

adobe photoshop elements 13



CLASSROOM IN A BOOK[®]

The official training workbook from Adobe

Jeff Carlson



adobe photoshop elements 13

CLASSROOM IN A BOOK[®]

The official training workbook from Adobe

Jeff Carlson

Adobe® Photoshop® Elements 13 Classroom in a Book®

© 2015 Adobe Systems Incorporated and its licensors. All rights reserved.

If this guide is distributed with software that includes an end user agreement, this guide, as well as the software described in it, is furnished under license and may be used or copied only in accordance with the terms of such license. Except as permitted by any such license, no part of this guide may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, recording, or otherwise, without the prior written permission of Adobe Systems Incorporated. Please note that the content in this guide is protected under copyright law even if it is not distributed with software that includes an end user license agreement.

The content of this guide is furnished for informational use only, is subject to change without notice, and should not be construed as a commitment by Adobe Systems Incorporated. Adobe Systems Incorporated assumes no responsibility or liability for any errors or inaccuracies that may appear in the informational content contained in this guide.

Please remember that existing artwork or images that you may want to include in your project may be protected under copyright law. The unauthorized incorporation of such material into your new work could be a violation of the rights of the copyright owner. Please be sure to obtain any permission required from the copyright owner.

Any references to company names in sample files are for demonstration purposes only and are not intended to refer to any actual organization.

Adobe, the Adobe logo, Acrobat, Classroom in a Book, Illustrator, InDesign, Photoshop, Premiere and Revel are either registered trademarks or trademarks of Adobe Systems Incorporated in the United States and/or other countries.

Apple, Mac, Macintosh, Mac OS, OS X, iOS, iPad, iPhone, and QuickTime are trademarks of Apple, registered in the U.S. and other countries. Microsoft, Windows, and Windows NT are trademarks of Microsoft Corporation registered in the U.S. and/or other countries. All other trademarks are the property of their respective owners.

Adobe Systems Incorporated, 345 Park Avenue, San Jose, California 95110-2704, USA

Notice to U.S. Government End Users. The Software and Documentation are “Commercial Items,” as that term is defined at 48 C.F.R. §2.101, consisting of “Commercial Computer Software” and “Commercial Computer Software Documentation,” as such terms are used in 48 C.F.R. §12.212 or 48 C.F.R. §227.7202, as applicable. Consistent with 48 C.F.R. §12.212 or 48 C.F.R. §§227.7202-1 through 227.7202-4, as applicable, the Commercial Computer Software and Commercial Computer Software Documentation are being licensed to U.S. Government end users (a) only as Commercial Items and (b) with only those rights as are granted to all other end users pursuant to the terms and conditions herein. Unpublished-rights reserved under the copyright laws of the United States. Adobe Systems Incorporated, 345 Park Avenue, San Jose, CA 95110-2704, USA. For U.S. Government End Users, Adobe agrees to comply with all applicable equal opportunity laws including, if appropriate, the provisions of Executive Order 11246, as amended, Section 402 of the Vietnam Era Veterans Readjustment Assistance Act of 1974 (38 USC 4212), and Section 503 of the Rehabilitation Act of 1973, as amended, and the regulations at 41 CFR Parts 60-1 through 60-60, 60-250, and 60-741. The affirmative action clause and regulations contained in the preceding sentence shall be incorporated by reference.

Adobe Press books are published by Peachpit, a division of Pearson Education located in San Francisco, California. For the latest on Adobe Press books, go to www.adobeypress.com. To report errors, please send a note to errata@peachpit.com. For information on getting permission for reprints and excerpts, contact permissions@peachpit.com.

Cover design: Eddie Yuen

Interior design: Mimi Heft

Cover image: Chris Gramly

Printed and bound in the United States of America

ISBN-13: 978-0-13-398707-2

ISBN-10: 0-13-398707-8

9 8 7 6 5 4 3 2 1

WHERE ARE THE LESSON FILES?

Purchasing this Classroom in a Book gives you access to the lesson files you'll need to complete the exercises in the book.

You'll find the files you need on your **Account** page at peachpit.com on the **Lesson & Update Files** tab.

For complete instructions, see "Accessing the Classroom in a Book files" in the Getting Started section of this book.

The example below shows how the files appear on your **Account** page (the exact list for your book may look a little different). The files are packaged as ZIP archives, which you will need to expand after downloading. You can download the lessons individually or as a single large ZIP file if your network connection is fast enough.



The screenshot shows the Peachpit website interface. At the top, the Peachpit logo is displayed with the tagline "Publishers of technology books, eBooks". Below the logo, the user is logged in to their "Account" page. The "Account" section has three tabs: "Digital Purchases", "Lesson & Update Files" (which is selected), and "Registered Products". Under the "Lesson & Update Files" tab, there is a link for "Lesson & Update Files (What is this?)". A specific product, "Adobe Photoshop Elements 13 Classroom in a Book", is listed. To the right of the product name is a "Hide Lesson Files" button. Below this, a list of lesson files is shown:

- All-Lessons.zip
- Lesson_extras.zip
- Lesson00.zip
- Lesson01.zip
- Lesson02.zip
- Lesson03.zip
- Lesson04.zip
- Lesson05.zip
- Lesson06.zip
- Lesson07.zip

CONTENTS

GETTING STARTED 1

1 A QUICK TOUR OF PHOTOSHOP ELEMENTS 6

How Photoshop Elements works	8
The library catalog file.....	8
Creating a catalog for working with this book.....	9
Importing media	10
Getting photos from files and folders.....	10
Exploring the Organizer workspace.....	12
Reviewing and comparing images.....	16
Viewing photos in Full Screen mode.....	16
Comparing photos side by side.....	17
Reconnecting missing files to a catalog.....	19
Switching between the Organizer and the Editor.....	20
The Editor workspace	21
Working with panels and the Panel Bin	23
Customizing the Panel Bin	25
Getting help.....	26
Additional resources	26

2 IMPORTING AND SORTING PHOTOS 28

Getting photos	30
Importing attached keyword tags	32
Automatically fixing red eyes during import	33
Searching for photos to import.....	35
Importing from a digital camera.....	37
Using watched folders on Windows	41
Importing from a PDF document.....	42
Sorting your photos	43
Automatically finding faces for tagging.....	43
Setting up People Recognition	43
Tagging faces in the Media Browser	44
Tagging undetected faces.....	46
Tagging faces in batches	47
Welcome to the People view	51
Tagging faces in the People view	52
Working with People groups	53
Sorting photos by location	54
Adding Places tags to your photos.....	54
Adding photos to a saved location.....	55
A short trip to the Places view	55
Generating Places tags for photos with GPS data.....	57
Grouping photos as Events.....	58



Creating Events from the Media Browser.....	58
An invitation to the Events view	58
Adding photos to an Event	59
Getting smart about creating Events	59
Creating long Events.....	60

3 TAGGING, GROUPING, AND SEARCHING PHOTOS 62

Making it easier to find your photos	64
Rating photos	64
Tagging photos with keywords.....	65
Organizing keyword tags and categories	66
Customizing the Keywords list	67
Creating and applying keyword tags	68
Grouping photos	71
Working with version sets.....	71
About stacks.....	73
Stacking photos automatically	73
Tips for working with stacks	75
Creating albums	75
Adding more photos to an album	76
Creating albums from People, Places, and Events	77
Filtering and finding photos.....	82
Finding people, places, and events	82
Looking for somebody?.....	82
Finding people from the Media view	84
Searching every place.....	85
Looking for the right occasion.....	87
Locating files in the My Folder list	89
Using the Timeline to refine a search	90
Finding photos by searching for keywords.....	91
Saving complex searches.....	92
Finding photos by searching their metadata.....	92
Finding photos by visual similarity.....	93
Finding objects in photos	94
Finding and removing duplicate photos	94
Hiding files	94



4 IMAGE EDITING BASICS 96

Editing photos in the Organizer	98
Editing in Full Screen mode	99
Recognizing what your photo needs	100
Understanding the histogram.....	100
Adjusting levels.....	102
Assessing a photo's color balance	105
Working with the Temperature and Tint settings	106
Consulting the color histogram.....	106
Adjusting the white balance.....	107



Making easy color and lighting adjustments	108
Fixing photos automatically in batches	108
Adding auto-corrected files to your catalog	108
Correcting photos in Quick edit mode	109
Applying quick fixes	109
Working with Auto Smart Tone	112
Adjusting images in Guided edit mode	114
Guided color and lighting corrections	115
More guided solutions	117
Selective editing with the Smart Brush	118
Tweaking Smart Brush adjustments	120
Working with camera raw images	121
Getting to know the Camera Raw window	122
Adjusting the white balance	123
Adjusting the Temperature and Tint settings	124
Using the tone controls on a raw image	125
Saving the image in the DNG format	128

5 WORKING WITH COLOR 130

Batch-processing the lesson files	132
Correcting color problems	132
Comparing methods of fixing color	133
Correcting color automatically	134
Adjusting the results of an automatic fix manually	134
Tweaking an automatic fix using Color Curves	135
Comparing results	136
Adjusting skin tones	137
Removing a color cast with one click	138
Working with red eye	139
Eye treatments for furry friends	140
Making selections	142
Using the Selection Brush	143
Using the Quick Selection tool	144
Using the Refine Selection Brush	145
Working with saved selections	146
Editing through selections	146
Replacing the color of a pictured object	150
Using the Color Replacement tool	150
Replacing a color throughout an image	152
Replacing a color in a limited area of an image	153
About printing color pictures	155
Working with color management	155
Setting up color management	156



6 FIXING EXPOSURE PROBLEMS 158

Batch-processing the lesson files	160
Adjusting images for tonal balance	160



Brightening an underexposed image	161
Applying Quick Fix lighting adjustments	161
Adjusting exposure in Guided edit mode	162
Fixing exposure in Expert edit mode	163
Using blending modes	163
About adjustment layers	165
Using adjustment layers to correct lighting	165
Correcting parts of an image selectively	166
Creating a selection	166
Using layer masks to isolate parts of an image	168
Correcting underexposed areas	170
Adding more intensity	170
Improving faded or overexposed images	172
Creating a set of duplicate files	172
Using blending modes to fix a faded image	172
Adjusting shadows and highlights manually	173
Adjusting brightness and contrast manually	174
Adjusting levels	175
Comparing results	176

7 REFRAMING, RETOUCHING, AND RECOMPOSING IMAGES 178

Improving the composition of a photo	180
Using the Straighten tool	180
Reframing a photo with the Crop tool	183
Working with the image canvas	184
Adding a border to a photo	184
Working with text	186
Recomposing an image within its frame	188
Moving objects to enhance a composition	191
Removing wrinkles and spots	193
Using the Healing Brush tool	195
Refining the Healing Brush results	196
Removing unwanted objects from images	198
Using the Content-Aware healing feature	198
Creative fun with Guided Edit	201
Creating effects with filters	202
Using the Filter Gallery	204
Layering filters and effects	205

8 COMBINING IMAGES 208

Combining images automatically	210
Merging photos into a panorama	210
Setting up Photomerge Panorama options	211
Creating a composite group shot	216
Removing unwelcome intruders	220
Blending differently exposed photos	224
Using the Photomerge Exposure tool	225



Merging exposures manually	225
Merging exposures automatically	227
Creating a composition from two photos	229
Using layers to combine photographs	231
Arranging the image layers	231
Creating a feathered layer mask	232
Matching the colors of blended images	233
Cleaning up selection edges	234

9 GETTING CREATIVE 238



Exploring the artwork library	240
Using the Favorites panel	242
Producing a Photo Book	243
Changing page layouts	245
Rearranging the order of images in a project	245
Working with backgrounds	246
Working with photos and frames	248
Adjusting a photo inside a frame	250
Refining your Photo Book layout using layers and effects	252
Reordering the pages in a Photo Book	254
Adding graphics to a project	255
Placing text in a layout	256
Creative framing with layer masks	260
Getting creative with text	263
Fitting text to a selection	263
Wrapping text around a shape	264
Using preset text styles	265
More fun with type	266
Creating a type mask	267
Adding impact to a type mask	269
Creating a slide show	271
Export the slide show to Facebook or disk	273
Creating a Facebook cover photo	274

10 PRINTING, SHARING, AND EXPORTING 276



Printing a contact sheet	278
Printing a Picture Package	281
Printing individual photos	284
Ordering professionally printed photos online	286
Sharing photos by email	288
Sharing photos and videos online	289
Sharing photos via Adobe Revel	290
Creating a Private Web Album	291
Collaborating on a shared Revel library	291
Exporting copies of your photos for the web	292
Backing up your catalog and media files	294

INDEX 296

GETTING STARTED

Adobe® Photoshop® Elements 13 delivers image-editing tools that balance power and versatility with ease of use. Whether you're a home user or hobbyist, a professional photographer or a business user, Photoshop Elements 13 makes it easy to produce good-looking pictures, share your stories in sophisticated creations for both print and web, and manage and safeguard your precious photos.

If you've used an earlier version of Photoshop Elements, you'll find that this Classroom in a Book® will teach you advanced skills and provide an introduction to the many new and improved features in this version. If you're new to Adobe Photoshop Elements, you'll learn the fundamental concepts and techniques that will help you master the application.

About Classroom in a Book

Adobe Photoshop Elements 13 Classroom in a Book is part of the official training series for Adobe graphics and publishing software, developed with the support of Adobe product experts. Each lesson is made up of a series of self-paced projects that will give you hands-on experience using Photoshop Elements 13.

See "Accessing the Classroom in a Book files" on the next page for detailed instructions on downloading the sample photographs and other resources used for the lessons in *Adobe Photoshop Elements 13 Classroom in a Book*.

What's new in this edition

This edition covers many new features in Adobe Photoshop Elements 13, including enhancements to the Quick edit mode, advanced content-aware tools, and mobile albums that enable you to access all of the photos in your Photoshop Elements library on your smartphone or tablet, wherever you are.

New exercises will show you how easy it is to combine elements from two photographs using the new Photomerge Compose tool, make better selections with the new Refine Selection Brush tool, easily create profile pictures for your Facebook page, and put together a slide show in the dramatically revamped (and now Mac-compatible) Slideshow Builder.

Prerequisites

Before you begin the lessons in this book, make sure that you and your computer are ready by following the tips and instructions on the next few pages.

Requirements on your computer

You'll need about 900 MB of free space on your hard disk—around 400 MB for the lesson files and up to 550 MB for the work files that you'll create as you work through the exercises.

Required skills

The lessons in this book assume that you have a working knowledge of your computer and its operating system. Make sure that you know how to use the mouse and the standard menus and commands, and also how to open, save, and close files. Can you scroll (vertically and horizontally) within a window to see content that may not be visible in the displayed area? Do you know how to use context menus, which open when you right-click (Windows)/Control-click (Mac OS) items?

If you need to review these basic and generic computer skills, see the documentation included with your Microsoft® Windows® or Apple® Mac® OS X software.

● **Note:** In this book, the forward slash character (/) is used to separate equivalent terms and commands for Windows/Mac OS, in the order shown here.

Installing Adobe Photoshop Elements 13

Before you begin the lessons in *Adobe Photoshop Elements 13 Classroom in a Book*, make sure that your system is set up correctly and that you've installed the required software and hardware. You must purchase the Adobe Photoshop Elements 13 software separately.

For system requirements and instructions for downloading, installing, and setting up the software, refer to the topics listed under the header “Installation and troubleshooting” at <http://helpx.adobe.com/photoshop-elements.html>.

Accessing the Classroom in a Book files

In order to work through the exercises in this book, you'll need to download the sample image files and other resources from your Account page at peachpit.com.

You can either download the entire Lessons folder before you begin, or download the files for individual lessons as you need them. Keep the lesson files on your computer until you've completed all the exercises.

Your Account page is also where you'll find any updates to the lessons or to the work files. Look on the Lesson & Update Files tab to access the most current content.

Downloading the Lesson files

- 1 Point your web browser to www.peachpit.com/redeem, and enter the code found at the back of this book. If you don't yet have a peachpit.com account, follow the prompts to create one.
- 2 Click the Lesson & Update Files tab on your Account page to see a list of downloadable files. Click the links to download either the entire Lessons folder or the work folders for individual lessons to your computer.

The files are compressed into Zip archives to speed up download time and to protect the contents from damage during transfer. You must uncompress (or “unzip”) the files to restore them to their original size and format before you use them with the book. Modern Mac and Windows systems are set up to open Zip archives by simply double-clicking.

- 3 Create a new folder named **PSE13CIB** inside the *username*/My Documents (Windows) or *username*/Documents (Mac OS) folder on your computer.
- 4 If you downloaded the entire Lessons folder, drag the downloaded folder into the PSE13CIB folder on your hard disk. If you downloaded the work folder for an individual lesson, first create a Lessons folder inside the PSE13CIB folder; then, drag the downloaded and unzipped folder to your PSE13CIB/Lessons folder.

Creating a work folder

Now you need to create a folder for the work files that you'll produce as you work through the lessons in this book.

- 1 In Windows Explorer (Windows)/the Finder (Mac OS), open the Lessons folder inside the new PSE13CIB folder on your hard disk.
- 2 Choose File > New > Folder (Windows)/File > New Folder (Mac OS). A new folder is created inside the Lessons folder. Type **My CIB Work** as the name for the new folder.

Creating an Adobe ID

When you install Adobe Photoshop Elements 13 (Mac OS) or launch the program for the first time (Windows), you'll be asked to create an Adobe ID to register your product online.

If you were offline and skipped this step, Photoshop Elements will prompt you at startup. You can take advantage of one of these opportunities, or register from the Photoshop Elements Editor by choosing Help > Sign In.

Creating an Adobe ID is free and only takes a minute. Your Adobe ID will streamline your customer support experience, for example making it easy to make new purchases or to retrieve a lost serial number.

● **Note:** The sample images are provided for your personal use with this book. You are not authorized to use these files commercially, or to publish or distribute them in any form without written permission from Adobe Systems, Inc. and the individual photographers or other copyright holders.

● **Note:** In this book, the forward arrow character (>) is used to denote submenus and commands found in the menu bar at the top of the workspace or in context and options menus; for example, Menu > Submenu > Command. The forward slash character (/) is used to separate equivalent keyboard shortcuts and commands for Windows/Mac OS, in the order shown here.

With an Adobe ID, you'll also be able to log in to community forums and user groups and get full access to free trial downloads, hundreds of free product extensions, members-only white papers and downloads, and more.

About catalog files

Photoshop Elements stores information about your images in a library catalog file, which enables you to conveniently manage the photos on your computer. The catalog file is a central concept in understanding how Photoshop Elements works. Photoshop Elements doesn't actually "import" your images at all; for each image you import, Photoshop Elements simply creates a new entry in the catalog that is linked to the source file, wherever it is stored. Whenever you assign a tag or a rating to a photo, or group images as an album, the catalog file is updated. All the work you put into organizing your growing photo library is recorded in the catalog.

As well as digital photographs, a catalog can include video and audio files, scans, PDF documents, and any presentations and layouts you might create in Photoshop Elements, such as slide shows, photo collages, and CD jacket designs.

The first time you launch Photoshop Elements, it automatically creates a default catalog file (named My Catalog) on your hard disk. Although a single catalog can efficiently handle thousands of files, you can also establish separate catalogs for different purposes if that's the way you prefer to work.

In the first lesson in this book, you'll create and load a new, dedicated catalog into which you'll import the lesson's sample images. In this way, it will be easy to keep your own photo library separate from your lesson files.

In the first three lessons, you'll learn a number of different ways to add files to your catalog, together with a variety of techniques for tagging, marking, and organizing your images, and for sorting and searching your catalog. You'll be able to practice these new skills when you import lesson files to your Classroom in a Book catalog at the beginning of each chapter.

Additional resources

Adobe Photoshop Elements 13 Classroom in a Book is not intended to replace the documentation that comes with the program or to be a comprehensive reference for every feature. Only the commands and options used in the lessons are explained in this book. For comprehensive information about program features and tutorials, please refer to these resources:

Adobe Photoshop Elements 13 Learn and Support Point your browser to <http://helpx.adobe.com/photoshop-elements.html>, where you can find hands-on tutorials, Help, answers to common questions, troubleshooting information and more.

Adobe Photoshop Elements 13 product home page www.adobe.com/products/photoshop-elements.html

Photoshop Elements Forums forums.adobe.com/community/photoshop_elements lets you tap into peer-to-peer discussions as well as questions and answers on Adobe products.

Adobe TV tv.adobe.com is an online video resource for expert instruction and inspiration about Adobe products, including a How To channel to get you started with your product.

Resources for educators www.adobe.com/education.edu.html and edex.adobe.com offer a treasure trove of information for instructors who teach classes on Adobe software. Find solutions for education at all levels, including free curricula that use an integrated approach to teaching Adobe software and can be used to prepare for the Adobe Certified Associate exams.

Free trial versions of Adobe Photoshop Elements 13 and Adobe Premiere Elements 13 The trial version of the software is fully functional and offers every feature of the product for you to test-drive. To download your free trial version, go to www.adobe.com/downloads.html.

4

IMAGE EDITING BASICS

Lesson overview

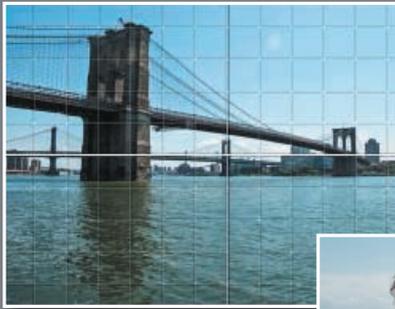
Photoshop Elements offers a comprehensive suite of easy-to-use tools and a choice of three editing modes, so it's easy to achieve impressive results, whatever your experience level. Guided edit mode helps novices to learn as they work, Quick edit presents an array of one-touch controls for correcting common image problems, and Expert mode delivers all the power and sophistication experienced users expect.

This lesson begins with an overview of the core concepts behind image correction, and then introduces a range of quick and easy techniques to help you get more from your photos in just a few clicks:

- Making quick and easy edits in the Organizer
- Batch-processing photos and using automatic fixes
- Understanding the histogram, levels, and white balance
- Making Quick Fix adjustments
- Working in Guided edit mode
- Applying editing presets selectively with the Smart Brush
- Correcting an image using Smart Fix
- Working with camera raw images



You'll probably need between one and two hours to complete this lesson. If you haven't already done so, download the Lesson 4 work files from the Lesson & Update Files tab of your Account page at www.peachpit.com.



Explore the many powerful and versatile editing tools that make it easy to get more from your photos in Photoshop Elements—even if you're a beginner. Start with a few of the easy-to-use, one-step image-correction features, and then experiment with some more advanced techniques, such as layering preset adjustments with the Smart Brush.

● **Note:** Before you start this lesson, make sure that you've set up a folder for your lesson files and downloaded the Lesson 4 folder from your Account page at www.peachpit.com, as detailed in "Accessing the Classroom in a Book files" in the chapter "Getting Started" at the beginning of this book. You should also have created a new work catalog (see "Creating a catalog for working with this book" in Lesson 1).

● **Note:** The most recent version always appears at the left in an expanded version set, and becomes the image displayed on top of the collapsed version set.

▶ **Tip:** Each of the Instant Fix adjustments can be used in combination with others. Some combinations will produce different results when the order of the automatic adjustments is varied.

Getting started

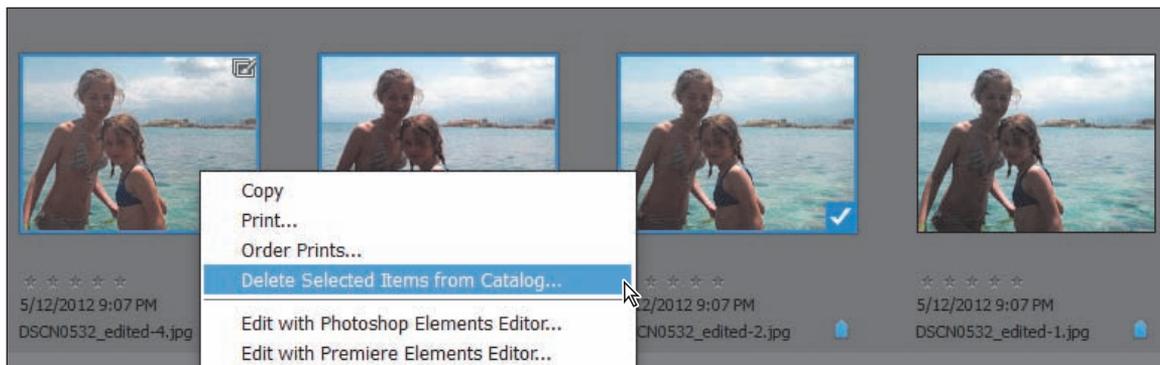
You'll start by importing the sample images for this lesson to your CIB Catalog.

- 1 Start Photoshop Elements, and click Organizer in the Welcome Screen. Check the lower-right corner of the Organizer workspace to make sure the CIB Catalog is loaded—if not, choose File > Manage Catalogs, and select it from the list.
- 2 Click the Import button at the upper left of the Organizer workspace, and choose From Files and Folders from the drop-down menu. In the Get Photos and Videos from Files and Folders dialog, locate and select your Lesson 4 folder. Disable the automatic processing options; then, click Get Media.
- 3 In the Import Attached Keyword Tags dialog, click Select All; then, click OK.

Editing photos in the Organizer

You can fix a range of common image problems without even leaving the Organizer.

- 1 In the Media Browser, select the image DSCN0532.jpg. Click the Instant Fix button (🔧) at the right of the Taskbar to open the Photo Fix Options panel; then, click the Contrast button (📏). The edited file is grouped with the original in a version set. In the Media Browser, the edited version appears as the top image in the collapsed (or closed) version set. Click the arrow at the right of the image frame to expand the version set.
- 2 In the expanded version set, select the unedited original, DSCN0532.jpg. Click the Color button (🎨). Making sure that you select the original image each time, repeat the process for Levels (📏), and then for Smart Fix (🔧).
- 3 Double-click the original image to see it in the single-image view. Use the left arrow key on your keyboard to compare the unedited photo with the results of your single-click adjustments. Double-click the enlarged image to return to the thumbnail view. Select all four edited versions; then, right-click/Control-click any of the selected thumbnails, and choose Delete Selected Items from Catalog.

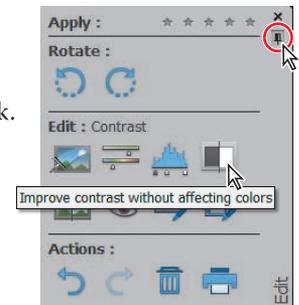


- 4 In the Confirm Deletion from Catalog dialog, click to activate the option Also Delete Selected Item(s) from the Hard Disk; then, click OK. You'll work more with this photo later in the lesson.

Editing in Full Screen mode

In the Organizer's Full Screen mode, you'll find the same Instant Fix buttons as in the Quick Edit panel, enabling you to make substantial improvements to an image with just a click or two and assess the results at a conveniently high zoom level.

- 1 In the Media Browser, select DSC_0006.jpg; then, choose View > Full Screen.
- 2 Hold the Ctrl/Command key, and press the plus key (+) on your keyboard to zoom in. Drag the magnified photo to view a different part of the image. Double-click the photo to fit it to the screen.
- 3 Move the pointer to the upper-left edge of the screen to show the Quick Edit panel; then, click the Pin button at the upper right of the panel (circled in the illustration at the right), so that the Quick Edit panel stays open while you work.
- 4 In the Quick Edit panel, hold the pointer over each instant fix button in turn to see a tool tip describing the effect it will have on the image. Click the Color button (🎨), and then click the Contrast button (📊).
- 5 Click to disable the Pin button at the upper right of the Quick Edit panel, and then move the pointer away; the Quick Edit panel closes after a second or so.



You've improved this photo dramatically with just two clicks in the Quick Edit panel, without even leaving the Organizer.



- 6 Press the Esc key, or click the Exit button (X) in the control bar to exit the Full Screen mode. In the Media Browser, expand the new version set; then, right-click/Control-click the edited image, DSC_0006_edited-1.jpg, and choose Delete from Catalog. In the Confirm Deletion from Catalog dialog box, activate the option Also Delete Selected Item(s) from the Hard Disk. Click OK. You'll work more with this photo in the next exercise.

► **Tip:** You can use the Quick Edit panel to correct image problems even while reviewing your photos as a full-screen slide show.

Recognizing what your photo needs

For some photos, applying one-click fixes in the Organizer will be enough, but when you want more control—and access to the full power of Photoshop Elements editing, adjustment, and correction tools—you’ll work in the Editor.

Before you explore the Editor’s three working modes, we’ll look at some of the basic concepts behind image adjustment and correction.

Recognizing and understanding a photo’s problems and deficiencies makes the task of correcting and enhancing the image much faster and easier—even when you’re simply choosing from automatic fixes, as you did in the Full Screen view.

- 1 Ctrl-click/Command-click to select both of the photos that you’ve already worked with in this lesson; then add the image DSC_0212.jpg to the selection. Click the Editor button (not the arrow beside it) in the Taskbar.

● **Note:** The first time you launch the Editor, it opens in Quick edit mode; after that, it will reopen to whichever edit mode was active when you last exited the application.

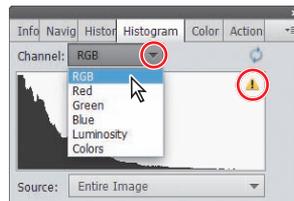


- 2 If you’re not already in Expert edit mode, click Expert in the mode picker at the top of the Editor workspace; then, choose Window > Reset panels.



- 3 Click the arrow beside the More button (☰) at the right of the Taskbar, and choose Histogram from the panel menu.

- 4 If necessary, change the Channel setting in the Histogram panel from the default (Colors) to RGB; then, click the triangular alert icon (⚠) at the upper right of the black-and-white Histogram curve to refresh the histogram graph with un-cached information.



● **Note:** The triangular alert icon will reappear on the histogram each time you change an image; click the icon to refresh the graph.

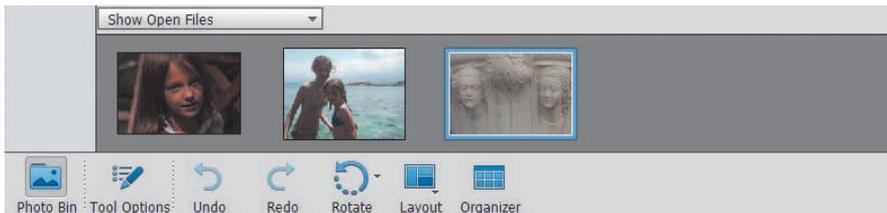
Understanding the histogram

A histogram is a graph that maps the distribution of tonal values in an image, from the shadows (at the left end of the curve), through the midtones, to the highlights (at the right of the curve).

A peak in the curve shows that the corresponding part of the tonal range is well represented—in other words, the image contains plenty of detail in that area. Inversely, a trough in the histogram curve can indicate a deficiency of image detail.

You can use the histogram both as a “diagnostic” tool that can help you recognize where corrections need to be made, and also as a source of dynamic feedback that enables you to assess how effective an adjustment will be, even as you set it up.

- 1 If you don't see the Photo Bin at the bottom of the Editor workspace, click the Photo Bin button (🖼️) in the Taskbar.

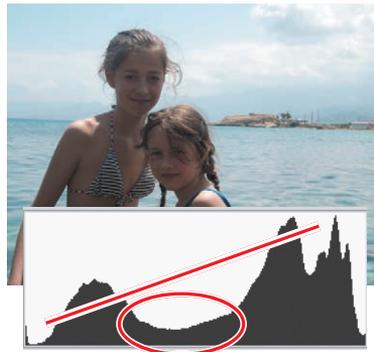


- 2 Watch the curve in the Histogram panel as you double-click each of the thumbnails in the Photo Bin in turn to bring that image to the front in the Edit pane.

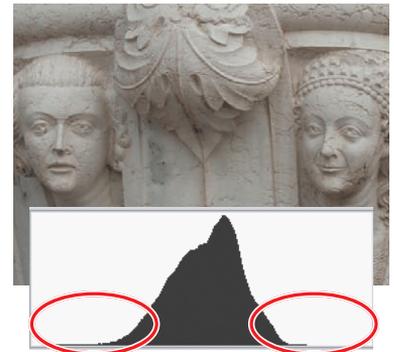
▶ **Tip:** Refresh the histogram for each image as it becomes active.



This histogram is heavily weighted towards the left and deficient in the midtones and highlights; the image is overly dark and lacks tonal depth and definition in the girl's face.



With plenty of information at the ends of the curve, the overall contrast is good, but the central trough indicates a lack of midtone detail that gives the shaded skin a dull, underexposed look.



The histogram for this photo shows almost no information at either end and a somewhat lopsided spread of midtones. The image lacks contrast; it appears flat and slightly overexposed.

- 3 For each of the photos that you've already worked with, double-click the thumbnail in the Photo Bin to bring the image window to the front; then, choose Enhance > Adjust Smart Fix. Watch the image and its histogram change as you drag the Fix Amount slider to set a value of 60% (for Auto Smart Fix, the value is 40%). Click OK to close the Adjust Smart Fix dialog.



The changes in the images are reflected in their histograms (shown here with the original curves overlaid in gray for comparison). In both cases, there is more information in the midtone range, boosting detail and definition in skin tones, and a better spread of tones from dark to light, improving the overall contrast.

► **Tip:** If you can't find the My CIB Work folder, refer to "Creating a work folder" in the "Getting Started" chapter at the beginning of this book.

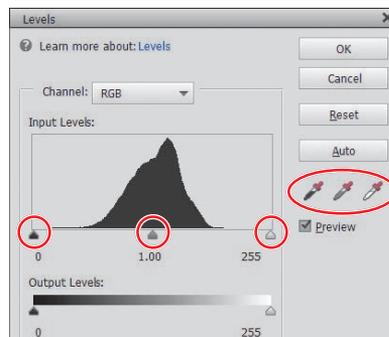
- 4 Bring the image DSC_0006.jpg to the front, and choose File > Save As. Name the new file **DSC_0006_AutoSmart.jpg**, to be saved to the My CIB Work folder and included in the Organizer, but not in a version set. Click Save; then, click OK to accept the JPEG quality setting and close the file. Repeat the process for the image DSCN0532.jpg, making sure to add **_AutoSmart** to the filename.

Adjusting levels

Once you're familiar with the histogram, the Levels dialog provides a very direct way to adjust the distribution curve in order to improve an image's tonal range.

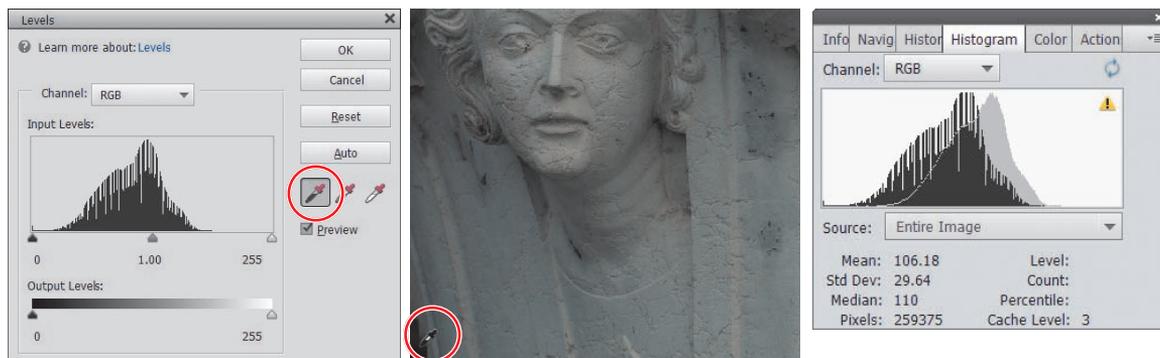
- 1 You should still have the photo DSC_0212.jpg open from the previous exercise. Choose Enhance > Adjust Lighting > Levels. In the Levels dialog, make sure that the Preview option is activated.

In the Levels dialog, you can use the shadows, midtones, and highlights sliders below the Input Levels histogram graph (left, middle, and right respectively), or the Set Black Point, Set Gray Point, and Set White Point eyedroppers at the right, to redefine the endpoints of the curve and adjust the distribution of image information along its length.



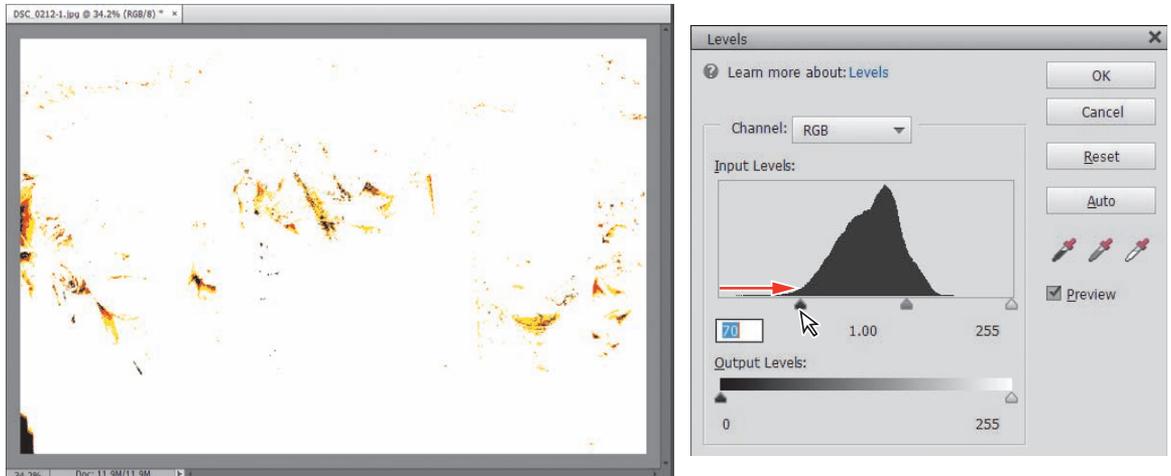
Although the midtones range is most in need of adjustment in this image, it's important to get the shadows and highlights right first.

- 2 Select the Set Black Point Eyedropper tool; then, watch the histogram as you click the dark area in the lower-left corner of the image. The white line and gray area in the histogram indicate the shape of the curve prior to this adjustment.

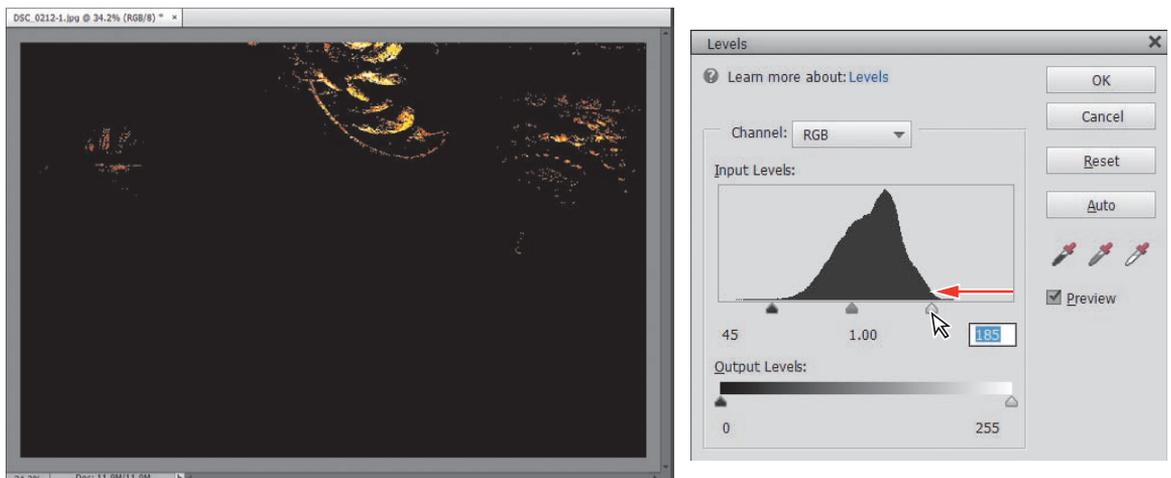


The black point eyedropper has not worked well on our lesson photo; it should ideally be used to sample a black area, rather than a colored shadow. The deeper shadows have been "clipped" to black, and the color has become much cooler, as the warm hues have been removed to produce a pure black at the sampled point.

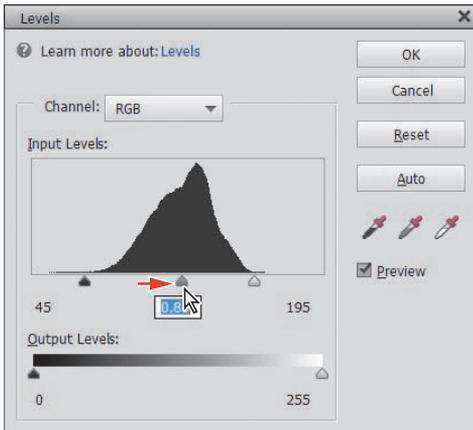
- 3 In the Levels dialog, click Reset, and we'll try another method for adjusting the shadows. Hold down the Alt/Option key as you drag the shadows slider to the right to set a value of 70 (just inside the leftmost end of the tonal curve). The clipping preview shows where the darkest parts of the image are.



- 4 Watch the histogram as you release first the Alt/Option key and then the mouse button. The histogram curve shifts to the left—possibly a little too much. You can see that the left end of the curve has become truncated. In the Levels dialog, use the shadows slider to reduce the value to 45. The curve in the histogram is adjusted so that there is minimal truncation (clipping).
- 5 Hold down the Alt/Option key; then, drag the highlights slider to 185. The clipping preview begins to show significant clipping of image detail in the brighter parts of the photo. Drag the highlights slider back to 195, where the clipping is minimal; then release the Alt/Option key and the mouse button.



- 6 In the Levels controls, drag the midtones slider (the gray triangle below the center of the graph) to the right to set the midtone value to 0.80.



- 7 In the Histogram panel, click the yellow alert icon to refresh the display.

► **Tip:** Your edits have caused some gaps and spikes in the histogram curve. Where possible, avoid adjustments that create large gaps; even if the image still looks good on screen, gaps indicate a loss of image data that may be apparent as color banding when printed.

- 8 Compare the original histogram (the red overlay) to the adjusted curve. Information has spread outwards, widening the midtone range as well as filling out both the highlights and shadows.



- 9 Click OK to close the Levels dialog. Choose Edit > Undo Levels, or press Ctrl+Z/Command+Z, to see how the image looked before editing. Choose Edit > Redo Levels, or press Ctrl+Y/Command+Y to reinstate your corrections.



- 10 Choose File > Save As. Name the new file **DSC_0212_Levels.jpg**, and set your Lessons/My CIB Work folder as the destination. Select the option Include in the Elements Organizer, and deselect Save in Version Set with Original. Click Save; then click OK to accept the JPEG settings. Choose File > Close.

Assessing a photo's color balance

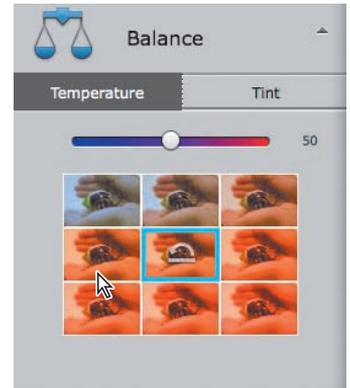
Artificial light, unusual shooting conditions, and incorrect camera settings can all result in unwelcome color casts in an image. Unless your camera is properly set up to compensate for current weather conditions, photos shot on an overcast day may have a flat, bluish cast due to a deficiency in the warmer colors, while the “golden” light of late-afternoon sunshine can produce an overly warm appearance. Fluorescent lighting is notorious for producing a dull, greenish tint.

In this exercise, you'll work with an image that has the opposite problem: a warm yellow-red cast commonly seen in indoor shots captured under tungsten lighting. We'll start with a look at the Balance controls in the Quick edit mode.

- 1 To switch to Quick edit mode, click Quick in the mode picker above the Editor workspace. In Quick edit mode, choose Window > Reset panels.
- 2 Choose File > Open. Navigate to your Lesson 4 folder; then, select the image DSC_0273.jpg, and click Open.
- 3 In the Adjustments panel at the right of the Quick edit workspace, expand the Balance panel. Color imbalances are defined in terms of an image's *temperature* and *tint*; the Balance panel has a separate control pane for adjusting each of these attributes. For now, make sure that the Temperature tab is selected just below the panel's header.

The grid of preview thumbnails shows the full range of variation possible with this control. Clicking the central thumbnail resets an image to its original state—a blue frame highlights the currently selected setting.

- 4 Move the pointer over each preview thumbnail in the grid in turn to see that level of adjustment applied temporarily to the image in the work area. A white frame highlights the setting currently previewed.



► **Tip:** You can preview and apply incremental settings between the levels represented by the preview thumbnails by dragging the slider left or right.

- 5 Click the Tint tab above the slider control, and explore the variations.



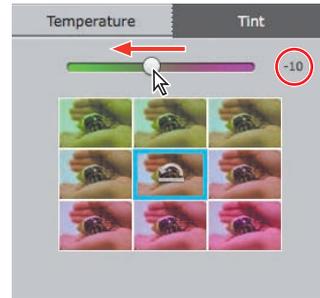
The color temperature of an image accounts for casts ranging from cool blue to hot orange-red; “tint” refers to casts ranging from yellow-green to magenta-pink.

Working with the Temperature and Tint settings

If you're new to color correction, the preview thumbnails provide a useful visual reference for understanding what's behind an unwanted color cast. Before we take a closer look at the issue in the Expert edit mode, you can correct this photo using the Balance controls and save the results for comparison to other techniques.

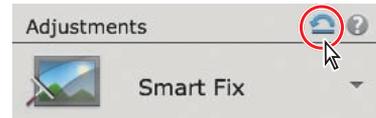
1 In the Temperature pane, click the preview to the left of the central thumbnail.

2 Switch to the Tint pane. Move the pointer over the preview to the left of the central thumbnail. For the Tint controls, moving by one preview in this direction reduces the value by an increment of 25—a little too far for our lesson photo. Instead, drag the slider to set a value of -10.



3 Choose File > Save As. Activate the option As A Copy. Name the copy **DSC_0273_QuickBalance.jpg**, to be saved to your My CIB Work folder, and included in the Organizer, but not in a version set; then, click Save. Click OK to accept the default JPEG quality settings.

4 In the Adjustments panel header, click the Reset Image button to reset all the controls, reverting the image to its original state.



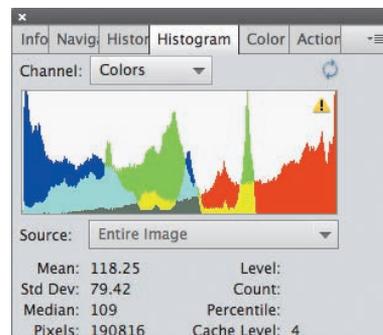
Consulting the color histogram

Let's see what the histogram has to say about this photo.

1 Click Expert in the mode picker at the top of the Editor workspace.

2 If the Histogram panel is not already open, choose Window > Histogram. If necessary, set the Channel menu at the top of the Histogram panel to Colors.

The histogram corroborates the visual evidence: This photo has a serious imbalance in the spread of color information. Rather than a largely unified curve, there is a very marked separation of colors; reds and yellows are over-represented in the upper midtones and highlights, while greens and blues are lacking.



In the next exercise, you'll learn how to correct a color cast by adjusting the photo's *white balance*—or redefining the *white point*—to recalibrate the image's color.

Adjusting the white balance

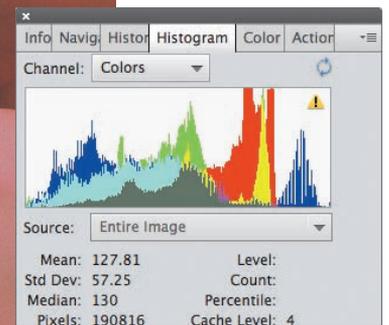
A color cast has the appearance of a tinted transparency overlaid on all the colors in your photograph. For example, the blue-green tint commonly associated with fluorescent lighting will be visible even on objects that should appear white, and even white paper photographed under tungsten lighting will have a yellow-red cast, as can be clearly seen in our lesson image.

To adjust the white point, or white balance, you need to identify what should be a neutral tone in your photo—either a white object, or an area of gray that should appear neither noticeably cool nor warm. Photoshop Elements will then recalculate the color values across the entire image in relation to whatever pixels you've defined as the new, color-neutral benchmark.

- 1 Choose Enhance > Adjust Color > Remove Color Cast.
The Remove Color Cast dialog appears, and the pointer becomes an eyedropper ().
- 2 Click with the eyedropper to sample the pale stripe on the crab's shell. If this introduces too much blue, click the Reset button in the Remove Color Cast dialog, and try again. Try targeting a slightly lighter or darker tone. When you're satisfied with the results, click OK to close the Remove Color Cast dialog.
- 3 Examine the color histogram. The histogram curve is much more balanced, though the photo could still be improved. For now, save the corrected image as **DSC_0273_WhiteBalance.jpg**, with all the usual settings; then, close the file.



Although blue and cyan are still predominant in the shadows, the histogram curve is now more unified, without the dramatic separation of colors you saw earlier.



Making easy color and lighting adjustments

In this section, we'll begin our exploration of the Editor, taking a closer look at the tools and techniques that will enable you to get the best from your photos. Now that you've soaked up a little theory, you'll find it easier to understand the processes, whether you're using one-click fixes or making detailed selective edits.

Whether the problem is inadequate exposure, a lack of contrast, or an unsightly color cast, you can make fast fixes using the simple controls in Quick edit mode, let the Guided edit mode step you through a wide range of editing tasks, make detailed adjustments in Expert edit mode—or even arrange for Photoshop Elements to batch-process your photos, applying your choice of automatic corrections.

Fixing photos automatically in batches

In this exercise, you'll batch-process all of the image files used in this lesson, saving the auto-adjusted photos as copies so that you can compare the results of the automatic processing to the edits you make using other techniques.

- 1 If the Editor is not still in Expert mode, click Expert in the mode picker. Choose File > Process Multiple Files. In the Quick Fix options, at the upper right of the Process Multiple Files dialog, click the checkboxes to activate all four auto-fix options: Auto Levels, Auto Contrast, Auto Color, and Sharpen.
- 2 At the upper left of the dialog, choose Folder from the Process Files From menu. Under Source, click the Browse button. Locate and select the Lesson 4 folder as the source folder for the images to be processed. Click OK/Choose. Under Destination, click Browse to set the My CIB Work folder as the destination for the processed copies.
- 3 Under File Naming, activate the Rename Files option. Choose Document Name from the menu on the left, and then type **_AutoFix** in the second field. This will add the appendix “_AutoFix” to the existing document names as the processed copies are saved.
- 4 Review the settings in the dialog. Make sure that the resizing and file conversion options under Image Size and File Type are disabled, and then click OK.

Photoshop Elements opens, processes, and closes the images. The newly created copies are automatically tagged with the same keywords as the source files.

Adding auto-corrected files to your catalog

When you modify an image in the Editor, the Include in Organizer option in the Save or the Save As dialog is activated by default. However, when you batch-edit files with the Process Multiple Files command, this option isn't part of the process—you must add the automatically edited copies to the Organizer manually.



● **Note:** For Windows users: Ignore any alert warning that files could not be processed. This is caused by a hidden system file and will have no impact on the success of your project.

- 1 Switch to the Organizer by clicking the Organizer button () in the Taskbar; then, click the Import button at the upper left of the Organizer workspace, and choose From Files and Folders from the drop-down menu.
- 2 In the Get Photos and Videos from Files and Folders dialog, locate and open your My CIB Work folder. Ctrl-click/Command-click or marquee-select all the files with the suffix “_AutoFix.” Disable any automatic processing option that is currently active; then, click Get Media.
- 3 In the Import Attached Keyword Tags dialog, click Select All; then, click OK. The files are imported to your CIB Catalog and displayed in the Media Browser. Click the Back button () to display all the images in your catalog.

Correcting photos in Quick edit mode

In Quick edit mode, Photoshop Elements conveniently groups easy-to-use controls for the most common basic image-correction operations in the Adjustments panel.

Earlier in this lesson, you tried some one-click fixes in the Organizer’s Instant Fix panel. Later, you applied a combination of the same automatic fixes while batch-processing files. The Adjustments panel presents similar automatic adjustment options, but also gives you the opportunity to preview and fine-tune the settings.

- 1 You should still be in the Organizer from the last exercise. If you don’t see the right panel group, click the Tags/Info button at the far right of the Taskbar. If you don’t see the list of keywords, click the Tags tab at the top of the right panel. Expand the Imported Keyword Tags category; then, move the pointer over the Lesson 04 tag, and click the checkbox at its left.



Note: In this illustration, the Lesson 04 tag icon has been customized: you may see a different thumbnail.

- 2 Select the original photo of the colored perfume bottles, DSC_2474.jpg, making sure not to confuse the unedited file with the AutoFix copy; then, click the Editor button ()—not the arrow beside it—in the Taskbar.
- 3 Use the mode picker to switch the Editor to Quick mode. If you don’t see the Adjustments panel at the right, click the Adjustments button in the Taskbar.

Applying quick fixes

All of the Quick Edit adjustments have manual controls. Automatic fixes are available for Smart Fix, Levels, Color, and Sharpen, but not for Exposure or Balance.

- 1 Choose Before & After - Horizontal from the View menu above the Edit pane. In the Adjustments panel, expand the Smart Fix pane, and click the Auto button. Notice the immediate effect on the image in the After view.

Note: Smart Fix is a combination of several adjustments; it corrects overall color balance and improves shadow and highlight detail.

- 2 Expand the Lighting pane, and then click both Auto Levels and Auto Contrast, noting the effects of the adjustments in the After view.
- 3 Expand the Color pane, and click the Auto button.



Smart Fix: Auto

+ Levels and Contrast: Auto

+ Color: Auto

+ Exposure: 0.7

- 4 Choose File > Save As. In the Save As dialog, type **DSC_2474_QuickFix** as the name of the new file, to be saved to your My CIB Work folder in JPEG format and included in the Organizer, but not as part of a version set. Click Save. In the JPEG Options dialog, accept the default quality, and click OK.

► **Tip:** Click a thumbnail in the preview grid to apply that level of adjustment; then, use the slider to fine-tune the effect. The preview grids not only provide an intuitive editing interface, but also serve as a great way to learn the effects of the various adjustment controls as you work with them.

- 5 Expand the Color pane once again, and click the Saturation tab. A grid of preview thumbnails shows the range of variation possible with the Saturation slider. A blue frame highlights the central thumbnail, which represents the image in its current state. Move the pointer slowly over each thumbnail in the grid to preview your image with that level of saturation in the work area.
- 6 Repeat the process for the Color pane's Hue and Vibrance controls.



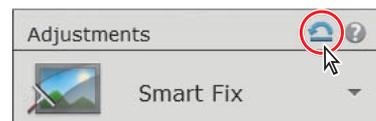
Saturation: -100

Saturation: +100

Vibrance: -100

Vibrance: +100

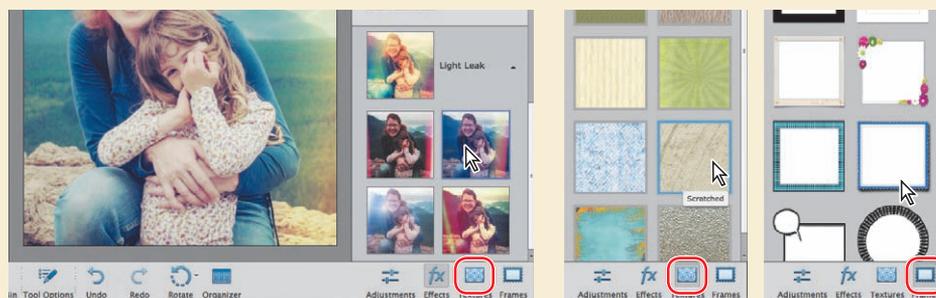
- 7 Return to the Lighting panel, and explore the Shadows, Midtones, and Highlights panes in the same way. To reset a control, click the thumbnail with the Reset icon (not always the central preview).
- 8 To discard any changes you've made and revert the image to its last saved state, click the Reset Image button in the header of the Adjustments pane.
- 9 Choose File > Close.



Adding quick effects, textures, and frames

In the Quick edit mode, the Effects, Textures, and Frames panels present a range of one-click choices that make it easy to add a creative touch to your photos.

The Effects (fx) panel offers ten instant photo effects that simulate nostalgic camera and film effects, photo-processing styles, and artistic treatments such as Pencil Sketch and Lithograph. The previews are “live,” so you can see how the effect will look on your photo before you apply it. Click a preview to reveal five preset variations of each effect. Choose from the Textures panel to give the surface of your photo the look of peeling paint, soft canvas, or pitted chrome. Other textures are applied with a colored pattern overlay. Add a frame to make your image really stand out.

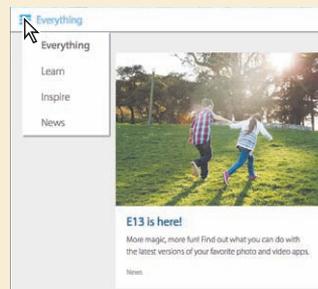


You can scale, rotate, or move a photo inside its frame without leaving Quick edit mode. If you prefer to have more control over the way the effects and textures are applied to your image, you can take it into Expert mode, where each effect and texture has its own layer and layer mask. You can modify the opacity and blending mode for each layer, or edit its layer mask to create areas in the photo where the effect or texture is reduced or removed entirely.

Get inspired with Elements Live (eLive)

Looking for inspiration or quick assistance? Wary of digging through Google search results or YouTube videos? New in Photoshop Elements 13 is the eLive view, a direct online connection to tips, techniques, and tutorials for achieving great results. eLive appears in both the Organizer and the Editor. Click one of the topics that appears, or click the navigation at the left to filter items based on their content types. Clicking an article in eLive takes you to that content in your web browser.

Adobe plans to update the Elements Live content on a regular basis, so be sure to click the eLive button from time to time to see what's new.



Working with Auto Smart Tone

The Auto Smart Tone feature provides a highly intuitive way to make the most of your photos with just a few clicks. Even if you begin with no clear idea of what adjustments an image needs, the Auto Smart Tone dialog provides visual clues and simple controls that make the process easy.

Called “smart” for a good reason, the Auto Smart Tone feature uses “intelligent” algorithms to analyze and correct an image automatically—and then actually learns from whatever adjustments you make.

Auto Smart Tone begins by comparing your image to a database drawn from hundreds of images of all types; it then references information about how those images were corrected by different photographic professionals in order to calculate an automatic adjustment uniquely suited to the particular photo you’re editing. Auto Smart Tone adjustments combine corrections to different aspects of both tone and color, depending on the deficiencies of the image at hand.

- 1 In the Organizer, isolate the photos for this lesson, if necessary, by clicking the Lesson 4 folder in the list at the left, or the checkbox beside the Lesson 04 tag in the Tags panel. Select the unedited images DSC_0006.jpg, DSC_0212.jpg, DSC_4881.jpg, and DSCN0532.jpg; then, click the Editor button in the Taskbar.
- 2 In the Editor, click Expert in the mode picker at the top of the workspace to switch to Expert edit mode; then bring the image DSC_4881.jpg to the front by clicking its name tab at the top of the Edit window. Choose Auto Smart Tone from the Enhance menu to open the Auto Smart Tone dialog.

The Auto Smart Tone dialog opens with the automatic adjustment pre-applied. In the center is a “joystick” control that can be dragged in any direction: a preview in each corner shows what to expect from dragging in that direction. For this photo, the upper-left preview is dark, low-contrast, and saturated; the thumbnail at the lower left is also dark, but has more contrast and less saturated color. At the right, the upper preview is brighter, with more neutral colors; the lower is even brighter, with more contrast.

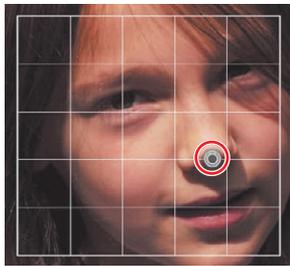


3 Toggle the Before/After switch at the lower left of the dialog to see the photo with and without the pre-applied automatic adjustment.

4 Click the upper-right preview—the closest to a technically balanced solution; the joystick control moves to the limit of its range in that direction. Click and hold the control; a reference grid appears. Drag the control downwards by two grid divisions to increase saturation, and one square left to deepen the shadows. As you drag, the display defaults to the After view to reflect your changes.



5 Click OK, and then repeat the process from step 2 for each of the other three open images. If you're unsure, drag the joystick left to right and top to bottom to become accustomed to the effects; then, refer to the illustrations below as a rough guide. Start from the points indicated, and then season to taste. Leave the last photo open in the Auto Smart Tone dialog, and read on.



As you tweak the automatic adjustment, Auto Smart Tone learns from your actions. Each time you use the feature, your adjustments are recorded, and then taken into consideration when Smart Tone is calculating a solution for the next photo. Over time, Auto Smart Tone remembers whether you tend to favor a high-contrast, color-saturated look or dreamy, high-key treatments, and begins to tailor its automatic adjustments accordingly for similar images.

6 Click the small menu icon (☰) at the lower left of the Auto Smart Tone dialog to see the options available. For now, leave both options activated. Click OK to confirm your adjustment and return to the Editor.



► **Tip:** Once you're comfortable with Auto Smart Tone, you can hide the corner thumbnails for a clear view of your photo. You can also disable learning for the current image.

If you feel that Auto Smart Tone may be picking up your beginner's bad habits, you can reset the learning feature on the General tab in Preferences.

7 For each of the four images, choose Save As; then add the suffix **_SmartTone** to the filename, and save a JPEG file to your work folder, to be included in the Organizer, but not in a version set. When you're done, choose File > Close All.

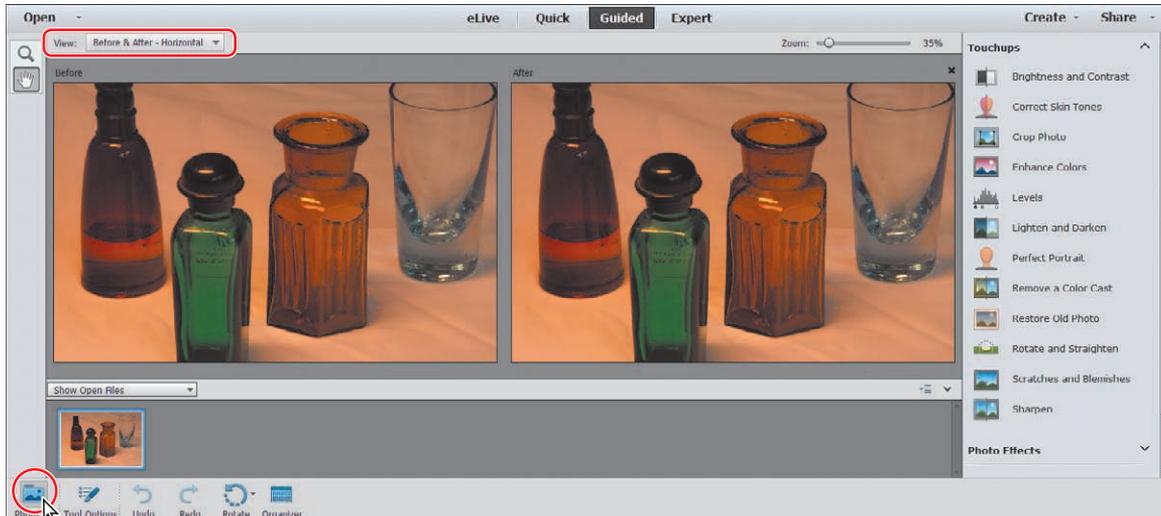
Adjusting images in Guided edit mode

● **Note:** As you try more advanced tasks in Photoshop Elements, you may find that you need more information to solve any common problems you might have while working through the lessons in this book. For help, see the section “Why won’t Photoshop Elements do what I tell it to do?” in Lesson 5.

If you’re a newcomer to digital image editing, the Guided edit mode is a great place to start. By letting Photoshop Elements step you through the process of improving your photos, you’ll not only achieve impressive results quickly, but also learn a lot about image problems and solutions as you work. Even experienced users will enjoy the ease of working in Guided edit mode—and may just pick up some new tricks.

For this exercise, you’ll work once again with the image of the old perfume bottles, which has an obvious color cast as a result of inadequate artificial lighting.

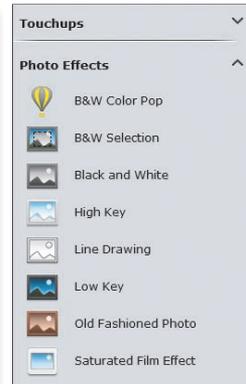
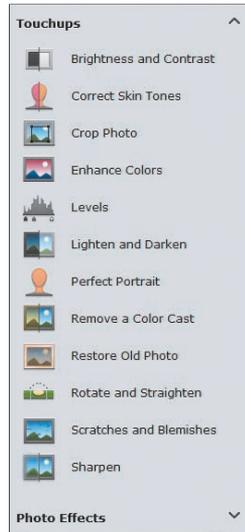
- 1 Switch to the Organizer by clicking the Organizer button (🗂️) in the Taskbar. If necessary, click the checkbox to the left of the Lesson 04 tag in the Keyword Tags panel to isolate the Lesson 4 images in the Media Browser.
- 2 Locate the photo of the perfume bottles, *DSC_2474.jpg*, making sure not to confuse the original with the edited copies. Right-click/Control-click the image, and choose Edit with Photoshop Elements Editor from the context menu.
- 3 In the Editor, click Guided in the mode picker at the top of the Editor workspace to switch to Guided edit mode. Choose the Before & After - Horizontal view from the View menu at the left of the bar above the Edit pane. If the Photo Bin is open below the Edit pane, click the Photo Bin button (🖼️) at the far left of the Taskbar to hide it.



In the Guided edit mode, the Zoom and Hand tools are the only items in the tool-bar; everything you’ll need for a long list of image-editing tasks—including the long list itself—can be found in the guided edit panel at the right.

- 4 Scroll down in the guided edit panel, expanding the Touchups, Photo Effects, and Photo Play categories, if necessary, to see the all of the procedures and projects for which the Guided edit mode offers step-by-step assistance.

In the Touchups category, you'll find a comprehensive menu of all the most common image-correction tasks, some of which involve several separate operations. The Photo Effects and Photo Play categories host an array of stylish photographic treatments and eye-catching special effects that will help you to introduce a little variety and creative flair in your image library, and to add atmosphere and sophisticated high notes to your photo albums, prints, projects, and presentations.



- 5 Click a few of the editing tasks listed in each of the three categories in the guided edit panel to see easy-to-follow steps, instructions, and informative tips, presented together with any tools and controls that you'll need for the procedure. Click Cancel to exit each guided task and return to the list.

In the exercises to follow, we'll concentrate on the Guided Touchups category; you'll have some fun with the Photo Effects and Photo Play edits in Lesson 7.

Guided color and lighting corrections

You're already familiar with the process of correcting a color cast by adjusting the white balance, so rather than looking at the Remove a Color Cast guided edit in the Touchups list, we'll explore some other ways to manipulate a photo's colors.

- 1 Choose Enhance Colors from the Touchups category. Click *twice* on the Auto Fix button to correct the color and contrast; the photo improves dramatically. For photos with less extreme problems, a single click produces satisfactory results.



Note: As is often the case with poorly exposed photos, this photo has more than just one problem. If you had applied the Remove a Color Cast adjustment, you would still need to correct the lighting, as the image is dull and underexposed. The automatic Enhance Colors fix takes care of both problems.

- In the Enhance Colors pane, drag the Hue slider to the left to set a value of **-33**.

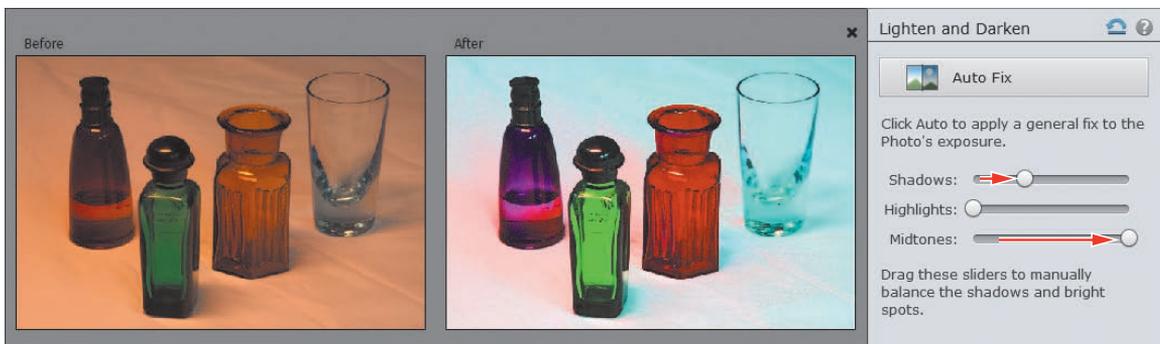


All the colors in the image are shifted along the spectrum: the red bottle becomes purple, the blue-green glass is warmed to yellow-green, the orange bottle turns red, and the violet-blue reflections in the clear glass are shifted to cyan.

- Set the Saturation value to **40**, and the Lightness to **10**. Click Done at the bottom of the guided edit panel. The new colors become more vibrant, but the overall contrast is still inadequate.



- Still in the Touchups category, click Lighten and Darken. Drag the Shadows slider to **33** to retrieve detail in the dark bottlecaps and bases; then set the Midtones to **100** to increase contrast by shifting the tonal spread. Click Done.



- Choose Save As. Name the file **DSC_2474_EC-LD** (for Enhance Colors, Lighten and Darken), and save it to the My CIB Work folder with all the usual settings. In the JPEG options, set the Quality to **10**; then, click OK. Choose File > Close.

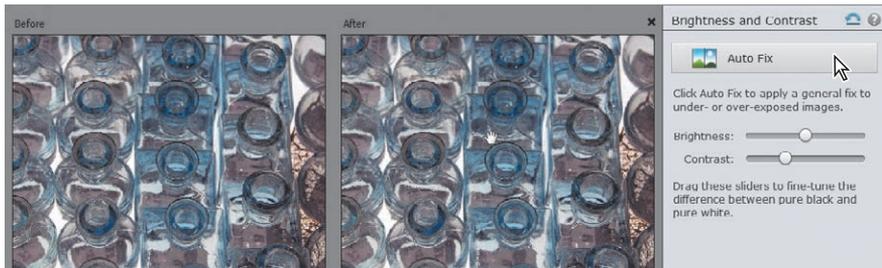
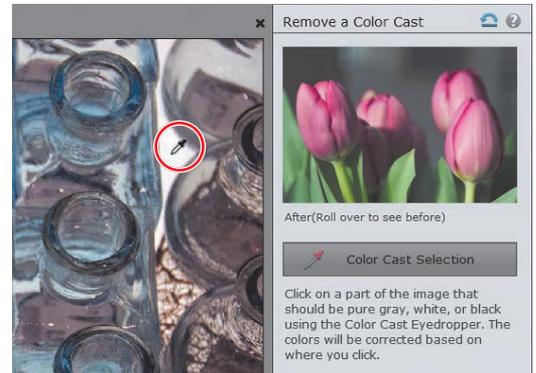
More guided solutions

Let's try a few more of the guided touchups on a different image.

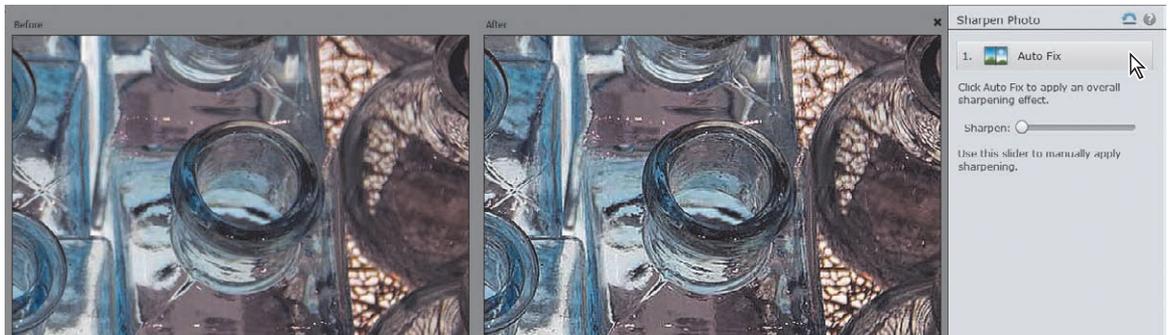
- 1 In the Organizer, select the image DSC_0347.jpg; then, click the Editor button.

Fluorescent backlighting behind the translucent surface on which the bottles are standing has caused a combination of problems in this photo. The image not only has a dull, yellow-green color cast, but like many backlit photos, it's also underexposed—in auto-exposure mode, the camera has reduced the exposure in order to compensate for the brightness of the background.

- 2 In the guided edit panel, choose the Remove a Color Cast adjustment from the Touchups category. Move the eyedropper over the image, and click the translucent background between the bottles to reset the white point; then, click Done.
- 3 Choose the Brightness and Contrast guided touchup in the guided edit panel. Click the Brightness and Contrast Auto Fix button, and then click Done.



- 4 Click the Sharpen edit in the Touchups list. Drag the Zoom slider to 100%, or choose View > Actual Pixels; working at 1:1 zoom level will help you to avoid the image artifacts that can result from oversharpening. Click the Auto Fix button in the Sharpen Photo pane. Click Done; then, choose Save As. Save the new file as DSC_0347_CC-BC.jpg, with all the usual settings, and then close it.



Selective editing with the Smart Brush

► **Tip:** For images with a subject that is backlit, like our lesson photo, overall adjustments will never suit both the shaded subject *and* the brightly lit background. In such cases, using the Smart Brush to adjust differently lit areas in the image separately is the perfect solution.

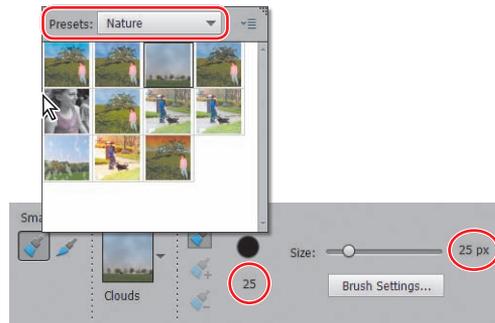
► **Tip:** You'll use the Tool Options pane several times in this exercise. If you prefer, you can hide it as you work, and then show it again as needed by clicking the Tool Options button in the Taskbar.

► **Tip:** Press the left bracket key ([) to decrease the brush size, and the right bracket key (]) to increase it. While you're fine-tuning the selection, use a small brush and make slow, short strokes.

Sometimes the best way to enhance a photo is to modify just part of the image, or to treat separate areas—such as background and foreground elements—differently, rather than applying an adjustment to the photo overall.

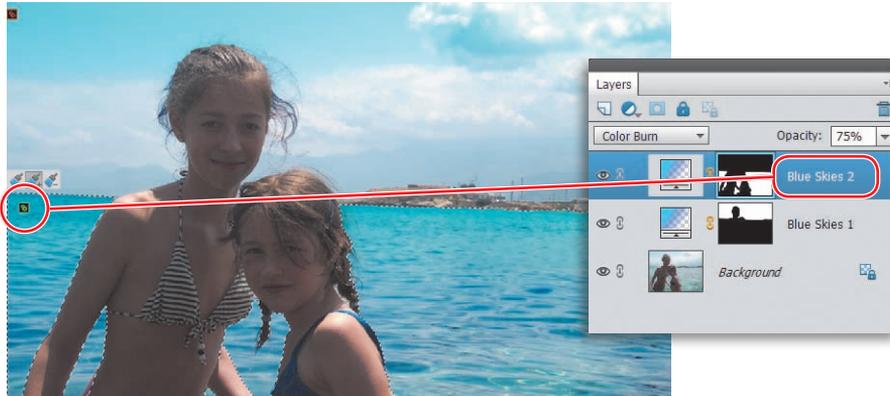
The quickest and easiest way to do this is to paint your adjustments directly onto the image with the Smart Brush tool. The Smart Brush is both a selection tool and an image-adjustment tool—as you paint, it creates a selection based on similarities in color and texture, through which your choice of editing preset is applied.

- 1 Isolate the Lesson 4 images in the Media Browser. Select the unedited image DSCN0532.jpg, and then click the Editor button (🖼️) in the Taskbar.
- 2 In the Editor, click Expert in the mode picker, if necessary. In Expert mode, choose Window > Reset Panels. Click the Photo Bin button (🖼️) at the left of the Taskbar to hide the Photo Bin; then, choose View > Fit on Screen.
- 3 Select the Smart Brush (🖌️) from the toolbox. If the Tool Options pane doesn't open automatically at the bottom of the workspace, click the Tool Options button (⚙️) in the Taskbar.
- 4 In the Tool Options pane, use the slider to set a brush size of 25 px (pixels); then, click the colored thumbnail to open the Smart Brush presets picker. Choose the Nature category from the Presets menu at the top of the pop-up menu, and then select the Make Dull Skies Blue preset.



- 5 Press the Esc key on your keyboard to close the preset picker. Starting above and to the left of the taller girl's head, drag across the sky. If your selection expands too far, subtract areas such as the distant shoreline from the selection by holding down the Alt/Option key and painting carefully back over them. When you're happy with the adjustment area, choose Select > Deselect, so that a new stroke will create a new adjustment, rather than add to the current one.
- 6 Starting at the left, drag to select the water. As long as the adjustment remains active, your strokes will add to the current adjustment area. Hold Alt/Option if you need to paint out submerged legs and the highlights on the girls' arms.
- 7 If you don't see tabs for the Layers, Effects, Graphics, and Favorites panels at the top of the Panel Bin, click the arrow beside the More button (☰) at the right of the Taskbar and choose Custom Workspace. Drag the Layers panel out of the Panel Bin by its name tab, and then hide the Panel Bin by deselecting its name in the Window menu.

Two new layers have been created for the adjustments; each displays a colored icon representing the gradient used for the Blue Skies effect and a black-and-white thumbnail representing the layer mask through which the adjustment has been applied. Colored markers—Smart Brush adjustment *pins*—mark the points in the photo where you started dragging with the Smart Brush for each adjustment.



Each Smart Brush edit occupies its own layer, where it remains active and separate from the image itself—so you can add to or subtract from the selection, tweak the effect, or even change which preset is applied, without permanently affecting your original photo. The adjustment pins will be visible whenever the Smart Brush is active.

- 8 Deselect the Blue Skies 2 adjustment by clicking the Background layer in the Layers panel. Open the Smart Brush presets picker by clicking the Blue Skies thumbnail in the Tool Options pane. Select the Lighten Skin Tones preset from the Portrait category. Press Esc to close the Smart Brush presets picker.
- 9 Drag over the two girls, including their hair and swimsuits. If your selection expands to include areas of water, hold Alt/Option as you paint out the unwanted areas. Make sure the selection includes hands, elbows, and at least a little of the base of some of the windswept wisps of hair. You won't see a dramatic effect in the selected areas yet; you'll tweak the adjustment a little later.



A new adjustment pin appears on the image; in the Layers panel, a new adjustment layer is added for the Lighten Skin Tones effect. To the left of its layer mask thumbnail, the new adjustment layer displays a different icon from the Blue Skies effect, indicating that it applies a different type of adjustment through the painted mask.

- 10 Right-click/Control-click the new adjustment layer (not its black-and-white layer mask icon), and choose Duplicate Layer. Type **Lighten Skin Tones 2** to name the new layer; then, click OK.
- 11 Hold down the Alt/Option key as you carefully paint the girl on the right out of the selection completely; then, drag the new Smart Brush adjustment pin aside a little to see the marker for your original Lighten Skin Tones adjustment.



Tweaking Smart Brush adjustments

Each Smart Brush adjustment has its own set of controls that let you customize the effect—even in a later editing session—as long as you’ve saved the file with its layers.

● **Note:** You can use the Smart Brush on the same area in an image as many times as you wish. If you reapply the same preset, the effects are usually cumulative; if you apply more than one effect to the same image area, their effects are combined. Adjustment layers affect all lower layers in the Layers panel; rearranging the order of different adjustments applied to the same area can alter the combined effect.

- 1 In the Layers panel, double-click the gradient icon () on the Blue Skies 1 layer. In the Gradient Fill dialog, you can modify the gradient’s colors, angle, and fade rate. Watch the sky as you choose Reflected from the gradient Style menu; then, click OK.
- 2 Use the Opacity slider at the top of the Layers panel to decrease the opacity of the Blue Skies 1 layer from 75% to 30%. You can use the adjacent menu to change the blending mode, but for now, leave it set to Color Burn.
- 3 Select the layer Blue Skies 2—the adjustment for the sea. Double-click the gradient icon () for Blue Skies 2; then, deselect the Reverse option. Click OK. Reduce the opacity of the Blue Skies 2 layer from 75% to 40%.
- 4 Double-click the Brightness/Contrast icon () on the Lighten Skin Tones 1 layer to open the Adjustments panel in Brightness/Contrast mode. Set the Brightness value to +60 and the Contrast to +25. Repeat the process for the layer Lighten Skin Tones 2 at the top of the layers list. Set both the Brightness and Contrast to a value of 15; then, close the Brightness/Contrast controls.
- 5 Click the Hand tool to deselect the Smart Brush and hide the pins. In the Layers panel, toggle the eye icon ( , ) beside each adjustment layer’s name to show and hide its effect so that you can assess just how the image has changed.



- 6 Choose File > Save As. Name the file **DSCN0532_SmartBrush**, and set up the usual save options. This time, choose the Photoshop file format, and activate the Layers option so that you can edit your adjustment layers later. Close the file.

Working with camera raw images

Raw images are high-quality image files that record the maximum amount of image data possible, in a relatively small file size. Though larger than compressed formats such as JPEG, raw images contain more data than TIFF files and use less space.

Many common file formats involve in-camera processing of the incoming image data that can effectively degrade the quality of the image. In creating a compressed file, data deemed superfluous is discarded; in mapping the spread of captured data to a defined color space, the range of the color information can be narrowed. In contrast, raw images retain all of the data captured for each and every pixel.

Capturing your photos in raw format gives you more flexibility and control when it comes to editing your images. Raw files do incorporate camera settings such as exposure, white balance, and sharpening, but this information is stored separately from the image data. When you open a raw image in Photoshop Elements, these recorded settings effectively become “live;” the Camera Raw plug-in enables you to adjust them to get more from the raw image data. With 12 bits of data per pixel, it’s possible to retrieve shadow and highlight detail from a raw image that would have been lost in the 8 bits/channel JPEG or TIFF formats.

In the following exercises, you’ll work with a raw image in Nikon’s NEF format as you explore the Camera Raw window. This section will also serve as a review of the image-editing concepts and terminology that you learned earlier.

- 1 In the Organizer, isolate the Lesson 4 images in the Media Browser, if necessary, by choosing the Lesson 4 folder in the My Folder panel. In the thumbnail grid, locate the camera raw image DSC_7536.NEF. Right-click/Control-click the thumbnail, and choose Edit with Photoshop Elements Editor from the context menu. Photoshop Elements opens the image in the Camera Raw window. For now, click the Done button.



When you open a camera raw file the first time, the Camera Raw plug-in creates a *sidecar file* in the same folder as the raw image file. That file takes the name of the raw file, with the extension “.xmp.” Any modification that you make to the raw photo is written to the XMP (Extensible Metadata Platform) file, rather than to the image file itself, which means that the original image data remains intact, while the XMP file records every edit.

- 2 Use the Windows System Tray or Notification Area, or the Dock on Mac OS, to switch back to the Elements Organizer. In the Folders panel at the left, within the My Folder list, right-click/Control-click the Lesson 4 folder, and choose Reveal in Finder from the menu. A window opens to show your Lesson 4 folder. Click the folder, if necessary, to see the contents; the newly created XMP sidecar file, DSC_7536.xmp, is listed beside the NEF image file.
- 3 Repeat Step 1 above to open the raw file in the Camera Raw window.

● **Note:** Although not all digital cameras can capture raw images, the newer and more advanced models do offer this option. To see an up-to-date list of the camera models and proprietary raw file formats currently supported by Photoshop Elements, visit the Adobe website.

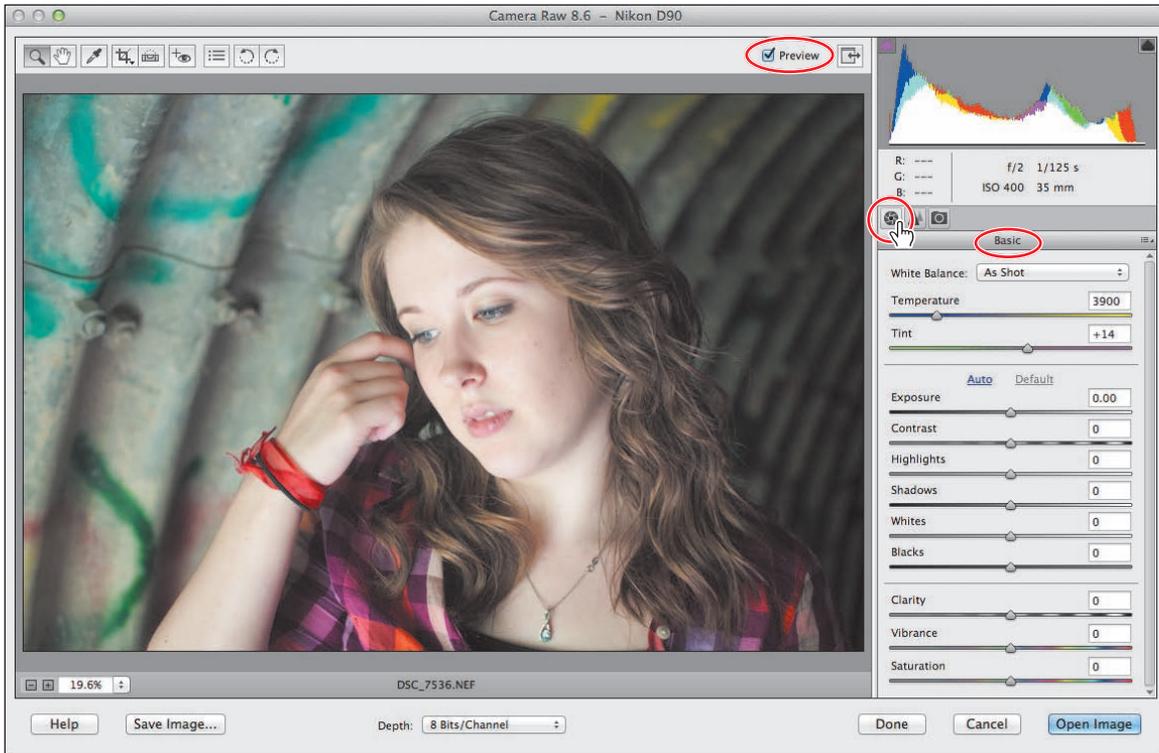
● **Note:** The Camera Raw plug-in, used by Photoshop Elements to open raw files, is updated as new cameras are added to the list of those supported. Check for updates and download the latest version of the plug-in at www.adobe.com.

Getting to know the Camera Raw window

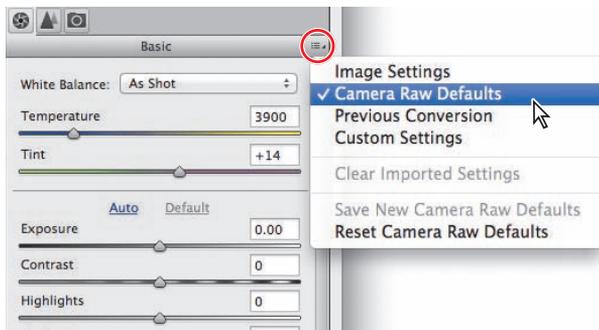
► **Tip:** Click the Detail tab to access controls for sharpening image detail and reducing the grainy digital artifacts known as noise.

On the right side of the Camera Raw window is a control panel headed by three tabs: Basic, Detail, and Camera Calibration. For this set of exercises, you'll work with the Basic tab—the default—which presents controls for making adjustments that are not possible with the standard editing tools in Photoshop Elements.

- 1 Make sure that the Preview checkbox above the image window is activated.



- 2 Hold the pointer over each tool in the toolbar to see a tool tip with the name of the tool and the respective keyboard shortcut. Click the Toggle Full Screen Mode button (⌘+F) at the right of the toolbar to switch to Full Screen mode.



- 3 Click the menu icon at the right of the Basic tab's header bar to see the choices available from the control panel Options menu. You can apply the same settings you used for the last image you worked with, have Photoshop Elements revert to the default Camera Raw profile for your camera by choosing Reset Camera Raw Defaults, or save your own custom settings as the new default for the camera that captured this image.

Adjusting the white balance

The white balance presets can help you to rectify a color cast caused by lighting conditions. You could correct the white balance of a photo shot on an overcast day, for example, by choosing the Cloudy preset. Other presets compensate for artificial lighting. The As Shot preset uses the settings recorded by your camera, while the Auto setting recalculates the white balance based on an analysis of the image data.

- 1 Switch between the presets in the White Balance menu, comparing the effects to the default As Shot setting. In the following pages, you'll discover why setting the appropriate white balance is so important to the overall look of the image.



Auto preset



Daylight preset



Tungsten preset

- 2 For now, choose As Shot from the White Balance presets menu.

For many photos, the right preset will produce satisfactory results or at least serve as a basis for manual adjustment. When none of the presets takes your image in the right direction, you can use the White Balance tool (🖌️) to sample a neutral color in the photo, in relation to which Camera Raw will recalculate the white balance. The ideal target is a light to medium gray that is neither discernibly warm nor cool. In our sample photo, the corrugated metal in the background looks like a good option, but a closer look reveals all sorts of color. Instead, use the pendant as a neutral gray.

- 3 Zoom in to the image by choosing 100% from the Zoom Level menu in the lower-left corner of the image window or by double-clicking the Zoom tool. Select the Hand tool (🖱️), and drag the image up so that you can see the pendant hanging from the woman's necklace.
- 4 Select the White Balance tool (🖌️), right beside the Hand tool in the toolbar. Sample a medium gray from the top of the pendant where it crosses a relatively dark area. If you see little effect, click a slightly different point.

► **Tip:** In some images it can be difficult to identify a neutral tone; in the absence of a definitive visual reference, you may at times rely on what you know about the photo: that it was taken on a cloudy day, for example, or under fluorescent lighting. It may help to look for references such as white paper, clothing, or paint, and then sample a shaded area.



- 5 Zoom out by choosing Fit in View from the Zoom Level menu in the lower-left corner of the preview window.

The White Balance is now set to Custom, and the image has become cooler. The metal in the background is a more neutral gray, and the green tinge is gone.

● **Note:** Depending on where you clicked to set the white balance, you may see different values from those illustrated.

- 6 Use the White Balance menu to alternate between your custom settings and the As Shot preset, noting the change in the preview window as well as the differences in the Temperature and Tint settings.



Adjusting the Temperature and Tint settings

► **Tip:** There are no hard and fast rules in color correction; there might be times when you choose to retain a slight color cast for aesthetic purposes. For example, although *technically* in need of correction, you might prefer the original, too-warm cast of our lesson image (caused by late afternoon sunlight) for its evocative, summery look. Although most often used for fine color correction, the white-balance settings can also be applied creatively to achieve surprising and dramatic atmospheric effects.

The White Balance tool can accurately remove any color cast or tint from an image, but you may still want to tweak the Temperature and Tint settings. In this case, the skin tones are now a little too cool; that can be corrected by fine-tuning the blue/yellow balance using the Temperature control.

- 1 Use the Zoom tool or the Zoom Level menu in the lower-left corner of the preview window to focus closely on the woman's face.
- 2 Test the Temperature slider by dragging it from one end of its range to the other. You'll see that the colors of the image become cooler or warmer as you move the slider. Reset the Temperature control a little above the edited value of 3650 (your value may differ, depending on where you clicked to set the white balance) either by dragging the slider or typing the value **3950** into the text box.
- 3 Double-click the Hand tool, or choose Fit in View from the Zoom Level menu. Now that the temperature has been adjusted towards yellow, the automatically corrected tint of the image has brought back some of the green.
- 4 Increase the Tint setting to +30 with the slider, or type **+30** in the Tint text box. Press **Ctrl+Z/Command+Z** to toggle between the new Tint setting and the value set with the White Balance tool, comparing the effect.



At the left, the skin tones produced by the White Balance tool look a little too green. On the right, the skin tones look more natural once the Temperature and Tint values have been adjusted manually.

Using the tone controls on a raw image

Below the White Balance sliders on the Basic tab are sliders for improving a photo's tonal range and *presence*, or image definition.

Exposure adjusts the overall lightness or darkness of an image. Its effect is most apparent through the middle of the histogram; an increased Exposure setting will move the body of the curve to the right, compressing the highlights if possible, rather than shifting them off the end of the curve. Tweak the Exposure to brighten a dull, underexposed photo or correct the flat, faded look of an overexposed image.

Contrast is the amount of difference between the lightest and darkest areas of an image. The Contrast control has the most effect at the ends of the histogram; an increased setting moves information outwards from the center of the curve. Adjust Contrast to add definition to a flat image, or to soften one that is too harsh or stark.

Highlights recovers detail from overexposed highlights and improves midtone definition by shifting image information inward from the far right of the curve.

Shadows recovers details from shadowed areas—something close to the inverse of the action of the Highlights control—and adds depth to the midtone range.

Whites specifies which input levels are mapped to pure white in the final image. Lowering the Whites value decreases clipping at the right end of the histogram. Clipping occurs when a pixel's color values are higher or lower than the range that can be represented in the image; over-bright values are clipped to output white, and over-dark values are clipped to output black.

Blacks specifies which input levels will be mapped to black in the final image. Raising the Blacks value decreases clipping at the left end of the histogram.

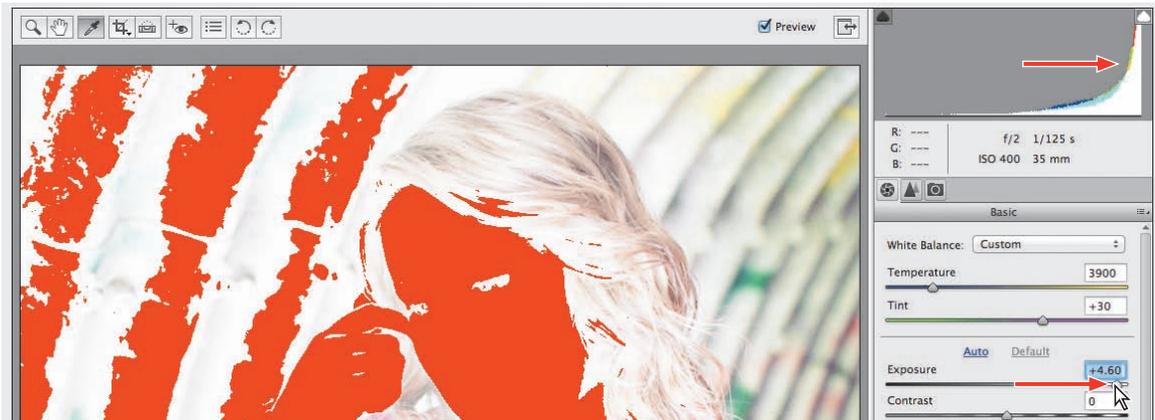
Clarity increases the *local* contrast between adjacent light and dark areas, sharpening detail without producing halo effects, and enhancing the midtone contrast.

Vibrance boosts color saturation selectively, having most effect on the muted colors in an image, while avoiding oversaturation of bolder colors and skin tones.

Saturation is the purity, or strength, of a color. Increasing the Saturation reduces the amount of black or white mixed with the color, making it more vivid. Reducing the Saturation increases the amount of black or white, making it more muted.

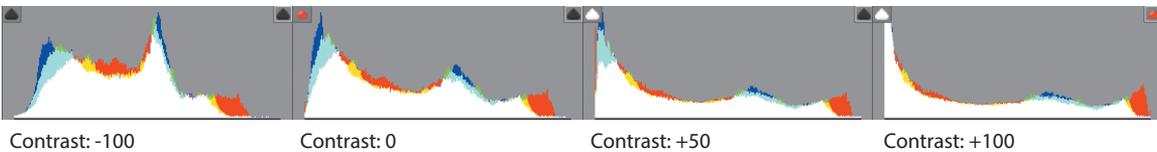
First you'll adjust the overall exposure and contrast; then you'll set the white and black points to avoid clipping at the ends of the histogram before tweaking the high-lights and shadows to bring out as much image detail as you can.

- 1 Press the letter O on your keyboard to activate the white clipping warning; then, keep an eye on the histogram as you drag the Exposure slider slowly all the way to the right. The red areas that appear in the preview warn you which parts of the image are being clipped to white.



● **Note:** The values at which clipping appears may differ slightly for you, depending on where you clicked with the White Balance tool.

- 2 Drag the slider to the left until all the red areas disappear. The Exposure control doesn't cause white clipping until the setting is extreme; for now, set the Exposure value to -0.40 .
- 3 Watch the histogram as you drag the Contrast slider through its full range before setting it to a value of $+20$.



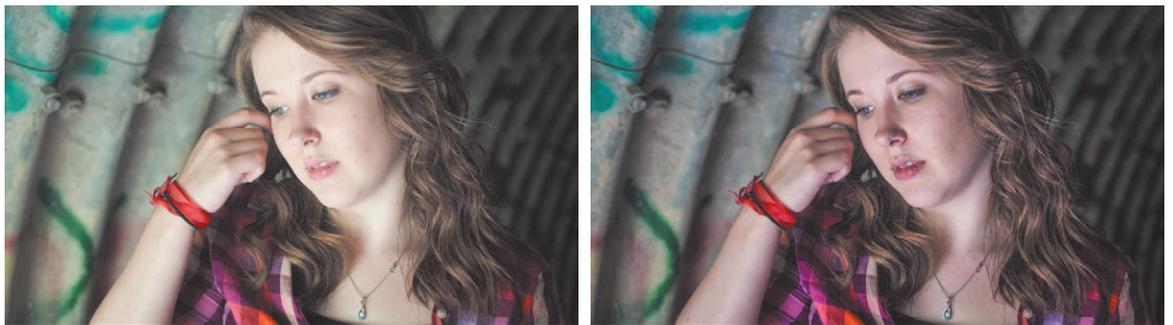
- 4 Put the Whites slider through its paces. White clipping is beginning to appear when the setting reaches $+35$. Return the Whites to a zero setting.



- 5 Press U on your keyboard to activate the black clipping warning, and then play with the Blacks slider. Set the Blacks to -75—you'll see the blue clipping warning appear in the darkest areas of the image. Now set it back to zero.



- 6 Move the Highlights slider all the way to the right. Although the effect on the image is quite extreme, there is no clipping, now that you've set the white point. Watch the detail reappear in her face as you reduce the Highlights setting to -50. Drag the Shadows slider to set a value of +50, watching as detail is retrieved from the darkest areas to the right in the photo. Press the U and O keys on your keyboard to disable the clipping warnings.
- 7 Choose a magnification level of 100% from the Zoom menu at the lower left of the image window, or double-click the Zoom tool. Use the Hand tool to center your view on the woman's face; then, drag the Clarity slider to +30. Double-click the Hand tool to see the entire image, and then set the Vibrance value to +25.
- 8 To compare the adjusted photo to the raw image, toggle the Preview checkbox at the right of the toolbar above the preview.



The photo originally looked a little overexposed and had a green tint. It now shows a broader range of detail and is more vivid; the colors are brighter and the tones are more realistic. For the sake of clarity in our demonstration, however, some of the adjustments you made were quite extreme. If you wish, you can now tone down the corrections to balance the image to your taste.

Saving the image in the DNG format

Each camera manufacturer has its own proprietary raw format, and not every raw file can be read or edited by software other than that provided with the camera. There is also the possibility that manufacturers might not support every format indefinitely. To help alleviate these problems, Photoshop Elements gives you the option to save raw images in the DNG format, a publicly available archival format for raw images that provides an open standard for files created by different camera models, ensuring that you'll still be able to access your images in the future.

- 1** To convert and save the image, click the Save Image button at the lower left of the Camera Raw dialog. Under Destination in the Save Options dialog, click Select Folder. Navigate to and open your Lessons folder; then, highlight your My CIB Work folder, and click Select.
- 2** Under File Naming, leave Document Name selected in the menu on the left. Click the menu on the right, and choose 1 Digit Serial Number. This will add the number 1 to the end of the filename.
- 3** Click Save. The file, together with all your current settings, will be saved in DNG format, which you can reprocess repeatedly without losing the original data.
- 4** Click the Open Image button in the lower-right corner of the Camera Raw dialog. Your image will open in a regular image window in Photoshop Elements. Choose File > Save. Navigate to your My CIB Work folder, name the file **DSC_7536_Work**, and choose the Photoshop format. Make sure that the new file will be included in the Organizer, but not in a version set.
- 5** Click Save, and then choose File > Close.

Congratulations! You've completed the lesson; take a look in the Media Browser to see how much you've learned.

Before you move on, take a moment to read through the review on the facing page.

Review questions

- 1 What are the key differences between adjusting images in Expert mode, Quick edit mode, and Guided edit mode?
- 2 Can you apply automatic fixes when you are in Expert mode?
- 3 What is the purpose of the Photo Bin?
- 4 What is the Smart Brush tool?
- 5 What do the terms *temperature* and *tint* refer to in image editing?

Review answers

- 1 Expert mode provides the most flexible and powerful image-correction environment, with lighting and color-correction commands and tools for fixing image defects, making selections, adding text, and painting on your images. Quick edit provides easy access to a range of basic image-editing controls for quickly making common adjustments and corrections. If you're new to digital photography, Guided edit steps you through each procedure to help you get professional-looking results.
- 2 Yes; the Enhance menu in Expert mode contains commands that are equivalent to the Auto buttons in the Quick Edit adjustments panel: Auto Smart Fix, Auto Levels, Auto Contrast, Auto Color Correction, as well as Auto Red Eye Fix. The Enhance menu also provides an Adjust Smart Fix command, which opens a dialog in which you can specify settings for automatic adjustments.
- 3 The Photo Bin provides easy access to the photos you want to work with, without needing to leave the Editor workspace. You can set the Photo Bin to display all the photos that are currently selected in the Media Browser, just those images that are open in the Editor (helpful when some of the open images are hidden behind the front window), or the entire contents of any album in your catalog.
- 4 The Smart Brush is both a selection tool and an image-adjustment tool—it creates a selection based on similarities in color and texture, through which your choice of editing preset is applied. You can choose from close to seventy Smart Brush presets, each of which can be customized, applied repeatedly for a cumulative effect, or layered with other adjustment presets to produce an almost infinite variety of results.
- 5 If an image's color temperature is too warm or too cool, it will have either an orange-red or blue color cast. A yellow-green or magenta color cast is referred to as a tint.

INDEX

SYMBOLS

- (minus) key, zoom settings and, 18
- + (plus) key, zoom settings and, 18
- [(bracket key), setting brush size, 167

A

- Above view, split-screen layout, 18
- Add Media dialog
 - adding photos to events, 59
 - creating Picture Package, 282
 - creating slide shows, 272
- Add People button, tagging faces, 47
- Add Places button, tagging places, 54
- Adjust Color Curves dialog, 135–136
- Adjust Color for Skin Tone, 138
- Adjust Highlights slider, 136
- Adjustment layers, exposure corrections, 165–166
- Adjustments panel
 - automatic color corrections, 134
 - Quick Edit corrections, 105, 109–111
 - Reset Image option, 106, 110
- Adobe Partner Services, 286–287
- Adobe Revel
 - collaborating on shared Revel library, 291–292
 - sharing photos and video online, 289–291
- Adobe RGB, 156
- Albums
 - adding photos to, 76–77
 - creating from People, Places, and Events, 77–79
 - Import Into Album option, 40
 - listed in Media Browser, 13
 - Mobile Albums feature, 80–81, 290–291
 - overview of, 75–76
 - Private Web Album, 291–292
- Allow Floating Documents, in Expert editing mode, 22–23, 136
- Alt/Option key, for setting adjustment area, 118–119
- Application Switcher, options for switching to Finder, 31
- Arrow keys, for navigating/selecting images, 16, 98
- Artificial lighting, color cast issues and, 132
- Artistic category, of filters, 204–205
- Artwork
 - exploring artwork library, 240–241
 - favorites, 242–243
- Aspect ratio, Photo Ratio option, 183
- Attached Keyword Tags dialog, 11
- Audio, adding to slide show, 272–273
- Auto Contrast
 - batch corrections, 108
 - quick fixes, 110
- Auto Fix
 - Auto Smart Fix, 101–102

- contrast, 115
- red eye corrections, 139
- touchups, 117
- Auto Levels, batch corrections, 108
- Auto Smart Tone controls, 112–113
- Autofill
 - adding photos to book, 246
 - Straighten tool and, 181–182
- Automatic color corrections
 - adjusting, 134–136
 - batch corrections, 108
 - comparing, 136–137
 - overview of, 134
- Automatic image combination, 210
- AutoPlay dialog, importing photos from digital cameras, 37

B

- Back ups, of catalog file, 294
- Backgrounds
 - adding intensity to, 171
 - colors using filters, 203
 - creating layer masks and, 262
 - duplicating layers, 164, 168
 - graphics panel options, 241
 - troubleshooting common issues, 149
 - working with in Photo Book project, 246–248
- Balance panel
 - adjusting tonal balance, 160
 - adjusting white balance, 107, 123–124
 - assessing color balance, 105
 - exposure fixes, 162
 - temperature and tint settings, 106
- Batch-processing
 - applying to lesson files, 132
 - editing photos/images, 108
 - tagging faces, 47–49
- Before & After view, comparing edits with, 114
- Below view, split-screen layout, 18
- Bevels, preset text styles, 265
- Blacks/black point
 - adjusting raw images, 125–127
 - eyedroppers for tone adjustments, 102
- Blemishes, removing, 193–194
- Blend Images Together option, Photomerge, 212
- Blending modes
 - correcting exposure, 163–164
 - correcting faded images, 172–173
- Blur
 - cleaning up selection edges, 235–236
 - refining Healing Brush adjustments, 197
- Borders
 - adding to photos, 187
 - adding using canvas size option, 184–185
- Bracket key (], setting brush size, 167

Brightness

- blending modes for adjusting, 164
- guided edits for exposure
 - correction, 162
 - manual exposure corrections, 174–175
 - selective editing, 146
 - touchups, 117
 - tweaking Smart Brush adjustments, 120
- Brightness and Contrast, guided edit, 162
- Brushes
 - creating layer masks, 261
 - fixing blemishes, 194
 - highlight modes, 189
 - Mark for Protection brush, 188
 - removing unwanted objects, 198–200
 - setting brush size, 118, 167
 - smoothing skin textures, 195–196

C

- Camera Effects, in guided edits, 22
- Camera Raw control panel, 122
- Cameras
 - importing photos from, 37
 - Photo Downloader advanced options, 38–40
- Cancel button, as alternative to Undo, 148
- Canvas Size dialog, 185
- Captions, 263. *see also* Text
- Card Reader, importing photos from, 37
- Catalog
 - adding auto-corrected files to, 108–109
 - backing up catalog file, 294
 - creating catalog file, 9
 - deleting selected items from, 98–99
 - reconnecting missing files to, 19–20
 - sharing photos online via Adobe Revel, 290–291
 - storing information about files in library catalog file, 8–9
- Catalog Manager, 9
- Clarity, adjusting raw images, 125
- Clean Edges dialog, Photomerge, 212
- Clear Frame option, context menu, 247
- Clipping, warning indicators, 126–127
- Clone Stamp tool
 - fixing artifacts, 213
 - fixing blemishes, 194
- Cloudy preset, white balance and, 123
- Color
 - adjusting automatic fixes, 134–136
 - adjusting color balance, 105
 - automatic corrections, 134
 - batch corrections, 108
 - brightening a smile, 141
 - Color Replacement tool, 150–151
 - comparing corrections, 133, 136–137
 - correcting, 124, 132
 - editing photos, 98
 - guided edits, 115–116
 - histogram use, 106

- matching, 233–234
 - overview of, 130–131
 - pet eye corrections, 140
 - printing color pictures, 155–156
 - quick fixes, 99, 109–110
 - Quick Selection tool, 144–145
 - red eye corrections, 139–140
 - Refine Selection Brush option, 145
 - Remove Color Cast option, 107, 138
 - replacing color throughout an image, 152–153
 - replacing color within limited area of an image, 153–155
 - review Q&A, 157
 - Selection Brush, 143–144
 - skin tone adjustments, 137–138
 - working with saved selections, 146
 - Color Burn, gradient adjustments, 120
 - Color Cast Eyedropper tool, 138
 - Color curves, tweaking automatic color corrections, 135–136
 - Color gamut, 155
 - Color management software, 155–156
 - Color picker, 186
 - Color Replace dialog, 152–153
 - Color Replacement tool, 150–151
 - Color space, 155
 - Color Swatches panel
 - showing/hiding, 24
 - text options, 186
 - Combining images
 - arranging image layers, 231–232
 - automatically, 210
 - blending different exposures, 224
 - cleaning up selection edges, 234–236
 - into composite group shot, 216–219
 - creating composition from two photos, 229–230
 - layer masks and, 232–233
 - layers for, 231
 - matching colors of blended images, 233–234
 - merging exposures automatically, 227–228
 - merging exposures manually, 225–227
 - overview of, 208–209
 - into panorama, 210–211
 - removing unwanted objects/people, 220–223
 - review Q&A, 237
 - setting up Photomerge options, 211–215
 - Commit button
 - commit required before moving to next task, 148
 - executing crop, 183
 - executing text options, 186
 - Compose tool, Photomerge, 229–230
 - Composite group shot
 - combining images into, 216–219
 - removing unwanted objects/people, 220–223
 - Composition
 - adding borders to photos, 184–185, 187
 - Content-Aware healing mode, 198–200
 - creating from two photos, 229–230
 - effects created with filter use, 202–203
 - Filter Gallery, 204–205
 - guided edits, 201–202
 - Healing Brush tool for smoothing skin textures, 195–196
 - image canvas and, 184
 - layering filters and effects, 205–206
 - moving objects to enhance, 191–192
 - overview of, 178–179
 - recomposing within frames, 188–190
 - refining Healing Brush adjustments, 196–197
 - reframing photos, 183
 - removing blemishes, 193–194
 - removing unwanted objects, 198
 - review Q&A, 207
 - straightening photos, 180–182
 - text options, 186–187
 - Compression, JPEG format, 293
 - Confirm Groups mode, People Recognition, 49
 - Constrain Proportions
 - arranging image layers, 231
 - working with backgrounds, 247
 - Contact sheets
 - on Mac OSs, 280–281
 - on Windows OSs, 278–280
 - Contacts
 - creating new, 288–289
 - grouping, 289
 - Content-Aware fill, Photomerge, 212–213
 - Content-Aware healing mode, Spot Healing Brush, 198–200
 - Content-Aware Move tool, 191–192
 - Context menu
 - Show Filenames option, 133
 - working with backgrounds in Photo Book project, 247
 - Contrast
 - Auto Fix, 115
 - batch corrections, 108
 - editing photos, 98
 - guided edits for exposure correction, 162
 - manual exposure corrections, 174–175
 - quick fixes, 99, 110
 - raw images and, 125–126
 - selective editing, 146
 - tonal adjustments, 160
 - touchups, 116–117
 - tweaking Smart Brush adjustments, 120
 - Create tool, in Organizer, 15
 - Creativity
 - adding graphics to book, 255–256
 - adding impact to type mask, 269–270
 - adjusting photo inside a frame, 250–252
 - changing page layout for book project, 245
 - creating Facebook cover photo, 274
 - creating frame using layer mask, 260–262
 - creating slide shows, 271–273
 - creating type masks, 267–269
 - exploring artwork library, 240–241
 - exporting slide shows, 273
 - Favorites panel, 242–243
 - fitting text to selection, 263–264
 - overview of, 238–239
 - Photo Book project, 243–244
 - placing text in layout, 256–259
 - preset text styles, 265–266
 - rearranging image order in book project, 245–246
 - refining book layout using layers and effects, 252–253
 - reordering book pages, 254
 - review Q&A, 275
 - Text on Custom Path tool, 266
 - working with backgrounds, 246–248
 - working with photos and frames, 248–250
 - wrapping text around shapes, 264–265
 - Crop tool
 - adding border to photo, 187
 - reframing photo with, 183
 - Cropping
 - composite group shot in Photomerge, 219
 - dragging cropping rectangle, 192
 - printing Picture Packages and, 282
 - setting up Photomerge options, 214
 - using cropping box, 190
 - Ctrl+Y (redo), tools options in Organizer, 14, 104
 - Ctrl+Z (Undo)
 - Cancel button as alternative to, 148
 - levels adjustment, 104
 - tools options in Organizer, 14
 - Custom mode, Panel Bin, 25
- ## D
- Darken, touchups, 116
 - Daylight preset, adjusting white balance, 123
 - Defringing, cleaning up selection edges, 234–235
 - Diagnostics, histogram use in, 100–102
 - Digital cameras
 - importing photos from, 37
 - Photo Downloader advanced options, 38–40
 - Distributed backups, 294
 - DNG format, saving raw images as, 128
 - Dock, Mac OS, 121
 - Drag-and-drop
 - getting photos from from Mac OS Finder, 31–32
 - getting photos from Windows Explorer, 30–31
 - Duplicate photos, finding/removing, 94
- ## E
- Edit Places dialog, 57
 - Editing photos/images
 - adding auto-corrected files to catalog, 108–109
 - Auto Smart Tone controls, 112–113
 - batch corrections, 108
 - Camera Raw control panel, 122
 - color and lighting corrections, 115–116
 - color balance assessment, 105
 - color histogram use, 106
 - eLive tips, 111
 - in Full Screen mode, 99
 - Guided edit mode, 114–115, 117
 - histogram use, 100–102
 - levels adjustment, 102–104
 - in Organizer, 98–99
 - overview of, 96–97
 - Quick Edit corrections, 109–111
 - raw image edits, 121
 - recognizing corrections needed, 100
 - review Q&A, 129
 - saving raw images in DNG format, 128
 - Smart Brush for selective edits, 118–119
 - temperature and tint settings, 106
 - temperature and tint settings for raw images, 124

- tone controls on raw images, 125–127
- tweaking Smart Brush adjustments, 120
- white balance adjustments, 107
- white balance adjustments on raw images, 123–124
- Editor
 - Auto Smart Tone controls, 112–113
 - batch corrections, 108
 - color and lighting corrections, 108
 - customizing Panel Bin, 25
 - exploring workspace, 21–23
 - Guided edit mode, 114
 - importing photos from PDFs, 42
 - powerful image editing with, 100
 - switching to Quick Edit mode, 109
 - switching to/from Organizer, 20
- Effects
 - applying to text, 265
 - creating with filters, 202–203
 - guided edits, 115
 - layering filters and effects, 205–206
 - refining book layout using, 252–253
- Effects panel
 - customizing Panel Bin, 25
 - in Quick edit workspace, 111
 - showing/hiding, 118
 - working with, 23–24
- Elements Organizer
 - adding auto-corrected files to catalog, 108–109
 - editing photos/images, 98–99
 - exploring workspace of, 12–15
 - Full Screen view, 99
 - getting photos from files on computer disk, 10–11
 - importing media, 10, 30
 - launching, 8
 - managing catalogs, 9
 - People view. *see* People Recognition
 - reconnecting missing files to a catalog, 19–20
 - reviewing/comparing images, 16–18
 - switching to/from Editor, 20
 - view options for sorting photos, 43
- eLive
 - getting help, 26
 - tips for editing photos/images, 111
- Email, sharing photos by, 288–289
- Enhance Colors option, touchups, 115–116
- Enhance menu
 - selective editing, 146
 - tweaking automatic color corrections, 135
- Eraser tool
 - creating layer masks, 260–261
 - merging exposures manually, 226
 - Photomerge Group Shot and, 218–219
 - Photomerge Scene Cleaner and, 220–223
- Events
 - adding photos to, 59
 - creating, 58
 - creating long, 60
 - finding, 87–88
- Events view
 - adding photos to events, 59
 - creating events in Media Browser, 58
 - creating long events, 60
 - filtered and unfiltered views of media, 13
 - overview of, 58–59
- Smart Events mode, 59–60
- sorting photos, 58
- Expert edits
 - accessing, 100
 - Allow Floating Documents, 136
 - Auto Smart Tone controls, 112–113
 - batch corrections, 108
 - consulting color histogram, 106
 - Content-Aware Move tool, 191–192
 - customizing Panel Bin, 25
 - editing options, 21–22
 - exposure corrections, 163
 - importing photos from PDFs, 42
 - removing color casts, 138
 - selective editing with Smart Brush, 118
 - tweaking automatic color corrections, 135
- Exporting
 - photos, 292–293
 - slide shows, 273
- Exposure
 - adding intensity to image, 170–171
 - automatic color corrections, 135
 - blending in combined image, 224
 - blending modes, 163–164
 - brightening underexposed images, 161
 - comparing corrections, 176
 - correcting faded images, 172–173
 - correcting underexposed areas, 170
 - expert edits, 163
 - guided edits, 162–163
 - layers for correcting, 165–166
 - levels adjustment, 165, 175–176
 - manual adjustment, 174–175
 - masks for isolating parts of an image, 168–170
 - merging automatically, 227–228
 - merging manually, 225–227
 - overview of, 158–159
 - quick fixes, 161–162
 - raw images and, 125–126
 - review Q&A, 177
 - selective editing, 166–168
 - shadow and highlight adjustments, 173–174
 - tonal balance adjustments, 160
- Exposure option, Photomerge, 224
- Extensible Metadata Platform (XMP), 121
- F**
- F1 key, for getting help, 26
- Facebook
 - creating cover photo for, 274
 - exporting slide show to, 273
 - importing Facebook friends as People tags, 50
- Faces. *see* People Recognition
- Faded images, exposure corrections, 172–173
- Favorites panel
 - customizing Panel Bin, 25
 - showing/hiding, 118
 - using in tandem with Graphics panel, 242–243
 - working with, 23–24
- Files
 - adding auto-corrected files to catalog, 108–109
 - batch processing, 132
 - comparing file formats, 121
 - creating catalog file, 8–9
 - creating set of duplicates, 172
 - getting photos from files on computer disk, 10–11
 - locating in My Folders list, 89
 - reconnecting missing files to a catalog, 19–20
 - showing/hiding, 94
- Film Strip
 - comparing photos side by side, 17–18
 - viewing photos in Full Screen mode, 16–17
- Filter Gallery, 204–206
- Filters
 - applying to text, 265
 - cleaning up selection edges, 235–236
 - creating albums from People, Places, and Events, 77–78
 - effects created with, 202–203
 - Filter Gallery, 204–206
 - filtered and unfiltered views of media, 12–13
 - Filters option in Effects panel, 23
 - by keywords, 65–66
 - layering filters and effects, 205–206
 - People view, 51
 - by ratings, 65
- Find More button, tagging faces, 52
- Finder (Mac OS)
 - importing photos, 31–32
 - switching to/from, 19–20
- Fit Frame to Photo, 250
- Floating panels
 - customizing Panel Bin, 25
 - showing/hiding, 23–24
- Folders
 - Photo Downloader advanced options, 39–40
 - viewing in Media Browser, 13–14
 - watched folders option on Windows OS, 41
- Fonts, 186
- Foregrounds, 203
- Frames
 - adjusting photo inside, 250–252
 - creating using layer mask, 260–262
 - graphics panel options, 241
 - working with in book project, 248–250
- Frames panel, in Quick edit workspace, 111
- Full Screen mode
 - editing photos/images, 99
 - viewing photos, 16–17
 - working with raw images, 122
- fx. *see* Effects panel
- G**
- Get Media
 - Getting Media dialog, 11
 - importing attached keyword tags, 33
 - Photo Downloader advanced options, 40
- Glows, preset text styles, 265
- GPS location data, Places view and, 56–57
- Gradients
 - Gradient Fill dialog, 120
 - preset text styles, 265
- Graphics
 - adding to book project, 255–256
 - placing text in layout, 256–259
- Graphics panel
 - customizing Panel Bin, 25

- exploring artwork library, 240–241
- options, 241
- preset text styles, 265–266
- showing/hiding using More button, 118
- working with panels in Panel Bin, 23–24
- Gray point, eyedroppers for tone adjustments, 102
- Grid Overlay, 183
- Group Shot
 - creating composite group shot in Photomerge, 216–219
 - Photomerge, 216–219
- Group view, working with People groups, 53
- Grouping contacts, 289
- Grouping photos
 - adding photos to albums, 76–77
 - automating stacking, 73–74
 - creating albums, 75–76
 - creating albums from People, Places, and Events, 77–79
 - overview of, 71
 - review Q&A, 95
 - stacks and, 73
 - tips for working with stacks, 75
 - working with version sets, 71–72
- Groups
 - Photo Downloader advanced options, 39
 - working with People groups, 53
- Guided edits
 - color and lighting corrections, 115–116
 - creative uses of, 201–202
 - editing options in, 22
 - exposure corrections, 162–163
 - overview of, 114–115
 - Perfect Portrait procedure, 141
 - Remove Color Cast option, 117
 - removing color casts, 138

H

- Hand tool
 - adjusting raw images, 124
 - centering images, 127
 - dragging images, 123
 - guided edits and, 114
 - Scroll All Windows option, 137
- Hard disk, getting photos from, 10–11
- Hardness, brush settings, 143–144
- Healing Brush tool
 - fixing blemishes, 194
 - refining adjustments, 196–197
 - removing unwanted objects, 198
 - smoothing skin textures, 195–196
- Height (H) values, Tool Options pane, 190, 232, 247
- Help options, 26
- Highlights
 - correcting underexposed areas, 170
 - levels adjustment, 102
 - manual exposure corrections, 173–174
 - quick fixes, 110, 161
 - raw image adjustments, 125–127
 - selective editing, 146
 - tonal adjustments, 160
 - tweaking automatic color corrections, 136
- Histogram
 - color adjustments, 106
 - levels adjustment, 102–104
 - raw image adjustments, 126
 - showing/hiding Histogram panel, 23–24

- understanding, 100–102
- white balance adjustments, 107
- History Panel, viewing record of actions performed, 196
- Horizontal Type tool
 - placing text, 256–259
 - working with text, 186
- Hue
 - automatic color corrections, 135
 - color matching, 233–234
 - quick fixes, 110
 - selective editing, 146

I

- ICC (International Color Consortium), 156
- Image canvas
 - adding border to photo, 184–185
 - overview of, 184
- Image menu, window options, 23
- Image tags panel, 33
- Images/photos
 - combining. *see* Combining images
 - comparing side by side, 17–18
 - editing. *see* Editing photos/images
 - exporting, 292–293
 - getting from files on computer disk, 10–11
 - importing. *see* Importing photos
 - printing. *see* Printing
 - reviewing/comparing, 16
 - sharing. *see* Sharing photos
 - sorting. *see* Sorting photos
 - viewing in Full Screen mode, 16–17
- Import Into Album option, 40
- Importing
 - attached keyword tags, 32–33
 - Facebook friends as People tags, 50
 - Import menu, 10
 - media, 10
- Importing photos
 - from digital cameras, 37
 - dragging photos from from Mac OS Finder, 31–32
 - dragging photos from Windows Explorer, 30–31
 - from iPhoto, 36
 - overview of, 28–30
 - from PDF document, 42
 - Photo Downloader advanced options, 38–40
 - red eye repair during, 33–34
 - review Q&A, 61
 - searching for photos to import, 35–36
 - watched folders option on Windows OS, 41
- Incremental back ups, 294
- Input Levels, histogram, 102
- Instant Fix
 - accessing from Full Screen mode, 99
 - editing in Organizer, 98
 - simple editing with, 20
- International Color Consortium (ICC), 156
- iPhoto, importing photos from, 36
- “Is this___” prompt, tagging faces in Media Browser, 44

J

- JPEG format
 - exporting photos, 292–293
 - raw images compared with, 121
 - saving files as, 110

K

- Keywords
 - Attached Keyword Tags dialog, 11
 - creating/applying keyword tags, 68–70
 - customizing keywords list, 67–68
 - finding photos by, 91
 - importing attached keyword tags, 32–33
 - organizing keyword tags and categories, 66–67
 - tagging photos with, 65–66

L

- Label People mode, People Recognition, 49
- Layer masks
 - creating frames using, 260–262
 - overview of, 232–233
 - Type Mask tool, 267–269
- Layers
 - adding intensity to image, 171
 - applying layer styles to text, 265
 - arranging, 231–232
 - for combining images, 231
 - duplicating, 164, 168
 - exposure corrections, 165–166
 - filters and effects, 205–206
 - layer masks, 232–233
 - opacity settings, 196–197
 - refining book layout using, 252–253
 - showing/hiding, 260
 - troubleshooting common issues, 149
- Layers panels
 - customizing Panel Bin, 25
 - layering filters and effects, 205–206
 - showing/hiding using More button, 118
 - working with panels in Panel Bin, 23–24
- Layout button
 - choosing layout options, 231
 - window options, 23
- Layouts
 - changing page layout for book project, 245
 - contact sheet, 279–280
 - Photomerge panoramas, 210–211
 - Picture Package, 281–282
 - placing text in, 256–259
 - refining using layers and effects, 252–253
- Levels
 - adjusting, 102–104
 - batch corrections, 108
 - editing photos in Organizer, 98
 - exposure corrections, 175–176
 - guided edits for exposure correction, 162–163
 - lighting adjustments, 165–166
 - quick fixes, 109–110
- Libraries
 - collaborating on shared Revel library, 291–292
 - exploring artwork library, 240–241
 - importing photos from iPhoto, 36
 - storing information about files in library catalog file, 8–9
- Lighten
 - correcting underexposed areas, 170
 - touchups, 116
- Lighten and Darken guided edits, for exposure correction, 162–163
- Lighten Skin Tone effect, 119–120

Lighting

- adjustment layers for correcting, 165–166
- automatic color corrections, 135
- color cast issues and, 105, 132
- guided edits, 115–116
- quick fixes, 110
- selective editing, 146–147
- white balance adjustments, 123–124

Lightness, selective editing and, 146

Links, Reconnect Missing Files dialog, 19–20

Locations. *see* Places view

M

Mac OS

- Dock, 121
- Finder. *see* Finder (Mac OS)
- importing photos, 36–37

Mac OSs

- contact sheets on, 280–281
- Picture Package on, 283
- tagging faces in batches, 47

Magic Wand tool

- accessing, 143
- cleaning up selection edges, 235–236

Manage Catalogs, 290–291

Mark Face button, tagging faces, 45

Mark for Protection brush, 188

Masks

- adding impact to type mask, 269–270
- creating frame using layer mask, 260–262
- creating type masks, 267–269
- for isolating parts of an image, 168–170
- layer masks, 232–233
- setting up Photomerge options, 213–214

Media

- adding to Picture Package, 282
- importing, 10

Media Browser

- accessing Full Screen mode from, 99
- adding photos to saved locations, 55
- adding Places tags to photos, 54
- creating events, 58
- exporting photos, 292–293
- importing attached keyword tags, 32–33
- importing Facebook friends as People tags, 50
- Instant Fix button, 98
- missing file icon, 19–20
- options for viewing media, 12–14
- ordering printed photos online, 286–287
- pane of Elements Organizer, 12
- sharing photos by email, 288–289
- tagging faces in, 44–45
- tagging faces in batches, 47–49
- viewing photos in Full Screen mode, 16–17

Media-Analysis pane, Preferences dialog, 43–44

Memory cards

- importing photos from, 37
- Photo Downloader advanced options, 38–40

Metadata, finding photos by, 92

Midtones

- automatic color corrections, 135
- levels adjustment, 102, 104

- quick exposure fixes, 161
- quick fixes, 110
- selective editing, 146
- tone adjustments, 160
- touchups, 116
- tweaking automatic color corrections, 136

Minus (-) key, zoom settings and, 18

Missing file icon, in Media Browser, 19

Mobile Albums feature, 80–81, 290–291

Move Background option, context menu, 247

Move tool

- arranging image layers, 231
- required for moving selected parts of images or entire layers, 149

My Catalog, 8

My Folders list, 89

N

Next Media, navigating images, 16, 18

Normal Highlight mode, brush modes, 189

Notification Area, Windows OSs, 121

O

Objects

- finding in photos, 94
- moving to enhance composition, 191–192
- removing unwanted, 198–200, 220–223

Online

- ordering printed photos, 286–287
- sharing photos, 289–290

Opacity

- correcting underexposed areas, 170
- gradient adjustments, 120
- refining Healing Brush adjustments, 196–197

Organizer. *see* Elements Organizer

Out Of Bounds, creative uses of guided edits, 201

P

Pages

- book layout, 245
- reordering in book project, 254
- working with layout, 246

Pages panel, 246

Pages preview, 254

Panel Bin

- customizing, 25
- displaying panels in, 23–24

Panning, synchronizing with zooming, 18

Panoramas

- combining images into, 210–211
- setting up Photomerge options, 211–215

PDF documents

- getting help, 26
- importing photos from, 42

Pencil tool

- merging exposures manually, 225
- Photomerge Group Shot and, 217–219
- Photomerge Scene Cleaner and, 220–223

People Recognition

- finding people, 82–85
- importing Facebook friends as People tags, 50
- People view and, 51

setting up, 43

tagging faces in batches, 47–49

tagging faces in Media Browser, 44–45

tagging faces in People view, 52

tagging undetected faces, 46

working with People groups, 53

People view

- changing to Group view, 53
- creating albums from, 77–79
- filtered and unfiltered views of media, 13
- overview of, 51
- tagging faces in, 52

Perfect Portrait procedure, Guided edit mode, 141

Pet eye correction, 140

Photo Bin

- accessing images/photos, 22–23, 101
- comparing color corrections, 136–137
- creating set of duplicate files, 172
- rearranging image order in book project, 245–246
- showing/hiding, 114, 134
- viewing active files, 133

Photo Book project

- adding graphics, 255–256
- adjusting photo inside a frame, 250–252
- changing page layout, 245
- overview of, 243–244
- placing text in layout, 256–259
- rearranging image order, 245–246
- refining layout using layers and effects, 252–253
- reordering pages, 254
- working with backgrounds, 246–248
- working with photos and frames, 248–250

Photo Downloader

- advanced options, 38–40
- importing photos from digital cameras, 37

Photo Effects, Guided edit mode, 22, 115

Photo Fix Options panel, 98

Photo Play

- Guided edit mode, 22, 115
- Out Of Bounds, 201

Photo Ratio, 183

Photoholders, 284

Photomerge

- combining images automatically, 210
 - Compose tool, 229–230
 - creating panoramas, 210–211
 - Exposure, 224
 - Group Shot, 216–219
 - merging exposures automatically, 227–228
 - merging exposures manually, 225–227
 - Scene Cleaner, 220–223
 - setting up options, 211–215
- Photoshop Elements, how it works
- comparing photos side by side, 17–18
 - creating catalog file, 9
 - customizing Panel Bin, 25
 - displaying panels, 23–24
 - exploring Editor workspace, 21–23
 - exploring Elements Organizer workspace, 12–15
 - getting photos from files on computer disk, 10–11
 - help options, 26
 - importing media, 10

- opening, 8
- reconnecting missing files to a catalog, 19–20
- review Q&A, 27
- reviewing/comparing images, 16
- storing information about files in library catalog file, 8–9
- switching from Organizer to Editor, 20
- viewing photos in Full Screen mode, 16–17
- Picture Package
 - on Mac OSs, 283
 - on Windows OSs, 281–282
- Pin option, fixing (pinning) panels with, 99
- Pixels
 - avoiding oversharpening, 117
 - brush settings, 143–144
- Places view
 - adding photos to saved locations, 55
 - filtered and unfiltered views of media, 13
 - finding places, 85–86
 - generating Places tags using GPS data, 57
 - overview of, 55–56
 - sorting photos by, 53
 - tagging places in photos, 54
- Plus (+) key, zoom settings and, 18
- Position Photo in Frame, 251
- Preferences, Editor menu, 22–23
- Preferences dialog, Media-Analysis pane, 43
- Previous Media, navigating images, 16
- Print dialog
 - printing contact sheets, 278–281
 - printing individual photos, 284–285
 - printing Picture Packages, 281–283
- Printer settings, 281
- Printing
 - color pictures, 155–156
 - contact sheets on Mac OSs, 280–281
 - contact sheets on Windows OSs, 278–280
 - individual photos, 284–285
 - ordering printed photos online, 286–287
 - overview of, 278
 - Picture Package on Mac OSs, 283
 - Picture Package on Windows OSs, 281–282
- Private Web Album, 291–292
- Proximity Match mode, Spot Healing Brush, 198

Q

- Quick Edits
 - automatic color corrections, 134
 - batch corrections, 108
 - color balance assessment, 105
 - color cast removal, 138
 - corrections, 109–111
 - editing options in, 21
 - exposure corrections, 161–162
 - showing/hiding, 16–17
 - simple editing with, 20
 - tweaking automatic color corrections, 135
 - Whiten Teeth tool, 141
- Quick Highlight mode, brush modes, 189
- Quick Organize panel, 16–17

- Quick Selection tool
 - accessing, 143
 - cleaning up selection edges, 235
 - creating selections, 166–168
 - fitting text to selections, 263–264
 - isolating backgrounds, 147
 - replacing color within limited area of an image, 153–155
 - working with, 144–145, 203

R

- Rating photos, 64–65
- Raw images
 - Camera Raw control panel, 122
 - overview of, 121
 - saving in DNG format, 128
 - temperature and tint settings, 124
 - tone controls, 125–127
 - white balance adjustments, 123–124
- Recompose tool, 188–190
- Reconnect Missing Files dialog, 19–20
- Rectangle Marquee tool, 232–233
- Red eye
 - corrections, 139–140
 - repairing during import, 33–34
 - switching to Pet Eye mode, 140
- Redo (Ctrl+Y), tools options in Organizer, 14, 104
- Refine Edges, selection options, 167
- Refine Selection Brush option, 145
- Remove Color Cast option, Guided edit mode, 107, 117, 138
- Reset Image option, Adjustments panel, 106, 110
- Reset Panels command, 24
- Retouching photos, 193–194
- Revel. *see* Adobe Revel
- RGB (red, green, blue), 156
- Rotate, tools options in Organizer, 14
- Rule of Thirds, 183

S

- Saturation
 - automatic color corrections, 135
 - color matching, 233–234
 - quick fixes, 110, 162
 - raw image adjustments, 125
 - selective editing, 146
 - touchups, 116
- Save for Web dialog, exporting photos, 292–293
- Scene Cleaner, Photomerge, 220–223
- Scroll All Windows option, Hand tool, 137
- Searches
 - finding events, 87–88
 - finding objects in photos, 94
 - finding people, 82–84
 - finding people from Media view, 84–85
 - finding photos by keyword, 91
 - finding photos by metadata, 92
 - finding photos by visual similarity, 93
 - finding places, 85–86
 - finding/removing duplicate photos, 94
 - hiding files, 94
 - locating files in My Folders list, 89
 - overview of, 82
 - for photos to import, 35–36
 - refining with Timeline, 90

- review Q&A, 95
- saving complex, 92
- Selection Brush, 143–144
- Selections
 - cleaning up selection edges, 234–236
 - edits restricted by active selections, 148
 - exposure corrections, 166–168
 - fitting text to, 263–264
 - Quick Selection tool, 144–145
 - Refine Selection Brush option, 145
 - Selection Brush, 143–144
 - selective editing, 118–119, 146–147
 - Smart Brush as selection tool, 118
 - Text on Selection tool, 263
 - tools for, 142–143
 - working with saved, 146
- Shadows
 - exposure fixes, 170
 - levels adjustment, 102–103
 - manual exposure corrections, 173–174
 - preset text styles, 265
 - quick fixes, 110, 161
 - raw image adjustments, 125–127
 - selective editing, 146
 - tone adjustments, 160
 - touchups, 116
- Shapes
 - graphics panel options, 241
 - wrapping text around, 264–265
- Share, tools options in Organizer, 15
- Sharing photos
 - to/from Adobe Revel, 290–291
 - collaborating on shared Revel library, 291–292
 - creating private Web Album, 291
 - by email, 288–289
 - online, 289–290
- Sharpen
 - batch corrections, 108
 - quick fixes, 109
 - touchups, 117
- Show Filenames option, context menu, 133
- Shutterfly, ordering printed photos online, 286–287
- Side By Side view, comparing photos, 17–18
- Sidecar file, raw images and, 121
- Skin tones
 - adjusting with Temperature control, 124–125
 - automatic color corrections, 134
 - color correction, 137–138
 - Lighten Skin Tone effect, 119–120
- Slide shows
 - creating, 271–273
 - exporting, 273
 - playing/pausing, 16
- Slideshow Builder, 271, 273
- Smart Brush
 - for selective edits, 118–119
 - tweaking adjustments, 120
 - Whiten Teeth tool, 141
- Smart Events mode, 59–60
- Smart Fix
 - applying quick fixes, 109
 - editing photos in Organizer, 98
 - viewing impact of edits in histogram, 101–102
- Smart tones. *see* Auto Smart Tone controls
- Sorting photos
 - adding photos to events, 59

- adding photos to saved locations, 55
- adding Places tags to photos, 54
- creating events in Media Browser, 58
- creating long events, 60
- by event, 58
- Events view and, 58–59
- by facial recognition, 43
- generating Places tags using GPS data, 57
- by location, 53
- overview of, 43
- People view and, 51
- Places view and, 55–56
- review Q&A, 61
- Smart Events mode, 59–60
- tagging faces in batches, 47–49
- tagging faces in Media Browser, 44–45
- tagging faces in People view, 52
- tagging undetected faces, 46
- working with People groups, 53

Source files, catalog entries as link to, 8

Spacebar, playing/pausing slideshows, 16

Split-screen layout, 18

Spot Healing Brush

- Content-Aware healing mode, 198–200
- fixing blemishes, 194
- fixing blend artifacts, 213
- Proximity Match mode, 198
- removing unwanted objects, 198
- smoothing skin textures, 195–196

sRGB, 156

Stacks

- automating stacking, 73–74
- grouping photos and, 73
- tips for working with, 75

Straighten tool, 180–182

Subfolders, 39–40

System Tray, Windows OSs, 121

T

Tags

- adding photos to saved locations, 55
- Attached Keyword Tags dialog, 11
- creating/applying keyword tags, 68–70
- Expand Imported Keyword Tags category, 109
- generating Places tags, 57
- importing attached keyword tags, 32–33
- importing Facebook friends as People tags, 50
- organizing keyword tags, 66–67
- Places Tags, 57
- tagging faces in batches, 47–49
- tagging faces in Media Browser, 44–45
- tagging faces in People view, 52
- tagging photos with keywords, 65–66
- tagging places in photos, 54
- tagging undetected faces, 46

Tags panel

- Events tags, 58–60
- generating Places tags using GPS data, 57
- importing attached keyword tags, 33
- People tags, 45
- Places tags, 54–55, 57

Tags/Info, in Organizer, 14

Taskbar, tools options in Organizer, 14–15

Temperature

- adjusting raw images, 124
- assessing color balance, 105
- automatic color corrections, 135

- quick exposure fixes, 162
- settings, 106

Temperature pane, 106

Text

- adding impact to type mask, 269–270
- adding title cards to slide shows, 272
- creating type masks, 267–269
- fitting text to selection, 263–264
- graphics panel options, 241
- options, 186–187
- placing in layout, 256–259
- preset styles, 265–266
- Text on Custom Path tool, 266
- wrapping text around shapes, 264–265

Text on Custom Path tool, 266

Text on Selection tool, 263

Text on Shape tool, 264–265

Texture category, of filters, 204–205

Textures

- copying with Healing Brush tool, 196
- filters and, 204
- preset text styles, 265
- smoothing skin textures, 195–196

Textures panel, in Quick edit workspace, 111

Theme, slide show options, 17

Thumbnails

- accessing images from Photo Bin, 22
- creating Picture Package, 282
- identifying versions in version sets, 34
- printing individual photos, 285
- viewing imported media, 11

TIFF format, 121

Timeline, refining searches by, 90

Tint

- adjusting raw images, 124
- assessing color balance, 105
- automatic color corrections, 135
- settings, 106

Tint pane, 106

Titles. *see also* Text

- adding, 263
- placing in layout, 256–259

Tone

- adjusting tonal balance, 160
- levels adjustment, 102–104, 175–176
- touchups, 116

Tone controls, raw images, 125–127

Tool Options pane

- arranging image layers, 231–232
- automatic color corrections, 134
- Crop tool, 183
- of Editor, 23
- Quick Selection tool, 144–145
- Recompose tool, 188–190
- Refine Selection Brush option, 145
- Selection Brush, 143
- setting brush size, 118
- Straighten tool, 180–182
- text options, 186
- width (W) and height (H) values, 190
- Zoom All Windows option, 137

Touchups

- color and lighting corrections, 115–116
- exposure correction, 162–163
- Guided edit mode, 22, 115
- Remove Color Cast option, 117

Troubleshooting, Photoshop Elements

- issues, 148–149

Tungsten preset, 123

Type. *see* Text

Type Mask tool, 267–269

Type masks

- adding impact to, 269–270
- creating, 267–269

U

Underexposure

- brightening underexposed images, 161
- correcting, 170

Undo (Ctrl+Z)

- Cancel button as alternative to, 148
- levels adjustment, 104
- tools options in Organizer, 14

V

Versions

- identifying in version sets, 34
- working with version sets, 71–72

Vibrance

- adjusting raw images, 125
- automatic color corrections, 135
- quick fixes, 110

Videos, sharing online, 289–290

Visual similarity, finding photos by, 93

W

Watched folders, option on Windows OS, 41

Watercolor filter, 204–205

Web, getting help, 26

Web Album, creating private, 291

Welcome Screen, opening Photoshop Elements, 8

White balance

- adjusting, 107
- raw image adjustments, 123–124

Whiten Teeth tool, 141

Whites/ white point

- raw image adjustments, 125–126
- resetting, 117
- tone adjustments, 102
- white balance adjustments, 107

“Who is this?” prompt

- tagging faces in batches, 48
- tagging faces in Media Browser, 44–45

Width (W), Tool Options pane, 190, 232, 247

Windows, layout options, 23

Windows Explorer

- dragging photos from, 30–31
- switching to/from, 19–20

Windows OSs

- contact sheets on, 278–280
- importing photos from digital cameras, 37
- Picture Package on, 281–282
- System Tray or Notification Area, 121
- tagging faces in batches, 47
- watched folders option, 41

X

XMP (Extensible Metadata Platform), 121

Z

Zoom

- fit-to-view and, 18, 123–124
- guided edits and, 114
- magnification levels, 127
- Match Zoom option, 137
- plus (+) key for, 99