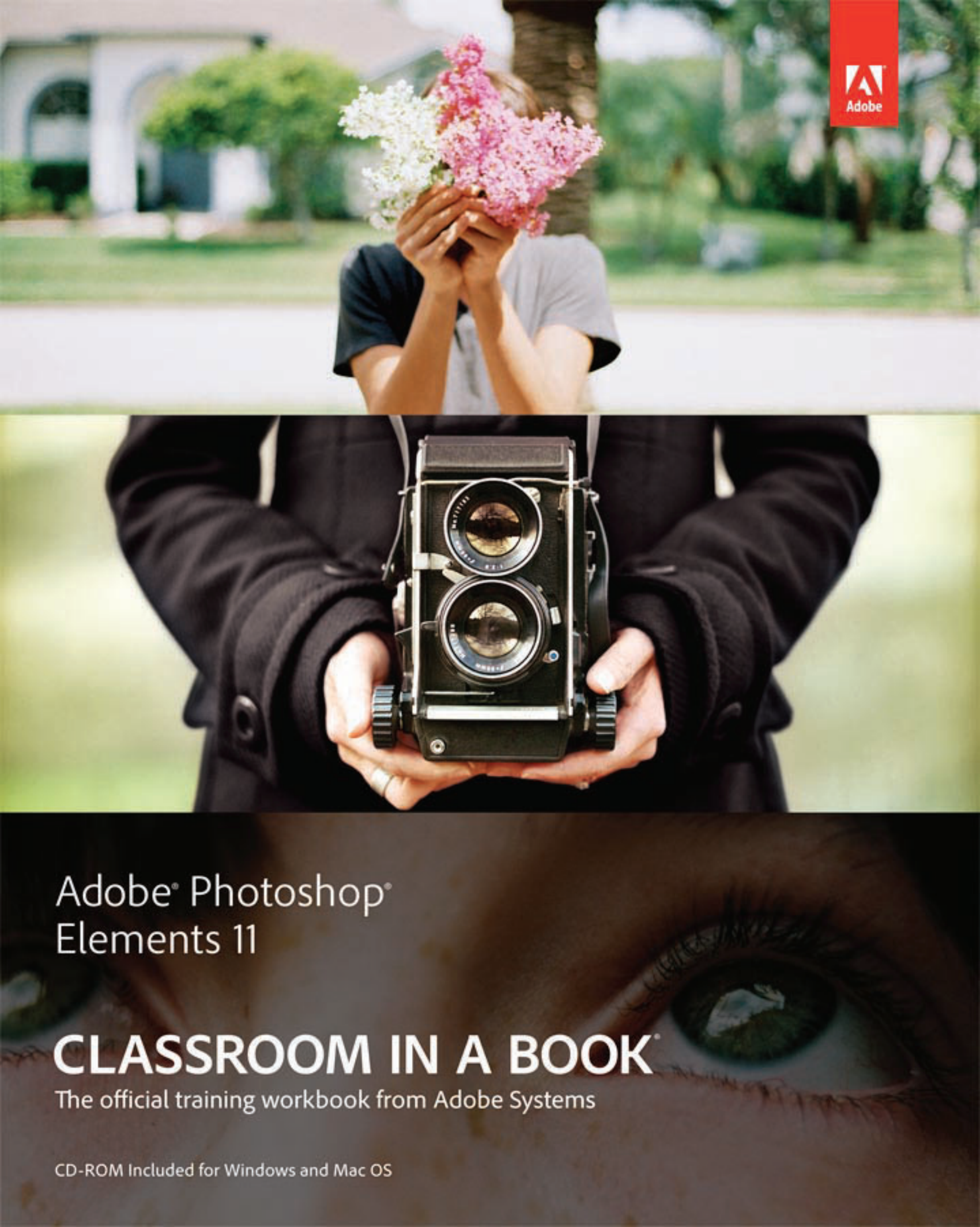

Adobe® Photoshop®
Elements 11

CLASSROOM IN A BOOK®

The official training workbook from Adobe Systems

CD-ROM Included for Windows and Mac OS

Adobe® Photoshop® Elements 11

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Adobe® Photoshop® Elements 11 Classroom in a Book®

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Printed and bound in the United States of America

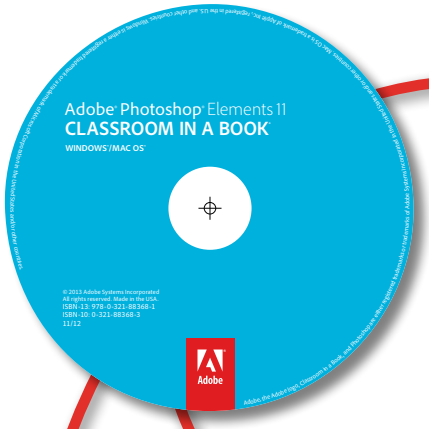
ISBN-13: 978-0-321-88368-1
ISBN-10: 0-321-88368-3

9 8 7 6 5 4 3 2 1

WHAT'S ON THE DISC

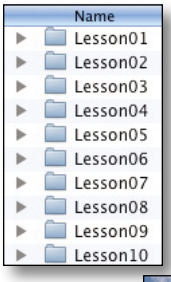
Here is an overview of the contents of the Classroom in a Book disc

The *Adobe Photoshop Elements 11 Classroom in a Book* disc includes the lesson files that you'll need to complete the exercises in this book, as well as other content to help you learn more about Adobe Photoshop Elements 11 and use it with greater efficiency and ease. The diagram below represents the contents of the disc, which should help you locate the files you need.



Lesson files

Each lesson has its own folder inside the Lessons folder. You will need to copy these lesson folders to your hard drive before you can begin each lesson.



Online resources

Links to Adobe Community Help, product Help and Support pages, Adobe certification programs, Adobe TV, and other useful online resources can be found inside a handy HTML file. Just open it in your Web browser and click on the links, including a special link to this book's product page where you can access updates and bonus material.

Adobe Press

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Adobe

Find information about other Adobe Press titles, covering the full spectrum of Adobe products, in the Online Resources file.

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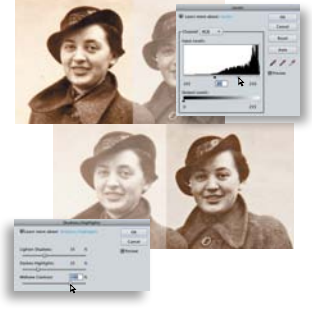

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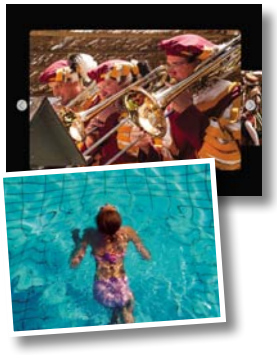

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Throughout this title you will see references to lesson or resource files on a disc. Please note that these files are available to eBook readers via high-speed download. Please **click here** to go to last page in this eBook for the download location and instructions.

GETTING STARTED

Adobe® Photoshop® Elements 11 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 11 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 11 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 in this book is made up of a series of self-paced projects that will give you hands-on experience using Photoshop Elements 11.

Adobe Photoshop Elements 11 Classroom in a Book includes a CD attached to the inside back cover. On the CD you'll find all the image files used for the lessons in this book, together with additional learning resources.

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 11

You must purchase the Adobe Photoshop Elements 11 software separately and install it on a computer running Windows Vista®, Windows® XP, Windows® 7, or Mac® OS X. For system requirements and complete instructions on installing the software, see the Photoshop Elements 11 Read Me file on the application disc and the accompanying documentation.

Trouble-shooting installation problems

Should you have problems installing Photoshop Elements 11, point your browser to www.adobe.com/support and choose Photoshop Elements from the list of product help and support centers. On the Adobe Photoshop Elements Help And Support page, click Downloading, Installing And Setting Up, under Getting Started & Help.

Copying the Classroom in a Book files

The CD attached to the inside back cover of this book includes a Lessons folder containing all the digital files you'll need for the lessons. Keep the lesson files on your computer until you have completed all the exercises.

Note: The files on the CD are practice files, provided for your personal use in these lessons. 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 who took the pictures, or other copyright holders.

Copying the Lessons files from the CD

1. Create a new folder named **PSE11CIB** inside the *username/My Documents* (Windows) or *username/Documents* (Mac OS) folder on your computer.
2. Insert the *Adobe Photoshop Elements 11 Classroom in a Book* CD into your CD-ROM drive. For Windows users: if a message appears asking what you want Windows to do, choose Open Folder To View Files Using Windows Explorer, and then click OK. If no message appears, open My Computer and double-click the CD icon to open it.

3 Locate the Lessons folder on the CD and copy it to the PSE11CIB folder you've just created on your computer.

4 When your computer has finished copying the Lessons folder, remove the CD from your CD-ROM drive and put it away.

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 that you copied to your new PSE11CIB 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.

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.

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 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.

Creating an Adobe ID

When you install Adobe Photoshop Elements 11, you'll be asked to create an Adobe ID to register your product. If you skipped this step, Photoshop Elements will prompt you from time to time at startup. You can either take advantage of one of these opportunities, or register at any time from the Photoshop Elements Editor by choosing Help > Product Registration.

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

With an Adobe ID, you'll be able to log into 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 much more.

Additional resources

Adobe Photoshop Elements 11 Classroom in a Book is not meant 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 Community Help Community Help brings together active Adobe product users, Adobe product team members, authors, and experts to give you the most useful, relevant, and up-to-date information about Adobe products.

To access Community Help To invoke Help from the Elements Organizer, press F1 or choose Help > Elements Organizer Help. To access Help in the Editor, either press F1 or choose Help > Photoshop Elements Help.

Adobe content is updated based on community feedback and contributions. You can add comments to content and forums, including links to web content. Find out how to contribute at www.adobe.com/community/publishing/download.html

See community.adobe.com/help/profile/faq.html for answers to frequently asked questions about Community Help.

Adobe Photoshop Elements 11 Help and Support Point your browser to http://helpx.adobe.com/photoshop-elements.html where you can browse and find Help and Support content on adobe.com.

Adobe Photoshop Elements 11 product home page www.adobe.com/products/photoshop-elements.html

Adobe Forums forums.adobe.com lets you tap into peer-to-peer discussions, 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.

Adobe Design Center www.adobe.com/designcenter offers thoughtful articles on design and design issues, a gallery showcasing the work of top-notch designers, tutorials, and more.

Adobe Developer Connection www.adobe.com/devnet is your source for technical articles, code samples, and how-to videos that cover Adobe developer products and technologies.

Resources for educators www.adobe.com/education offers 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.

Also check out these useful links:

Adobe Marketplace & Exchange www.adobe.com/efusion/exchange is a central resource for finding tools, services, extensions, code samples and more to supplement and extend your Adobe products.

Adobe Labs http://labs.adobe.com gives you access to early builds of cutting-edge technology, as well as forums where you can interact with both the Adobe development teams building that technology and other like-minded members of the community.

Free trial versions of Adobe Photoshop Elements 11 and Adobe Premiere Elements 11 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 http://adobe.ly/NBGbfD.

4 IMAGE EDITING BASICS

Lesson overview

Photoshop Elements offers a comprehensive suite of easy-to-use tools and a choice of three editing modes, making it easy to achieve impressive results, whatever your level of experience.

The Guided edit mode helps digital imaging novices to learn as they work, Quick edit presents an array of one-touch controls for correcting some of the most 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 about one and a half hours to complete this lesson.

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 a few more advanced techniques, such as layering preset adjustments with the Smart Brush.

Note: Before you start this lesson, make sure you've installed the software on your computer from the application CD (see the Photoshop Elements 11 documentation) and that you've copied the Lessons folder from the CD in the back of this book onto your hard disk (see "Copying the Classroom in a Book files" on page 2). You should also have created a working catalog (see "Creating a new catalog" on page 9).

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 box, locate and select your Lesson04 folder. Disable the automatic processing options; then, click Get Media.
3. In the Import Attached Keyword Tags dialog box, click Select All; then, click OK.

Editing photos in the Organizer

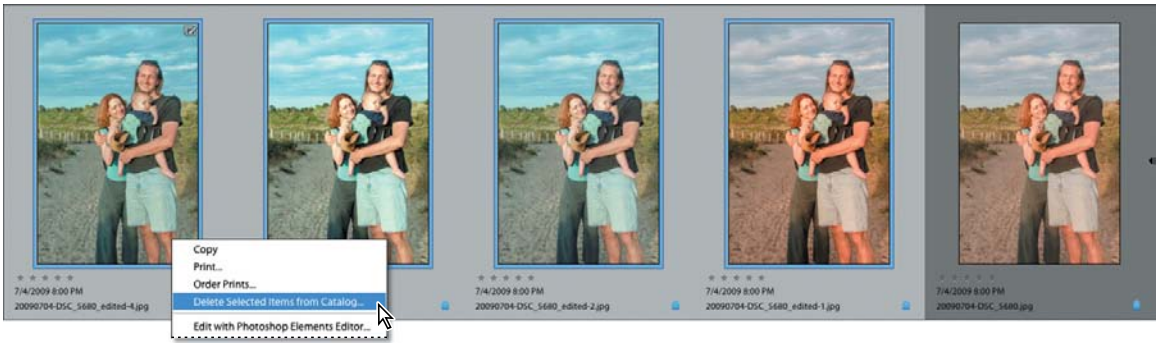
You can fix a range of common image problems without even leaving the Organizer.

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.

1. In the Media Browser, select the image DSC_5680.jpg. Click the Instant Fix button ( ) at the right of the Task bar 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.

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.

2. In the expanded Version Set, select the un-edited photo, DSC_5680.jpg. Click the Color button ( ). Repeat the process for the Levels button ( ), and then the Smart Fix button ( ), making sure you select the original image each time.
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 un-edited 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 box, 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.

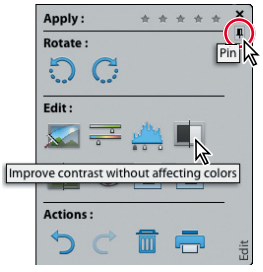
Editing in Full Screen mode

In the Organizer's Full Screen mode, you'll find the same Instant Fix buttons 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_3607.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 tooltip describing the effect it will have on the image. Click the Contrast button ( ), and then click the Color 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 Close button (x) in the control bar to exit the Full Screen mode. In the Media Browser, expand the new Version Set; then, right-click / Command-click the edited image, DSC_3607_edited1.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 slideshow.

Recognizing what your photo needs

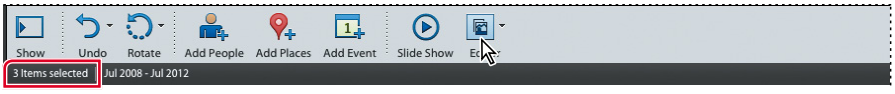
For some photos, applying one-click fixes in the Organizer will be enough, but when you want more control—and access to the full power of Photoshop Elements editing, adjustment and correction tools—you'll work in the Editor.

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 DSCN0532.jpg to the selection. Click the Editor button (not the arrow beside it) in the Task bar.

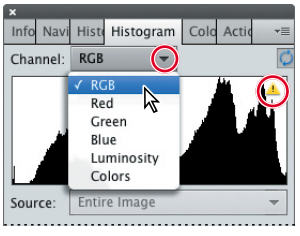
Note: The first time you launch the Editor, it opens in Quick edit mode; after that, it will reopen to whichever edit mode was active when you last exited the application.



2 If you are 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 Task bar and choose Histogram from the panels menu.

4 If necessary, change the Channel setting at the top of the Histogram panel from the default Colors to RGB; then, click the triangular yellow alert icon (!) at the upper right of the black and white Histogram curve to refresh the display.



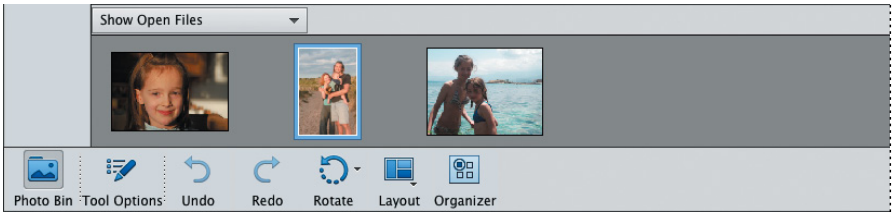
Understanding the histogram

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.

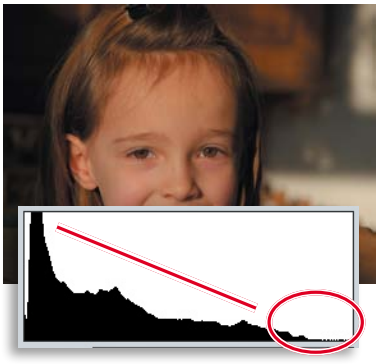
A peak in the curve shows that the corresponding part of the tonal range is well represented—in other words, the image contains plenty of detail in that area. Inversely, a trough in the histogram curve can indicate a deficiency of image detail.

You can use the histogram both as a "diagnostic" tool that can help you to 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.

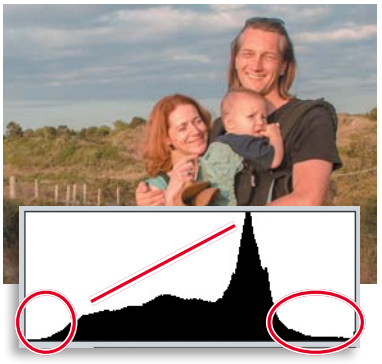
1 If you don't see the Photo Bin at the bottom of the Editor workspace, click the Photo Bin button ( ) in the Task bar.



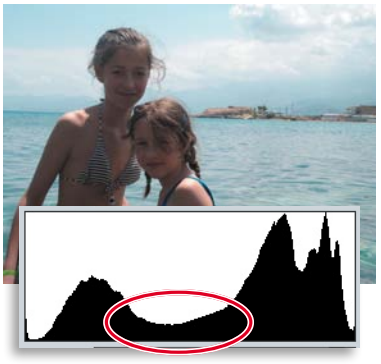
2 Watch the curve in the Histogram panel as you double-click each of the thumbnails in the Photo Bin in turn to bring that image to the front in the Edit pane.



This histogram is heavily weighted towards the left and deficient in the midtones; the image is overly dark, with a lack of tonal depth and definition in the girl's face.

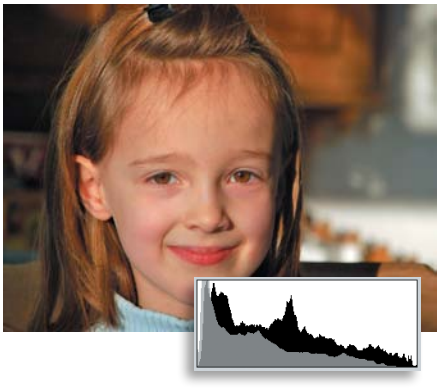


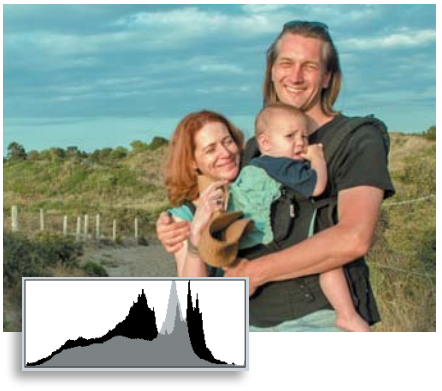
The histogram for this photo shows a lopsided spread of midtones and a marked lack of information at both ends; the image lacks contrast and appears flat and overexposed.



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

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, watch the histogram and the image change as you choose Enhance > Auto Smart Fix. For each image, choose Enhance > Adjust Smart Fix; then, click Auto in the Adjust Smart Fix dialog box. Click OK to close the Adjust Smart Fix dialog box.





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.

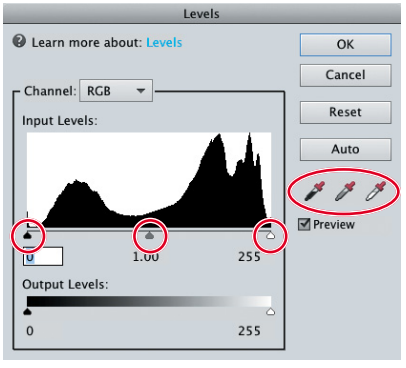
▶ **Tip:** If you can't find the My CIB Work folder, refer to "Creating a work folder" on page 3.

4 Bring the image DSC_3607 to the front and choose File > Save As. In the Save As dialog box, name the new file **DSC_3607_AutoSmart.jpg**. Select your Lessons / My CIB Work folder as the destination for the saved file. Leave the option Include In The Elements Organizer activated, but disable the option Save In Version Set With Original. Click Save, and then click OK to accept the default JPEG quality setting. Choose File > Close. Repeat the process for the image DSC_5680.jpg, making sure to add **_AutoSmart** to the original file name.

Adjusting levels

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

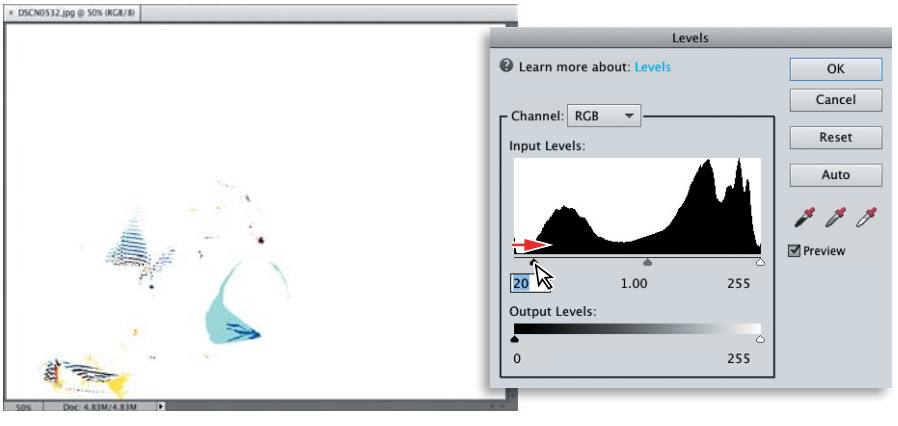
1 Choose Enhance > Adjust Lighting > Levels. In the Levels dialog box, make sure that the Preview option is activated.



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

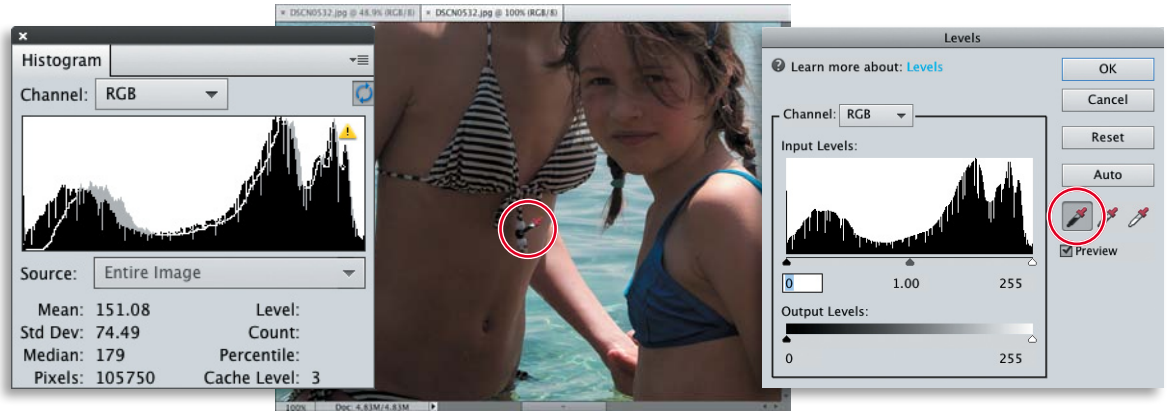
Although the midtones range is most in need of adjustment in this image, it's important to get the shadows and highlights right first.

2 In the Levels dialog box, hold down the Alt / Option key as you drag the shadows slider to the right to a value of 20—just inside the left-hand end of the tonal curve. The clipping preview shows you where the darkest parts of the image are: principally in the most shaded parts of the girls' swimsuits.

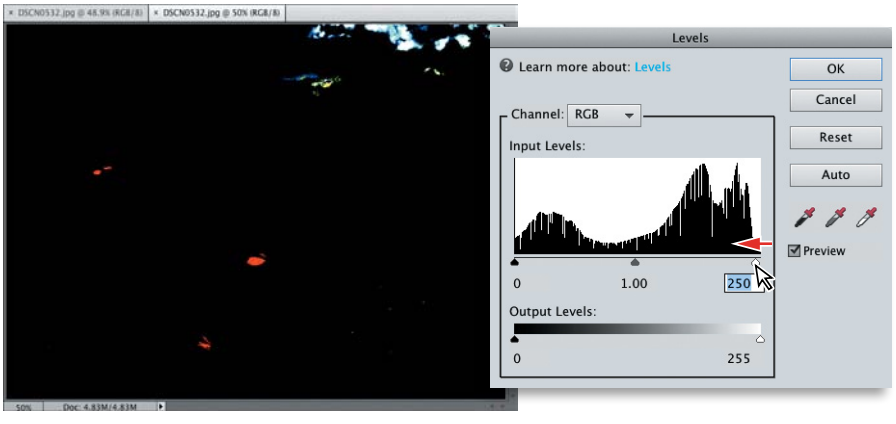


3 Watch the histogram as you release first the Alt / Option key, and then the mouse button. The curve in the histogram shifts—possibly a bit far—to the left. You can see that the left-hand end of the curve has become truncated. Move the shadows slider in the Levels dialog box to reduce the value to 15. The curve in the histogram is adjusted so that there is less truncation (clipping).

4 In the Levels dialog box, click Reset and we'll try another method for adjusting the shadows. Select the Set Black Point Eyedropper tool, and then watch the histogram as you click the black bead on the taller girl's swimsuit. The white line in the histogram indicates the shape of the curve prior to this adjustment. The result is very similar to the previous method, but it won't be as easy to fine-tune the clipping at the left end of the curve. Next, you'll look at the highlights.

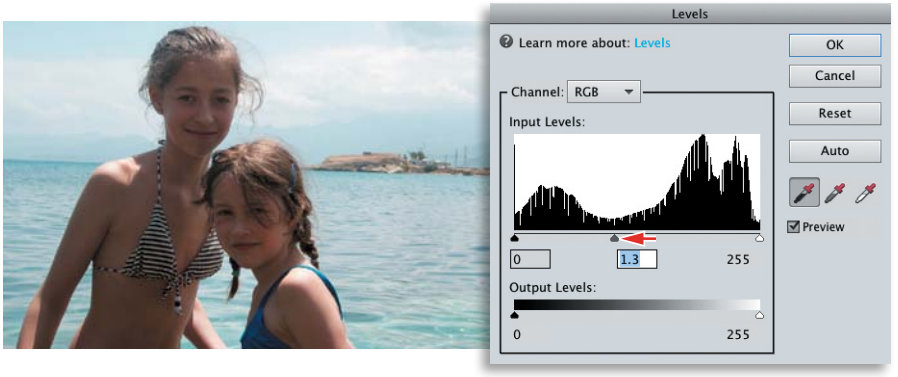


5 Hold down the Alt / Option key; then, click and hold on the highlights slider. The preview shows that there is already slight clipping of some colors in the brighter areas of the photo. Without releasing the mouse button, drag the highlights slider to 250. It's evident that even this small shift will result in significant clipping of image detail in the brighter parts of the clouds. Drag the highlights slider back to 255; then release the Alt / Option key and the mouse button.



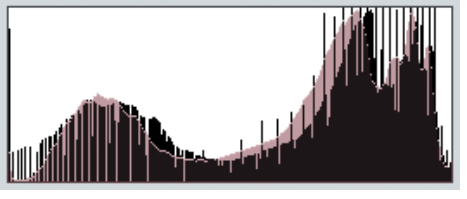
Tip: If your image has an easily identified neutral grey, neither too warm nor too cool, you can quickly remove a color cast using the Set White Point Eyedropper.

6 In the Levels controls, drag the midtone slider (the gray triangle below the center of the graph) to the left to set the midtone value to 1.3.



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

8 Compare the original histogram (shown here as a colored overlay) to the adjusted curve. Information at the left of the curve has shifted right into the midtones and the shadows are better represented.



Your edits have caused some gaps and anomalous spikes in the distribution curve. Where possible, you should try to avoid modifications that create large gaps in the histogram; even if the image still looks fine on screen, large gaps may indicate a loss of image data that will be apparent as color banding when the photo is printed.

9 Click OK to close the Levels dialog box. Select 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 **DSCN0532_Levels.jpg** and set your Lessons / My CIB Work folder as the destination. Activate the option Include In The Elements Organizer and disable Save In Version Set With Original. Click Save; then click OK to accept the JPEG settings. Choose File > Close.

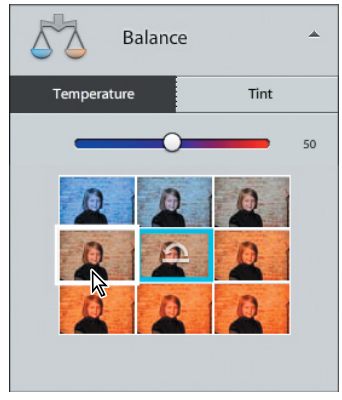
▶ Tip: The changes to this photo's tonal distribution have livened up the skin tones and enhanced definition in the girls' faces—at the cost of a slight loss of detail in the sea and sky. This image is a good candidate for selective editing, whereby the subjects and the background can be treated separately; you'll learn how to use layers and layer masks to do just that in Lesson 6. Later in this lesson, we'll look at the Smart Brush, which enables you to paint adjustments directly onto the problem areas in an image.

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. Incandescent lighting typically causes an orange-yellow color cast, while fluorescent lighting is notorious for producing a dull, greenish tint. Unless your camera is set up to compensate for cloudy conditions, photos shot on an overcast day may have a flat, bluish appearance due to a deficiency in the warmer colors.

In this exercise, you'll work with an image that has the opposite problem: an overly warm appearance due to the reddish-yellow light of the late-afternoon sun. 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 above the editing pane. In Quick edit mode, choose Window > Reset panels.
2. Choose File > Open. Navigate to your Lesson04 folder; then, select the image DSC_0241.jpg, and click Open.
3. In the Quick Fix panel at the right of the Quick edit workspace, click to 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 this base 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 current setting.

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

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

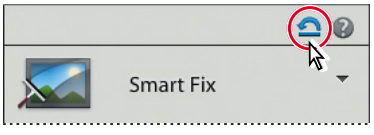
If you're new to color correction, the Balance panel previews provide a useful visual reference for understanding what's behind an unwanted color cast. Before we take a closer look at the issue in the Expert edit mode, you can correct this photo using the Balance controls and save the results for comparison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

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

2 Switch to the Tint pane. Click the central thumbnail and drag to the right to set a value of +2.

3 Choose File > Save As. Activate the option Save As A Copy. Name the copy **DSC_0241_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 Click the Reset Panel button in the Quick Fix panel header to revert the image to its original state by resetting all of the controls.

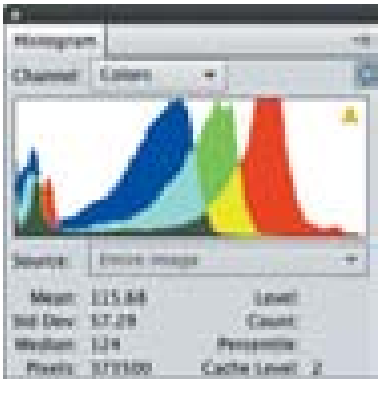


Consulting the color histogram

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. 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, the histogram shows a very marked separation of colors, with reds, yellows, and greens over-represented right through the upper midtones and highlights.

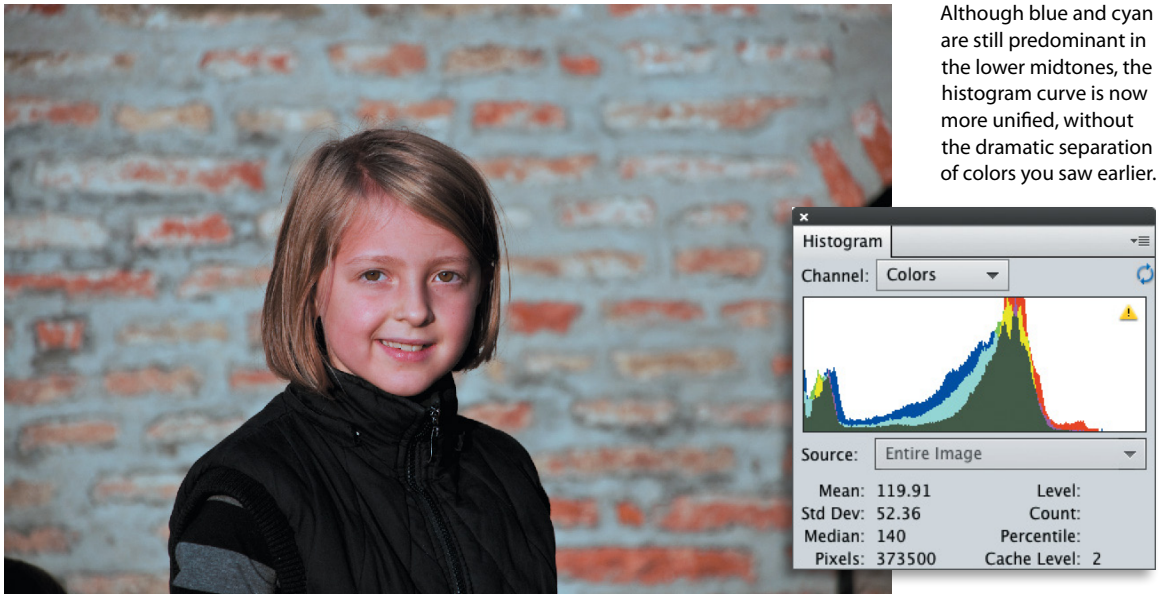
In the next exercise, you'll learn how to correct a color cast by adjusting the photo's *white balance*—or redefining the *white point*, to re-calibrate the image's color.

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 yellow-red cast commonly associated with indoor shots captured under tungsten lighting will be visible even on objects that should appear white, and even white paper photographed under fluorescent lighting will have a blue-green tint.

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 box appears, and the pointer becomes an eye-dropper cursor ( ).
2. Click with the eyedropper to sample a mid-gray from the mortar between the bricks in the background. If this introduces an overly cool blue cast, click the Reset button in the Remove Color Cast dialog box and try again. Try targeting a lighter tone.
3. When you're satisfied with the results, click OK to close the Remove Color Cast dialog box.
4. 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_0241_WhiteBalance.jpg**, with all the usual settings; then, close the file.



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

In the preceding exercises, you looked at the central concepts underlying image correction and became familiar with some of the terminology.

You learned that the *histogram* can reveal imbalance in a photo's *tonal distribution* (too light, too dark, too flat) and how the *Levels* controls can be used to improve the spread of image data from the *shadows*, through the *midtones*, to the *highlights*.

You're now able to assess an image's *color balance* in terms of *temperature* and *tint*, and understand the underlying concept of the *white balance*. You've seen how the histogram serves double duty, helping you to identify the *tonal range* most affected by a *color cast*; then, providing detailed feedback on the success of an adjustment.

In the next 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.

Making easy color and lighting adjustments

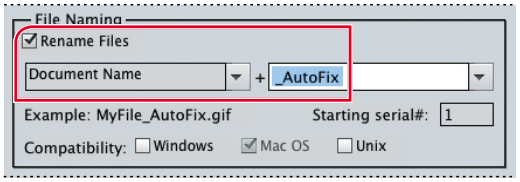
Many of the images used for the lessons in this book were chosen to illustrate common image faults that people face every day as they try to make the most of their photographs. Whether the problem is a lack of contrast, or an unsightly color cast, you can make fast adjustments using the simple controls in Quick Edit mode, let the Guided Edit mode step you through a wide range of common editing tasks, make detailed edits in Full 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 the image files used in this lesson, saving the auto-adjusted images 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 box, click the check boxes to activate all four auto-fix options: Auto Levels, Auto Contrast, Auto Color, and Sharpen.
2. At the upper left of the dialog box, choose Folder from the Process Files From menu. Under Source, click the Browse button. Locate and select the Lesson04 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 box. Make sure that the resizing and file conversion options under Image Size and File Type are disabled, and then click OK.

Photoshop Elements goes to work, automatically opening and closing image windows. All you need to do is sit back and wait for the process to finish. The newly copied files are automatically tagged with the same keywords as the source files.

Note: For Windows users: ignore any alert warning that files could not be processed. This is caused by a hidden system file and has no effect on the success of your project.

Adding the auto-corrected files to your catalog

When you modify an image in the Editor, the Include In Organizer option in the Save and Save As dialog boxes 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.

1 Switch to the Organizer by clicking the Organizer button ( ) in the Task bar at the bottom of the Editor workspace; 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 box, 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 box, click Select All; then, click OK.

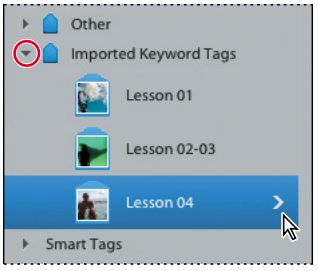
The files are imported to your CIB Catalog and the Organizer displays thumbnails of the newly added images in the Media Browser.

Correcting photos in Quick Edit mode

In the Quick Edit mode, Photoshop Elements conveniently groups easy-to-use controls for many of the most common basic image correction operations and presents them in the Quick Fix panel.

At the beginning of this lesson, you tried some one-click fixes in the Organizer's Instant Fix panel. In the batch-processing exercise, you applied a combination of the same automatic fixes using the Process Multiple Files command. The Quick Fix panel presents similar adjustment options—and more—but also gives you the opportunity to preview and fine-tune the settings before applying them.

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 Task bar. 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 arrow at the right.



2 Select the original photo of the colored perfume bottles, DSC_2474.jpg, making sure not to confuse the un-edited file with the AutoFix copy; then, click the Editor button ( )—not the arrow beside it—in the Task bar.

3 Click Quick in the mode picker to switch the Editor to Quick edit mode.

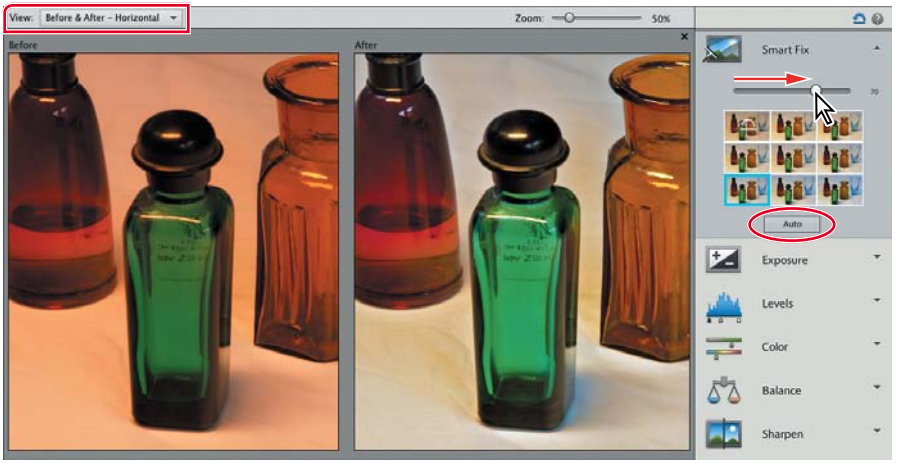
Each Edit mode offers a different set of tools, controls and views. In Quick Edit mode, the Panel Bin at the right is occupied by the Quick Fix panel, with separate panes for the Smart Fix, Exposure, Levels, Color, Balance, and Sharpen controls.

Using Smart Fix

Smart Fix is actually a combination of several adjustments applied at once; it corrects overall color balance and improves shadow and highlight detail. As with the other tools in Quick Edit mode, you can click the Auto button to apply the correction automatically, drag the slider control to fine-tune the adjustment manually, or use the interactive preview grid to preview adjustment levels before you apply them.

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

2 Now, drag the Smart Fix slider to tweak the strength of the combined color balance and highlight and shadow adjustments. Set the slider to a value of 70.



Applying more automatic fixes

Four more automatic Quick Fixes are available in the Levels, Color, and Sharpen panes. There are no Auto buttons for the Exposure or Balance adjustments.

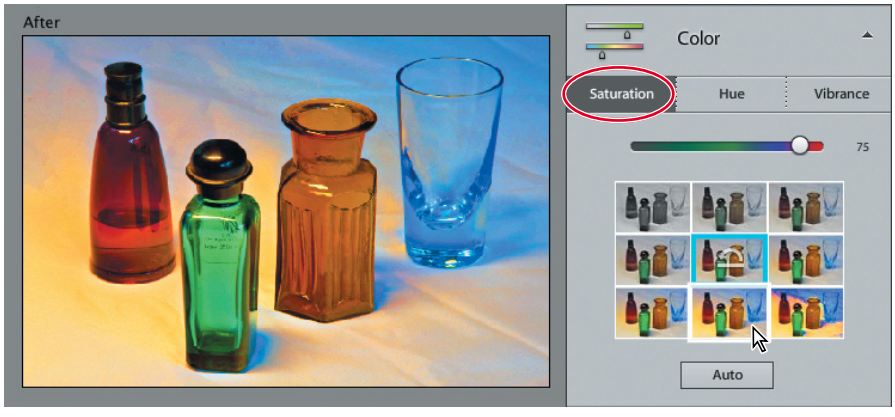
1 Expand the Levels pane, and then click both Auto Levels and Auto Contrast.

2 Click the Auto Color and Auto Sharpen buttons, noting the effects of each of these adjustments in the After view.

3 In the Quick Fix Color pane, click the Saturation tab above the slider to open the Saturation controls.

A grid of nine preview thumbnails shows the full range of variation possible with the Saturation slider. A blue frame highlights the central preview thumbnail, which represents the image in its un-edited state.

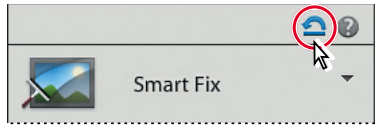
4 Move the pointer slowly over each preview thumbnail in the grid to see that level of saturation applied temporarily to your image in the After view.



▶ **Tip:** Click a thumbnail to apply that level of adjustment; then, drag left or right on the preview to fine-tune the effect incrementally. The Quick Fix preview grids not only provide an easy, intuitive editing interface, but also make a great way to learn about the effects of the various adjustment controls as you work with them.

5 Experiment with the slider controls and preview grids for Hue and Vibrance, and then explore the controls in each of the other panes in the Quick Fix panel.

6 If you wish to undo your modifications in any one of the control panes, click the central preview; if you'd like to discard all your Quick Fix adjustments and start again with the un-edited image, click the Reset Panel button in the header of the Quick Fix panel.



7 When you've achieved the results you want, choose File > Save As. In the Save As dialog box, activate the option Include In The Organizer and disable Save In Version Set With Original. Save the file to your My CIB Work folder, in JPEG format. Type **DSC_2474_QuickFix** as the file name; then, click Save. In the JPEG Options dialog box, choose High from the Quality menu, and then click OK.

8 Choose File > Close.

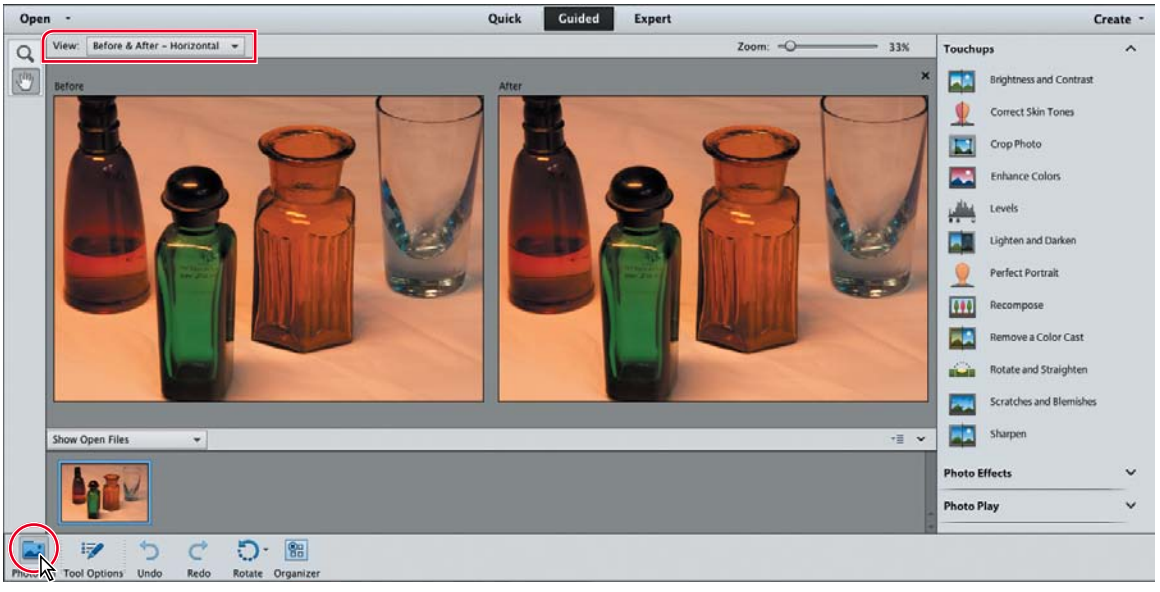
Adjusting images in Guided Edit mode

Note: As you try more advanced tasks in Photoshop Elements 11, you may find that you need more information to solve any problems you encounter. For help with some common problems you might have while working through the lessons in this book, 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.

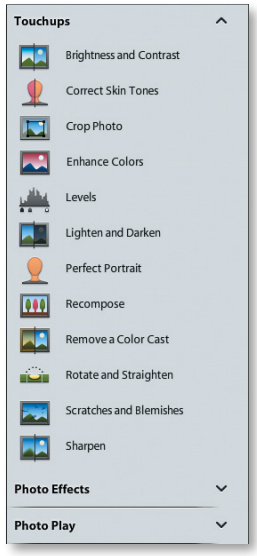
1. Switch to the Organizer by clicking the Organizer button ( ) in the Task bar. If necessary, click the arrow to the right of the Lesson 04 tag in the Keyword Tags panel to isolate the Lesson 4 images in the Media Browser.
2. Locate the photo of the perfume bottles, DSC_2474.jpg, making sure not to 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 Task bar to hide it.

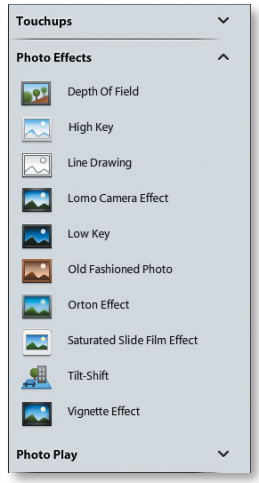


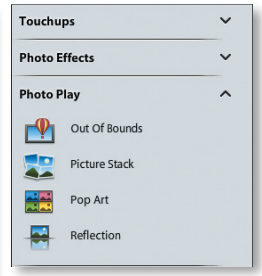
In the Guided edit mode, the Zoom and Hand tools are the only items in the toolbar; everything you'll need for a long list of image editing tasks—including the list itself—can be found in the Guided Edits panel at the right.

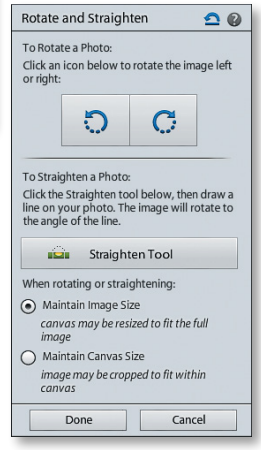
4 Scroll down in the Guided Edits panel, expanding the Touchups, Photo Effects, and Photo Play categories, if necessary, to see the all of the procedures and projects for which the Guided edit mode offers step-by-step assistance.

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 Edits panel to see easy to follow steps and 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 In the Guided Edits panel, choose Enhance Colors from the Touchups category. Click the Auto Fix button at the top of the Enhance Colors pane to correct the color balance and contrast with a single click; the photo improves dramatically.

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 Color fix takes care of both problems.

2 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.

3 Set the Saturation value to 25, and the Lightness to 10. Click Done at the bottom of the Guided Edits panel. The new colors become more vibrant, but the overall contrast is still inadequate.

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

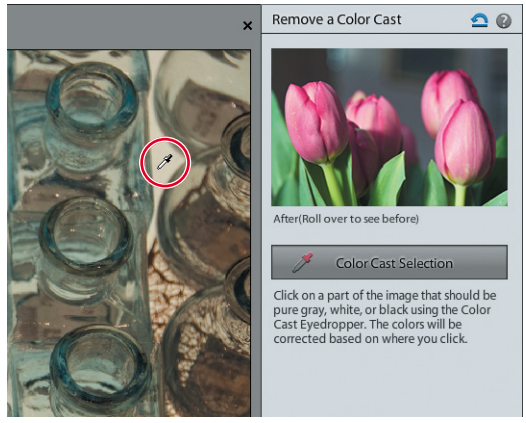
5 Choose Save As. Name the file **DSC_2474_EC-LD** (for Enhance Colors, Lighten And Darken) and save it to the My CIB Work folder with all the usual settings. In the JPEG Options, set the Quality to 10; then, click OK. Choose File > Close.

More guided solutions

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

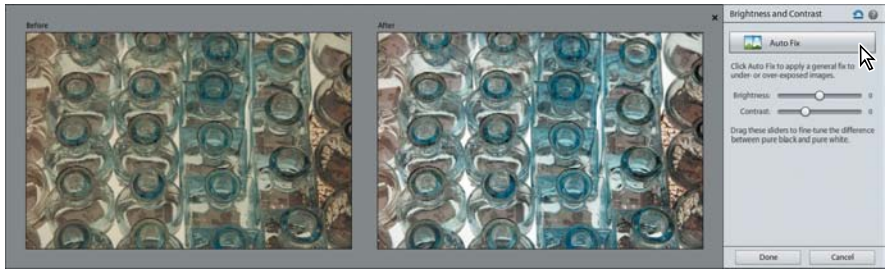
1 In the Organizer, select the image DSC_0347.jpg; then, click the Editor button.

Fluorescent back-lighting 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 back-lit 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.

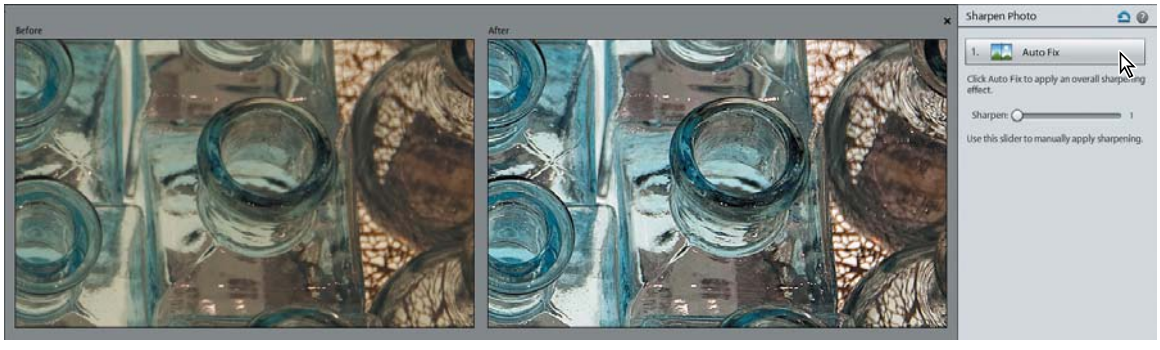


2 In the Guided Edits panel, choose the Remove A Color Cast adjustment from the Touchups category. Move the eyedropper cursor over the image and click on the translucent background between the bottles to reset the white point; then, click Done.

3 Choose the Brightness And Contrast guided touchup in the Guided Edits 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 over-sharpening. 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

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.

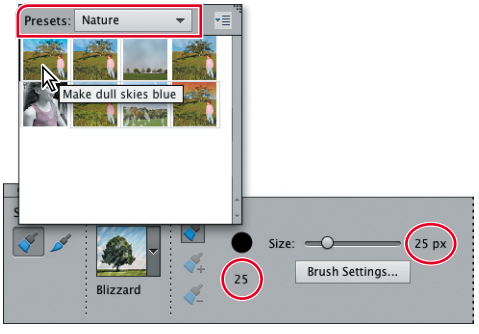
The Smart Brush is both a selection tool and an image adjustment tool—as you paint, it creates a selection based on similarities in color and texture, through which your choice of editing preset is applied.

1 In the Organizer, make sure that the Lesson 4 images are isolated in the Media Browser. Select the image DSC_5680.jpg, making sure not to confuse it with its edited copies; then, click the Editor button ( )—not the arrow beside it—in the Task bar.

2 In the Editor, click Expert in the mode picker at the top of the workspace to switch to Expert edit mode. Choose Window > Reset Panels. Hide the Photo Bin by clicking the Photo Bin button ( ) at the left of the Task bar; 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 Task bar.

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.
If necessary, choose the Nature category from the Presets menu at the top of the picker, and then select the Blue Skies preset.



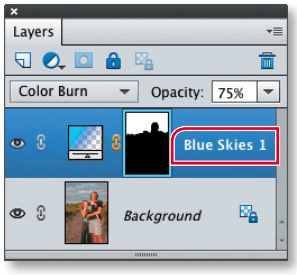
5 Press the Esc key on your keyboard to close the preset picker. Starting just above the horizon at the left of the photo, drag across the sky. Don't worry if your selection expands a little too far; to subtract areas from the selection, just hold down the Alt / Option key and paint carefully back over them.

Tip: You'll use the tool options pane several times in this exercise. If you prefer, you can hide the tool options pane as you work, and then show it again as needed by clicking the Tool Options button ( ) in the Task bar

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.

6 Click the arrow beside the More button ( ) at the right of the Task bar and choose Custom Workspace. Drag the Layers panel out of the Panel Bin by its name tab, to float it beside the photo in the Edit pane. Hide the Panel bin by un-checking its name from the Window menu.

A new layer has been created for the Blue Skies adjustment; the layer 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. A colored marker—a Smart Brush adjustment *pin*—appears at the point where you started dragging with the Smart Brush.

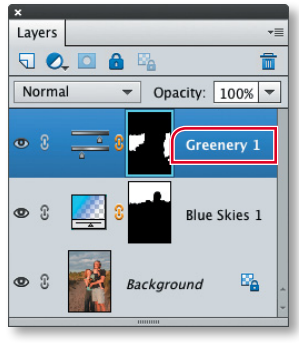


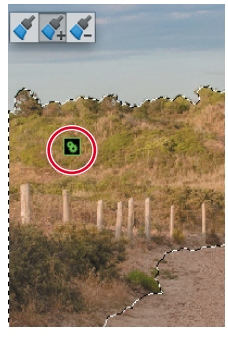
The Smart Brush edit occupies its own layer, where it remains active and separate from the image itself—so you can add to or subtract from the selection, tweak the effect, or even change which preset is applied, without permanently affecting your original photo. The adjustment pin will be visible whenever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

7 Deselect the Blue Skies 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 Greenery (Intensify Foliage) preset from the Nature category. Press Esc to close the Smart Brush presets picker.

8 Drag across the vegetation on the sand dunes and beside the trail, including the fence posts in the selection. Don't be concerned if your selection expands to include hair or sand; hold down the Alt / Option key and simply paint out the unwanted areas. You won't see much of an effect in the selected areas yet; you'll tweak the adjustment a little later.

A new Smart Brush adjustment pin appears on the image, and a new adjustment layer is added for the Greenery effect. The new adjustment layer displays a different icon from the Blue Skies effect—indicating that the Greenery preset applies a different type of adjustment—and a layer mask thumbnail. The effect is applied through the white areas in the mask.





9 Click the Background layer to deselect the effect. Choose the Details preset (Bring Out Details) from the Portrait category in the Smart Brush presets picker.

10 Paint the Details effect onto the people in the foreground, the sandy trail, and the grass and shrubs growing on the near side of the fence at both sides.

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 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 re-apply 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 box, you can modify the attributes of the gradient, including the colors, angle, and fade rate. For now, choose Reflected from the gradient Style menu, and then click OK.

2 Use the Opacity slider at the top of the Layers panel to reduce the adjustment layer's opacity from 75% to 50%. You can use the adjacent menu to change a layer's blending mode, but for now, you can leave it set to Color Burn.

3 Double-click the slider controls icon ( ) on the layer Greenery 1 to open the Adjustments panel in Hue/Saturation mode. Set a value of +10 for both Hue and Saturation. Change the layer's blending mode from Normal to Overlay, and then reduce its opacity from 100% to 40%.

4 Click the Hand tool to disable 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.

5 Choose File > Save As. Name the file **DSC_5680_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

For the rest of this lesson you'll be working with a raw image in Nikon's NEF format as you explore the correction and adjustment controls in the Camera Raw window.

1 In the Organizer, click the arrow beside the Lesson 04 keyword tag to isolate the Lesson 4 images, if necessary. In the Media Browser, locate the camera raw image DSC_5683.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.

The moment you open a camera raw file for the first time, the Camera Raw plug-in creates what is sometimes referred to as a *sidecar file* in the same folder as the raw image file. The sidecar file takes the name of the raw file, with the extension ".xmp." Any modification that you make to the raw photograph 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 (XP), the Notification Area (Vista), or the Dock on Mac OS to switch back to the Elements Organizer. In the My Folders list in the left panel, right-click / Control-click the Lesson04 folder and choose Reveal In Finder from the menu. A Windows Explorer or Mac OS Finder window opens to show the contents of your Lesson04 folder. The new XMP sidecar file, DSC_5683.xmp, is listed beside the NEF image file.

3 Return to the Editor—and the Camera Raw window—in Photoshop Elements.

This section will not only familiarize you with the unique characteristics of raw image files, but an exploration of the Camera Raw window will also serve as a review of the image editing concepts and terminology you learned earlier.

Workflow overview for raw images

To make use of the raw image editing capabilities in Photoshop Elements, you'll first need to set your camera to save images in its own raw format.

After processing a raw file in the Camera Raw window, you can then open the corrected image in Photoshop Elements, where you can work with it just as you would with any other photo. When you're done, you can save the results in any format supported by Photoshop Elements.

Photoshop Elements can open only raw files from supported cameras. To see an up-to-date list of the currently supported camera models and file formats, visit the Adobe website or search in Community Help.

Note: The RAW plug-in, used to open raw files from a digital camera, is updated over time as new cameras are added to the list of those supported. You can check for updates and download the latest version of the plug-in at www.adobe.com.

What is a raw image?

Raw files are referred to as such because, unlike many of the more common image file formats that you may recognize, such as JPEG or GIF, they are not processed by the digital camera in any way. In other words, a raw file contains all the unprocessed image data captured by the camera's sensors for each and every pixel, without any embedded software instructions about how that data is to be interpreted and displayed as an image on any particular device.

A limited but basically effective analogy or model for understanding the distinction is the difference between sending a film off for automatic processing by a commercial machine—with it's own specific capabilities and limitations—and using your own darkroom where you can control everything from the development of the negative to the way the image is exposed and printed onto paper.

The benefits of working with a raw image

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

Many types of image processing result in loss of data, effectively degrading the quality of the image. If a camera produces compressed files for instance, some data deemed superfluous is discarded. If a camera maps the whole range of captured image data to a defined color space, the spread of the image data can be narrowed. Processes such as sharpening and white balance correction will also alter the original captured data.

Whether you are an amateur photographer or a professional, it can be difficult to understand all the process settings on your digital camera and just what they mean in terms of data loss and image degradation. One solution is to use the camera's raw setting. Raw images are derived directly from the camera's sensors, prior to any camera data processing. Not all digital cameras have the capability to capture raw images, but many of the newer and more advanced cameras do offer this option.

Capturing your photos in a raw format means you have more flexibility when it comes to producing the image you want. Many of the camera settings such as sharpening, white balance, levels, and color adjustments can be undone when you're working with your image in Photoshop Elements. For instance, automatic adjustments to exposure can be undone and recalculated based on the raw data.

Another advantage is that, with 12 bits of data per pixel, it's possible to extract shadow and highlight detail from a raw image that would have been lost in the 8 bits/channel JPEG or TIFF formats.

Raw files provide an archival image format, much like a digital negative. In much the same way that you could produce a range of vastly different prints from the same film negative in a darkroom, you can reprocess a raw file repeatedly to achieve whatever results you want. Photoshop Elements doesn't save your changes to the original raw file; rather, it saves the settings you used to process it.

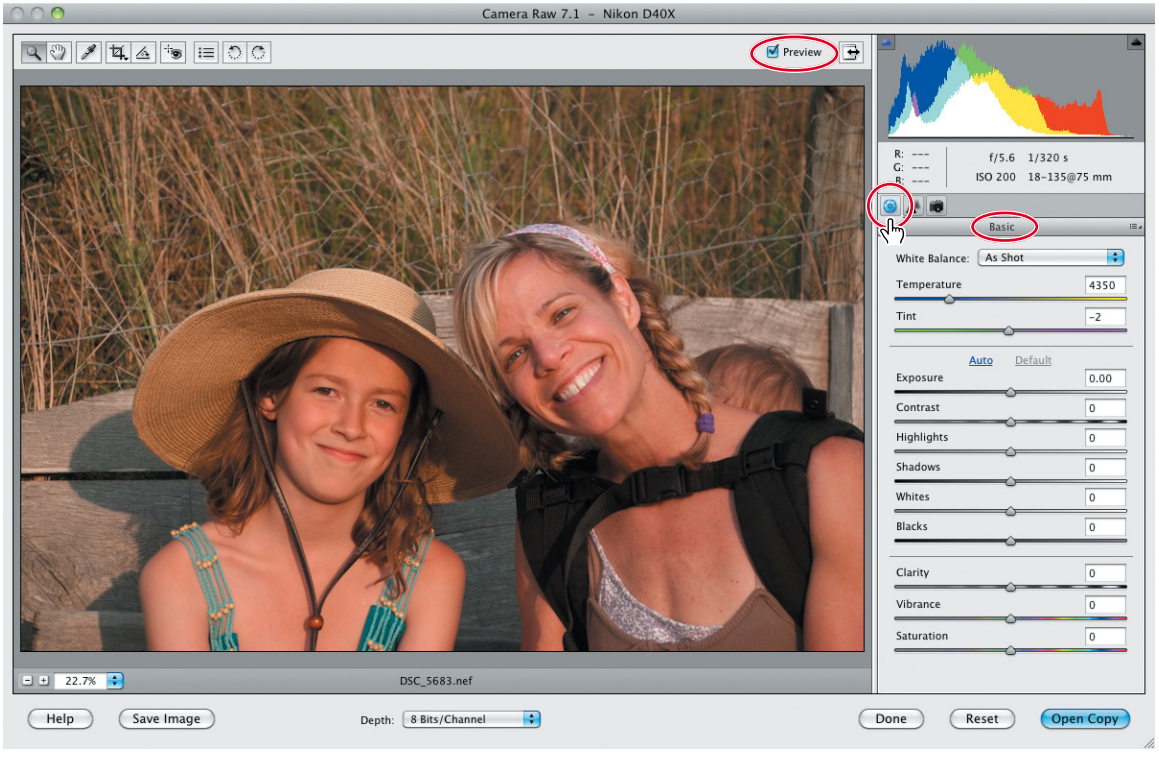
Note: Raw filenames have different extensions, depending on the camera used to capture the image. Examples are Canon's CRW and CR2, Epson's ERF, Fuji's RAF, Kodak's KDE and DER, Minolta's MRW, Olympus' ORF, Pentax's PTX and PEF, Panasonic's RAW, and the various flavors of Nikon's NEF.

Getting to know the Camera Raw window

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.

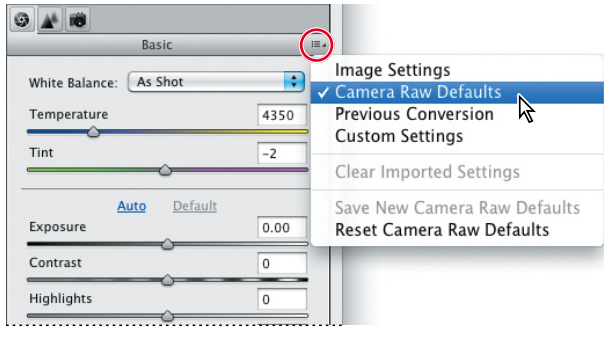
Tip: Click the Detail tab to access controls for sharpening image detail and reducing the grainy digital artefacts known as noise.

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 tooltip with the name of the tool and the respective keyboard shortcut. Click the Toggle Full Screen Mode button ( ) at the right of the tool bar 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 Camera Raw white balance presets can be helpful when you need to rectify a color cast caused by incorrect camera settings or poor lighting conditions. If your camera was not correctly set up to deal with overcast conditions, for example, you could correct your image by choosing the Cloudy preset from the White Balance menu. Other presets help you to compensate for the deficient color balance caused by different types of artificial lighting. Incandescent lighting typically causes an orange-yellow color cast; fluorescent lighting is notorious for a dull greenish tint.

The As Shot setting reads the embedded metadata that records the camera settings when the image was captured, while the Auto setting recalculates the white balance based on an analysis of the image data.

1 Experiment with some of the presets available in the White Balance menu. Switch the setting back and forth to compare the Auto, Cloudy, and Tungsten preset to the default As Shot setting. In the following pages you'll discover why the appropriate white balance is so important to the overall look of the image.

As Shot

Auto

Tungsten

Cloudy

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

For many photos, the right white balance preset will produce satisfactory results, either used "as is," or as a starting point for manual adjustment. When none of the presets seems to take your image in the right direction, you can use the White Balance tool (💉) to sample a color from the photo to be used as a neutral reference in relation to which Camera Raw will recalculate the white balance.

The ideal sample for this purpose is a light to medium gray that is neither discernibly warm or cool in tone. In our sample photo, the weathered wood is a potential reference, but we can probably be more certain that the steel fencing wire in the background is a neutral gray.

3 Zoom into 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 downwards and to the right so that you can see the thick wire to the left of the girl's hat.

4 Select the White Balance tool ( ), right beside the Hand tool in the tool bar. Sample a medium gray from the center of the wire where it crosses a relatively dark area. If you see little effect, click a slightly different point.

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 weathered wood in the background is a more neutral gray and the skin tones are rosier. The eyes also look clearer, having lost the original yellow-orange cast.

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.

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.

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

Working with the Temperature and Tint settings

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 color temperature seems fine, but the girl's skin still has a slightly sallow look that can be corrected by fine-tuning the green/magenta balance using the Tint 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 girl's face.
2. Increase the Tint setting to +20 with the slider or type **+20** 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.

3. Double-click the Hand tool or by choose Fit In View from the Zoom Level menu. Now that the tint has been adjusted towards magenta, the corrected temperature of the image appears just a little warm.
4. 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 below the edited value of 3800 either by dragging the slider or typing the value **3500** into the text box.

Note: Depending on where you clicked to set the white balance, your edited temperature value may have been slightly higher or lower than 3800.

Working with color can be very subjective; depending on the subject matter and the effect you wish to achieve, there are times when you might choose to retain a slight, controlled color cast. For example, although technically in need of correction, you might prefer the original overly warm cast in our lesson image (a result of late afternoon sunlight) for its evocative, summery look.

Most often used for fine color correction, the white balance settings can also be applied creatively to achieve surprising and dramatic atmospheric effects.

Using the tone controls on a raw image

The settings for tonal adjustments are located below the White Balance controls on the Basic tab. In this exercise, you'll use these controls to correct exposure, check highlights and shadows, and adjust brightness, contrast, and saturation. Before you adjust any of the settings, you should understand what each of the controls does:

Exposure adjusts the lightness or darkness of an image. Its effect is most apparent through the middle of the histogram; when you increase the Exposure setting, the main body of the curve will move to the right, compressing the highlights as much as possible rather than shifting them off the end of the curve. Use the Exposure control to lighten and brighten a dull, underexposed photo or correct the flat, faded look of an image that's overexposed.

Contrast is the amount of difference in brightness between the lightest and darkest areas of an image. The Contrast control has the most noticeable effect at the ends of the histogram; increasing the setting will move information outwards from the center of the curve. Use Contrast to add definition to a photo that appears flat or washed out, or to soften an image that is too harsh or stark.

Highlights recovers details from overexposed highlights and lifts the midtone range. The Recovery control can reconstruct some detail in areas where one or two color channels have been clipped to white.

Shadows recovers details from shadows, without brightening blacks—something close to the inverse of the action of the Highlights control, reconstructing detail in areas where one or two of the color channels have been clipped to black, and adding depth to the midtone range.

Whites specifies which input levels are mapped to 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 are mapped to black in the final image. Lowering the Blacks value expands the areas that are mapped to black; raising it 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 adjusts the saturation so that clipping is minimized as colors approach full saturation, acting on all lower saturated colors but having less impact on higher saturated colors. Vibrance also prevents skin tones from becoming oversaturated.

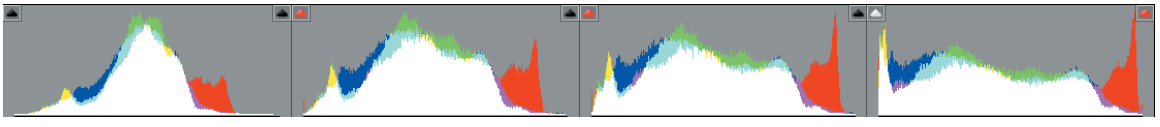
Saturation is the purity, or strength, of a color. A fully saturated color contains no gray. The Saturation control makes colors more vivid (containing less black or white) or more muted (containing more black or white).

First you'll adjust the overall exposure and contrast; then, set the white and black points to avoid clipping at the ends of the histogram before tweaking the highlights 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.

2 Drag the slider to the left until all the red areas disappear—even from the woman's head-band;. The Exposure control doesn't cause white clipping until the setting is extreme; for now, set the Exposure value to +0.5.

3 Watch the histogram as you drag the Contrast slider through its full range, before setting it to a value of +50.



Contrast: -100 Contrast: 0 Contrast: +50 Contrast: +100

4 Put the Whites slider through its paces. White clipping is already beginning to appear when the setting reaches +10. 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 -10—the point below which the blue clipping warning appears in the darkest areas of the image.

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 textural detail reappear in the sunlit wood 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 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 girl's face; then, drag the Clarity slider to +50. 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 check box at the right of the tool bar above the preview.

Tip: Remember that everything you do to a raw image in the Camera Raw window is recorded only in the XMP sidecar file, not written to the original image file. This is one advantage of working with raw images: the original data remains absolutely intact. Your adjustments are actually applied only to the copies that you export in other file formats.

The photo originally looked somewhat dull, muddy, and indistinct, and a little too dark. 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 to tone down the corrections to balance the image to your taste, you can do so now.

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 box. Under Destination in the Save Options dialog box, 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 select 1 Digit Serial Number. This will add the number 1 to the end of the file name.
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 right lower corner of the Camera Raw dialog box. 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_5683_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 Fix 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 box 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 Project 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 a orange-red or blue color cast. A yellow-green or magenta color cast is referred to as a tint.

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Production Notes

The *Adobe Photoshop Elements 11 Classroom in a Book* was created electronically using Adobe InDesign CS3. Art was produced using Adobe InDesign, Adobe Illustrator, and Adobe Photoshop.

References to company names in the lessons are for demonstration purposes only and are not intended to refer to any actual organization or person.

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Special thanks to Tracey Croom, Torsten Buck, Kiva Fateh, Victor Gavenda, Eric Geoffrey, Connie Jeung-Mills, Petra Laux, Tina Meyer, Berenice Seitz and Philipp Meyer, Dali and Kelly Willis, and Christine Yarrow.

Typefaces used

Adobe Myriad Pro and Adobe Warnock Pro are used throughout the lessons. For more information about OpenType and Adobe fonts, visit www.adobe.com/type/opentype/.

Photo Credits

Photographic images and illustrations supplied by Torsten Buck, Han Buck, John Evans, Katrin Straub, Rich Willis, and Adobe Systems Incorporated. Photos are for use only with the lessons in the book.

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