

Uncover the inside tips and tricks of the trade for organizing, correcting, editing, sharpening, and retouching your photos like a pro

the photoshop® elements 12 *book*

for digital photographers



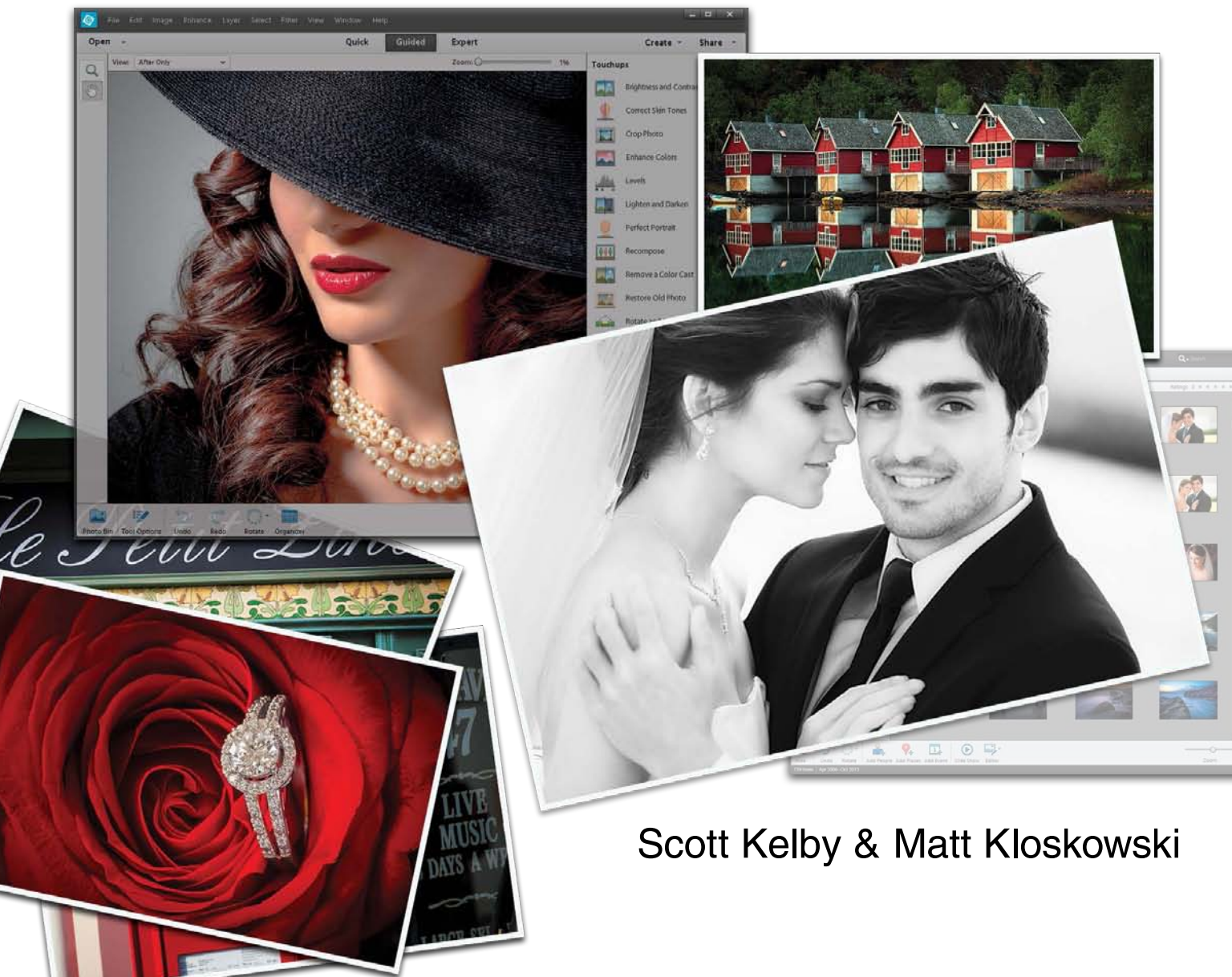
Scott Kelby & Matt Kloskowski

New
Riders

VOICES THAT MATTER™

the photoshop® elements 12 *book*

for digital photographers



Scott Kelby & Matt Kloskowski

THE PHOTOSHOP ELEMENTS 12 BOOK FOR DIGITAL PHOTOGRAPHERS

**The Photoshop
Elements 12
Book for Digital
Photographers Team**

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*To Julie Stephenson, whose hard work,
dedication, absolute commitment to quality,
and warm smile are an inspiration to us all each day.*
—SCOTT

*To my youngest son Justin,
for always making me smile.
I love you buddy!*
—MATT

ACKNOWLEDGMENTS (SCOTT)

In every book I've ever written, I always thank my amazing wife Kalebra first, because I couldn't do any of this without her. In fact, I couldn't do *anything* without her. She's just an incredible woman, an inspiration to me every day, and the only thing more beautiful than how she looks on the outside is what's inside. As anyone who knows me knows, I am the luckiest guy in the world to have made her my wife 24 years ago this year. Thank you, my love, for saying "Yes."

I want to thank my wonderful son Jordan, and the most adorable little girl in the world, my daughter Kira, for putting a smile on my face and a song in my heart, each and every day. Thanks to my big brother Jeff for continuing to be the type of guy I'll always look up to.

I owe a special gratitude to my good friend Matt Kloskowski. I'm truly honored to have shared these pages with you, and I can't thank you enough for working so hard to once again make this the best edition of the book yet. As a company, we're very lucky to have you on our team, and personally, I'm even luckier to count you among my best friends.

My heartfelt thanks go to the entire team at Kelby Media Group, who every day redefine what teamwork and dedication are all about. In particular, I want to thank my friend and Creative Director Felix Nelson, and my incredibly awesome in-house Editor Kim Doty and way cool Tech Editor Cindy Snyder, for testing everything, and not letting me get away with anything. And to Jessica Maldonado, the duchess of book design, for making everything look really cool.

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

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To my wife, Diana: You've been my best friend for 14 years, and I've had the time of my life with you as we enjoy watching our family grow. No matter what the day brings, you always have a smile on your face when I come home. I could never thank you enough for juggling our lives, being such a great mom to our kids, and for being the best wife a guy could ever want.

To my oldest son, Ryan: Your inquisitive personality amazes me and I love sitting down with you for "cuddle" time at night. And even though you always grenade launcher yourself to a win, I enjoy our quality Xbox 360 time. By the way, you're grounded from playing until I get better!

To my youngest son, Justin: I have no doubt that you'll be the class clown one day. No matter what I have on my mind, you always find a way to make me smile. Plus, there's nothing like hearing your nine-year-old shout, "Say hello to my little friend!" as an RPG comes flying at you in a video game.

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To Scott Kelby: Having my name on a cover with yours is an honor, but becoming such good friends has truly been a privilege and the ride of my life. I've never met anyone as eager to share their ideas and encourage success in their friends as you are. You've become the greatest mentor and source of inspiration that I've met. More importantly, though, you've become one heck of a good friend. Thanks man!

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To you, the readers: Without you, well...there would be no book. Thanks for your constant support in emails, phone calls, and introductions when I'm out on the road teaching. You guys make it all worth it.

OTHER BOOKS BY SCOTT KELBY

The Adobe Photoshop Lightroom 5 Book for Digital Photographers

The Adobe Photoshop Book for Digital Photographers for Versions CS6 and CC

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

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

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

Professional Portrait Retouching Techniques for Photographers Using Photoshop

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

Photoshop Down & Dirty Tricks

The iPhone Book

OTHER BOOKS BY MATT KLOSKOWSKI

Photoshop Compositing Secrets: Unlocking the Key to Perfect Selections & Amazing Photoshop Effects for Totally Realistic Composites

Layers: The Complete Guide to Photoshop's Most Powerful Feature

The Photoshop Elements 5 Restoration & Retouching Book

Photoshop CS2 Speed Clinic

The Windows Vista Book

Illustrator CS2 Killer Tips

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Scott Kelby

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

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

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

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

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Facebook: www.facebook.com/skelby



Matt Kloskowski

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You can find out more about him on his blog, The Ski Report, at: <http://www.mattk.com>.



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It's really important to us that you get a lot out of reading this book, and one way we can help is to get you to read these nine quick things about the book that you'll wish later you knew now. For example, it's here that we tell you about where to download something important, and if you skip over this, eventually you'll send an email asking where it is, but by then you'll be really aggravated, and well... it's gonna get ugly. We can skip all that (and more), if you take two minutes now to read these nine quick things. We promise to make it worth your while.

Nine Things You'll Wish You Had Known Before Reading This Book

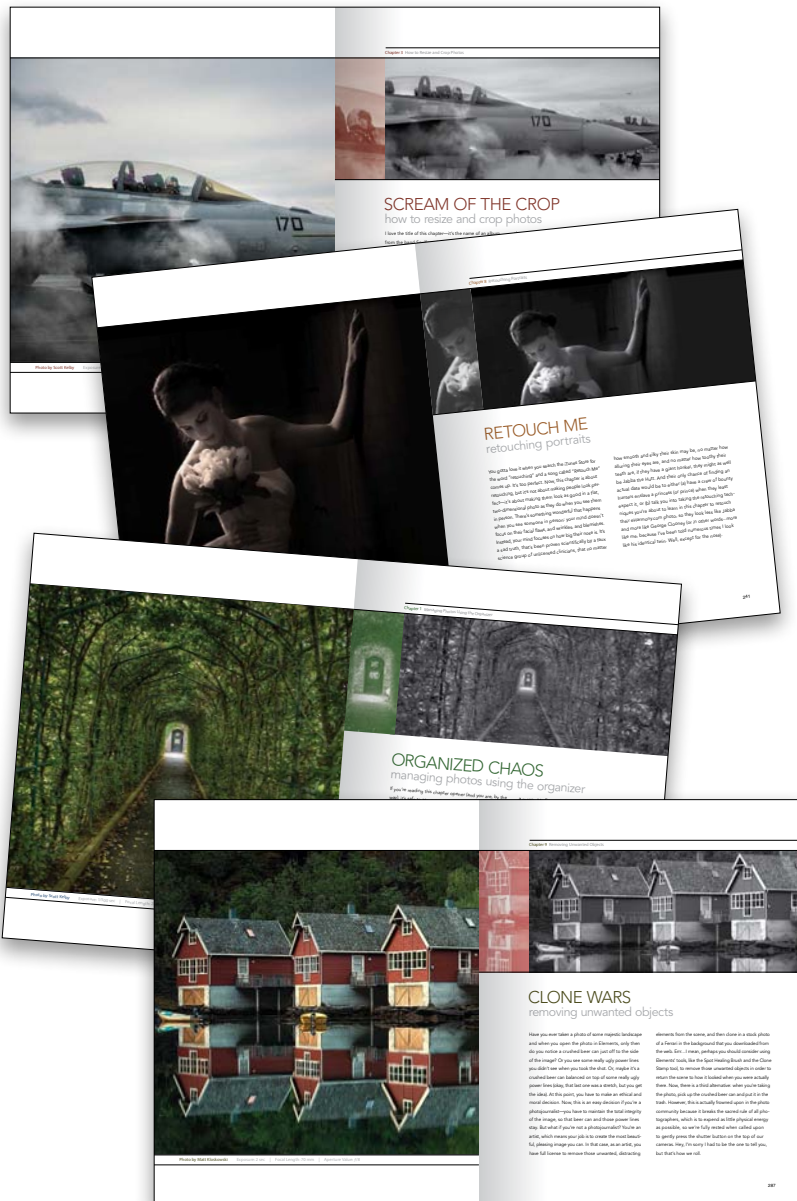
(1) You don't have to read this book in order.

You can treat this as a "jump-in-anywhere" book, because we didn't write it as a "build-on-what-you-learned-in-Chapter-1" type of book. For example, if you just bought this book, and you want to learn how to whiten someone's teeth for a portrait you're retouching, you can just turn to Chapter 8, find that technique, and you'll be able to follow along and do it immediately, because we walk you through each step. So, if you're a more advanced Elements user, don't let it throw you that we say stuff like "Go under the Image menu, under Adjust Color, and choose Levels," rather than just saying "Open Levels." We did that so everybody could follow along no matter where they are in the Elements experience.

(2) Not everything about Elements is in this book.

We tried not to make this an encyclopedia of Elements features. So, we did not include tutorials on every feature in Elements. Instead, it's more like a recipe book—you can flip through it and pick out the things that you want to do to your photos and follow the steps to get there. Basically, we just focused on the most important, most asked-about, and most useful things for digital photographers. In short—it's the funk and not the junk.

(Continued)



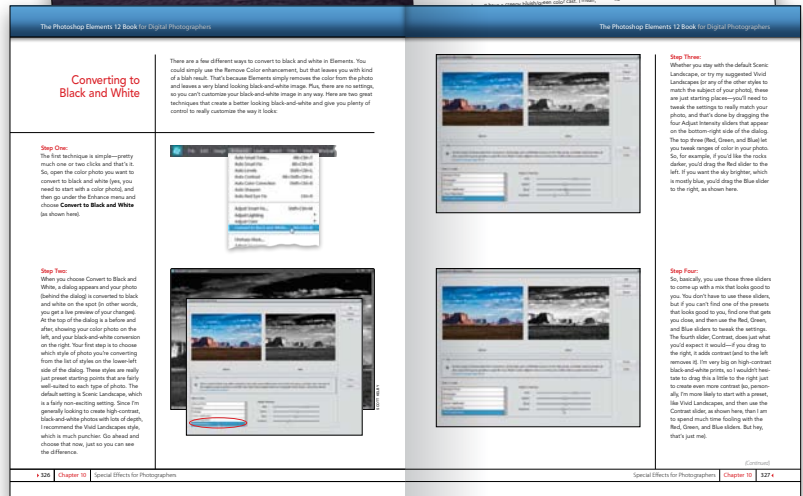
(3) Practice along with the same photos we used here in the book.

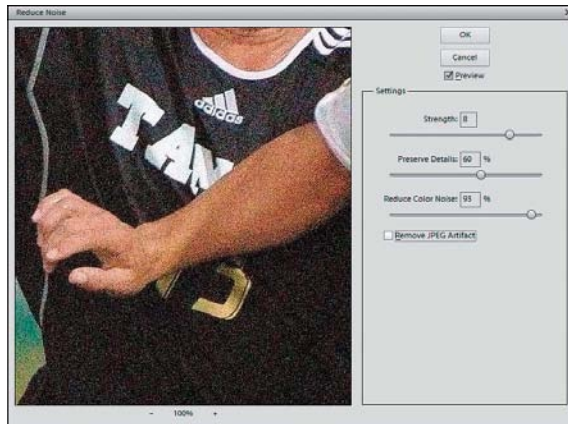
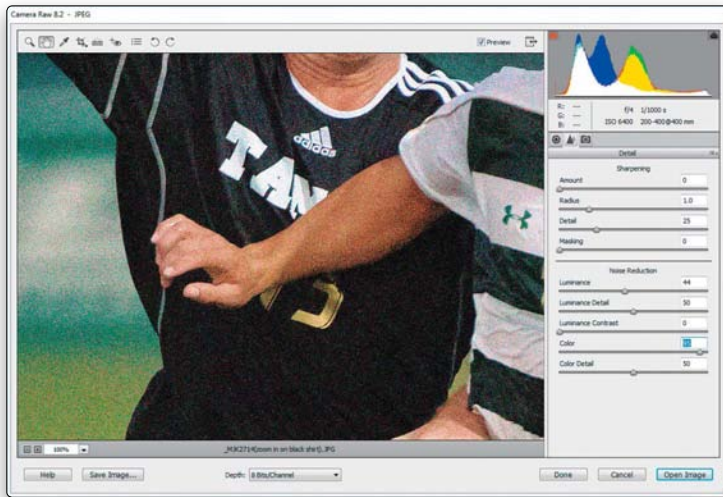
As you're going through the book, and you come to a technique like "Adding Contrast and Drama to Cloudy Skies," you might not have cloudy sky image hanging around. We made most of the images used in the techniques available for you to download, so you can follow along with them. You can find them at <http://kelbytraining.com/books/elements12> (see, this is one of those things I was talking about that you'd miss if you skipped this and went right to Chapter 1).



(4) The intro pages at the beginning of each chapter are not what they seem.

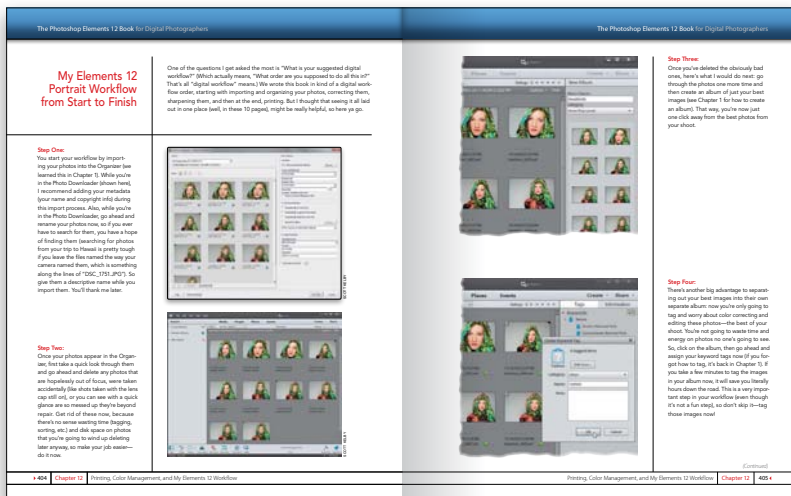
The chapter introductions are designed to give you a quick mental break between chapters, and honestly, they have little to do with what's in the chapter. In fact, they have little to do with anything, but writing these quirky chapter intros has become kind of a tradition of Scott's (he does this in all his books), so if you're one of those really "serious" types, we're begging you, skip them and just go right into the chapter because they'll just get on your nerves. However, the short intros at the beginning of each individual project, up at the top of the page, are usually pretty important. If you skip over them, you might wind up missing stuff that isn't mentioned in the technique itself. So, if you find yourself working on a technique, and you're thinking to yourself, "Why are we doing this?" it's probably because you skipped over that intro. So, just make sure you read it first, and then go to Step One. It'll make a difference—we promise.





(5) There are things in Elements 12 and in Camera Raw that do the exact same thing.

For example, there's a way to reduce noise in a photo in Camera Raw and there's a way to do it in the Elements Editor, as well. And, they look almost identical. What this means to you is that some things are covered twice in the book. As you go through the book, and you start to think, "This sounds familiar," now you know why. By the way, in our own workflows, if we can do the exact same task in Camera Raw or the Editor, we always choose to do it in Camera Raw, because it's faster (there are no progress bars in Camera Raw) and it's non-destructive (so we can always change our minds later).



(6) Scott included his Elements 12 workflow, but don't read it yet.

At the end of Chapter 12, Scott included a special tutorial detailing his own Elements 12 workflow. But, please don't read it until you've read the rest of the book, because it assumes that you've read everything else in the book already, and understand the basic concepts, so it doesn't spell everything out (or it would be one really, really long drawn-out tutorial).

(Continued)

(7) What new stuff is in this book?

Elements 12 is a significant upgrade for photographers. In this edition of the book, we include a chapter on the different editing modes that shows you when you'd use each one. It seems like a small thing, but learning which editing mode is best for you can help a lot when you're trying to learn Elements. We also took your feedback (through emails and being out there teaching this stuff) and included a chapter that covers one of the most important parts of Elements—layers. Additionally, Elements has taken a huge step forward in making selections. Selections are an important part of what we do when we want to edit specific parts of our photos, so we added plenty of things on the new technology in Chapter 7. We also address how to share your photos in Adobe's new online photo sharing service, Revel, in Chapter 1.

(8) Photography is evolving, Elements is evolving, and this book has to, too.

Earlier versions of this book had a chapter on color correction, but we don't include it anymore, and that's because today we use Camera Raw (even if we don't shoot in RAW, because it works for JPEGs, TIFFs, and PSDs, too). We spent years teaching Levels and Curves in books and podcasts, but honestly, today we really don't use them anymore. In fact, we had a hard time finding any photographers we know still using Levels, which just shows how Elements has evolved over time. So, although color correction and Levels aren't covered in their own chapter anymore, we do have a chapter on fixing common problems (Chapter 6), and some of them deal with color issues. The bulk of color correction, though, is now done with a couple sliders in Camera Raw.





(9) This book is for Windows and Mac users.

Elements 12 is available for both Windows and Macintosh platforms, and the two versions are nearly identical. However, there are three keys on the Mac keyboard that have different names from the same keys on a PC keyboard, but don't worry, we give you both the Windows and Mac shortcuts every time we mention a shortcut (which we do a lot). Also, the Editor in Elements 12 is the same on both platforms, but the Organizer (where we sort and organize our images) was only made available on the Mac starting with Elements 9. As a result, there are some Organizer functions that still aren't available on the Mac yet, and we've noted it in the book wherever this is the case.

Okay, that's the scoop. Thanks for taking a few minutes to read this, and now it's time to turn the page and get to work.





Photo by Matt Kloskowski | Exposure: .3 sec | Focal Length: 46 mm | Aperture Value: f/16



edIT

using quick, guided, and expert editing

Man, did I luck out on the name of this chapter: edIT. It's actually named after the popular DJ, producer, and musician, and that right there is enough for me, especially since he gets to work with hip-hop artists and rappers. I love rappers, because they use such colorful phrases—stuff you usually only hear from fans at a Redskins football game when a receiver is wide open in the flat and drops a ball thrown right into his hands. But when the fans say it, they're yelling, which can really get on your nerves. In a rap song, even though they're saying the same things, since it's set to music, it just floats by. In fact, a lot of times, when you're listening to rap, they'll say something and you stop and think, "Did he really just say what I thought he said?" but you try to convince yourself that's not what you heard because nobody dropped an easy pass. I always wonder what rappers have to be so angry about. They're rich, successful entrepreneurs, and everybody obviously wants to hang out with them and go to "da club" and drink Cristal and look thoroughly bored at all

the women gesticulating around them. They should be really happy, one would think, but often they sound very grumpy, which always strikes me as odd for millionaire celebrity rappers, which I assume DJ edIT produces or mixes. By the way, a "mix," I believe, is what you add to gin (like juice) when you're chillin' with your posse in your crib (which must mean you have small children sleeping in your home). Anyway, I thought I would help out by writing some positive, non-angry, upbeat lyrics that edIT can show to his rapper friends so they'll sound more like the happy millionaire celebrities that they are. Please don't laugh—this is my first rap for my peeps and my crew, so I'm just rappin' lyrical for me, and one for my homies. (See, that's rap talk, right?) Okay, here goes: "I was having lots of fun at Busch Gardens today. I rode an awesome roller coaster and didn't have to pay. I drove there in my new limo and the driver's real nice. And we're listening to some snappy tunes from cool Vanilla Ice." See? Rap can be happy and super-edgy, too! Peace out. Word. Wikki-wikki.

Which Editing Mode Do I Use: Quick, Guided, or Expert?

Quick Mode:

If you're a beginner and just starting out, then I think Quick edit mode is a great place to start (click on Quick at the top of the Editor window). Ever hear the saying: You don't know what you don't know? To me, that's why Quick mode is there. It not only nicely lays out which things you'll most likely do to your photos (in the Palette Bin on the right side of the window), but it provides them in a good order, too. There are also some tools in the Toolbox on the left side of the window, but I stay away from these most of the time because, well, they kinda take away from the point of Quick edit mode. If you're in Quick mode, then try to forget about the tools—just keep it simple and work with the options provided on the right (we'll take a look at Quick mode in the next tutorial).

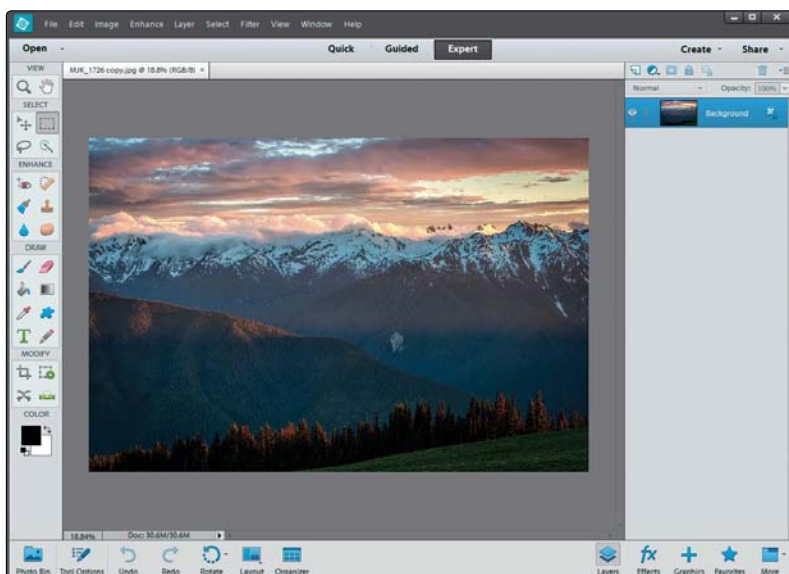
Before we jump into using the different editing modes in Elements, I wanted to give you a quick overview of what those modes are and which one may be right for you. The main thing to keep in mind, though, is that you may actually use multiple editing modes. If you're just starting out, then Quick mode is a great place to begin. But, even beginners may need to jump to Expert mode for some things (trust me, you don't have to be an expert either) in the end. So keep an open mind and just know that although you may like one editing mode best, the others are at least worth looking at.





Guided Mode:

Guided edit mode (click on Guided at the top of the Editor window) is for applying special effects (for me, at least). They appear under Photo Effects and Photo Play on the right. There's also a Touchups section at the top right, and they're kinda like built-in tutorials—Elements walks you through the steps involved. But if you're reading this book, isn't that kinda the reason why you bought it? Guided mode is really just a place between Quick mode and Expert mode. So, if you've moved past Quick mode, then your best bet is to jump straight to Expert mode (it's really not that hard), unless you want to do one of the special effects (like turning your photo into a line drawing) in Guided mode. We'll take a quick look at Guided mode later in this chapter, and for some other Guided mode special effects, check out Chapter 10.



Expert Mode:

Expert mode (click on Expert at the top of the window) is the traditional Elements Editor. It's been around since the beginning and looks a lot like Elements' big brother, Photoshop. Here, you can use layers, all the tools, lots of menus, adjustments, layer masks, etc. It's what most of this book is based on. Don't let the name fool you—once you've moved past Quick mode, Expert mode is really the place you need to be. Quick mode is great for global changes to a photo (like if the whole photo is too dark), but once you get to the point where you want to start changing only parts of a photo, making selections, retouching, and working non-destructively, then Expert mode is the place to be. We'll look a little more at Expert mode at the end of this chapter, and throughout the book.

Photo Quick Fix in Quick Mode

Step One:

Open a photo and click on Quick at the top of the Editor window. First things first: forget about the left side of the window. The tools in the Toolbox make using Quick mode too much like using Expert mode (but without all of the options that Expert mode has). So, if you find that you need the tools here, you're better off going into Expert mode to do what you need to do.

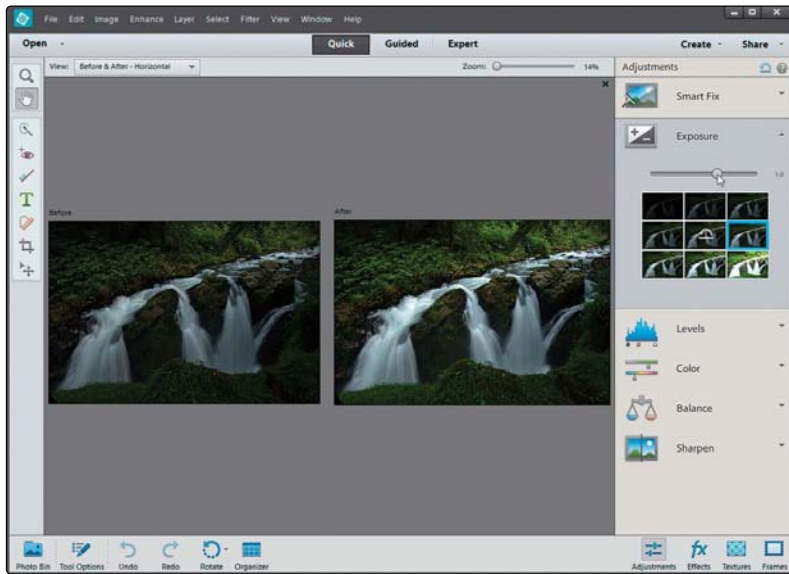
Step Two:

In the preview area of Quick mode, you can see side-by-side, before-and-after versions of the photo you're correcting (before on the top or left; after on the bottom or right). To see this view, from the View pop-up menu above the top left of the preview area, select **Before & After (Horizontal or Vertical)**. In the Palette Bin on the right side of the window is a group of nested palettes offering tonal and lighting fixes you can apply to your photo. Start with the Smart Fix palette at the top. Click on the Auto button and Smart Fix will automatically analyze the photo and try to balance the overall tone (adjusting the shadows and highlights), while fixing any obvious color casts while it's at it. In a lot of cases, this feature does a surprisingly good job. There's also a slider within the Smart Fix palette that you can use to increase (or decrease) the effect, or you can click on the thumbnails beneath the slider.

Quick edit mode is kinda like a stripped down version of Expert mode. If you're new to Elements, it's not a bad place to start. I'm usually against "quick" modes and "auto-fix" stuff, but the way they've implemented this in Elements 12 is actually really nice, and I think it works great for beginners.



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Step Three:

If you're not happy with the Smart Fix results, don't try to stack more "fixes" on top of it. Instead, click the Reset Panel icon (the curved arrow above a straight line that appears above the top right of the Palette Bin) to reset the photo to how it looked when you first entered Quick mode. Now, let's take a look at each setting individually: First, click on Exposure to open its palette. The Exposure setting is like the heavy hitter—if the whole photo is too dark or too bright, then this is where to go. You'll see its palette also has a slider and thumbnails right below it. They're different ways of doing the same thing. If you like using the thumbnails, just click on the one that looks closest to how bright or dark you'd like your photo to be. As you do that, you'll see the slider move each time. Usually, though, I just drag the slider (as shown here) until I'm happy with the overall exposure.



Step Four:

More often than not, just adjusting the exposure won't fix the whole photo. You'll usually end up in the next palette, which is Levels. Here you can choose to work on the shadows, midtones, or highlights separately. The Shadows slider is particularly helpful because we tend to lose a lot of detail in the shadows. Drag it to the right a little bit, and watch how it opens up the dark shadow areas in your photo (mainly in the rocks in this photo). The Highlights slider will add some detail back to the water here, as well. For this one, I increased the Shadows slider to 2, the Midtones slider to 20, and the Highlights slider to 15. I tend to stay away from the Auto Levels and Auto Contrast buttons, because chances are, if Smart Fix didn't work well, then neither will they.

(Continued)

Step Five:

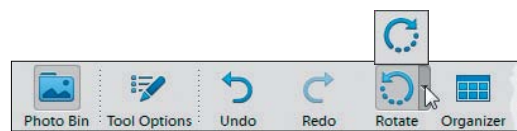
The next palette down, Color, has only really one setting that I think is worthwhile. You'll see at the top of the palette you can control the Saturation, Hue, and Vibrance. The Saturation adjustment adds or removes color saturation in the whole photo. It's worth trying out and maybe even clicking the Auto button. Sometimes the photo looks good, but most of the time, the Vibrance setting is the most useful here. While Saturation adds color to everything in the photo, Vibrance tends to only add color saturation to the colors that need it, while leaving the other colors alone, so you don't get that fakey look. It's also great on portraits because it tends to leave skin tones alone and only adds color saturation to everything else.



Step Six:

While the Color palette helps us fix the overall color saturation in a photo, the Balance palette right below helps remove color casts (like when an indoor photo looks really yellow). It's pretty simple to use to control the temperature and the tint in the photo. I'll warn you ahead of time, though, small adjustments here make *big* changes, so be careful. The Temperature adjustment lets you add more blue or more yellow/red to a photo. Basically, adding blue removes yellow and adding more yellow removes blue. Photos taken indoors at night are perfect candidates for this since they tend to look really yellow, so dragging the slider toward blue helps balance (hence the name of this palette) the photo. You can also control the Tint (greens and magentas), but honestly, you won't notice much of a problem there in most cases. But if you do, it works the same—adding more green removes magenta, and adding more magenta removes a greenish color cast.





Step Seven:

The final step here is to sharpen your photo. I always click on the Zoom tool in the Toolbox, and zoom in a little further, so I can see the details. Then, just click the Auto button in the Sharpen palette and watch the results. If the photo isn't sharp enough for you, drag the slider to the right to increase the amount of sharpening. But, be careful, because oversharpening can ruin the photo by becoming too obvious, and it can introduce color shifts and halos around objects.

Step Eight:

There are a couple other things you can do while you're here in Quick mode (basically, think of this as a "one-stop shop" for quickly fixing images). Below the preview area is an icon you can click on to rotate your photo (this photo doesn't need to be rotated, but hey, ya never know). And, I know I told you to forget about the Toolbox on the left, but there is a Crop tool there, so if you need to do a quick crop you can do it here.

Step Nine:

Okay, so you've color corrected, fixed the contrast, sharpened your image, and even cropped it down to size (if it needed it). So, how do you leave Quick mode and return to Expert mode? Just click on Expert at the top of the window (the same place you went to, to get into Quick mode). It basically applies all the changes to your photo and returns you to the normal Expert editing mode.

Special Effects in Guided Mode (the Only Time to Use It)

Step One:

Open a photo and click on Guided at the top of the Editor window. The Palette Bin on the right is broken up into three sections: Touchups, Photo Effects, and Photo Play. Forget about the Touchups section. In fact, there's a little upward-facing arrow you can click on to collapse that section. (Again, the options there are basically tutorials with guided walk-throughs, but they're the kinds of things we cover in this book. So, if you weren't reading this book [which you are, by the way], then that would be a good section to check out. Since you are reading this book [I'm psychic, you know], I'd stick with the tutorials in the book you just paid for.)

Step Two:

This brings us to the Photo Effects section. You could do some of these effects in Expert mode if you wanted to, but you'd have to use a bunch of tools, dialogs, layers, and filters to do them. So, if the effect you want is here, it's not a bad place to get to know. Here, we'll look at the Zoom Burst Effect, since it's new in Elements 12. The rest of the effects pretty much work exactly the same—remember, this is “Guided” mode, so Elements will walk you through each step. The Zoom Burst Effect simulates zooming your lens while you're taking a photo. The result is blurred streaks and lines that emanate from the center. It's been a popular effect in photography for a while, and now you can simulate it in Elements. So go ahead and click on Zoom Burst Effect.

When you use Guided mode, it walks you through a bunch of popular editing options, like cropping, enhancing colors, retouching, and sharpening. As I mentioned at the beginning of this chapter, they're kind of like built-in tutorials in Elements—they don't do all of the work for you, they just explain to you what tools you should use and the order in which to use them. However, there are some other options in Guided mode that can be more useful, because they can help you to easily create some special effects. (Note: We look at some other Guided mode special effects in Chapter 10.)



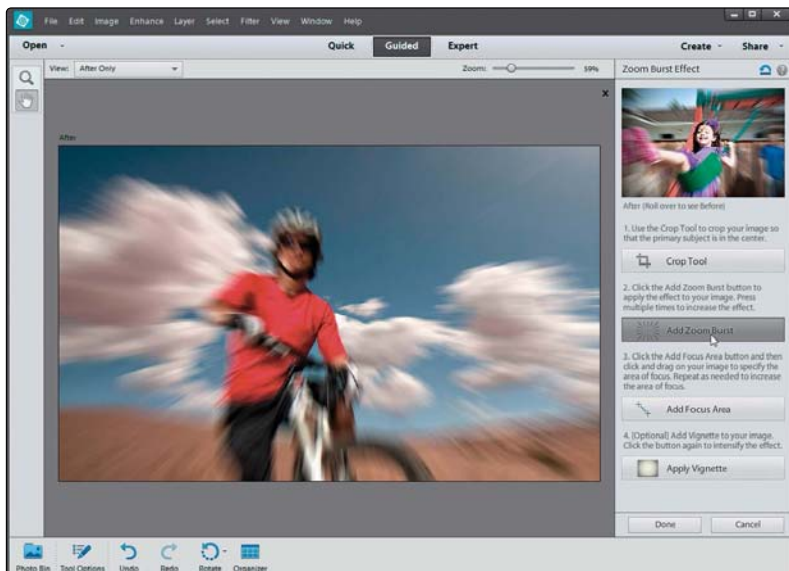
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Step Three:

You'll find that photos that have (or should have) some sort of action in them work best with this effect. In the Zoom Burst Effect palette, click on the Crop Tool to crop your photo so the primary subject in your photo is in the center (or at least pretty close to it). You'll see here that mine isn't dead-center and that's just fine because we can tweak the effect later if we need to.



Step Four:

Now click the Add Zoom Burst button. You'll see that it adds a blurred streaky effect around the edges of the photo. If you want to intensify it just click the Add Zoom Burst button again.

(Continued)

Step Five:

If you were able to place your subject in the exact center of the image then it should be pretty clear right now because the effect is applied more toward the edges. But in this example, the subject is off to the side so we'll go to the Add Focus Area button next. Just click-and-drag from the center of the subject and Elements will gradually fade the blur from the first point in which you clicked. If you're not happy with the effect, just press **Ctrl-Z (Mac: Command-Z)** to undo and try again. You can also click-and-drag multiple times to add more "in-focus" areas around the photo.



Step Six:

Lastly, a great finishing step for this style of effect is an edge vignette. You can click the Apply Vignette button and it'll automatically darken the edges of the photo and really draw attention to your subject. Like most of the other settings, the more times you click the button, the more intense the effect will get. When you're done, click the Done button at the bottom-right of the window and it'll take you right back to the main Guided mode window.





Before



After

A Quick Look at Expert Mode (It's Not Just for Experts!)

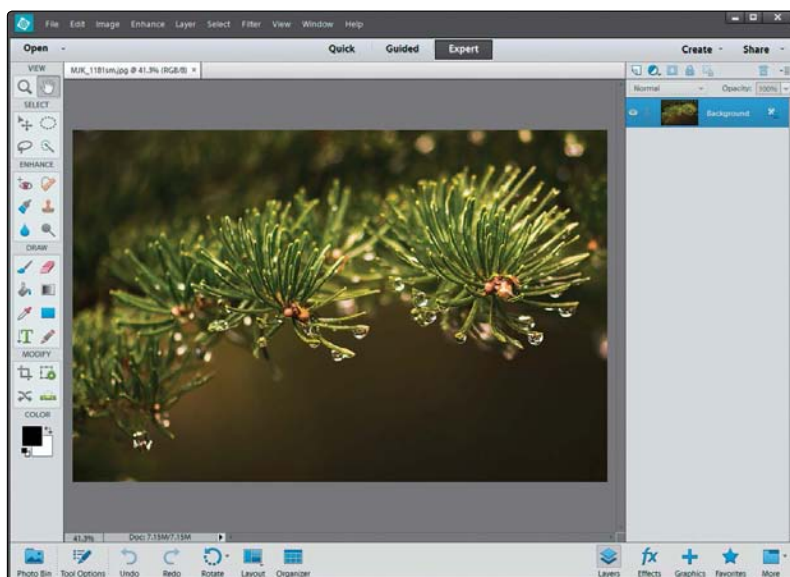
Step One:

Open an image and then click on Expert at the top of the Editor window, which will take you into the full Elements Editor (if you're not already there) with all the bells and whistles. By the way, if you were to go into Expert mode after applying a Guided edit, you'd actually see all the layers and effects that Elements has applied.

Step Two:

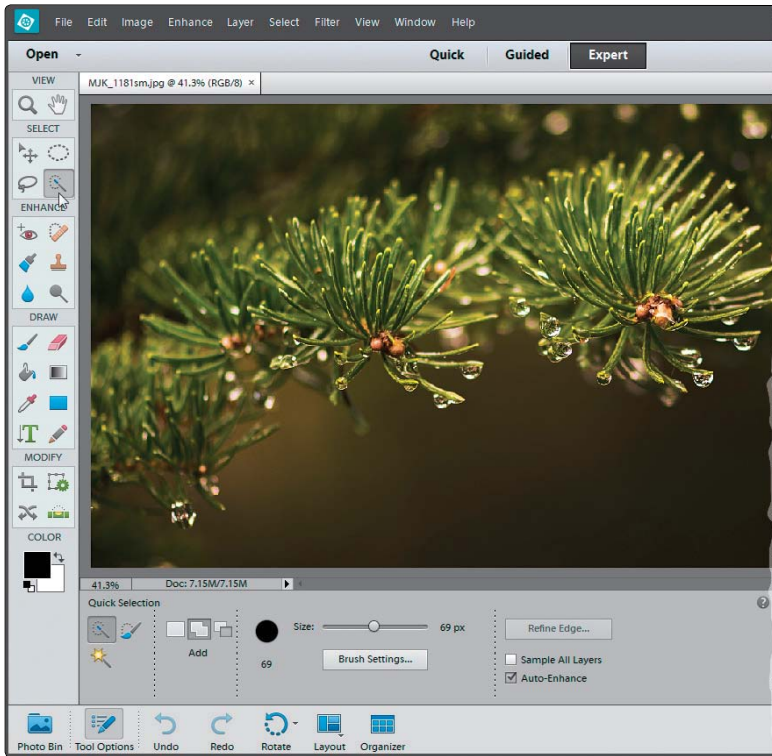
Over on the left side of the window, one of the first things you'll notice is that there are a bunch of tools in the Toolbox. These tools are broken up into categories: View, Select, Enhance, Draw, Modify, and Color. As a photographer using Elements (which I assume you are, since you bought this book), you won't use the Draw tools much (except for the Brush tool) and you won't use the Modify tools much either (except for cropping and straightening). But, you'll use the Select and Enhance tools plenty.

Okay, I know the third editing mode is called "Expert" mode, but don't let the name fool you—it's not just for experts. In fact, most of what you'll do in this book is done in Expert mode because, let's face it, that's where all the cool stuff is. You go into Expert mode when you want to do things like retouching photos, or adding text, or modifying just a specific portion of a photo, because it's got a ton of features like layers, layer masks (which are covered in Chapter 5), and much more. So, get it out of your mind that Expert mode is just for experts. It's for you, even if you're not a seasoned pro at Elements.



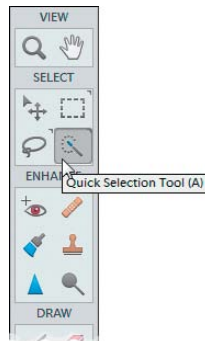
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Step Three:

Go ahead and click on one of the tools in the Toolbox. It can be any tool, so just click around a few times and then look at the bottom of the window beneath the preview area. You'll see a context-sensitive Tool Options Bar appear for each tool (here, I clicked on the Quick Selection tool). Since most tools have different settings, you'll notice it changes based on which tool you click on. This is a really important area, so make sure you get accustomed to it. (Note: To hide/show the Tool Options Bar, press **F5**.)



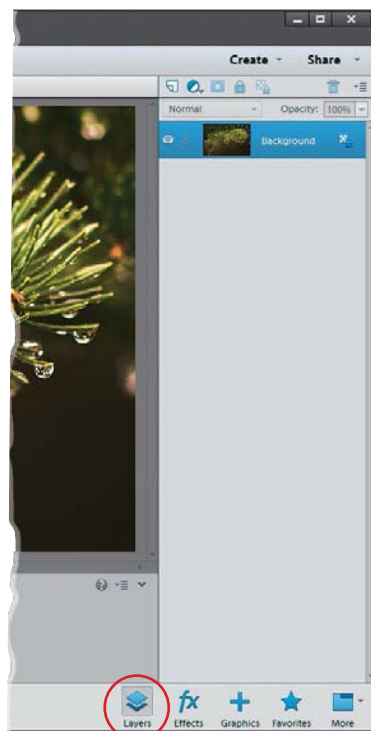
TIP: Getting to Tools Quickly

If you're going to be using Expert mode a lot, then it's a good idea to get used to the keyboard shortcuts for the most commonly used tools. If you hover your cursor over each tool in the Toolbox, you'll see a tool tip appear with the name of the tool followed by its one-letter keyboard shortcut.

(Continued)

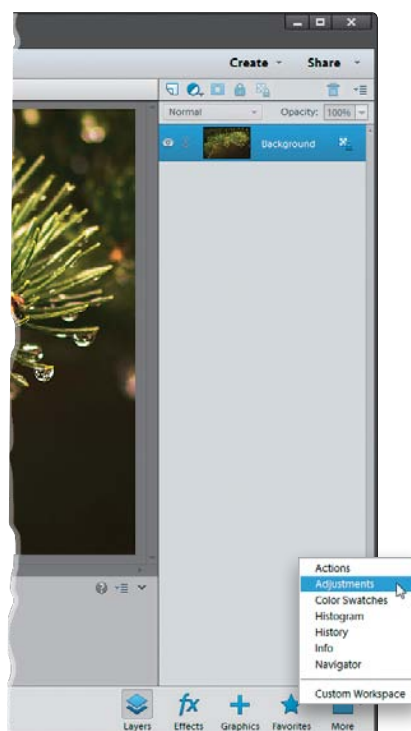
Step Four:

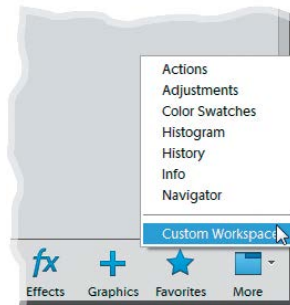
Now look over at the bottom-right of the window. There are five icons there. Click on the Layers icon to open/close the Layers palette on the right side of the window. Layers are one of the key elements to working inside of Expert mode and there's actually a whole chapter devoted to them (Chapter 5). For now, just know that you should probably keep that palette open all the time, since you'll be using it a lot.



Step Five:

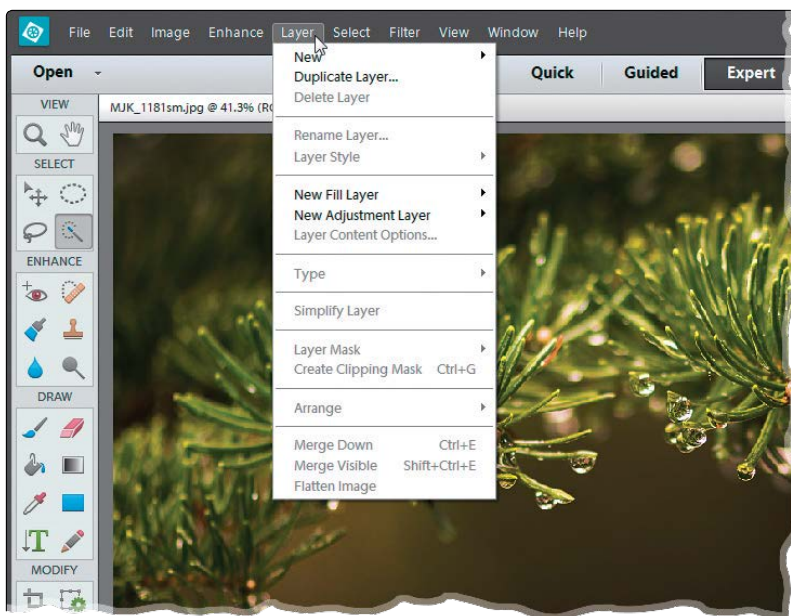
Click on the More icon to access some of the other palettes. As for the other icons, you (as a photographer, at least) probably won't use them as much.





TIP: Undock the Layers Palette

To undock the Layers palette from the right side of the window, choose Custom Workspace from the More icon's pop-up menu, then click on the Layers palette's tab and drag it out of the nested palettes. This will minimize the size of the palette, giving you more room in your work area.



Step Six:

Finally, don't forget the menu bar at the very top of the window. That's the launch pad for a lot of the things we'll do in the book. So, for example, if you read "Go to the Layer menu," that means to go to the Layer menu up in the menu bar. And, if you read something like "Go to the Layers palette," that means to go to the palette we just talked about in Step Four.

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