses Edit Date is in the last 30 days AND Has edits is true. This is because I often re-edit old photos just as much as edit new photos due to the teaching and writing that I do. I'm always mining my catalog for gems, and re-polishing old gems with new techniques.

There's so much more one could do with smart collections in this area, and I'd love to hear other ideas you may have in the comments.

File Types

This one does what it says on the tin, as the saying goes. I simply have smart collections for all of the different file types (and variants in the case of DNG files) that LrC supports. This helps me manage those over time.

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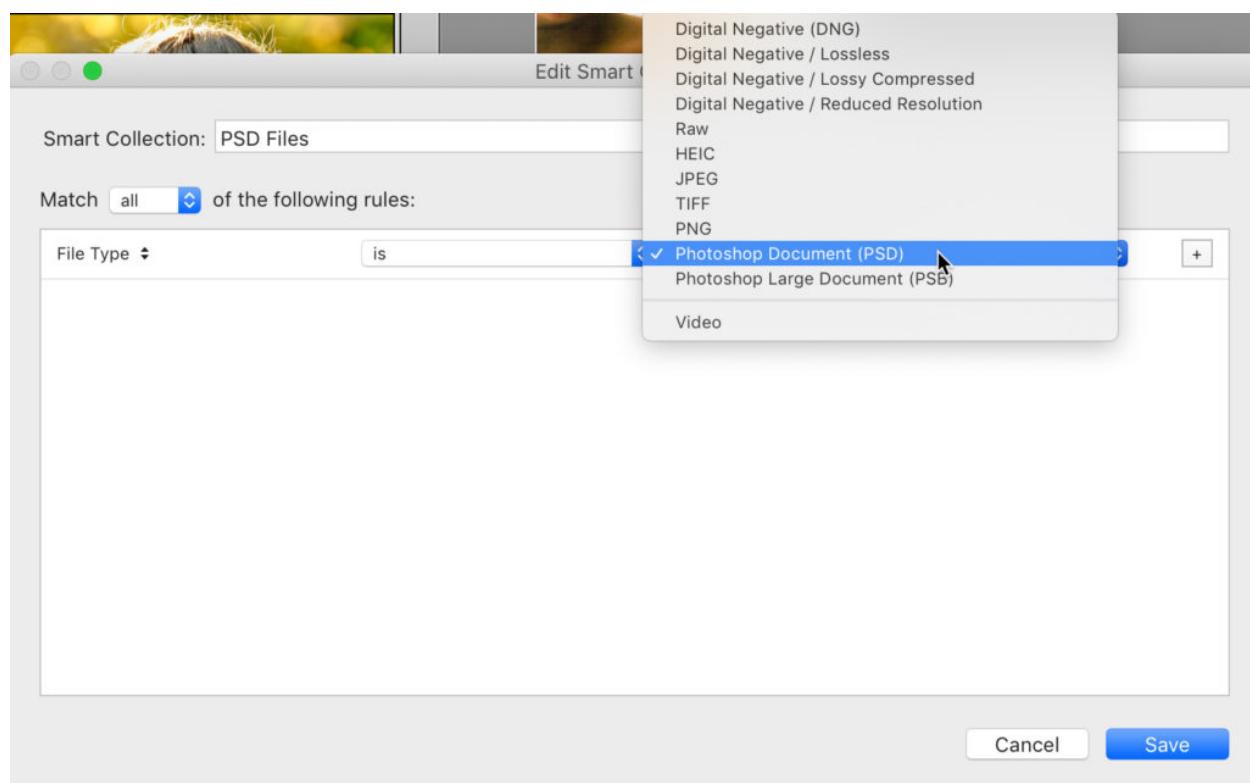
For example, before LrC had the ability to merge to HDR, I often used the 32 bit TIF route for creating HDR files. Those files are huge! And now, when I have time, I go through those and re-create them with new HDR techniques, and if I like the new version better I delete the old.

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Similarly, I occasionally have short term use for Lossy DNG files, so by tracking them here, I can easily find them, mark them as rejects, and ensure they are removed when no longer needed. Now that [PSB files are supported](#), I similarly want to keep track of those monster files.

I include smart previews in this collection because they do take up space on my drive even though they can be created for all still photo file types. I can then use this smart collection to [manage them over time](#). I track raw files (as in proprietary raw formats) vs. DNG because I eventually convert all old proprietary raw files to DNG to recover disk space.

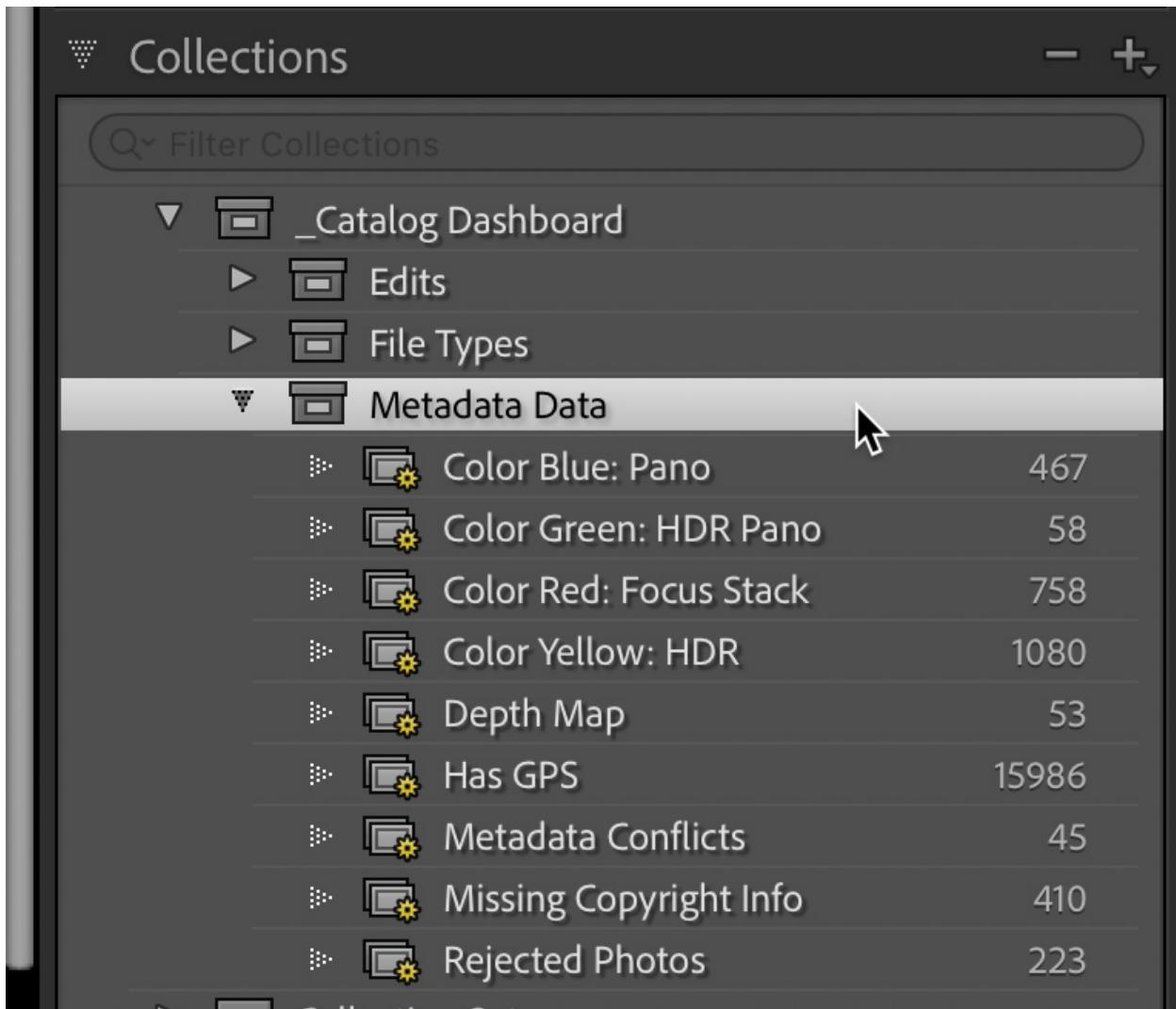
Each of these are simple one rule smart collections like this one for PSD, which is File Type is Photoshop Document (PSD).



Metadata Data

The final group is a variety of smart collections that monitor certain bits of information about each photo stored in its metadata. The first time I mentioned my catalog dashboard was in a tip on [tracking the Copyright Status field](#). Over time I've added [smart collections for color labels](#), [Depth Map](#), [Metadata Conflicts](#), and [Rejected Photos](#).

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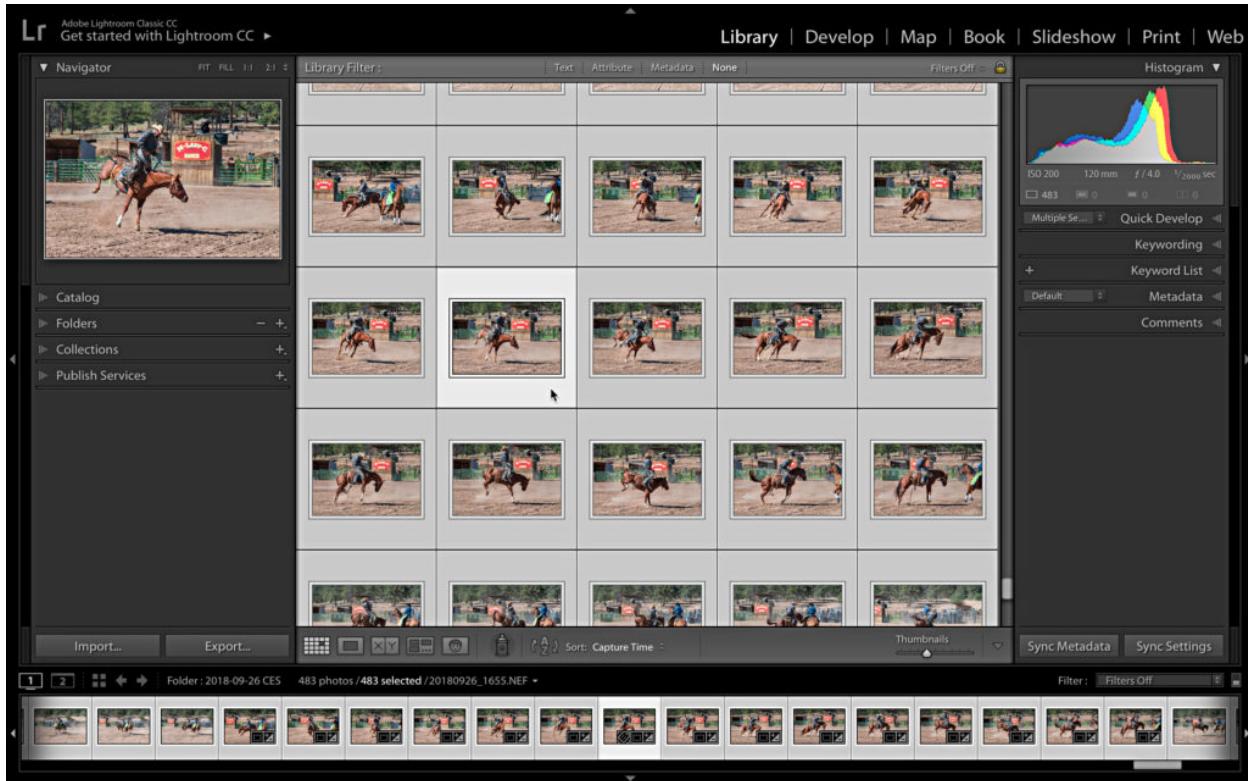
Like the others, these are all one or two rule smart collections that dig into some aspect of the photo's metadata and surfaces it in a way that makes it easy for me to keep an eye on or to access those photos for some purpose (like ensuring photos flagged as rejected get deleted).

I know this dashboard is in a constant state of evolution, and as new file types become supported, or new features are added, I know I'll keep tweaking and modifying the contents of the dashboard to suit my needs. I hope you find it helpful. Here's to 200 more blog posts in the future!

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Edit Capture Time

I once traveled to Colorado as part of the training staff for a Best Buy event (they really put together a great program for their camera sales staff), and I forgot to change the time in my camera when entering the new time zone. Not a huge deal for these photos, but also a very easy deal to fix in Lightroom Classic. File this away in case it happens to you.

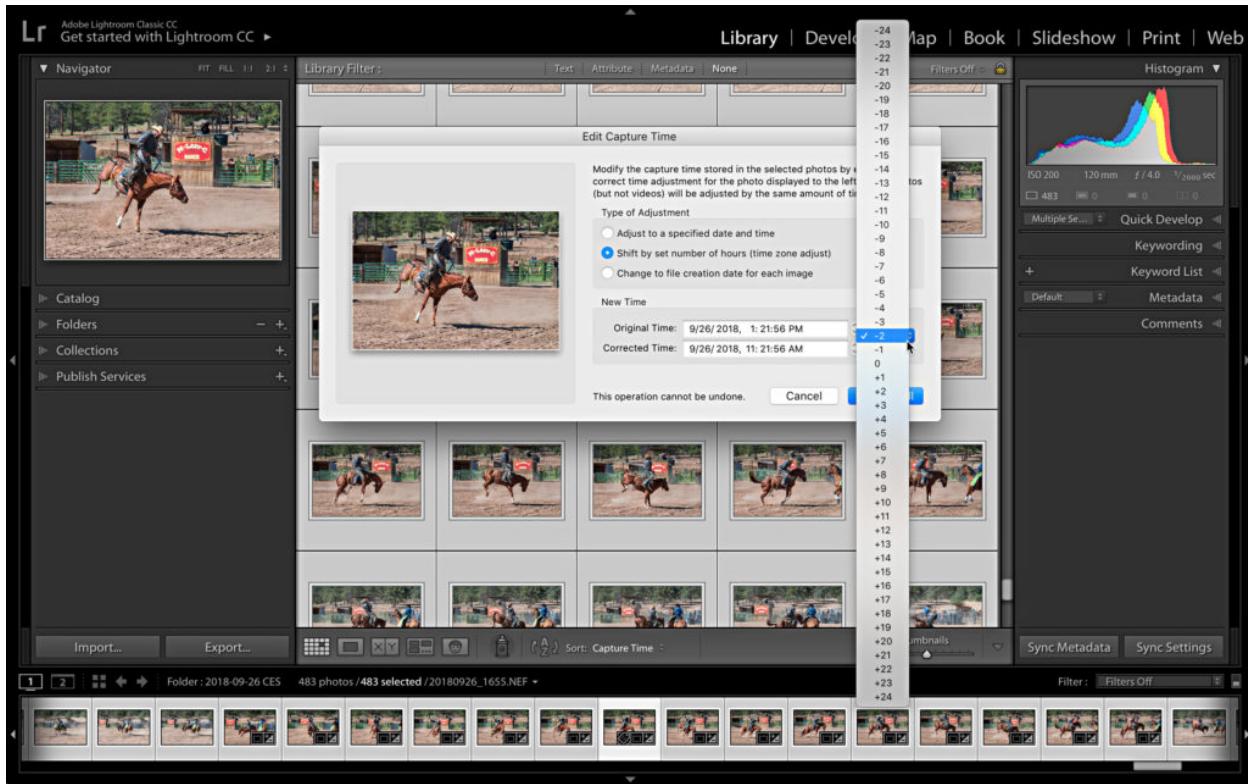


Step One: Select the photos you want to correct in Grid view of Library module.

Step Two: Go to Metadata > Edit Capture Time to open the Edit Capture Time dialog box.

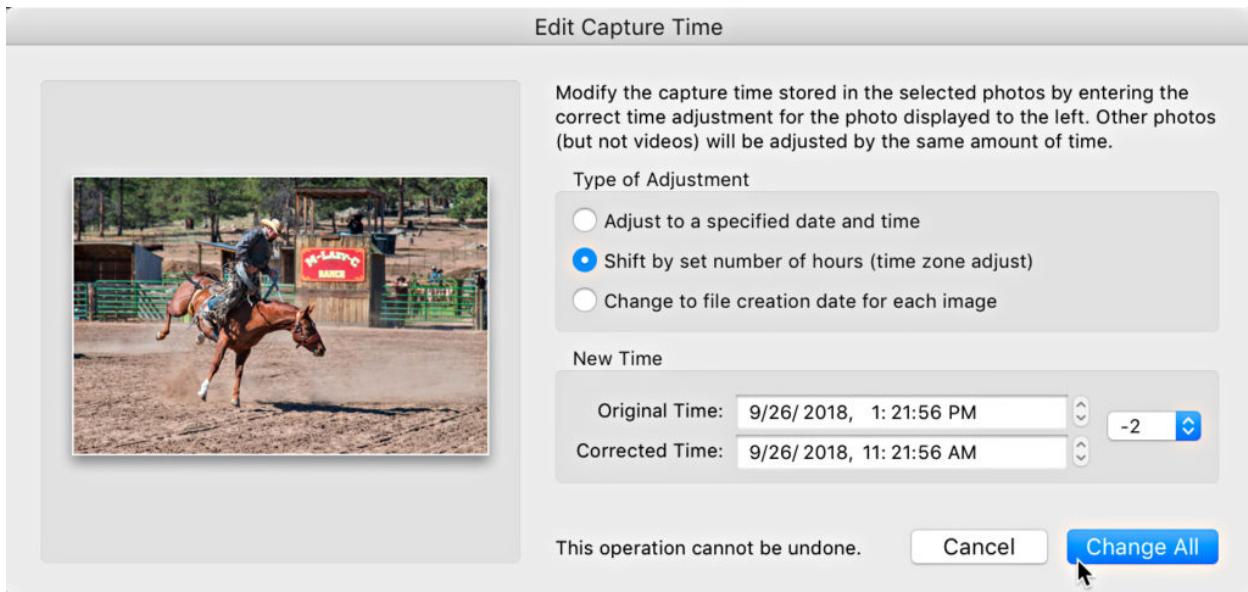
Step Three: Choose the desired type of adjustment.

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Step Four: Make the adjustment and verify the corrected time is accurate.

Step Five: Click Change All to make the correction.



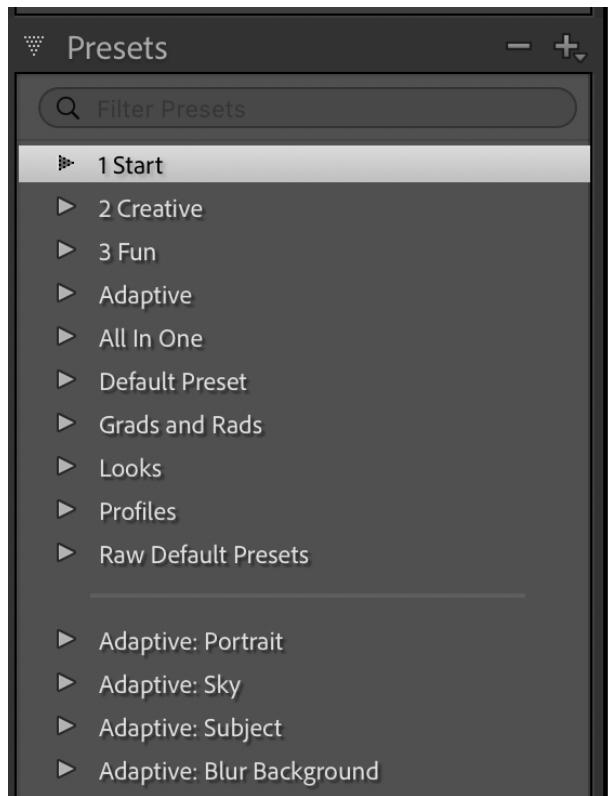
In my case I used the Shift by set number of hours option and dialed in –2 to correct for the time difference between the east coast and mountain time.

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If you had incorrectly set the camera's date/time you would select the first option, Adjust to a specified date and time, and then enter the correct date/time for the active/most selected photo that shows in the dialog box. Lightroom will use that information (the difference between the capture date/time in camera and the corrected date/time you enter) to adjust the date/time by the correct amount for all selected photos.

Adaptive Presets

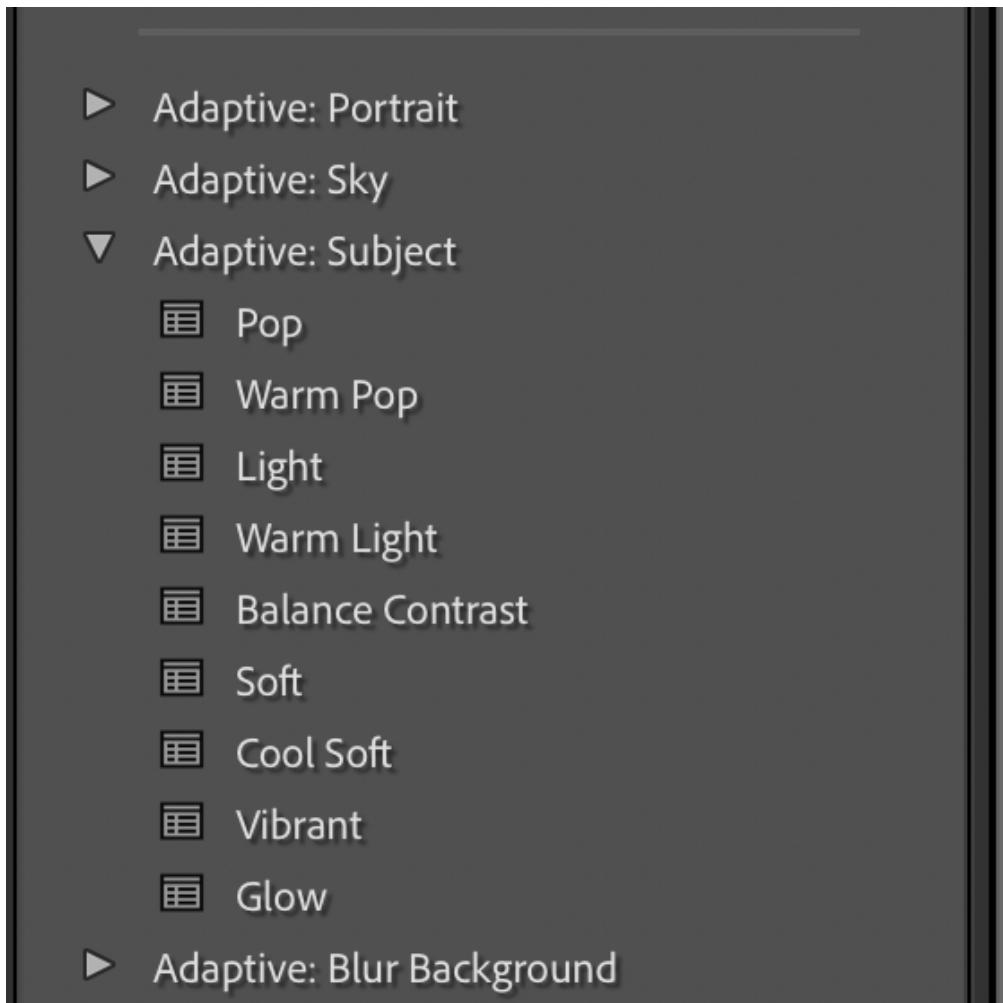
The updates to Masking in the latest round of updates from Adobe have made making AI-based selections easier and more powerful than ever. In addition, our ability to incorporate those AI-based technologies into presets has evolved as well.



Exploring Included Adaptive Presets

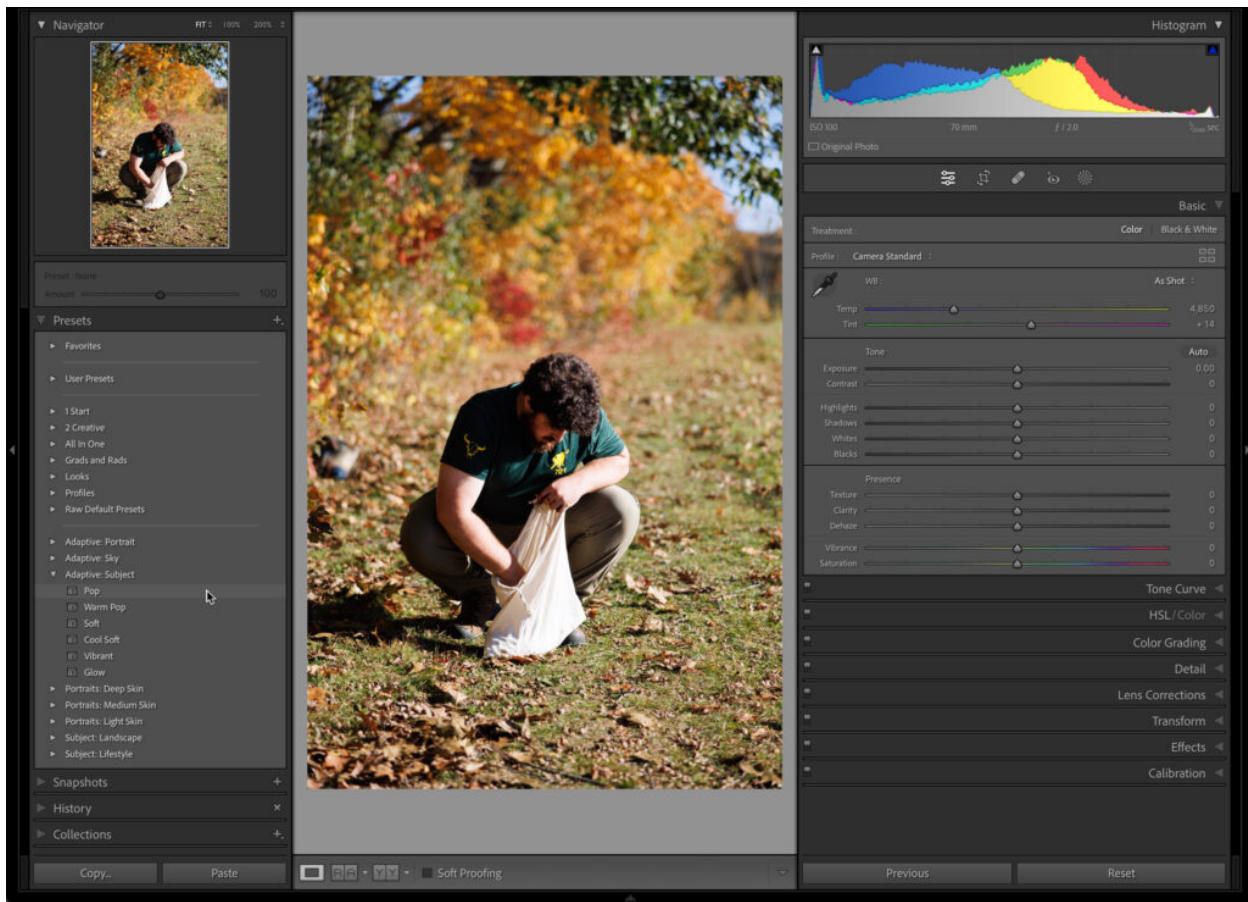
You may have noticed new additions to your Presets panel in the Develop module that start with the word Adaptive. There are four Adaptive groups now, one for Portrait, one for Sky, one for Subject, and one for Blur. The presets in these groups were created by Adobe to give you a taste of what is now possible to include in a preset. We'll use these to understand how they work, then I'll show you how to create and modify your own.

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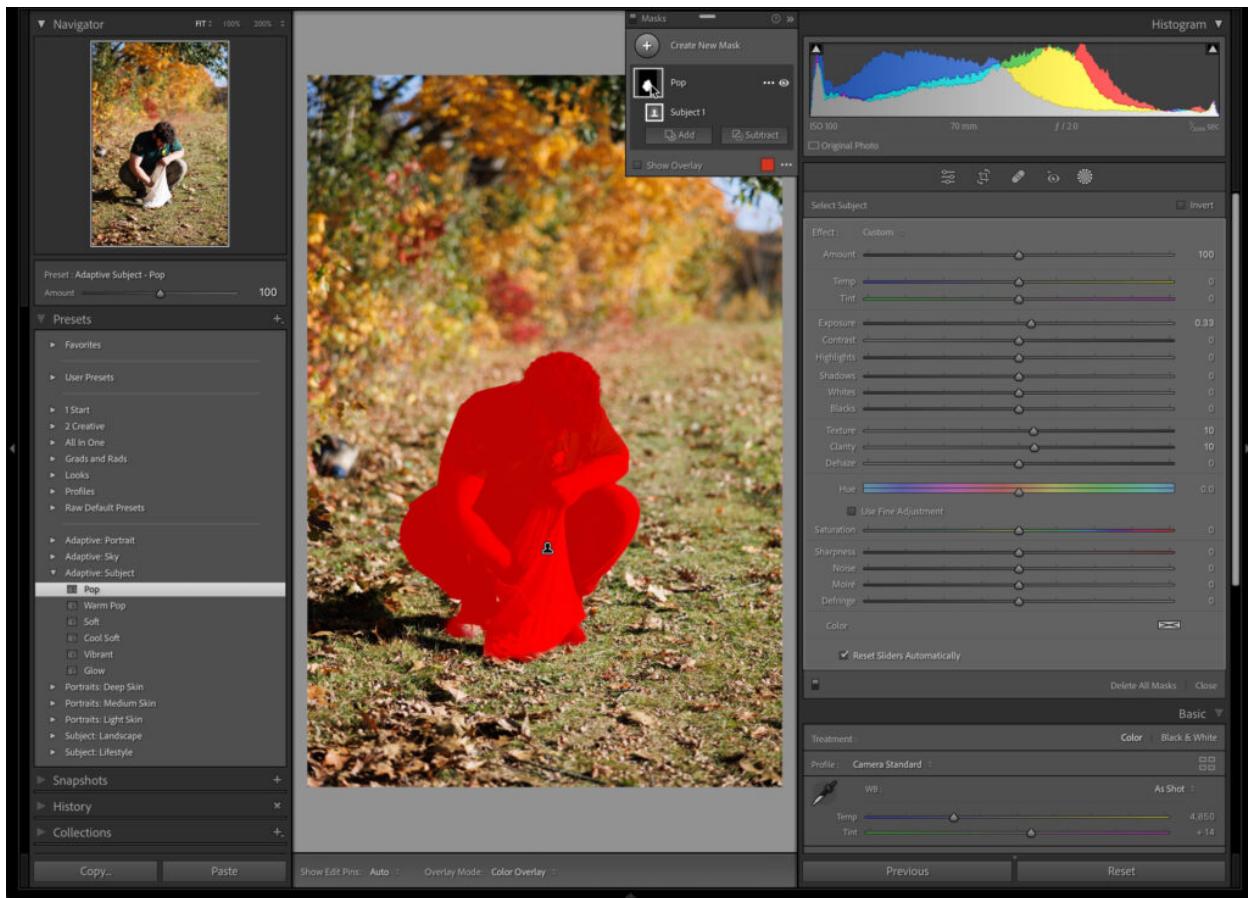
Let's expand the Adaptive: Subject group and see what's included. You should see names like Pop, Warm Pop, Soft, Cool Soft, and so on. What all the Adaptive groups of presets have in common is that they are designed to leverage one of the AI-based types of Masking tools to automatically detect either a person, sky, or subject respectively, then create a mask for it, and then apply the included settings to that mask. So, select an unedited photo that has some kind of obvious subject (I'm always curious to see if the AI thinks the subject is the same subject I expect), and move your cursor over each preset slowly (as it may need a moment to generate a mask on the fly based on the photo's subject), and you should see the look of the subject change based on the settings in the respective preset.

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When you find a look that you are curious about, click on it to apply it to the photo. Then, click the Masking icon to open the Masking tools so you can select the mask it created and examine the settings. I clicked on the one called Pop, and I can now see it included settings for Exposure, Texture, and Clarity, which were applied to the mask it created for what it considered the subject (and in this case, I would agree).

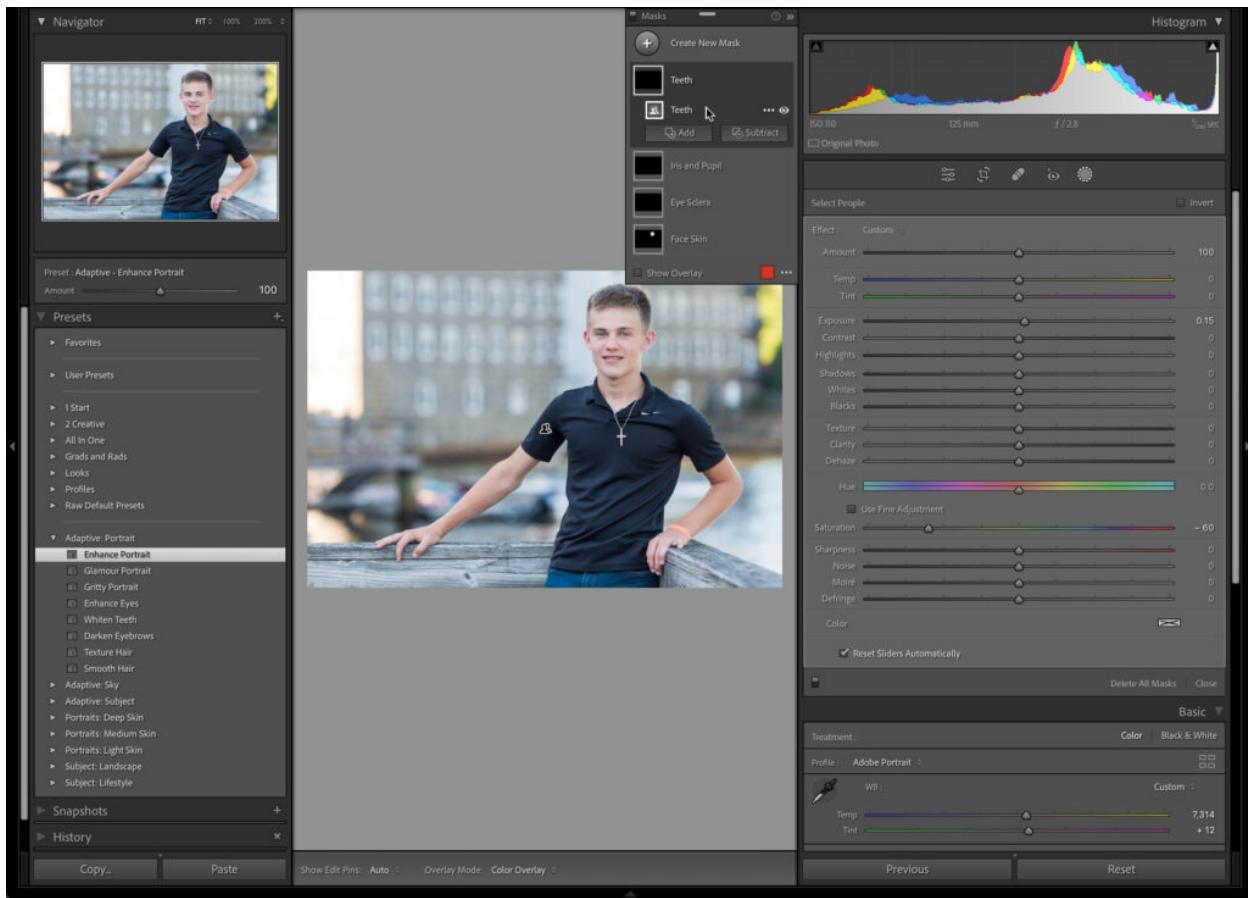
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Now, you may or may not like the look of any of the included presets, but I highly encourage you to click on each one in the Subject group and examine what it masked, how well it masked, and what settings it used to get its look. As you explore those presets think about what you would do differently, what settings would you change, and what other mask types would you like to create.

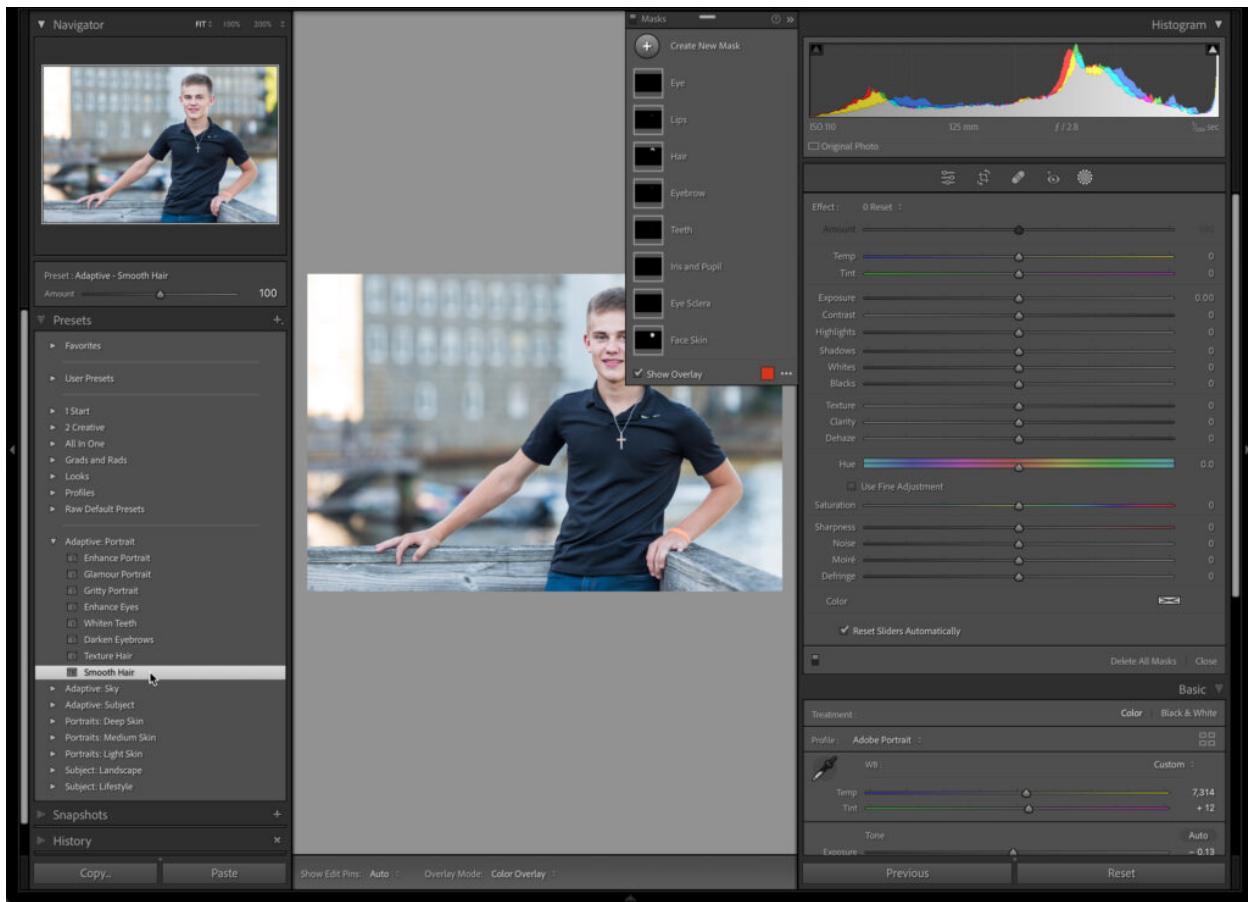
Now, select an unedited photo of a person where you can see their eyes and teeth (along with the rest of their face). Expand the Adaptive: Portrait group to see the included presets and click the Masking icon to open its panel (there should not be any masks yet). Click the first preset, Enhance Portrait to see what masks are applied to your photo. You should see a mask for Teeth, Iris and Pupil, Eye Sclera, and Face Skin. Explore each mask's settings.

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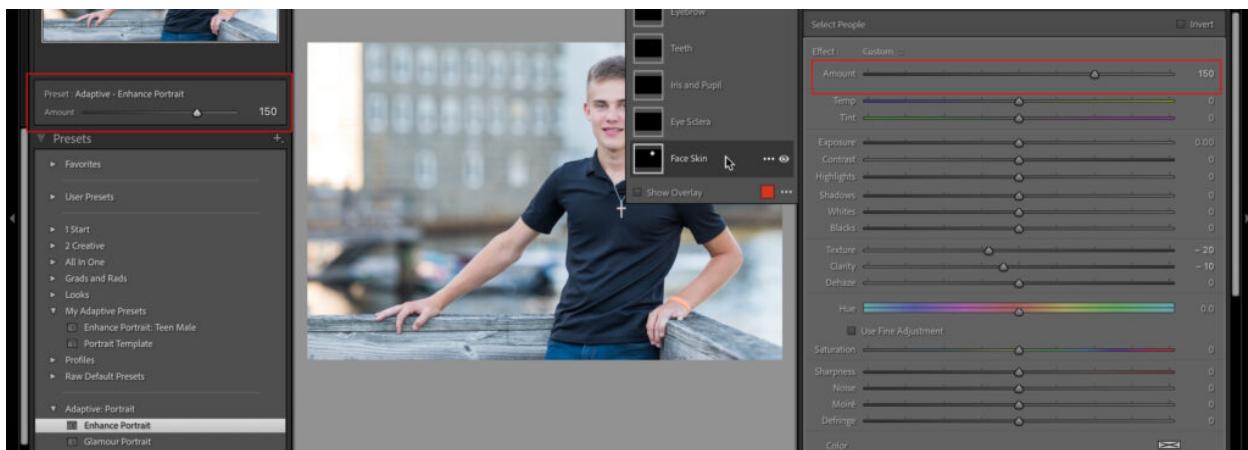
Now, in turn, click each of the other presets in the Adaptive: Portrait group to see those masks added to, and in some instances replace, the masks created by the first preset. By the end your photo may not look great, but that's not the point. The point is that because of the updates to how portrait masks can be generated it is now possible to automate the creation of masks (with settings) for individual features, such as hair, teeth, face skin, and so on. Furthermore, you can create an individual preset for each feature alone and know that you can later apply them all to a single photo and they will stack accordingly. This is incredibly powerful when applied to a single photo but now think about applying presets to a batch of photos at once, and it just may change your workflow!

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In addition, notice that at the top of the Presets panel the Amount slider should be enabled for all the included Adaptive presets, which means you can fine tune them after they've been applied for even more control. Let's say you apply the Smooth Hair preset, then move the Amount slider to 78, if you look at the top of the Masking panel, you'll see the Amount slider there corresponds to that same amount. If you apply Enhance Portrait and move the Amount slider to 150, then each respective mask created by that preset will see its settings moved to 150 as well, but without affecting any of the other masks created by other presets or manually by you. What amazing control!

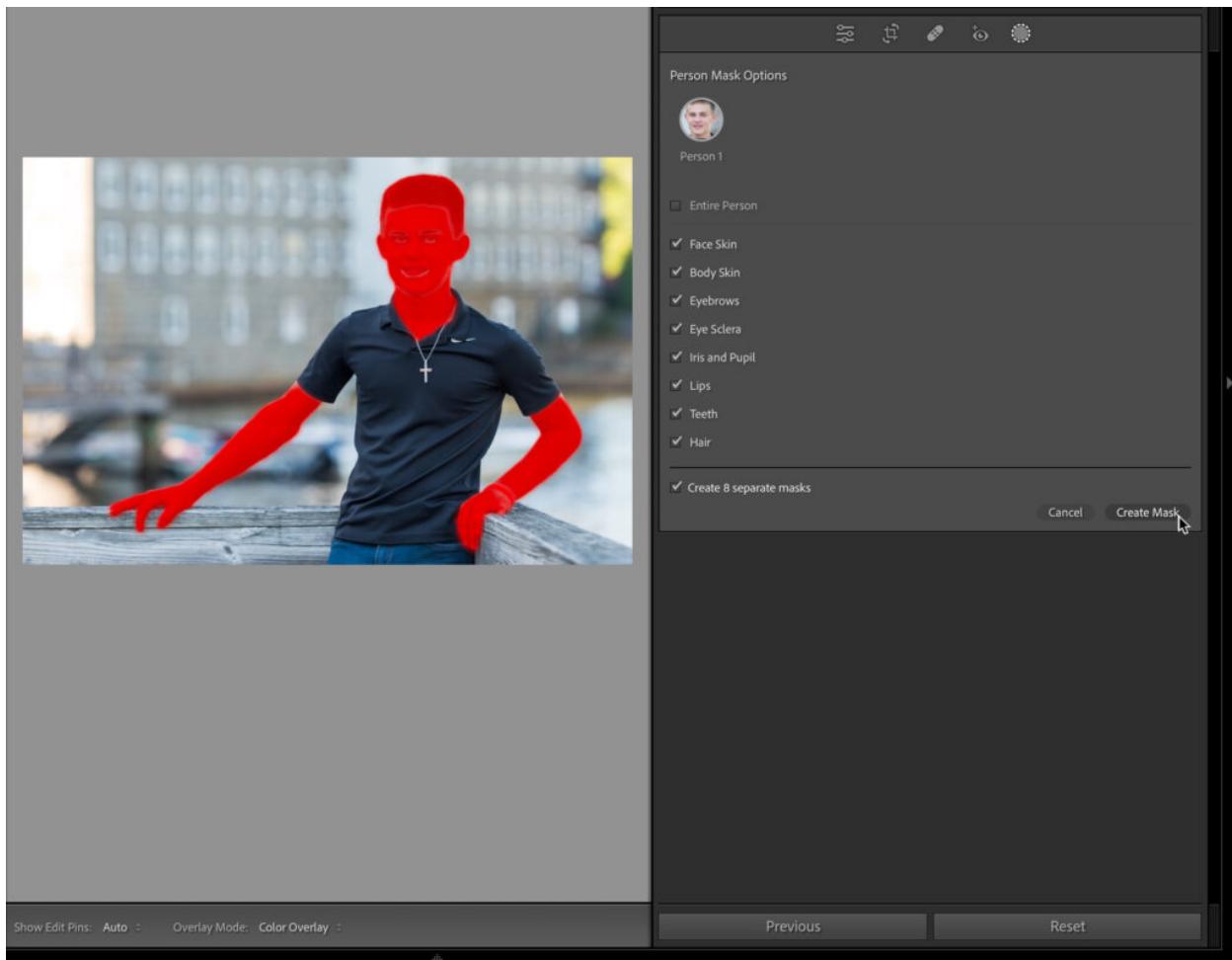
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So that's just the presets provided by Adobe. Hopefully the creative wheels in your mind are turning now as you think about all the possibilities for customizing these to your own personal workflow and taste.

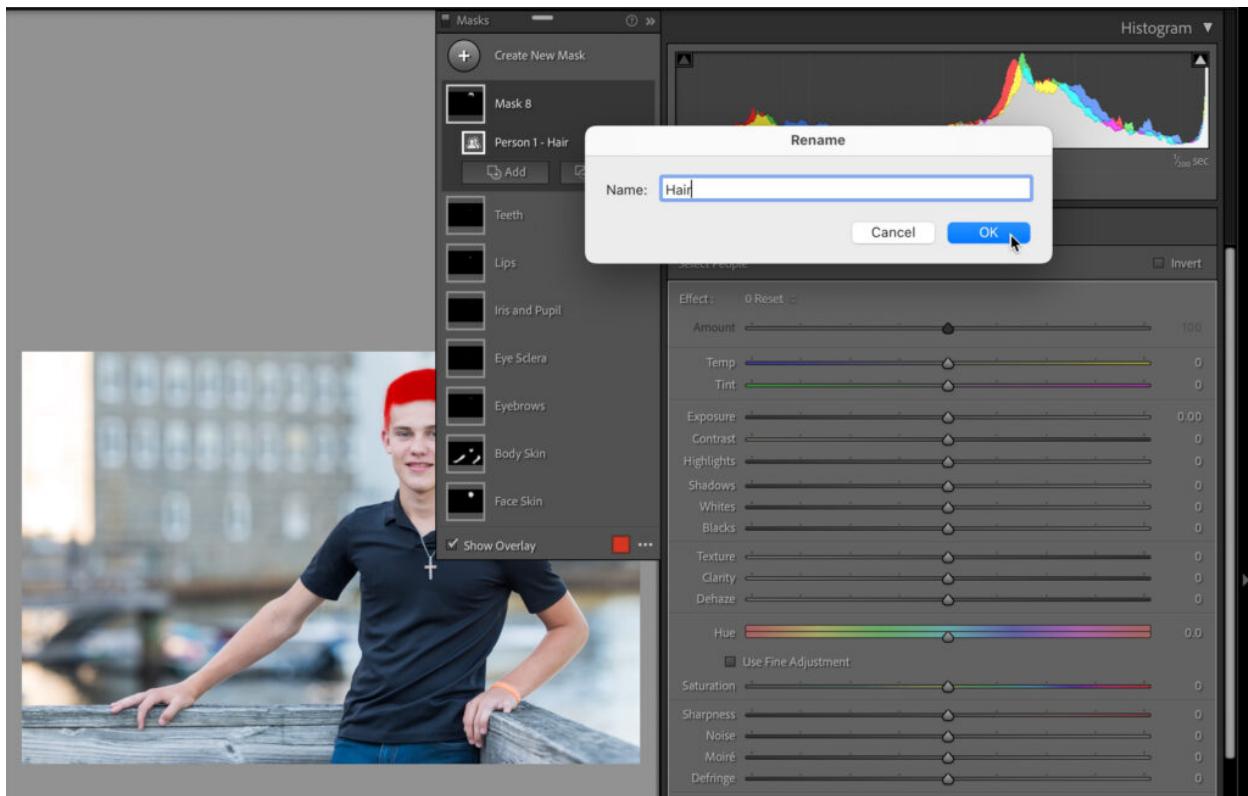
Let's keep working with that portrait photo you have selected and click the Reset button to clear away any existing masks and settings. Click the Masking icon (if not still in Masking mode) and look for the People section under Add New Mask (at the bottom). Click the icon for the person shown to see all the individual features that can be detected and masked. Now, you could check Entire Person, and have a single mask for the whole person, but for this exercise, uncheck Entire Person and instead check each individual feature. Then, at the bottom, make sure Create 8 separate masks is checked and click Create Mask.

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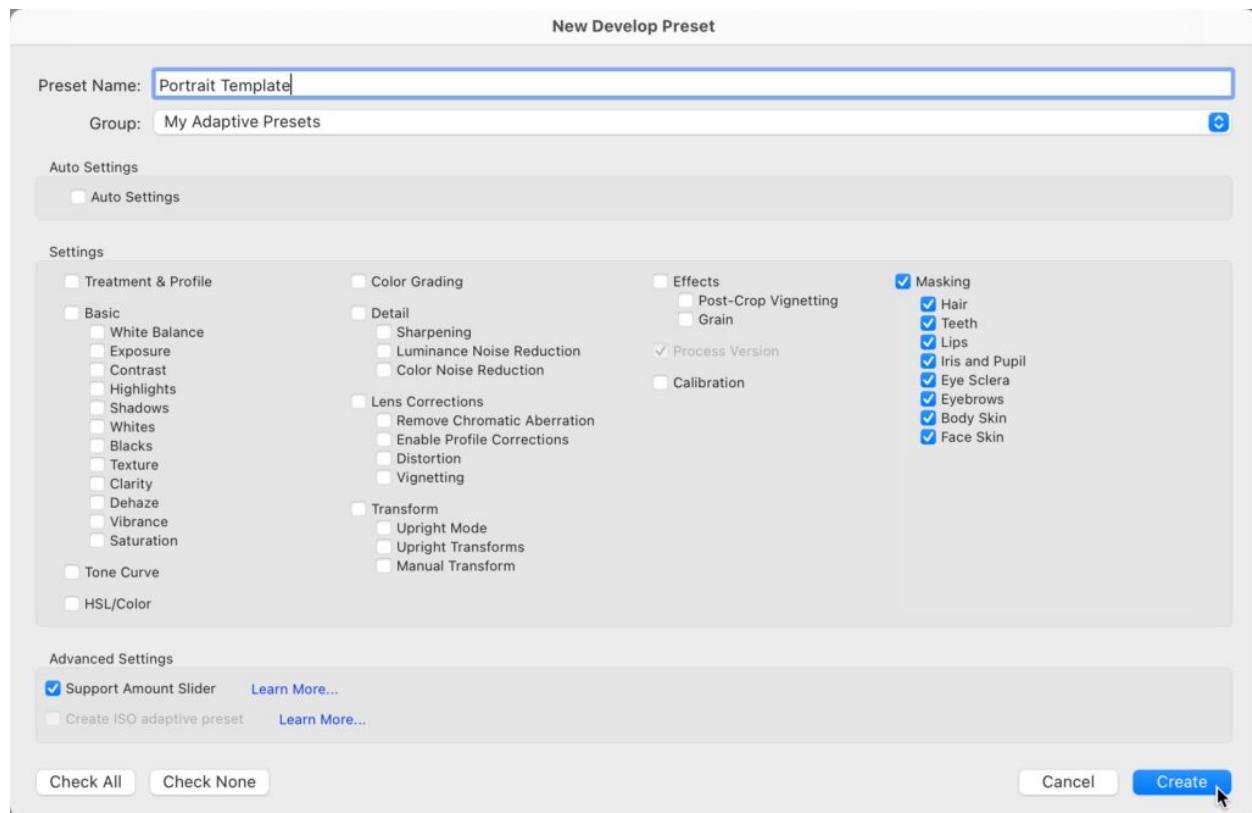
Eight individual masks will be applied to the photo, and at this point, each mask has no settings included. Think of it as a blank canvas awaiting your brush. You can make this a template that you can use to quickly make new presets down the road. In the Masks panel, double-click on each mask and rename the Mask Group to reflect the feature being masked (instead of Mask 1, and so on). When you're done your masking panel will be a lot easier to read what each mask is affecting.

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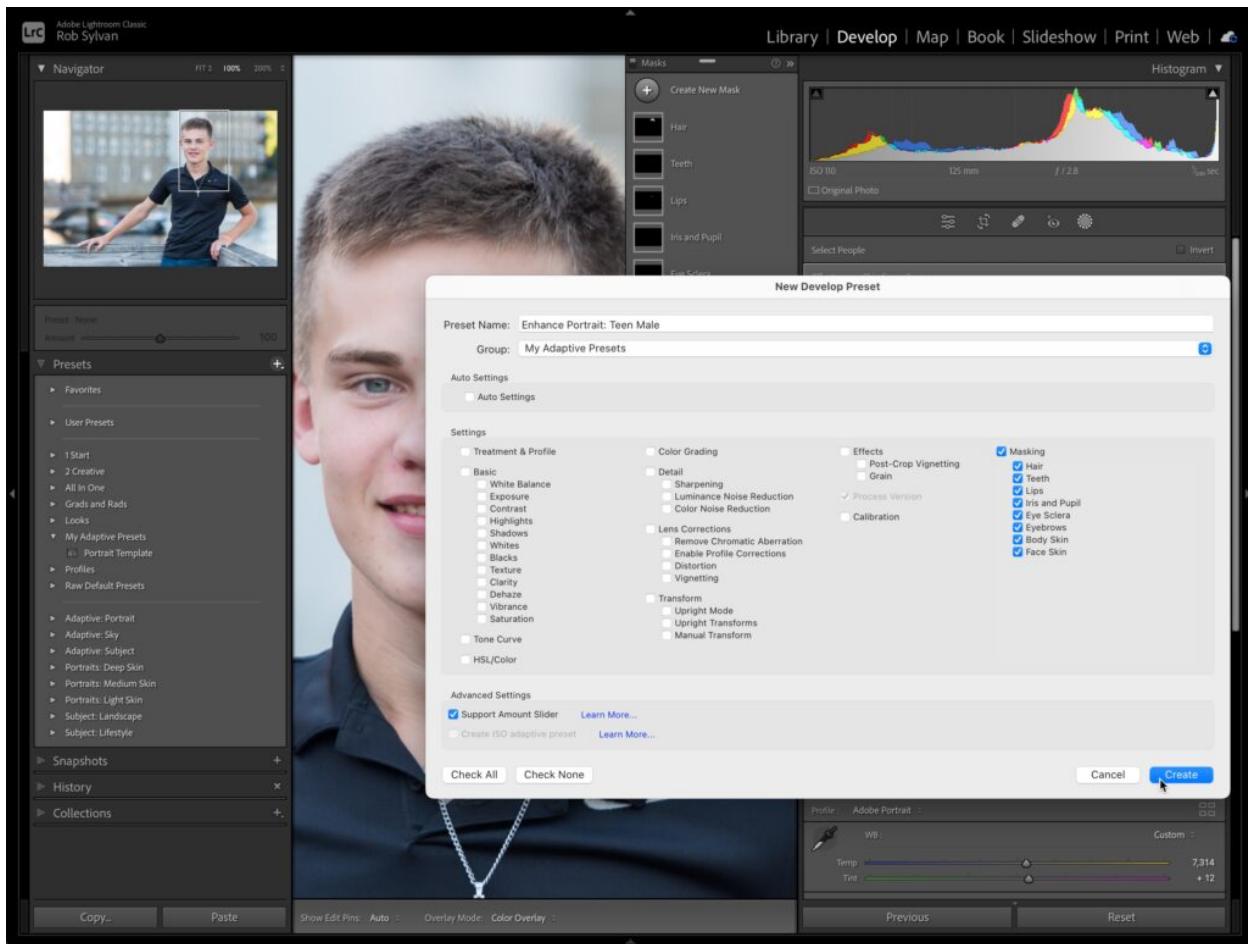
Let's save all that work as a preset. Click the + sign at the top of the Presets panel and choose Create Preset. In the New Develop Preset dialog box, click the Group drop-down menu, choose New Group, and name the new group something like My Adaptive Presets or whatever makes sense to you. Then click the Check None button at the bottom to clear all checkboxes. Under Masking, check the box next to each Mask Group name (this is why I had you rename those Mask Groups previously). I'd leave Support Amount Slider checked, but that's all. Give your preset a meaningful name, like Portrait Template, and click Create.

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That will create a new preset group in the Presets panel and place your new preset within. Now you've got a powerful preset that does nothing except create masks for each portrait feature. Here's where you get to customize and play with settings. One at a time, click on each Mask Group and adjust the settings for that specific feature to make it look good to your taste. Don't worry about it being perfect for all photos, just tweak and adjust for this one. Once you've adjusted the settings for each feature, click the + sign above the Presets panel and create a new preset. Give it a meaningful name, in my case Enhance Portrait: Teen Male, make sure all the Masking boxes are checked (and support Amount slider), and click Create. The preset group you created previously should still be selected, but always worth double-checking so you can find it again.

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That preset will be added to your preset group along with your template. Now that you know how this works you can use your template preset as a starting point for creating new presets for different looks, and different portrait subjects. If you want to make presets for single features (like just hair), then only check the box for the Hair mask group. You can be as granular as you wish. If portraits are not really your thing, then try those same steps but with using a landscape photo with an obvious sky for applying the Select Sky masking tool. Or experiment with Select Subject and Select Background for automating the creation of masks for the subject in your photo with different settings for the background. Use the included presets for inspiration. When you are comfortable with applying these presets to individual photos try selecting a batch of photos in Develop, enable Auto Sync, and apply one preset to all selected photos to really speed up your workflow (note, some time is needed to generate the masks in your batch, but once done you'll be further ahead). Then you can walk through each photo and tweak as desired.

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Batch Export Options

For as long as I can remember people have been asking for the ability to create multiple versions of photos during export using different settings for each version. Prior to this latest update you would have to export the first round using one configuration of settings, then initiate a second export with different settings, and so on. Now, we can simply select multiple export presets to be used as part of a single export operation. The key is to first create the export presets exactly how you want them used. If you know how to do this, feel free to skip ahead, but for those of you who are new, read on.

Create Export Preset

Creating an export preset is as simple as configuring the Export window with all of the settings you want to use, then creating a preset based on those settings. Here's a quick example for exporting sRGB JPGs resized to 1200 pixels on the long side.

Step One: Select any photo, then click the Export button in Library (or File > Export). You don't have to actually export any copies, this is just to configure the Export dialog.

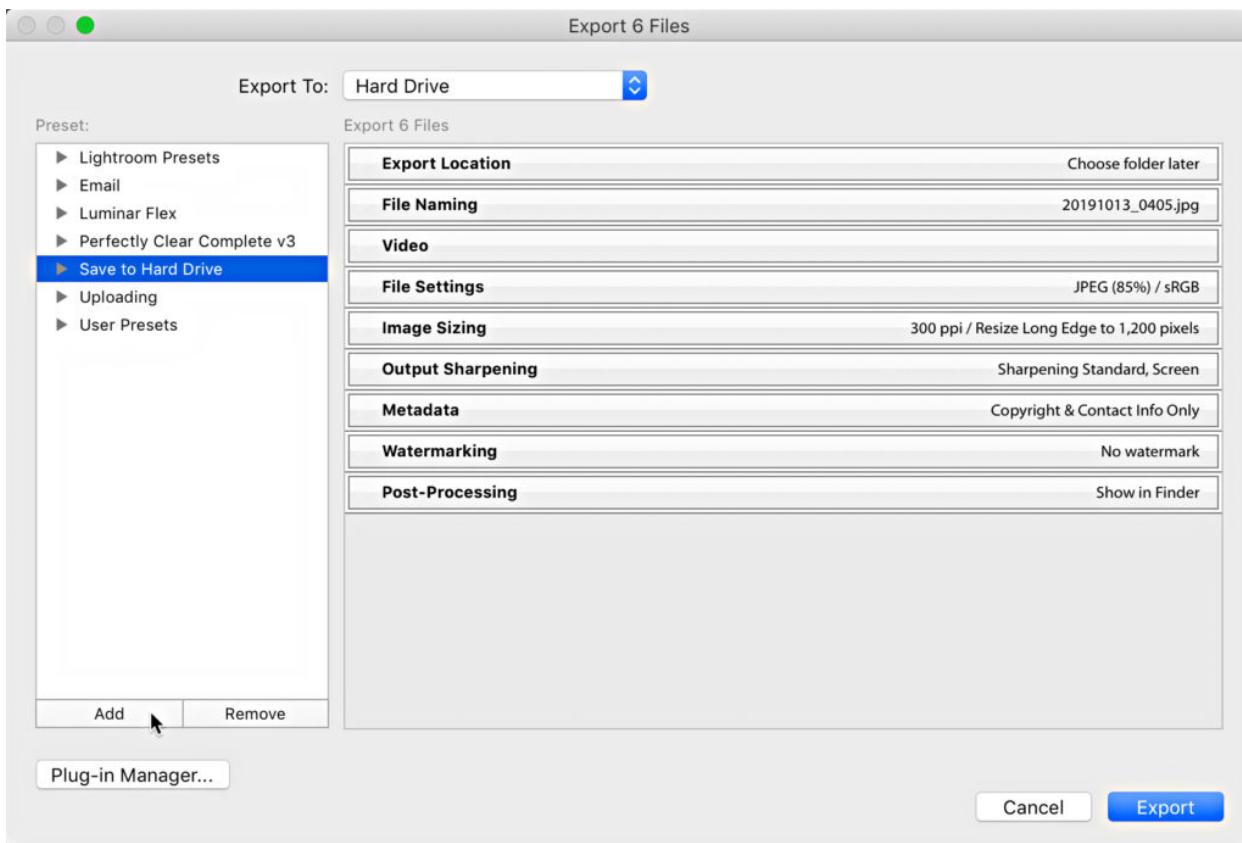
Step Two: Set the Export To drop-down menu in the Export Location panel to Choose folder later (useful for presets), because, well, it is useful for presets. You'll see why in a bit.

Step Three: Configure the File Settings panel for JPG, Quality 85, and sRGB.

Step Four: In the Image Sizing panel, check Resize to Fit, then configure Long Edge 1,200 pixels, and set Resolution to 300 (or whatever your heart desires).

Step Five: Configure the remaining Export window's panels to fit your needs, but the above are sufficient for this exercise.

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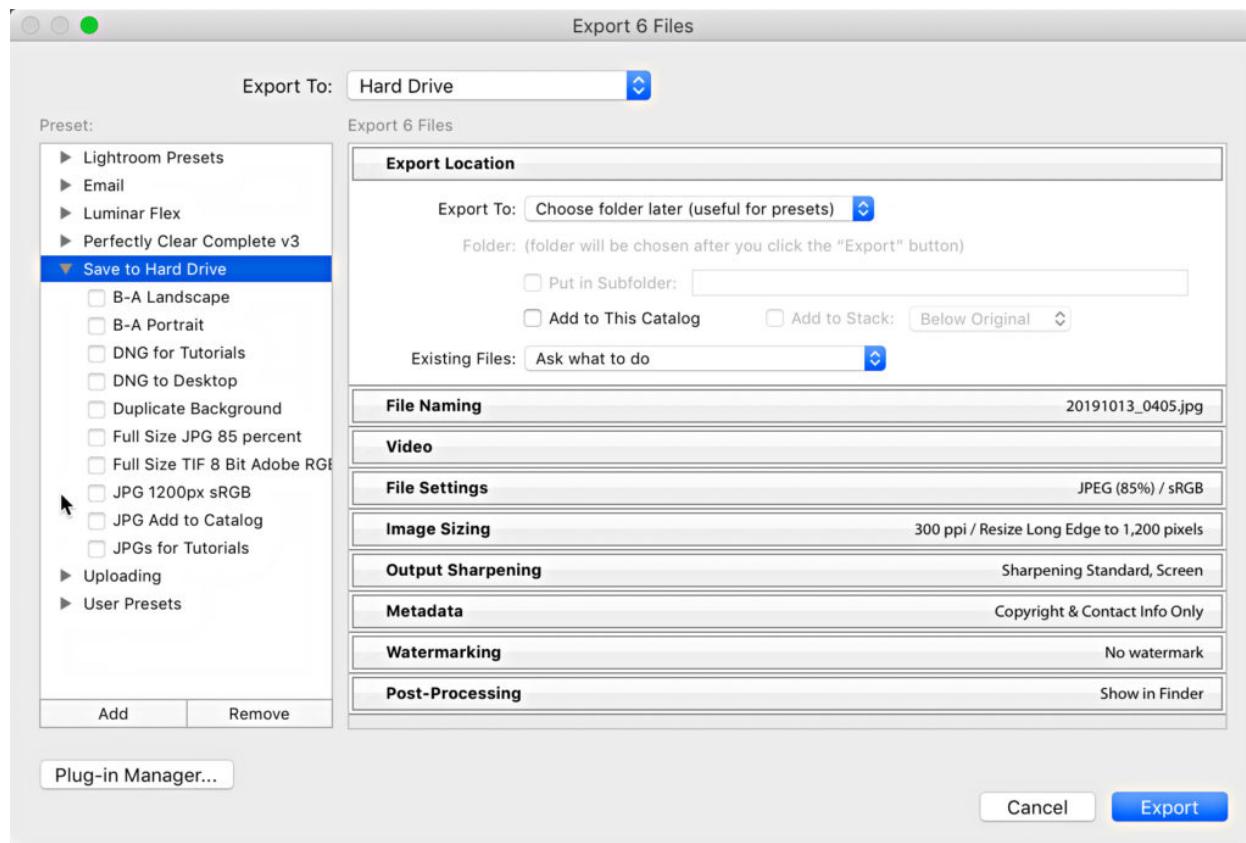


Step Six: Click the Add button (left side) to open the New Preset dialog box, and give the preset a meaningful name and choose (or create) a folder for it to be created in to keep them organized.

That's it. You've created an export preset that can be employed all by itself any time you need to export a photo with those settings. In fact, you can even go to the File > Export With Preset and select it from that menu to initiate the export process without even needing to see the Export window appear.

Note, with this latest update you will see a checkbox appear to the left of each export preset you've created. If you only want to use the settings in a single preset AND you want to tweak those settings as part of the process (sometimes I use export presets as convenient starting points that I then modify as needed for the job), just click on the name of the preset (not the checkbox) to load those settings AND keep them editable before exporting.

Batch It! Leveraging Batch Functions in Lightroom Classic



As soon as you check the box next to an export preset the panels of the Export window become read only. This is so that you can just check the boxes for any and all of the export presets you want to use, then click the Export button to complete the process. This is why you need to create the export presets first.

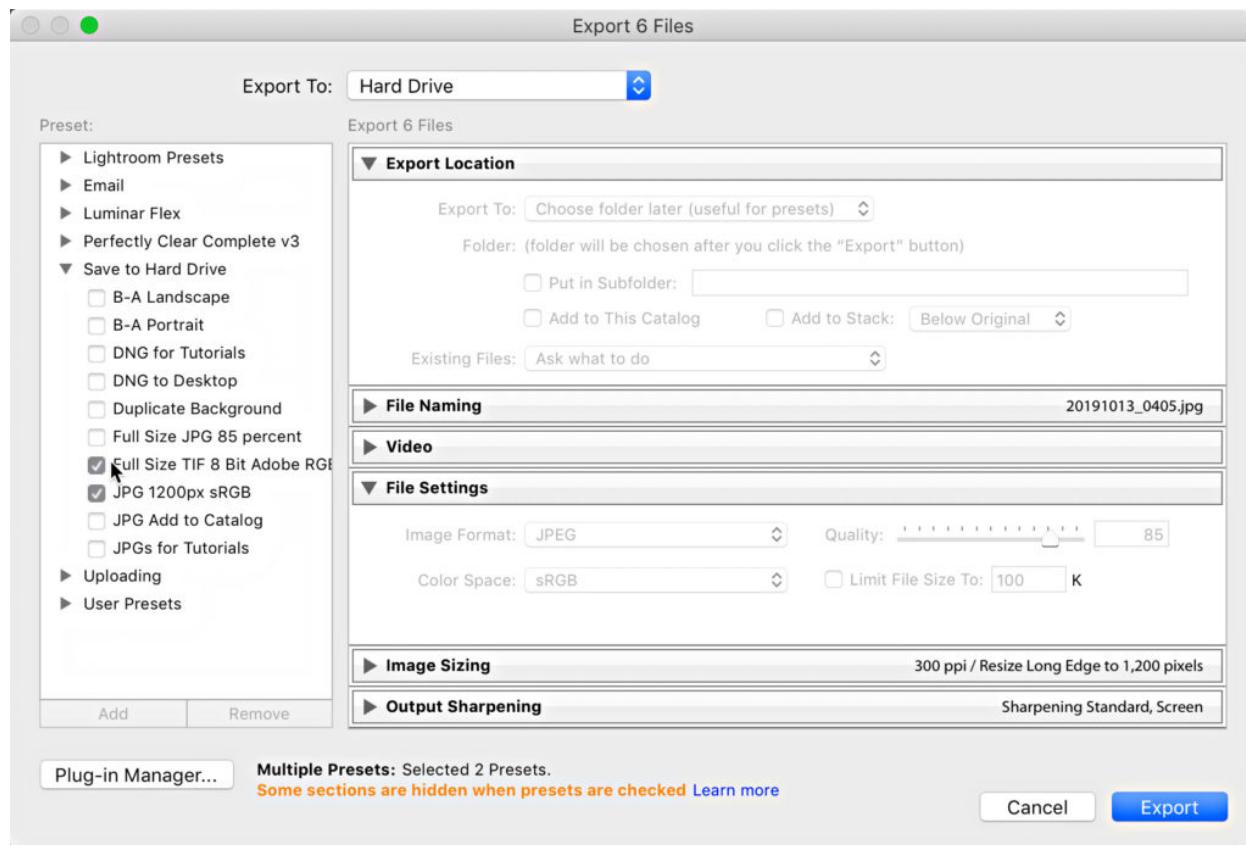
Batch Export

Ok, building on the example above I also created an export preset to save a full size 8 bit TIF in Adobe RGB, and now I want to select a batch of photos and use both of my export presets at once to create a JPG and TIF version of each photo in different folders. Here's how it works:

Step One: Select all of the photos you want to include for export in Grid view of Library module, then click Export.

Step Two: In the preset section of the Export window, check the box next to each preset you want to use. I checked the box next to my JPG preset and the box next to my TIF preset. This sets the panels on the Export window to read only (and the settings shown in the panels may not reflect the settings contained in the checked presets).

Batch It! Leveraging Batch Functions in Lightroom Classic



A couple of things worth noting here, first, you can't include third-party export presets in your batch export. For example, I have export presets for Perfectly Clear (third-party software) and while there appear to be checkboxes next to those presets, they are unclickable. Second, you can't check the boxes next to presets for emailing or burning optical media (does anyone still do that?).

Step Three: Click Export. If your preset(s) included “Choose folder later” for export location you will be presented with a dialog box for choosing (and even creating) the desired folder(s). Both of my presets used this setting, so I then needed to choose the folders I wanted for this batch. Otherwise, I would need to create a preset for each specific location I wanted copies to go. This provides flexibility.

Batch It! Leveraging Batch Functions in Lightroom Classic



Once the export location is configured, and I clicked Done, the copies were created to my specifications and placed in the selected folders. Very cool. I encourage you to experiment with how to best utilize this added functionality in your workflow.

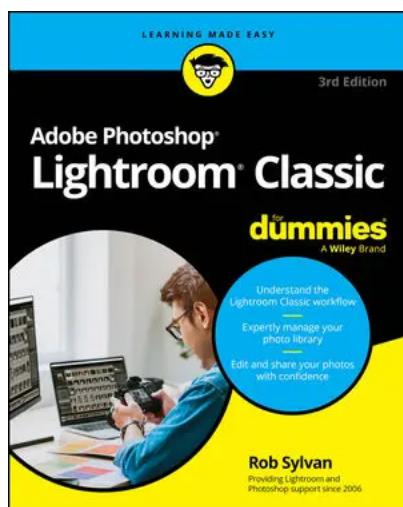
Good Resources:

Adobe's Lightroom Classic Community Forum: <https://community.adobe.com/t5/lightroom-classic/ct-p/ct-lightroom-classic>

Adobe's Lightroom Community Forum: <https://community.adobe.com/t5/lightroom-ecosystem-cloud-based>

Lightroom Killer Tips: <https://lightroomkillertips.com/>

KelbyOne Community (for KO subscribers): <https://community.kelbyone.com/>



I hope you've enjoyed this session! If you want to learn more, be sure to check out the latest version of my book, *Lightroom Classic for Dummies*, published in April of 2025. Reach out to me at robsylvan.com or the KelbyOne Community if you have any questions.