UNLOCK THE POWER OF LAYER STYLES
Quickly add bevels, shadows and chrome effects to your images, p8

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Optimize your images for the World Wide Web, p25

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Changes
BY DAVE CROSS

You'll see a subtle change happening after this issue of Photoshop Elements Techniques. I'm moving on to take charge of a new publication that's being launched by KW Media Group, and leaving you in the very capable hands of Matt Kloskowski. You'll recognize Matt's name from his articles here and videos on the website. I'll continue to write articles and produce video tutorials; you'll just see Matt's name as Editor-in-Chief.

Another big change happened on the subscriber website when we upgraded our system to give you better service. All current subscribers are required to create a new user name and password. Please visit the website to update your access to additional tutorials, videos, workshops, the gallery, and online training.

Finally, we've changed things by announcing our first-ever “Scrappy Awards”—a very exciting scrapbook page design competition with more than $7,000 in prizes. Please take a look at the back cover for more information.

Thanks for all your help and support during my time as Editor-in-Chief.

Dave Cross
Editor-in-Chief
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UNLOCKING THE POWER OF LAYER STYLES
With layer styles, you can quickly and easily add bevel, shadow, sepia, and even chrome effects to your images. Join us as we take a closer look at these little powerhouses.

SAVE FOR WEB SIMPLIFIED
Learn how to use the Save for Web command to optimize your images for use on the Web without the need for a Ph.D. in math.

PHOTO CUBE
Remember those plastic photo cubes where you inserted your favorite photos of your dog and kids? Here’s the 2006 digital equivalent, made simple with 3D Transform.

CREATING STAINED GLASS
Stained glass has been around for more than a thousand years, but never quite like this. With the Brush tool, Paint Bucket, and Filter Gallery, we’ll create our own digital “window of light.”

CREATING TEXT THAT FITS THE MESSAGE
When trying to communicate a message to viewers, you can use type effects like the one we show you here to really reinforce your point.

SCRAPBOOKERS’ WORKSHOP: CREATING CORNER RIBBONS
Did you ever think you’d be using the Brick texture in the Texturizer filter to create grosgrain ribbons? We didn’t either—but it works. Who knew?

RESTORATION STATION: ADDING A BURNED-IN EDGE TO A VINTAGE PHOTO
Add an artistic burned-in edge effect that will enhance your old photos and create an even more vintage appearance.

YOUR LEARNING DOESN’T STOP HERE!
It continues online, where you get exclusive access to print and video tutorials, discussion forums, downloads, and a personal user gallery. It’s all part of the value-added benefits of being a Photoshop Elements Techniques newsletter and website subscriber. For this issue’s article, Image Repair Tools, visit www.photoshopelementsuser.com/subscriber/printextras.php.
photo cube

MAYBE YOU’VE GOTTEN ONE FOR CHRISTMAS—A PLASTIC PHOTO CUBE THAT YOU INSERTED YOUR FAVORITE PHOTOS INTO (AFTER YOU TRIMMED THEM DOWN TO SIZE, OF COURSE). HERE’S THE 2006 DIGITAL EQUIVALENT, MADE PRETTY SIMPLE THANKS TO ONE FILTER. FOR THIS PROJECT YOU’LL NEED THREE PHOTOS TO USE IN THE PHOTO CUBE, PLUS A FOURTH IF YOU WANT TO HAVE AN IMAGE IN THE BACKGROUND. (YOU CAN ALSO USE THIS EFFECT ON A COLORED OR PATTERNED BACKGROUND.)

STEP ONE: In our example, we’ll use a photo in the background, and that’s the document where we’ll build our photo cube. Click the Create a New Layer icon at the top of the Layers palette to add a new layer to the background document, and from the Filter menu, choose Render>3D Transform. In the filter dialog, click-and-drag the Cube tool to create a basic cube. Then, use the Trackball tool to rotate the cube until you can see a slightly different shade for each side. This is the tricky part! It may take a few tries, and don’t be surprised if you get the best result by turning the cube upside down.

STEP TWO: After you click OK in the 3D Transform dialog, your cube will appear in your image above the Background layer in the new layer you created. If necessary, use Image>Transform>Free Transform to rotate your cube until you like the angle, and press Enter when you’re satisfied. Hint: Try to make the front corner line vertical.
STEP THREE: Now activate the first photo you want to use in your cube. Use the Rectangular Marquee tool (M) to select the area you want to use, pressing the Shift key after you start dragging to create a perfect square. Then, use the Move tool to drag-and-drop your selected area onto your background (cube) photo. Lower the Opacity of the layer slightly in the Layers palette so you can also see the cube underneath.

STEP FOUR: Press Control-T (Mac: Command-T) to bring up Free Transform. Holding down the Control key (Mac: Command key), drag each corner of the photo layer so that it matches up with the corresponding corner of one side of the cube. Press Enter once you’re done and then bring the layer Opacity back up to 100%.

Repeat Steps Three and Four with your other two photos until you have one photo per side. As an optional step, change the blend mode of each photo layer to Multiply in the Layers palette so that the photos darken slightly to match the lighting of the cube. Note: If you need to move the cube along with the three photos, hold down the Shift key and select all the layers in the Layers palette before you move them. (In Elements 3, link the layers together.)

STEP FIVE: This step for creating a shadow for the cube is optional. Click on the top photo layer to make it active and press Control-J (Mac: Command-J) to duplicate it. In the Layers palette, drag this layer copy below the cube layer and just above the Background layer. Then in the image, hold the Shift key and use the Move tool to drag the duplicated photo layer beneath the cube to where you think a shadow would be.

From the Edit menu choose Fill Layer. Change the Contents to Use Black, make sure Preserve Transparency is checked, and click OK. Apply a blur (Filter>Blur>Gaussian Blur) and click OK to close the dialog. Finally, lower the Opacity of the shadow layer in the Layers palette.

If there’s ever an example of when to save a layer original, this is it. By doing so, you’ll have a 3D cube that you can use over and over—just drag the cube layer into another document and start transforming.
creating stained glass

STAINED GLASS HAS BEEN AROUND FOR MORE THAN A THOUSAND YEARS. ANCIENT CRAFTSMEN WOULD USE HAND-CUT PIECES OF GLASS, LEAD CAMES, AND SOLDER TO CREATE A “WINDOW OF LIGHT.” WITH PHOTOSHOP ELEMENTS’ BRUSH TOOL, PAINT BUCKET, AND FILTER GALLERY, WE’LL CREATE OUR OWN WINDOW OF LIGHT.

STEP ONE: Open a simple image to trace (a butterfly in our example). Double-click on the Background layer in the Layers palette, rename it “template” in the resulting New Layer dialog, set the Opacity to 50%, and click OK. Add a new layer (Control-Shift-N [Mac: Command-Shift-N]), name it “lead,” and click OK. Press D to set your Foreground color to black. Select the Brush tool (B), and choose the Hard Round 13 pixels brush in the Options Bar (click on the brush thumbnail to see the drop-down menu of brushes). (Note: Wacom tablet users should turn off all Brush Tablet Options in the Options Bar.) On the new layer, paint a simple outline of the butterfly with black.

[To follow along, download the Butterfly.jpg at www.photoshopelementsuser.com/subscriber/printextras.php.]

STEP TWO: You can now delete the template layer (select it in the Layers palette and choose Layer>Delete Layer). Create a border for your butterfly with the Elliptical Marquee tool. Hold down the Alt key (Mac: Option key) and click-and-drag from the center of the butterfly. Hold down the Shift key as you drag to create a perfect circle. Give the selection a black 16-pixel stroke, centered (Edit>Stroke [Outline] Selection). Click OK to close the Stroke dialog then grab the Brush tool, set it for 7 pixels in the Options Bar, and paint in the lead for our stained glass window as shown. Press Control-D (Mac: Command-D) to deselect when you’re done.
STEP THREE: Add another new layer. Name it "glass", and send it to the back (Layer>Arrange>Send to Back). Select the Paint Bucket tool (K), and in the Options Bar, set the Tolerance to 60 and turn on Anti-alias, Contiguous, and Use All Layers. Choose a color from the Color Swatches palette (Window>Color Swatches) and fill in a section with the Paint Bucket tool by clicking twice. Using various colors selected from the Color Swatches palette, continue to fill each section.

STEP FOUR: Give the glass layer a "glassy" look with the Filter Gallery (Filter>Filter Gallery). First use the Grain filter in the Texture set. Set the Grain Type pop-up menu to Clumped with Intensity of 40 and Contrast of 50. Click on the New Effect Layer icon near the bottom right of the dialog, and use the Plastic Wrap filter from the Artistic set with a Highlight Strength of 7, a Detail of 9, and Smoothness set to 7. Click OK.

STEP FIVE: Select the lead layer and go to the Styles and Effects palette. Choose Layer Styles in the left pop-up menu, Bevels in the right pop-up menu, and give the layer a Simple Pillow Emboss for a 3D effect. Print your stained glass window on a translucent inkjet paper (e.g., Strathmore Inkjet Translucent Vellum from www.strathmoreartist.com) and hang it in a window to enjoy your window of light.

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I love to do things quickly. Don’t get me wrong, though; I love to work on my images and photos, but in the end, I want to get the work done fast. One of the best features in Adobe Photoshop Elements for working fast is layer styles. In short, they simply make you look like a superstar when all you did was click a button. In this article we’re going to help you unlock the power of layer styles.

Before we jump in, let’s first define a layer style. A layer style is a preset feature in Elements that allows you to apply a predetermined effect to a layer. For example, just by clicking a button, you can turn a simple color photo into a nice sepia-toned photo ready to show off. Best of all, there are no extra files to install (at least not if you don’t want to), and no digging through folders or menus either. It’s all right there in front of you.

WHERE TO FIND LAYER STYLES
Layer styles are located in the Styles and Effects palette. If you don’t see this palette along the right side of your screen, choose Window>Styles and Effects to view it. Near the top of the palette you’ll see two pop-down lists. In the list on the left, choose Layer Styles. Then, in the right list, you’ll see various options for all of the different types of layer styles. These include everything from creating bevels and drop shadows to styles that make shapes look like chrome or plastic.

ADDING A LAYER STYLE TO AN IMAGE
As mentioned earlier, layer styles are not only a great way to kick-start your creativity with photos and images, they’re also incredibly easy to use. Let’s say, for example, you have a photo open in the Editor. If you choose Photographic Effects from the layer styles drop-down list on the right, you’ll see the palette updates with a bunch of effects that you can add to, you
the right side of the layer, which indicates that a layer style has been added to this layer.

If you want to edit that style, just double-click on the little “ƒ” icon. You can also click on the layer to make it active and then choose Layer>Layer Style>Style Settings, but the double-click shortcut is a lot easier.

Regardless of how you get there, you should now see the Style Settings dialog. Depending on the style that you’ve added you’ll see various options. Here, we’re editing a Drop Shadow style and this gives us a few useful options. First, we can change the Lighting Angle. Currently at a setting of 30˚, it appears as if the light source were coming from the top right (which means the shadow appears toward the lower left of the object). Change the angle settings to 120˚ and it appears as if the light were coming from the top left (which casts the shadow on the lower right side). Basically, the direction that the line is pointing in the circle next to Lighting Angle is the direction the light source is coming from.

You can also control the Shadow Distance. This affects how close the drop shadow is to the object that it’s under. A smaller distance makes the object appear as if it were just barely lifted off the surface and a larger distance makes it appear as if it were raised very high off the surface. (Tip: If you’d like a more visual way to control the position of your shadow in your image, while you still have the Style Settings dialog open, simply click-and-drag inside the image and you can move the shadow to wherever you’d like.)

Here’s the second way to customize layer styles: Let’s say you’ve got a shape and you’ve added a layer style to it. In this example, we’ve added one of the WOW Chrome layer styles that comes with Elements to this military dog tag. However,
it doesn’t look very “chromish.” If this ever happens to you, try this: Click once on the layer in the Layers palette to select it and choose Layer>Layer Style>Scale Effects. A small dialog opens where you can adjust the Scale percentage to try to make the layer style look better. By increasing the Scale setting to 302% in our example, it made the chrome look much shinier than it originally did.

But if you want to get rid of the layer style and its effects, then just select the layer and choose Layer>Layer Style>Clear Layer Style. Sadly, your style will disappear and you’ll be left with your layer just as it was before you applied the style. But hey, if that’s what you wanted then you got it.

WHERE TO GO FROM HERE
Okay, you can easily just stop reading here if you’re happy with the layer styles that Photoshop Elements offers; however, if you’re the kind of person who always wants more (you know who you are), then read on.

Adobe has a website (http://share.studio.adobe.com) with all kinds of free stuff for Photoshop. If you look in the Photoshop drop-down list for Downloads and choose Styles, you’ll see a bunch of layer styles that can be used in Photoshop Elements, too.

Just download a style file from the website. The filename will have .asl after it. Once the file is on your computer, just place it into the C:\Program Files\Adobe\Photoshop Elements 4.0\Presets\Styles folder (Mac: /HD:Applications: Adobe Photoshop Elements 4.0:Presets:Styles). Restart Photoshop Elements and you’re ready to roll—the styles you just downloaded will be available in your Layer Styles list.

If you have a question on layer styles, you can always visit the forums at www.photoshopelementsuser.com/forum and post it there. There are many great people who frequent the forums who are a great source of help as well as inspiration.

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When discussing the options and features of the various Type tools in Photoshop Elements, it's important to understand resolution, shapes, and type layer properties. Images in Photoshop are generally made up of small square dots of color called pixels. An image is considered to be high-resolution (or high-res) if there are many pixels per square inch and low-resolution (or low-res) when there are few pixels per square inch. High-res images look better because they have more detail; you have to zoom in to a much smaller section of the image before you begin to see the squares that make up the image.

Resolution of a digital image is expressed in pixels-per-inch (ppi). The resolution of a computer screen is generally 72 ppi and that's considered low-res (but that's all you need for an image to look good onscreen). An image that's 200 ppi or greater is considered high-res and will generally look very good when printed on the better photographic inkjets available on the market today. Most magazines and advertising graphics departments work with 300-ppi images.

SCALING IMAGES
Photoshop Elements (and all image-editing programs) allow you to scale digital images and change their resolution (Image>Resize>Image Size). Just remember, if you add pixels (usually by scaling your image larger) you can reduce the image quality and make your image look fuzzy. If you “throw away” extra pixels by downsizing an image, the image generally remains at least as sharp as the original. (Note: Resample Image needs to be turned on at the bottom of the Image Size dialog in order for you to actually change the scale of your image. If you have it turned off, when you change the Width, Height, or Resolution, the other two values will change automatically so that your image always has the same number of pixels.)

Stretching an image to a larger size requires the software to interpolate (guess) the color of each pixel that it needs to add to the original image. If your original image contains a black pixel beside a white pixel (you’d probably have to zoom in a lot to see the pixels), then...
scaling it larger will often mean that the software will add gray pixels between the black and white pixels. The result becomes fuzzy to the naked eye.

THE RESOLUTION OF THE MEGAPIXEL
Before we move on, you may be wondering where the term megapixel fits into all of this since your digital camera is rated in megapixels. I won't bore you with the math, but if you understand that 1 megapixel is equal to 1-million pixels and that a good printout requires an original image that's about 250 ppi, then that means:
• A 1-megapixel image can be printed with good results at about 4x3”.
• To output a good quality 8x10” print, you'll need a 4- or 5-megapixel original.

RESOLUTION MATTERS WITH TYPE, TOO
When we think about type or text we generally think about the shape of the letters. While most of the components that make up an image in Photoshop Elements are pixels, the program does understand the shape of letters. In fact, when you use the Type tool to create text for an image, Photoshop Elements automatically creates a new type layer in the Layers palette just like the Shape tools create new shape layers.

Type layers have some very useful properties. You can scale them larger because type layers are similar to shape layers: scaling them larger still retains the crisp edge of the letter shapes. Another great thing is that text in a type layer can be edited easily rather than retyped from scratch each time.

There are a few reasons that you might want to convert your type from shapes into pixels within an image (Photoshop Elements calls this a simplified layer), such as to apply various effects, filters, or textures to the type, or to erase parts of a letter. The Simplify Layer command is available either by choosing Layer>Simplify Layer or by Right-clicking (Mac: Control-clicking) on the type layer in the Layers palette. Whenever you save your image as something other than a Photoshop Elements (PSD) file or a TIFF file, type layers will automatically be simplified and flattened. For example, JPEG files can only contain one layer.

Note: Remember, to keep text editable, it must remain on its own layer and it must remain as a type layer, not a simplified layer. It's a good habit to keep a copy of your work as a layered Photoshop Elements (PSD) file so you can easily edit it in the future. If you need a JPEG image, just use the Save As command and create a copy so you can leave your layered, easily edited image intact.

THE TYPE TOOLS
The standard Horizontal Type Tool (or simply the Type tool) in Photoshop Elements is represented by a “T” in the Tool-box. With it you can click on your image...
to create an insertion point, or you can click-and-drag to create a rectangular text box (see previous page). If you just click and start typing, your text will continue going to the right forever until you press Enter (Mac: Return) to start a new line. If you drag out a box, your typing will stay inside the boundary of that box and automatically wrap to the next line whenever it reaches the edge of the box. As mentioned earlier, either clicking or dragging out a box with the Type tool tells Photoshop Elements that you plan to start typing and it automatically creates a new type layer.

While the cursor is flashing onscreen, Photoshop Elements assumes you’re entering or editing type. When you’re ready to commit the type to its layer, press the other Enter key that’s in the number pad area. As long as you don’t flatten your Photoshop Elements file or simplify the layer, the text will remain editable. Just click with the Type tool in your existing text to place the flashing cursor and start typing again.

If you click-and-hold on the Type tool icon in the Toolbox, you’ll see that besides the Horizontal Type tool, there’s also a Vertical Type tool, a Horizontal Type Mask tool, and a Vertical Type Mask tool. The Type Mask tools simply create a selection in the shape of type on your active layer. In other words, they don’t create a separate type layer, and because they just create a selection in the shape of your type, it doesn’t remain editable like a type layer does.

**TYPE TOOL CONTROLS**

As with all the other tools, the controls for the Type tool are in the Options Bar that runs along the top of your image.

- Changing the Type tool mode will switch you to the other available Type tools (Vertical, Horizontal Type Mask, etc.).

- To the right of the modes, you can select the font family (or typeface); the font style (bold, italic, etc.); and the size letters you want, represented numerically as points. For reference, most people type letters in 12-point and a 72-point letter is about 1” tall.

- To the right of the point size field is a box with two letter a’s next to each other. Clicking this box on applies anti-aliasing to your type. If you zoom in on anti-aliased type you’ll notice that it has smooth blended edges as opposed to harsh, jaggy pixels at the letter’s edge.

- If the font you’re using doesn’t offer a bold or italic option, Photoshop Elements can simulate these effects using a faux bold or faux italic. Simply select the bold or italic T to the right of the Anti-aliased button in the Options Bar. You also have underline and strikethrough versions available.

**NOTE**

Some of these later options are only available on wider screens. If you don’t see them initially, once you begin setting type, the first few options are no longer necessary, so they disappear to make room for the items on the far right.

**SHORTCUTS**

But no explanation of type would be complete without at least one shortcut. Most people find that almost every time they put type in an image it’s the wrong size. And normally selecting all your type with the Type tool and changing the font size is clumsy. Instead, start by selecting all your type by double-clicking on the layer thumbnail of your type layer in the Layers palette. This not only selects the type on that layer but switches you to the Type tool as well. Then you can easily press Control-Shift-> (Mac: Command-Shift->) to increase your type size two points at a time, or Control-Shift-< (Mac: Command-Shift-<) to reduce the size. It’s much faster than entering numeric values in a dialog. Throw in the Alt key (Mac: Option key) and you can increase or decrease the type by 10 points at a time. And if you find it hard to memorize these shortcuts, try to remember that the greater than symbol increases the point size and the less than symbol reduces it.

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SOME QUICK AND HELPFUL TIPS

1. For rapid tool access, use single alpha key shortcuts (shown here) to access tools instead of pointing and clicking with your mouse on a tool icon in the Toolbox. If you ever forget the shortcut for a particular tool, just move your cursor over the tool to view its shortcut symbol. And for tools with multiple versions, such as the Type tool (T), simply press the tool shortcut key multiple times to rotate through the various tool versions.

Notes: There are a couple of tool shortcuts that are "hidden" behind another tool in the Toolbox: the Magic Selection Brush (F) and the Pencil (N). In addition to accessing tools, you can type D for establishing default Foreground/Background colors (black and white respectively) and X for exchanging Foreground and Background colors.

2. Use the following navigation shortcuts to move efficiently around your images:
   1. Scroll wheel zooming: Select Edit>Preferences>General (Mac: Photoshop Elements>Preferences>General) and check on Zoom with Scroll Wheel. You can then use your mouse’s scroll wheel to zoom your image in and out.
   2. Resize window with image: While you’re in the General Preferences dialog, turn on the Zoom Resizes Windows checkbox. Checking this on will make an image’s window resize along with the image when you zoom in or out (when you’re in Cascade Window mode). You can now take advantage of the following keyboard shortcuts:
      • Control-+ (Mac: Command-+) = Image and window zoom up
      • Control-- (Mac: Command--) = Image and window zoom down
   3. Fit on Screen and Actual Pixels: To view an image at entire image dimensions, or at 100%, use:
      • Control-0 (Mac: Command-0) = View entire image at full view size (Fit on Screen)
      • Control-Alt-0 (Mac: Command-Option-0) = View image at 100% (Actual Pixels)
   4. Scrolling without scroll bars: Move locally around image without using scroll bars by holding the Spacebar and clicking-and-dragging.

3. Use these tips to take control of your selections.
   1. Draw a perfect square or circle: Using either the Rectangular or Elliptical Marquee selection tools, press the Shift key as you draw the selection shape.
   2. Draw a selection from the center: Press the Alt key (Mac: Option key) as you draw the selection. Press Shift-Alt (Mac: Shift-Option) to draw a perfect circle or square from its center.
   3. Add to or subtract from an active selection:
      • Hold the Shift key and drag to add to a selection.
      • Hold the Alt key (Mac: Option key) and drag to subtract from a selection.
   4. Move a selection as you draw it: Press the Spacebar as you draw the selection to reposition it; release the Spacebar to finish drawing your selection.
   5. Remove a selection: Press Control-D (Mac: Command-D) to deselect.
To expand the list of graphic files Photoshop Elements will recognize and open in Windows, select Edit > File Association. Click the checkbox next to each graphic file type you would like Photoshop Elements to automatically recognize and open.

For the Macintosh version of Elements 4, File Type Association is controlled through the Bridge Preferences (Bridge > Preferences). Just select the File Type Associations category on the left and then you can assign a specific application to each file type. If you want to change any of the file types to Adobe Photoshop Elements 4, click on the current application for that file type and choose Browse. Navigate to Elements 4 and click Open. Once you've made all of your changes, click OK in the Preferences dialog.

It's always a good idea to edit copies of your images rather than the originals—especially when working with unique photos. Try this technique to duplicate your images:
1. Open the image you'd like to edit.
2. Press Control-– (Mac: Command-–) to reduce the onscreen dimension of your original image. (Make sure you have Photoshop Elements set up so the window resizes with your image as you zoom out as mentioned in Tip #2 above.) This will also place your image in the upper-left corner of your viewing area. This is good, as you can use this original image for comparison purposes. Note: Reducing the onscreen dimension of your original also reduces the likelihood that you activate and edit this image by mistake!
3. Select File > Duplicate to make a copy of your original, name your new version in the Duplicate Image dialog, and click OK. Save this copy, or not, depending upon whether you apply any edits you want to keep. Leave your original untouched.

To apply brightness and contrast adjustments to an image nondestructively, follow these steps for creating and using a Levels adjustment layer.
1. If your Layers palette isn't active, select Window > Layers to activate it.
2. Click on the half-black/half-white circle icon at the top of the Layers palette to open the Create Adjustment Layer menu. Select Levels, which will add a Levels adjustment layer to your image and open the Levels dialog.
3. Drag the Input Levels highlight and shadow sliders (left and right sliders) toward the middle to adjust the highlight and shadow points (try moving them to the start of the image data as shown).
4. Now move the midtone slider to further adjust image brightness if necessary. Click on the Preview checkbox to preview the results of your adjustments in your image. Click the OK button to apply the adjustment layer corrections.

To edit your adjustment layer settings, simply double-click on the adjustment layer thumbnail in the Layers palette to reopen the adjustment dialog. You'll see the exact same settings that were present when you last closed this dialog.

When you're finished editing the image, save it either as a PSD or TIFF file to preserve the adjustment layer for future editing. If you also want to save a flattened version for output, do one of the following:
• Select File > Save As and uncheck the Layers checkbox to save a version of this image without the adjustment layer.
• Select File > Duplicate to create a duplicate version of this image. Then click on this copy image's Layers palette flyout menu (labeled More) and select Flatten Image to apply and remove the adjustment layer.

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creating text that fits the message

WHEN TRYING TO COMMUNICATE A MESSAGE TO VIEWERS WHO ARE ALREADY VISUALLY OVERWHELMED, YOU NEED TO USE MATERIALS THAT REINFORCE THE MESSAGE. FOR THE TEXT—THE TYPEFACE IS CRITICAL, AS ARE ANY IMAGES OR COLORS THAT FILL THE TYPE. A CD TITLED MUSIC FOR A ROMANTIC EVENING WOULD SEND A MIXED MESSAGE IF THE TITLE WERE DONE IN GRUNGE-STYLE TEXT WITH PAINT SPLATTERS. TO DEMONSTRATE THE EFFECT THAT TYPE FILL CAN MAKE, WE'RE GOING TO MAKE TEXT FOR A FICTIONAL BAND TOUR CALLED “THE IRON MAN TOUR.”

[To follow along, download the Rusty Iron.jpg and the Brick Wall.jpg at www.photoshopelementsuser.com/subscriber/printextras.php.]

STEP ONE: We're going to make this for a webpage, so create a new image (File> New> Blank File) that's 800x600 pixels, 72 ppi, RGB Color, and with a Transparent background. Name the image “Ironman” and click OK.

Open the Rusty Iron.jpg photo. Use the Move (V) tool to drag the image onto the Ironman file and position it on the left. It will appear as a new layer. Double-click on the new layer's name in the Layers palette and label it “Rivets.” Close Rusty Iron.jpg (without saving).

STEP TWO: Select the Type tool (T), and in the Options Bar set the font to Impact at a size of 500 points (pt) and click on the Color swatch to change the color to white. Click on the image and type an uppercase I. Use the Move tool to position the first letter over the rivets as shown.

In the Layers palette, Control-click (Mac: Command-click) the thumbnail of the letter I to create a selection around the letter. In the Layers palette, drag the type layer to the Trash icon to delete it, and select the Rivets layer. The selection from the letter is all that remains over the Rivets. Press Control-J (Mac: Command-J) to copy the selection into a new layer. Select the Rivets layer in the Layers palette, then hold down the Shift key, and in the image, drag the layer to the right as shown. (Adding the Shift key constrains the movement to one direction.)
STEP THREE: Repeat Step Two three times, once with the letter “R” and again with the letters “O” and “N.” The spacing isn’t critical; we’ll correct that later. (You’ll run out of room after the O, so hide the letter O by clicking the Eye icon on its layer before making the letter N.) When you’ve finished the word “IRON,” hide the Rivets layer.

Tip: If Auto Select Layer in the Options Bar is checked for the Move tool, you might discover that every time you attempt to drag the Rivets layer, the new letter layer is being selected and dragged. Just uncheck Auto Select Layer to prevent this or click-and-drag the very edge of the Rivets layer.

STEP FOUR: To allow the left edge of some of the letters to slightly overlap the previous letter, reverse the order of the letters in the Layers palette by dragging them. Use the Move tool to align the letters as shown.

Once the letters are in position, click on the first letter in the Layers palette and then Shift-click the last letter to select all four letter layers. Right-click (Mac: Control-click) on one of the layers, and choose Merge Layers to combine all the letters into one layer.

STEP FIVE: Select the merged Iron layer, and in the Styles and Effects palette, choose Layer Styles in the left pop-up menu and Bevels in the right pop-up menu. Select the Simple Inner bevel. The default setting is a little too much, so double-click on the layer’s Layer Style icon in the Layers palette and change the settings to Lighting Angle: -90°, Bezel Size: 8 pixels (px), and the Bevel Direction: Up. Click OK.

STEP SIX: In the Layers palette, select the Rivets layer. In the Style and Effects palette, select the Effects category from the left pop-up menu, and double-click on the Sunset (layer) effect. The background is colorful but it’s too smooth. In the Layers
palette, select the Gradient Fill 2 layer and click the Create a New Layer icon. A blank layer appears under the text. Change the colors to their default colors (D). Choose Filter>Render>Clouds. Next, choose Enhance>Auto Contrast and change the blend mode to Overlay in the Layers palette.

STEP SEVEN: Choose the Type tool and change the font to Stencil with a size of 220 pt. Click on the top layer in the Layers palette and then click on the image and enter "MAN." From the Styles and Effects palette, double-click on Sprayed Stencil (type) in the Effects category. Use the Move tool to position and rotate the type as shown (click-and-drag outside the bounding box to rotate).

It still looks too clean, so let's add a little grunge. Flatten the image (Layer>Flatten Image). Click OK to discard the hidden layers. Apply some noise (Filter>Noise>Add Noise). Change the settings to Amount: 8%; Distribution: Gaussian; Monochromatic: unchecked; and click OK.

STEP EIGHT: Basically, we're done but it could use a ragged edge. Choose Image>Resize>Canvas Size. Click the Relative checkbox, change the Width and height to 3", and the Canvas Extension Color to Black. Click OK to add black around your image. Select the Cookie Cutter tool (Q), and in the Options Bar click on the Shape thumbnail to get a drop-down list of shapes. Click on the flyout menu and choose Crop Shapes. From this set, choose Crop Shape 22. Click inside the upper-left of the image and drag a shape that nearly touches all of the outer edges.

At this point we need a replacement background for the transparent area exposed by the ragged edge. Open the photo Brick Wall.jpg and drag the Ironman image on top using the Move tool. Use the Eraser tool (E) at an Opacity of 15% to allow some of the bricks to show through.
creating corner ribbons

THIS IS THE TIME OF YEAR WE HONOR OUR MOTHERS, AND WHAT BETTER WAY TO SHOW HER YOU CARE THAN TO MAKE A SCRAPBOOK PAGE ABOUT HER? TO ADD A NOSTALGIC TOUCH TO THE PAGE, YOU’LL LEARN HOW TO CREATE THE LOOK OF GROSGRAIN RIBBON USING (OF ALL THINGS!) THE BRICK TEXTURE IN THE FILTER MENU. WE’LL THEN PUT THE RIBBON ON ALL FOUR CORNERS OF A PHOTO.

STEP ONE: Create a new file (File>New>Blank File) that’s large enough to hold both the image and the ribbons that you’re going to create for that image. Then use the Move (V) to drag your image onto the new file. It will appear on its own layer above the Background layer. (We’re using a matted image in our example.) Click on the Foreground color swatch at the bottom of the Toolbox and select the color you want for a ribbon and click OK in the Color Picker. With the Rectangle tool (one of the Shape tools just below the Gradient tool), click-and-drag an outline the width and length of the ribbon you want, with enough to fit across the corner of your photo. Make sure the ribbon is vertical. When you let go of the mouse, your ribbon will fill with your Foreground color and create a shape layer above your image layer.

STEP TWO: Click on the Simplify button in the Options Bar to change the ribbon shape layer into a regular pixel-based layer. Then, choose Filter>Texture>Texturizer and select Brick from the Texture pop-up menu. For a high-res (300-ppi) image, choose Scaling: 70%, Relief: 3, Light: Top, and click OK. (For other page resolutions, you may need to adjust the numbers.)
STEP THREE: Choose Image>Transform>Free Transform. Move your cursor outside the bounds of the Transform outline until it turns into a double-headed arrow. Click-and-drag your ribbon to rotate it approximately 45˚ to the right. (Tip: Hold the Shift key to rotate in 15˚ increments.) Click inside the outline and move the ribbon over the upper-left corner of your photo as shown. Press Enter/Return to commit the transformation.

STEP FOUR: With the ribbon layer selected in the Layers palette, Control-click (Mac: Command-click) on the thumbnail of the photo layer to create a selection outline around the photo. Choose Select>Modify>Expand. Expand the selection by 4 pixels and click OK. Choose Select>Feather, feather by 1 pixel, and click OK. Choose Select>Inverse. Press the Backspace key (Mac: Delete key) to get rid of the extra ribbon, and then deselect (Select>Deselect).

STEP FIVE: Open the Styles and Effects palette. Choose Styles from the pop-up menu on the left, Drop Shadows from the pop-menu on the right, and click on Low. Double-click on the "f" Layer Style icon that appears on the layer in the Layers palette, change the Shadow Distance to 6 pixels in the Style Settings dialog, and click OK.
STEP SIX: Press Control-J (Mac: Command-J) to duplicate the ribbon. Choose Image>Rotate>Layer 90˚ Right. Select the Move tool (V), hold the Shift key, and move the ribbon copy over to the top-right corner of the photo until it's lined up correctly. Duplicate the copied ribbon, choose Image>Rotate>Flip Layer Vertical, hold the Shift key, and drag the new copy to the bottom-right corner of the photo. Duplicate the bottom-right ribbon, choose Image>Rotate>Flip Layer Horizontal, and Shift-drag the final copy to the bottom-left corner.

STEP SEVEN: Select the Burn tool (it’s in the flyout menu of the Sponge tool at the bottom of the Toolbox). Select Midtones in the Options Bar, reduce the Exposure to around 20%, and choose an appropriate brush Size. Select the ribbon layers, one at a time, in the Layers palette and paint on the ribbon next to the edge of the photo to make it appear darker, as though it’s curling over the edge of the photo.

STEP EIGHT: Once you add your background paper and embellishments, you’ll have a page fit for a queen! The ribbon, though, you’ll have to create yourself!

To download the background and title I created for this page, go to www.photoshopelementsuser.com/subscriber/print-extras.php. If you decide to Move your ribboned image into this background, you’ll first have to merge all of your ribbon layers with your image, so click the Eye icon on your Background layer in the Layers palette to hide it and then choose Layer>Merge Visible.

Page design, papers, and embellishments by Linda Sattgast. Fonts: Cooper Std (title) and P22 Monet (journaling). Downloads for personal use only.
This time, Restoration Station takes you where we’ve never been before: we’ll be adding an artistic effect to an old photo. Now, wait! Before you scream in horror and turn the page to keep from seeing me tear into a vintage photo, I’m not talking about special effects and filters to transform the photo into something else entirely. I love effects like that and I use them on newer photos, but on this vintage photo, we’ll do some minor repairs and then add a burned-in portrait effect. This effect will enhance the photo and not take away the charm or the vintage look; in fact, it will do the opposite and actually give this particular photo even more of a vintage appearance. (Photo used with permission of Audrie Nies.)

The [burned-in] effect is subtle, but adds a nice vintage touch.

Sometimes there are problems using Divide Scanned Photos because so many vintage photographs have edges and fancy frames. If you get divisions in strange places, try laying a colored piece of paper on top of your photos in the scanner bed, which will give Elements more visual clues to where the edges of the photos actually are. Save each as an individual image for editing.

Fixing Crooked Scans
The “Cardinal Rule of Photo Restoration” is: Things can and do go wrong, so make a duplicate (File>Duplicate) and work on the duplicate. Save your original as your digital negative. If you make a mistake you can’t fix, you’ll be able to go back and start over on another copy of the original scan.

This photo really isn’t in bad shape; it just needs some minor repairs. The first problem is that it wasn’t completely straight on the scanner bed. If you’re using Photoshop Elements 4, use the new Straighten tool (P) to straighten the photo. Just click-and-drag along an edge in the photo that should be horizontal and Elements will automatically straighten the image. If you’re using a version of Elements prior to version 4, use Image>Rotate>Straighten Image.

Cropping for Aesthetics
One thing that’s immediately apparent is that the woman and girl in the photo are off to the side. It’s not clear whether the photographer wasn’t paying attention or was trying to show off more of the painted backdrop, but we need to crop to place the subjects in a more pleasing position in the image before we go any further. Cropping before repairs is also a way to minimize the time spent repairing photos; any trouble spots that are cropped away don’t have to be fixed.

The rule of thirds is an aid to composition. With the photo divided into imaginary
thirds, you can position important elements along one of the lines. The Custom Shape tool has a shape that will give you a visual guide for doing so. Choose the Custom Shape tool from the Toolbox and in the Options Bar, click the Shape thumbnail to open the Custom Shape Picker. Click on the flyout menu and select Tiles to load that set of custom shapes. Choose the shape called Grid. Click on the Foreground color swatch at the bottom of the Toolbox to pick a color that contrasts well with the photo (red in our example). Click OK in the Color Picker.

Click-and-drag in the image to add the grid. Because it’s a shape, it’s vector and appears on its own layer. Activate the Free Transform handles by pressing Control-T (Mac: Command-T), and use the handles to resize the grid around the portion of the image you wish to keep. The grid divides the image into thirds, allowing you to determine the best composition. I put the woman along the second vertical line—the rule of thirds can be broken. Logically, the upper horizontal line would have been across the woman’s eyes; however, I like the painted scene behind. It’s part of the charm of the photo, and I wanted to retain the essence of the original by leaving as much of the painted backdrop as possible. Press Enter to commit the transformation.

Use the Crop tool (C) to drag around the outer edge of the grid shape, and then press Enter to commit the crop. You can now delete the shape layer by clicking on it and dragging it to the Trash icon at the top of the Layers palette.

MAKE YOUR REPAIRS
There are a couple of scratches and creases that need to be fixed on the image. As with any damaged image, we have a variety of tricks to fix the scratches. The Spot Healing Brush (J) and the Clone Stamp (S) are the tools we can use here. When cloning, sample often (Alt-click [Mac: Option-click]), and change the Mode in the Options Bar from Normal to Darken or Lighten, depending on the desired result. I usually work at 50% Opacity when using a Darken or Lighten Mode so the repair blends in better. Using the Clone Stamp tool with blend modes is one of the best tricks you have up your sleeve.

Finish by using the Blur tool (R) at 50% Opacity if you need to blend any edges in. Note that the Blur tool can also be used in Lighten or Darken Mode, which is one more way to blend the repairs into the photo smoothly. Use the Zoom tool (Z) to get in close and see what needs to be done, but zoom back out again to 100% to make sure the repair really looks smooth.

BURNING THE EDGES
Because this photo is a sepia tone, let’s burn in the edges with brown rather than the usual black. Use the Eyedropper tool (I) to sample a dark brown color from the image. This color will become your Foreground color. I sampled from the girl’s hair. (The color in this example is R:76, G:58, and B:41 [or # 4c3a29]).

To keep the changes editable, we’ll use a Solid Color adjustment layer. Click the Create Adjustment Layer icon at the top of the Layers palette and choose Solid Color.

When you add a Solid Color adjustment layer, the Color Picker opens so you can select a color for the fill. By default it’s set to the current Foreground color. Since we already selected the Foreground color with the Eyedropper, just click OK to close the Color Picker. Your image should now be covered by a solid brown.
On your image, use the Rectangular Marquee tool (M) to make a rectangular selection about 1” in from the edges of the image. Feather the selection (Select>Feather) to soften the edges. A Feather Radius of 75 pixels works well on this photo, but when working with other photos, you may have to adjust this setting. It depends on the size and resolution of the photo and how far you want the burned-in effect to go into the image.

Click in the selection with the Paint Bucket tool (K) to fill with black (your Foreground color should have changed to black after you added your Solid Color adjustment layer, but if not, press X until it’s black). You’re actually painting in the layer mask of the Solid Color adjustment layer. When working with a layer mask, painting with black reveals the layer below. Because of the feathered selection, filling with black will reveal the center of the image and slowly fade to the brown color fill toward the edges. This is because the feathering on the selection adds a gradient: even though you can’t see it, as the feathering fades away toward the edge of the photo, the black reveals less of the image below, making a soft vignette.

Deselect (Select>Deselect or Control-D [Mac: Command-D]), and you’re done. See the finished image below right. The effect is subtle, but adds a nice vintage touch.

Changing the Color After the Fact

You may be wondering if a filled new layer above the image layer would have accomplished the same effect. Yes, it would, but with one important difference: an adjustment layer remains editable even after you save and close the image, so you can come back at any time to change the color of the burned-in effect. To do so, go to the Layers palette and double-click on the layer thumbnail of the adjustment layer (the one with the small brown square).

The Color Picker will open, allowing you to choose another color. Another bonus is that this is totally live, so as soon as you choose another color in the Color Picker, the effect shows on your image. A darker shade of brown or black will deepen the burned-in effect, a lighter color lightens the burned-in effect, and if you were so inclined, choosing a color other than black or brown would tint the edges of the image. When you find a new shade you prefer, click OK to close the Color Picker and apply the effect.
save for web simplified

BY LYNETTE KENT

THE TRUE ENJOYMENT OF TAKING PHOTOGRAPHS IS SHARING THEM. WITH DIGITAL PHOTOGRAPHY YOU CAN SHARE THE PRINTED IMAGES AS YOU WOULD WITH TRADITIONAL PRINTS, AND JUST AS WITH TRADITIONAL PHOTOGRAPHY, EVERYONE ENDS UP WITH A SHOEBOX FULL OF MISCELLANEOUS PHOTOS. SHARING YOUR PHOTOS AND MORE IMPORTANTLY, THE STORIES THEY REVEAL, IS EASIER AND FASTER USING THE WEB. ATTACH PHOTOS TO EMAILS OR BETTER STILL, CREATE A WEBPAGE OF YOUR PHOTOS AND THEN SIMPLY SEND LINKS VIA EMAIL TO YOUR FRIENDS AND FAMILY.

...the Save for Web command in Photoshop Elements gives you all the control for optimizing your images without any of the calculations...

Sounds simple enough, so where’s the catch? Depending on their size and resolution, digital photos can take a long time to appear onscreen. You also want your viewer to see the entire photo without having to scroll around the image. You’ll need to resize, change resolution, and more. Again, the size-and-resolution quandary! Not to worry. Photoshop Elements includes a Save for Web command that does all the calculations for you. It allows you to try different settings for file size, resolution, and even file formats without ever overwriting your original file. You can see what each of these different settings change in a preview window for a side-by-side comparison with the original image. You can even test your new version as it will appear in various Web browsers before you commit any of the changes.

SAVE FOR WEB WITH PHOTOS

Let’s first take a look at using the Save for Web command with your photographs. Later, we’ll look at optimizing graphic elements as well.

1. Open a photo in the Editor workspace, and select File>Save for Web. A dialog appears with your original photo on the left and the optimized version on the right.
2. Click the Preset drop-down menu to select and compare any of the JPEG settings. Try various "what if" scenarios to see how your image appears in the preview window.

3. Alternatively you can select specific options to fine-tune the optimization to your liking. Try viewing the differences in the image using a Low or High quality setting, or even a numeric value from 0 (low quality) to 100 (high quality) in the Quality data field.

Listed below are the other Options and what they do:

• Clicking on Progressive makes the image come into focus as it downloads in multiple passes.
• Clicking on ICC Profile preserves the color profile of the current image, but may not be supported in all Web browsers.
• Select a Matte color to fill any transparent areas in the photo to match a Web background. (This is more important for illustrations than for photos. See “Save for Web with Graphics” below.)

4. You can change the image size in pixels or by percentage in the New Size section. Press Apply and the photo and the information below it update every time you change a setting, indicating the new optimized size and an estimate of how long the image will take to download.

5. To set up all of the Web browsers installed on your computer, click on the drop-down menu beside Preview In (at the bottom of the Save for Web dialog).

SAVE FOR WEB WITH GRAPHICS

In addition to editing photographs, with Photoshop Elements it’s easy to create graphic elements such as shapes or type for Web buttons. These must also be optimized for Web viewing.

You can easily create a custom shape or type graphic using theShape or Type tools. You can even add Bevels or other styles with the Styles and Effects palette. Photoshop Elements automatically places the shape and the type on separate layers.
The graphic needs to have a transparent background so that once we place it on a webpage all you see is the background of the webpage around the graphic and not a white (or other color) box. To save just the type or the graphic without the Background layer, click the Eye icon next to the Background layer to hide it. Then, click the More flyout menu on the Layers palette and select Merge Visible to group all the layers into one. The graphic is simplified and placed on a transparent layer above the Background layer.

Now use the Save for Web command and select the GIF settings in the dialog. You can also choose one of the GIF Presets. The Save for Web dialog offers different options for the GIF file format. Here are some simplified explanations to help you make selections to match your particular graphic.

- **Perceptual**, **Selective**, **Adaptive**, and **Restrictive** refer to the method used to reduce the colors in the graphic:
  - **Perceptual** produces a reduced color palette and smoothes transitions to please the human eye. It’s best for photos or images with gradients and blends.
  - **Selective**, like Perceptual, reduces the color palette by sampling colors from all over the image but tries to stay close to the colors in a Web palette. It’s the default option for GIFs because it works best with graphics.
  - **Adaptive** reduces the color palette while keeping an even sampling of exact colors that are in the image. It’s good if there are very few colors in the graphic.
  - **Restrictive** reduces and limits the color palette to the original 216 Web-safe colors.

- **Checking the Interlaced box** makes the image appear gradually as the webpage loads.
- **Dither** is similar to adding noise. Select a dithered GIF if you see color banding (lines) in the preview image.
- **Checking the Transparency box** allows transparent areas of the Photoshop Elements image to remain transparent when placed on a webpage. This feature is perfect for type or shapes that are created on a separate transparent layer above the Background layer and saved without the Background layer just as we did in the previous example.
- **Select a Matte color** to fill any translucent areas on the edges of the graphic, preferably a color to match a Web background so the graphic truly floats on the page. (Note: The translucent areas around the edges of a graphic or type are due to anti-aliasing of the edge pixels, which is applied to make the edges look smooth rather than jagged.)

**TO GIF OR JPEG? GOOD QUESTION!**

Setting the file format to GIF rather than JPEG produces a much smaller and faster loading file. Why don’t we use it for every image? It depends on what you want to preserve in your image.

- JPEG shrinks the file size by deleting some pixels and therefore slightly blurring some details. It’s better, however, for continuous tone photos because it keeps all the color information.
- The GIF file format shrinks file size by compressing large areas of color and limiting the number of colors in an image. It’s better for graphics because it keeps the line art and type sharp.

Anytime you plan to upload your photos to the Web, using the Save for Web command in Photoshop Elements gives you all the control for optimizing your images without any of the calculations, and it lets you decide the best settings by previewing what your viewers will see.