CAMERA SHY
Know what to look for when buying a digital camera, p25

POLAR OPPOSITES
Enhance your skies with this polarizing filter technique, p4

YOU OUGHT TO BE IN PICTURES
Print multiple photos on a page with Picture Package, p16
Wow, it’s already my second issue as Editor-in-Chief and I have to say that I’m having an absolute blast. Getting to interact in a more integral way with this newsletter is really a lot of fun. I also want to thank everyone for the warm welcome.

Remember last time when I said that there wouldn’t be any changes in the newsletter? Well, I lied. Sorry. But hey, they’re good changes. First, I’d like to welcome two new writers. Tim Cooper joins us with an article on how to pick out that new digital camera (“How to Buy a Digital Camera,” p. 25). As with many things relating to the newsletter, a large part of your subscription value comes from the subscriber-only website as well. Tim was kind enough to include a Web article that gives you even more in-depth information to help you choose the perfect digital camera.

Next, Rozanne Paxman has taken over the “Scrapbookers’ Workshop.” Please join me in wishing Linda Sattgast all the best. Linda launched our scrapbooking column and has written excellent tutorials each issue. We thank her very much and wish her the best of luck. Also, one of our most popular forum participants, Wendy Williams (she’ll be nearing 20,000 forum posts around the time you read this), has graciously allowed us to put more than 40 of her tutorials into the subscriber-only area of the website. So if you haven’t been by the website recently, make sure you check it out. She’s got some great techniques. Whew, all that between one issue of the newsletter and the next. Talk about a wild ride. Until next time...

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Editor-in-Chief
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CONTENTS
VOL 3, NO 5

features

08 CONTROLLING COMPOSITION AND DEPTH OF FIELD
When shooting images with your digital camera, depth of field can be a powerful tool for focusing attention. We'll show you the importance of composition and how it can make or break a great photo.

16 CREATING A PICTURE PACKAGE
Printing multiple photos on a single page will save you printing time and paper costs. In just a few easy steps, you can set up a page of photos in a variety of sizes.

25 HOW TO BUY A DIGITAL CAMERA, PART 1
Buying a new digital camera can be an overwhelming endeavor. By learning just a little about digital technology, however, purchasing a new camera will be more fun than fatigue.

step by step

04 DIGITAL DARKROOM: SIMULATING A POLARIZING FILTER ON A SKY
Ever take a picture of a deep blue sky only to have the blue colors lack punch in your photo? This technique can bring out the blues in your sky in a snap.

06 TEXT EFFECTS
Using text effects can really add impact to your message. Learn how to add a touch of class to your images by turning your type into gold.

columns

19 SCRAPBOOKERS’ WORKSHOP: CREATE SCRAPBOOK BACKGROUNDS FROM PHOTOS
The best scrapbooking tools you have are close-up photos of items such as rocks, leaves, and chipped paint. We'll teach you how to take one of these photos and create a background with an aged look.

22 RESTORATION STATION: TINTYPE RESTORATION
Last issue we looked at tintypes and their care. This time we’ll use the Clone Stamp and Healing tools to digitally take one of these tintypes back in time.

ESSENTIALS

02 FROM THE EDITOR
11 BEGINNERS’ WORKSHOP
14 TIPS & TRICKS

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simulating a polarizing filter on a sky

MANY PHOTOGRAPHERS CARRY AN ADJUSTABLE POLARIZING FILTER THAT ATTACHES TO THE CAMERA’S LENS. THE FILTER REDUCES GLARE FROM NONMETALLIC SURFACES, SUCH AS GLASS OR WATER, AND DEEPENS OR EMPHASIZES BLUE SKIES. YOUR DIGITAL CAMERA MAY NOT ALLOW SCREW-ON FILTERS OR MAYBE YOU LEFT YOURS AT HOME. FEAR NOT, YOU CAN PULL THE DEEP BLUES OUT OF THAT SKY IN PHOTOSHOP ELEMENTS AFTER YOU TAKE THE PHOTO.

STEP ONE: Open a photo that features a nice blue sky. Try using a photo without too many clouds, as clouds will tend to lessen the effect of this technique. Click the Create Adjustment Layer icon at the top of the Layers palette and choose Hue/Saturation to create a new Hue/Saturation adjustment layer. The first thing you’ll need to do when you see the Hue/Saturation adjustment dialog is change the Edit menu from Master to Blues.

[To follow along, download the image used in this tutorial at www.photoshopelements user.com/subscriber/printextras.php]

STEP TWO: Now move the Saturation slider toward the right to increase only the blue color saturation in the photo. A setting somewhere between +30 and +40 usually provides a good, realistic color boost. Any less and the effect on the sky is too mild and any more and the effect is too strong and your sky will begin to turn purple. Keep your eyes on the sky at this point—don’t worry if other areas in the photo begin to look odd. We’ll take care of that later.
STEP THREE: When you’re done adjusting the Saturation, click OK. You’ll see a new layer appear right above your original photo layer in the Layers palette. The blue sky looks great, but other blue parts of your photo may now look too blue. To fix this, click once on your Hue/Saturation adjustment layer to make sure it’s selected. Now, press the letter D to set your Foreground and Background colors to white and black, respectively, and then press X to exchange them so now black is your Foreground color.

STEP FOUR: Now select the Brush tool (B). In the Brush Picker in the Options Bar at the top of the screen, select a large soft-edged brush and paint all the non-sky areas. Because you’re working on an adjustment layer, you’re not actually painting with black—you’re hiding (or masking) the effect of the adjustment on all the areas you paint. This leaves the skies bluer but removes any oversaturated effects in other areas.

BONUS STEP: Let’s take this trick one step further: Control-click (Mac: Command-click) on the adjustment layer and a selection appears around the sky. Click the Create adjustment layer icon at the top of the Layers palette and choose Levels. In the Levels dialog, move the black Input Levels slider to the right a little—this will further deepen that blue sky.

Now there’s quite a difference between the original and final sky colors.
STEP ONE: We're going to make a lobby sign for the most universal bank in the world, known to children everywhere as the "Bank of Dad." Because it's a bank, it requires a fancy wood background to emphasize the gold letters, so create a new image (File>New>Blank File) that's 800x600 pixels at a resolution of 72 dpi and with White Background Contents. Then, we'll apply the Rosewood texture (in the Styles and Effects palette [Window>Styles and Effects], choose Effects in the top-left pop-up menu and Textures in the top-right pop-up menu. Double-click the Wood-Rosewood thumbnail to apply it).

Turn on the grid (View>Grid) and, using the Rectangular Marquee tool (M), drag a selection that's equidistant from all the edges of the image (be sure you have View>Snap to Grid turned on). When the selection is in place, turn off the grid (choose View>Grid again).

STEP TWO: Make a copy layer of the selected area (Control-J [Mac: Command-J]). Select Layer Styles in the top-left pop-up menu in the Styles and Effects palette and Bevels in the top-right pop-up menu and click the Simple Sharp Pillow Emboss thumbnail. Flatten the image (Layer>Flatten Image). That completes the background.

Tip: Many of the presets in the Styles and Effects palette have their full names cut off in thumbnail view. To see the complete names, click the More button in the palette and change from Thumbnail View (default) to the List View.
STEP THREE: Click on the Foreground color swatch in the Toolbox, choose R:250, G:230, and B:35 in the Color Picker, and click OK. Select the Type tool (T) and choose a dignified typeface (the one in this example is Rockwell Extra Bold with the font size set to 160 points [pt] and the leading set to 130 pt in the Options Bar). Type “Bank of Dad,” then select the word “of” with the Type tool and change it to Rockwell Condensed. Click the Checkmark icon in the Options Bar to commit the type, then use the Move tool (V) to center the type (as shown). In the Layers palette, Right-click (Mac: Control-click) the text layer and choose Simplify Layer from the menu that appears.

STEP FOUR: Duplicate the text layer by dragging it onto the Create a New Layer icon at the top of the Layers palette. Choose Wow Chrome in the top-right pop-up menu in the Styles and Effects palette. Then, click on the Wow–Chrome Reflecting preset to apply it, creating a bright chrome look.

STEP FIVE: To make the text look like gold, change the blend mode of the top layer in the Layers palette from Normal to Color Burn. As there are many types and therefore shades of gold, we picked a base color that produced a green tint. A redder base color would have made the gold appear too orange on our reddish background. The advantage of using the combination of a base color and a blend mode allows you to tweak the base color. Adjust the color by selecting the lower text layer and opening the Hue/Saturation (Control-U [Mac: Command-U]) dialog. While looking at the gold type, move the Hue slider to the left or right until you get the color you need.

Select the top layer and press Control-E (Mac: Command-E) to merge the two text layers together. Choose Drop Shadows in the top-right pop-up menu in the Styles and Effects palette and then click the Noisy preset to apply it. And here's our final sign.

Dave Huss has more than 25 years' experience as a photographer and has authored more than 17 books on digital photography and digital photo editing. His latest book is Adobe Photoshop Elements 4: 50 Ways to Create Cool Pictures.
Controlling Composition and Depth of Field

Photographer Edward Weston once said that good photography is all about the quality of the light. He assumed other factors such as composition and depth of field were being attended to. But even though the light is sometimes unsatisfactory, you may still want to take pictures anyway. Paying attention to how you compose your image and what’s in and out of focus can make or break your photo.

COMPOSITION AND DEPTH OF FIELD

Composing your photo involves deciding what elements you want to have in your image and where you want to place them. Often, the most important element in the image should not be in the middle, but placed off to the side. This is called asymmetrical composition or the rule of thirds. Also, effective image composition is as much about what you exclude as what you include. Having too many elements in an image causes the intended subject to get lost in the crowd. Images end up looking “busy” and confuse the eye; the viewer doesn’t know where to look.

This image of hanging flowerpots is an example of poor image composition. All portions of the image are of near-equal value, so the viewer doesn’t know what to look at. All the image elements are virtually in the same plane of focus and there’s very little sense of depth. Additionally, lighting doesn’t emphasize any elements in the photo. This image is confusing and uninteresting.

When composing your images, don’t forget the third dimension—depth. You can use depth of field (controlling what’s in focus from foreground to background) as a tool for including or excluding image elements. For instance, you can dramatically reduce the importance of an image element or area of a photo by throwing it completely out of focus. By making it partially out of focus, you can more subtly direct the viewer’s attention away from an image area.

Instead of just pointing and shooting, take some time to compose your image and think about depth of field to change your image from ho-hum to an eye-catching masterpiece.

© Taz Tally

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Note: When we refer to a low depth of field, fewer elements are in focus; a large depth of field has more elements in focus.

CONTROLLING THE COMPOSITION
When you compose your photo, you have several tools at your disposal to control the composition of your image: image frame, lens focal length, f-stop, depth positioning, and light focus.

Image Frame: Use your image frame to control where you place your various image elements. As discussed earlier, moving the primary object away from the center of your image frame usually makes for a more interesting photograph.

Focal Length: Your selection of lens focal length can be a powerful image composition tool. Wide-angle lenses tend to include more image elements and tend to place more of those elements, from foreground to background, in focus. Telephoto and macro lenses tend to include more restricted ranges of elements and lower depths of field.

f-Stop: You can use the f-stop, which controls the diameter of the lens iris, to control the portions of your image that are in focus. Small f-stop numbers (such as 1.4–2.8) will have reduced depths of field. Large f-stop numbers (such as 11–22) create large depths of field.

Image Element Depth Positioning: This is a highly effective composition technique that many good photographers use but talk little about. A good example of depth positioning is placing the shooting position of your camera so that the background of an image (that you would like to de-emphasize) is well behind your key image element, making it easy to capture the background out of focus.

Light Focus: Light focusing involves directing light at key elements in your image to focus attention on them. Studio photographers routinely do this with light stands. With a little searching, you may be able find naturally lit areas, or you can use your fill flash to focus your light.

Let’s look at an example. These two shots of newly grown cypress leaves taken in Southwest Florida clearly show the benefits of isolating specific portions of an image. What setups and techniques were used to create the second image? I used lighting and image element depth positioning to emphasize the cypress leaves.

FOCUSBING ATTENTION
Here are two separate photos of iris flowers shot in the garden of an outdoor restaurant in Antigua, Guatemala. The smaller photo of an iris shows several distracting compositional elements. Numerous background objects are clearly visible, including the roof of a cabana and other proximal plants. Also, the flower is placed in the middle of the image. The iris itself is complex with two flowers and several buds, but in this image the flowers are facing away from the view angle. In short, this image has a lack of clear focus.

The larger photo of the iris incorporates many of the compositional and depth of field characteristics we discussed above. First, there’s only one flower, and it’s well oriented toward the view angle and is slightly off-center (up and to the left). Also, note the lack of competing image elements. The shooting angle is chosen to eliminate any nearby objects, making blurring the background much easier.

The camera setup for the smaller iris photo is wide angle (17mm) at 1/80 second with an f-stop of 5.6. The combination of the wide angle and moderate f-stop guarantees that the background will be distinguishable. No fill flash was
used on this overcast day so the contrast is low throughout the image.

The camera setup for the larger iris photo was 55mm at 1/250 second with an f-stop of 3.5 and was shot with a fill flash. The longer focal length and lower f-stop allowed for easier de-focusing/blurring of the background. The fill flash provided focused light on the flower while leaving the background darker and lower contrast. Note: I could have shot with an even longer focal length lens from further back, but if I had moved too far away, the fill flash would have lost its effectiveness.

**Tip:** To manually set the f-stop, set your camera on aperture priority. Just remember that a lower f-stop number will de-focus the background more.

**CAPTURING THE WHOLE SCENE**

In this image taken in Arches National Park, the same tools are used but very differently. Let’s break this one down using the same terms we used in “Controlling the Composition.”

**Image Frame:** In this image, there are three key image elements: the foreground driftwood, the middle ground arches, and the background clouded sky. Here we used the rule of thirds where each of these three elements is placed in the top, middle, and lower thirds of the image. Each of these elements is placed slightly off-center asymmetrically to help keep the image interesting. Also note the intentional and important use of the portrait rather than landscape orientation, which encourages the viewer’s eye to travel from foreground to background.

**Focal Length:** Rather than using a longer focal length lens to reduce the image frame contents, as we did with the iris photograph and cypress images, we used a wide-angle lens (28mm) to include as much content as possible. The use of this wide-angle view, along with the portrait frame orientation, further encourages the viewer’s eye to travel from the bottom to the top.

**F-Stop:** We used a large f-stop of 22 to promote maximum depth of field. Unlike the iris image where we were trying to restrict the depth of field to focus attention on only the single flower, here we want to maximize what’s in focus to encourage eye movement across the image.

**Image Element Depth Positioning:** We placed the three main elements of the image—the driftwood, the arch, and the sky—at progressively receding positions in the image. This provides a strong sense of depth and really encourages the eye to travel. Again, this is the opposite of our iris image setup, but for this image it’s the correct use of composition and depth of field.

**Light Focus:** The natural lighting was just about perfect for all the image elements. There was sunlight directed at the foreground driftwood; the middle ground arches had good low-angle sunlight to produce well-saturated reds and good shadows for a strong sense of depth; and the background sky is well lit with saturated blues and white clouds that pop. While not required here, don’t be afraid to use your fill flash for emphasizing the foreground image elements even in well-lit daytime conditions.

With practice and imagination, while paying attention to how you compose your image and using depth of field to focus attention, your images will become much more interesting and pleasing to the viewer.
Now we can use the Straighten tool to straighten both tilted horizons and old photos scanned at an uneven angle.

**STRAIGHTEN TOOL**

In the old days we had to manually rotate and then crop images that were shot at an unfortunate angle if we wanted a level horizon. Another even more common problem arose when we’d scan in old pictures from the shoebox stored away in the closet. It seems that it’s almost impossible to get pictures to lie perfectly straight while you close the scanner lid. (There’s a really cool way to do group scans that we’ll cover later in this article.) Now we can use the Straighten tool to straighten both tilted horizons and old photos scanned at an angle.

**Straighten horizon**

Just click on the Straighten tool icon in the Toolbox, drag horizontally along an edge in the image that should be horizontal, and Photoshop Elements realigns your image automatically. After the image is realigned, you’ll notice that by default the canvas area around the photo increases to allow the now tilted photo to show in its entirety.

Before you use the Straighten tool, you have several Canvas Options that you can choose from up in the Options Bar across the top of your screen. As mentioned, the default option, Grow Canvas to Fit, adds extra canvas area in the color of your current Background color to reframe your now tilted image. This option does not crop away any of the original image. You’ll probably want to crop away insignificant edges of your image rather than add solid color triangles to your picture, so try the Crop to Remove Background option instead. This will crop the image to a new, smaller size with the new, straightened horizon without adding any solid color canvas areas around it.

The third option, Crop to Original Size, will keep the canvas area the exact same size as the original file, but it will still add solid color background areas around the rotated image to fill in the gaps. Of course, for more control, you can always go with the default Grow Canvas to Fit option and then re-crop the image yourself with the Crop tool (for more on cropping, see last issue’s “Beginners’ Workshop.”)

**Straighten scans**

In Photoshop Elements version 3, Adobe added a cool new feature called Divide Scanned Photos (it’s still there in version 4 under the Image menu). You might be thinking, “Hey, this is a tool article, why are you talking about a Menu command?” Well, I can’t talk about the Straighten tool without giving proper credit to an automated feature that magically fixes half of the images we’d otherwise use the Straighten tool for.

*You can download the images used in these tutorials at www.photoshopelementsuser.com/subscriber/printextras.php.*
Have you ever wished when you were scanning collections of old family photos that you could simply put several pictures on your scanner bed, scan them all at once, automatically crop and straighten the scans, and then separate them into their own files? Well, you can and it’s called “gang scanning.” Once you scan the group of images, all you have to do is click Image>Divide Scanned Photos and Photoshop Elements will crop, straighten, and separate each scanned picture of the group into its own separate file.

Tip: When you’re scanning prints into a computer using a desktop scanner, don’t scan at resolutions higher than 300 dpi—even if your scanner is rated for higher resolution work. If you do, it will take a very long time and make a very large file. Slides and transparencies might benefit from higher-resolution scans—but these are typically done on high-end commercial quality scanners.

RED EYE REMOVAL TOOL
The Red Eye Removal tool is another almost magical automated function in Photoshop Elements. In recent versions of Photoshop Elements, when you import photos from your camera card, Elements looks for red eye on all of your pictures and automatically fixes it. Because most of my pictures (usually) don’t have red eye, I’ll press the Cancel button during import so I don’t waste time while Photoshop Elements looks for any red eye that’s not even there.

On the rare occasion when I do have red eye in a picture, I’ll use the Red Eye Removal tool instead to remove it. The benefit to invoking this correction on a case-by-case basis is that, while the automatic function does a brilliant job of locating and trying to fix red eye in your images, tweaking the settings of the Red Eye Removal tool can sometimes yield even better results than the default Auto Red Eye Fix feature. Here’s how:

STEP ONE: First, let’s try the automated feature. Open a photo where the subject has red eyes. Choose the Red Eye Removal tool (Y) from the Toolbox, click on the Auto button in the Options Bar, and the auto Red Eye Removal will take over.

On this particular image, the red eye is so severe that the default settings don’t quite do enough (no, I didn’t exaggerate the red for this example—this is the real image from a snapshot digital camera). After trying the defaults once, there’s still a little pink around the edges of the pupils and the corrected pupils seem a little too light gray.

STEP TWO: If you’re not happy with the defaults, select Edit>Undo Red Eye Removal Tool. Look up in the Options Bar for the default settings of Pupil Size 50% and Darken Amount 50%. Let’s try again with a Darken Amount that’s higher, but instead of using the Auto button, click directly on one of the eyes with the Red Eye Removal tool. In this example, 80% seemed to work pretty well.

The secret to using this tool is to try the Auto button once and if it doesn’t work to your satisfaction, then undo (Edit>Undo Red Eye Removal Tool) and reset the Darken Amount value. But remember, if you use the Auto button again, you’ll just get the same result regardless of the numbers. So you need to use the Red Eye Removal tool manually and click in the red area of each eye, one at a time. One more thing—if you increase the Pupil Size value higher than 50%, you’ll find that the black pupil starts to bleed into the skin around the eye, which looks unrealistic.

GREEN EYE, BLUE EYE, AND GOLDEN EYE
The Red Eye Removal tool only does red eyes; people who take photos of their pets will quickly discover that dogs and cats (snakes, ferrets, etc.) don’t always have red eye. Some have green, gold, or blue eye. Unfortunately, there’s no automated way to correct this as Photoshop Elements only handles red eye.

STEP ONE: First, you have to select the unwanted eye color with one or more of the selection tools (Magic Wand tool, Lasso tool, etc.) and then remove the color and darken your selection. For our dog image (with its green-eye reflection), let’s use the Magic Wand tool (W).
In the Options Bar, set the tool’s Tolerance to 20 and turn on both the Anti-Alias and Contiguous checkboxes. Click on one of the eyes. Once the green of one eye is somewhat selected, you can hold down the Shift key and click the other eye to add to the same selection. Don’t worry about getting all of both green pupils; you’ll improve your selection in the next step with a few simple menu commands.

STEP TWO: Grow the selection (Select>Grow) to capture as much of the contiguous eye color as possible, but Edit>Undo if it grows outside the pupil area. Next, expand the selection to get a little more of the eye (Select>Modify>Expand). With this high-res image, the Magic Wand and Grow command did pretty well, so in the Expand Selection dialog, we only need to Expand by 2 pixels, then click OK.

STEP THREE: Finally, Feather the selection by 1 or 2 pixels (Select>Feather) but make sure the Feather value is less than the amount of the Expand command you just used. Because our Expand value was only 2 pixels, we’ll use a Feather value of 1.

STEP FOUR: It took several steps to make a good selection of the green eyes, but the rest is easy. Float your selection onto its own layer by pressing Control-J (Mac: Command-J). Bring up the Hue/Saturation controls (Enhance>Adjust Color>Adjust Hue/Saturation) and move the Saturation slider all the way to the left to remove all traces of color from the green eyes, then click OK.

STEP FIVE: Now bring up the Levels dialog (Enhance>Adjust Lighting>Levels) and slide the black (Input Levels) triangle from the far left toward the middle. We want to darken the eyes but not go so far that we remove all of the detail from the eye. Note: Make sure you don’t accidentally grab the lower black triangle because that will adjust the Output Levels and that’s not necessary for this technique.

STEP SIX: Now our dog’s eyes look just right. But remember, the eyes are still on their own layer, so the last step is to flatten our image (Layer>Flatten Image).
...saving sets of your custom presets is a great way to copy presets from one computer to another...

1. If you’re in the middle of using a painting tool such as the Brush tool, there’s an easy way to change brush shapes without even moving your mouse. Just Right-click (Mac: Control-click) and the Brushes palette will pop up at the position of your mouse. Double-click on the brush you want to use—the palette will close and you’re ready to start painting. Once you get used to this shortcut, chances are you’ll find it much faster than constantly moving back and forth to the Options Bar.

2. The Preset Manager plays several very important roles. First, it determines the contents of several palettes: Brushes, Swatches, Gradients, and Patterns. If there are color swatches or brush shapes you think you’ll never use, just open the Preset Manager and delete them. You can access the Preset Manager under the Edit menu, or from the flyout menu in any of the palettes mentioned. Once the Preset Manager is open, choose the appropriate palette from the Preset Type menu, select the items you don’t want, and click Delete. (You can always use the More menu and choose the Reset option to put the presets back to their default sets.)

Just as importantly, you can (and should) use the Preset Manager to create backup copies of any custom presets that you’ve created: Brushes, Swatches, Gradients, and Patterns. Imagine that you’ve spent several hours creating a whole set of special brushes—you certainly don’t want to do it again. So, head off to the Preset Manager again, choose the palette from the Preset Type menu, Control-click (Mac: Command-click) to select your custom presets, and choose Save Set. You’ll be prompted to save the set in the appropriate Preset folder (for example, Photoshop Elements>Presets>Brushes). You can save your set in that folder, but you may also want to save an additional copy somewhere else just as a backup plan.

By the way, this method of saving sets of your custom presets is a great way to copy presets from one computer to another or to a newer version of Adobe Photoshop Elements. In those cases, you’d use the Load button in the Preset Manager to load your custom presets.
Ever lose track of where you saved a file you’ve been working on recently? Let Adobe Photoshop Elements find it for you, using the File>Open Recently Edited File command. By default, the last 10 files you edited will appear on this list, but you can increase that number if you like. Press Control-K (Mac: Command-K) to open the Preferences dialog and press the Next button to get to the Saving Files settings. At the bottom of the dialog, you’ll see Recent File List Contains: 10 Files. Change this number to anything up to 30. The only catch is that you can’t change the name of the file (or delete it).

**Bonus Tip:** If you’re not sure what the maximum number is that you can enter into a field (such as the recent file list), then enter a number that’s probably way too high such as 999, and a dialog appears telling you the range of numbers that’s acceptable.

If you’ve applied a filter and you’d like to reapply the same filter using exactly the same settings, press Control-F (Mac: Command-F). To run the same filter but change the settings (in other words, to open the filter dialog you just used), press Control-Alt-F (Mac: Command-Option-F).

If you want to experiment a little, try spending some time with the Distort filter called Polar Coordinates (under Styles and Effects, choose Filters in the top-left menu and Distort in the top-right menu, then double-click on Polar Coordinates). Although it often creates unusual and unexpected results, sometimes you might just get a very useful outcome, especially when you work with basic shapes.

Start by clicking on the Create a New Layer icon at the top of the Layers palette. Then make a basic selection that you fill, or use the Custom Shape tool and simplify the layer. (If you run the Polar Coordinates filter on a Shape layer, a message appears that “This shape layer must be simplified before proceeding.” Click OK to simplify the layer and continue.) Depending on the original shape and the option you pick in Polar Coordinates, many things are possible!

To open Levels and reuse the settings from the last time you used this command, add Alt (Mac: Option) to the keyboard shortcut, Control-L (Mac: Command-L). So, if you use Control-Alt-L (Mac: Command-Option-L) Levels will open with your most recently used settings.
Creating a Picture Package

BY JAN KABILI

Remember your high school graduation photos that came in multiple sizes on a single sheet of photo paper? It’s easy to print similar photo pages at home using the Picture Package feature in Adobe Photoshop Elements.

Printing multiple photos on a single page will save you printing time and paper costs. Picture Package in Elements takes the work out of creating multiple photo layouts. In just a few easy steps you can have a page of different photos in a variety of sizes. Note: The process is different in Windows than in Mac OS X. Follow the steps below for your operating system.

PICTURE PACKAGE IN WINDOWS

STEP ONE: In Windows XP, you can access Picture Package from either the Editor or the Organizer. In the Editor, open one or more photos you want to include in a picture package and choose File>Print Multiple Photos to open the Print Photos window. In the Organizer, select photos by clicking on a single photo or Control-clicking multiple photos in the Photo Browser then choosing File>Print to open the Print Selected Photos window.

STEP TWO: Set up your picture package in the Print Photos or Print Selected Photos window. First, choose your printer from the Select Printer drop-down menu. If your printer doesn’t appear in that list, check that the printer is connected to the computer and turned on. Choose Picture Package from the
Select Type of Print drop-down menu. (If necessary, you can access your printer’s settings from the Show Printer Preferences button to the right of the Select Printer drop-down menu.)

**STEP THREE:** Choose one of the preset picture package layouts from the Select a Layout drop-down menu. Each layout specifies paper size, the dimensions of each placeholder, and the number of images of that size that you can include in the layout. For example, Letter (2)4x5 (4)2.5x3.5 means that the layout will fit on letter-sized paper and will accommodate two 4x5” images and four 2.5x3.5” images.

**STEP FOUR:** The photo list on the left side of the Print Photos/Print Selected Photos window displays a thumbnail of each of the photos you opened or selected. If you check Fill Page with First Photo, you’ll get a separate sheet of paper for each of your selected/opened photos. Scroll through the sheets by clicking the arrows under the picture package preview. If you leave that box unchecked, Elements will put one copy of each of your photos on the same page.

**STEP FIVE:** Fill in any empty positions in the layout by clicking on thumbnails in the photo list and dragging them onto the layout preview. You can swap the position of photos by clicking on a photo in the layout preview and dragging it on top of a different photo.

**STEP SIX:** If you want to add other photos to the picture package, click the green Add button at the bottom of the photo list, select the source of the additional photos, check the photos you want to add to the list, and click Done. Then drag the new photos onto the layout preview. To delete a photo from the layout, select its thumbnail in the photo list and click the red button at the bottom of that list.

**STEP SEVEN:** You have the option of adding a frame to each of your photos. Choose one of the prebuilt frames from the Select a Frame drop-down menu, or leave this field set to None if you don’t want a frame.

**STEP EIGHT:** Click the Page Setup button to choose a paper size and orientation (portrait or landscape). Note that if you change the Paper Size from the default of Letter to A4, you’ll see different layout choices in the Select a Layout drop-down menu.

**STEP NINE:** If you want to color manage your picture package so that the colors in the printed picture package resemble those on your monitor, click the More Options button. In the Print Space drop-down menu, choose your printer, paper, and ink combination by name. (For example, if you’re printing to an Epson 2200 printer using Photo Black ink and Premium Luster photo paper, choose SP2200 Premium Luster_PK.) If you don’t see your printer/paper/ink listed here, go to your printer manufacturer’s website to search for and download ICC profiles for your printer.

**STEP TEN:** Click the Print button to print your picture package. Unfortunately, the picture package is not saved on your hard drive.

**Issues and solutions**

- You may run into one or more of the following issues when setting up a picture package in Windows, depending on the size or proportions of your photos. Try these tips to solve common problems:
  - You may see a warning that says, “The following images will be rendered at less than 220 dpi at the requested print size.” Those images may look blurry in the printed picture package because their resolution (the number of pixels per printed inch) is less than ideal for your printer. If you find the print too blurry, make another picture package and select a different layout in which the maximum image size is smaller than the first layout. (For example, if the first layout contains 5x7” images, try a different layout that includes images smaller than 5x7”)
  - If the photos you’ve selected won’t fit in a selected layout, you’ll see a warning that says, “The layout you selected is larger than the paper size you have chosen; some clipping will occur.” To avoid losing a portion of some of your photos, choose a different layout.
  - Your photos may not be evenly spaced in a layout, depending on their proportions. In that case, experiment with checking the Crop to Fit option, but be careful that Elements doesn’t crop away important parts of your photos. Remember that you can always cut your photos apart after printing the picture package, so even spacing may not outweigh unwanted cropping.
PICTURE PACKAGE ON A MAC

STEP ONE: In Mac OS X, you can start a picture package with one or more files you’ve opened in Elements or with images you’ve selected in Adobe Bridge (the File Browser in Elements 3); however, for the easiest way to get started in Elements, simply choose File→Picture Package. In the Source Images area of the Picture Package window choose File, click the Choose button, navigate to a photo, and click Open. All the zones in the layout preview now display that photo. (Alternatively, if you choose Folder, Elements will make a series of picture packages, each with a separate image from the selected folder.)

STEP TWO: Set up your picture package in the Document area of the Picture Package window. Choose a Page Size and one of the preset layouts from the drop-down menus. Each layout specifies the dimensions of each placeholder and the number of images of that size that you can include in the layout. For example, (2)4x5 (4)2.5x3.5 means that the layout will accommodate two 4x5" images and four 2.5x3.5" images.

Set resolution to 300 pixels/inch for inkjet printing. Set Mode to RGB Color for color photos or Grayscale to convert your photos to black-and-white. Check Flatten All Layers to minimize the file size of your picture package. If you leave Flatten All Layers unchecked, each image and label in your picture package will be on a separate layer, increasing the file size but offering the flexibility to edit each element in the picture package later.

STEP THREE: You have the option of adding a label to each of the images in your picture package. If you’ve already added information to an open image in the File Info dialog (File→File Info) you can choose Copyright, Description, Credit, or Title from the Content drop-down menu in the Picture Package window. You can also choose Custom Text from the Content drop-down menu and type up to 100 characters in the Custom Text field. Choose a Font, Font Size, and Color for the label. Lower the Opacity slightly to give the label a transparent look, then choose the Position and rotation of the label. Tip: To create the copyright symbol, press Option-G on your keyboard.

STEP FOUR: You can customize any layout by clicking the Edit Layout button. In the Picture Package Edit Layout window, click one of the picture zones to reveal its sizing handles. Click-and-drag the sizing handles to change the orientation, size, or location of the photo in the layout. To add or delete zones, click the corresponding buttons in the Image Zone area. Checking the Snap To option in the Grid section reveals a grid to help you align zones. When you’re done customizing your layout, click Save. Click Yes to permanently replace the preset layout with your custom layout.

STEP FIVE: If you want various photos on the same sheet of paper, back in the Picture Package window, click any of the zones in the layout preview, navigate to another image on your hard drive, and click Open.

STEP SIX: Click OK to complete your picture package. Choose File→Save to save the picture package to your hard drive. If you chose not to flatten layers back in the Picture Package window, you can now move, transform, or otherwise edit any of the images and labels in the picture package by selecting the corresponding layer. Choose File→Print to print your picture package.

DID YOU KNOW THAT THE BEST SCRAPBOOKING TOOLS YOU HAVE ARE CLOSE-UP PHOTOS OF RANDOM ITEMS SUCH AS ROCKS, LEAVES, DIRT, AND CHIPPED PAINT? IT’S TRUE! YOU CAN USE THEM TO MAKE WONDERFUL BRUSHES THAT ARE USEFUL FOR CREATING YOUR OWN SCRAPBOOKING BACKGROUNDS. HERE’S AN EXAMPLE OF HOW TO GIVE A BACKGROUND AN AGED LOOK USING A PHOTO OF A ROCK.

STEP ONE: Open a close-up photograph of a rough-textured rock in preparation for creating an aging brush. Because Photoshop Elements won’t allow you to create a brush that’s larger than 8” on either side at 300 dpi, create an 8x8” new file (File>New>Blank File) that’s the same resolution as your rock photograph (as long as it’s less than 300 dpi) and with a transparent background as a workspace (in the New document dialog, change Background Contents to Transparent). This will prevent you from accidentally creating a brush that’s too large to define.

[To follow along, download the images used in this tutorial at www.photoshopelementsuser.com/subscriber/printextras.php]

STEP TWO: Using the Elliptical Marquee tool, select a circular area of the rock photograph. Be sure to draw the marquee no more than 8” across or high, as the resulting area will not fit onto our new 8x8” image and the edges will be cut off. (If you need to turn on the rulers for your image, press Shift-Control-R [Mac: Shift-Command-R]) Then, drag your selection onto the transparent file using the Move (V) tool. Tip: Hold the Shift key while drawing the selection to create a perfect circle.
STEP THREE: Remove the color from the image by choosing Enhance>Adjust Color>Remove Color. Using the Brightness/Contrast command (Enhance>Adjust Lighting>Brightness/Contrast), adjust the lighting of your photo until you see very distinct black specs filling your sample area. Don’t brighten the photo area too much. This sample shows the Brightness increased to +22 and the Contrast increased to +100. Click OK.

STEP FOUR: Using the Magic Wand tool (W), select the white area(s) of the sample, making sure that the Contiguous option is selected in the Options Bar. Use your Backspace key (Mac: Delete key) to remove the selected white area from the sample. Use the resulting graphic to create a brush (Edit>Define Brush). Name your brush when the Brush Name dialog appears. Your new brush will now be located at the bottom of the Brushes palette associated with any tool that uses brushes.

STEP FIVE: You’re now going to use the brush you just created to further edit your sample so that you can create another more refined brush. Select the Eraser tool (E) and then select your new custom brush at the very bottom of the Brushes palette in the Options Bar. Scale the brush to a size that you like by using the Left Bracket key ([) or Right Bracket key (]). Erase around the edges of the sample to remove the hard, round edges so that a loose, soft image results. Click to erase any hard areas in the middle of the sample that you don’t care for. You may find it useful to adjust the scale of your Eraser brush multiple times while you work to get varied effects. When you’re satisfied, define the sample as a new brush as described in Step Four.

STEP SIX: To create a scrapbooking background, open a new 12x12", 300-dpi file. Select the color that you wish your background to be by clicking the Foreground color swatch in the Toolbox, choosing a color in the resulting Color Picker, and clicking OK. Flood the background by clicking on it with the Paint Bucket tool (K) with your chosen color.
STEP SEVEN: Create a new layer (Layer> New> Layer) for your brushwork as you never want to brush on your original layer. In fact, it’s always a good idea to create a new layer anytime you decide to change an image in any way. This makes it possible to revert your file back to its former state by simply deleting the unsatisfactory layer.

Using the Foreground color swatch, choose a color for your brushwork. You may use a contrasting color for a striking effect, or you may choose a color that’s close to the first color for a softer effect. Use your newest brush to lightly brush the selected color onto your second layer with the Brush tool (B).

STEP EIGHT: Experiment with layer blend modes (click on the pop-up menu at the top of the Layers palette to choose different blend modes). Try lowering the Opacity of the brushed layer in the Layers palette to create unique effects. Also, try duplicating the layer (Control-J [Mac: Command-J]) and rotating it using one of the commands under Image>Rotate. Use additional colors on more layers to increase interest. The only limit is your imagination!

When you’re ready, save your new scrapbooking background as both a PSD file (to allow for further editing, if desired) and as a flattened JPEG file. Use the JPEG when you scrapbook by using the Move tool to drag it onto a new 12x12”, 300-dpi file. This will prevent you from accidentally ruining your original background JPEG as you scrapbook.

Photo, page design, papers, and embellishments by Rozanne Paxman. Downloads for personal use only. Font: Fairytale (“Maria”)

Departing Note from Linda Sattgast: It’s been a great pleasure to be a part of the Adobe Photoshop Elements Techniques writing team, so I regret to inform you that, due to personal considerations, I’m stepping down as the scrapbooking columnist. I’m really going to miss sharing scrapbooking techniques with you, but I know that my successor, Rozanne Paxman, will do a great job. So folks, keep up the good scrapbooking.—Linda Sattgast

Rozanne Paxman is the CEO of ScrapGirls.com, an Internet digital scrapbooking site. Visit Scrap Girls to find digital scrapbooking supplies, tutorial videos, and training. Sign up for Scrap Girls free e-newsletter and get scrapbooking freebies with each issue.
In the last issue we looked at tintypes and how to care for them. This time we’ll walk step by step through the restoration process for one of them. This tintype, my great grandparents on their wedding day, was taken on March 3, 1886. This scan is in the members’ download section on the Adobe Photoshop Elements Techniques website so you can work along if you wish (www.photoshopelementsuser.com/subscriber/printextras.php).

STEP ONE: First, look at the image to see if it can be improved by cropping. This one can; the people are off-center and the extra background on the right contains nothing of real interest. The second bonus to cropping the tintype image is that there’s much less to fix. But this tintype still has plenty to repair. There’s some green corrosion at the bottom of the scan image and the image has missing corners that will need to be fixed. Cropping will either alleviate or lessen the corrections needed to these areas.

To remove the spots, scratches, and rust that remain, we’ll use a combination of the Healing Brush, Spot Healing Brush, and Clone Stamp tools.

STEP TWO: Duplicate the layer (Layer>Duplicate Layer) and name it “duplicate.” This will leave the original background untouched in case we need it later.

Dust on the scanner bed glass and dirt collecting on the surface of the tintype can leave specks on the image. Age also contributes to this problem. To remove some of the dust and dirt specks, go to Filter>Noise>Despeckle. Because Despeckle detects the edges in the image and only adds a slight blur to whatever is inside the edges, it will smooth the people somewhat without removing a lot of detail.
STEP THREE: Hide the Background layer by clicking the Eye icon next to it in the Layers palette. Then, make the duplicate layer the active layer by clicking on it in the Layers palette. You’ll be making corrections on the duplicate layer and saving the Background layer as a backup. To remove the spots, scratches, and rust that remain, we’ll use a combination of the Healing Brush, Spot Healing Brush, and Clone Stamp tools. All these tools have been used in this column many times for fixes, so you probably already have an idea how to use them.

Of these three tools, the Clone Stamp (S) is probably the most well known; it certainly has been around the longest. This tool works by replacing damaged pixels, known as the destination, with good pixels, known as the source, from another part of the image. To use the Clone Stamp, a source must be set. Look at the image and find good pixels that are similar in color and texture to the pixels that need to be replaced, then hold Alt (Mac: Option) and click to set the source. This is called sampling. Let go of Alt (Mac: Option) and you’re ready to apply the source pixels to the destination.

The Clone Stamp uses the brush settings in the Options Bar; for best results, keep the brush fairly small and use a soft edge. As you work, change the brush size on the fly by pressing the Left Bracket key (] to make the brush smaller or the Right Bracket key ([) to make the brush larger. Work on the smaller spots in the sky and grass first to clean up the background of the image. I also used the Clone Stamp to remove some of the rocks from the grass area.

HEALING BRUSH AND SPOT HEALING BRUSH: THE RESTORER’S FRIENDS

STEP FOUR: The Healing Brush and Spot Healing Brush tools (J) do a lot of the work for you. Both tools are located in the same spot on the Toolbox. Click-and-hold on the tool to display both tools, and choose the one you want to use. The main difference between the Spot Healing Brush and the Healing Brush is the way you activate the healing. The Spot Healing Brush does everything automatically: Click-and-drag over the area to fix and it determines the best color and texture for that area. The Spot Healing Brush works better when there isn’t an area of sharp contrast close by (for example, the edge of the photo).

The Healing Brush works more like the Clone Stamp; in order to use this tool, you need to sample an area for the healing to come from. To set the source, hold Alt (Mac: Option) and click on an area of good pixels. This area will then be used to fix the destination area, and the Healing Brush will try to match texture and color—something the Clone Stamp doesn’t do. Let go of Alt (Mac: Option) and click on the destination area to paint.

Notice the bottom of the photo looks burned. To fix this, use a combination of the Healing Brush and Clone Stamp tools to even out the grass tone.

Tips for Using the Clone Stamp and Healing Brush Tools

Which of these tools you use will depend on how much you have to fix, and how much “good” area is around the “bad” area.

• For best results when using the Spot Healing Brush, try choosing a brush size just a little larger than the area you’re fixing.
• All of these tools use the brush settings in the Options Bar, so set the size and shape of the brush there.
• When working on an area such as grass, a rough, uneven shaped brush works best. Normally, a soft-edged brush also works well so you don’t see hard edges after the correction.
• Use a combination of clicking-and-dragging and just clicking once, moving the mouse or stylus to another area and clicking again to keep from repeating large sections.
• Sample often!
STEP FIVE: Something was laid on top of this tintype (perhaps another tintype) and it left a rusty corner mark on the surface. To fix this, use a combination of the Clone Stamp and the Healing Brush. As you work more and more with photos in poor condition, you’ll find which tools work best for you in certain situations. Like many methods in Adobe Photoshop Elements, there are various tools to achieve the same effect, though sometimes the effect will vary.

When removing the rust from the woman’s dress, use a small brush size (between 10 and 15 pixels) and zoom in closely using the Zoom tool (Z). On the skirt, the Spot Healing Brush seemed to work very well: click-and-drag from left to right over the rusted areas.

At the same time, clean up the larger damaged areas in the sky and the background behind the man on the left side of the image.

STEP SIX: Next, fix the dark spots on the skirt where the surface has been scraped away from the tintype. This is easier than you might expect. It looks like we would have some painstaking rebuilding to do on the skirt, but the Spot Healing Brush makes the reconstruction much easier and faster.

STEP SEVEN: The faces of the two standing men are very dark, which makes it difficult to see their features. To enhance and lighten their features, we’ll choose the Dodge tool from the Toolbox. In the Options Bar, choose a round, soft-edged brush just a little larger than one of the faces, and set the Range pop-up menu to Midtones and the Exposure to about 50%. One or two clicks on the face of the man on the left and one click on the man standing on the right should lighten their faces sufficiently.

For some reason, the sleeve of the sitting man seems ragged on the edge. It’s this way in the original tintype. I don’t know what caused it, but I do know how we can alleviate it! Choose the Blur tool (R) from the Toolbox. In the Options Bar, select a soft-edged brush about 5 pixels in size, and set the Brush Mode to Darken and the Strength to about 50%. Carefully brush over the outer edges of the sleeve to soften the ragged edge.

STEP EIGHT: We have one last thing to fix on this image—the upper-left corner that was broken off on the original tintype. To fix this, use the Rectangular Marquee tool (M) to draw a square on the upper corner that encompasses the cut-off corner as well as some good pixels. Next, use the Clone Stamp tool to fill the empty corner with pixels from the rest of the selection. There’s also a very small bit of corner missing on the lower left that we can fix in the same manner. Flatten the image (Layer>Flatten Image) and you’re finished!
Let’s start by discussing the similarities of film and digital cameras. A camera is a light tight box that allows exposure of a light-sensitive material through the use of a shutter and an aperture. This definition doesn’t change from film to digital cameras, nor does the process, as follows:

• Both types of cameras have lenses that focus the image and control how the image will look (wide or telephoto). The lens is also one of the most important factors in determining overall image quality. The better the lens quality, the sharper and clearer your image. In film or digital photography, a poor lens leads to poor image quality.
• Both types of cameras use shutters to control the duration of the exposure.
• Both film and digital cameras need an aperture to control how much light hits the sensor during the period that the shutter is open. Very large apertures (f:2.8 or f:4) will let in a lot of light, while small apertures (f:16 or f:22) will let in very little light.
• Whatever type of camera you may use, focusing will always be a necessary step in creating sharp photographs. Manual and auto focusing can be found on both types of cameras.

So what are the differences between film and digital cameras? The main difference is the way in which the cameras record light. Traditional cameras have film and digital cameras have a sensor and a processor. To understand digital cameras, become familiar with the sensor and processor.

**FILM ADVANCE, LAG, AND RESPONSE TIME**

The digital sensor records light much like film; however, once the light strikes film, it’s “exposed” and the camera must advance the film to the next frame to continue the process. With a digital camera, the information captured during exposure is passed on to the processor and the sensor is freed up to record another image. The amount of time it takes for the sensor to “dump” its information and be ready to record again is called “advance time.”

The digital camera’s speed is also influenced by how many images it can store in the buffer (a temporary storage space) before the camera needs a time-out to process them. A typical statistic could be 5.0 fps (frames per second) up to 30 JPEG, 11 RAW, or 9 RAW+JPEG (Canon 30D). This means it will keep shooting 5 frames every second until the buffer fills up. The buffer will become full at 11 exposures if you’re shooting RAW and 30 if you’re shooting the highest quality JPEG.

When digital cameras first became popular, something called lag time was
a major issue—the lag between the time you pressed the shutter button and the time the shutter opened was very noticeable. Recent advances in technology have reduced lag time significantly and even lower-priced cameras have a very quick turnaround time between shots or during a series of quick exposures. If your photography requires fast shooting and many frames per second, it would be a good idea to check out the frames-per-second and lag time statistics before purchasing.

ISO
One of the many benefits of digital cameras is the ability to change the ISO at any time. The ISO refers to the sensitivity of the sensor in a digital camera and film in traditional cameras; for example, the higher the ISO, the less light you need to strike the film. With traditional cameras, if you needed a faster shutter speed because of low light or fast action, you had to change to a higher ISO film, which could be wasteful or inconvenient at best. With digital cameras, you can change the ISO on the fly. Now it’s possible to photograph outside in bright sunlight with a low ISO (for better color and image quality) and then walk indoors, change the ISO, and continue shooting. Notice the smooth tonality gradations and lack of noise in the shadow areas of the ISO 100 image shown above right.

This increased sensitivity does have its drawbacks, however. With film you get an excess of grain, and with digital you get a grainy look called noise. In most cases, the grain of film is considered acceptable—it’s even desired in some cases. Noise, however, doesn’t have the same allure. Unlike different emulsions of film, the digital sensor really only has one sensitivity. To manage an increased ISO, or during very long exposures, the camera must send more power to the sensor, which results in the appearance of small specks or dots of white or color. A blotchy look can also be created from the higher ISO or long exposures. Most of the noise will generally manifest itself in the darker areas of your image—an important point to note if your photography requires higher ISO settings, nighttime, or long exposures. In higher-end cameras, manufacturers have spent the money to reduce the noise problem, but it still may present itself on lower-cost models. Look for an in-camera Noise Reduction feature. And check out camera reviews online for how much noise individual cameras will produce.

RESOLUTION
Resolution is probably the least understood and most talked about feature of digital cameras. More is better, right? Well, most of the time—more resolution doesn’t always mean better photographs.

These days almost all digital cameras have very high-resolution capability. Even the less expensive cameras all come with resolutions sufficient enough to make good 8x10” to 11x14” prints. So what’s the big attraction with higher resolutions? (In my opinion, it’s mostly a selling point for the manufacturers.)

More resolution is good, but a larger sensor size is even better—the bigger the better. The sensor size is a much better measure of the camera’s final image quality. In film cameras, a 35mm is better than an APS camera because the size of the actual negative is bigger. It’s no different with digital cameras. Cameras can also be equal in resolution but have different size sensors. If this were the case, I’d choose the larger sensor. The following table shows a breakdown of some common sizes of sensors.

<table>
<thead>
<tr>
<th>Advertised Sensor Size</th>
<th>Size in Millimeters</th>
<th>Size in Inches</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full Frame</td>
<td>36 x 24</td>
<td>1.4 x 0.9</td>
</tr>
<tr>
<td>1.3x factor</td>
<td>28.7 x 19.1</td>
<td>1.13 x 0.75</td>
</tr>
<tr>
<td>1.5x factor</td>
<td>23.7 x 15.6</td>
<td>0.9 x 0.61</td>
</tr>
<tr>
<td>1.6x factor</td>
<td>22.7 x 15.1</td>
<td>0.89 x 0.59</td>
</tr>
<tr>
<td>4/3”</td>
<td>18 x 13.5</td>
<td>0.7 x 0.5</td>
</tr>
<tr>
<td>2/3”</td>
<td>8.8 x 6.6</td>
<td>0.3 x 0.26</td>
</tr>
<tr>
<td>1/1.8”</td>
<td>7.18 x 5.32</td>
<td>0.28 x 0.20</td>
</tr>
<tr>
<td>1/2.7”</td>
<td>5.27 x 3.96</td>
<td>0.20 x 0.15</td>
</tr>
</tbody>
</table>

*Usually called “inch by inch-and-a-half”*  

So how do you know how much resolution you need? It’s simple, really. Just ask yourself how large a print you want to make. The 3- and 4-megapixel cameras are sufficient for everything up to 8x10”. If you want to make larger prints with the same quality, such as an 11x17”, you can move up to 5- and 6-megapixel cameras.

WHITE BALANCE
White Balance refers to the processor’s ability to create correct color in your pictures. The digital camera sensor always captures RAW information and then the onboard processor processes it and sends it to the memory card.

The human eye is excellent at ignoring color casts. When we’re indoors under typical house lighting, the color is quite
orange/yellow; office lighting (fluorescent) is very green. Our eyes (read brain) ignore this, but film and digital cameras don’t. They record the color faithfully. When using film, it’s necessary to put a filter on your camera or to buy film that’s balanced for the particular lighting (color) that you’re using. With digital, we can simply change our White Balance. All digital cameras come with a fine selection of White Balance options for correcting typical lighting situations. They will all include an Auto setting as well. This is useful if you don’t know under what kind of light you’re photographing. More expensive models come with the ability to custom balance to any color light. Here’s a chart (above right) to help you determine which White Balance to choose.

<table>
<thead>
<tr>
<th>If Your Light Is:</th>
<th>Then the Color Is:</th>
<th>Choose this White Balance:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daylight</td>
<td>Neutral (white)</td>
<td>Daylight</td>
</tr>
<tr>
<td>Late Afternoon/Sunset</td>
<td>Warm (yellow/orange)</td>
<td>Daylight</td>
</tr>
<tr>
<td>Early Morning</td>
<td>Warm (yellow/orange)</td>
<td>Daylight</td>
</tr>
<tr>
<td>Cloudy</td>
<td>Cool (blue)</td>
<td>Cloudy/Overcast</td>
</tr>
<tr>
<td>Open Shade</td>
<td>Very Cool (blue)</td>
<td>Open shade</td>
</tr>
<tr>
<td>Unknown Light source</td>
<td>Unknown</td>
<td>Auto</td>
</tr>
<tr>
<td>Tungsten/Incandescent</td>
<td>Very Warm (yellow/orange)</td>
<td>Tungsten/Incandescent</td>
</tr>
<tr>
<td>Fluorescent</td>
<td>Green</td>
<td>Fluorescent</td>
</tr>
</tbody>
</table>

A DIGITAL CAMERA THAT’S RIGHT FOR YOU

The bottom line is that understanding how the sensor works allows us to make some intelligent decisions surrounding resolution and camera speed, and White Balance is a fairly uniform feature across the entire line of cameras, negating any serious consideration in this area. So what other features exist that may influence your camera purchase? Check out “How to Buy a Digital Camera, Part 2” at www.photoshopelementsuser.com/subscriber/printextras.php.

<table>
<thead>
<tr>
<th>FEATURES</th>
<th>DIGITAL SLRS</th>
<th>ADVANCED DIGITAL</th>
<th>BASIC DIGITAL</th>
<th>NOTES</th>
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<tbody>
<tr>
<td>Interchangeable lenses</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
<td>Lenses that can be attached to camera to extend or shorten focal length</td>
</tr>
<tr>
<td>Accessory lenses</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Range of focal lengths</td>
<td>Great</td>
<td>Very good</td>
<td>Good</td>
<td></td>
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<td>Built-in flash</td>
<td>Mostly no</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Viewfinder</td>
<td>Optical</td>
<td>Optical or Electronic</td>
<td>Optical</td>
<td>Electronic Viewfinder (EVF) is like looking at a mini LCD</td>
</tr>
<tr>
<td>Live LCD</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>On outside of the camera, this allows you to look at the camera rather than through it while composing</td>
</tr>
<tr>
<td>Shutter lag time</td>
<td>Negligible</td>
<td>Slight</td>
<td>Moderate</td>
<td>The time it takes from pressing the button until it takes the picture</td>
</tr>
<tr>
<td>Program Modes</td>
<td>Many, except top pro models</td>
<td>Many</td>
<td>Some</td>
<td>Modes such as Portrait or Landscape that help the beginning photographer</td>
</tr>
<tr>
<td>Weight</td>
<td>Heavy</td>
<td>Light</td>
<td>Very light</td>
<td></td>
</tr>
<tr>
<td>High resolution</td>
<td>Yes</td>
<td>Yes</td>
<td>Moderate</td>
<td></td>
</tr>
<tr>
<td>Noise in images</td>
<td>Cleanest</td>
<td>Clean except higher ISOs</td>
<td>Clean except higher ISOs</td>
<td></td>
</tr>
<tr>
<td>Raw+JPEG</td>
<td>Most</td>
<td>Most</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Buffers for burst shooting</td>
<td>Large</td>
<td>Small</td>
<td>No</td>
<td>Prices are approximate</td>
</tr>
<tr>
<td>Price</td>
<td>$800–$8,000</td>
<td>$300–$1,000</td>
<td>$150–$900</td>
<td></td>
</tr>
</tbody>
</table>

Tim Cooper currently teaches various workshops and seminars for the Rocky Mountain School of Photography. His commercial career includes photographic and editorial assignments with clients such as The North Face, Vasque, 3M, and the International Heart Institute, and magazines including Travel & Leisure, New York Times, Outdoor Photographer, Fly Rod & Reel, Northern Lights Magazine, and Private Clubs.
Web Tutorial Spotlight
Making a Simple Globe, By Wendy Williams

**STEP 1:** To start, create a new file (File>New>Blank File) that is 1000x1000 pixels, at 300 ppi, in RGB mode, with a white background. Create a new layer and name it “globe.” Get the Elliptical Marquee tool and make a large circular selection by pressing-and-holding the Shift key while you click-and-drag.

**STEP 2:** Don’t deselect yet. Press D to set the Foreground color to black and the Background color to white. Then choose the Gradient tool, set it to Radial Gradient in the Options Bar, and choose the Foreground to Background gradient in the Gradient Picker. Click-and-drag it as shown here.

**STEP 3:** Don’t deselect yet. Now create another new layer and name it “highlight.” Press X to set your Foreground color to white, change the Gradient tool to Linear Gradient in the Options Bar, and select the Foreground to Transparent gradient in the Gradient Picker. Click-and-drag as I have shown here.

**STEP 4:** Don’t deselect yet. Next, we are going to resize this highlight layer, as shown here, using Image>Transform>Free Transform. Now you can deselect. We still need to blur this highlight layer a little, so select Filter>Blur>Gaussian Blur and enter 2 pixels for the Radius.

**STEP 5:** Duplicate the globe layer, reduce the Opacity of the original globe layer to 34%, and the Opacity of copied layer to 10%. Then, click on your Background layer and fill it with a nice color (I used 072982) by resetting your Foreground color and pressing Alt-Backspace (Mac: Option-Delete).

**STEP 6:** If you want to add an object into the globe, just select it and click-and-drag it into the globe image. Place it between the two globe layers. I added a cat and some grass inside my globe, then to finish it off, added a base and a shadow.

To find “Making a Simple Globe” and take advantage of all the online extras that come with your subscription, log into the Subscriber section at www.photoshopelementsuser.com.

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