processing MULTIPLE FILES
MICHAEL RODRIGUEZ

make your TYPE POP
MICHELLE STELLING

restoring OLD PHOTOS
ERIN PELOQUIN

photos in MOTION
LESA SNIDER

mix IT UP
DIANA DAY

atmospheric lighting ADDS MIST-ERY
LARRY BECKER

MARCH | APRIL 2014
From the Editor

The ground is finally thawing after a particularly cold winter and Mother Nature is starting to show signs of life again. Spring is the season of new beginnings. The flowers bloom and the trees are once again green. Make sure you take advantage of the nicer weather and get out there and capture it all!

This issue is chock-full of great articles! Michelle Stelling’s article “Make Your Type Pop” shows you a bunch of ways to turn ordinary text into eye-catching headlines. If you have a shoebox full of old photos, that could use a little lovin’, Erin Peloquin gives you some pointers for “Restoring Old Photos”. Have some fun putting your “Photos in Motion” with Lesa Snider’s article. In a hurry? Mike Rodriguez shows you how to save time by “Processing Multiple Files”. Diana Day’s article “Mix it Up” teaches you how to create a versatile mix-and-match photo template that will provide endless options for creating beautiful photo layouts. And if you want to add that warm atmospheric lighting to your images, be sure to read Larry Becker’s “Atmospheric Lighting adds Mistery”. And last but not least, stop by the “Subscriber Showcase” to find out the winners of the “Color Red” photo challenge and see a few of the gorgeous images submitted by our members!

So get out there, enjoy the warmer weather, take some awesome photos, process them with the help of these fabulous articles and then upload them to the P.E.T Gallery (or the Elements Village Gallery) and show ‘em off!

Till next time!

Rick LePage
rick@photoshopelementsuser.com
Photos in Motion
Have some fun with the Blur Filters and give your images a motion effect.
by Lesa Snider

Mix It Up
Create a versatile mix-and-match photo template, that you can use over and over again to create beautiful photo layouts.
by Diana Day

Processing Multiple Files
Learn some time saving tips for processing large batches of photos.
by Michael Rodriguez

Atmospheric Lighting adds Mist-ery
Learn how to add depth and warm atmospheric lighting to your images.
by Larry Becker

FEATURE: Make Your Type POP
Some fun and creative ways to turn ordinary text into fabulous word art.
by Michelle Stelling

FEATURE: Restoring Old Photos
Get out that box of old photos and bring them back to life.
by Erin Peloquin

Subscriber Showcase
Presenting some of the best work created by our users.
TO ADD EXTRA VISUAL INTEREST TO A PHOTO, TRY USING PHOTOSHOP ELEMENTS’ EXCELLENT SET OF BLUR FILTERS TO SIMULATE MOTION. EVEN THOUGH YOUR SUBJECT MAY BE STATIONARY IN THE CAPTURE, THE VIEWER’S BRAIN WILL EXPERIENCE THE MOVEMENT NONETHELESS, CREATING AN EXTRA ELEMENT OF EXCITEMENT. THIS TECHNIQUE IS A GREAT WAY TO TURN A SNAPSHOT INTO SOMETHING MORE ARTISTIC. HAPPILY, ELEMENTS MAKES THE PROCESS EASY AND IT’S A LOT OF FUN. IN THIS COLUMN WE’LL START BY USING A GUIDED EDIT AND THEN MOVE INTO EXPERT TO CREATE THE EFFECT FROM SCRATCH. READ ON TO GET YOUR SUBJECT MOVING!

1. **Open an image** and click the Guided button at the top of the Elements 12 workspace. In the resulting list of techniques on the right, scroll down until you see the Zoom Burst Effect and give it a click (this particular guided edit is new in version 12).

2. **This guided edit creates** a blur that emanates from the center of the image. If your subject isn’t already in the center, click the Crop Tool button and then drag to reposition the crop box and/or the resulting corner handles to crop the image so the subject is in the middle row of the “rule of thirds” grid overlay. Click the green checkmark beneath the crop box to commit the crop.
3 **Click the Add** Zoom Burst button and Elements blurs the image.

4 **Click the Add Focus Area** button and then click-and-drag across each face in your image so it remains in focus. You’ll see a thin gray line appear as you drag. Keep clicking-and-dragging until the important bits are in focus and you’re happy with the results.

5 **To add a soft, dark edge** around the edges of the image, click the Apply Vignette button. When you’re finished, click the Done button.
6. From the View pop-up menu toward the top left of the workspace, choose Before & After - Horizontal so you can see the final image next to the original.

**ADDING A MOTION BLUR IN EXPERT MODE**

1. Click the Expert button at the top of the Elements 11 or 12 workspace (it’s named Full Edit in earlier versions). If your document consists of a single layer, click to activate it and then duplicate it by pressing Ctrl-J (Mac: Command-J). If your document consists of multiple layers, create a “stamped copy” for blurring by activating the topmost layer and pressing Shift-Alt-Ctrl-E (Mac: Shift-Option-Command-E). When you do, Elements creates a new layer at the top of your layer stack that contains the content of all the visible layers. In your Layers panel, double-click the new layer’s name and enter “blur.”

2. Trot up to the Filter menu and choose Blur > Motion Blur. In the resulting dialog, adjust the Angle setting to make the blur go in the direction you want. For example, to create a perfectly vertical blur set the angle to 90 degrees. To adjust the strength of the blur, drag the Distance slider to the right for more blurring or to the left for less (a setting of 235 was used here). Use the tiny plus/minus signs beneath the image preview in the Motion Blur dialog to zoom in/out of your image. Click OK when you’re finished.

3. To hide the motion from the heads of our boys, add a layer mask by clicking the circle-within-a-square icon at the top of the Layers panel. Elements adds a large white thumbnail next to the layer thumbnail and adds a blue outline around the mask to let you know it’s active.
4 **You can think of the** mask as digital masking tape, though in Elements masking tape is **black**. It’s helpful to remember that when working with masks, painting with black conceals and painting white reveals. Set the color chips at the bottom of your Tools panel to the default of black and white by pressing the D key on your keyboard and then press the X key to flip-flop them so that black is on top. Next, activate the Gradient tool (G).

5 **In the Tool Options** bar at the bottom of the workspace, make sure the Mode menu is set to Normal, Opacity is 100% and the gradient style is Linear. Unless you’ve changed the Gradient tool’s settings previously, you probably won’t have to make any changes but it’s a good idea to check.

6 **To gradually hide** the blur from the top of the image, Shift-drag from the top of the boys’ hands to just below their armpits (the Shift key constrains the gradient to be perfectly horizontal). As you drag, a thin gray line appears indicating how wide the gradient transition will be. A longer line creates a wider transition and produces a softer fade from the in-focus to blurry area; a shorter line creates a more abrupt fade. When you release your mouse button, Elements fills in the mask. Keep dragging until you’re pleased with the results and Elements will update the mask.

Here’s the final result:

**TIP**
To make the blur a bit more subtle, make sure the blur layer is active and then reduce the Opacity setting at the top right of the Layers panel.
1. **To reproduce the effect** we created earlier in Guided mode, follow step one above and then choose Filter>Blur>Radial Blur in step two. In the resulting dialog, set the amount to 87, the Blur Method to Zoom and Quality to Best. Click-and-drag within the filter's preview area (circled) to reposition the blur center (the point at which the zoom emanates). In this image, that's the kid's heads. Click OK.

2. **Add a layer mask** to the blur layer by clicking the circle-within-a-square icon at the top of the Layers panel. This time, we'll use the Brush tool to hide the blur from the kid's faces.

3. **Set the color chips** at the bottom of your Tools panel to the default of black and white, as described earlier, and then press the X key to flip-flop them so that black is on top. Activate the Brush tool (B) and from the Brush Preset picker, in the Tool Options bar at the bottom of the workspace, choose a soft-edge brush. For this particular image, use the slider to set the brush Size to 900.

4. **In the image, click** once or twice atop the kid's faces to hide the blur (three clicks were used here). If you hide too much of the blur, press X to flip-flop your color chips so white is on top and then click atop the same area again to reveal the blur (remember, painting with black conceals and white reveals).

**TIP**
If you don't get the positioning right the first time, press Ctrl-Z (Mac: Command-Z) to undo your last step (or press the Undo button at the bottom of the Elements’ workspace) and repeat step 1 above.
SAVING FOR PRINT AND ONLINE USE

No matter which method you use, the last step of this technique is to save the document by choosing File>Save As. From the resulting dialog, pick Photoshop from the Format pop-up menu and click Save (this keeps your layers intact so you can edit the document later). To create a version you can send to someone or for printing, choose File>Save As again and pick JPEG from the Format pop-up menu. Click Save and the JPEG Options dialog opens. Drag the Quality slider all the way to the right for the highest quality setting of 12.

To create a version you can post on the web or email, choose File>Save for Web. Choose JPEG High from the pop-up menu at the top right of the dialog. If you'd like, you can reduce the pixel dimensions a little by entering 75 into the percentage field in the New Size section near the bottom right. Click Save when you're finished.

What a fun technique! And since you created the blur on a duplicate or stamped layer, it's non-destructive to boot. Until next time, may the creative force be with you all.

Lesa Snider, founder of PhotoLesa.com, is the author of the best-selling book series, Photoshop: The Missing Manual and iPhoto '11: The Missing Manual (O’Reilly), as well as many video workshops on design and image editing (lesa.in/clvideos). She’s a regular columnist for Macworld and Photoshop User magazines, a longtime member of the Photoshop World Dream Team of instructors, and a stock photographer. You can download one of her free Elements cheatsheets at Facebook.com/photolesa. Twitter: @PhotoLesa.
8 Quick & Easy Ways to Make Your Type Pop!

Typography is the art and technique of arranging type in order to make language visible. The arrangement of type involves the selection of typefaces, point size, line length, leading, adjusting the spaces between groups of letters and adjusting the space between pairs of letters. (wikipedia.org) Being a digital scrapbooker, titles and headlines, along with photos, are a very important part of your layout. Therefore, typography is a huge part of your design. I will show you just how easy it is to take ordinary text and turn it into eye-catching headlines. Here are some ideas that will help you get started in making fabulous word art. Imagine the possibilities!

1. Mix 2 different fonts and colors. First, you will want to decide what your title will be. In this example it’s “Happy Valentine’s Day”. To make “Valentine’s” the strongest word, choose a dominant color, such as red, and make the text larger than the other two words. Let’s also make the text all lowercase. The words “Happy” and “Day” will be ½ the size of the word “valentine’s” and be a soft color, such as pink. Place each word on its own layer, which will make it much easier to line up.

Happy Valentine’s Day

Fonts: Valentine’s = Century Gothic & Happy and Day = Brush Script

Extras: Bonus Video!
Be sure to check out Michelle’s bonus video “Where to find fonts to install in PSE”, go to the magazine section of the website and choose the March/April 2014 issue at PhotoshopElementsUser.com
2 Use the ampersand as a graphical piece. Choose a nice clean font for the ampersand sign. Place the text “Me my dad” on its own layer and add extra space in between the words “Me” and “My” to allow for the “&” to fit between them. You will need to determine what spacing works best with your title. The ampersand is a lighter shade of blue, so that it will not dominate the other words. To complete the look, I also added a photo and lined it up with the last letter “d”.

3 Rotate type. Sometimes all you need to do is rotate some of your text. In this example, “Football” is the dominant word and “I LOVE” is rotated and much smaller. Be sure to put these groupings on separate layers, which will make it possible to rotate “I LOVE”. Here a lighter fill color was used, and a stroke was added to match the same fill color as the word football. A solid, heavy font was chosen to match the subject. To add a stroke to your text, go to the Layer menu and select Layer Style>Style Settings. Then in the Style Settings dialog, check the Stroke checkbox. There you can use the Size and Opacity sliders to make adjustments to your liking. To select the color of your stroke, click on the color chip located to the right of the Size slider. From there you can select a color from the Color Picker, or to choose a color from your image, move your cursor outside of the color picker box and your cursor will turn into an eyedropper, click on any area of the word “Football” to select that color. Feel free to experiment with the other effects.
4 **Nest your text.** It’s a good idea to pick out the words that you want to stand out. In this case, those words are, “My dog LEO”, so here a deep red color was selected. The text was put on two separate layers, this makes it easier to move them around. For the smaller text, all caps were used and a less dominant color. The words, “This is”, nested perfectly between the “M” from the word “My” and the “d” from the word “dog”. Also, the word “Named”, fit wonderfully under “dog”. Since “LEO” is the most important word it will be in all caps.

5 **Stack and change the color of each word.** In this example, keeping the same font for each word, but changing the color, adds originality to the title. Primary colors are associated with school, so blue, red, yellow and green are a fun choice. Since the colors separate the words, I chose not to put any spaces in between each word. To finish the look, I stacked them into two lines of text and left justified them to line up with the photo.

6 **Adding graphics to your title** will definitely spice it up! Photoshop Elements has many pre-made graphics that are automatically installed and located in the graphics panel. Take a look to see if any of them will work for your title. In this example, a basketball was used in place of the “O” in the word “Shot”.

6.1 **Open a new, blank file,** File>New>Blank File. Select the Type tool, then in the Tool Options bar select a Font and set the Size and Color of your text. Click on the blank document and type a phrase, in this example, “Jump Shot” was used. Then add a stroke to your text, using the directions in Step 3. Feel free to add more text effects if appropriate.
6.2 Add the graphic. Click on the Graphics icon located in the bottom right corner of your screen, then select Graphics from the drop-down menu, and you will see many options that are already installed. With the Move tool (V) selected, double-click on the basketball graphic, then position it over the “O” in the word “Shot”. Make sure you have Constrain Proportions checked (to avoid distorting the image) and adjust the size of the basketball appropriately. When satisfied, click on the green checkmark to commit the transformation. Let’s add a little depth to the graphic by adding a stroke to it, refer to Step 3.

6.3 Duplicate this layer several times. Right-click on the graphic layer and choose Duplicate Layer from the drop-down. Then resize each ball and position them appropriately.

7 Add text in the background. This will add some dimension to your title. Be creative, you can add a poem, song lyrics or whatever you feel appropriate to help create a story.

7.1 Select the Type tool and in the Tool Options Bar, select the Font and set the Size and Color. In this case, “Grandpa is my Hero” will be the background text. It’s best to use a light color, such as gray, since the text will be the background. Next, set the leading and for the alignment choose Center text. Keep in mind these numbers might need to change, but just take a guess at this point.

Fonts: Grandpa is my Hero = Impact
7.2 **With the Type tool selected**, create a text box by clicking-and-dragging to the desired size. (I usually make my text box bleed off the sides) Start typing in your background text. If you want to copy and paste it over and over again, highlight the text you would like to copy, then right-click and choose copy, then click at the end of the sentence and right-click and choose paste from the drop-down. You might have to do this a few times to fill in the text box.

7.3 **Once the entire** text box is filled, you will want to finalize the text Size and Leading.

7.4 **Next, click on the eye** icon of your text layer, which will hide the visibility of that layer. This allows you to add another text layer on top without affecting the background text layer.

7.5 **Go ahead and add** your title layer using the Type tool, choosing the appropriate color, size, etc.

7.6 **Finally, click on the eye** icon of the background text layer to make it visible again.
8. **Clip a photo inside your title.**

8.1 **Place your photo** onto a new, blank page. File>Place, then locate your photo. Be sure that Constrain Proportions is checked in the Tool Options bar. Once you position and transform the photo, click the green checkmark to commit.

8.2 **Add your text over** the top of your photo layer. You will want to pick a thick font so that the photo is clear. Next, use the corner handles to resize the text to fill the entire photo. Then, click on the green check mark to commit the transformation. **Note:** the color of the font is not important, as it will just be a mask.

8.3 **Drag the text layer** below the photo layer.
8.4 **Next, select the photo layer**, then right-click and choose Create Clipping Mask from the drop-down or you can type Ctrl-G (Mac: Command-G). The photo layer will then indent above the text layer, indicating that it is now a clipping mask.

![Image of Bahamas text and photo with clipping mask]

8.5 **Finally, select the text** layer and apply the effects, Layer>Layer Style>Style Settings. This will bring up the Style settings dialog, which will allow you to choose your effects. In this case, let’s add a bevel and stroke. **Note: with your Move tool selected, feel free to move your photo layer or your text layer in order to get the best position for your design.**

![Image of Bahamas text with bevel and stroke]

As you can see there are many fun and creative ways to “Make Your Type POP”. Whether you’re a scrapbooker, web designer, or photographer, typography is a wonderful tool to have in your bag of tricks. Hopefully this article has inspired you to experiment with type to create your own word art.

---

Michelle Stelling is the founder of the National Association of Digital Scrapbookers. She has taught over 5,500 students worldwide the art of photo editing and digital scrapbooking. Teaching others how to create beautiful cards, personalized photos and scrapbook layouts using Photoshop Elements is her passion. Come check out her free weekly webinars and learn more about digital scrapbooking at [www.naods.com](http://www.naods.com)
The Scenario

The shoot is complete, the files are uploaded, backed up (yes, backed up!), and you’ve even gone through the images, flagged several keepers and deleted the rest. Now it’s time to leverage some options in Elements. Along with the choices we have in organizing and processing, we’re also able to quickly output a group of files in a consistent format, destined for the same location or purpose, be that posting in an online gallery, sending off to a printing lab, or using in a project. There are a couple of options available, one within the Editor, and a similar one that’s found in the Organizer. We’ll take a look at both.

The Prologue

Before starting out, let’s clarify a few things. In addition to working well on images that are similar in some way, whether it’s shooting conditions, size, orientation, desired output, or eventual purpose, the actual editing features available in these methods are rather basic, designed more for overall improvements, applied globally for the purpose of general, low-level processing. Any images needing a higher level of processing should be dealt with first and on an individual basis. Once that’s done (or, if you have a collection of images that don’t need more than a small amount of processing) you’re then ready to process the batch of images.

From Within the Editor

The feature we’re after is found under File>Process Multiple Files. Choosing that item will open the Process Multiple Files dialog box.

Let’s take a look at each section of the box:

Process Files From

This first section is where you specify the Source of the images to process and the Destination of the processed files. You have the option of choosing a folder of images somewhere on your hard drive (or an external hard drive) or any files you have open, along with files that may be imported from a digital camera or scanner. You also have the option of including any subfolders that may exist within your Source folder.
For the destination, you can put them anywhere you wish, which you specify by hitting the Browse button. You also have the option of placing them in the same location as the originals by checking the Same as Source box. Note that choosing this option will remove the option of renaming your files, and will overwrite the originals. When the box is unchecked, processed copies of the originals will be created, as long as you don’t choose the same location manually when browsing for a destination.

Quick Fix
These options are pretty self-explanatory. You have the option of applying any of the three auto corrections (Levels, Contrast, Color) as well as apply some sharpening.

File Naming
Many times the images you’re processing could use a name-change, especially if the original file names assigned by your camera are still present. After checking the Rename Files box, you have several naming options, which are listed in the two available menus. At least one of these menus must contain an option that will be unique for each file, such as Document Name, or one of the Serial Number or Serial Letter choices.

If you’d like to apply a custom name to your images, click inside the menu box and type the desired name. Again, make sure the other menu field is set to one of the unique options mentioned above. For example, choosing “2 Digit Serial Number” in the first menu and typing the word “Winter” will result in files named 01Winter.jpg, 02Winter.jpg, 03Winter.jpg, etc.

The Starting serial# box is where you specify your starting serial number when using one of the Digital Serial Number options.

If you wish, checking the Compatibility check boxes to ensure compatibility on all systems won’t hurt anything (although personally I’ve never had an issue when leaving them unchecked).

Labels
Across from the File Naming section is the Labels area. You have the option of applying a Watermark to each image, or a Caption. Both options offer the choice of position, font, size, opacity, and color. The Watermark option allows you to enter some custom text to use as your watermark, perhaps the copyright symbol, followed by your name and the year: © Mike Rodriguez - 2014. The Caption option allows you to include the File Name, Description, and/or Date Modified.
To create the © symbol on Windows, you can press Alt+0169 on the numeric keypad (make sure Num Lock is on) or, on a laptop without a numeric keypad, press and hold the Fn+Alt and look for some keys with small numbers on them, usually below the letters. Press 0169 (still holding down Fn+Alt). If you use a Mac, you have it a little easier: simply press Option+G.

The Description for a photo, which is one of the options available when adding a Caption, can be edited by opening an image and going to File>File Info. On the Description tab, click inside the Description field, and type a description for the image.

Image Size
The options in this section allow you to resize your image using pixels, inches, cm, mm, or a percentage of the original size. You can also specify a resolution, if the images are destined for a printer. Different printers and labs may require different resolutions, so you’ll need to check your printer’s documentation, or the guidelines of the lab, if you’re sending your images off to a lab.

File Type
The last section is where you choose the type of file for the outgoing images, including common formats such as JPEG, PSD, PDF, TIFF, and PNG.

Finishing Up
After setting all the desired options, Click OK, and the images will be processed. Of course, the more images you’re processing, the longer it will take. Larger files will also take a little longer than smaller files.

Conclusion
Despite it not being designed for heavy-duty image editing, the Process Multiple Files command can be a huge time-saver when you’ve got a large number of images headed for a common destination.
**From Within the Organizer**

When you’re working in the Organizer, the process is similar, but there are a few differences. Go to File>Export As New Files. The options are fewer, and more straightforward. There are only five file-type options, JPEG, PNG, TIFF, PSD, or you can keep the exported files in their original formats.

**Size and Quality**

The options in this section will become active after you choose JPEG, PNG, TIFF, or PSD (NOTE: only JPEG will have the Quality Slider active). There are several preset choices, or you can enter your own custom dimensions.

**Location**

Pretty straightforward. Choose the location for your exported files.

**File Names**

Once again, you only have a couple options here. You can use the original names of the files, or you can type in a custom base name to use for each image. Elements will add a number to each image. For example: Winter-1.jpg, Winter-2.jpg, Winter-3.jpg, etc.

---

Mike Rodriguez holds a masters degree in Educational Technology and has over twenty-one years of classroom teaching experience. He currently teaches high school photography, video, and graphic arts. Along with his work for Photographic Elements Techniques, he also maintains a portfolio of stock photography at www.istockphoto.com/mrod. For more of Mike’s photography, visit his website at www.mikerodriguezphotography.com
Mix It Up | Diana Day

Creating a versatile mix-and-match photo template

There are several popular online sources for expensive packages of photo templates. If you OOH and AAH when browsing those types of sites, but cannot justify spending the cash, why not design your own in Photoshop Elements? Here are some basic steps to get started putting together a photo template, using onboard and downloadable backgrounds and textures, custom shapes, layer styles, and brushes. When we're finished, you'll be able to mix-and-match layers to come up with a variety of designs to slip photos into. This project was created in Photoshop Elements 12, but is compatible with previous versions.

**Our first task is** to get set up for the template. Decide on the size, dimensions and orientation you would like for your template. Click New>Blank File from the File menu. In the New dialog, change the Width and Height increments to inches, and then enter your desired dimensions. I'll make my example template 8"x10". For optimum printing, set the Resolution to 300 ppi.

**To make our template** mix-and-match, we'll be adding several layers of backgrounds, frames and clipping masks, and decorative embellishments. Since Elements doesn't have the ability to organize layers into groups, like Photoshop, let's set up a simple method of separating the template components by category, using color-filled layers. Click the Create a New Layer icon three times to get three blank layers and fill them with different colors using the Paint Bucket tool (K). Rename the layers, from the bottom up, “Backgrounds/Textures,” “Frames/Clipping Masks,” and “Embellishments.” Click the eye icon beside each of them to turn off their visibility. We don’t want these layers visible in our template image, only in the layers panel.

Go online to the Magazine section for the March/April 2014 issue’s Extras at PhotoshopElementsUser.com. You’ll find tips and examples for creating and using the template, and download links to resources and my example photo.
Under the category of Backgrounds/Textures, bring in several decorative backgrounds, scrapbooking papers, or texture images to use as alternatives in your template. These can be creations of your own, from a collection you have on your computer, new downloads, or backgrounds from the Graphics panel. Check the online Extras for suggested download links. The best way to import external images is by clicking the File>Place command. Then, in the Place dialog, navigate to the file location, select a file, and click the Place button. Resize the imported image to fit the canvas.

If you wish to follow along and practice with my example image, you’ll need to download and import this background texture to a layer in your template – In the Presence of God.jpg: http://shadowhousecreations.blogspot.com/2010/05/texture-of-day-in-presence-of-god.html. If you’d rather not type in the URL, you can find the link in the online Extras.
**Constraining Proportions**

When resizing images imported with the Place command, you may need to Constrain Proportions. If the image has a definite pattern that can become distorted (such as a brick wall), make sure Constrain Proportions is checked in Tool Options. Then drag on the corner bounding box handles to resize the image. If the design is such that distortion is not a problem, you can drag any of the bounding box handles to resize the image.

---

4 **Add a variety of frames** and clipping masks under that category in the layers panel. These can be created with brushes stamped on blank layers and with free frame layer styles found online. Many custom shapes make great clipping masks too. Download ready-made frames and clipping masks to insert with the Place command. There are also nice frames under Elements’ Graphics panel. If you don’t see them, go to the Window menu and click Graphics. Links to download resources for frame supplies are provided in the online Extras.

To replicate my example image on the title page, you’ll need to download this Pixelberrypie clipping mask to add to the selection of frames in your template: http://pixelberrypie.com/free-photoshop-clipping-mask/. You can find the link in the online Extras.

The grungy line frame in this example was made with one click of a brush stamped on a blank layer. One of the background layers in my template was selected and recolored to coordinate with the girl’s shirt. You’ll find links to this frame brush and damask texture in online Extras.

http://mangion.deviantart.com/art/Damask-Texture-87439429

---

For a refresher on various types of frames, borders, and edges and how to use them, see “Frame It” in the September/October 2011 magazine issue: http://www.photoshopelementsuser.com/members/frame-it/

To learn more about clipping masks, read “Creating and Using Clipping Masks,” in the September/October 2009 magazine issue: http://www.photoshopelementsuser.com/members/creative-clipping-masks/
5 Under the Embellishments category, add elements such as swirls, decorative corners, and/or overlays, which can be used with the backgrounds or in other areas of images. Create several Embellishment layers by importing decorative .PNG files, stamping ornamental brushes on blank layers, or creating your own overlays. Neutral colors are best for stamping decorations, so they can easily be recolored.

Here’s how to recolor your template layers when you are ready to use them with a photo. First select a desired foreground color, or sample a color from your photo. Then open the Hue/Saturation dialog by pressing the keyboard shortcut Ctrl-U (Mac: Command-U), and check the Colorize box (make sure the Preview box is checked, too). Adjust the new color by using the Saturation and Lightness sliders. Moving the Hue slider will change the color, should you desire. Multi-colored images will convert to monochrome. Although using a Hue/Saturation Adjustment Layer would be a preferred way to change colors in a colored photograph, for our template components, simply opening the Hue/Saturation dialog makes for a quick color change.

Recoloring Monochrome Design Elements

A monochrome design element (made up of various shades of one color) can be successfully recolored, which makes a template even more versatile. However, in order to recolor images imported with the Place command, first you must simplify them. Using the Place command turns imported images into smart objects, which is good in that you can enlarge them without worrying about them becoming pixilated. However, smart objects cannot be fully edited, including recoloring them, unless they are simplified. So, right-click on each smart object in the layer panel (you can recognize them by the little cutout in the lower right corner of the layer thumbnail). From the contextual menu that pops up, click Simplify.
6 When your template is complete, click the eye icons to turn off the visibility of all layers except the white layer on the bottom. It should be easier to work with one element at a time and turn them on as you need them. To preserve your template so that the changes you make don’t overwrite your original, go to File>Duplicate and when the dialog pops up, enter a new name for the duplicate you’ll be using with photos. Make sure your original is saved, and then close it.

7 Try out your new mix-and-match template. Your workflow may vary, depending on which types of frames and edges you use in the template. But the basics steps would be: [1] Select a background layer by turning on its visibility (or choose one from Elements’ Graphics panel). [2] Choose a frame or clipping mask and make its layer visible. [3] Add an embellishment to your photo, if desired, by turning on visibility of an appropriate layer. [4] With the Place command, import the photo you wish to use with the template. If the frame has a transparent opening, position the photo layer beneath the frame layer, and resize it to fit the opening. If using a clipping mask, the photo goes above the mask layer and should cover the whole mask. If it doesn’t, resize either the photo or mask so that none of the mask shows beneath the photo. Remember to constrain proportions when resizing a photo. Finally, with the photo layer active, press Ctrl-G (Mac: Command-G) to clip the photo to the mask.

Experiment by toggling various components of the template on and off to try out different looks to find the best combination for that particular photo. If desired, recolor the elements used, by following the instructions on Page 24. When your image is complete, and with the unused layers still turned off, Save the image as a JPEG for printing or sharing. The duplicate template can also be saved in .PSD format and reused.
Here’s another example created using my template. In this one, the background is a downloaded image of a brick wall, and the edging is a filmstrip image used as a clipping mask, with a slight bevel layer style applied, including a drop shadow.

To combine the components to recreate my example image on the title page, make sure both the “In the Presence of God” texture and the Pixelberrypie clipping mask layers are visible in the template by toggling their eye icons on. With the Place command, import my example photo to a layer above the clipping mask.

If the photo looks a little strange at the top and bottom, it’s because I extended the canvas on those edges and cloned to fill in with matching pixels to make it a better fit to the shape of the clipping mask. It’s safe to extend a photo this way without worrying about accurate details when using a clipping mask with decorative edges like this one, since imperfections will not be noticeable once the photo is clipped to the mask.

In this case, the clipping mask is still somewhat larger than the photo, so the mask needs to be downsized a bit. With the mask layer active below the photo, press Ctrl-T (Mac: Command-T) and then drag the edges of the bounding box inward until the mask can no longer be seen beneath the photo. Finally, click back on the photo layer and press Ctrl-G (Mac: Command-G) to clip the photo to the mask.
Six or seven years ago I ran across a photographer/Photoshop artist who captured amazing, intense atmospheric lighting, in his images of Indonesian children and livestock, going about their lives. He goes by the name Rarindra Prakarsa. While he had dozens of striking images posted on a photo sharing web site, not much was known about this individual and in comments and questions attached to the various images, there were lots of questions from admirers, but few answers. Eventually a friend sent me an article from Amateur Photographer magazine containing an interview. Then later I found an additional interview in PopPhoto that revealed even more. Like the fact that Rarindra is a pen name and he is a graphic artist who enjoys photography. Admittedly the photos are posed and “adjusted” during processing.

While I have since found dozens of tutorials with techniques that purport to be “THE Rarindra Technique,” none have been written by Rarindra himself. This tutorial is inspired by some of the techniques used in Rarindra style images, in the hopes that you’ll experiment and develop some of your own images with warm, atmospheric lighting.

This tutorial was created using Photoshop Elements 11.

EXTRAS: TRY IT AT HOME!
To download the image used in this article, go to the magazine section of the website and choose the March/April 2014 issue at PhotoshopElementsUser.com. While you’re there, check out the video Larry made to accompany this article!
This tutorial uses the Expert editing mode. You can use your own image or the provided image (wood-path.jpg). While images with people work best, I don’t have any that I can legally distribute.

Use the Open command to open your image with the Camera Raw processor. From the Open dialog choose Camera Raw as the Format to open the image. Adjust the sliders to increase Contrast and Clarity, warm the image by moving the Temperature slider to the right, and then increase colors by pushing Vibrance and Saturation to the right. In this image, I also reduced the Whites and Highlights, but you may not have to do that with all images. Look at the screen capture to see exactly what adjustments I made to this JPEG image. When satisfied click the Open Image button, and the image will open in the Photoshop Elements editor.

Opening a JPEG File in Camera Raw using Photoshop Elements 12
Opening a JPEG in Camera Raw is easier than ever in Photoshop Elements 12, go to the File menu and select Open in Camera Raw. In the Open in Camera Raw dialog select your file and click the Open button.

Add a Hue/Saturation... adjustment layer by clicking on the Create new fill or adjustment layer icon, and selecting Hue/Saturation from the popup menu.

For this image we need to boost the reds and reduce their lightness. So in the Hue/Saturation dialog, select Reds from the Channel pop-up menu and adjust the Saturation slider to 34 and the Lightness slider to -18.

We also need to boost the yellows and greens, but not adjust the lightness of either. So select Yellows from the Channel pop-up menu and slide the Saturation slider to 34, then select Greens and make that same adjustment. Close the Hue/Saturation dialog by clicking on the little x in the upper left hand corner of the dialog.
At this point some of the green mold on the wood of the path is too intense and unnatural looking. To tone it down, we’ll add another Hue/Saturation adjustment layer and this time click the Colorize checkbox, so we can create a warm tinted version of the whole image. Adjust the Hue, Saturation, and Lightness in that dialog to 13, 33, and -21 respectively.

3 All adjustment layers automatically have a layer mask attached and we’ll use it to apply that colorized, warm red tint to just a portion of the image. First press the D key to reset your foreground and background colors to white and black respectively. Now press Ctrl-Backspace (Mac: Command-Delete) to fill the layer mask with black and hide the contents of the warm red adjustment layer completely. Now press B to select the Paint Brush tool and select a large, soft brush. Reduce the Opacity of your brush to about 20%, and paint on the bright green algae on the wooden path, in the lower left, to get rid of the green and warm up the wood color of the path. Next, hold down Alt-Control-Shift (Mac: Option-Command-Shift) and press E to create a new layer at the top of your Layer stack, which is a merged copy of all your layers.

4 This step will add the appearance of mist in the more distant parts of your images. Choose Filter>Blur>Gaussian Blur... and blur your image enough to kill detail, but not so much that it makes your scene unidentifiable. For this image I chose a 16 pixel blur. Press Ctrl-U (Mac: Command-U) to adjust the Hue and Saturation of the blurred layer. Misty, foggy areas of images in real life have less color and are generally lighter, so reduce the Saturation and boost the Lightness. I used -20 and +8 respectively. Now click on the Add layer mask icon (the 3rd icon at the top of the Layers panel) to add a layer mask, to the blurred layer, so you can paint back detail while leaving some blurred (foggy) areas in the image. Press X to swap background and foreground colors so black is in front, grab a large, soft brush with an Opacity set to around 50%, and paint on the areas that need to have detail, like the footpath and middle distance areas. Paint more softly while varying the size of your brush while painting in the tree top areas. For reference I have a screenshot of the layer mask so you can see what’s black, white, and gray, and how it creates the partly blurry layer.
5 **Now we need to create** some random streaks of light, which will stream into the image from above. Press L to activate the Lasso tool and circle part of the image with lots of random detail in a fairly high contrast area. Then click on the background layer in the Layers Panel to select the sharp copy of your image, and press Ctrl-C (Mac: Command-C) to copy that random patch of detail.

Select the top layer again, then click the Create New Layer icon so you create a new, blank layer at the top of the layer stack. Press Ctrl-V (Mac: Command-V) to paste the sharp selection in place.

6 **Now press Ctrl-L** (Command-L on Mac) to bring up the Levels dialog and move the Shadows triangle to the right to dramatically increase the contrast of the layer.

Press the V key to select the Move tool, then click, hold, and drag the high contrast blob to the top, center of your image.
Next we’re going to use a special kind of blur and layer blend modes to change that black and white speckled blob into beams of streaming light. Choose Filter>Blur>Radial Blur... Now set the amount to 100 and the Blur Method to Zoom. By default the blur will be centered in your image, but if you click-and-drag in the Blur Center preview box, you can move the center point to the top center of your image.

You’ll end up with an ugly black blob with streaks of white in it, but you need to make it much bigger. Press Ctrl-T (Mac: Command-T) to enter free transform mode and use the handles to stretch the ugly blob to cover a large area in the center of your image.

At this point it looks pretty good, but those light streaks are a little too crisp. Choose Filter>Blur>Gaussian Blur... again and apply a slight blur, I used 12 pixels. Now the light streaks look believable, but I want them just a bit brighter. Press Ctrl-J (Mac: Command-J) to duplicate the light beams layer. In my opinion, 1 layer wasn’t bright enough, but two layers made the beams too bright, so I adjusted the Opacity slider of the top layer to about 50%.

Finally, I like a soft, dark vignette to frame an image like this, so I clicked the Create new layer icon to create a new blank layer at the top of the layer stack, and then I painted a large, soft black vignette around the image border. I used a 1200 pixel soft brush.

This tutorial should give you a starting point for how to add more depth and atmospheric mist to images. One other tip... If you feel like your blurred image portions are a bit too intense and you just don’t feel like spending lots of time painting away on the layer mask, just reduce the Opacity of that layer to reduce the blur effect. Now grab a picture and add some “mist-ery.”

Larry Becker is a photographer and an instructor. He has taught Photoshop at the college level and conducted Photoshop Elements seminars for Adobe. His work has appeared on the sites of many major technology training companies.
restoring old PHOTOS

WHETHER YOU USE ONE OF THE COMPANIES THAT WILL SCAN A SHOEBOX FULL OF PHOTOS FOR YOU, OR SCAN OLD IMAGES YOURSELF AT HOME, ELEMENTS OFFERS MANY TOOLS TO IMPROVE THE SCANS. YOU MIGHT HAVE RIPS, WRINKLES, STAINS OR DUST SPOTS TO REMOVE. FADED PHOTOS WILL REQUIRE CONTRAST AND COLOR BOOSTING. AND IF YOU WANT TO TAKE YOUR CREATIVITY A STEP FURTHER, YOU CAN COLORIZE PARTS OF OLD BLACK AND WHITES.

I used Elements 12 to create this tutorial, but you can use the techniques in Elements 9 and later.

Your workflow will begin with an assessment of what each photo needs to suit what your plans are for it. While I recently had thousands of old family photos scanned, I’m not editing all of them – only those that I plan to give as gifts or show on a slideshow.

EXTRAS: TRY IT AT HOME!
To download the images used in this article, go to the magazine section of the website and choose the March/April 2014 issue at PhotoshopElementsUser.com

SCAN, CROP & STRAIGHTEN

This first tip is for those who are scanning their images on a home printer. You can usually fit multiple images into one scan process – as many as will fit on a sheet of 8.5x11", for instance. Elements’ Divide Scanned Photos tool, divides this one scan job into individual files for each image. This process works best if you leave just a little space between each image when scanning.

You’ll end up with something like this:
First open your scanned image or use DivideScannedImages.jpg, File>Open. Then go to the Image menu and select Divide Scanned Photos. Elements will create a new file for each image.

Next, use the Image>Rotate commands (90° Left, 90° Right or 180°), to rotate the images to the proper orientation.

If white space remains on the edges of the photo, use the Crop tool to remove it.

You’ll sometimes need to straighten your photos after scanning. If so, straighten before cropping away any extra edges.

Open your own image or RepairPhotosImage1.jpg. To use the Straighten tool (P), select it from the Toolbox and click-and-drag along a line that should be straight and parallel to one of the sides of your image.

You can see the faint line at the bottom of my image – that’s the line I’ve drawn to straighten:

After straightening, I have this image:

Which I can then crop to here:

PHOTO REPAIR

The next step in this process is photo repair. We’ll use the Spot Healing and Clone Stamp tools in this section. For this first image, Elements 12’s Spot Healing with Content Aware did a great job of cleaning up all spots, wrinkles and tears. Between Spot Healing and the Clone Stamp, Spot Healing is easier to use – start with it first and save the Clone Stamp for problem areas.

First open an image that needs repair or you can use RepairPhotosImage2.jpg. Click on the Create a new layer icon to add a new, blank layer and double-click on the words “Layer 1” to rename this layer.
Then select the Spot Healing brush tool (J) from the toolbox. When using the Spot Healing Brush tool, size the brush to be just a bit larger than the area you want to remove. You can adjust the size as well as brush tip using the Tool Options Bar at the bottom of the workspace. Also, make sure that Content Aware is selected.

If the blemish is on a relatively simple part of the photo, you can usually click-and-drag right over the blemish to remove it. The more complicated the background, however, the more brush strokes you’ll need.

4 When the distraction to be removed is near the edge of a line, border, or transition in your image, the Clone Stamp is often a better option.

You can see in this close-up that the Spot Healing tool worked great on the right side of the image, where the wrinkle is over the backdrop. However, over the hair and skin, even with short, frequent brush strokes, the result wasn’t quite natural looking.

Using the Clone Stamp tool allows you to tell Elements exactly what the blemish should be replaced with. Open your image or PhotoRepairImage3.jpg. Use the Spot Healing Brush tool to brush away as much of the damage as possible. Then select the Clone Stamp tool (S), hold down the Alt (Mac: Option) key to click on an area of good pixels. Release the Alt (Mac: Option) key, then click-and-drag over “distracting” pixels. The source that you targeted Elements to pull good pixels from will move in relationship to your subsequent clicks. So you might need to reset often by holding down the Alt (Mac: Option) key again and re-clicking.

Contrast adjustments are required on most old scanned photos.

Note wrinkles, top and bottom left corners, spots on right side

CONTRAST AND SATURATION

Contrast is the difference between, or the distance between, darks and lights. Increasing contrast means that you are making the darks darker and the lights lighter. Images with good contrast have some areas of pure black, or close to it, some areas of pure white, or close to it, and a good range of pixels in between.

Often, you’ll find that scanned images lack contrast. Low contrast images are characterized by a soft, hazy feel. Color images might look faded. Black and whites might feel gray.

Open an Image that needs a contrast adjustment or use PhotoRepairImage4.jpg. To increase Contrast, add a Levels adjustment layer. First, click on the Create new fill or adjustment layer icon, and select Levels from the pop-up menu. Then in the Levels dialog, move your Shadows and Highlights (the black and white endpoints) in towards the cen-
From time to time, you might find an image that has too much contrast. You’ll know because it will have lots of areas of bright white and very dark black, and lots of details will be hidden.

Open your own image or use PhotoRepairImage5.jpg. To reduce contrast in an image, follow the directions in step 5 to add a Levels adjustment layer. Then bring both the Black and White Output Levels sliders in towards the center a bit.

**TIP:**
Using this same method is a great way to create the matte effect that is so popular in photo editing right now!
COLORIZING

Photographers used to colorize old black and whites, and we can add this same effect using Elements.

Open your own image or PhotoRepairImage6.jpg. Start with a Solid Color fill layer, click on the Create new fill or adjustment layer icon, and select Solid Color from the pop-up menu. Then use the color picker to select a color appropriate for what you’d like to colorize – pink or red cheeks, for example, or brown hair.

Click OK, and immediately type Ctrl-I (Mac: Command-I) to invert your layer mask and hide this effect from the image. Change the Blend mode of the layer to Color, grab the Brush tool (B) and make sure that white is your foreground color (if it’s not, press the letter D to reset the colors to the default of white/black), then paint over the areas that you’d like to colorize. Repeat this step for each separate area of color.

For this image, color was added on the lips, eyes, and cheeks. Also to emphasize the face, a Levels adjustment layer was added with the Midtones brightened, and masked to the face to create a spotlight effect. Then to finish it off, a very faint blue was added to the background of the image.

My final layers panel is very colorful
What do you do if you have an image that has been colorized, but you don’t like the look? Luckily, there is an easy fix for that too. Simply add a Gradient Map adjustment layer. Open your own image or RepairPhotosImage2.jpg. Click on the Create new fill or adjustment layer icon, and this time select Gradient Map from the pop-up menu. *Note that Gradient Map is not the same as the Gradient layer.*

If your default gradient isn’t black to white, select it by clicking on the gradient bar and then clicking on the Black to White gradient (the 3rd gradient from the left in the Gradient Editor).

After converting your image to pure Black and White, you can edit the contrast and tone using the gradient editor. Activate the black color stop on the left by double-clicking on it. Change the color from black to dark gray to reduce contrast, if necessary. Or to add a creative touch, add sepia (orange/brown) or blue to the black by selecting a very dark version of either color.
Erin Peloquin is a professional photographer and Elements and Lightroom Instructor. View her portfolio at TimeInACamera.com and her wide range of Elements and Lightroom tutorials at TexasChicksBlogsAndPics.com.

Elements offers a million and one other effects to add to your scanned photos. Start with a good clean file – no blemishes and good contrast and exposure. After that, let your imagination take over as you create fabulous gifts and family treasures with your restored photos.

Image with a dark gray to white gradient:

With a faint sepia tone on the gradient, the image and settings look like this:
Here is a selection of some of the best recent work by subscribers, showcasing original photos and completed projects from PET tutorials and videos, as well as the winners from our Red Photo Challenge.

**LADY IN RED [PHOTO CHALLENGE 1ST PLACE WINNER]**

Madeleine Nikolova
Toronto, Canada
Charles Bridge in Prague is a popular location for young couples and their wedding photographers, even at 6 o’clock in the morning.

**HEAVENLY RED [PHOTO CHALLENGE WINNER]**

Robert B. Green
Rush Springs, OK
The truck in the photo was surrounded by cars and a cluttered background. The RAW file was processed using Photoshop Elements 11 (with Topaz Clarity plug-in). The contrast and saturation were increased to produce the high reflectivity look. The sky from another photo was pasted into the image using the “Replacing the Sky” tutorial from the Photoshop Elements 9 book for Digital Photographers by Kelby and Kloskowski, p.356.

**FILL ER UP [PHOTO CHALLENGE WINNER]**

William Chelgren
Marion Center, PA
The photo has a red velvet background and was taken with flash that was bounced off the back porch ceiling. This was a RAW image, edited in Photoshop elements 10, with sharpening and a slight increase in exposure and vibrancy.
Marie March
Orange, CA

The primary extraction was done by following the instructions in the May/June 2012 feature article, “Selections Made Simple” by Matt Kloskowski. I also used Topaz Star Effects and Topaz Selenium modules. I’m always inspired by the ideas in Photoshop Elements Techniques magazine.

Steve Rich
Aiken, SC

This was a six shot HDR capture, post processed inside Lightroom and Adobe Photoshop Elements 12. Inside Elements 12, I created a Hue/Saturation Adjustment Layer and selectively work some fall colors and sky, final processing was completed in Perfect Effects 8 using the Landscape presets for added color to the forest area, preset used was Landscape, Magic Forest.

Shirley Hansen
Perth, Western Australia

I took this photo in my alfresco dining area with early morning sunlight pouring in and casting highly defined shadows. The photo is as shot, apart from cropping and a little sharpening. By the way, the figs are from my garden!

Submit to Subscriber Showcase

Want to see your photo in print? Show us how you’ve put our tutorials to work in your images. To submit your recent work to Subscriber Showcase, go to this link and follow the instructions:
www.PhotoshopElementsUser.com/contests

The next deadline for submission to Subscriber Showcase is March 23rd.

Take the PET Photo Challenge

Each issue we give you a new photo assignment. Winners are announced online. A few may also get selected to appear in print. Our Upcoming Challenge Theme is Fun in the Sun. To enter the Photo Challenge, go to this link and follow the instructions:
www.PhotoshopElementsUser.com/contests