

Adobe® Photoshop® Elements 10



CLASSROOM IN A BOOK®

The official training workbook from Adobe Systems

Instructor Notes



Adobe® Photoshop® Elements 10 Classroom in a Book®

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INSTRUCTOR NOTES

Introduction

The Adobe® Photoshop® Elements 10 Classroom in a Book® course presents tips, techniques, and solutions for using Adobe Photoshop Elements. These Instructor Notes are intended to complement the information in the *Adobe Photoshop Elements 10 Classroom in a Book*.

The information is organized to follow the sequence of instruction in each lesson. However, the notes are not intended to expand on each and every exercise but rather to point out potential teaching opportunities not specifically covered in the lesson or areas where students might easily be confused.

Course strategy

The book includes a Getting Started chapter and 11 lessons, which will take different amounts of time to complete. You can teach approximately one chapter per session but, depending upon the number and duration of sessions in your course, you may wish to combine related exercises from some of the shorter lessons, or split up some of the more involved lessons.

To this end, you should make your own assessment of the complexity of the various exercises in each lesson. Some non-essential exercises—and those that require Internet access, where that is not available in the classroom—may be best assigned as follow-up work to be completed at home.

The following lesson summaries will help you to structure your course:

- **Getting Started** explains how to set up for the lessons by copying the sample images to be used in the exercises from the *Adobe Photoshop Elements 10 Classroom in a Book* CD, and creating up a work folder to store the files generated during the lessons.

This chapter also introduces the key concept of the catalog file, outlines the conventions used in the book for denoting command strings and for separating equivalent terms and commands for Windows and Mac OS, and lists help, support, and learning resources.

In the classroom situation this section is best combined with Lesson 1, so that your students will already have an established lessons folder when they create their first catalog, import the Lesson 1 images, and begin to explore the interface and workspace modules. The concept of the catalog file and the use of help and resources are revisited in Lesson 1; for both subjects, emphasis and reiteration are worthwhile at the beginning of the course.

▶ **Tip:** One way to simplify file storage and retrieval in classroom situations is to have each student add their own name to the name of their work folder.

- **Lesson 1** provides an introduction to the Photoshop Elements interface and workspace which is basic to all the following lessons. Students create a catalog file and import sample images before learning how to navigate the workspace, move between modules, work with panels, and make use of the various viewing modes. Methods for importing images and other media are covered in more detail in Lessons 2 and 3.

Lesson 1 also touches on the subject of **Keyword Tags**, which is expanded on in Lessons 2 and 3.

This lesson also covers the various methods for accessing Help and the creation of an Adobe ID and a free Photoshop.com account (US only). If Internet access is not available in class, students should be encouraged to create an account in their own time in preparation for Lesson 5, which covers online sharing options.

► **Tip:** Lessons 2 and 3 both include exercises involving importing images from a digital camera or memory card reader, so you may wish to have your students come to class prepared for this.

- **Lessons 2 and 3** are focused on working with the Elements Organizer. Both lessons begin with exercises on importing images, and then explore options and techniques for organizing, sorting, and searching the catalog.

Lesson 2 introduces the Organizer's Import Batch, Folder Location, and Date views, while Lesson 3 covers advanced import options—where images are tagged and organized during the import process—and also the concepts of Albums, Version sets and Stacks. Both lessons deal with keyword tags.

Searching and finding images by keyword tag is covered in Lesson 2, while Lesson 3 discusses finding files by visual similarity, metadata detail, text search and folder location.

Creating Albums is introduced in Lesson 3, and then expanded on in Lesson 5 with discussion of conversion of albums to Online Albums (US only)—including backup and synchronization options.

- **Lesson 4** covers the Create mode—where you can put together layouts for digital projects—such as greeting cards and photo books—that may include not only photos from the catalog, but also artwork such as themes, backgrounds, frames, and clip graphics from the Content library.

Lesson 4 begins by exploring the Content library, and then steps the student through two projects presented in order of complexity. The first can be completed quite quickly, while gaining basic skills for working with design elements such as backgrounds, frames, and text objects. The second project is a little more involved, expanding on the use of text and effects and familiarizing students with the Layers panel.

The sections “Using layers and layer styles to refine a project,” in the first exercise and “Refining your Photo Book layout using layers and effects” in the second exercise provide a good grounding for techniques used in exercises in all the lessons from Lesson 6 onwards.

- **Lesson 5** deals with printing, sharing and exporting, as well as catalog backup and synchronization. This lesson requires the creation of a Photoshop.com account, covered in Lesson 1, and covers several topics that will be more effective if your students have Internet access. However, most of the exercises can still be followed even without a connection.
- **Lessons 6 through 11** all focus on the Editor module, including exercises that deal with different aspects of image adjustment, correction, retouching and repair. Lessons 6 through 9 may be too involved to complete all the exercises in a single class session, so you may find possibilities for recombining exercises from these lessons to suit your schedule.

Lesson 6 begins with coverage of some basic editing techniques that can be applied in the Organizer, and then introduces the Editor's three working modes, all of which will be revisited in subsequent lessons. Exercises introduce the image editing concepts of color correction and lighting adjustment, which are elaborated in Lesson 7 and 8 respectively.

Lesson 7 focuses on working with color, while **Lesson 8** deals with exposure problems. Lesson 7 includes a section on setting up multiple files to compare the results of various approaches to a correction problem—a technique which is used again in Lesson 8.

Exercises dealing with making selections are also referred to in subsequent lessons. Lessons 7 and 8 both include exercises that feature the use of layers and blending modes, and techniques for selective editing.

Lesson 9 explores a variety of tools and techniques for re-composing, repairing, and retouching photos.

- **Lesson 10** is a “stand-alone” lesson, though it does depend to some extent on skills learned in earlier lessons. Lesson 10 deals with a variety of methods for combining multiple photos, and will increase the student's familiarity with layers and masks.
- **Lesson 11** addresses advanced editing techniques, introducing raw images and technical concepts such as white balance, color temperature and tints, and the use of histograms and levels controls. This lesson also covers filters and the filter gallery, with more references to the use of layers, layer masks, and blending.

New features

Several lessons introduce new tools and features in Photoshop Elements 10:

- **Enhanced integration with Facebook** is covered in Lesson 2.
- **Improved visual similarity search features** are covered in Lesson 3.
- **Enhanced Pages panel and project export options** are covered in Lesson 4.
- **Text on Selection, Text on Shape, and Text on Custom Path tools** are introduced in Lesson 4.
- **Lens Effects, Photography Effects and Photo Play** are new sets of creative effects that have been added to the Guided Edit mode. Lesson 6 steps the student through the **Out Of Bounds** and **Depth Of Field** procedures and introduces others. This lesson also deals with the Smart Brush, which has an extended array of effects and a new tool variant, the **Detail Smart Brush**, which is not specifically covered in the exercises.
- **Content-Aware Healing** is introduced in Lesson 9 as an optional operating mode for the Spot Healing Brush, and makes another appearance in Lesson 11 where it helps auto-fill the areas around the edges of a Photomerge Panorama.
- **Cropping overlay grids** are also treated in Lesson 9.
- **Layer Masks** are covered in Lessons 9, 10 and 11.

New features on Mac OS

In addition to the features listed above, Photoshop Elements 10 introduces Mac OS users to more of the functions of the Elements Organizer. In Lessons 2 and 3, students who have worked with an older version of Photoshop Elements on Mac OS may recognize parallels to some of the browsing, sorting, and features familiar from Adobe Bridge, but with Photoshop Elements 10 they can enjoy the convenience of fully integrated functionality, as well as the online features covered in Lesson 5.

Getting Started

The *Adobe Photoshop Elements 10 Classroom in a Book* does not provide detailed instruction on installation of the application software.

Depending on your course structure and the class time available, you may either choose to handle installation before your first class, or to guide students through the process at the start of the first lesson.

If class time is short, you may also choose to set up the Lessons and work folders on each student's computer before your first lesson. If you take this approach, you can have your students begin with Lesson 1, which reiterates the remaining information from the Getting Started chapter.

Lesson 1: A Quick Tour of Photoshop Elements

This lesson presents an introduction to Adobe Photoshop Elements intended to provide your students with an overview of the workspace and familiarize them with the basic workflow and procedures used to import, view, and select digital images.

Goals for this lesson

The overall objective for Lesson 1 is to make your students sufficiently familiar with the user interface to be able to locate the tools, commands, and controls they'll need to import, view, and select images.

- Students should understand the concept of the catalog file, and how to switch between, or create, catalogs.
- They should be able to identify and locate the key elements of the interface, including menus, the Task pane and the panels it contains, the Panel bin (and panels in general), and image windows.
- They should be aware of and able to access different viewing modes.

A secondary goal is to introduce your students to the different means of finding more information about Photoshop Elements so that they learn how to help themselves and gain confidence and independence. They should be aware of and able to access:

- Help, in the application and on the Web.
- The Help PDF.
- Links to Help in the application.
- Tool tips and Hot-linked tips.

Workflow overview

Begin the lesson with a brief, broad overview of the catalog file and the two primary workspaces with their different working modes and views, explaining how each might fit into a typical workflow. Point out how the Organizer and Editor together provide an integrated solution, with tools and options to help manage every stage, from import to output.

The library catalog file

The catalog file is a key concept in understanding how Photoshop Elements works. You should take the time to make sure that your students understand what the catalog file is, referring to the somewhat fuller description in the Getting Started chapter. Students should understand the “virtual” nature of the import process and of album groupings, and the advantages of this approach for working with files stored in multiple locations.

Students will create and load a new, dedicated catalog to manage the sample images for the lessons. The process is not reiterated in later lessons, so you might wish to ensure that your students become familiar with the Catalog Manager and the possibility of using multiple catalogs. You can point out that the name of the currently active catalog is displayed in the lower left corner of the Organizer window.

Getting photos from files and folders

This will be the only import procedure in this lesson. All of the other methods of importing, including downloading photos from a camera, will be covered in detail in Lessons 2 and 3.

About keyword tags

Any import process involving the Classroom in a Book lesson files provides an opportunity for discussion of Keyword Tags, though this subject will also be expanded in more detail in Lessons 2 and 3.

The Organizer workspace

You can begin with a general tour of the screen, which will help orient your students and provide a review of the names of the workspace elements. Point out the menu bar, the Media Browser, the Task pane and its different panels. Draw attention to the fact that the name of the currently active catalog is displayed in the lower left corner of the Organizer window.

Having already imported tagged lesson files, you can briefly demonstrate the Keyword Tags panel on the Organize tab. Refer students to the “About keyword tags” side-bar on page 11, and then have them expand the Imported Keyword Tags category. Demonstrate the use of the Find box beside a listed tag’s name to filter the photos displayed in the browser.

Make sure that your students are comfortable with using the Media Browser in both thumbnail and single image views, and are aware of the thumbnail size slider above the browser pane and the use of the arrow keys to navigate through the images in the single image view.

Reviewing and comparing

This exercise allows you to briefly introduce the Display menu options. For this lesson, limit the exploration to the View, Edit, Organize In Full Screen and Compare Photos Side By Side options. The other display modes are discussed in detail in Lessons 2 and 3.

Have your students familiarize themselves with the control bar and the filmstrip in the side by side and full screen views.

If you're pushed for time here, you might schedule this topic to combine it with "Using the Media Browser views" in Lesson 2.

Selecting images

Make sure that students are comfortable with making multiple selections in the Media Browser, both by using modifier keys and by dragging a selection marquee.

Reconnecting missing files to a catalog

Though Photoshop Elements usually manages to track down missing files without help, it will be handy for students to know what to do if the automatic search fails.

You should take the opportunity to make sure students understand that it's preferable to work with their image files and the folders that contain them from within the Organizer, where changes to a file or folder's name or location will be automatically tracked and recorded in the catalog.

Switching between the Organizer and the Editor

Before exploring the Editor workspace, you can point out the variety of methods for switching back and forth between the Organizer the Editor.

The Editor workspace

Once again, you can begin with a general tour of the screen, pointing out the toolbox and drawing attention to the tool-specific options and controls above the Edit window. Have your students show and hide the Project bin and use it to switch between the image windows in the Edit pane, pointing out that the active image is indicated by bold white text in its title bar and a blue border in the Project Bin.

Draw attention to the tabs for the three edit modes across the top of the Panel Bin. Have your students switch to Quick and Guided Edit modes, where they will see only the active image.

The exercise has students enable floating document windows, which gives you the opportunity to explore the options for arranging image windows that are available from both the Window > Images menu, and from the menu on the Arrange button at the top of the Editor workspace. Encourage students to experiment with floating, tabbed, and docked image windows in order to to develop a feel for the way they prefer to work with their images.

Using panels and the Panel Bin

The exercise steps in this section serve as a checklist for exploring the behaviors of panels, panel groups, and interface elements such as the Project Bin and the toolbox.

Point out the associated menu commands in both the menu bar and the separate panel options menus.

Encourage students to experiment in order to increase their productivity and enjoyment by personalizing the flexible Full Edit workspace to suit their own working preferences.

Creating an Adobe ID and Photoshop.com account

Depending on your lesson schedule and whether your students have Internet access in class, you might have them complete this section at home or perhaps combine it with exercises on sharing, backup, and synchronization in Lesson 5.

Outline Adobe's online services and briefly describe the benefits of Elements membership and the upgrade path to Plus membership.

Using Help and additional resources

Rather than treat this as a classroom exercise, focus on pointing out the interface elements involved—the Help menu, links to help in the application, Tool tips and the Hot-linked Tips found throughout the Photoshop Elements interface.

Refer students to the list at the end of the Getting Started chapter, and encourage them to explore online Help, Community Help, and online support and learning resources at home.

Questions

- 1 Where can you find a panel that is not currently in the Panel bin?
- 2 How can you hide a panel without closing it?
- 3 How can you add a floating panel to the Panel Bin?

Answers

- 1 A panel that is not currently in the Panel bin can be accessed via the Window menu.
- 2 To hide an open panel so that you see only its header bar, choose its name from the Window menu or double-click its header bar. To collapse a floating panel to an icon, click the two white triangles at the right of the header bar. You can collapse grouped floating panels in the same manner. Click the triangles again to expand the panel or group.
- 3 To return a floating panel to the Panel Bin, drag it into the Panel Bin and release the mouse button when you see a blue line indicating the new position for the panel. You can either place the panel between two others or drag it onto another panel to create a tabbed panel group.

► **Tip:** You can use margin tips and notes, as well as the Review Q&A at the end of the lesson, to help you identify additional teaching opportunities and discussion points.

Lesson 2: Basic Organizing

This lesson revisits the creation and management of catalogs, expands on the process of importing photos from a camera or memory card reader, and introduces several new methods for getting photos. It also outlines a variety of techniques to begin organizing, sorting, searching, and viewing photos in the Organizer.

Scheduling

Many of the subjects in Lesson 2 and Lesson 3 are related. Lesson 3 covers some advanced import options that expand on techniques covered in Lesson 2 as well as more methods for viewing and finding photos in the catalog. You may find it useful to combine some of these exercises to streamline your class sessions.

Goals for this lesson

The objectives for Lesson 2 are to expose your students to a variety of methods of importing images and provide them with some basic techniques for organizing and sorting the imported images so that they can be accessed with ease.

- Your students should be comfortable with the options in the import dialogs.
- They should be able to get photos from a digital camera or import them from folders on the hard disk using a variety of methods.
- Students should be aware of and able to use the different viewing modes to help them access the images they want in a catalog.
- They should be able to apply Keyword Tags, order and manage those tags in the Keyword Tags panel, and understand how to use them as a means of sorting and finding photos.

Getting photos

Begin by revisiting the Get Photos And Videos > From Files And Folders used in Lesson 1, taking the opportunity to reiterate the nature and function of the catalog, which is a key concept in Photoshop Elements. Your students should become familiar with the idea that they can create new catalogs for specific projects or as the most basic level of organization in their growing image collection, and with using the Catalog Manager to switch between them.

Your students will import the Lesson 2 images in batches—employing a different import method for each batch. You'll notice that the images inside the Lesson02 folder are already organized in separate sub-folders for this purpose.

There is a separate exercise for each import method:

- Dragging photos from Windows Explorer / Mac OS Finder
- Searching for photos to import

- Importing from a camera

In each case your students will encounter the Import Attached Keyword Tags dialog box, which is common to all import operations. The second import exercise will introduce the Advanced options in this dialog box. You can point out the potential for applying a basic level of catalog organization at this stage.

Importing from a digital camera

This exercise introduces some Advanced options from step 8. Although, for the purposes of this exercise, several options are left disabled, you can use this opportunity to discuss their purpose. Your students will see these options again—and make use of some of them to organize photos during the import process—in Lesson 3.

Using watched folders (Windows only)

In this lesson your students will set up a watched folder, but the exercise does not demonstrate its use specifically. To this end, you might have them drop a file into the watched folder after it is set up. Be sure to point out that the Windows “My Pictures” folder is watched by default.

Using the Media Browser views

In the next exercises your students will explore the Display menu options to view the images in the catalog sorted in the Photo Browser by: Import Batch, by Folder Location, and in the Date view.

The Timeline (Window > Timeline) is also introduced here. It would be a good idea to discuss situations in which these different views would be useful. You should also point out the View > Details and View > Show Filenames menu options.

Working with star ratings and keyword tags

Other than one short exercise in which your students will apply a rating to a single image, the remainder of Lesson 2 deals with Keyword Tags. These exercises are all well illustrated and fairly self explanatory and make a logical progression through applying tags, organizing them in the Keyword Tags palette into categories and sub-categories, and using them to sort and find images.

Working with Keyword Tags is not revisited in such depth or expanded on in subsequent lessons, so this set of exercises is best kept together in the sequence presented, excepting perhaps the “Automatically finding faces for tagging” exercise which could be treated elsewhere—if you’re short on time—without upsetting the logical flow.

Homework assignment

The first exercise in Lesson 3, “Photo Downloader options”, involves using the Advanced Photo Downloader Options while downloading images from a camera or card reader. This exercise conveys some important concepts and techniques and should not be skipped. You should study the exercise carefully so that you understand the requirements and decide what approach to take with your students.

The exercise as presented in the book requires several batches of photos taken at different times on the same day. You might want to set a homework assignment so that your students are prepared for this exercise. Ideally, they should take 4 or 5 batches of photos grouped by capture time—each batch consisting of 3 or 4 photos of a single subject. (See the Zoo subfolder inside the Lesson03 folder - it contains batches of shots of various animals.)

Alternatively, if a student’s camera will allow them to copy images from their computer to the camera’s memory stick, they can copy the images from the Zoo folder to the memory stick so that they can follow the steps in the exercise more closely. If you prefer, you could also have your students simply follow the exercise in the book and then perform the exercise in their own time.

Questions

- 1 How can you tell which is the currently active catalog?
- 2 How can you change the icon for a keyword tag?
- 3 What can you do if you can see that People Recognition has missed a face or faces in a photo in the enlarged single image view?

► **Tip:** Remember that you can use margin tips and notes, as well as the Review Q&A at the end of the lesson, to help you identify additional teaching opportunities and discussion points.

Answers

- 1 The name of the currently active catalog is always displayed in the lower left corner of the Organizer window.
- 2 Right-click the keyword tag and choose Edit Keyword Tag from the context menu: then click the Edit Icon button. In the Edit Keyword Tag Icon dialog box, you can either use the handles of the bounding box shown around the current icon image to crop the image, click the Import button to import a new image as the icon, or click the Find button (or the arrows to either side of the Find button) to choose from the images to which the keyword tag has already been applied.
- 3 Click the Add Missing Person button below the lower right corner of the enlarged image. Drag the new face tagging box onto the face and use the handles around the box to surround it neatly; then, click the green check mark to confirm the position. Type a name for the face; then, press Enter / Return.

Lesson 3: Advanced Organizing

This lesson expands on the Advanced import options that were touched on briefly in Lesson 2 and introduces even more methods for getting photos from different sources. It also presents a variety of advanced techniques for organizing, sorting, and searching photos in the Organizer.

Scheduling

Many of the subjects in Lesson 2 and Lesson 3 are related. Lesson 3 covers some advanced import options that expand on techniques covered in Lesson 2 as well as more methods for viewing and finding photos in the catalog. You may find it useful to combine some of these exercises to streamline your class sessions.

Goals for this lesson

The objectives for Lesson 3 are to develop and expand your students' importing skills and techniques and to familiarize them with some of the more advanced methods of organizing, sorting, and finding images.

- Your students should become familiar with the options available in the Advanced Photo Downloader dialog.
- They should understand that the advanced import options will help them to apply several levels of organization automatically to a batch of photos during the import process, which will save them a lot of work after the images are already in the catalog.
- Students should be able to identify—and know how to work with—Stacks and Version Sets, and should also be able to create and differentiate between Albums and Smart Albums.
- They should be able to use all of the search options—including the Text Search feature—to find images in a catalog.

Getting started

Once again, your students will create a new catalog for this lesson, making it easier for them to experiment with organizing techniques without worrying about losing track.

Photo Downloader options

Important: This first exercise involves using the Advanced Photo Downloader Options while downloading images from a digital camera or card reader—but the exercise requires several batches of photos taken at different times on the same day.

If you have not been able to have your students prepare for this lesson adequately it may be preferable to have them follow the exercise in the book, and then go home and repeat it with images from their own cameras—perhaps as a homework assignment. The exercise is fairly involved but teaches important concepts and techniques and should not be skipped.

You should study the exercise carefully and step through it yourself so that you understand the requirements and decide what approach to take while you are planning the lesson.

Unless your students are simply following the exercise in the book, you will need to take care to adapt your references to the illustrations and Keyword Tag names in the exercise.

Importing from a PDF document

This exercise uses a PDF document provided in the Lesson03 folder and is self-explanatory. Be sure to discuss the options that are not chosen in the course of the exercise.

Working with Version Sets and Stacks

These next two exercises are fairly straightforward. However, both Version Sets and Stacks in their collapsed state effectively hide some images from view in the Photo Browser, so be sure to draw your students' attention to the fact that they can be identified by the respective icons displayed on an image thumbnail. It might be useful to point out a few additional tips:

- The topmost image in a Version set or Stack can be changed by selecting a different image in the grouping and choosing Edit > Version Set > Set As Top Item or Edit > Stack > Set As Top Photo.
- If you edit a photo in the Organizer, Photoshop Elements automatically creates a version set. If you edit an image in the Editor you need to choose File > Save As, and then activate the option Save In Version Set With Original.
- If you edit a photo that's already in a version set, the edited copy is placed at the top of the existing version set.
- If you edit a photo that's already in a stack, the photo and its edited copy are put in a version set that is nested inside the stack.
- Many actions applied to a collapsed stack, such as editing, printing, and e-mailing, are applied to the topmost item only. To apply an action to multiple images in a stack, expand the stack and select the individual images or un-stack them first.
- If you apply a keyword tag to a collapsed stack, the keyword tag is applied to all items in the stack. When you run a search on the keyword tag, the top photo in

the stack appears in the search results marked with the stack icon. If you want to apply a keyword tag to only one photo in a stack, expand the stack and apply the keyword tag to that photo selectively.

- You can access Version Set and Stack commands by either by right-clicking the group and choosing from the context menu or by using the Edit menu.

Creating Albums and Working with Smart Albums

These two exercises form a coherent block in the lesson and are best presented that way, so that it's easier to point out the differences. Be sure to discuss the issues in the margin tips and notes associated with these related topics.

Viewing and finding photos

Before teaching the remaining exercises in this lesson, point out the basic interface elements used for finding photos in the Organizer:

- **The Timeline** (Window > Timeline) Click a month or set a range to find photos and media files by date, by import batch, or by folder location.
- **The Find bar** Drag and drop a photo, keyword tag, creation, or album onto the Find bar to locate similar or matching photos and media files.
- **The Find menu** Find photos by date, caption, file name, history, media type, metadata, or color similarity. Commands are also available for finding photos and media files that have unknown dates, are un-tagged, or are not in an album.
- **The folder location view** Find photos by folder location. Move, manage, rename, or delete files and folders from in the Folders panel and the changes are tracked automatically and recorded in the catalog file.

Finding photos using details and metadata

It may be useful to first define the term “metadata” and discuss the fact that some metadata is generated automatically by a camera when an image is captured and some is added as images are organized in the catalog.

Find photos using a text search

Draw attention to the side-bar on the new Text Search feature and discuss the use of operators and special search instruction tags.

Finding photos by visual similarity

This feature has been enhanced for Photoshop Elements 10. Encourage your students to create a separate catalog of their own photos and experiment with the visual similarity, object-match, and duplicate images searches.

Questions

- 1 How can you refine or narrow a text search to find photos in the catalog?
- 2 How can you hide files from view in the Media Browser?
- 3 How can you change the thumbnail image displayed in the Media Browser to represent a particular Stack or Version Set?

► **Tip:** Remember that you can use margin tips and notes, as well as the Review Q&A at the end of the lesson, to help you identify additional teaching opportunities and discussion points.

Answers

- 1 You can use the operators: “and,” “or,” and “not” if they are preceded and followed by a space. For example, you could type “vacation and kids” to find only images with both words in their metadata, not just either one. You can also use special keywords to narrow the search—to a specific type of media, for example.
- 2 In order to hide files from view in the Media Browser use the menu options under Edit > Visibility.
- 3 First, expand the Stack or Version Set; then right-click the image you wish to be displayed for the collapsed group . From the context menu, choose Stack > Set As Top Photo or Version Set > Set As Top Item.

Lesson 4: Creating Projects

After the first three lessons, which were all somewhat theoretical, your students will have a lot of fun with this lesson where they will finally see some output. Lesson 4 explores the Create mode and is made up of two creative projects.

Scheduling

The two projects in this lesson are organized in order of complexity and duration but can be approached independently in terms of skills and procedures. It should be easy to complete both in a single class session but, depending on your course strategy, you could also separate them and use them separately to liven up drier lessons made up of re-combinations of exercises from the three preceding chapters.

Taken together, these projects also provide a fairly detailed introduction to layers which will serve as a good basis for many of the more technical exercises in subsequent lessons. Both exercises include the use of text.

Goals for this lesson

The objectives for Lesson 4 are to introduce your students to the opportunities for showcasing their own images in creative photo projects and digital projects by using the options available in the Create mode. They should also become more familiar with layers, layer styles, and the various text tools and effects.

- Your students should be aware of all of the options available on the Create tab.
- Students should recognize the basic project workflow common to most creations, first specifying format, printing method, and theme template, and then using the Pages, Layout, Artwork, and Text tabs to develop a design.
- They should become familiar with accessing the wide range of artwork available in the Content panel and on the Artwork tab once a project is underway.
- They should be able to move between the advanced and basic modes to add filters, effects, layer styles and text to their projects.
- They should be comfortable with duplicating, locking, and moving layers, hiding and revealing layers, deleting layers and layer styles, and working with layer opacity and blending modes.
- They should be able to identify the different types of project as they appear in the Photo Browser.
- They should be aware of the Type tool variants and the purpose of all of the settings for the Type tool in the tool options bar.

Exploring the artwork library

The new Create mode interface presents content on the Artwork tab in a way that students may find confusing. In basic mode, the Artwork menu offers only a small subset of the artwork in the content library, with choices most likely to be appropriate for the theme selected. Switching to advanced mode extends the choices available, but the user needs to browse the menus visually as the Artwork tab does not incorporate filters.

The projects in this lesson make use of handy work-around that provides the opportunity to for students to learn about the search and filter features in the Content panel, making it easier for them to find the artwork they want.

By adding selected items to the Favorites panel, which can be accessed in Create mode, students can avoid scrolling through the swatches on the Artwork tab.

Point out that the Favorites panel can also store effects and text styles.

Creating a greeting card

This is a fairly simple and quickly completed exercise. On this first visit to the Create mode you can discuss the options for printing projects locally or using an online service. You should prepare by checking online options, which may vary according to your location and operating system.

Producing a photo book

This exercise is slightly more complex, but is still quite self explanatory. Draw attention to the fact that the order of images in the Project Bin will affect their placement within any project template.

Draw attention to the margin tips and notes and the sections “Working with photos and frames” and “Adjusting a photo inside a frame” which present basic skills applicable to any Create mode project. Encourage your students to explore the Layout, Artwork, and Test tabs.

Questions

- 1 In the context of creating a project, what is a theme?
- 2 How can you add pages to a photobook project?
- 3 Is it possible to extend the content available in the artwork library?
- 4 How do you edit a Layer Style once you have applied it?

► **Tip:** Remember that you can use margin tips and notes, as well as the Review Q&A at the end of the lesson, to help you identify additional teaching opportunities and discussion points.

Answers

- 1 A theme is a layout template that may include a background, photo frames, text styles, and other content from the artwork libraries. Any of these items can be rearranged, replaces, or deleted.
- 2 To add pages to a photobook project, click the New Pages button at the top of the Pages tab. A new spread is added to the project, with the same layout characteristics as the preceding pages.
- 3 You can extend the content available in the artwork library by upgrading your free Photoshop.com account to Plus membership.
- 4 Select the relevant layer in the Layers palette, and then choose Layer > Layer Style > Style Settings, or double-click the fx icon to the right of the layer name.

Lesson 5: Printing, Sharing and Exporting

This lesson deals with output options and techniques for both images and projects.

Scheduling

Full completion of the exercises in this lesson depends heavily on the availability of a printer, Internet access, and Photoshop.com membership, though all of the exercises can be followed as far as the final steps without these facilities.

There are some possibilities for re-combining some of the exercises with other lessons. Students should already have completed the section “Creating an Adobe ID” in Lesson 1. An active account and Internet access will be required for completion of the exercises under “Creating an Online Album” and “Backing up and synchronizing media files.” If your students have already signed up for an account, the online album project could be treated with the other creative projects in Lesson 4. Printing exercises could be linked to the section on color management in Lesson 7.

Goals for this lesson

The objectives for Lesson 5 are to acquaint your students with the opportunities for sharing their images and creative projects as printed output, in the form of a PDF document, on CD or DVD, by e-mail, or via a range of online services including the Adobe-hosted services available with a free Photoshop.com membership.

- Your students should become familiar with all of the sharing options offered on the Share tab.
- They should be comfortable with configuring the Print dialog boxes and understand how to set up and print an individual print, a contact sheet, or a Picture Package.
- They should know how to go about ordering professional prints online.
- They should know how to share images via e-mail as standard e-mail attachments and, on Windows, using the Photo Mail feature.
- Students should understand the advantages of creating an Adobe ID and signing up for a Photoshop.com account (US only)—including backup and synchronization options—and also be aware of how to use other online sharing services.
- Students should be able to create an Online Album from scratch or by converting an existing album, and be aware of the sharing options for an Online Album.
- They should know how to export photos and projects to CD or DVD and how to prepare images for use on the Web.

Questions

- 1 What is a Picture Package layout?
- 2 Why should images be saved in JPEG format for use on the Web?
- 3 What is the Inspiration Browser, and how is it accessed?

► **Tip:** Remember to check out margin tips and notes, as well as the Review Q&A at the end of the lesson, to help you identify additional teaching opportunities and discussion points.

Answers

- 1 A Picture Package layout allows you to print a photo repeated at a variety of sizes on the same page. You can choose from a variety of layout options with an assortment of image sizes.
- 2 The JPEG file format reduces the file size by means of compression, can be displayed by any web browser, and is platform-independent.
- 3 The Inspiration Browser lets you access tutorials with tips and tricks to help you get the most out of Photoshop Elements. To launch the Inspiration Browser, choose Help > Elements Inspiration Browser.

Lesson 6: Easy Editing

This lesson serves to thoroughly familiarize students with the Editor interface and working modes. The exercises provide an introduction to a range of easy techniques that will give your students the satisfaction of achieving quick results while gaining hands-on experience in all three editing modes.

Scheduling

Lesson 6 is intended as an introduction to photo editing and a “test drive” of the Editor workspace. Depending on your course structure, you could take several different approaches. One possibility would be to have students work through this chapter as a homework assignment in preparation for Lessons 7, 8, and 9, which focus separately on color, exposure, and retouching. Another option is to recombine exercises from this lesson with related projects from the other editing lessons.

Goals for this lesson

The objectives for Lesson 6 are to familiarize your students with the Editor workspace, to introduce the concepts of color correction and lighting adjustment, and to demonstrate the idea that the three Edit modes can provide different solutions to a single editing problem.

- Your students should be comfortable with the Editor workspace.
- They should understand the differences between the three Edit modes.
- They should have a basic idea of the issues involved in color correction and lighting adjustment.
- They should know where to find correction tools and commands, from basic automatic options to the more complex operations.
- Your students should understand the concept of the image canvas and how to enlarge it to create a border around a photo.

Expanding on the exercises

The majority of the projects and exercises in Lesson 6 and all the following chapters detail practical, step-by-step editing techniques that are well illustrated and explained and usually quite easy to follow.

For teaching opportunities, look for those dialog box options, menu commands, tool settings, and underlying concepts that are not specifically covered in each exercise.

Questions

- 1 How can you edit an image without leaving the Organizer?
- 2 What options are available for adjusting lighting, exposure, and color in the Guided Edit mode?
- 3 How can you apply automatic fixes while working in the Editor?

Answers

- 1 The Fix tab in the Organizer offers a cropping tool and a range of auto-adjustment tools for fixing some of the most common image problems. The same set of auto-adjustment tools can be found in the Quick Edit panel in Full Screen mode.
- 2 The relevant Guided Edit operations are Lighten And Darken, Brightness And Contrast, Adjust Levels, Enhance Colors, Remove A Color Cast, and Correct Skin Tone.

There are also controls for lightening or darkening a photo by making separate adjustments to shadows, highlights and midtone contrast as part of the Guide For Editing A Photo, which can be found under Guided Activities.

- 3 You can find auto-adjustment buttons for Smart Fix, Levels, Contrast, Color, and Sharpness on the Quick Edit tab. Several of these buttons can also be found in the controls for relevant operations in Guided Edit mode.

Equivalent auto-adjustment are available from the Enhance menu in Full Edit mode. The Enhance menu also provides an Adjust Smart Fix command, which opens a dialog box in which you can specify settings for automatic adjustments.

Lesson 7: Adjusting Color in Images

This lesson explores the tools and options for correcting color problems in photos, starting with a few of the easy-to-use, one-step image correction features, and then touching on some of the more advanced features and adjustment techniques.

Lesson 7 also introduces the selection tools, with exercises to foster selecting skills that will be called on at several points in subsequent lessons.

Scheduling

Lesson 7 may be too lengthy to be completely covered in a single class session. Lessons 6, 7, 8, 9 and 11 all include exercises that deal with different aspects of image adjustment, correction, and repair—so you may find possibilities for combining exercises from these lessons to suit your session schedule.

While Lesson 7 focuses on color correction, Lesson 8 deals with exposure problems, which can often be inter-related. Lesson 9 covers retouching, and Lesson 11 with advanced image editing techniques.

Lesson 7 details a technique for comparing the results of various approaches to a correction problem which is used again in both projects in Lesson 8. This lesson also briefly outlines the Whiten Teeth tool, providing an opportunity to introduce the Quick Edit mode's Touch Up tools—variants of the Full Edit mode's Smart Brush tool, which is covered in detail in Lesson 6.

Goals for this lesson

The objectives for Lesson 7 are to expand on the concepts involved in color correction, increase your students' fluency with the Editor workspace and their familiarity with the three Edit modes, and to expose them to a range of correction tools and techniques.

- Your students should be comfortable with working in all three Edit modes.
- They should have a good idea of the issues involved in color correction, including the causes of color imbalances, and the concept of White Balance.
- They should know where to find correction tools and commands, from basic automatic options to the more complex operations.
- Students should be able to make use of the different viewing modes and image window arrangements to compare images and solutions.
- They should be aware of tools and methods for selecting and isolating areas in an image for selective editing.
- They should be aware of the issues and options relating to color management for printing.

► **Tip:** A 24-bit monitor is needed to see a color cast clearly. For best results, your students' monitors should also be properly calibrated; otherwise it may not be clear whether a perceived color cast is in the monitor or in the image.

In addition to the lessons in this book, encourage students to do additional study about color correction. This chapter merely scratches the surface of image correction—a skill set that is very deep, extremely valuable, and involves concepts well beyond the scope of both this book and the Photoshop Elements documentation. Many books on correction and retouching are available from Peachpit Press.

Getting started

You can begin this lesson with a thorough exploration of the Editor Workspace. Be sure to review the tools in the Tool bar—drawing attention to the controls available in the tool options bar—as well as the Project Bin, View, Window, and Arrange menus, panels, and the Panel Bin.

Expanding on the exercises

The majority of the projects and exercises in Lesson 7 and all the following chapters detail practical, step-by-step editing techniques that are well illustrated and explained and usually quite easy to follow. For teaching opportunities, look for those dialog box options, menu commands, tool settings, and underlying concepts that are not specifically covered in each exercise.

► **Tip:** You can also use margin tips and notes, as well as the Review Q&A at the end of the lesson, to help you identify additional teaching opportunities and discussion points.

Questions

- 1 How can you add to or subtract from a selection?
- 2 How can you tweak the results of an automatic color adjustment?
- 3 How do you add files corrected in the Editor to the Organizer?

Answers

- 1 Each selection tool has Add To Selection and Subtract From Selection modes which can be activated by clicking the buttons at the left of the Tool Options bar. You can also hold down either the Shift key as you use a selection tool to add to a selection or the Alt / Option key to subtract from it.
- 2 Choose Enhance > Adjust Color > Color Variations to open the Color Variations dialog box. Radio buttons at the lower left enable you to treat Shadows, Mid-tones, Highlights, and Saturation separately. Increase or decrease the lightness and the Red, Green, and Blue color components for the selected tonal range by clicking the appropriate thumbnail variations.
- 3 For most files modified in the Editor, the Include In Organizer option is activated by default in the Save, Save As, and Save Optimized As dialog boxes. When you batch-edit files with the Process Multiple Files feature, this option isn't part of the process, so you must add the edited files to the Organizer manually by choosing File > Get Photos And Videos > From Files And Folders.

Lesson 8: Fixing Exposure Problems

This lesson revisits the three editing modes in the Editor, expands on techniques for making and saving selections, and introduces adjustment layers and blending modes and a range of options for adjusting the tonal range of an image.

Scheduling

Lessons 6, 7, 8, 9 and 11 all include exercises that deal with different aspects of image adjustment, correction, and repair—so you may find possibilities for recombining exercises from these lessons to suit your session schedule.

While Lesson 7 focuses on color correction, Lesson 8 deals with exposure problems, Lesson 9 with retouching, and Lesson 11 with advanced image editing techniques.

Lesson 7 includes a technique for comparing the results of various approaches to a correction problem which is used again in both projects in this lesson. Lesson 8 also expands on the introduction to making selections given in Lesson 7.

Goals for this lesson

The objectives for Lesson 8 are to expand on the concepts of exposure problems and tonal imbalance, to review your students' knowledge of the three Edit modes, and to expose them to a range of tools and techniques for correcting and adjusting the tonal range.

- Students should be able to identify the extremes of tonal imbalance in an image and understand what needs to be adjusted in each case.
- They should be aware of a variety of tools and options for adjusting tonal range, including brightness and contrast, curves, levels, and shadows and highlights.
- They should be able to make use of the different viewing modes and image window arrangements to compare results of different editing approaches.
- Your students should be familiar with all elements of the Editor workspace.
- They should be comfortable working between the three Edit modes.
- They should have a basic understanding of the uses of layer blending modes and adjustment layers.
- They should be able to make and save a complex selection for selective editing.

Expanding on the exercises

The projects and exercises in this lesson detail practical, step-by-step editing techniques that are well illustrated and explained and usually quite easy to follow.

► **Tip:** A 24-bit monitor is needed to see a color cast clearly. For best results, your students' monitors should also be properly calibrated; otherwise it may not be clear whether a perceived color cast is in the monitor or in the image.

For teaching opportunities, look for those dialog box options, menu commands, tool settings, and background concepts that are not specifically covered in each exercise. Remember that you can also use margin tips and notes and the Review Q&A at the end of the chapter to help you identify extra teaching opportunities and discussion points.

Questions

- 1 Detail two ways in which layer blending modes can be used to address exposure problems.
- 2 What does the graph in the Levels dialog box represent?
- 3 When you have more than one image window open in Full Edit mode, how can you tell which is the active image?

Answers

- 1 If a photo is underexposed—too dark—duplicating the background layer and applying the Screen blending mode to the new layer may correct the problem. Inversely, if your photo is overexposed—too light—duplicating the background layer and applying the Multiply blending mode may be a solution. If either of these techniques produces too strong an affect, you can use the layer opacity setting to tone it down.
- 2 The Levels graph represents the distribution of tonal values across all the pixels in the image, from darkest at the left to lightest at the right. A trough (or gap) in the curve shows that there are few (or no) pixels mapped to that part of the range; a peak indicates the opposite.
- 3 The active image is indicated by the bold text in its name tab, and by a blue border around its thumbnail in the Project Bin.

Lesson 9: Repairing, Retouching, and Recomposing Images

This lesson will reinforce your students' familiarity with the Editor while extending their understanding of the use of selections to include masks, and introducing retouching tools such as the Healing Brush, the Spot Healing brushes, and the Clone Stamp tool. Lesson 9 also covers the Straighten tool and the Recompose tool.

The lesson can easily be extended to cover the creative use of some of the same tools and techniques to add objects to or remove them from an image.

Scheduling

Lessons 6, 7, 8, 9, and 11 all include exercises that deal with different aspects of image adjustment, correction, and repair—so you may find possibilities for combining exercises from these lessons to suit your session schedule.

While Lesson 7 covers color correction, Lesson 8 deals with exposure problems, Lesson 9 with retouching, and Lesson 11 with advanced image editing techniques.

Lesson 9 makes further use of selective editing techniques from Lessons 7 and 8.

Goals for this lesson

The objectives for Lesson 8 are to introduce your students to the Straighten, Crop, and Recompose tools for improving image composition, and to expose them a variety of techniques for retouching and repairing images while consolidating their selection skills and their ability to work with layers, blending modes, and the Smart Brush.

- Your students should understand the use of and differences between the Healing and Spot Healing brushes and the Clone Stamp tool.
- They should know how to use the Undo History panel.
- They should know how to refine a selection and understand the difference between a selection and a mask.

Expanding on the exercises

The projects and exercises in this lesson detail practical, step-by-step editing techniques that are well illustrated and explained and usually quite easy to follow. For teaching opportunities, look for those dialog box options, menu commands, tool settings, and underlying concepts that are not specifically covered in each exercise.

► **Tip:** Remember to check out margin tips and notes, as well as the Review Q&A at the end of the lesson, to help you identify additional teaching opportunities and discussion points.

Questions

- 1 How can you straighten a crooked photo using a vertical element such as a signpost as a reference?
- 2 How can you merge two or more layers?
- 3 If you have selected the Smart Brush and you do not see the floating Smart Paint palette, where can you find it?

Answers

- 1 To straighten an image around a vertical reference such as an architectural element or a signpost, hold down the Ctrl key (Windows) or Command key (Mac OS) on your keyboard as you drag with the Straighten tool. The image will be rotated so that your reference line becomes vertical.
- 2 There are several ways to merge layers. You can select a single layer and choose Layer > Merge Down to merge the selected layer with the layer below it in the Layers panel. You can select multiple layers and choose Layer > Merge Layers or use the Layer > Merge Visible to merge all the layers currently set as visible in the Layers panel. The Layer > Flatten Image command will merge all the layers in an image. All of these commands can also be accessed from the Layers panel Options menu or by right-clicking / Control-clicking a layer in the Layers panel.
- 3 You can access the floating Smart Paint panel by clicking the colored thumbnail in the tool options bar. You can drag the Smart Paint panel to position it wherever convenient in the workspace.

Lesson 10: Combining Images

Lesson 10 covers several simple methods for producing a better photo by combining multiple images. The first four of the five exercises explore the Photomerge tools, while the fifth makes use of layers to composite selections taken from separate images.

Goals for this lesson

The objectives for Lesson 10 are to expose your students to the options offered by the Photomerge feature and to introduce the idea of creating composite images and even “digital illustrations” by the use of layers and a variety of selection and blending techniques.

- Your students should know how to use the Photomerge Panorama, Photomerge Group Shot, Photomerge Scene Cleaner, Photomerge Faces, Photomerge Exposure, and Photomerge Style Match features.

- They should understand the different layout options available for a Photomerge Panorama.
- They should understand the value of capturing multiple images to take advantage of Photomerge Group Shot, Scene Cleaner and Photomerge Exposure.
- Students should know how to create a composite image using selections from multiple images with layers, masks and the Defringe command.

Expanding on the exercises

The projects and exercises in this lesson detail practical, step-by-step techniques that are well illustrated and explained and usually quite easy to follow. For teaching opportunities, look for those dialog box options, menu commands, tool settings, and underlying concepts in each exercise that are not specifically covered.

This lesson does not include exercises for either Photomerge Faces or the new Photomerge Style Match feature. You can either treat this as an extra teaching opportunity in class, or assign projects based on these tools as homework—once students have worked with four Photomerge tools, the commonality of interface and process will make the other two very easy to learn.

Questions

- 1 What is the Photomerge Faces tool?
- 2 How can you quickly create the perfect vacation shot even though there are tourists cluttering your image?
- 3 What is a vanishing point?

Answers

- 1 This tool enables you to combine features from multiple images to create a composite face. After selecting the photos you'd like to merge, choose File > New > Photomerge Faces. You can use one image as the base image and merge features from the others to create a new face.
- 2 Provided you capture multiple images of the same scene, you can combine them to create the perfect photo by using the Photomerge Scene Cleaner to eliminate unwanted elements such as tourists or vehicles which are moving through the scene.
- 3 A vanishing point is the point at which receding parallel lines seem to meet when seen in perspective; for example, when a road stretches out ahead of you, it appears to grow narrower with distance, until it has almost no width at the vanishing point on the horizon.

Lesson 11: Advanced Editing Techniques

The first segment of Lesson 11 deals with raw images and the DNG format. A suitable image is supplied in the Lessons folder for use in the exercises, so it is not essential that your students are able to capture a raw image. The second segment discusses shadows and highlights and the use of histograms, levels, brightness and contrast controls, and sharpening to improve an image. The final exercises introduce filters and effects, and revisit the use of layer masks.

Scheduling

Lessons 6, 7, 8, 9, and 11 all include exercises that deal with different aspects of image adjustment, correction, and repair—so you may find possibilities for recombining exercises from these lessons to suit your session schedule. Lesson 7 covers color correction, Lesson 8: exposure problems, Lesson 9: retouching.

Goals for this lesson

The objectives for Lesson 11 are to introduce your students to raw images and some of the technical concepts behind image correction.

- Your students should have a basic understanding of the concept of white balance.
- They should know how to use a histogram to help assess the tonal range of a photo, and understand the relationship between the histogram curve, levels controls, and the shadows, highlights and mid-tone contrast in an image.
- They should know what a raw image is, and understand the advantages of the format.
- Students should know where to find the filters gallery and how to explore it.

Expanding on the exercises

The projects and exercises in this lesson detail practical, step-by-step editing techniques that are well illustrated and explained and usually quite easy to follow. For teaching opportunities, look for those dialog box options, menu commands, tool settings, and background concepts in each exercise that are not specifically covered.

Questions

- 1 What does the abbreviation DNG stand for?
- 2 Why are histograms so useful?
- 3 In image correction, what do the terms Temperature and Tint refer to?
- 4 Can you edit the text in a type mask?

Answers

- 1** DNG stands for Digital Negative format, a royalty free raw image format which has been designed by Adobe Systems to address the lack of an open standard for the raw files created by different cameras. Since its introduction in 2004 all Adobe photo manipulation software supports DNG.
- 2** The graphed curve of the histogram enables you to view the distribution of the number of pixels at each level of brightness in an image. At a glance you can see whether an image contains enough detail in the shadows (represented at the left end of the curve), midtones (in the center), and highlights (at the right of the histogram), and then correct the image accordingly.
- 3** Temperature refers to a shift between cooler and warmer colors—from blue to red—while Tint refers to a shift between green and magenta.
- 4** Once you have created a type mask and clicked the Commit button you can no longer edit the text—the text has been converted to a selection outline. If you are unhappy with the result choose Select > Deselect and start again with the Type Mask tool.