Master Photoshop Elements 14
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Chapter 1 – Introduction

Video: Introduction to PSE 14

Toby: Hello and welcome to our course on Photoshop Elements 14, the latest version of Adobe’s award winning image management and processing software.

My name is Toby and I’m your instructor on this course. I specialize is desktop computer software but I’m also a keen amateur photographer and have developed a number of courses in Photoshop, Photoshop Elements and other photo related software, including some earlier courses on Photoshop Elements for Simon Sez IT. From now on most of the time I’m going to refer to Photoshop Elements as PSE.

Now before we begin the course I’ve quite a few basic things to cover because this is a course for beginners. If you’ve used PSE before, maybe you’re just looking to find out some more about it or maybe you’ve used a much older version of PSE and you’d like to get up to date then some of this earlier material may really not be necessary for you. As I’ll explain a little bit later on the course is divided into sections and at the beginning of each section I’ll try to make it clear what I’m going to cover in that section. So if it is material that you’re already familiar with you maybe be able to skip a section or two and move forward more quickly on the course. If you are a beginner then I think it’s very important not only that you cover all of the sections but that you cover them in the sequence that I’ve set them out at least to begin with.

Now one thing to point out early on is that from time to time I’ll be referring you to the Adobe website. Now you be familiar with the Adobe website, you may not be, but it’s important to recognize that there is probably a local version for you.

Now you’re looking at a page on the UK website at the moment but very often I’ll be referring to the U.S. website and I’ll more or less alternate between those two. If you have a local Adobe website then it’s pretty important that you refer to that. For example, here we’ve got prices for Photoshop Elements 14 and various bundles and alternative products. Those prices that are local to you and in your local currency will be on your local website. But also the provision of additional third party facilities which I’ll refer to much later on in the course is also dependent on your locale.

Now during the course you’re going to find out a lot about what you can do with PSE 14 but I just want to briefly cover a couple of aspects here.

First of all there’s a very good, punchy statement here what you can do with what’s called the Elements Family of products. It’s powerful, easy to use software that makes it fun to create amazing photos and videos, edit, enhance, share, and organize in a snap and get step by step help when you want to try something new.
The Elements family includes Premiere Elements. And Premiere Elements is basically video editing software and I’m not covering Premiere Elements on this course. We’re really looking at Photoshop Elements which means primarily that we’re looking at still photography. Now apart from still photography you can actually create images by drawing and painting and I’ll come to that later on in the course. But we’re basically dealing with stills.

The other product that’s mentioned there is Photoshop and you may well have heard of Photoshop. It is arguably the leading photo editing software in the world really for professional photographers.

Now where Photoshop Elements comes from is it is basically a consumer version of Photoshop. It’s often described as a cut down version of Photoshop. Now in reality it’s not really that cut down and what Adobe have done is to make it easier for people to perform many of the functions you can perform in Photoshop but without such a steep learning curve and without needing to know quite so much about either the software or photography to achieve some really great results.

Now having said that Photoshop Elements is a big chunk of Photoshop there are a lot of aspects of Photoshop that you don’t get in Photoshop Elements and some of these are aspects of Photoshop that would prevent a professional photographer being able to get by with just Elements. For example, Photoshop Elements does not support the CMYK color mode which is pretty much an essential for most professional photographers. And also in Photoshop Elements you can’t use what are called Actions, a sort of Photoshop equivalent of programming Photoshop. Again, you don’t have these in Photoshop Elements. So although Photoshop Elements has a lot of features of Photoshop it doesn’t have enough to enable it to replace Photoshop.

Having said all of that one of the great advantages of learning Photoshop Elements is that you’ll be a good part of the way to learning Photoshop itself. So you will learn a lot of the features of Photoshop, sometimes implemented in a different way but you’ll certainly find it easier to learn Photoshop if you’ve already learned Photoshop Elements.

That’s it for this section. It’s time to move on to the next one.
Video: Acquiring and Installing PSE 14

Toby: Welcome back to our course on PSE 14.

In this section I’m going to look at acquiring and installing PSE 14. If you already have PSE 14, it’s already installed and you can run it then you can skip this section. But if you haven’t yet got PSE 14, you’re thinking of buying or getting a trial or perhaps using somebody else’s installation it’s very important that you follow through this section. And the very first thing I’m going to talk about is the system requirements to run PSE 14.

If you have a very old PC that you’re going to run PSE 14 on or maybe one that’s not particularly well configured it’s very important to establish first of all whether that PC is capable of running PSE 14.

Now I’m going to refer to this page on the Adobe website. These pages do move around quite a bit so by the time you actually come to follow this course the page may be in a different location to this. It may even look different to this. But you need to find the equivalent of the System Requirements page for PSE 14. If you search on the Adobe website you should be able to find it. Try the address that’s at the top of the page here first. There’s a good chance it’ll be right but if not try that search.

Now notice you have system requirements for Windows and for Mac and it’s very important that your system satisfies these requirements because if it doesn’t you are likely to run into problems when it comes to running PSE 14.

Now I should point out here as I will once or twice more, on this course I am running the whole course on Windows. I don’t use a Mac at all. In older versions of PSE there were some quite significant differences between the functionality of the Windows and Mac versions of PSE but just about all of those differences have gone away now and the two products have just about exactly the same functionality. But although that functionality is the same a Windows user would have to get used to using a Mac in order to be able to run PSE on a Mac and vice versa. If you are a Mac user and you’re going to run PSE 14 on a Mac I do believe that you’ll still be able to follow this course perfectly successfully because as I say the functionality is almost always the same. But you will need to adapt the instructions I give you for running on a Mac rather than a Windows PC.

Now when it comes to actually acquiring Photoshop Elements 14 you will have a number of options, depending on your locale. And typically you will be able to just buy a version of PSE 14 or possibly to upgrade if you have an earlier version. You might also choose to get PSE 14 as part of a bundle with Premiere Elements 14.

You may have heard of something called the Adobe Creative Cloud whereby major products such as Photoshop itself and Dreamweaver and various other Adobe products are only now
available on a subscription basis. And at the time of recording this that is very much the case. But there are a few exceptions to this Adobe subscription system and one of them is PSE 14. So you can actually buy a copy.

The other option you have is to get a free trial. Now I can’t guarantee that Adobe will still be offering a free trial of PSE 14 when you come to follow this course but in all the time that I’ve been using PSE I think there has always been a free trial available. So if you want to try it out first, perhaps work through as much of this course as you can in the time available which is normally 30 days then a free trial is a good option.

Now exactly where to find the link to the free trial will almost certainly have moved by the time you come to follow this course. But on this PSE 14 page near the bottom, Try out Photoshop Elements free for 30 days. You should be able to find one or two links like that on the Adobe site. And then there’ll be a link to a page that enables you to start a 30 day free trial. You will almost certainly need to create an Adobe ID if you don’t already have one whereby Adobe can identify you when you’re accessing the software for your free trial.

At the time of recording this course it’s still possible to get a boxed copy of PSE with a disc in it but this is becoming less and less common and almost certainly you’ll be getting PSE as a download. It’s quite a big download. It’s over a gigabyte. If you have a good internet connection then that won’t be a problem. But for many people of course that will. If you’re going for the free trial option then you’ll certainly be getting it via download.

Having downloaded PSE, either a purchased copy or the free trial version, and making sure that you have your serial number available then you can actually install PSE on your system.

Now I’m not going to cover installation of PSE as such. I am however going to indicate one or two useful places on the Adobe website which can help you both with the installation and any problems you get while you’re installing.

Now when it comes to the instructions for installing there are a couple of sources on the Adobe website. If you are downloading Photoshop Elements 14 the instructions will be on a page similar to this one. Note this section, Read before you download a PSE product. It mentions the Adobe ID that you must have. It mentions the serial number that you’ll be provided when you buy or subscribe to the free trial. And it also mentions checking the requirements, as I said earlier in this section. It then gives you a link through to the instructions to extract the files and install the product.

There is also a page on installing Photoshop Elements from a DVD. The instructions and requirements are pretty similar but obviously in this case you’re doing the installation from software on the DVD rather than using a downloaded file.
Now in either case if you run into trouble there is extensive help on overcoming problems and in fact let me just show you one particular page. This is a page which helps you to troubleshoot an installation of PSE or Premiere Elements on Windows. And there is an equivalent page for problems when installing on a Mac.

So hopefully when you’ve been through all of that you’ll have an installed and working version of PSE. We’re almost ready to start work using it but I’ve got a couple of other things to cover first, a couple of short sections. And in the next section I’m just going to explain the structure of this course.

That’s the end of this section. Please join me in the next one.
Video: Structure of the Course

Toby: Welcome back to our course on PSE 14.

In this section I’d like to describe the structure of the course and to tell you a little bit more about how I’m recording it.

Now first of all the course is arranged in a sequence of sections and they’re grouped into chapters. If you’re new to PSE I suggest you work through the course pretty much in the sequence in which I’ve prepared and presented it to you. I hope it’s a logical sequence. But it probably won’t help you at all in the early stages if you try to skip forward too much. If you are an experienced PSE user, you’ve used an older version, then apart from checking some of these early sections for some fundamental aspects such as this section and the structure of the course then it will probably be more practical for you to pick and choose not only the sections that you cover but the order in which you cover them. I am going to cover the Organizer as part of this course. If you’re a PSE use you’ll know the significance of that. Now as I’ll explain later on some people don’t really use the Organizer very much but I am going to cover it on this course.

During the course I’m going to be using a number of images, many of which were actually taken by me. Some of them will look quite disappointing. But one of the objectives on this course is to show you how to make disappointing pictures look a lot better. So I’ve given you some of my shall we say less good pictures to work on. Now these images are included in this course file folder. You need to make sure that you know where that Course File Folder is. You keep it safe, possibly keep a backup copy of it.

I’ll also be setting you a number of exercises during the course. And my sample answers and in some cases the input you need for those exercises are included in the Exercise Files Folder. And again you need to know where that folder is and keep a safe copy of it somewhere.

Generally speaking on the course I’ll be using keyboard and mouse rather than touch. I am recording this on a touch device and I will use touch from time to time just by way of a little bit of a demonstration. But generally speaking I use keyboard and mouse on the course. It’s really not practical to do everything twice, once with keyboard mouse, once with touch. And some things require what I consider to be finer control than you can get using your fingers on a screen, certainly fingers as fat as mine anyway.

As I mentioned earlier on the whole things being done on a PC not on a Mac. If you’re used to following PC instructions on a Mac then I’m sure you’ll have no trouble going through this course at all. I’m running the course on Windows 10 but the functionality is the same whichever version of Windows you’re running on. You’d need to adapt things like how to start the program. But once you’re actually running PSE there’s very little byway of difference.
Just for a bit of background information. Pictures that I’m using have been captured on three different devices. On an iPhone, on a compact camera, and on a digital SLR. So you’ve got three completely different types of quality, resolution, etcetera.

Apart from setting you exercises at various points in the course there are also quiz questions so you can check how much you’ve learned. And one thing I suggest you do before we really get started on using PSE is to try to gather together some of your own photos, perhaps some you’re not really very happy with or some where you’ve got an idea that you could improve them, you’re maybe not quite sure yet. Why not get a few of those together and then you can work along with me as I show you various tools and techniques for improving your pictures. You can maybe do some work on those as well.

So that’s just about it on the structure of the course. I’ve got one other thing to cover before we really get started and that is to talk about what’s new in PSE 14. That’s what we’re going to cover in the next section. I’ll see you then.
**Video: What’s New in PSE 14**

**Toby:** Welcome back to our course on PSE 14.

In this section we’re going to look at what’s new in Photoshop Elements 14. If you’ve never used PSE before you might think that knowing what’s new in this version wouldn’t be really of much use to you but this is quite a short section. And towards the end I am going to introduce you to a useful source of information from Adobe.

Now I’m looking at the Adobe website, a section of the website that’s referred to as Photoshop Elements Help which we’re going to look at in more detail later on in the course. And there’s a topic there, What’s New in Photoshop Elements 14, and that lists the main new features in PSE 14.

A couple of these are really straightforward to explain. The first one is shake reduction. Apparently one of the main sources for this particular improvement is people taking selfies on their mobile phones and small cameras and so on and the problem you get with shake. So the idea of this new feature in PSE 14 is that the blur resulting from a shaking camera can be to some extent eliminated using this shake reduction feature.

Now of course generally speaking the what’s new features that I’m discussing here are going to be covered during the course in some detail.

So apart from shake reduction we have another one which I’m sure was a popular request and that’s haze removal. Now for some reason or other, perhaps a foggy winter morning as it says here in this particular example, there is a haze on a picture. Well that new haze removal feature will to a large extent remove any haze.

We then have a couple of features that are described as new features. I think of them more as adaptations of existing features but let’s go along with that. Auto smart looks, five new suggestions for an even cooler looking picture. So you take a picture one of the things that PSE does is to analyze the picture and come up with a number of different lighting and color effects.

There are then improvements to the straighten tool, the ability to make something horizontal or vertical. I’ll cover that later. And a new and more detailed facility to refine a selection brush so that as in the example here it becomes possible to select the hair on the lions mane even more accurately then before.

If you’ve not used PSE before you won’t know what a guided edit is. I’ll be explaining guided edits in some detail. There are some general improvements to the ways that guided edits work. But one of the new guided edits is a speed effect. And if you look at the before and after of the child there in the buggy I think you can probably see what the speed effect is all about.
There are improvements to the way that you can resize images. Again I’ll go over that in detail. And improvements to the approach to creating panoramas from multiple shots.

The using edited results feature there is part of the improvements to guided edits. And again I’ll cover that later.

Now when you’re working with Photoshop Elements 14 you quite often have to be careful that when you’re looking as in this case for what’s new the Photoshop Elements 14 What’s New only covers part of the product. And the organizer part, and I’m going to explain the difference between them over the next few sections, the organizer part maybe addressed separately. And there is a separate Elements Organizer Help section and within that a What’s New in Elements Organizer 14. Now the additions and improvements in this are a little bit more difficult to explain at this stage if you’re not familiar with the existing facilities because they include improvements, for example, to people recognition. The facility within PSE 14 to review an image and identify a person or more specifically a person’s face in one of your pictures.

Now within PSE 14, within the organizer part there are improvements to many of the ways that you can identify and catalog your photos. And these include, as this document shows, powerful and easier people recognition, an enhanced and more intuitive places feature, including the use of GPS information and GPS tracking, more flexibility in managing event information. And then in addition there is a new onboarding and import experience which is particularly useful when you’re trying to import images in bulk. And as soon as we start using the organizer you’ll see this new onboarding and import experience start to appear and we’ll be using it at various points within the course.

So particularly when it comes to looking for help and looking for other sources of information it’s always important to remember that apart from searching on Photoshop Elements you should sometimes search more specifically on Elements Organizer. But more of that later.

Now the other thing I wanted to point out to you is that alongside PSE 14 Adobe has improved its own learning resources. And it now has a whole set of tutorials, many of which are video tutorials and there is a section on new features. Now it doesn’t include all of the new features that we’ve just gone through in that list. And you’ll also find that generally speaking these Adobe tutorials do not go through the various features, either new features or existing features, in as much detail as I do. But they are Adobe resources. I think that they are generally really good and as we work through the topics on this course, including the new features I think it’s always a good idea to refer to these tutorials on the Adobe website.

Now the page I’m looking at here, Photoshop Element Tutorials, you see that New Features is underlined. That’s a good place to go, obviously, for the new features. But there’s a section on getting started. And without wishing to overburden you with too much to do there are some really good short tutorials there on many of the basics of PSE 14. And then the main section, Learn Essentials, has many, many topics on PSE 14 available primarily as short videos.
That’s it for this section. I’ll see you in the next one.
Chapter 2 – Startup

Video: Starting PSE 14

Toby: Hello again and welcome back to our course on PSE 14.

It’s time to actually start using PSE 14 now. And the first thing I’m going to do is to start it on Windows 10 on my PC.

Now as I explained earlier I’ll be using Windows 10 throughout the course. And even if you’re familiar with an earlier version of Windows or you’re using a Mac you just need to know how to start a program really. And the way that I’m going to start PSE 14 the first time round here is to click here in the Search box on the left and start typing.

Now the first thing I need to point out to you is that I actually still have Photoshop Elements 13 on this device. And I’m going to leave both versions on there just for a little while for reasons that will become apparent later.

But there at the top of my best match list is Adobe Photoshop Elements 14. What I’m going to do is to right click on it first and I’m going to say Pin it to the Taskbar. And if you’re using an earlier version of Windows or indeed Windows 10, similarly for the Mac, set it up in a way where you can easily start and stop it because particularly early on we’re going to do a little bit of starting and stopping. You may want to, for example, just put a shortcut on your desktop but that’s entirely up to you. I’m going to pin it to my taskbar. There it is. Now I click on my new icon on the taskbar and it starts up.

Now if this is the first time that you have started PSE 14 on the device you will normally see a Welcome screen. Now what it shows in the welcome screen tends to vary quite a bit. But at the bottom of the welcome screen normally with PSE 14 you’ll see three options: Photo Editor, Organizer, Video Editor. The Video Editor Premiere Elements is not something we’re going to be looking at at all. So just forget that for the rest of the course.

PSE itself is really made up of two components, an organizer and a photo editor. And when you’re showing the welcome screen like this you can start either of those components. And the first thing I’m going to do is to start the organizer. So click on Organizer. It often takes a little while to start up the organizer and particularly the first time that you run it.

Now one of the things that the organizer will try to do is to access a catalog. And I’m not going to worry too much about catalogs just at the moment. I will explain catalogs to you soon. But for the moment all I want is for the organizer to start up.

It normally starts up on a page called Elements Live which I’ll explain to you a little bit later on. But along the top you have the main options that are available in the organizer. You have eLive,
that’s Elements Live. That’s what we have here at the moment. You have Media which gives you access to your media. Note the screen tip there, View all your photos and videos. And then it has three other categories: People, Places, and Events. And we’re going to look at People, Places, and Events later on.

Along the very top on the left you have a conventional menu bar. So you have File with its menu, Edit with its menu, Find, etcetera. Which of those particular options are enabled at any time, note for instance here that everything is grayed out. Which of those are available will depend on what you’re doing at the time. Again, more later.

One of the options on the File menu is Exit. So what I’m going to do now is just exit. And basically PSE is no longer running. Now to be more specific I ought to say that the organizer is no longer running. Let me start it up again.

Now note that towards the top right of the organizer workspace we have conventional Windows buttons. And if I now click on that Media button that will give me access to an area where I can start to import images. Now at the moment I don’t want to start importing so I’m going to click on skip here. Note, No media available. Click Import to add media. Go back to that later. What I am going to do though is to click on this button at the bottom, Edit, which says Launch editor workspace for detailed edits. Let’s click on Editor. And what this does is to load to the other half if you like of PSE 14. This is going to load the editor. And in effect with the editor running as well I’ve got both of the PSE programs running, the organizer and the editor.

Now notice that the editor also has eLive. Its other three main work areas are Quick, Guided and Expert. More later. It’s got its own menu system up here, a bigger menu system than the organizer. Conventional Windows buttons at the top right. And if you look down now on the Windows 10 taskbar you can see my icon that I would use to launch PSE 14, the next icon is the organizer icon. Note the thumbnail there that lets me switch into the organizer. And then the other icon is the editor icon and the thumbnail there lets me switch into the editor. So it’s an easy way to switch between the organizer and the editor. And I can have one or both programs running or in fact neither of them at any time.

Now of course when I’m in the editor if I go into one of its main functions, say Quick, there is a button at the bottom that lets me switch to the organizer. And if the organizer is not already running it will start it up for me. So it’s very easy to maneuver between the programs once one or both are running.

Now what I’m going to do is to close both of these using the icons on the taskbar and I’m going to start up once more. Back to the welcome screen. And on the welcome screen there is a little icon, what’s usually referred to as the Gear icon. And if you click on the gear icon it says, On start always launch. Now if you always want to start with the organizer or you always want this welcome screen you can choose which you want here. And then having made your selection click on Done and it will be saved for future
reference. And you can in fact change back again if you want to obviously at some later time. I’ll show you how to do that using Preferences later on in the course. For the moment I’m going to stick with the welcome screen for the moment so I’m going to click on Cancel for that. And that’s it. That’s how to start one or both of the programs.

That’s it for this section. I’ll see you in the next one.
Video: Help

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to look at the very important topic of PSE Help. Now as with most modern software a lot of the help that you’re going to be able to get is online help. But I’m also going to point out to you the availability of a couple of PDF files that can not only give you a source of offline help but are in effect a pair of manuals for PSE 14.

So I’m currently running the organizer and I’m going to go to Help on the menu. And the first thing to look at, right at the top, Elements Organizer Help. Where a menu topic has a keyboard shortcut it’d be indicated there. So Windows shortcut for Organizer Help is F1. And provided I’m online that brings up the Elements Organizer Help.

Now we have these four links at the top, What’s New, and of course we’ve seen that What’s New before so we don’t need to dwell on that. Getting Started. That takes us through to a getting started area that we’ve also seen before. The Video Tutorials that we saw before and a Visual Dictionary. Now this is very useful if you’re not familiar with particularly some photographic terms such as Raster and Vector or Anti-aliasing. It gives you a good explanation of each of those terms. So if you’re not familiar with any terms that’s a good place to try to look them up and I will refer to some of these terms obviously throughout the course. So it’s a good idea to be pretty familiar with what they mean.

Now apart from that the main body of the Help is arranged into these topics. And the topics are things like understanding the user interface, importing your media files and so on. Let’s look at a particular one. Let’s look at creating photo projects.

There are then subcategories: overview of elements, organizer projects, create slideshows, create photo calendar. So you can basically drill down to find a help topic on the topic that you particularly want help on.

And moving further down this Help page we have first of all the link to the Help Manual. Now the Help Manual for Elements Organizer is quite a big PDF. And if you click on this link what it will do is to download that PDF for you.

And when the download is finished you have Adobe Elements Organizer Help, a 200, well just under 200 page PDF. It’s got a content section and it pretty much covers what you can do in Elements Organizer. Now you won’t be surprised to learn, as I’ll show you in a moment, that there is an equivalent and even bigger document on the Editor. And what I suggest you do is download both of these if you can, put them somewhere safe, maybe on the device or devices that you’re going to run Photoshop Elements on. They are very good PDF files and I think they can give you very good offline help as well.
Now as I said in relation to those video tutorials, in many cases they don’t go into as much detail as I do. And in fact they don’t cover some of the topics that I’m going to cover but they are the official Adobe documents and as such they’re a very good accompaniment to using Elements Organizer and Photoshop Elements.

Now just to finish off these Elements Organizer Help links here. There’s a link to Help for previous versions. There’s a link to Elements Help, so that’s for the Editor itself, and there’s a link to Premiere Elements as well. So let’s close that now and go back to the Organizer itself. Go back to the Help topic and let’s follow up some of these other links.

Now Getting Started will take you back to one of the pages that we’ve seen before. And Key Concepts will take you through to that visual dictionary again. Now let’s try Support. Now this takes us through to Adobe Support and in particular to the section related to Photoshop Elements. Now there are various things that you can do there. For instance, there’s link to the troubleshooting the installation that we looked at earlier on in the course. But there’s also some popular help on things like cropping, resizing, and resampling, making selections. These are topics we’re going to cover later but you may want to try those support topics as well. And there are links over here to getting started, tutorials, the user manuals, previous versions. There’s then FAQs, the system requirements. Again we looked at that earlier on in the course. And there’s also a link through to Feature request and bug reporting. So if you want a particular feature in a future version you can request it there. You can also report what you perceived to be any bugs in the product.

Now if you want to ask a question you can ask the Adobe community for help say on a particular topic or perhaps to tell you whether somethings a bug or not. And you also have a link through there to Adobe Support, a Contact Us link. Now I’m not going to follow these up now. You may or may not need some of these in the future. But I believe that it’s certainly worth following through these links to see what other features and facilities are available.

So let’s return to that Help menu again. Video Tutorials takes us through to the tutorials that we looked at in an earlier section. The forum link here, Photoshop Elements, is a link through to the community forum where you can post questions, you can look at other people’s questions and answers and so on.

If you want access to the welcome screen, particularly if you’ve not been starting with it and you say want to go back to starting with the welcome screen again you can get it there. About Elements Organizer will tell you exactly which version and build you’re running. Sometimes, particularly if you’ve got a problem and you have to contact Adobe Support you may need to tell them which version and build you are using. Click on that to hide it again.

The legal notices are accessed there. Show walkthrough screens will take you back to that start Importing Wizard or walkthrough again. And System Info gives you a lot of information about the operating system you’re using and so on. And very importantly as we’ll see what your
current catalog is. Now I’m currently running with a default catalog but I’ll explain catalogs later on.

And finally and very importantly Updates. Now it’s very important that you regularly check for updates to PSE. As you can see here, remember that I’ve got two versions of PSE installed, 13 and 14, and there are updates available for both of them. Now when updates are available unless you’ve some very good reason not to you should always apply the updates because they very often contain bug fixes and they may well save you a lot of trouble in the future. I’m going to apply those updates straightaway.

Now let’s take a look at the Help in Photoshop Elements itself, in the Editor. And let’s click on Help, click on the top item again, Photoshop Elements Help. And that takes us through to an equivalent page to the one for the organizer, Photoshop Elements Help. Structured in the same way. Those thumbnail type links at the top and then the topics in the Help there relate to the editor rather than the organizer. There is a link down there to download the relevant Help Manual. This is the one for Photoshop Elements itself. And then when opened in a suitable reader here is the Adobe Photoshop Elements Help. This is almost 400 pages instead of 200 pages. So a very, very big document indeed. And again very useful and great both as a manual and as a source of offline help.

Now as far as the rest of the Help Menu in Photoshop Elements in the Editor is concerned there’s nothing really significantly different from what’s in the organizer. There are links there to manage your Adobe account and you can also sign out of your Adobe ID. But apart from that it’s pretty much the same links although in some cases obviously they do go to different places.

Having covered the access to the various aspects of Help in both parts of PSE I’d now like to look at the Help itself on specific topics.

So from the Photoshop Elements Help I’m going to go to Enhancing Photos and I’m just going to choose at random any topic there, Cropping your pictures. Now when you actually get to a help topic it is a page of a whole help system. And apart from the fact that the individual help topic such as this one will in turn contain links to topics on the same page but also to other pages then with each page you are in what is part of a whole browser based help system. So for instance, having got to this particular topic if I then wanted to find another topic I don’t need to go right back to the start again, go back to those links I had before. I can use a search facility.

So let’s suppose that I want help on shake. So I type in the word Shake and hit the Enter key and PSE has done a search on the term Shake. Now when you use this search facility it doesn’t restrict the search necessarily to Photoshop Elements. And you may get a number of topics which are outside the scope of what you want to find.

Now in order to target specifically what you want you can use filtering. So for instance, where I’ve done the search up here, Shake, you see the little filter on the side, Photoshop Elements,
click on the dropdown there. I could search for Shake in Photoshop or Photoshop Touch. If I only want Photoshop Elements then I can restrict it there.

So apart from the facility there to restrict the scope of a search I can also choose using these radio buttons down here whether I want to search Creative Cloud tutorials and manuals, This reference only, Only Adobe content, or All community content. So this will include content that has been contributed by general members of the Adobe community and not specifically by Adobe. So if I click on All community content I get at least in theory a broader selection of content. Now having found a number of items let’s say I go for this topic, What’s new in Photoshop Elements 14, I thought I might find that there to have Shake in it. It’ll take me to the Shake Reduction explanation that we saw earlier on in the course. So the search facility provides a very valuable and powerful way of looking for help on PSE or in fact in general on Adobe topics.

That’s the end of this section. Please join me in the next one.
Video: Preferences

Toby: Welcome back to our course on PSE 14.

In this section we’re going to look at the PSE Preferences. And if you have used an earlier and relatively recent version of PSE you probably don’t really need to go through this section.

For those of you who don’t know about the preferences or have used a much older version of PSE there are a number of options that you can set when you’re using PSE. Some of them wouldn’t really mean much to you at the moment, although they will later on. But some of them are very important to understand right at the outset and one or two of them you need to make sure you have set correctly before you really start using PSE and in particular before you really start capturing images and storing them your device.

Now there are preferences for both the editor and the organizer and we’re going to look at the editor ones first.

So on the Edit menu, bottom item on the menu there is Preferences. The preferences are managed using a dialogue. And if I just click on the top option there, General, you’ll see that dialogue open and you’ll see that the General page is selected. If I select individual pages you can see the preferences corresponding to that topic. Now some of them, like this one, Display and Cursors, I’m going to come back to explain that to you later on. But we’re going to start on the General page.

As I mentioned just now in this section I’m going to concentrate on the preferences that you need to be aware of or set right at the outset. But let me just give you one example of a preference, these aren’t really that important at this stage but it’ll show you to some extent how preferences work.

You may have noticed already that if you hover over certain things with your mouse, so for instance let me hover over that top button there, you get what’s called a Tool Tip, some people call them Screen Tips, that pops up to explain what that button does. Now although that’s a really great idea, particularly when you are new to PSE, they can become a bit annoying most tool tips because if you’re working on a very detailed image and you’ve got those little messages popping up all over the place they can obscure what you’re trying to do. You very often find something you’re trying to line up with something else is behind one of those tool tips. You can switch those tool tips off using this checkbox here in the Options section on the General page. And if I uncheck Show Tool Tips and then hover that button again I no longer get that tool tip.

Now let me switch that back on. So that’s the sort of thing you can do with preferences. And many preferences have checkboxes or radio buttons or selections of that type.

In general terms for preferences if you look at the buttons on the right there you have an OK to confirm the changes that you’ve just made, if indeed you’ve made any. Pressing Cancel will
close the dialogue box without saving any of your changes. And Reset will also abandon any changes that you’ve made but will leave the dialogue box open. And then Previous and Next take you through the preferences pages. You see how the selection on the left changes as I use those buttons. So that’s general navigation around the preferences dialogue.

Also on the General page there are three buttons near the bottom. These three Reset buttons. Let me explain the first two of those now.

The first one says Reset Preferences on Next Launch. What that will do the next time that you start PSE is it will reset the preferences to their default values. For the second one I need to explain something first. When you’re using PSE there are various situations in which you’ll get warnings about what you’re about to do. Things whereby in the early stages what PSE is saying to you is what you’re about to do has consequences. But you may get a bit tired with individual messages. You may say yes I know all about that. I know about that. I know what I’m doing. And many of those warning messages have a checkbox and the checkbox has a message on it, something along the lines of if you don’t want to see this warning again check this box. Well for various reasons having switched off several of those warnings in that way you may want to start seeing them again. Suppose, for example, that somebody new is going to start using your installation of PSE. To set all of those warning dialogues back to appearing again you click that second button, Reset all warnings dialogues.

So now back to the couple of things that I need you to check straightaway before you start really using PSE.

If you go to the Units and Rulers page the top section there gives you the default units for things like the rulers which you’re going to use to line things up on the page. And then the units to be used in relation to type, that’s as in print type, print sizes and photo project units. Now the defaults there may be fine but when it comes to rulers if you are say in the UK or Europe you may want to change inches to centimeters or millimeters. There are various other units you can use as well like points and picas. Now you may not be familiar with those print related terms or you may be but it’s your choice which units you use. I’m going to stick with the defaults here. And one thing I should point out, generally speaking these units don’t actually change what you can do. They are really more for your benefit so that when you’re sizing things up, measuring things out you can use units that you’re familiar with. Having created something with one set of preferences it doesn’t mean that you can’t work on it later if you decide to change your preferences.

The lower part of that page shows you the default document preset resolutions which are set at 300 pixels per inch for print and 72 pixels for inch for screen resolution. I suggest that for those lower settings unless you have a real reason to change them you leave them set at the defaults.

And the last one I want you to look at here is Update Options. You have two update options, Automatically download and install updates or Notify me when an update is available. Generally
speaking automatically download and install updates is a very good idea. I have mine set at Notify when an update is available because for me, particularly when I’m recording training material, I need to control any updates to PSE so that for example if a feature changes it doesn’t change partway through me recording a course and then everything that I’ve recorded become invalid again. Whether you have that on automatic or notify is up to you. But if you are going to have it on notify make sure that you check from time to time whether there is an update available.

So that’s the preferences for the editor. Let’s just switch now into the organizer and look at the organizer preferences.

Now within the organizer the Preferences dialogue is accessed in the same way. So Edit and then click on Preferences. Again it’s arranged in pages, although the contents of the pages are different. Let’s start with that general page again and the key options here are the very top one, print sizes. Do you want to use inches or do you want to use centimeters and millimeters? I’m going to stick with inches. And then you have a couple of options that are important but it may not quite be possible for you to decide straightaway which you prefer. The first one, when you are looking at the images that were taken, that were shot on a particular day do you want to see the oldest first or the newest first? I’m going to leave it at oldest first for the moment, which is the default. I may change that later on. And then you also have a choice of date format. Whether you want the U.S. format, month/day/year, or whether you want one of the European formats day/month/year or year/month/day. There are then a Reset button for those warning dialogues. In this case the warning dialogues for the organizer and then restore the default settings for the organizer preferences. That’s the button near the bottom.

Let me just Cancel the preferences now. Let’s go back up to Edit Preferences just for the sake of demonstration. The other preferences I want you to look at here are Camera or Card Reader. You can go straight to a particular page by selecting it from the fly out menu there. And these are also important but again you may need to use it for just a little while before you make a decision about these. And in fact the first option, Save files in, is one where in order to make an informed decision here you may need to learn a little bit more about the catalog. And I’m going to talk to you about the catalog in the early stages of the course.

When you’re saving files, and we’re going to be saving some images pretty soon, there is a default folder set up on Windows. It’s a default folder in your personal Windows folder. So mine is C:\Users\TobyA\Pictures. And that’s where any images are going to be stored by default when they’re captured say from a camera or a card reader. Now if you really feel that you’d like to change that default location for saving files now then you can do so. You just click on the Browse button there, browse to the folder that you’d like to use instead. But I do suggest that you find out a little bit about catalogs before you do that. I’ll show you how to move any files that you’ve already saved in that default location a little bit later on in the course.
Now the other options there are ones that I’m going to need to explain as we go. But for example, if I were to look at the one right near the bottom, Delete Options. After copying do not delete originals. If you’re copying files say from a card or from a directly connected camera you can set this up in such a way that after you’ve copied the images they’re deleted from the original. Now I’m going to leave everything at what I consider to be the safe settings at the moment but you may want to review that setting yourself later on.

Now be aware of this page because these preferences are going to be in force as soon as you start capturing images so you may want to look back at these once we’ve done a little bit of work on capturing images and decide if you want to change any of them.

So that’s it on preferences. I’ll see you in the next section.
**Video: Keyboard Shortcuts**

**Toby:** Welcome back to our course on PSE 14.

In this section we’re going to look at keyboard shortcuts. So if you don’t use keyboard shortcuts, have no need to use them, then you can skip this section.

For some people keyboard shortcuts are their preferred way of using desktop software such as PSE. For other people for accessibility or physical reasons they need to use keyboard shortcuts. So they are an important part of using PSE and other software for many people.

Now for many of the commands and functions in PSE that have keyboard shortcuts you can determine what they are by looking at the menu system. So for instance if I click on the Layer menu you can see a couple of keyboard shortcuts, Create Clipping Mask, Control-G, etcetera. But it’s also very convenient to have available a list of keyboard shortcuts and you have two main sources when it comes to PSE.

First of all if you go into the Help system keyboard shortcut lists are available in the Help system. So for instance if you go into Help and search on keyboard shortcuts you have the Photoshop Elements Keyboard Shortcuts. So for instance, keys for painting and brushes, click on that and that takes you to a list of the keyboard shortcuts for painting and brushes for both Windows and Mac. Let me use the browser Back button to go back to that list again. And also from here you can switch to the Elements Organizer keyboard shortcuts. Again they’re categorized. So if you go to a particular set such as keys for viewing photos Elements Organizer you’ll see the keyboard shortcuts there for both Windows and Mac. And again let’s go back to the list.

So that gives you access to the keyboard shortcuts list via the Help system which is of course primarily an online help system. But also if you look in the Photoshop Elements PDF which hopefully you downloaded by now, Chapter 15 includes keyboard shortcuts. So if you want something which is available offline, maybe you even want to print the pages out and stick them on the wall or something, you can use the content of the PDF.

And the keyboard shortcuts for Elements Organizer are in its PDF, although they’re not conveniently in a separate chapter but they’re buried away there. And if you search for keys for viewing photos, for example, you’ll get the start of those tables for the Elements Organizer keyboard shortcuts.

That’s it for this section. Please join me in the next one.
Chapter 3 – Quick Start

Video: Getting Photos from a Mobile Phone

Toby: Welcome back to our course on PSE 14.

I’ve called this section Quick Start and it’s primarily for people who’ve not used software such as PSE for processing images before. And the idea is to give you a very quick run through, a very straightforward sequence from capturing some images, in this case from a phone, and turning them into a small, short, simple presentation.

Now if you’ve done this sort of thing before you may want to skip this section. But if you haven’t or if you haven’t done it with PSE I think you might find it quite useful to get an overview of some main features. I should point out that I’m not going to be discussing a lot of alternative possibilities in this section. I’m just going to go through a very straightforward sequence of steps and explain a few things as I go along so that we can put subsequent material in the course into context.

Now first of all I’m only going to use the organizer here. And I’m not trying to make wonderful images. What I’m trying to do is to capture a few images and turn some of them into a small slideshow. So first of all I’ve got a few images on my phone. I’ve taken them just using the regular camera. And what I have done is to connect the phone to this PC using the Apple USB cable. Now if you follow the same procedure you almost certainly get on your iPhone a message asking if you trust the computer that you’re connecting to and you need to say that you do otherwise the PC and the iPhone won’t talk to each other. Once they are connected and able to talk to each other then they’re going to show up in the organizer and you’ll see that in just a moment.

Now I should point out I’m only doing this with an iPhone. Many other smartphones work in a very similar way but I certainly can’t go through all of them here. If for some reason you cannot get your PC in general or the organizer in particular to see your phone you need to refer to the Help or support for your phone.

And one other thing to point out here is I’m going to go through some of the other devices you might get images from later on. If you don’t have a smartphone and you want to try and work along with this the instructions if you’ve connected a camera, digital camera, to your device are pretty much the same. And also if you’re using say an SD card from a camera to get images, again pretty much the same. But I’ll be looking at those in more detail later on in the course.

So I’m going to stick with the phone and I’m going to click on Import up here on the left as instructed by the iPhone message in the middle of the screen there. There’s a little dropdown and I’m going to say from camera or card reader which is the option that I’ll be using for my phone. Note those other options are going to be looked at later on in the course.
Now once I do that what the organizer does is to give me a list of devices that it thinks it can get photos from. Let me click on the dropdown and of course one of them says Apple iPhone. Now when I select Apple iPhone here what you will see is a very brief dialogue where it counts through the images that it’s managed to find on the phone. And it’s found 28 images.

Now if I wanted to look at those and decide which ones I’m going to capture onto this PC I could use the Advance dialogue down in the bottom left here. I’m not going to do that. Now we’re going to come back to all of these various options later on. I’m going to basically get all of the images that are on this iPhone, all 28 of them. Where I am going to look now at the main options in this Photo Downloader dialogue.

First of all where are we going to put these images? Well you should have worked from the section on preferences that basically they’re going to go in that folder, the one that was set as my default, C:\Users\TobyA\Pictures. But what’s going to happen is that they’re going to be arranged into subfolders and the subfolders by default are based on shot date. And they’ve based on shot date here in the selected format, YYYY/MM/DD. If I wanted shot date to be an alternative format there are alternatives there. The other alternative I have there of None means that all of the images would go into my default location rather than into subfolders. If you want to put them somewhere else, and this goes back to what I was saying earlier about preferences, that location is only a preference. If you want to put these images somewhere else click on Brose and you can use a standard Windows or Mac equivalent browse to take you to the folder where you want to put these images.

Another thing that you can do when you’re capturing images is that you can rename the files and you can set up a simple model for renaming them using these controls down here. Now I’m going to look at that later on in the course. For the moment we are not going to rename the files.

The bottom option, Delete Options, by default after copying do not delete originals. I tend to use that all the time. But if you, for example, want to delete the images from your phone after you’ve downloaded them that’s entirely up to you. You have an option here that says After copying delete originals or if you want to be a little bit more careful, After copying and verify and delete originals. And basically what it does there is to just to make sure the copies have been successful.

There is a checkbox at the bottom, Automatic download, that can basically do virtually all of this automatically for you using default settings, but again more of that later.

So let’s click on Get Media in order get all of those images. Now I get a little dialogue there that gives me progress update, percent complete as we go. If I want to minimize that dialogue to get it out of the way there’s a minimize button. Similarly if I want to stop it before it’s finished there was a stop. And once all of my images are captured there we are. They’re all available in what’s called the Media browser. And more about the Media browser later.
Now this is a pretty typical situation I think where you’ve captured a load of images and now you’re going to do something with them. You may, for example, which is what we’re going to do here want to make a little slideshow out of some of them. But you also may want to perform individual operations on them. And I’m not going to go into those individual operations now. We’re going to cover those throughout the course. But I just want to point out one or two important things.

In general in PSE if you right click on an object, primarily in our case a photo, it brings up what’s called a contextual menu. And the contextual menu gives you access to many things that you can do to that photo at that time.

Now if I take this fourth photo along at the top that’s clearly an accidental photo of my foot that I took. Just say I’ve captured that and I think well I don’t want to keep that. If I right click on that image one of the options is Delete from Catalog. Now if I select Delete from Catalog I need to confirm that deletion but I also have a checkbox here that says Also delete selected items from the hard disk. Now there is a difference as you will find out a little later between items being in the catalog and items being on the hard disk, in the location where you’re stored them because you may have many, many images on your device, on your PC or your laptop or whatever that are not in your PSE catalog. So if all I wanted to do was to remove this particular photo from my catalog but I wanted to keep the photo on the hard disk in case I had some use for it later I would not check this box. On this occasion I have absolutely no use for that image so I’m going to delete it from the hard disk as well. So I check that box, click on OK, and that image is now deleted.

Now after I’ve done that it automatically selected the next image along, the one that took its place. You notice the little tick mark in the bottom right hand corner? You can deselect an image and it’s no longer selected.

Now let me go back that contextual menu again. Let me right click again. You’ve seen how to delete from catalog but you have many other options such as copying it, printing it, editing with the Photoshop Elements Editor. If I wanted to do some really detailed editing of an image I could use this option to go into the editor, and again more of that later.

There are many other things that you can do such as adding a caption, you could rate the image, you can add the identification of a person. There aren’t any people in these images but if there were you could. Now these are many of the things that we’re going to cover later in the course. But for the moment all I want to do is to make one change to one image. I’m going to assume that before we make up our little slideshow we want to change one of the images that’s going to go in there.

So first of all I’m going to select the image I want to change. I’m actually going to change that one. So click on it anywhere to select. And then rather than go into the editor to make that change what I’m going to do is to do what’s called an instant fix. And an instant fix is a
straightforward bit of editing that I can do in the organizer without actually using the Photoshop Elements Editor at all.

Now to enable instant fix I go down to the bottom right here and click on Instant Fix. That brings up the Instant Fix panel on the right and you’ll see that the fixes I can do are crop, I can adjust contrast, I can remove red eye, I can adjust color, I can sharpen the image, I can adjust the levels, or I can do what’s called a smart fix. Again, we’ll cover all of those later on.

What I’m going to do on this occasion is I’m going to do a crop.

Now I’ve already got my image selected so now I’m going to click on Crop and that brings up that image as not quite full size screen but pretty big. And it gives me a crop rectangle as well. Now one of the reasons I want to crop this particular image is because of those wires across it. You may not even have noticed those in media browser view but I’m just going to drag the corners of this crop rectangle, I’ll explain those lines later, and that’s the one I want. There we are. That’s what I’m going to do for now and that’s going to be my cropped picture. Once I’ve adjusted that crop rectangle I can click on Done and I now have a cropped version of that picture. Now I haven’t lost the original. You can’t actually see it at the moment but it is there. And if you look at the cropped version in the top right hand corner there’s a little icon and the icon says Version Set. Now I seem to be saying this hundreds of times. I’m going to tell you about Version Sets later, but basically when you make changes to an image the old versions are kept unless you deliberately delete them. And they’re kept together in what’s called a Version Set.

Now the latest image in the set or another nominated image in the set is the one that I can see. The others are sort of tucked in behind it at the moment. So there we are. I’ve done my first crop on an image.

So having done that one instant fix I can hide the Instant Fix panel again by clicking again on the button down at the bottom there, Instant Fix. And the cropped picture is one of the ones that I’m going to include in my slideshow. Now the slideshow I’m going to create is a fully automated creation and there’s virtually no involvement in me in it at all and the defaults for everything are used. But as you’ll see later on in the course you can very finely control exactly how a slideshow looks. You can adjust the music, the timings, everything else in a lot of detail. I just want to show you the creation of an automatic one here. And I’m going to do it with just three of these images. I’m going to use the one I’ve just cropped, that’s already selected. You can see the selection mark. But I’m going to hold the Control key down on my Windows keyboard and I’m going to choose two other pictures. No in fact I think I’ll choose three other pictures.

Now with the Control key held down I will add to my selection. So I’ve now got two selected and I’m going to add that picture. And I’m going to add that one. And having added that, now having made that selection of four I’m now going to go down to the bottom of the screen over towards the left there is a button that says Slideshow and I’m going to click on Slideshow.
(Music)

Now having made my slideshow I can save it if I want to. Click on Save, click on Exit. Now I’m back at the Media browser. This is where you can see your slideshow or I should say access and modify the slideshow. But at the moment it’s only showing the images that we captured from the phone. So let me click on Back and now you can see a lot more of the media that are now in my catalog. And in fact included in the catalog now are some of the soundtracks, some of the musical accompaniments that you can use in slideshows. Now I’ll show you how to hide those a little bit later on but the main thing is in the top left here we have our slideshow. And there it is. And there’s a little icon in the top right that tells you that it’s a slideshow project. And if I now wanted to go in and change that project which would include things like adding slides to it, taking slides out, changing the timing or the music that’s how I would access it.

So there you are. I’ve taken you right through capturing some images, right through to creating a slideshow and it’s now time for me to set you your first exercise based on what we’ve covered so far. I’m going to do that in the next section so please join me for that.
Toby: Welcome back to our course on PSE 14.

It’s time now for me to set you your first exercise and it’s a pretty straightforward exercise to describe. I want you to make a slideshow using at least three, possibly more than three images from either a phone or a suitable camera.

Now if you have trouble getting connected to the phone or getting connected to the camera or you can’t yet make it work to actually capture those images then skip this exercise for the moment and come back to it later on because later on I’m going to explain quite a bit more about connecting devices and importing photos and so on. On the other hand it’s also a good idea to take a look at the help for your particular phone or camera or the manual, whatever you have available if you do have trouble because you may find the answer to your problems there.

Now as usual I am supplying you a sample answer to this. And what I’ve done is to take the slideshow that I made in the previous section. I’ve saved it to the Exercise Files folder and I’ve saved it as an MP4 file. So that should be a video that you should be able to play. Now if you don’t know how to play MP4 videos on your device you’re going to need to look that up on the internet because there are so many different devices, so many different tools for playing MP4 files I couldn’t possibly go through it all now. It would take hours. But most people now can play MP4 files on their devices one way or another.

And just incidentally I pointed out to you the slideshow, the first item in the media browser here and the little icon in the corner that indicates it’s a slideshow. That’s if you like the source of the slideshow. Let me just show you something I’m going to go into in detail later.

If I go up to the View menu and go to Media Types, if I switch on Video you’ll actually see a link to the video that I’ve just described to you, the MP4 file. And the icon in the corner there tells you that it’s a video. And similarly if I go back up to View again, Media Types, and switch off Audio we’ll lose those soundtrack files. So that’s well worth knowing about now, although I’ll be going over it in more detail later anyway.

So that’s Exercise 01. I’ll see you in the next section.
Chapter 4 – The Organizer – Part 1

Video: Organizer Workspace

Toby: Hello again and welcome back to our course on PSE 14.

In this and the next few sections I’m going to explain quite a bit more about the organizer and in doing that I’ll give you some more information about things like catalogs and albums and how exactly your images are stored when you use PSE 14.

In this section though I’m going to take you on a whistle stop tour of the organizer workspace. Two or three things that I’ll cover here I have mentioned before but it’s important that you’re familiar with pretty much all of the areas of this workspace because you should be using it a lot over the next few sections.

Let’s start with eLive which I mentioned right near the beginning of the course. This is in effect a set of links very often to help topics but it is updated on a regular basis when you connect to the internet. And in essence it gives you a set of links. Many of them go through to PSE Help. If I choose one such as this one, Slideshows, Create a shareworthy slideshow of your favorite photo memories and that takes you through in this case to a YouTube video from a member of the Adobe team explaining how to create slideshows. Now when you’ve finished following whatever the video or other link is, in this case if you close the browser you’re back into eLive within PSE 14 again and of course you can follow another link.

Now on the left you have a button there. It currently says Learn but if you click on that it’s effectively a filter so you can select to look at everything or you can just look at Inspire. So this is links to items that might inspire you in your use of PSE, learn, and then there’s also a news link. And this will link you through, for example, to a quick tour of PSE 14.

Now that’s the eLive link here. If I click on Media I’m back at the media browser. The other three options here related to people, places, and events we’re going to return to later on in the course.

Now you should remember that earlier on in the course I showed you how to do an instant fix and we used the Instant Fix panel on the right. There’s another panel on the left and if you look right at the bottom left hand corner there is a button there, Hide Panel. And if I want to hide that panel click on Hide Panel and it’s hidden. Click on Show Panel and it’s back again. There are a lot of facilities in PSE for hiding things. The main reason being that when you’re working on images you often want as much working space on the screen as you can get. But these panels that you can hide are there for a reason and sometimes you want to show them and use them. The panel on the left that I’ve just hidden and then reshown is called the Albums and Folders panel and you can select either albums or folders. Now at the moment we have no albums. Albums are
selected. My Albums there’s nothing listed. I’m going to come back to albums in a few sections
time.

But if instead I select Folders what it does is to list any folders that contain any of the artifacts,
normally images that are part of my catalog. Now as I already explained to you when I captured
these images from my phone they were put into folders, in this case subfolders of my default
folder. And at any time I may need to know where the images actually are. Now in fact the very
important thing to remember here is that when we talk about a catalog, and I’m going to come to
catalogs in detail in the next section, your images do not go into your catalog even though we use
that terminology. A catalog doesn’t actually contain images. What a catalog contains is a set of
pointers to images. So it’s if you like a list of images and it knows where your images are.

Now in fact you could argue that it sort of does contain the images because what happens is the
catalog contains thumbnails. And the thumbnails to your images are part of the catalog. The
images themselves are not. And one of the reasons that the images are not actually included in
the catalog is that you can store the images on, for example, removable media. One of the main
reasons that catalogs work in the way that they do is that you can have a very, very large number
of very, very big images and store them offline on removable media, disks that you can
disconnect from your PC. The catalog still knows about them and it will still have a small
thumbnail of each of those images and it will have information about the images such as the shot
date and other information that it either captures when you capture the image or information that
you can add yourself. So the catalog is a sort of central repository of information about your
images but it doesn’t actually contain the images themselves.

Now when I’m looking at the Folders option here, as you can see I’ve got a list of folders on the
left. One or two of those we know exactly what we’ve got. So for instance if I click on the first
one which is a subfolder with a shot date from my default folder that shows me the images that
have that shot date. That’s 2015 November 29\textsuperscript{th}. The folder two up from the bottom, PSE 14
Course Files of course just contains that MP4 file that I created as a sample solution to Exercise
01.

Now if you click on one of the other folders such as this Festive folder here you might be
surprised to see that it’s empty. The reason it’s empty is explained if I go back up to this View
menu again and the Media Types option. You can select which media types to show in the media
browser anytime. Photos, video, audio, projects, and PDFs. Notice that audio is currently
disabled. Let’s enable it again. And you will see why that Festive folder is there because it has
one of the MP3s, one of the little soundtrack files that’s used on slideshows. And for most of the
other folders the reason they’re there is that they contain one of the slideshow soundtrack MP3
files. Let’s go back to all media again. I’m just going to switch off those audios.

One other important point here is Sort Order. You can sort the currently displayed artifacts in the
media browser showing newest first or oldest first. You can sort by name and you can sort by
import batch. And in effect when you sort by import batch you’re effectively sorting them by chronological order of capturing batches of images.

Now over towards the top right we have two very important options for the organizer. We have Create whereby we can create a number of artifacts, many of which are ways of presenting images. So we have photo prints, photo book, greeting card, photo calendar, and so on. You can also use options here to create CD jackets, DVD jackets, etcetera. And then when you’ve created some kind of artifact or even just with individual images you have various options to share those artifacts, such as sharing on Facebook, by email, Twitter, YouTube, and so on. And we’ll be looking at many of these create and share options as we go through the course.

Another facility that is towards the top right of the workspace is the Search facility. It’s quite difficult to see but there is a search box here and there are a number of alternatives for searching for specific objects and we’re going to look at those later in the course as well.

Towards the bottom right next to the Instant Fix button there is a Keyword Info button and if I click that that brings up the tags and information or keywords and information panel. Now with tags we can attach tags or keywords to images or other artifacts and they can be used in filtering and finding images. We’ll look at that later as well. But you’ll see at the moment that the information option is selected. So I’m going to select one of the images, in fact that one, and you’ll see some displayed information about that image.

Now I’m going to look at this information in more detail later. Some of the information is taken directly from the source when it’s available. So for instance if I expand this metadata option here it’ll tell me a lot about the device that the image was captured on, the various settings. As you can see there the make is Apple, the model is iPhone 5S, etcetera. But apart from the metadata under general information it gives the assigned name for the image which of course I can change. But I can also add a caption and I can also add notes. You’ll also see an option there to rate images. And I can rate images on a one to five star system, again more on that later as well.

Let me switch off the Keyword Info panel and let me look next at this zoom control. When I’m looking at the media browser if I want to zoom out to get more media in view at once, obviously each of the individual items become smaller. Or I can zoom in, make everything bigger and ultimately I’m at the stage where I’m looking at a single image at once. I still step through the images using the scroll bar on the right but I just see one at a time. And of course at any time I can scroll back to choose an alternative zoom level.

Now turning our attention to the left hand side of that taskbar. I already pointed out to you that you can go into the PSE editor here and there are two other options. One of them is to go into the Premiere Elements Video Editor. So if you’ve got Premiere Elements and you’re looking at a video you can go into the video editor from there.
You can also set up an external editor, a different editor for editing still images. I’m not going to cover that on this course but it’s a pretty straightforward thing to do and you set up the editor in your preferences.

I showed you earlier in the course how to make a slideshow from some selected images. And as I mentioned earlier on when we talked about people, places and events I’m going to cover places, events and what’s referred to here as location and event later on in the course.

So that brings us to rotate. Now clearly some of the images that I’ve got in the media browser at the moment need rotation. Let me just zoom in a little bit. Let’s choose one of those images, say that one. Rotating by default is anticlockwise and the icon there says Rotate Left. If you click on the little dropdown there’s also a rotate right option but I want to rotate left on this occasion. So watching that selected image rotate left. It’s rotated. And of course if I click it again it’s rotated again. Now apart from that fact that I also have the option to rotate right, to the left of the Rotate button there is an Undo button and if I click on the dropdown a Redo button. So if I undo the last two rotates that I did I could just redo the most recent one.

One other thing I need to point out to you about the organizer workspace is below this taskbar that we’ve been looking at there is a status bar. And at the left hand end of the status bar there is a count of the number of items that are currently being seen in the media browser and the date range for those items. If I made a smaller selection, for example if I just selected one of the folders in the Folder panel I’ll obviously get a different count, three items and the three items were all taken in Feb. 2016. At the right hand end of the status bar is the name of the currently selected catalog. And the default name is the one in use at the moment. It’s called My Catalog.

The very last thing that I’d like to point out to you in this section is I’ve already mentioned earlier in the course it’s a very conventional menu system. As usual with any menu system of this type any items that are grayed out are not currently available. So for instance, if you wanted to do a rotation you couldn’t do it at the moment because nothing is selected. If I select an image then of course things like the rotation commands become available.

So that’s it. That’s a whistle stop tour of the organizer workspace. Don’t forget the Elements Organizer PDF. There’s a whole section in there on the workspace. It explains many of the aspects of the workspace that we’ve looked at in this section and is well worth a read. There’s plenty more for you to look at there, including some of those links in eLive and I’ll see you in the next section.
Video: Catalogs

Toby: Welcome back to our course on PSE 14.

In this section I’m going to take a look at catalogs. And if you’ve dealt with PSE before you may or may not need to cover this section. In particular I’m going to discuss whether you should have one or more catalogs, how to manage your catalogs, and how to convert catalogs from earlier versions of PSE.

Now first of all it’s very important that you make a good decision about whether to have one or more catalogs when you’re working with PSE. By default when you install PSE 14 you get one catalog called My Catalog which is what I’ve demonstrated so far. And you can see where that catalog is kept if you go up to Help on the menu and then System Info. And then if you look under the section that says Current Catalog it tells you the location of that current catalog. And that current catalog by default is in a location on a PC on the C:\ drive. Now look at the catalog size there, 344 kilobytes. It’s a very small catalog. Don’t forget that the catalog does not include the images themselves and that’s why it occupies so little space.

So let me close that dialogue, just click on OK, and let me talk about why you would have more than one catalog.

Well first of all why only have one? There are some really important advantages in only having one catalog. First of all you can only have one catalog open at a time so you can only work on one at a time. So having everything in one catalog is going to be a big advantage. You can only search one catalog. So if you’re trying to find a particular image or particular features in a number of images you’ve got to do it catalog by catalog if you’ve got more than one and then in some way combine the results. If you wanted to put together an album or a slideshow then it’s much easier if you can get the artifacts, the images, etcetera for that album or slideshow from one catalog without having to get individual items from different catalogs. So there’s some big advantages in only having one catalog.

Amongst the disadvantages are the fact that let’s suppose you use PSE for both work and for home, maybe you’re a keen photographer, you do a lot of amateur photography, travel, vacations, holidays, etcetera but you also work say in the construction industry and you do work on design of new buildings, for example. And it may be that some of the information that you use is confidential and therefore you don’t really want to mix it in with your home activities just in case by accident something confidential creeps into a little bit of homework. You may also not want pictures from your vacation to appear as part of a presentation to an important meeting of your employers or customers. So keeping those two groups of images and so on completely separate has big advantages.

Also in that situation things like the search issue may not arise because they’re completely unrelated activities. You may never need to search both for the same type of item and you
certainly may never be in the position that you’d want to put a slideshow or an album together with components from both of those catalogs.

Another factor is that the work and home elements may be stored in completely different places. And although PSE 14 can cope very well with having items on different and disconnected locations it does make your catalogs more complicated.

The important thing is that you need to decide based on what’s best for you and I suggest that you try to make that decision before you start to capture or spend a lot of time converting or importing a lot of images. Try to make a decision as soon as you can about whether you need one catalog or more than one catalog.

In this course I’ll be using more than one catalog because I’ll have my main body of images, etcetera in one catalog and then I’ll also create one or more other catalogs for specific other purposes.

Now the first thing I want to look at is how to manage catalogs and there is a catalog manager. If you go to the File menu one of the options is Manage Catalogs. That brings up the Catalog Manager. Let me just cancel that again and now click down on the right on My Catalog and that also gives you access to that same dialog, Catalog Manager.

During the balance of this section I’m going to work through most of the options that are available in the catalog manager. But first of all let me look at the list of catalogs.

Catalogs are in three categories. First of all we have catalogs accessible by all users. And my catalog, the default and current catalog, is accessible by all users. I showed you earlier on in this section where that catalog is and if you follow the default catalog creation in PSE 14 your catalog will be in an equivalent location on your device.

Now it is possible to have a catalog that’s just accessible to me. And catalogs accessible by the current user, currently there are none. But if I were to create a new catalog using that New button with that, Catalogs accessible by the current user selected, what I would get would be a catalog that’s only accessible to me.

Now the third option is to create a catalog in a custom location. And I can browse and choose a custom location which doesn’t even necessarily have to be on this device. I might choose an available network location, for example.

Now so far I’ve pretty much accepted the defaults for most of what we’ve done but I don’t really like catalogs being kept on my C:\ drive and I want to move my catalog to my E:\ drive to make it easier for me, for example, to do external backups of the catalog and so on. So what I’m going to do is to create a custom location. So select Custom Location. I’ve already created the folder but I need to tell PSE about it. So click on Browse, that’s the folder that I’ve created to hold any catalogs that I create, PSE 14 Catalogs, click on OK. Now what I’m going to do is to go back to
Catalogs accessible by all users, select My Catalog, click on Move, and I’m offered that custom location. So I’m going to move the catalog to the custom location. Now it’ll take a moment or two to move the catalog but note it doesn’t move the images. The images are going to stay where they are now. So click on OK. And my catalog is still the current catalog but it’s in my new custom location and you can see an abbreviated form of the custom location there.

Having moved the catalog there’s something else I’m not particularly happy about and that is its name and I like to give my catalogs some more meaningful names. Now this isn’t going to be very meaningful but as you’ll see it will serve a purpose at the moment. I’m going to select My Catalog, click the Rename button and I’m going to call it Toby New. That’s my new catalog containing newly captured images. Note that the name appears at the right hand end of the status bar.

Now at whatever point you make a decision about whether you’re going to have one catalog or more than one catalog you should now know how to create and if necessary move and rename catalogs. And if you finish up with a catalog that you don’t want any more if you select it there is also a remove option. Now you can’t remove the current catalog because you always need to have at least one in force. So if I really wanted to get rid of Toby New here what I would have to do is to create another catalog to use as my current catalog and then come back to Toby New and remove it.

Another option here is Optimize. And you may well have heard of the need to defragment disk space, particularly on a Windows PC. Well it can be necessary to defragment a PSE catalog. This will happen after a lot of use and a lot of turnover of images and so on. And can happen is that the catalog file gets bigger and bigger and bigger and you’re finishing up with more and more unused space in it. Optimize basically will defragment it. If for Toby New I click on Optimize Now you see you’ve got the catalog on thumbnail cash have been successfully optimized. So you may want to run that from time to time just to keep your catalog or catalogs in peek condition.

You may also get messages from time to time to indicate that there is a problem in a catalog and you may need to repair it. Now I’m going to talk about repairing and indeed backing up and restoring catalogs later on in the course.

The last option that I’d like to look at in the catalog manager here is convert. Now when I installed PSE 14 on this device I already had PSE 13 installed and I had been using PSE 13 so I had a number of catalogs that I’ve been using. When I installed PSE 14 and started it for the first time it invited me to convert them at that time. And if I’d wanted to convert my PSE 13 catalogs at that time PSE would have done it for me. But I didn’t want to convert them because I wanted to save that conversion process until now.

If I now click on Convert it gives me a list of catalogs that PSE is aware of from earlier versions of PSE, right back to PSE 12. Now there are a couple of very specific additional options here. There is a checkbox that determines whether it includes catalogs that have previously been
converted. And it also gives me a button here where I can tell PSE to find more catalogs. So if I have catalogs either on other drives, on removable drives which I may want to plug in at this point then I can click here on Find More Catalogs and it lets me browse to one or more locations where I want to look for other catalogs.

Now on this occasion what I’m going to do is to just take my last main Elements 13 catalogs called Toby General and I’m going to convert that. So I’m going to click on Convert and away it goes. Click on OK. I’ve done with the conversions and you now see that I have two catalogs available, the Toby General that has been converted and Toby New which is my current. Now I want to open Toby General. So with Toby General selected I’m going to click on Open and now you can see that Toby General is my selected catalog. See Toby General in the bottom right. And you’ll also see that PSE is doing something else. It’s actually looking for faces. It’s using its face recognition facilities to go through that converted catalog to see if it can identify people. Now we’re going to talk about faces and friends and so on quite a bit later on in the course but for now I’m going to stick with Toby General for just a moment. And the first thing to notice is that I’ve got a number of entries here visible in media browser which have question marks. Question marks normally mean that there’s something missing. Maybe the image file isn’t where it should be or it’s a project where the output or some component of the project is not reachable. But it normally indicates that there’s some kind of problem.

However if I go further down the catalog I’ll find that most of my images have been found and there’s no particular problem with them. And it may find one or two small problems from the images have been found. So I’m going to stick with what I’ve got and I’m going to resolve those problem images later on when we look at ways of clearing up problems in a catalog.

That’s it on catalogs in PSE 14 for now. Please join me in the next section.
Video: Media Browser and Adaptive Grid

Toby: Welcome back to our course on PSE 14.

By now I hope that you’ve managed to either setup your catalog or catalogs or at least have given that some serious thought. And you’re maybe thinking now of getting some more images from a camera or loading images from another location. Now one aspect of capturing images and storing them in PSE is that there are certain tasks that you can perform as you go that may save you some pretty onerous and boring tasks later on. And one way in which you can assess these tasks and decide some of these things before you get deeply into adding to your catalog or catalogs is to know a little bit more about how the media browser works.

Now the term media browser refers to if you like that block that you can see in front of you. It’s almost like a modern type of contact sheet really. But in fact the media browser here is in a particular view and it’s a view that was introduced in PSE 13 and it’s called Adaptive Grid View. And with adaptive grid view I’m looking at the images in my catalog or some of the images in my catalog but they’re arranged so that the gaps between them are minimized.

Now PSE basically resizes the thumbnails to achieve this. It doesn’t change the aspect ratios. The aspect ratios are still true but it does a pretty good job of squeezing an awful lot of thumbnails into the available space.

Now the conventional media browser view did not use this adaptive grid approach. It used what we refer to still conventionally as the media browser view. And in the media browser view you see details of each of the images.

Now you can switch between the two using a Control-D shortcut on a PC but let me just go to the View menu and effectively what you’re doing is saying show me the details. So I’m going to click on details. Note the keyboard shortcut there Control-D. Now I’m still looking at the same catalog on the same images but with each of them I’ve also got some information. I can see its star rating. None of these currently have any star ratings. And I can see its shot date as well. And this I’m going to refer to as the media browser view.

Now one thing that can often help you when it comes to processing batches of images or identifying batches of images where you have work to do is to filter them and we already saw one way of filtering. That is if we go to Folders in the panel on the left, choose a specific folder, say that one, we’ll see the images in that folder, and then we can just switch back to all media when we need to.

The other option, and this is one that we’re going to look at a little bit later on, is to use albums on the left. I’ve already created a number of albums in that catalog that was converted from PSE 13. And if I go to one of those albums, such as the French Alps 2013 album, you’ll see some images that I took in the French Alps in 2013 and I’ve turned into a little album.
Now I’m going to switch back to all media and I’m going to show you another useful filter. You’ve seen how to use folders and albums but you can also use shot date.

If I click on View one of the options is set date range. And I can set the range. Now you can see the defaults that are set there. Let’s suppose that I want to look at all the images that I took during 2014. So I’m going to go from January the 1st 2014 to December the 31st 2014. Click on OK and you can see all of those images. It’s currently set at sort by newest. So if I go right up to the top I’ll get the ones that were taken latest in that year. So that’s October 24th and then right down at the beginning and I’m in February 2014. Now at any time I want to clear that date range there’s an option down there now, Clear date range, and I’m back to seeing everything again.

Now when it comes to adding information say about a batch of images taken on a trip it’s very straightforward of course. If you select an image and you have the information panel shown on the right for that selected image you can enter the caption, add notes, assign a star rating, and so on. But also if you zoom right in so you’ve got a single image there’s a very straightforward way here of adding a caption because if you just click below where it says Click here to add caption you have a little textbox there where you can type in a caption. I’m going to leave that for the moment.

And as I mentioned before it’s very straightforward to switch between media browser view and adaptive grid view. Don’t forget on a PC it’s Control-D and I’m back into adaptive grid, Control-D again and I’m back at the media browser.

Now something else that I mentioned before is that as you are looking at these images you will see those various little icons that appear in various places. And normally if you hover over an icon you’ll see, for example here, this icon tells you that that particular image is in an album. Now the meanings of those icons are actually listed in the organizer reference PDF. So if you look at the note there, Media View Icons. Some of the following icons appear only when you select the details option, so that’s the media browser option as I refer to it, and others appear at all times. Click view details to view the file details. So you’ve got stack icon, version set icon, video scene group icon, etcetera. There’s quite a few of them. You’ll soon get used to them but in the meantime you can certainly look them up in the PDF there.

And again referring to something that I mentioned earlier on, I have here a version set. And if I click on that little arrow that points to the right there it will expand the version set. Notice now that the arrow has pointed in the opposite direction and that gives me the facility to collapse the version set again. Of course with the version set expanded I can see all of the versions of this image.

And then just a couple of other reminders in relation to the media browser. Don’t forget delete. I showed you how to delete an image earlier in the course. And don’t forget that generally speaking you can undo things, although there are specific actions in PSE that you can’t undo. You are warned about those whenever you try to perform one of them.
So finally going back to what I was saying at the beginning of this section about doing things as you capture images, the use of filters in particular gives you a good way of working on a batch of imported images to do things like add captions and so on. But don’t forget, and as we’ll see later on, we can also automate such things as removing red eye. So for example, if you were importing a batch of photos taken at a party where a lot of flash photography, a possibility of quite a lot of red eye, then you can actually set PSE up to automatically remove red eye as it captures the images. And you can also do things like face identification in bulk as well. But with all of those things more later.

That’s it for this section. Please join me in the next one.
Video: Timeline

Toby: Welcome back to our course on PSE 14.

In this section I’m going to look at the use of the timeline which can be a very great aid not only in filtering your images, your media, but also in searching for specific media items.

Now to enable the timeline go to the View menu in either media browser view or adaptive grid view and click on Timeline. The keyboard shortcut in Control-L on a PC. Of course Command-L on a Mac. And the timeline is visible. Now the timeline spans the whole date range spanned by this catalog. And initially you will see little blocks in the timeline and each block represents a month where there’s one or more images. The heights of the blocks indicate how many images there are. So in this particular catalog there are quite a lot of images around this period here. And in fact it’s one of these months that’s selected.

Now that little selection cursor I can move. And if I move it to a different month what you will see is that the displayed media will be the ones from that month and the first one in the month will have a green outline around it, an outline box. So let me just show you that by moving this to the preceding month. You can see the green outline box there. Note the date flashing. That’s the first one in the month.

Now notice that if I hover over a particular month it will tell me what month that is. So the tool tips help. And in fact if I wanted to select a different month all I really need to do is to click on it to change to that month.

At the ends I have two markers that I can use to shorten the date range. So let’s suppose I want to restrict my catalog to the later images. And in fact if I want to move the end date into say here. And the whole range now within the media browser is dramatically shortened. You can see what it’s set at now, bottom left hand corner there on the status bar, June 2013 to April 2014.

I can achieve the same effect by set date range. So if instead I wanted to make that say January 1, 2013 to December 31, 2013 click on OK. When I set the date range it sets it on the timeline as well. And similarly if I clear the date range it clears it on the timeline as well.

And as I mentioned before the timeline can be particularly useful when used with other methods for filtering and searching, such as keywords which we’re going to look at in a couple of sections time.

That’s it on the timeline for now. Please join me in the next section.
**Video: Full Screen View**

**Toby:** Hello again and welcome back to our course on PSE 14.

You’ve already seen that if you move the zoom slider right over to the right you get a nice, big view of an image. But there is an even bigger view, full screen view, of an image where not only can you get a maximum detailed look at an image but you can also perform some very useful operations as well.

Now to get into full screen view if you click on the View menu, shortcut key on a PC is F11 and you’re now in full screen view. Don’t worry about those two panels on the left there that disappeared just now.

First of all let’s see how to get out of full screen view. Just press the Escape key.

So I’m going to get back in again now with keyboard shortcut of F11. I’m back in full screen view again. And in fact if you hover over the image with your mouse the control bar will appear. And the right hand button on the control bar, let me just move it again, is exit. That also takes ou out of full screen view.

Full screen view is very useful for slideshows. It’s also very good for performing fixes on images in the organizer. And it’s also a very good tool to use for comparing images, as I’ll show you later on in this section.

Now let me just hover over the image again. This control bar has two versions. There’s a sort of big version and a little version. If I click on the arrow at the right hand end you get the abbreviated version of it. But I’m going to talk about the commands on this bar throughout this section. The first one I want to talk about though is info which brings up the standard information about the selected image.

Now to the left of the info button is the organize button. If I click on that it brings out the organize panel on the left. Notice that the panel came out but didn’t stay out. It went back in again. Let me just bring it out again. One of the little controls on it is a little pin. If I click on that pin I’ve now pinned it open. So it’s not going to keep annoyingly sliding back into the side of the screen there. If I want to manually close it at any time I’ve got a close button. And then I can bring it out again with organize. Once it’s pinned to stay open it will stay open until I unpin it again or until I close it again.

With the organize panel open I can add the image to any existing albums. I can maintain its keyword tags and I can even create an add custom keywords. More on all of those later on in the course.

Back at the control bar again the next button along is fix and this opens up the fix panel or edit panel. Now once again with that panel I can pin it open. And this gives me the facility to perform
some basic operations on the image. For instance, I could rotate it. And then I can also apply the fixes that are on the instant fix panel in the organizer that we looked at earlier on in the course. I also then have undo and redo buttons, a delete button, and a mark for print button. So I can pretty much do the standard things that I would do in the organize on that image but I can do them in full screen view.

Now something else that I can do is to actually zoom into the image. And you normally do this with the scroll wheel on your mouse. So let me just hover the mouse. I’m just going to scroll in. Now at any point if you click and hold until the cursor changes to a hand you can actually pan around the image using the hand cursor. And that will enable you to zoom in to the absolute maximum level of detail on any point of your image. All you then need to do is to click once to revert back to the original full screen view zoom setting for the image.

Let’s now look at the next button which is settings. These are effectively the settings for a slideshow. I’m not going to go into those now but when you come to make slideshows, and we’re going to be looking at slideshows later in the course, it’s a very convenient way of getting at those settings.

The next option is view and if I click on view this gives me options for comparisons between images. Now I’m going to choose a side by side comparison. And what it’s now doing is comparing two images side by side. Now of course those two images look quite different at the moment and you may wonder well which images are they? Where did they come from? They’re certainly not the same image. You can see differences in them already. Well in order to see which images they are and to choose which images I want to compare I need to use the film strip option.

Now if I click on the film strip option it shows at the bottom a film strip with all of my available images and one and two other ones that are being compared at the moment. Now let’s suppose I wanted to compare two completely different images. Let me click on the right hand image up here and select a different image. I’m going to choose that image as number two. Now I’m going to click on the left one and I’m going to choose that image as image one. And now I could compare those two images, panning around of course if I need to hone in on a particular area.

Now I can control where I am in the film strip either by clicking on specific images or by using the next media right and next media left buttons here. So in that way you can see how I change image number two. And then if I click on one how I can change the selection for image number one.

If I want to revert to an above and below comparison there is an above and below comparison view available as well. And similarly I can go back to my standard single view using the same control on the control bar. And then I just click on film strip to hide the film strip again.
So that’s a very convenient and useful tool for comparing a couple of images in a very fine level of detail.

The last option on the control bar that I want to talk about is theme. Theme actually relates to slideshow so we’ll come back to that later on as well. I’m just going to unpin and close the two side panels. One last thing, if I click in the black area to the side here it really is going to become a full screen view. Obviously because of aspect ratio size and any inconsistency between the image aspect ratio and the aspect ratio of your computer monitor you may not get an absolutely true and full image there. And then to revert back to the conventional full screen view where I can see the whole image just click and I’m back to full screen view. Press the Escape key and I’m back into the organizer out of full screen view.

That’s the end of this section. Please join me in the next one.
Video: Instant Fix

Toby: Hello again and welcome back to our course on PSE 14.

In this section I’m going to continue to look at the organizer and we’re going to look at instant fix in a little bit more detail.

So what is instant fix? Well instant fix is a way of doing quick edits, quick fixes in the organizer. Now many people say well why would you do it in the organizer? Why wouldn’t you go into the editor to fix any issues with your images? Well I mentioned earlier on that there are people that don’t actually use the organizer or use it as little as possible. They prefer just to use the editor in PSE and to organize their photos using their own approach. Well with some people in fact the opposite is true. Many people only use the organizer. They really use PSE as a cataloging system. But they do want to be able to do some simple, straightforward fixes. And these include things like removing red eye but also straightforward fixes perhaps to the lighting or the color in an image or they want to be able to crop images. And I’m actually going to use cropping as an example of instant fix in this section.

Now the instant fix tools in the organizer are generally very easy tools to use. They’re either fully or partly automated. And in fact the crop tool that I’m going to demonstrate is one of the ones where there are quite a few controls that you can use. So it’s in effect one of the more complex tools to use. Some of the others such as smart fix are pretty much one click fixes.

So let’s bring up the instant fix panel and the image that I’m going to work on is this one which has a moth in it. I would normally zoom right in to do this. I’d slide the zoom slider over but as you’ll find out I’m going to be telling you a few little tricks as we go along. You don’t really need to use the zoom slider over to the right. You just double click on the image and it comes at maximum size anyway.

Now I’ve got a bit too much foliage and a bit too little moth in this picture so I’m going to crop it.

So from the instant fix panel what’s described at the top as the photo fix options I click on crop and that opens the crop photo window. And you saw this much earlier on in the course. I very briefly cropped an image earlier on. We’re now going to look at it in detail. The main controls are on the right. You have a preview where you can preview the currently proposed crop. That’s what it would look like. If I don’t like that I can just click on Cancel. That takes me back to my original location. Or let me go back into that again. If I preview and I don’t like it I can just say on reset and I’m then back to the crop photo window again. And when I’ve achieved the crop position that I want if I click on Done the crop will occur. At any time as you saw just now if I cancel I’ll just go back into the organizer again and be able to decide what to do next.
Now when it comes to cropping you have a number of facilities here to help you get the crop that you want. Now first of all on the left over here you have a view control. It defaults to fit on screen but you can adjust that. For instance, if you want to be able to zoom in quite a bit you could say I want a 200% zoom. And then when it comes to adjusting your crop using the scroll bars at the side of the window you can really do some accurate positioning for your crop. Now of course depending on how big or small the thing is that you’re trying to crop you may or may not need such a high level of zoom. You may want a much smaller zoom. So the 25% or something like that. You also have zoom in and zoom out buttons.

The other thing you may want to be able to do is to control the ratio of the crop. So for instance given the original photo you may want to say I want my crop to use the photo ratio. Now what that will do is that as you adjust the crop rectangle here it will keep the photo ratio. It won’t let you make it any taller or any fatter or thinner. It will maintain that ratio for you. You may want to crop to a particular photo dimension. So for instance, you may want to crop to something that can become an 8x10 portrait, picture. Now once you’ve chosen your ratio which may be no restriction, it could be a custom ratio, it could be a square. If I made it custom ratio it lets me put the sizes in here. So I might say what I actually want is an 8x10. Once you’ve chosen that you can then adjust your crop rectangle. Notice that while you’re hovering over you note the hand cursor. You can actually move the whole rectangle about. And if you’re wondering what those lines are, the horizontal and vertical lines, they are marking out for you the rule of thirds lines. Now if you’re not familiar with the rule of thirds I’m going to explain it in a little bit more detail later on. But I’ll come back to it in a moment.

So I’ve elected here to crop this in a way that’s going to ultimately be an 8x10 photo. So having made my choices I’m quite happy with my rule of thirds positions at the moment. I click on Done. And my image is now cropped, ready to become an 8x10 image.

Now don’t forget you have an undo facility. If I hover over undo it tells me what I would be undoing. I’d be undoing the crop. And don’t forget also that once I’ve made that crop, let me just go back into my catalog again. I now of course have a version set. So I haven’t lost my previous version. I can always revert back to the previous version if I need to by deleting the most recent, the cropped version of the image anyway.

Now I just have a couple of other things to point out here. If you’re not familiar with the rule of thirds then I suggest that you search the Adobe Help and you’ll find on one of the help pages this section, Use Guides for Better Cropping Results, and this explains the rule of thirds which is a pretty common term for photographers. But if your background is not really in photography you may not be familiar with it. I will be looking at cropping in a little bit more detail later on in the course. But for the moment that’s a pretty good explanation of the rule of thirds.
The other thing I suggest you do is to get to the Elements Organizer PDF and look for this section, Fixing photos in Elements Organizer. And it will take you through the individual instant fix options in the organizer.

Now the things that you’re doing with instant fix are things that we’re going to be doing later on in more detail. But if you’d like to get a bit of practice in and in particular if you’d like to do a little bit of work on some of your existing images this is a good section of the PDF. It gives a straightforward explanation or how to do each of the operations. So cropping photos is covered, improving contrast, removing red eye, correcting color, sharpening, etcetera. So by all means have a go at those with your own existing photos and get used to some of those controls. As I say we’ll generally be working through most of those operations throughout the course but in a little bit more detail.

That’s the end of this section. I’ll see you in the next one.
Video: Image Properties

Toby: Welcome back to our course on PSE 14.

In this section we’re going to look in more detail at image properties. Now of course it’s not only images that you can see using the media browser. You can see artifacts, things we’ve made such as PDF files, screen shows, and so on. But in this section we’re really looking at the properties of individual images.

Now in order to do this what I’m going to do is I’m going to switch to using my other catalog just to remind you how to switch catalogs. So I’m currently in Toby General. If I click on Toby General right hand end of the status bar. If I select Toby New in catalog manager and then click on Open that takes me to my other catalog. This is the one that I created very early on in the course.

Now you’ve already seen how to open the keyword info panel to look at info. But in fact if I right click on one of the images one of the options right at the bottom, Show file info, and that opens the panel for me with the information option selected.

Now with the panel open if you find that the panel is not wide enough or maybe is too wide so that you either can’t see all of the information or if there’s a load of empty space you can adjust the width of the panel by hovering over the line between the main part of the media browser and the panel itself until you get that cursor with two vertical lines and little arrows pointing out the side, click with the mouse and then you can make that panel wider or narrower just to make sure that you see the right amount of information.

If I want to look at the information for a different image I just click on that image and what’s displayed in the panel relates to the selected image. Don’t forget if I just only want to see one image, so supposing I were to double click on that image to make it in effect maximum size, not full screen view but the maximize size here, that would be the image whose information I see on the right. I can still step through the images using these arrow controls at the top. Note the count, 15 of 29, etcetera. And if I want to go back to seeing all of the images, I want to go back to the grid I can either use the zoom slider as I showed you earlier on or I can click on this grid button over here and the grid button takes me back to the grid version of the media browser view. And of course all of this also works in the adaptive grid view as well.

So back to the information about the image. It’s arranged in three categories: general, metadata and history. Let’s start with the general information. You can assign a caption to an image. Let’s give this particular image a caption. And you can also see and in fact change the name of an image. Now it’s very important that if you are going to rename an image or if you’re going to move the image that you do it inside PSE. As you’ve seen already on this course the catalog which is basically how you find your images in the organizer, the catalog has a set of pointers to your files, to your images. And if you either move those images or rename them the catalog will
basically be broken. PSE won’t be able to find the images that you’ve moved or renamed. So if you are going to move or rename you must do it within PSE.

You can rename here very simply just by changing that name. You could call it Horses in Field.jpeg if you wanted to. But we’ll come back to issues of renaming and moving later on.

The next field is notes. And people use notes for quite a few different things. Some people use notes to make a record of the accessories they’ve used, taken pictures. Some people just write notes about the particular shot, such as what the weather conditions were like. You can use the notes for pretty much any purpose that you like.

Now it’s important to realize with this information about an image that you’ve got information where you can leave it blank, you can enter something yourself, you can change things such as the name or if you’d made a note before you could change a note. But there are many things that PSE makes a record of that you can’t change. You’ll see some of those in a moment.

Ratings I’m going to talk about later on but you can very simply assign a rating here if you wanted to. So if I wanted to say this was a two star image I’d just click on the second star. And the next item is size and I want to spend a moment or two talking about size now.

Before the selected image if you look at size the first figure you see, 3.2 megabytes, represents just over three million bytes on your storage device of space taken up by this image. But if you look at the second part of the size definition there, 3264x2448. That tells that the image has 3,264 pixels across and 2,448 pixels. Pixels stands for picture cells high. Now if you multiply 3264 by 2448 you get just under eight million. So it’s made up of eight million dots but it only uses just over three million characters of space on your computer. That makes you realize that in some way this image is compressed. So the storage space it’s using is not as much as you might expect. And in fact one of the features of JPEGs, JPEG files, is that they can compress images thereby making sure that the image can be stored in less space than in theory you’d think that it would need. This is quite an impressive feature of JPEGs. It’s made even more impressive by the fact that when you’re talking about a pixel and in this case this image has just under eight million of them. A pixel may in theory take a lot more than one byte to store anyway because how much space it needs depends on the color depth of your images because the color depth defines how many bytes are needed, how many characters are needed to store the information in a single pixel. So a 3264x2448 image you’d normally expect to need a lot more than 3.2 million characters to be stored on your computer. But it’s the use of the JPEG format that means we can squeeze all of the information we need into that amount of space. Now I’m going to come back to color depth and size later on. Notice that that is one thing that you cannot change here. Now as you’ll see we’re going to be able to resize images. We’ll look at that later on. But at the moment that’s the information about an image that you can’t just change here.

The next three items under general there you can change. Dates. Now I can change that date. You can adjust the date and time. And if I click on that date link it says Change to a specified
date and time, Change to match the files date and time, or Shift by a set number of hours. This is what they call a time zone adjust. So for example, if you’ve got a batch of images where the time was based on local time, you’ve been taking shots overseas and you have or haven’t adjusted the time on the camera then you can adjust the time for time zone using that third option.

By the way some of these features, such as adjust date and time, just cancel that, are also available via a menu item. So if I click on Edit here one of the options there is Adjust date and time. It brings up the same dialogue. In fact if I go back to Edit again another one there is Add caption. It just gives me a little dialogue where I can add a caption. So there are alternative ways of entering and changing some of this information.

Location can take me to the location where this image is stored. And in fact it opens the folder on my device and you can see all of the other images that are stored in the same folder. And this is in fact one of the ways that you can set about moving one or more images using that link.

And then the final item in general is audio. And I can link to an audio file here. For instance, if I’ve recorded information about an image perhaps to use an audio caption or I can in fact record audio here. This little select audio file dialogue has a little record option. And I could record some audio now to go with this particular image.

So that’s the general information. Now let’s take a look at the metadata.

Now exactly what metadata you get and how much of it there is will depend largely on the device you’ve captured the image on. This particular image was captured on a phone. I will be showing other images that have been captured on a couple of different types of camera. Now normally with the metadata you get two options. You get the sort of short version which is the one that’s selected here, Brief, or you can go for the complete version of the metadata. And again exactly what you get and how much there is will depend on the device.

Generally speaking since this is information about the device that you’ve captured the image on it’s not information that you can change. So things like the exposure time, shutter speed, aperture value are not things that you can change.

Amongst the information that can be very useful as you’ll see later on in the course is GPS information here. GPS latitude and longitude. That tells me where the image was taken and even includes a GPS altitude.

So the last category I want to look at is history. And it gives you basic history of this particular image. It was imported on February 26, 2016. Last date that it was modified the image was November 29, 2015. It was imported from an Apple iPhone and the volume on my device that it’s stored on is my C:\ drive.

That’s it on image properties. Please join me in the next section.
Video: Keywords and Tags

Toby: Hello again and welcome back to our course on PSE 14. In this section I’m going to introduce you to keywords and tags.

Now it’s quite often the case by this stage that people are keen to start capturing their own images and starting work on them. And to some extent you could come back to keywords and tags later. But it’s very important to realize that perhaps attaching keywords to images is one of the things that you may want to do when you’re first capturing the images, perhaps particularly when you’re catching up on a lot of image capture to do. So if you are intending to keyword your images later on it would be a good idea to understand now basically how they work because it might help you to make some decisions later on about how you’re going to manage your images.

Now just before I do that I want to sort out one or two of these images in terms of getting their orientation correct. I’ve got four images that need to be rotated anticlockwise. If you want to perform the same operation on a number of images all you need to do is to select them all. So if I select that image which is rotated 90° to the right and I don’t want it to be then I hold the Control key down and select those three images, then I use the rotate button to the left hand end of the taskbar. I can rotate all four images. That’s better. And then there’s one that’s turned the other way around and now that’s sorted that one out as well.

Okay let’s have a look at keywords and tags.

Now first of all people use the terms keywords and tags pretty interchangeably in PSE 14. I think there is actually a correct use of each but nobody seems to bother with it so I probably won’t either. My understanding is that keywords are as the name implies key words. And you can tag an image with a keyword. You can also tag an image with other things as well. But to a large extent it seems people seem to like to use the terms keywords or keyword tags for both the keywords themselves and the process of identifying images by a keyword. So like most other people I’m going to use the terms fairly interchangeably.

Now in this section I’m going to look at two things. I’m going to look at managing keywords and I’m going to look at applying keywords to images.

So first of all let’s look at the keyword info panel on the right. So this catalog was created with a new installation of PSE 14 so it shows what you basically get by default with a new installation of PSE 14. You have keywords, you have people tags, places tags, and events tags. Now with people, places, and events I’m going to come back to all of those later on in the course. I’m just looking at keywords in this section.

Now by default PSE 14 has four categories of keyword: nature, color, photography, and other. And in fact you can create your own categories. You can delete these ones and so on. These are just intended as a starting point. And if you look at the particular images I’ve got here you may
come to the conclusion quite correctly that I tend to take quite a few pictures with animals in them. In fact a lot of the photography I do is wildlife photography. Now some of it is if you like domestic wildlife photography. So you’re talking about horses, dogs, birds, etcetera. But some fo it is much more general wildlife photography. I also tend to take a lot of pictures outdoors. So I take pictures of mountains and lakes and rivers and so on. So given that they’re some of my interests I generally set up my keywords in a structure that reflects those interests. So if I were starting from scratch I might, for example, decide to start with this nature category. It sounds like a good one for me to have. But I’d like to subdivide that nature category quite a bit. And I might, for example, if I right click on it create a new subcategory.

Now a subcategory name that I might use, for instance, mountains. Click on OK and I now have started a structure for my keywords. Let me select Nature again and right click again and say Create new subcategory again. Notice that when I create a subcategory I give the subcategory a name and I also can declare the parent category. Now be default the parent category will be the one that I had selected when I invoked this dialogue and in this case that was nature so that’s fine. But if I wanted to make this a subcategory of one of the other categories in my structure I can select it from that dropdown list. I’m okay with nature so I’m going to now put Lakes. Now I’ll just do one or two more of those.

Having created that structure I might then say well I’d actually like animals to be a completely different structure for my keywords. So what I’m going to do is to create a new category at the top level.

So in order to do that I’m going to use this control, the little dropdown there says New keyword tag, New subcategory, or New category. I’m going to go for new category. Now when I create a new category I actually choose a color for the category. This one is defaulting to a sort of red color. So I’m going to stick with that red color for now. I could obviously choose a different color if I wanted to. And I’m going to give the category the name of Animal. And I can choose an icon. Now I can either use the type of icon that’s in use on the existing categories or I can use something a little bit more appropriate. I think I’m going to choose that dog. Click on OK. Now I now have a new top level category there of animal with a nice little icon. And what I can now do is to divide animal up into subcategories. Now I’m going to do this rather badly to begin with and then later on in the course we’ll talk about some better ways of doing this. So I’m going to right click on Animal, I’m going to create a new subcategory of horse, and then within the category of horse I’m going to create a keyword. And the keyword that I’m going to create is Shetland Pony. And I can write notes about Shetland ponies if I want to you but for the moment I’m just going to put Shetland Pony.

Now effectively when you declare a point in the hierarchy to be a keyword tag that is if you like a leaf in the tree of the hierarchy. It’s the sort of end of the line for the hierarchy. If I right click on a keyword tag I don’t then have the option to further subdivide that, although I could change it to a subcategory and then I could start to subdivide it further. But it’s really a way of indicating
if you like the end of a tree or should I say one of the potentially many leaves at the end of the hierarchy represented by this tree.

Now clearly if I really were going to go through and make a full job of putting together this structure it may be a much more complex structure than that. But for the purposes of this section that’s certainly enough to be going on with.

Now I come to the point where I’m going to assign the Shetland Pony keyword to a number of these images. Now if I just want to assign a keyword to an image one very straightforward way of doing it, click on the keyword in the hierarchy and drag it onto the image. That keyword is now assigned to that image. You may just have noticed there a little icon appearing in the bottom left of the image temporarily while it was being assigned. And in fact if I click on that image, if you look down at the bottom of the tags panel on the right you’ll see that Shetland Pony is now assigned. I realize now that perhaps a little icon with a dog in it is not particularly helpful but never mind. And in fact you can also see the little icon there indicating the animal family keyword tag. I can also select an image and drag that onto the tag. That will also achieve assigning a keyword to an image.

And in fact it may not be very apparent from what you can see, every one of the pictures from the one I’m pointing at now to the end has got a Shetland pony in it. To be fair some of them have only got a bit of a Shetland pony in, a head or a tail or something but there is a bit of Shetland pony in all of them so I’m going to click on the first one to select it. I’m going to hold the Shift key down, click on the last one, so I’ve got a multiple selection. And now I’m going to drag all of those onto the Shetland pony keyword. Look at the cursor as I do this. You’ll see that if I hover over there the cursor is actually indicating multiple images being dropped onto Shetland pony. And now all of those images are tagged with the keyword Shetland Pony.

Now I’m going to do one other thing here which you’ll see a reason for in just a moment. I’m going to select the photography category and I’m going to create two subcategories. And the two categories I’ve created are Landscape and Portrait. The idea being that I’m going to differentiate between my landscape images and my portrait images. I don’t normally do this but you will see a reason for it in just a moment.

Now I’m going to assign those two subcategories, one to each of my images. So the first four images here are all portrait images. And the others are all landscape images. So now all of my images have got one or more keywords assigned to them or they’re assigned to keywords subcategories.

Now let’s look at one very important aspect of using keywords.

Supposing that I want to just see the portrait images in my catalog. If I go to the portrait subcategory and check the portrait box all I see now is my portrait images. If I wanted to see portrait images with Shetland ponies in them I’d leave portrait checked but I’d check Shetland
pony as well. And now I can see all of the portrait images I’ve got with Shetland ponies in them. What about the landscape images with Shetland ponies in them? And now you can see the strength of using keywords.

Now if you double that up with the strength, for example, of places tags that we’re going to look at later you could say what pictures have I got of Shetland ponies that were taken in Scotland or in the Shetland Islands for that matter? Now we’re going to talk a lot more about the use of keywords, keyword tags for searching later on and I’m going to talk to you quite a bit more about maintaining this structure and various ways that you can make it more flexible and more helpful to you. But for the moment they’re the main points that I want to introduce you to.

Now amongst the things I will talk to you about later on will be more about maintaining this structure. But if you are going to start working on your own structure now and start assigning your own keywords a couple of other things I need to tell you about in case you need to know them. If you’ve been doing a search you can clear all of the selections that you’ve made in the structure using this Clear button here. So that basically puts you back to seeing everything. And if you need to remove a keyword from an individual image, let’s say I wanted to remove a keyword from this image. If I select that image, right click, one of the options is remove keyword tag. And I can just go through and remove either of the keyword tags currently assigned to that image. That can also be done for multiple images. So it will enable you to remove keyword tags that are shared by all of those images. That may be something you need to be able to do.

And the other thing is you may need to be able to delete a subcategory or a keyword or even a category. If you’re going to delete then you will normally be given a warning about the use of a subcategory or a keyword in existing images. So if you’ve got a keyword in use be careful about deleting it.

And one final point before we move on. You may have heard of smart tags and smart tags are even mentioned in the Elements Organizer manual but they’re no longer available in PSE 14.

That’s it on keywords and tags until later in the course. That’s the end of this section. Please join me in the next one.
Video: Albums

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to take our first look at albums. Albums are a good way of gathering images and they’re often used as a way of gathering images to use in a presentation to make something like a slideshow or a photo book.

It’s very easy to get a little bit confused about albums and what their function is. When you put an image or some images into an album you’re not actually making a copy of that image. You don’t then have two versions of it, one in your media browser or in the folder where the image is actually normally stored and one in the album. An album is basically a set of pointers to existing images. In this way given that you have say one image in one folder that one image can be in many, many different albums and it doesn’t mean that you have multiple copies of that image.

Now what I’m going to do in this section is to show you how to create an album, how to add images to an album, and one or two other aspects of the management of albums. And then in a later section I’m going to look at albums in more detail and I’ll also show you how to use albums when we’re producing various PSE 14 artifacts.

So first of all let’s create an album. I’m going to create an album which will contain a few pictures of horses taken in Guisborough Forest near where I live. I’m going to call this album Guisborough Horses. And I’m going to use the album later as the basis for either a slideshow or a collage. I haven’t decided which yet. With the albums option selected in the panel on the left I’m going to go to this little button here with the plus sign. I’m going to click on the dropdown arrow and I’m going to select New Album. Now in fact you can categorize albums in much the same way that you categorize keywords. And I’m going to show you that later on in the course. For the moment I’m just going to say New Album.

Now when I do that the panel on the right becomes a new album panel. I put in an album name. If I’ve set up categories I can select a category. I haven’t set any categories at the moment so I’m going to leave that blank. And then the instruction there says in that area below the category dropdown drag and drop items to media bin. That’s the media bin. Now in terms of adding items to the media bin if I select an individual image, say that one, and then click, I can drag it into the media bin and it becomes one of the images in my album. I can add more than one at a time. So if I select that image, hold the Control key down and select that image. Once I’ve got those two selected I click on either of those two and drag both of them into the media bin. I now have three images in my album.

Assuming that that’s all that I want to do for the moment I click on OK down here below the new album panel. The album is created. And if you look over at the panel on the left with album selected if I now click on the wedge next to My Albums I’ll find that I have an album listed, Guisborough Horses. And of course I can subsequently do more work on that album if I wish to.
Now under normal circumstances when you add an image to an album you get a little icon in media browser view to indicate that the image is in an album. But you’ll get to the point where images need many, many little icons because they may well be in albums but they may also have keywords assigned to them and so on. And if you look, for example, at this image, the portrait one that I added to the album. If you look down at the icon here it’s a sort of composite icon that indicates that the image is in an album and that there are keyword tags for this image as well.

Having created the album and you can see its name in the My Albums section in the panel on the left, if I click on the album name you’ll see that in fact it acts as a filter. If I right click on the album name then I have the option to edit the album, to rename the album, and to delete the album. Now of course deleting the album does not delete the images.

Now let me return to all media, let me right click on the name of the album and click on Edit. Now I’m back in a situation where I can very conveniently add additional images to the album. So I’m going to select another image. I’m going to select this one and add that to the album. And then if I want to delete one of the images from the album, say I want to delete this one here. Pretty straightforward. If I select the image and then click on the little trashcan icon down at the bottom that image is removed from the album. Click on OK and I’ve added an image and I’ve removed an image.

Now even when I’m not in edit mode for an album if I want to add an image to it I can choose another image, say this one, and I can drag it onto the album name and it’ll be added to the album there. Let me click on Guisborough Horses again and that other image has been added to the album.

Another very useful option here, if you right click on one of those images one of the options towards the bottom is Remove from album. And you can remove images from an album by using this option. If an image belongs to more than one album then you’ll have a list of the albums over here on the right and you can select the albums that you want to remove it from.

When you are working with an album, and particularly if you’re planning to use it to make something else, there’s a useful facility when it comes to sorting the images in the album. At the moment if you look at the Sort By up here it says Newest. Click on the dropdown. There is an option, Album Order. And with this set to album order you can decide on the order of the images in the album. So if I wanted to put that portrait image second instead of first, if I click and then click and hold I can drag it into an alternative position. You can’t actually do that manual ordering in the media browser normally. But when you’re working within an album you can.

Let’s now go to the folders option in the panel on the left. And of course we have a list of folders there and these folders contain of course the images, audio files, etcetera that we have in our catalog. There is an alternative view of my folders and if you use this little control here, click on that, the alternative view is to view it as a tree. Now what happens in tree view is that you see a sort of map, a conventional type of tree view map showing the various storage locations that are
available on your device. So for instance this PC I’ve got a C:\ drive, a D:\ drive, and an E:\ drive. On the E:\ drive I’ve got a folder. Within that folder I’ve got other folders. And the folders that actually contain items that are in the catalog have little icons on them. So for instance, these two which contain virtually all of my images in this catalog. If you look at the little yellow folder icon you’ll see it’s got a tiny little scene on it. That indicates that at least one of the items in my catalog is in that folder. Now as you can see many of the little yellow icons don’t have anything in them at all. They’re only there to show the structure. They don’t actually have any items from my catalog in them. And sometimes it can be very useful to look at this view so that you can see how the contents of your catalog are distributed around the various storage locations that are available to your device.

Now whichever view you are using here one of the things that you can do, if I right click on a particular folder, say that one, one of the options is create an instant album. And what that will do is to take all of the contents in that folder and create an instant album out of it. So it’s a very good way, particularly if you’ve imported some images say from a camera straight into an album, that will give you an album of the contents of that folder instantly. So for instance here if I say create an instant album it’s basically done. Then if I go back to my albums option here I have an album with the name of that folder. Of course it’s straightforward then if I right click I can rename it, I can edit it, I can go and change the contents, and so on. Although perhaps I should point out that when I say that the contents of that folder are added to the instant album I mean the contents of that folder that are in the catalog. So it will be the images that you’ve already added to the catalog. If there are other images that aren’t currently in the catalog they won’t be included.

And in fact there is an option when you capture images say from your camera to create an instant album as you capture the images and we’ll see that a little bit later on in the course.

And finally, and this is particularly for any of you who have used earlier versions of PSE, you may have heard of smart albums and of mobile albums in PSE. Neither of those are available any longer. Both have been discontinued.

That’s the end of this first section on albums. We’ll look at albums again later on in the course but for now please join me in the next section.
Chapter 5 – Acquiring Content – Part 1

Video: Importing from a Camera or Memory Card

Toby: Hello again and welcome back to our course on PSE 14.

In this and the next few sections I’m going to look at acquiring content in a bit more detail and I’m going to start by looking at getting images from camera. Now on this occasion I’m going to get images from a compact camera, a fairly typical camera. It’s actually quite an old compact camera. And in doing this instead of connecting it to my device using a cable I’m going to get the images from the SD card that the camera uses. Now as part of doing this I’m also going to demonstrate not only the advanced dialogue for importing images but also automatic download. Now I do need to point out that as far as Windows use is concerned the procedure you go through does vary depending on which version of Windows you’re using. I’m going to demonstrate it using Windows 10. But I think once you’ve seen it done using Windows 10 you should be able to work out perhaps with a little bit of Googling here and there exactly how to do it on Windows 8 or 7. And I also need to point out that automatic download is not supported on the Mac.

I’ve inserted my SD card into the slot on the PC. Go up to the import option here and select from camera or card reader. Now that brings up the Photo Downloader dialogue. As I mentioned just now I’m going to look at the Advance dialogue a little bit later on in this section. For the moment let’s stick with this standard dialogue, select a device. It counts and checks the sizes of the media on the card, tells me the totals there. We went through this photo downloader standard dialogue before. But what I want to do this time is to say that in the future I want an automatic download. I am going to click on Automatic Download.

Now on this occasion what I’m going to do is I’m going to click on Get Media and it will get all those images. So I’ll do Get Media now.

And the other thing to be aware of here is that there are some preferences that you need to be aware of. And in the organizer preferences need to go to camera or card reader and there is a section there, Download Options. Now with the download options you can specify what happens in this case of automatic download. So profile generic device. So these are the generic instructions. You can actually setup different instructions for different devices. But we’re just going to deal with the generic device instructions at the moment.

Specify default values for automatic download. Begin the download after a delay of 15 seconds. Let me change that to 10. You’ll see what that means in a moment. You can normally have it set as immediately but I just wanted to leave it as ten while we’re recording here. You can specify
the create subfolders using, now we’re going with this default now of shot date. The delete options as I say we’re leaving at those delete options as well.

And you can also say copy new files only. So if you were doing this say using an SD card that you keep in your camera over a period of time. You’ve taken some pictures, you put the SD card in, you get them automatically downloaded to PSE. If you then go and take some more pictures on that SD card with your camera without deleting the old ones next time you do this automatic download it won’t re-download the ones that you’ve already imported before. So that’s actually a pretty good option. I’m going to check that option as well. Make sure that those are set in the way that you want and click on OK. Then we can close the organizer.

And on Windows 10 I’m going to search for AutoPlay. AutoPlay settings. Choose AutoPlay defaults. Now you specify here any particular things to do when you perform certain operations. And one of them is the operation to perform if you insert a memory card. Now at the moment it says Take no action. But I’m going to say Organize and edit using Adobe Elements 14 Organizer. So that means that from now on when I insert a memory card that is what it will do.

Now I should point out that you may well have other apps on your Windows 10 device. You may have photo apps such as the default Microsoft Windows 10 photos app. You need to make sure that they are not also set up in such a way that they are going to automatically fire up when you insert a memory card. The same is true of certain third party apps such as Dropbox and other cloud storage services. Some of those will automatically try to upload photos when you either insert a photo memory card into your device or attach a camera using a cable and so on. So obviously I can’t go through all of those. I can’t check your machine for you. But you do need to be wary of those things. What should happen when I insert a memory card is that Organize and edit Adobe Elements 14 Organizer should fire up.

So let’s close that. I’m inserting the card now. Elements Organizer Photo Downloader. It’s already looking at the card, assessing how many images there are, assessing the amount of space required. And you note the countdown timer there going down from ten seconds before it began importing. It is now importing. It opens the organizer. Gives me the message New files have been downloaded from device since last launch of Elements Organizer. It will now import these files into the catalog. When finished do you want to show only the new files in media browser? I’m going to say yes. And there we are. It’s imported almost 300 more images into my catalog automatically.

Now having got those settings sorted out, as I say next time I put one of those SD cards in it’ll go through that same procedure again. And if it’s the same SD card and some of these images are still on it it won’t reimport them.

And what you’ve seen there is a combination of two things in effect. First of all setting up the automatic download and secondly setting up the AutoPlay in Windows 10. If I leave the AutoPlay setup in Windows 10 but I uncheck automatic download what do you think will
happen? Well I haven’t got Elements Organizer running. I still have that AutoPlay setting. I’ve unchecked automatic download in the standard dialogue. I’m not going to insert that card again. And hopefully you won’t be surprised to discover that AutoPlay means that Windows 10 is still going to try to run Elements Organizer but what it does is to actually open the Photo Downloader. And so we’re not automatically download but we’re firing up the Elements Organizer Photo Downloader automatically and on this occasion what I’m now going to do is to go into that advanced dialogue and talk about that.

Now some of the options in the advanced dialogue are the same as the standard dialogue. So for instance the location, creating subfolders, renaming, etcetera. But we also have some advanced options. The first of these is Open organizer when finished. Secondly, Do you want to automatically fix red eyes? As it imports each image will it look for red eyes in people. Automatically suggest photo stacks. Now we haven’t talked about photo stacks yet. We’re going to come back to those later on in the course. A photo stack is a set of photos where there is some kind of visual similarity. So particularly when you’re dealing with very large numbers of images and several images may be very similar, perhaps the same shot taken with different settings on the camera or different accessories, for example. You may find it more convenient and easier to find things by stacking those photos together. And that’s one of the facilities in PSE that we’ll be looking at later on. Now you can get PSE to automatically suggest photo stacks based on visual similarity.

You can also automatically stack raw and JPEG images. Now I’m not talking about raw at all on this course. I’m just going to briefly describe it right at the end. But that particular option is not relevant to us here. But the next option is. Would you like to import these images directly into an album? That’s something I mentioned earlier on.

Below the advanced options section there is an apply metadata section. Now you can actually set up your own metadata templates which is if you like a definition of the items of metadata that you want to be able to update or store. The simple default here, basic metadata, says do you want to put the creators name in here? So I might want to put my name in here. And I also may want to put a copyright notice here. And that copyright notice will be associated with each of the imported images. I also have the option here of switching automatic download back on.

Now the main part of the advanced dialogue is basically a set of thumbnails for each of the images on the card. And by default here none of those images have been selected. If I were to say get media now none of those would be imported. Note up there 292 files displayed with zero selected. If I wanted to import them all, if you look at the buttons down below the thumbnails, check all checks them all, and then I can uncheck the ones I don’t want or I can do uncheck all and check the ones that I want.

Now on this occasion there are just certain images here that I want to import. So I’m going to go through and check each of those and having checked everything that I want to import I click on
Get Media. Those media items have all been imported. When the import has happened you can see at the bar at the top here, New media imported from. I’m only looking at the last import, the batch of images that I’ve just imported from the card. If I click on Back I get back to the main body of the catalog. And obviously now I’ve got almost 300 items. Let me just go over to Folders. Of course I’ve got a much longer list of folders now as these images have been shot over a long period of time. I have many shot dates. Let me go back to the view as list option here and you can see just how many folders I now have with images in them.

Now these are some of the images that were imported using the advanced dialogue. Let me select one of them and let me look at its information, in particular its metadata. And you’ll see in the metadata author Toby Arnott. So that’s been applied to all of those images that I just imported. Next to IPTC here there is a little ellipsis and that opens up the IPTC information. The IPTC is the International Press Telecommunications Council and they basically define the standard for photo metadata. Now on this occasion I’ve just added one item of metadata but you can see that there are many other possible items of IPTC metadata.

That’s it for this section. I’ll see you in the next one.
Video: Importing from Files and Folders

Toby: Welcome back to our course on PSE 14.

In this section we’re going to look at getting images from files and folders. And the files and folders might be on the device that you’re using or in a location that’s accessible to the device that you’re using. For example, they might be on a USB memory stick, on a removable hard drive, or on an accessible network drive. Getting these images into PSE is not that different from getting them from a camera but there are a couple of important differences and I’m going to concentrate on those in this course.

One of the main differences is that the material that you can import into PSE can be in various different formats. So for instance, you could import a PDF file into your catalog. You can also import various artifacts that may have been made in other installations of PSE, as well as a wide variety of photographic image formats.

Now the first thing I’m going to do is just to import a single image from a location on my hard drive and I’ll take you through some of the basic important points as we do that.

So first of all if I go up to the Import dropdown here and click on From files and folders, when I click on this I’ll get a conventional browser dialogue and I’m going to browse to the folder that holds the particular image that I want to import into PSE. Now I’ve browsed to that folder and as you can see there’s quite a lot of images there available to me that I might want to import into PSE.

Now the first thing I want to look at is down here next to where it says File Name there is a dropdown and this dropdown gives me a number of options about what I can see when I browse this folder. Now at the moment what I have selected is Media Files. And if I click on Media Files you will see that what it’s showing me are any photos, video, audio in the format. Then it gives a list of the formats of file that it will include, JPG, JPE, JPEG, PNG, TIF, TIFF, many, many, many formats of image file. Now any file in any of those formats will now be shown in that list above. It’s actually a list of thumbnails at the moment.

Now as an alternative if it wasn’t one of those formats I could say I just want to see PDF files. Now I don’t actually have any PDF files in that folder. Or I only want to see photo projects. So these are projects that I’ve made normally with Photoshop Elements. Or finally have the option of All Files and that will show me all files that are in that folder. Now on this occasion the file that I want to import is going to be just a regular JPEG so I’m going to go back to showing media files. And just by way of an example I’m going to take one of these purple iris pictures here and I’m just going to select that one picture.
Now when I select a picture or in fact more than one picture I get a preview in the panel on the right. Let me just adjust the width of that panel. And I can take a look at that and just confirm yep that’s the picture that I want.

Now also there are a number of options set below the list of files on the preview. One or two of them are grayed out. And the top right one that’s grayed out, Copy files on import, as I’ll show you a little bit later in this section if in fact I were getting these files from a removable device PSE would give me the option to copy those files when I import them so that I’m not restricted to having to have that removable device available when I want to work on those images. Also if I am dealing with files that are on a removable device I’ll have the option of saying Generate previews for those files so that I have previews to identify the images that are on a removable device.

On the left I have an option, Get photos from subfolders. Now notice this particular folder has a couple of subfolders here as well. Let’s suppose that when I selected that first picture I’d also selected at least one of the subfolders, which I could of course have done if I had say select everything. I have the option here of do I actually want to get photos from subfolders as well. Now on this occasion I just want that single image so I can either uncheck Get photos from subfolders so that it won’t get photos from any subfolders that I may have selected or I can simply uncheck Rievaulx Abbey. Now I don’t want the images in Rievaulx Abbey at the moment so I’m going to uncheck that and of course that control is now disabled again because it won’t get photos from subfolders anyway because I don’t have any subfolders selected.

Now the two other options are two that I’ve mentioned before, Automatically fix red eyes. Well an iris is not going to suffer from red eye. But if I had a whole load of images selected here, included some images taken of people or at night with flash or in fact if there may be some in one or more subfolders that I have selected then automatically fix red eyes will do just that. And similarly I can check the option to automatically suggest photo stacks. We’re going to talk about stacks later on but basically what happens if I select that is that as I import images PSE will look for images with visual similarities and stack them into what are called photo stacks. But as I say more of that later.

So all I want on this occasion is that single image. So click on Open. It imports the image. And note that as usual it shows my last import batch which is a single image. If I want to see all of my catalog again I’d click on the Back button. But just before I do that let me just click on Keyword Info. Let’s look at the info for the selected image. And you can of course see its location. So of course it doesn’t move that image but it does get the metadata and so on. So the end result is very much as though I’d taken that image from a memory card. So let me go back to the main bulk of the catalog and now I’m going to import some images from a USB memory stick.

So once again up to Import from files and folders. I’m going to click on that and then browse to my memory stick. I’ve actually browsed to a specific folder on the memory stick. The
identification of the memory stick is shown here in this box, USB20FD. And that will be important a little bit later on. And one of the significant differences here is that PSE has recognized that this is a removable drive and gives me an option here to copy the files on import. Now the idea here is that if I’m really using this as a way of loading these images onto my hard drive and cataloging them then I’m not going to catalog the versions on the removable drive on the USB memory stick. I’m going to copy them onto the hard drive of my device and catalog the image copies there. So that’s one option and that’s actually the option I’m going to use on this occasion.

But of course I may be planning to keep these images on a removable drive such as this memory stick and I need to catalog them there so that when I need to actually access those images I’m going to be loading this drive in order to see them. So if I uncheck Copy files on import what PSE then does is to activate the next control that says Generate previews. Now the idea here is that because the images themselves won’t be on my hard drive I want to generate previews, the catalog will store those previews and I’ll have those thumbnail previews of my images so that I can identify the ones that I want. And then if I need to load the actual images, for instance to edit them or include them in a slideshow or something like that, then I know that I’ll need to load this USB memory stick to make it available. Now I suggest that you try out that option of leaving the images on the memory stick and leave checked the option here of Generate previews and just see what happens. You’ll finish up with those images perfectly well cataloged but you’ll only be able to see the images themselves and access the images themselves when the USB memory stick is inserted into your drive.

What I’m going to do is I’m going to say Copy files on import. So it’s going to copy the files that I select in this folder onto my hard drive and it’s going to catalog the copies there. Now I want to remember that name, USB20FD. So I’m going to select all of these images and I’m going to click on Open. And it has copied those eight images and it has copied them onto my hard drive and they’re now cataloged.

Now if I select one of the images, say that one, let me just make the information panel a little wider. Look where it’s put that copy. It’s copied all eight of these images and that selected one is C:\Users\TobyA\Pictures. So that’s my default folder. And then there is a subfolder Adobe and a subfolder of that Photos from Removable Media and a subfolder of that which has got that USB memory stick identifier. So that basically gives me a good indicator of where these images originally came from. And in fact if I do Show Panel over on the left, go to Folders and select View as tree, of course under my TobyA Pictures folder I have all of these shot dated folders but right down here I have now Adobe, Photos from Removable Media, USB20FD. Now of course the images themselves are actually in this folder. The copies that are cataloged in here are no longer referencing the ones on the USB memory stick. And if I imported images from a different device then I’d have another folder here holding those images.
So that’s how the catalog images from removable media and in this case we’ve also created copies of the images on the hard drive.

That’s not quite it as far as importing from files and folders is concerned because we need to look at the new batch import facility but I’m going to do that in a couple of sections from now. But that’s it for this section. I’ll see you in the next one.
**Video: Importing from a Scanner**

**Toby:** Hello again and welcome back to our course on PSE 14. In this section I’m going to show you how to import images from a scanner.

Now this is not intrinsically a very difficult thing to do but what does make it tricky is the fact that there are so many options for scanners and so many options for operating systems and other software that it’s not really possible for me to do this in a very generic kind of way. So what I’m going to do instead is to take hopefully a very typical kind of scanner, in fact it’s a scanner that’s part of a multifunction printer, and walk you through the main factors involved in setting yourself up to do scanning and then actually doing the scanning.

Now in terms of types of scanner, as I said there as many types. You might be using a film scanner, slide scanner. It may be your intention, for example, to take your whole collection of transparencies or old film and scan it all into PSE and convert your old physical photo library into a digital electronic photo library. Even if you’re working from prints you may be using a flatbed scanner, a multifunction printer style scanner and so on. So I do appreciate that when you’re setting yourself up to do some scanning the first thing you’re going to need to deal with is the type of scanner that you’re using. And in fact the very first thing you need to do whether you’re using Windows or Mac or whatever version of Windows operating system you’re using, 7, 8, 10, you’re going to need first of all to make sure that your scanner is known to the operating system.

If your operating system, and I think this probably particularly applies if you’re using Windows, if your operating system cannot see your scanner then it is almost certainly the case that Photoshop Elements won’t see your scanner either. Conversely and in my experience if your Windows operating system can see your scanner than probably PSE will as well.

Now as you’ll realize by now I’m using Windows 10. I have attached the scanning device and the drivers for the scanning device have been installed, successfully I hope. There’s a couple of ways of checking that Windows 10 is happy with the device and for earlier versions of Windows, 8 and 7, the approach is pretty similar actually. I’m going to go to Device Manager in Control Panel. And under Imaging Devices I should see in this case the multifunction device, an HP PSC device that is both the printer and scanner. And if that device is there that’s a good starting point. It means that Windows is aware of that device. And if I right click, look at the properties, check the device, drivers, check that it says the device is working properly. That’s good as well.

Now if I want to see if Windows is happy that it has a scanning device one way of doing that is simply to start up the Windows 10 scan program. And if I click on Scan it’ll start that program and it will detect, hopefully, my scanner. There is the scanner up there. I can choose a file type to scan to and away I go. Now if when you start the scan program it doesn’t detect your scanner even though you think you’ve successfully installed it then that really is a problem for you and
your Windows installation and you’re going to need to go back to the drivers, perhaps the website of the manufacturer of your scanner and find out why your version of Windows is not detecting your scanner. That’s something that I can’t help you with. However, once you’ve physically connected the scanner, you’ve made as certain as you can that the drivers are correct, and for example in Windows 10 checked that the scan program detects your scanner the next step is to start up Elements Organizer and see if that can detect your scanner.

So I’ve started up the organizer and in order to see whether it can detect my scanner I’m going to go to Edit, Preferences and there is actually a scanner page. And if it has detected my scanner it will say Scanner there. If I’ve got more than one scanner I may have a choice here. But I’ve only got one scanner on this device.

I then have some options. First of all I can choose what format I would like to save scanned images in, JPEG, TIF, or PNG. Now I tend to go for JPEG images and I’ll discuss these image formats later on but I’m going to stick with the default JPEG image for now.

Quality defaults to medium. Now this is a tricky one because for example if you’re aiming to get the highest possible quality on scanned images then you’re probably going to want to push this slider over towards the high maximum setting for quality. However, there are two big unfortunate consequences of setting the quality value high. One of them is that the files you generate will be the biggest they can be. And in some cases they may be very big files indeed. The size of the files even in the compressed JPEG format can be very large and will largely depend also on the resolution of your scanner. So if you have a scanner that can do very high resolution scanning the size of the files that you can get, these files can be many, many megabytes in size even though they’re JPEG compressed files.

The second bad consequence is that the higher the quality the longer it will take to actually do the scanning. So if you have a large library of images to scan then a) it’ll take you a lot longer and b) when you’ve done it it’ll use a lot of space. Having said that if you want the maximum quality that’s what you’re going to need to do. It will take some time. It’ll use some space.

And my personal preference is always to set the quality high. What I tend to do is to scan at the maximum quality and then if I need to reduce the size of an image or, for example, I’m going to use an image on the web and the resolution that I’ve got is completely unnecessary because of course on the web a relatively low resolution is fine, then I’ll lose the quality later. I tend to try and capture with the maximum quality that I can and then I’ll lose resolution later if I’m happy to for one reason or another.

The other option here is the selection of a folder to put my scanned images into. Now once again it’s another subfolder of my default folder but I’ve got a Browse button here. I could choose a different location if I wanted to.
Now on this occasion I think I’ll stick with the medium quality otherwise it’ll take a little bit of time for the scan to actually happen. But as I say normally I have that set at one of the highest values.

Okay I’ve set my preferences, click on OK. Now up to Import and From Scanner. And that brings up a Scan dialogue and exactly what you see in this Scan dialogue will depend on your scanner to a large extent. In the case of mine the dialogue here says Are you scanning a color picture, a gray scale picture, a black and white picture or text, or do you want to put in some custom settings? There’s also a link there, Adjust the quality of the scanned picture. Now because what you get here can vary so much and because different scanners have so many different capabilities and functions I’m just going to stick with the default here of color picture. It’s a color picture that I’ve got loaded into the scanner. And I suggest that if you’re scanning from your own scanning device then you try out these various alternative settings. Hopefully one of the settings you will have will be a preview setting and I’m going to do a preview now of the photo that’s in my scanner.

Now one of the advantages of doing a preview is, for example, that I can see that I’ve got the photo in the scanner the right way up, although to be fair of course once you’ve imported a photo it’s not a problem to rotate it to the correct orientation. And the other point to bear in mind here is that there are good facilities in PSE that I’ll show you later about, for example, straightening photos. And of course we know that we can crop them and do other things to the photos later. So whilst I wouldn’t want you to be careless in preparing your images for scanning and scanning you can correct an awful lot of things in PSE if they don’t quite work out well when you do the scan.

So let me now scan this image. And as you can see the image was scanned in successfully.

So having successfully scanned that image in, it’s now part of my catalog and I can do whatever else I need to do with it. Three very important points to make here. First of all, you will get metadata but of course the metadata won’t be anything to do with the camera that this image was originally taken on. It was actually taken on an old SLR a very long time ago and I’ve scanned there a print. So of course all of the original metadata from the camera is lost. The metadata now relates to things like the resolution the image was scanned at. So it’s got nothing to do with a camera as such.

The second point to make here is that I’ve talked about quality once or twice. The quality of the end result will depend on many things. It will depend on the quality of the original, the quality of the scanner, the settings you’ve used, and so on. There are many, many factors involved. And if quality is important you should experiment with various settings. And that brings me to the third very important point which is that if you’ve got a lot of images to scan and add to your catalog, perhaps you’re converting an old paper catalog or slide catalog to an electronic form, I strongly suggest that you take a number of images, perhaps a good selection of images through the whole...
process from scanning right through to the final presentation of those images to check all of your quality and other settings before you start doing a sort of bulk scan. As I mentioned just now there are various factors involved in quality and getting the settings just right but keeping them within manageable proportions in terms of scanning time, the size of the files, and so on is going to be very important. So experiment with a few different images and make sure that you’re happy with all the settings before you start out on what might be a very long job.

So that’s scanning images. That’s the end of this section. Please join me in the next one.
**Video: Bulk Import**

**Toby:** Hello again and welcome back to our course on PSE 14.

In this section we’re going to look at the last remaining option on the Import button. We’ve already looked at import from files and folders, camera or card reader, scanner. We just need to cover now bulk import.

Now bulk import is a pretty flexible tool. And the situation which I’m going to demonstrate it to you here is that I’ve got a folder with a couple of subfolders with a lot of images that I want to get into my catalog. And I can effectively do that as one operation. Now if, and this might be particularly appropriate when you’re first using PSE, if you have a lot of images that you’d like to import maybe in quite a few different locations on your device or accessible to your device then this is a good way of getting them all in if you like one fell swoop. So let’s take a look then at bulk import.

Now the first thing to note is that you might already have seen this dialogue appear, Import Media dialogue appear when you first installed PSE and you may have wondered what it was there for. You maybe looked at it, closed it and thought, “Oh I have to find out about that.” Well the generally idea of this is that you can use this dialogue to search folders on your device and find images that are suitable for import. Now when you’re doing this and particularly if PSE can find a lot of folders that have images in them it’ll take it some time to go through all of those folders and prepare thumbnail previews of the images in those folders so that you can choose which folders and which images you’d like to import.

Now on this occasion what PSE has done is to use my default pictures folder, that’s the C:\Users\TobyA\Pictures folder. And it’s basically presented me with a list on the right of all the thumbnails in that folder. There are only two images in the folder itself but then thumbnails for the images in the 58 subfolders of my pictures folder. Now I may be using some of these images later on but I don’t actually want to import the images from my pictures folder. I want to get some images from a different folder.

Just before I setup that other folder though one thing to point out. You notice that the little set of binoculars here with a sort of yellow-amber colored background. This indicates that my pictures folder is what’s called a Watch folder and I’ll tell you about watch folders later on in the course. But for the moment I’m going to add the other folder, the one that’s got the images that I really want to do a bulk import for.

So I click on the Add Folder button. The folder there, PSE 14 Images, is the folder that contains the images that I want to import. And I can now see the previews for at least some of the images. Now I don’t actually want to import the images that are in the pictures folder and its subfolders so I’m going to deselect that. And I’m left with one subfolder selected.
Now that PSE 14 Images folder actually has two subfolders, Norway and Rievaulx Abbey. And both of those as you should be able to see are green. And they’re not actually selected. If I click on Norway it turns blue. I’ve got two subfolders selected. Click on Rievaulx Abbey, that turns blue as well. That’s selected. When I first saw this I was sort of expecting those tick marks to appear and disappear but they don’t. The whole thing, all that happens is that the selected ones are blue. So it’s the color you need to look out for.

So there are half a dozen or so images in Norway, a couple in Rievaulx. There are just over 350 images in total all together. I’m going to import all of those into my catalog, click on Import. Now it actually comes to 362. One of them is a duplicate. You may remember we imported one of the iris pictures earlier on so we’re skipping that one which we’ve already go and we click on OK. And there is the last import batch, including my pictures that were taken in Norway and in Rievaulx Abbey.

That’s the end of this section. Please join me in the next one.
Video: Exercise 02

Toby: Hello again and welcome back to our course on PSE 14. It’s now time to set you Exercise 02, which is actually quite an unusual exercise.

What I want you to do is to import into one or more catalogs the course files and the exercise files. Now we’re looking at the course files here. One of the reasons for getting you to do this is just to get used to the idea not just of importing images from your camera but importing different types of images is important. For example, there is a PNG image or two here. Very important that you get used to importing PSD files. And of course some of these files are in subfolders of the course files folder.

Now exactly how you want to arrange the catalogs that you’re using in the longer term is entirely up to you. You may, for example, want to load the course files into a separate catalog that you create. And then when you finish working your way through the course you could perhaps archive that or delete it rather than looking at those course files forever when you’re trying to get on working with your own images. You may want to put the exercise files in a separate catalog as well and perhaps keep those for reference later on. That’s entirely up to you. But I do want you to make a point of importing the course files and the exercise files either on a permanent basis or on a temporary basis. Just get used to that process and make sure that when you have imported them you understand what information is in the catalog and what information resides still within the files.

That’s Exercise 02. I’ll see you in the next section.
Chapter 6 – Printing

Video: Printing a Photo

Toby: Hello again and welcome back to our course on PSE 14.

In this section and the next one I’m going to look at printing. In this section I’m going to concentrate on printing individual images and then in the next section we’ll look at things like contact sheets and some special aspects of printing in PSE 14.

The first thing to point out is that you can print from either the organizer or the editor. We’re going to concentrate here on printing from the organizer. And the first thing I’m going to do is to demonstrate a simple print of two or three of these images. So let me select say that iris picture and that picture and that one. I’ve selected three. Right click on any one of them and click on Print. And that brings up the Print dialogue.

This dialogue has three main sections which I’m going to look at in just a moment. And a row of buttons along the bottom. The two buttons on the right at the bottom are a Print button. If I just hit Print now it would do what it says in those three panels. And then Cancel clearly as usual cancel the dialogue. Let’s look at those three panels.

On the left we have a media bin which contains thumbnails of the selected images that are going to be printed. If I changed my mind say about printing that second image, if I select it and click on Remove it’s taken out of the media bin. And if I click on Add I could add some additional items. So I’m going to select that image, hold the Control down, select that image, keep the Control key down, I’m going to select that one and that one. There we are. Add selected media, click on Done, and I’ve added quite a few images to be printed.

Now in the middle section I have a preview of what this print would look like. And I also have some controls that I’ll talk about in just a moment. There is a counter here for the number of pages that I needed. So there are two pages. That’s page one of two. That’s page two of two. So I’ve actually got six images selected and it’s going to manage to squeeze three images on each page.

Now if I need to rotate an image, let’s suppose that I wanted to rotate that image, the one with the horses there that’s lying on its side at the moment. Select, click one of the rotate buttons and it rotates the image within the allocated frame. So it doesn’t rotate it on the page. It rotates it within the allocated frame. That’s a very important point.

And the other thing is there’s a zoom control here. And what that zoom control does is to zoom the selected image within its allocated space. So let’s select that landscape image there, use the zoom control and note we’re zooming what’s going to be printed. Now what’s printed is what
you see there. And in this case it will probably blur, pixelate quite badly. But it is an option to zoom the image within its allocated space.

So that’s the preview area there.

Now on the right we have a sort of workflow area. It implies a sequence going steps one, two, three, four, five and then finally specifying the number of copies. So let’s look at that next.

So first of all Select Printer. Now this has defaulted here Microsoft Printer PDF. So this is assuming that I want to print to an electronic document. And the pages of the document by default are in portrait orientation. And what PSE 14 has worked out is that it can squeeze three pictures onto each page. Now that may or may not be acceptable to me and I need to be able to control that of course. But of course I have other options as well. You will normally have other options and your options will depend on your device and how it’s setup. For me I have a choice of two different HP PSC 2500 printers, one of them locally attached to the device and one of them on a network. I have the option to send this print to OneNote, to print to the Microsoft XPS document writer, or to print to PDF which was the default selected just now, or to send it to my fax device. Now on this occasion I am going to print to a physical print device. So I’m going to choose HP PSC 2500 series printer.

Now depending on what I select some of the options for some of the other steps in this process will change as well. So for instance, once I’ve changed from print to PDF to print to a physical printer the printer settings change. And the print to settings are pretty much totally dependent on my printer. It’s very unlikely you’ll be using the same model of printer as me but depending on the type of printer you’re using you’ll see different settings here. The main settings paper type, print quality and tray are sort of in gray here. But if I click on Change Settings in step two it will give me access to all of the settings for my printer. Now as I say what you see here will depend on your printer. In mine, for example, paper type can be automatic or any one of these other many options. I’m going to stick with automatic. The print quality, high print quality for me is 600 dots per inch. You may have higher or lower print quality than that. Paper tray, mine works on an automatic selection. In fact my printer is only setup with one paper tray. You may have a choice of upper tray, lower tray, etcetera, in which for example you may have headed paper. And then the paper size in the UK and Europe normally defaults to A4. In the U.S.A. would normally default to Letter. So I’m going to keep mine set at A4.

And then the Advanced settings button here gives me access to settings that are specific to my printer. That will include things like color settings, print quality settings, finishing and so on. Again I’m going to leave all these set at the defaults for now.

So having selected my printer and its settings I move on to three, select paper size. As I said before it’s A4. And then I’m going to select the type of print. Now the choices you have here are individual print, contact sheet or a picture package. I’m going to look at contact sheets and picture packages in the next section. So I’m going to stick with individual prints. You may say
well they’re not individual prints. There’s two pictures there on a sheet of paper. By individual prints it means we’re printing individual images. We may be printing several of them and we may get two or more on a page but they’re still individual prints that we’re printing. And then I select the print size. Now the selection of print size here is very important.

Note these selections that I have here at the moment, 4x6, crop to fit. That means that whatever the size of those images, whatever the orientation PSE 14 is going to print them with that size. And if the aspect ratio of the image means that it’s not 4:6 aspect ratio it will crop accordingly. If I deselect crop to fit note that one of those two images is not actually a 4x6 image at all. And that when I finish up it is something that is cropped to make it 4x6. Now the approach you take to this will obviously depend on what your requirements are. Bear in mind, for example, if these were very, very large images and I selected a print size of 4x6 PSE 14 will scale them down. Similarly if they were very small it would scale them up.

If you look at these images in their actual sizes what you will find will vary depending on the images. Some of them will fit very well and some of them will obviously be much, much bigger than the available space. So given the difference in their actual physical sizes you need to be very wary of what print size you request here.

The approach that I prefer is to use the actual size approach. And if I were going to print, for example this picture of an iris, I would use PSE 14 before I went as far as printing and get the picture to the actual size that I wanted in PSE and then print it at actual size. That way PSE is not doing any scaling when it’s printing and it’s certainly not cropping or doing anything unwanted with the aspect ratio, for example.

But as I say, the settings you put there are entirely up to you. If you request 4x6 then you will get 4x6. And if you say crop you will get it cropped to fit 4x6 which may or may not mean that you get the whole of the specific images that you’re printing.

The final option there of course is the number of copies.

Let’s look now at a couple of the other options at the bottom of the prints dialogue. One of them is page setup. And there we can choose paper size. We can select paper source. Obviously there’s an overlap here with the settings that are in the right hand panel in the main part of the dialogue. But you can also set here the orientation of the paper. So if I said here that I want this all printed on landscape, for example, then my printed page would look like that instead.

Now let’s take a look at more options.

I’m just going to demonstrate a couple of these here. First of all layout, this group over here. One photo per page although I can use each photo more than once on a page. And then I’m going to include show date, show caption, show file name. Click on OK. And what you can see now is the
date and the file name and if there is a caption the caption shown underneath each of the images, each image on its own page.

Now if I go back into that dialogue again there are a number of other options there such as iron on transfer. If you were going to actually print this to use as an iron on transfer it would flip the image for you. If you wanted to be able to trim this page so that you could cut out a particular image then you can print crop marks by checking this box here. Also you can draw a border. So specify thickness, click in this box. You can then choose a color for the border. You can also specify that you want a background as well. Now I’m going to leave you to experiment with those other options, to try them out yourself.

Now there are two other options here. There’s a page custom print size. And with custom print size instead of using one of the standards that you saw two or three minutes ago you could actually specify your own custom print size here, including this checkbox which indicates whether you want to scale the image to fit the media or not. And then you can also use this color management page to select the print space that you want to use for color management when you’re printing color images.

Now I’m not going to go into color management on this course. And I’ll leave you to experiment with custom print size. One thing I would point out though is that very, very earlier on in the course we went into preferences to select which unit you wanted to use. And of course I selected inches. You’re starting to see situations now where your selection of units is important. So don’t forget, if you do want to use, for example, metric units just go back into Preferences and reset that now.

So again I’ll leave you to experiment with the other options with printing there. And in the next section we’ll take a look at some of those other printing facilities within PSE 14. That’s the end of this section. I’ll see you in the next one.
Video: Printing Contact Sheet and Picture Package

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to continue looking at printing and in particular we’re going to look at a couple of the other main printing options. You should by now have printed something from your catalog. You may have printed it onto a physical sheet from a physical printer or you may have printed, for example, to a PDF file. Therefore I’m hoping that you’re reasonably familiar with the basic controls when we’re printing.

In this section we’re going to take a look at printing contact sheets and picture packages. And we’re going to start with contact sheets.

Now if you have a background in photography you’ll be reasonably familiar with contact sheets. They’re something that used to be used probably more than they are now by most photographers. Although with many professional photographers still use contact sheets quite a bit. And the general idea really is to give a large number of image together in one place that can be reviewed. And this is often done before selecting one or more images for further detailed work.

So what I’m going to do to demonstrate contact sheets here in PSE 14, I’m going to select a whole load of images from my catalog. I’m going to start selecting from that one. I’m going to scroll down quite a long way, say down to here, hold the Shift key down, select that one. I have a lot of images selected. In fact 174 items selected.

Now as usual if I were to right click at this point one of the options is Print. I could go through and do exactly what I did in the preceding section. But instead of that I’m going to go up to the Create button and I’m going to say create a photo prints. And that gives me those three main options on the right here, one of which is Contact Sheet. Select contact sheet. It takes a little while on this occasion because it’s got 174 images to process but it comes up with that contact sheet. You can see that it’s nine pages to accommodate all of the selected images.

Now as you can see the Prints dialogue here looks quite similar to the one that we saw in the preceding section but there are a couple of important changes that I’ll look at in just a moment. First of all though let me turn my attention back to that left panel which we looked at briefly before. I just want to say a couple of additional things about it now.

As I showed you in the previous section it’s pretty straightforward to remove an image from the list. So if I select the first one, for example, and click on Remove that will remove that and of course my contact sheet preview in the center panel there is refreshed.

If I click on Add as you’ve already seen I can go through all of the images in the catalog and decide which ones to add to the contact sheet in this case.
Now notice the options at the top there, Basic, All Media, or Media from the Grid. And with that second option if you’ve already filtered what’s shown in the organizer, they’re the images that you’ll be offered here to add to your contact sheet selection.

I can also filter what I’m looking at. So for example, I can say show me the media with star ratings. Now of course we’ve not really done anything with star ratings so far so that’ll be a bit more useful when we’ve given out some star ratings. You can also hide media. Now we haven’t talked about hiding media so far but sometimes when you’re working with a catalog and you want to focus on a certain number of images you might want to hide some images, normally temporarily. They’re not removed from the catalog. They’re just not visible at that time. Well if when you’re doing this contact sheet you want to make sure that you can also see the hidden media as well then you’d check that box as well.

The other option under this selection area here is you can say Select All. Notice how each image then gets a border and then go through and deselect the ones that you don’t want. Or given a multiple selection you can say deselect all and that puts you back to the starting point again.

So there are a number of options to be aware of there in terms of selecting media to add to your contact sheet.

So on this occasion I’m going to stick with the selection that I’ve currently got. So I’m going to cancel that. Let’s turn our attention now over to this right hand panel towards the bottom, Select a Layout, and you can choose the number of columns for your contact sheet. So if I wanted to get a little bit more on each sheet, if I say I want five columns that then reduces my contact sheet to being five pages. And below that there is a Show Print Options checkbox. If I click on that that lets me choose what additional information I want to show on the sheet. So for instance, if I want to show dates for the shots they can be included that way. If I want to put page numbers on the contact sheet that can be included that way.

So that’s it. Once I’ve set that up, make sure I’m obviously printing it to the right place on the right size and orientation of paper, etcetera, etcetera I click on Print and I print my contact sheet. That’s another one for you to try for yourself, I think.

Now the other option to quickly go through here is the picture package option. Let me deselect these images. Let’s just choose one image for this, I think. Let’s have that nice windmill. And let’s click on Picture Package.

Now back in what seems to be the dim and distant past when we used to talk our rolls of film to a photo studio in the high street you could get a particular type of multiple print where you maybe have different size prints of an image on single sheets and different photo studios off of different combinations of these what we refer here to here as picture packages. If I wanted to do an equivalent thing here in PSE 14, let me just look at one or two of the options down on the right here. One of the options is fill page with first photo. So I’m printing that windmill. Let me just
fill page with first photo. I can squeeze two of those on there. But with the picture package option selection I can select a layout. Now these layouts are in effect codes. And if I try different codes of the ones that are available, for instance that one, which gives me in this case ten copies of that same image on the sheet or that one or even the last one. That’s similar to the kind of prints we used to pick up what seems like a very, very long time ago. And you can choose one of these picture package options and print out your individual images using that kind of layout. So that’s picture packages for you.

Now there’s one other thing to point out here and this will very much depend on your locale. I’m going to talk about this a little bit more later on. In some locales when you go to print photos you may be offered services from third parties. So there may be a third party organization which is in some way associated with Adobe which can offer you printing of extracts from your catalog. For instance, professional printing onto professional photo paper and so on. Now with my setup and my locale at the moment I don’t have that available for photo print so I don’t have that third party option available. But you may see that option appear when you select photo prints from the Create button.

So anyway that’s us done with printing for the moment. I’ll see you in the next section.
Chapter 7 – The Editor

Video: Editor Workspace

Toby: Welcome back to our course on PSE 14. In this section we’re going to start to look at the editor and we’re going to begin by looking at the editor workspace.

So I’m going to open the photo editor from the welcome screen. Now the organizer and editor have some things in common. So for instance, they both have an eLive option here. But I’ll explained that to you when we were looking at the organizer. So let’s look instead at the three options next to eLive. They are Quick, Guided, and Expert. And when you’re using the editor in PSE 14 these are really the three editing modes: quick editing, guided editing, and expert editing. And with each of those three modes there are some differences in the editor workspace itself. Now I’m going to look at those three modes a little bit later on in this section but I’d like to look first at some of the common features of the editor.

So let’s start at the top. There is a menu system. It’s a bigger and more complex menu system than the one for the organizer. We’ll be going through most options on these menus during the balance of the course. At the right hand end there is Help. And many of the options on the Help menu correspond to options on the Organizer Help menu. Now what I suggest you do is to work your way through those help topics. At least half of them should be immediately apparent to you. And so for instance you might want to link through to the Getting Started topics or the Key Concepts or take a general look at the Photoshop Elements Help.

If you look at Photoshop Elements Help on the menu there you see the keyboard shortcut is F1. I talked about keyboard shortcuts right near the beginning of the course and of course I talked about those for Photoshop Elements then.

At the right hand top of the editor workspace we have the normal application Window control buttons. So we’ve got things like a Close button in Windows, minimize button in Windows and so on. Now moving down a little, on the left we have Open. Now Open is what I’m going to look at in the next section. So I’m going to leave that for now. And on the right hand end we have Create and we have Share. Now we’ll be looking at those create and share options a little bit later on in this section.

Let’s now take a look at Quick Editing and in particular at its workspace. So click on Quick and that brings up the Quick Editing workspace. Now there’s quite a lot to explain here so I’m not going to go through it in a lot of detail. We’re going to introduce the detail later on. I’m going to concentrate in this section on an overview.

Now the main area that you can see in the middle is the main editing window. And normally you’ll see one or more images in that window and they’ll be the images that we’re working on at that time.
On the left we have a toolbox. And the toolbox contains the tools that we can use to work on the images. Now many of the tools very clearly from their icons can tell you exactly what they do. So for instance, this tool is a red eye removal tool. Notice that we have tool tip screen tips when we’re working with the tools, unless of course you decide to switch them off which you would do in the same way that I showed you earlier on for the organizer.

And on the right you have an adjustments panel that shows you the adjustments that you can make in Quick Edit mode.

Now the idea of quick editing is exactly in the name. It’s a quick way of quickly editing an image to achieve usually quite a specific effect. You might want to adjust the color or the lighting on an image. Now at the moment those adjustments are grayed out because we have no image to work on. So what would be really useful now would be to have an image that we could actually work on in quick edit mode.

Now that’s actually quite an easy thing to do because one of the options you have with the editor is to switch to the organizer and we can grab an image from the organizer. That’s not the only way of getting an image to work on, by the way, but it’s a good one to use now. So if I go down to this taskbar along the bottom one of the options is Organizer. Click on Organizer. If the Organizer is already open it’ll switch me straight into it. If it isn’t it will open the organizer up for me.

By the way you may have been seeing this backup reminder here and at the moment I haven’t really explained backups at all and we really need to get those set up soon. Now if you haven’t already set backups up we’re going to look at setting up backups pretty soon. In the meantime you can just continue to click Remind me next time or you can even check this message here, Don’t show again, and then you won’t keep getting this message. But it is important that you remember to setup your backups at some stage. For the moment I’m going to stick with Remind me next time.

Now I’m going to choose an image. I’m going to choose that image. And once I’ve selected an image I’m going to go back down to the taskbar again and click on Editor. And what now happens is that that image is open in the editor and it’s ready for me to edit either in quick mode or guided mode or expert mode. And as you can see the adjustments in quick edit mode are all now enabled in the adjustments panel on the right.

And in fact the adjustments panel on the right is one that I could show or hide. And I can use the button beneath it. If I click on Adjustments that hides the panel. Click on it again to bring it back. Above there we have the Create and Share buttons, each of which has a dropdown list of options for creating and for sharing. And just to the left of that there is a zoom slider which is a zoom control for the selected image.
Now moving left from the zoom control there is a view dropdown. And in quick edit mode you can see what we see now which is the after only or you can, for example, look at the before and after arranged horizontally. Now one of the reasons you might use this is that if you were say using one of the adjustments, let me try for example the exposure adjustment on the right there. If I experiment with different exposure setting you’ll see the effect of that experimentation in the after image but not in the before image. So that gives you a direct comparison between the two. Note the reset option in the middle just there.

Now there are some more buttons down at the right hand end of what’s called the taskbar. And this gives me access to special effects, textures and frames and I’ll be looking at those later on in the course.

Towards the left hand end of the taskbar there are a number of options. One of them is the photo bin option. This is the photo bin and I can have more than one image in here. I’ll show you that in just a moment. And also if I were to use one of the tools from the toolbox, let me just go back to an after only and let’s suppose I wanted to use this tool from the toolbox. The Tool Options button here determines whether I can see the little panel of options. These options depend on the tool that I’ve chosen. So I can hide the tool options using that button, show them again, and then they vary depending on the tool that I’ve chosen. And then which options I see varies depending on which of the tools that I choose. So let me just hide the tool options again.

Note that we have an undo and a redo and we have a rotate facility. And as you’ve seen already we have a button to take me to the organizer. In fact a lot of people when they’re using PSE have the organizer and the editor running all of the time and then they just switch between the two using the button at the relevant position on each taskbar. Having said that, some people use the organizer and never the editor, some people use the editor and never the organizer. So it’s entirely up to you which way you want to do things.

And by the way let me just flick back into the organizer.

When you’re working on an image that you’ve selected in the organizer if you go back to the organizer while the image is still open in the editor you get this locked edit in progress message. The idea is this. Is that if you went back into the organizer and bear in mind that you can actually make changes to an image in the organizer. It is in effect saying to you no, you shouldn’t be working on that now because you’ve got it open in the editor. So that’s a very important factor.

Let’s go back into the editor again and let’s change the mode from quick to guided.

Now in guided edit mode you are given a sequence of steps, a sort of recipe or workflow to go through to achieve a particular outcome. There are quite a few guided edits available. They’re arranged in categories. The first category selected here is basics and the guided edits include brightness and contrast, correct skin tone, crop photo. And then you have other categories such
as color and fun edits and photo merge. And we’ll look at quite a few of these guided edits during the balance of the course.

Once you’ve selected a particular guided edit, let’s go to the black and white category and choose black and white color pop. You start off with the image that you have selected again but the sequence of steps, the recipe or workflow is shown in the panel on the right and you’re basically going through a step by step process to achieve the desired outcome. There’s a Next button at the bottom to help take you through the sequence. And there’s a Cancel button as well.

With guided edits several features of the workspace are the same as for quick edit. So you’ve got the zoom control, for example, a very much reduced toolbox over on the left. And guided editing is particularly useful, I think, for people who are new to PSE, perhaps don’t know how to do many things yet. Guided editing can give you a lot of tips and pointers about the best way of achieving certain outcomes. And you may find that you learn what to do in guided edit mode and perfect it in expert edit mode. But more on that later.

And in fact it’s now time to go into expert edit mode so we’ll click on Expert. Notice the warning there at that the guided edit session will end. Discard any changes and we’re now in expert mode.

In expert mode you still have the same basic overall layout but there are many additional features. For instance, the toolbox on the left has a lot more tools in it. And if you look over on the right you have access to a whole set of panels that we’ll talk about later on in the course that include things like the ability to create layers in your images. And using layers is one aspect of using PSE that gives us the most flexible and powerful results.

Now there are many other features apart from layers. We have facilities to apply effects, graphics and so on. If I click on this More button at the bottom right hand corner we have access to things like actions, adjustments, color swatches, histograms, and so on. Many of these we’ll cover later on in the course.

Now I’m not going to go into the panels on the right at the moment in any great detail. We’ll be coming back to those later on. But I just want to go back into the organizer one more time and I’m going to choose a couple of other pictures. I’m going to hold the Control key down and select a couple of other images. I’m going to go back into the editor. And in my panel bin I now have three images. And you’ll notice that the last one I added is in view but there is also a tab up here for that image and a tab for that image, select that one, tab for that image, select that one. And with the photo bin you can have a number of images and you can select which one you want to work on at any time by just clicking on the tab at the top.

The other thing that you can do with the photo bin is that apart from showing files that you’ve basically accessed via the organizer, you can get images from various other sources. So for instance, you can see the first option is Show files selected in organizer. But then I also have
access to the albums that I created earlier in the course. So if I wanted to access the Guisborough horses album images, if I select that here I would have those images available to me to edit. So there’s a very strong interaction between work that I’ve done in the organizer and editing that I do in the Photoshop Elements editor.

So there we are. I’ve covered the basics of the PSE editor in the three different editing modes. And in the next section we’re going to have a quick look at the editor preferences. So please join me for that.
Video: Editor Preferences

Toby: Hello again and welcome back to our course on PSE 14.

I’m picking up here pretty much where we left off in the preceding section. I’m going to have a very, very quick look at editor preferences because there are a couple of things there that I need to point out to you before you get too far into using the editor.

Now many of these options have direct correspondence with preferences in the organizer, as I pointed out already, but one or two of them are quite different. And as I say very important to get to grips with early on. I’m going to start with this one, Performance.

Now this can be quite a difficult topic to describe but let me just give you basic pointers here about performance.

PSE is actually quite a big program and it can use a lot of resources. And if you have a lot of resources on your device you may want to allocate a lot of them to PSE because it will make it run more quickly. However, if you’re running other programs at the same time, perhaps switching between a number of programs, you may find that if you give PSE a lot of resources it starts to affect other aspects of your system and other parts of it start to slow down. So there’s a bit of a delicate balance to achieve in some cases. Now when I use PSE I usually don’t have too many other things going on. And on this particular device I’ve actually got a reasonable amount of resources anyway so I rarely have a problem with either PSE going too slowly or PSE affecting other programs. But there are two or three settings here that you can use to adjust both how well PSE performs and its potential impact on other parts of your system.

First of all memory usage. This device has 8 gigabytes of RAM and the available amount as you can see there is just under 7 gigabytes. Now ideally you would allocate between 3.8 gigabytes and just under 5 gigabytes of RAM to PSE as a maximum. And the maximum that I’ve allowed here is 4841. In fact that’s been set up automatically by PSE itself. If I believed that I needed to allocate less memory to PSE I could change that here. For instance, I can use that slider to reduce the amount of memory that I’m allowing PSE to use. Or if I was prepared to let it use more I could increase that figure. Now in fact the figure was near the top of the ideal range anyway so I’m pretty happy to leave it where it is.

Over here under History and Cash there are two other numbers that I can change to affect performance. History states basically says how many steps I can undo. And 50 is quite a lot of steps to be able to undo. In fact if you wanted more than 50 I’d question whether you were actually using the editor very efficiently because being able to undo 50 steps, that’s a heck of a lot of work. And in fact it sounds quite dangerous in many ways. I would normally save what I’m doing much more frequently than waiting until I’d done 50 more things.
Now by increasing the history states you’d give yourself a greater ability to undo things but you also use more system resources in storing all of those history states. The number underneath it, Cash Levels. If you increase the number of cash levels you can generally make PSE run more quickly but you are also generally using more resources as well. Now both of those figures are set as defaults on my installation and at the moment I don’t feel any great need to adjust them. But you do need to bear these figures in mind if either PSE is running very slowly for you or if you think using PSE is detrimental to other programs in your system.

So on this occasion I’m just going to leave things as they were. So I’m going to click on the Reset button. And I then want to look at Scratch Disks. PSE uses scratch disk space in order to temporarily store what it’s doing. And by default on a PC it will use the C:\ drive if there’s plenty of free space. As you can see free space on the C:\ drive on this device. 80 gigabytes. That’s plenty to be using PSE with.

If I was low on scratch space on C:\ or I didn’t want to use the space on C:\ for this purpose and I’ve got another device with plenty of free space such as the E:\ drive on this device I can change to using a different scratch disk for PSE to use its intermediate storage and working it. So if I wanted to switch to the E:\ drive I just click the E:\ drive, select that to make it the active drive and then click on OK to confirm it.

And then finally just a couple of other things to point out here, although some of these other preferences I will be referring to later on. Make sure that the last option there, Country/Region Selection is set correctly to your locale. And then correspondingly and following on from that and going back to something I mentioned earlier when we were looking at printing, just check the Adobe partner services page. And there’s an option here to manually check for new services which will tell you, for example, whether any Adobe partners offer printing facilities or facilities to help with producing other artifacts that you have produced in PSE.

That’s it on preferences for now. Please join me in the next section.
Video: Opening, Saving, and Closing Images

Toby: Welcome back to our course on PSE 14.

In this section I’m going to look at opening, saving, and closing images. And the starting point for this section is the three images that I still have open from the organizer.

Now what I’m going to do first is to open another image but not from the organizer. Now in order to do that I’m going to go up to the file menu and click on Open. And that will take me as usual to a browse dialogue. So let me just browse to the folder that contains the image that I want to open. So I’m going to choose that image and click on Open. Now it’s very important to recognize that this image is not even in the organizer. So it’s not part of my catalog. It’s just a single JPEG image that I took some time ago now.

Now let me go back to that open dialogue again and let’s look at it in a little bit more detail. When I browse to a particular folder and I’m looking at the images that I may want to open by default selected here is All Formats. But in fact I may specifically want to look for a format such as JPEG. So if I know that the image I want is a JPEG image I might select JPEG here and just show the JPEG images. But those other formats in themselves are very important. Now you may have heard of all or most of those image formats. Things like BMP, bitmap format, TIF format, PNG format. But possibly the most important format when you’re working with PSE is Photoshop format that we haven’t looked at at all so far but which is going to feature very strongly from now on.

Now although we’ll very often handle things like JPEG format images Photoshop format is important because it enables us to things like work on layers. And a lot of the time we’re going to be using layers when we’re working in PSE. And formats such as JPEG do not support the use of layers. You can’t have layers in a JPEG image or a PNG image or a TIF image. So very often when we want to start doing some of the more powerful and flexible operations that we can do in PSE we’ll need to work in PSD format.

Now when we’ve worked in PSD format we may then save the subsequent resulting file or files in JPEG format. For instance, to use them in a presentation or maybe in PNG format to use on the web. But a lot of the time that we’re actually working on the images we’ll be working on them in PSD format. And in fact ultimately many of the images in your catalogs will be in PSD format.

Now let me cancel that and what I’m going to do now is to just save this image as it is but in PSD format. So what I’m going to do is do a File, Save As. I’m now going to browse to our course files folder. And my intention is to save this file there. I could save it as a JPEG file. But I’m actually going to change its format and I’m going to make it into a PSD format file. Now when I do that I have a number of options and one of them is do I want to include it in the organizer. Now I certainly don’t have to include it in the organizer. I can keep it as a completely
separate and independent file if I want to. But on this occasion I am going to include it in the Elements Organizer. And I also have the option of saving it as a copy. Now sometimes when you open a file you do a bit of work on it. You may want to save the resulting work as a copy rather than as a change to the original. On this occasion it doesn’t really matter. It’s going to be saved with a PSD file name extension and that’s fine.

Now don’t worry about this color option here which determines which color profile to save the image in. Leave it as it is for the moment. And one of the other options here which is currently grayed out is saving version set with original. Well we didn’t get the original from the organizer so it wouldn’t be part of a version set anyway. You need at least two to make a version set. So let’s now click on Save and that image is now saved in the catalog and it’s saved as a PSD file. Let’s just switch back into the organizer.

Now you may be surprised to discover that in the catalog because, as I mentioned just now, that picture was taken a long time ago. It’s actually older than all of the other pictures and if I go right down here there it is at the bottom. Note the edit in progress. But it’s now part of the catalog. Of course if I hadn’t said include it in Elements Organizer it would have continued to be a completely independent file.

And another very important point, bearing in mind that it’s a JPEG, it came from a digital camera. If I look at the information for that particular image, the metadata, you will see the actual shot date there. It was February the 6th 2007. It’s actually quite an old picture. But that information has been carried within the metadata for the JPEG and of course let me just pull that over a little. It’s now of course a PSD file but the metadata that I’ve used as a basis for that PSD file is still there and that includes information about the shot date and information about camera settings and so on when the image was actually captured.

Now what I’m going to do is to do an edit of this image. And I’m going to crop it in expert mode. I’ll explain cropping in expert mode later on in the course. So for the moment let me just select the crop tool. I think we’ll make a slight adjustment there. Okay that’ll do for my cropped version. And having performed the crop what I’m going to do is another Save As and this time I’m going to say Save in version set with original. So having already added the original image as a PSD file into the catalog what I’m now saying is I’ve made a change to it and I’m going to save this changed version. Note what happens to the file name there. It becomes _edited1.psd. But this is going to be saved in a version set with the original. So I click on Save.

And then finally I’m going to close this image. Now to stop working on an image close it. A number of options, one of them is on the tab here in the editor there’s a little Close button at the top right. If you have unsaved changes you’ll be asked at this point if you want to save them. If not it just closes. Let’s just switch back into the organizer. Down to the bottom there and there I have my two versions of that image, the one before the crop and the one after the crop.
Now let’s go back into the editor again. For the other three images none of these have actually been changed, at least not deliberately. You’ve already seen one way of closing an image. The selected image here is this one. If I go to the File menu there is a Close option. So click on Close. There shouldn’t be any changes there so that’s fine. Also on the File menu there is a Close All option and that will close all open images. Any with unsaved changes you’ll be asked if you want to save the changes. So Close All. That one has some unsaved changes. Do I want to save the changes? I think on this occasion to that one I’m going to say no.

So we’ve looked so far at opening files for editing from the organizer. So that’s catalog files. And also how to open a file that’s accessible to a device, something stored on the device in a regular kind of way, in a regular format file. But there’s a couple of other possibilities as well. And let’s take a look at that big Open button up there because that offers us a few options as well.

First of all the top few items on that list are recently opened files. Now if you want to go back to one of those recently opened files that’s a very quick way of getting back to them. Then we have New image from clipboard. If you copy an image to the clipboard from anywhere, not just from PSE but from the web or another application then having copied that image to the clipboard if you use this option what will happen is a new PSE image file will be created with the contents of the clipboard as a starting point. You could then save that file as a PSD, a Photoshop file or as a JPEG or any of the other allowed formats. And the final option here, New blank file, is one we’ll be looking at quite a bit later on. If I just want a new blank file I could start here. That would give me a new PSD file, completely empty, and then I could start to put things in it. And amongst the things I could start to put in it would be painted objects, drawn objects, or even existing images or fragments of images. But we’ll be looking at that later on in the course.

Now let’s return again to opening and editing a file which is not currently in the organizer but which is just say on the hard drive of this device.

When you open a file for editing I think it’s always a good principle to work not on the original of that file but on a copy of that file. And generally if I’m working on something which is not in the organizer, so I’m not going to make it part of a version set, I’ll always work on a copy of the file. And there’s a very easy way of doing that. Let me open a different image in the folder where we got the rive picture from just earlier in the section. Click on File, Open. Now having opened that particular image what I’m going to do on the File menu is to use this option, Duplicate. And that creates a duplicate with a default name of the original name but with Copy added at the end. So click on OK. Now what I have is two copies of that image. If I hover over the first one in the photo bin it gives me the name. If I hover over the second one in the photo bin it gives me the name which of course has Copy at the end. If I wanted to I could close the original and just work on the copy. And when I’ve finished working on it save it in whichever format I want the file in. So if I want it as a PSD file that’s fine. If I want to save it as a JPEG that’s fine as well.

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That’s a good principle because it absolutely minimizes the chance of you accidently changing the original.

Something else that you might find useful and in fact this has more general implications as well is that if you look at the photo bin, for example, it’s one area of the screen that has its own little menu. In fact the menu is right over at the right hand end. You may not even notice it. But there are a couple of useful options on there. One of them is Print bin file. So if you’ve been working on a set of files in the photo bin and you want to print them all out using the approach that we used earlier in the course then that’s a good option. You can also say Save bin as an album And basically it will take each of the images that you have in the photo bin and make them into an album. So there are a couple of useful options.

Many areas of the editor workspace in whichever editing mode you’re working in have little menus like this. They also have alternative ways of doing things like here. There’s a little arrow here which will let you hide the photo bin. And then you can use the button at the left hand end of the taskbar to bring it back again.

And the very last thing I want to show you here is I want to go back into preferences again because there’s something specific here. There is a saving files page in the editor preferences and there are a couple of useful things there. One of them is the save as works to the original folder by default. So wherever you’ve opened the file it will save as to that folder when you do a Save As. And right at the bottom how many files to include in the recent files list. Now the recent files list if I go up to File, Open recently edited file. At the moment you see this particular installation only has eight on it but my limit there was 20. So once it gets to 20 files will start falling off the bottom of the list in my case.

So that is it on opening, saving, and closing images at the moment. I’ll see you in the next section.
Video: Image and Size Resolution

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to take a look at one of the most important topics if you’re new to digital photography or to some of the more technical aspects of digital photography and we’re going to look at image size and resolution. If you’re familiar with size and resolution and you’ve used an earlier version of PSE then you can probably skip this section as we’ll be explaining size and resolution from basic principles, but the tools that I demonstrate in PSE have been in PSE for quite a few versions. There is a new guided edit for image size and I am going to look at that later on in the course. So if you are going to skip this section make sure to take a look at that guided edit section a little later on.

So the question is how big is this image? The answer is that digital images don’t really have a size as such. And even two different people following this course at this exact same point on this course and using different sizes of monitors, different devices will see this image as being physically a different size. If you took some sort of ruler, put it up against the edges of this image you’d say well it’s that wide and it’s that high but you’d come up almost certainly with a different answer to me. A digital image has pixel dimensions. What that means is that it has a certain number of dots across and a certain number of dots down. And what you’re looking at is that rectangle of dots here.

Now the thing that really confuses it is that those dots are different sizes on different monitors. And the other thing that confuses it is that the density of those dots, how many dots you get in a unit of measure can vary hugely. Now there are so many different units of measure that what I’m going to choose to do here is talk about dots per inch or pixels per inch. The same arguments apply if you’re using centimeters or any other kind of measurement that you’re allowed to use in PSE. But I’m going to talk about dots per inch.

As I mentioned earlier on I think it’s pretty natural for you to look at that and think that’s how big that picture is. But the other thing is if you look down here, this number, 31.5% here is actually the zoom factor of which this image is being viewed. The same figure is included in the information in the tab at the top. Suppose I wanted to look at it at 100%. So if I say actual pixels the zoom will be 100%. And on my monitor that gives me a better idea of how big that image is to me. Now I have to use the scroll bars to get around that image. It is so big. So let me go back to view fit on screen and let’s look at the actual numbers associated with this image.

And to do that I click on the Image menu, Resize and Image Size.

Now the figures you see here are the ones that are basically if you like come with this image. This is an image taken on a compact camera. And let’s just go through the main numbers here. The pixel dimensions here, this is basically the size of the file, is around 20 megabytes. This is a big file. And the file at the moment is a PSD file. It’s a Photoshop format file. If I saved this
image as a JPEG it would be significantly smaller than that but let’s just look at that size for the moment. That’s the figure to keep in mind. The width of the image is 3,072 dots across and the height 2,304 pixels down. So that’s how many dots we’ve got. There are about seven million dots in my image if you multiply one figure by the other.

Now the current resolution there is 180 pixels per inch. And given an image which is 3,072 pixels wide that means the image is 3,072 divided by 180. That’s just over 17 inches wide. You could do the same calculation and check the height there, 12.8 inches. So at that resolution that’s the width and height of the image.

If I change the resolution, let’s suppose I make the resolution not 180 but the recommended web resolution of 72. Because there are less dots per inch the image gets bigger. So it’s over 42 inches wide. That’s far too big for any website that I know. Similarly if I made the image resolution much higher, say for a really good quality picture 600, the image would only be 5 inches by just under 4 inches. So by varying the resolution given the fixed width and height in pixels I get varying width and height in actual physical size.

Now what you do with this dialogue is to set whichever of those numbers you want to set. So if you want to achieve a certain resolution you set the resolution. If you want a certain width and height you set those. If you want to change the pixel dimension, so as you’ll see in a moment if I decide that I don’t need all those pixels and in particular I really don’t need a file which is 20.3 megabytes or equivalent size, I want a smaller file size for my image. Then what I need to do is to resample the image. Now that bottom checkbox gives me the ability to resample an image and lets me change the pixel dimensions as well.

Now the other checkbox there which is very important is constrain proportions because this constrains the aspect ratio which is currently 4:3. If I want to change the aspect ratio I guess there could be situations where I may want to. If I have resample image enabled then I can also disable constrain proportions and I can pretty much do whatever I want then.

So let’s look at an example of that. Let’s suppose that I’ve got this image. I’m really quite happy with this image. I’m going to put it on my website but given a resolution of 72 dots per inch which is all that it’s worth having on the website I’m going to finish up with an absolutely huge picture, 42 inches wide. So what I’m going to do is to resample the image.

Now a very important point here, going back to something I said earlier in the course. If I’m going to lose some of the pixels in order to make this picture smaller they will be in effect gone forever. And losing quality, well you can sort of get some of it back but it’s done by all sorts of complicated mathematical algorithms that cannot really give you the quality back. So if you’re going to lose the quality you’re going to lose the quality. But I always aim to keep the quality as long as I can.
Okay so on this occasion we’ve said okay it’s going to be 72 dots per inch. I only want a picture that is 4 inches wide so I’m going to change the width. Watch what happens when I put that down to being a 4 inch wide picture. 4:3 aspect ratio. So the height is 3 inches. I’ve got my resolution of 72. Look at the pixel dimensions now, 288 wide by 216 high. And the pixel dimensions overall for the image 182.3 kilobytes. If I now save that say in a JPEG format that will be a much, much smaller image. And that picture will look as good as it could look on the web.

Now before I click OK on this one to create this new version of the picture just one thing to point out. If you don’t do this, if you don’t reduce image size, in this case I kept that very large number of pixels giving that huge file. Whether I was putting that file onto a webpage or whether I was printing it say using the approach that we used in the printing section earlier in the course, when the output doesn’t use all of those pixels and that will be the case if you were showing this on a website, it would be the case if you were printing it. Basically the software that is doing the output, whether it’s the display or the print, will be resampling in effect anyway because it will only be able to show a certain amount of detail. In the webpage that this picture is going to be on where it says the width of the image is 4 inches and the height is 3 inches even if you present it with an image which has got all of those millions of pixels in it it can’t put them all in that space so it resamples itself. If you tried to print this image with that original many million pixel setting but you printed it with a selected size as I showed you in that earlier section you wouldn’t see all the pixels anyway. The print software would need to lose most of those in order to be able to print the image on the printer with whatever resolution the printer can handle. And for an example, an inkjet printer will normally have somewhere between 200 to 240 pixels per inch.

So let’s just click on OK. Now let’s go to fit on screen. Now you can see that’s a much blurrier image at this size. But believe me 4 by 3 on a webpage it would look as good as the original image did but obviously occupies a lot less space.

Now I’m going to do a File, Save As. I’ve changed the file name to have Web before the .psd at the end. And now I’m going to close it.

That’s the end of this section. I’ll see you in the next one.
Video: Zoom and Pan

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to look at zoom and pan. You’ll spend quite a bit of time looking at images in PSE 14 and being able to zoom into a point on an image or to zoom out to get a broader view or to pan around an image are very important skills to have. I’m going to demonstrate these in expert mode and then towards the end of the section I’ll point out the equivalents particularly in quick mode.

Now you’ve already seen some zooming. If you go up to the View menu here you’ve seen that you have Zoom In, Zoom Out, Fit on Screen, Actual Pixels, and Print Size. But there is actually a zoom tool and it’s near the top of the toolbox here. I’m just hovering over it. Zoom Tool. Click on Zoom Tool and you can see the zoom tool options at the bottom of the display. There’s a button there to select zoom in and that one selects zoom out. There’s also a zoom slider. And then the equivalence of those View menu options, zoom 1:1, screen size, fill the screen, and zoom the current window to print resolution.

Now let’s look at zoom in for a moment. If I have the zoom in tool selected click somewhere, say on that chimney. I’ll zoom in towards that point. Now I can either select the zoom out tool to zoom back out again or on a PC I hold the Alt key the tool becomes the zoom out tool.

And the other useful thing that I can do is again I’ve still got the zoom in tools selected. If I want to zoom in on a particular area I can actually use the cursor which is currently in the zoom in shape, so that’s the plus sign that you can see there. I can actually draw that area by clicking with the mouse and holding and then I’ll zoom into that area of the image. Again if I want to zoom out again hold the Alt key to choose zoom out instead and eventually I can get back out to the whole image.

Now if I get to the point with an image where I can’t see the part that I want to get to rather than zoom right out again I can pan. And the pan tool is activated by using the hand icon at the top of the toolbox on the left there. If I select hand the cursor becomes a hand and I can actually drag the image around and identify the area of the image that I wanted to look at. Then I can switch back to the zoom tool and perhaps zoom in on a particular area of the image that I want to work on.

Now for virtually all of these tools that and operations that are of course keyboard shortcuts and they’re set out in the Photoshop Elements PDF.

And when you’re zoomed right in like this and you want to come back out again you don’t have to use zoom out. You can use one of these options such as fit screen. But let me just zoom back in again. So I’ve still got the zoom in tool selected. I’m going to zoom into this picture roughly somewhere in the middle and I’m going to keep zooming. Look at the percentage on the left.
there. Currently up to 100%. As I progressively zoom in more and more I will eventually get to a point where the image is now becoming extremely pixelated. You can see the individual pixels that make up the image now. Blocks of a single color in each case. And it’s hard to say exactly how far you might need to come to zoom in on an image but when you get to 3,200% at the moment that is it. Not that the plus sign is no longer a plus sign. You have reached the zoom limit. If you want to go back to a particular zoom level of course you could select the zoom out tool and go backwards. But you can always click into that field there that holds the zoom percent and if I say wanted to go to 120% I can literally just enter 120% and that will take me back to that zoom level.

Now one thing to remember is that each of the images that you have open has its own individual zoom level, as you can see from the percentages shown on the tabs up here. But I want to show you something else now that can be very useful.

If I go into Preferences and go to General one of the options there, one that’s not checked at the moment is this one, Allow floating documents in expert mode. I’m going to check that box. I’m going to click on OK. And I’m going to float the windows that I’m working on. So I’m going to grab that one, I’m going to pull it away from the current location of the tab and it becomes an independent window that I can resize just be dragging the sides in the normal way. Now I’m going to click on the header of that image, make that a free floating window, and same with the first one. So what I have now are three separate windows that I can float independently and work on independently. And some people like to work in that mode.

Now if you’re working in that mode and there is a particular reason for it, maybe you’re working on equivalent parts of say three versions of an image one of the options in the zoom tool options is Zoom all windows. And if I click on that one, if I now zoom, let’s select say that tool there. Let me just click on zoom in. Watch what happens. I zoom in on all three of the open images at the same time. Now I’m zooming out on all three at the same time. Now let me just reset that option in Preferences. So that’s something you may well find useful as well.

Now note throughout all of this PSE manages scrollbars. At the moment this particular image I’m scrolled way out. I don’t need any scrollbars. But if I zoom into this image you notice that I fairly soon need a vertical scrollbar, one appears. And as soon as I need scrollbars then PSE manages them for me.

Incidentally when you are working on images if you don’t like the order of the tabs at the top, if you click on the headers, the tab headers, you can actually drag the images into a different sequence.

Now I should point out of course that these are the kinds of things you can do using a touch device as well. Let’s suppose that I want to use a touch device to zoom out on this image. I’m going to do it with my finger. So two fingers on the image and just do a pinch in the usual way.
And I can pinch to the level of zoom that I want or of course stretch out again to the level of zoom that I want.

It’s also straightforward to do things like rotate this image with my fingers. So again I’ve got two fingers on the image and now I’m going to do a rotate or a rotate back. If you’re using a touch device I suggest you take the opportunity to practice with these various skills, particularly as we start to do more work in the editor. Things like selecting tools with your fingers, let’s just say select this brush tool here, they’re all very straightforward. Whereas actually working with the images does take a bit more practice.

So that’s the basics of zoom and pan in expert mode. Let’s quickly switch into quick mode. And in quick mode you still have the zoom tool in the toolbox and the hand tool in the toolbox. And you also have a zoom slider up here as well. Although note of course in quick mode that you’re only effectively working on one image at a time.

That’s it for this section. Please join me in the next one.
Chapter 8 – Quick Mode

Video: Introduction to Editing in Quick Mode

Toby: Welcome back to our course on PSE 14.

In this section I’m going to introduce you to editing in quick mode. This is a really good way to start learning to use a digital image editor. And once you’ve started to develop skills in quick mode you’re going to find it much easier to learn to use the expert editor.

Now you’ve already seen quite a few aspects of editing in quick mode. You’ve seen the reduced toolbox on the left there. I’ll talk about that in a couple of sections from now. You’ve seen things like the zoom slider. And you’ve also seen these view options of seeing the after only, the before only, and then the before and after either in a horizontal arrangement or in a vertical arrangement. You’ve also seen the use of the photo bin at the bottom. I’ve loaded up a few photos there and they’re some of the ones that we’re going to be using while I take you through quick mode.

Quick mode used to be mostly for fixing problems. And in fact quite a bit of what I’m going to show you is about fixing problems. But in recent versions of PSE there has been an increasing amount of functionality in quick mode to enable you to enhance your images. So for instance, if you look down towards the right hand end of the taskbar you’ve now got facilities that add effects, textures, and frames and I’ll show you those a little bit later on as well.

One of the big advantages of learning to edit in quick mode is that you don’t face some of the complexities of expert mode. In particular you don’t face the use of layers. Now layers are, and you’ll discover this yourself later I’m sure, one of the absolutely strongest features of PSE. But when you are first learning to use this pretty complex piece of software layers can just make it a little bit too mindboggling to begin with. So as I said just now, getting some basic skills developed in quick mode are really going to help you with expert mode later on.

Now in the next section what we’re going to do is to get started by looking at the adjustments that you can see on the right there. But before we there’s one other thing I need to show you and that is if you click on the File menu roughly halfway down you have File Info. And that opens up the File Info dialogue which basically contains the information that you can see about an image in the organizer but you can see it about any open image. Now clearly some of this information comes from the camera on which the image was captured. Some of it relates to things like ratings that you can assign in the organizer. But rather than have to keep flipping back to the organizer to check file information this is probably the readiest source of file info that you’re going to see about any image when you’re working in the editor. So it’s a good idea to get used to accessing and using this file info.

That’s it for now. I’ll see you in the next section where we will look at quick mode adjustments.
Video: Quick Mode Adjustments

Toby: Welcome back to our course on PSE 14. In this section we’re going to continue looking at quick mode editing by looking at the use of the adjustments in the adjustment panel.

I’ve opened an image of the hunt gathering near the pub close to where I live. And I’m looking at the image in before and after view. Now as you can see it’s not really a particularly good picture. It suffers a lot from a good part of it being in shadow and I want to try some of the adjustments on the adjustment panel to see if I can improve this image.

Now in fact in this section I’m going to go through each of the adjustments, give you a brief description of what each of them does and show each of them in action. And then I do suggest that you take some time to practice these yourself on some of your own images. Much of the terminology and much of the techniques we’re going to look at here not only we’ll be using here but we’ll be referring to and using later on in expert editing.

Now there are six adjustments on that panel. The bottom one, Sharpen, we’re going to look at last. The middle four, Exposure, Lighting, Color, and Balance, I’ll attempt to look at those individual aspects of the image. Smart fix on the other hand is a sort of composite adjustment. And with smart fix what you’re trying to do is to adjust the shadows and the highlights and fix any color casts. I’ll explain color cast to you later on if you’re not familiar with them. And effectively come up with a balanced solution to the problems in the image.

Now with each of those six adjustments if I click on it, I’ll click on smart fix, it opens up a sort of subpanel. And typically the subpanel will have a number of controls on it. Normally it has a slider, a set of presets, and an auto button. Although some of the others don’t have the auto button, may have additional controls as you will see.

The presets give you a way of trying what PSE considers to be specific solutions. Now notice as I click on each of these note how the position on the slider changes. And I could achieve each of these presets by using the slider instead. And one of the presets has a little symbol on it to indicate that it is a reset. In this case the reset button is the top left hand one. And in this case that corresponds to a slider position of zero. If I click on that one I’ve reset the image to how it was before I started. So I’ve basically said nope, I’m not doing a smart fix. I’m putting it back the way that it was.

If I want to leave it to PSE to come up with an automatic solution to this rather than for me to just adjust the slider until I’m happy with it I can click on Auto and PSE will come up with what it considers to be the most balanced solution to the problems in this image.

Now at the moment I’m going to stick with PSE’s auto solution and I’m going to move on now to exposure.
So clicking on Exposure opens up the exposure controls and closes the smart fix ones. In this case the zero setting corresponds to the middle preset in the group of nine. And if I use the slider, go left, you’ll see I move towards the darker setting, going right moves me towards the lighter settings. And there are extremes here. That’s the most light setting correspond to an exposure setting of plus four and that dark one corresponds to a setting of minus four.

Now if I on this occasion, for instance, say okay I think that one looks fine then I’ve set the exposure. Now, generally speaking when I’m using quick mode editing and I’m trying to fix problems I do tend to just try to do it with one of these adjustments rather than a combination of two. At the moment we’ve got two set and of course these settings are additive. If I can’t achieve what I want with only using one of the adjustments then I will try to use a combination of adjustments.

This adjustment, the exposure adjustment, does of course have a reset option. And what it resets it to is effectively the state after smart fix. So it only resets the exposure setting. Above the adjustment panel, right at the very top, there is that same symbol again but this one will reset all of the adjustments for the image. So if I’d say dabbled with three or four of these adjustments, set each of them at a different level or with a different preset, if I wanted to reset the whole thing and just start again then if I click on that that resets all of the adjustments.

Now let me go back into exposure again and try exposure just on its own. Now that setting, for instance, the grass looks much better but the sky and the pub are drastically overexposed so I might still go for something like that. That’s still not quite right because the pub and the sky are good but the area in shadow is still too dark. So maybe exposure is not going to solve my problem.

So I’m now going to try the next adjustment which is lighting. Now with lighting you have three tabbed options. You can work on the shadows. You can work on the midtones. You can work on the highlights.

Now clearly in this case it’s the shadows that are causing me the biggest problem so let me select shadows and let me try one or two of these presets. Now you notice how when I’m only working on the shadows although this is having quite a dramatic effect on how much of the grass I can see it’s not really affecting the sky or the pub very much. That’s still not quite right because the pub and the sky are good but the area in shadow is still too dark. So maybe exposure is not going to solve my problem.

If my problem was actually with the midtones in the image or with the highlights in the image then clearly I could work on the lighting on those instead. And you can always try the auto levels and the auto contrast buttons here. Although to be fair I think generally speaking if problems haven’t been fixed by an auto smart fix then it’s quite possible that auto levels and auto contrast won’t be much more successful used on an individual basis either.
So that’s the option with lighting. However, I’m still going to reset this one at the moment because I want to show you the effects of color and balance individually.

Now if I select color, again you can see three tabs, saturation, hue, and vibrance. And at this point if you don’t have a very strong background in photography and you’re not familiar with those terms you really need to find out a little bit more about what those terms mean. Now I’m going to quickly describe each of them but for all of these adjustments and all of the individual settings and properties I refer you to the Photoshop Elements PDF. There’s a whole section in there, for example, on color. And in that section not only do you get a description of what these terms mean but you’re also told how each of these adjustments can be used to effect all or part of an image. So if you’re not comfortable with terms like saturations, hue, and vibrance make a point of reading that section of the PDF.

Now adjusting saturation makes colors more vivid or more muted. And if you look at the saturation thumbnails here, if I go for the lowest one you can see that’s virtually a black and white image now. Whereas if I go to the farthest one you can see how vivid those colors are. Now obviously these are two extremes as far as saturation is concerned but it is interesting with an image like this one to experiment with those and get an idea of what impact saturation has.

Now hue on the other hand tends to shift the colors. And you need to be a little bit careful with hue because it is very easy to completely overdo the shifting of colors. And in fact if we look at the presets here and you look at the corresponding settings on the slider you’ll see what I mean. In the center of course we have the original setting. Let me go to the top left and look at how much those colors have changed. That’s a very fake look to that image now. If I go to the bottom right, again I’ve got a complete change in hue within the image. And again I suggest you move around trying those different options, looking at the settings on the slider, and getting an idea of just how little you should adjust hue if all you want to do is to make a very slight color change.

Now when it comes to adjusting vibrance what we’re doing is causing lower saturated colors to become more vivid while stopping the colors that are already quite vivid from going too far. Now as I hover some of these vibrance presets looks, for example, at the difference between the impact on the red jackets of some of the riders and on the sky. So I’m going to start in the middle and now I’m going to go to some of the higher values. Look at the sky, look at the jackets. Now you notice how the sky is getting a much more deep color, a much more vivid color but the jackets are having relatively much less impact. Now there is a change but relatively it’s much less. So that’s the vibrance control.

Now I’m going to reset that to its central value again so the pictures just back where it was. Let’s try an auto on color and see what we get. Now in fact auto on color does make some difference. If you look at the before and after in the sky, for example, you can see that the sky generally looks a lot bluer. And you can also see other color changes. And with that auto option to me the most obvious color change is to the sky.
Let’s now adjust the balance in this image. Now there are a pair of balance controls, temperature and tint. Normally we adjust temperature first.

When you adjust color balance you’re not actually effecting the contrast in the image but you are changing the colors in the case of temperature from warmer colors, that’s red colors, to cooler colors, blue colors. And you can do this, for example, if you want to improve skin tone or to make a sunset look a little bit more if you like sunset-y, a little bit warmer. Now you don’t actually need a lot of an adjustment here to make quite an impact. Let me look at the extremes again on temperature. That is at the end of the blue extreme. And as you can see that’s quite a dramatic difference. And if I go to the end of the red extreme, again quite a dramatic difference. Let me reset in the middle. Very, very small changes in the slider will normally give quite a noticeable effect.

Don’t forget with these sliders you can always click in that number on the right there and actually type in the number that you want.

Having adjusted the temperature if you need to, I’m going to reset it there, you can then try adjusting tint. And what tint does is to adjust a color from green to magenta. So if I go to the top left I’ve got very much a green shift in the color balance. And the bottom right definitely a magenta shift in the color balance. Again I’m going to reset that. So that is balance.

The last of the adjustments is sharpening. And in order to demonstrate this I’m going to zoom right into the image. Let’s focus on that jacket and this man’s hat. Obviously at the moment we have no sharpening so the two versions of that image should look exactly the same to you. The sharpening is off, if you like, at zero. Let me introduce an element of sharpening just a little bit. And if you look now both at the back of that man’s jacket and also at the face of the man next to him, the man who’s looking towards him here you can see what the effect of the sharpening is. The edges are becoming sharp. Now I’m zoomed in a long way and I wouldn’t necessarily say this looks particularly natural but you can certainly see how the edges are becoming sharper. And an image that really looks quite blurry on the left is very noticeably sharpened in the right. And the problem is that if you sharpen too much then the fact that you’ve done the sharpening becomes too obvious and you can also introduce various other problems. You find that you have little shapes around objects and the sort of jaggedy edges become a lot more obvious.

If I use some of the presets here, let’s go up to higher levels of sharpening. Again, you should be able to see a noticeable difference now between what’s on the left and what’s on the right. Note the edge of the jacket, the red jacket on the right. You can see how much sharper it is now. It probably hasn’t started to look particularly unnatural yet. But if I go down to the bottom right hand corner to the most extreme sharpening you can see that may be a little bit of a step too far.

Note also the effect on the horses. The gray that the gentleman with his back to us is riding you now have much more detail in the coloring of the gray whereas the horse that’s closer to us the markings on that are actually starting to look a lot more unnatural.
So in this section we’ve looked at various ways of applying adjustments to your images in quick edit mode. I do suggest that you try each of these adjustments out one at a time on its own before you start combining them together. But you should find fairly quickly that you start to get a good feel for which adjustments needed to correct problems in your images. And of course quite often you’ll start to use adjustments not necessarily to fix problems but to enhance the images in some way.

Now on that very subject in the next section we’re going to take a look at effects, textures, and frames. So please join me for that.
Video: Effects, Textures, and Frames

Toby: Welcome back to our course on PSE 14. In this section we’re going to look at using effects, textures, and frames in quick mode.

I mentioned earlier on that originally quick mode was primarily used to fix problems in images. And that’s essentially what we were looking at in the preceding section. But not so long ago what was called enhanced quick mode was introduced and the idea behind enhanced quick mode was to give some additional capabilities that are more to do with presentation of images than specifically fixing problems.

Now the first of these that we’re going to look at are effects.

Now when you click on the effects panel it comes up with a number of previews on the right. It can take a little while to do this, depending on your device. But you’ll see the little sort of whizzing circles that tell you that PSE is preparing the previews of your selected image using these different categories of effect.

Now you can see the categories of effect on the right there, smart looks, tint, etcetera. And with each of those there is a little dropdown and the dropdown has a sort of subpanel again. Now when I click, for instance, on lithograph you see the lithograph effect itself applied to the image. But apart from that there are then some lithograph alternatives. If I hover over the basic one it says sepia. And then the alternatives are black, copper, green, blue. Let’s click on blue to see what that looks like. And there you are. Applying that effect is as simple as that. If you want to try a different effect, let’s go up to pencil sketch. Note it applies the top one as soon as I select that category but then I could try one of the others. Let’s try colored pencil. And there you.

That’s the same image as though rendered using a color pencil. And if of course you like that effect you can save that as a new version of the image.

Now it would be a very good idea for you to work through these different effects and just see how each of them looks. But let me draw your attention to the top one, smart looks, because this new effect is basically arrived at by PSE looking at an image and making suggestions about a few options for presenting that image in a particular way. I’ve undone the other changes that I’ve made to this image. I’m going to go into smart looks. Look carefully at the picture as I select smart looks.

Now PSE has done quite a bit of work there in order to add a little bit more depth I think to the picture and also to enhance some of the colors. But if I look at some of the alternative smart looks the names in this case aren’t particular helpful because they’re called names like Auto 2. Let’s look at Auto 2. Notice the sky effect and the color of the water and the beach. And then the next one you guessed it is called Auto 3. A little bit more colorful I think. And then go right down to Auto 5, the last one, and that’s much more of a sort of sunny effect. So if you’re really in a hurry to give a picture a really nice effect I really suggest you try smart looks because it’s a
new feature that gives very quick and I think very good results if all you want to do is to present a picture quickly to look really exceptionally good.

So having chosen my smart look I’m now going to apply a texture. So click on the Textures button below the panel on the right and this gives me ten alternative textures. Now these textures are used in effect as though they are the texture of paper or another surface onto which this image has been drawn or printed or painted. So let’s try the top left hand texture there. This ones called Cracked Paint. And you can see the effect of a cracked paint textures effectively behind this image.

Now one of the things to be wary of with these textures is that they are additive. So if I now choose a different texture, this one for example, Sunburst, I get both sunburst and cracked paint. If I wanted to undo cracked paint and just have sunburst unfortunately what I have to do is to undo both of those and then I could just apply sunburst. Now when we move into expert editing you’re going to find out a little bit more about how all of that works and how in expert mode you could avoid having to go back and do that sort of double undo and a redo. But more on that later.

So I’m going to leave my sunburst texture there and I’m now going to apply a frame. So click down on the Frames button at the bottom there and there are ten frames to choose from. Now again when we get into expert edit mode you can do a lot more in terms of framing images. But for the moment these are a quick way of putting a nice frame on an image. I’ll choose what I consider to be the most horrible one of them all and there we are. There’s my image with a nice sunburst textured paper that it’s on and a nice frame as well. So there you are.

That’s enhanced quick mode. I’ll see you in the next section.
Video: Auto Smart Tone

Toby: Hello again and welcome back to our course on PSE 14.

Now we’re going to look at a feature of PSE that can certainly help with solving problems in images but can also help in presentation. And it’s called Auto Smart Tone.

Now what happens with auto smart tone is you select an image and you say to PSE, “I want you to suggest ways in terms of amending the presentation of this image.” So it’s going to use a combination of exposure, lighting, color, etcetera in order to come up with very different ways of presenting an image.

Now the one I’ve chosen to demonstrate auto smart tone on is this one, of a church. And what I want PSE to do is to analyze this image and to suggest very different ways of improving or at least changing its presentation.

So first of all to invoke auto smart tone go up to the Enhance menu and click on Auto Smart Tone.

Now auto smart tone is implemented as a dialogue. And in the center of the dialogue there is a control point. It’s actually officially called the controller, I think. And you have in the main body of the dialogue PSE’s suggestion about an improvement to this image. But in the four corners of the dialogue it gives you different directions in which if you like you might take the changes to that image. So for instance here, if you look in the bottom right hand corner you have another version of the image but with a lot more light. The exposure generally is much higher. And in fact the sky is almost white. In the top right hand corner you don’t have such a high exposure but you can also see a lot less contrast in the color. So for instance, if you look at the walls of the church whereas in the bottom right one there’s some extreme light color and some extreme dark. Up here it’s a much more tendency to be less contrast in the color on the walls. The top left hand corner on the other hand everything is extremely dark.

Now what you can do is to move the controller around within this grid and if I move it say towards the bottom left I head in the direction of that bottom left alternative. If I move over towards the bottom right then I get something that’s closer to the extreme in the bottom right. And the idea is to move to a version of the corrected image that is the one that you think you prefer. And I quite like that one really. Now with that particular selection what will happen if I leave the controller there and save the changes to this image is that PSE remembers the change that I’ve made. It knows that that’s what I did with the controller in order to change this type of image. And if I try to run auto smart tone on a similar image in the future it will start off with that type of enhancement to the characteristics of the image. So if you like the change I’ve made there will be the starting point for the next image of that type when I come to use auto smart tone on it.
Now there’s a few very important controls around this dialogue that I need to explain next. If having worked on this image for a while, maybe got a bit confused about what I’m doing, I have a reset button. I’ll come back to that in a moment. I can also choose between looking at the after and the before. So if I want to remember what I started with click on the before part or slide it. There’s the after. Fine.

There’s also a tiny little menu here with two options on it. One of them says Learn from this correction. If you don’t want PSE to learn from the corrections, if you want every one to be a completely fresh starting point then you can uncheck that option. And also once you get used to what the corrections in the four corners generally correspond to you might not need to show those corner thumbnails anymore. One reason you might not want to show them is that obviously they obscure part of the image themselves. So if you want to be able to the whole image you might want to switch those corner thumbnails off.

Let’s do that reset now. And of course now I’m back to the original image. I could start off again and say actually I prefer that one anyway.

So when you’ve decided on the change you want to make you just click on OK and it’s made.

Now I’m going to cancel this on this occasion. One other thing about auto smart tone. On the Preferences on the General page one of the options right at the bottom there is Reset Auto Smart Tone Learning. So if you’ve been using that, you’ve been doing a bit of learning with a number of images and you want to start afresh that’s the button to reset that learning.

So that’s auto smart tone. That’s the end of this section. Please join me in the next one.
Video: Quick Selection Tool

Toby: Hello again and welcome back to our course on PSE 14. In this section and the next one we’re going to take a look at a couple of the quick mode tools.

Now we’ll be using tools extensively in expert mode but there are a few basic but very useful tools available in quick mode as well. And demonstrating them here will be a very good preparation for their use later on when we spend quite a bit of time in expert mode.

The toolbox has about ten tools in it. We’ve already used the top two. So we have the zoom tool. Note the options at the bottom there in the tool options panel. And we have the hand tool. Let me just run through the options for the hand tool because there’s one of them I haven’t explained and that is this 1:1.

If you click on 1:1 and this actually does a zoom here you basically get one pixel of picture for one pixel on the screen. It’s actually a very good mode to operate in because it gives you if you like the optimum settings for relating pixels on the screen to pixels in the image. Now of course physically how big it is will depend on your screen, the resolution of your screen, and so on. If I go to 1:1 here I can then use the hand tool to move around. You can see that in many ways I have if you like an ideal resolution for doing some detailed work on the image.

Fit screen fits the image on the screen. Fill screen fills the screen. Now of course in filling the screen you won’t necessarily see the whole picture because what it’s done in this case is to get the full width of the picture in but of course in order to see the whole picture I have to move up and down. And then print size as we’ve discussed before shows the picture at the currently set print resolution.

So let me go back to fit screen and let me look now at one of the other tools and the tool I’m going to look at is the next one in the list and that’s the quick selection tool.

Now we won’t need the effects panel so let me just close that. One of the things that we’ve been doing so far on the course is to always make changes to a whole image. And yet when we’re using PSE we are very often going to want to just select part of an image to make a change to. The process of selecting part of an image is called Selection and there are many selection tools in PSE, as you will see later.

One of the most straightforward but most effective tools to use is the quick selection tool and that’s the one I’ve selected here. If you look down at the tool options the one that’s selected there, Quick Selection Tool, you can see the button pressed in. There are two other versions of this. There’s the selection brush tool and there’s the refine selection brush tool. I’m going to look at both of those when we look at expert editing later on.

So what I’m going to do now is to quickly demonstrate the quick selection tool.
Now the idea of the quick selection tool is that I can click and lightly brush within the area of the image that I want to select and PSE looks for significant boundaries around the area where I have the cursor and uses those boundaries as the boundary of my selection. Now I get a number of tool options. I’ll look at them in more detail later but the most basic one that you need to be aware of is the brush size option. It defaults here to a 13 pixel brush. If you want to do very detailed selection you’ll want a small brush. If you want to do a selection perhaps of a large area quickly you’ll want a large brush. Now what I’m going to do on this occasion is to choose just a slightly bigger brush. And I’m going to go up to say 20 pixels. And now what I’m going to do is to select part of the front of the building. Put the cursor over the area that I want to select and now I’m just going to click with the mouse and move the brush around. Now notice how the quick selection tool is finding boundaries. It’s finding edges. I’m not responsible for all aspects of where those edges are but I can brush over the area I’ve selected so far and maybe come up with a selection of just one part of the front of the building.

Now back down in the tool options again you have three options here. You have the new selection option, you have the add selection option, and you have the subtract from selection option. Now all the time I’ve got the add selection option selected I could select a different part of the front of the building without deselecting the part I’ve got already. So let me do the same on this lower part of the building. I’m not worrying too much at the moment about making this too accurate but obviously in reality it might be very, very important for me to make this selection accurate. Okay that’ll do for the moment. Now what I have is a selection.

Now let me go just to the Enhance menu and just by way of a demonstration I’m going to say Adjust color. I’m going to say Adjust hue saturation. And what I’m going to do is to adjust the saturation of in this case it will be the area I’ve selected and then click on OK. And you can see what my admittedly ridiculous adjustment of saturation has done to just the selected area of this image.

So that’s the quick selection tool.

Now if I’m happy with that of course I can save it. If not I can undo. But that’s one of the very important tools that’s available in quick mode.

Now when you’ve finished using a particular selection you can deselect by pressing the Escape key and that’s the end of this section. Please join me in the next one.
Video: Red Eye Removal and Pet Eye Removal

Toby: Welcome back to our course on PSE 14.

In this section we’re going to try another one of the tools in quick mode and the tool we’re going to look at is the red eye removal tool.

Now if I select that in the toolbox on the left you see the tool options at the bottom. One of the options there is auto correct and that’s the one we’re going to use first but auto correct only works on human eyes suffering from red eye.

In this particular image the girl has red eye from the flash that’s been used to take this picture but the dog has a version of pet eye. Now one of the reasons that you cannot really automate the fixing of pet eye is that the colors that you get can vary from animal to animal. And in fact even with this particular case of pet eye for this dog you can see that the two eyes are coming out in different colors anyway.

Now hopefully you can remember how to zoom in on just part of an image. Let’s select the zoom tool and then I’m going to click with the mouse and draw a rectangle around her eyes and it will zoom in on that area.

Now you can clearly see the red eye effect. Let’s go back to the red eye removal tool and click on auto correct. Red eye effect is removed. Of course I can just press the Z keyboard shortcut to go back to the zoom tool and click on fit screen. And the red eye in the girl is now fixed.

Having dealt with the girls eyes let’s now deal with the dog’s eyes. So I’m going to zoom in on the dog’s eyes and I’m going to deal with the dogs right eye first. That’s the left eye as we look at it.

So first of all let’s select Pet Eye and there are two settings that we use. There is a pupil radius setting and there is a darken setting. Now what I’m going to do is to leave the pupil radius and darken figures at 50% and I’m going to show that you can actually use those after you’ve basically done the removal of the effect to sort of fine tune it.

So what I do now is draw a rectangle around the effected eye using the mouse. So click and draw a rectangle. This might be quite slow depending on the power of your machine. But when I then release the mouse what happens is that that part of the eye is filled in and the blue color that was there is replaced by effected a sort of eye pupil that’s drawn in by PSE removing color. Now that may or may not be a realistic representation of what this pets eyes actually look like but I can now fine tune what’s been done using those two sliders. Now as I say, this can be a little bit on the slow side so I’m going to reduce the radius and wait. You see how I can make the pupil smaller and smaller or of course larger and larger. And then I can also choose the level of darkening. So at the moment I’m still at the 50%. Let’s reduce it. Reduce it a bit more. Now let’s
increase it. Now obviously exactly which settings are right will depend on you, what you like to see, on the dog in this case. And of course if you can’t get the right effect and you’re determined to get it don’t forget you have other alternatives. I’ve already shown you the use of selection tool and how you could actually change the color having made a selection. But sticking with pet eye removal at the moment. Let’s suppose I’m happy with those. I can then of course apply the same approach to the dog’s left eye, the right eye as we look at it.

So that’s what we call pet eye removal.

So having corrected a case of red eye and half a case of pet eye that’s the end of this section. Please join me in the next one.
Video: Exercise 03

Toby: Hello again and now it’s time for Exercise 03 in our course on PSE 14.

We’ve already done a bit of work on this picture of the girl with the dog and we sorted out the dog’s right eye, well reasonably well anyway. Exercise 03 is for you to sort out the left eye. So the right eye as we look at it, of course. And this is almost the completion of my answer to Exercise 03.

Now the input to Exercise 03 is Exercise 03A in the exercises folder. My answer is Exercise 03B.

Now apart from sorting out the pet eye issues you may have noticed a few little specks, a few little blemishes on the dog’s face. Let me show you what I mean.

So you see spots like this one. Now this can be due to all sorts of things. Specks on the lens of the camera, for example. Now one of the tools that we’re going to look at in detail later on in PSE is the spot healing brush. And in fact the spot healing brush is available in quick edit mode. So you might like to just experiment with the spot healing brush, take a look at the Help or the PDF if you need a bit of help how to use it.

And the other thing to point out here is although in this version here, in my answer to Exercise 03, I’ve done both eyes. You wouldn’t normally have blue in a pug’s eyes, not an adult pug anyway as I understand it. And if they were going to be anything other than a very dark brown they would be black. Now I’m not going to worry too much about that now but if you’re feeling brave and you want to try and change that blue into a very dark brown that’s fine. If not it’s something we’ll be looking at later anyway. So fix both pet eyes in the pug and remove those specks there if you can with the spot healing brush.

That’s Exercise 03. I’ll see you in the next section.
Chapter 9 – Editing in Expert Mode – Part 1

Video: Introduction to Editing in Expert Mode

Toby: Hello again and welcome back to our course on PSE 14.

In this section I’m going to introduce you to expert editing in a bit more detail. Although to be more precise I’m going to introduce you to the toolbox for expert editing in more detail.

The next few sections are primarily going to be concerned with some of the basic tools and techniques of expert editing and then as the course progresses I’ll cover more advanced techniques, such as the use of layers and filters.

So back to the toolbox. When you’re in expert editing mode you have the full toolbox on the left. Quite an impressive array of tools. But in fact it’s a little bit deceptive because some of these tools are actually several tools. For example, if I hover over the quick selection tool you notice as I hover over it that you get a little wedge in the top right hand corner of the icon and this indicates that this is actually a multiple tool. Let me select the quick selection tool. And if you look down at the bottom in the tool options there are actually four tools there. Now I’ll come to the other three tools in just a moment. Let me hover over that icon yet again.

Now when I hover over the icon you see the keyboard shortcut A. And if I press the A now if you look at the four related tools at the left hand end of the tool options panel, press A, I’ve selected the next tool. Press A again, I’ve selected the next tool, and so on. So I can use the same keyboard shortcut to step through those four related tools. I can of course click on any one of them with my mouse if I want to. But I just want to use keyboard shortcuts A would take me to, if you like, the set of related tools and then continually pressing A will cycle me through the tools until I get to the one that I want to use.

So let me press a different key on my keyboard. I’m going to press the S key and that takes me to the clone stamp tool. Press the S key again. It takes me to the pattern stamp tool. The clone stamp and the pattern stamp are related tools.

Now having demonstrated that to you I will probably not use that approach at all again during the course. I don’t tend to use keyboard shortcuts very much and I do have quite a bit of trouble remembering them. There are so many in all of the software that I use on a daily basis. But I do know that a lot of people like to use keyboard shortcuts. And the way that keyboard shortcuts work with the toolbox in PSE 14 I think is very helpful if you like to use keyboard shortcuts.

So I’m going to tend to click on tools and options with my mouse. And if you want to use keyboard shortcuts that’s absolutely fine.
Back to the toolbox. Note that the tools are arranged into groups. There’s a view group at the top with the zoom and the hand tool. We then have a number of selection tools. We’ve already used those a little bit earlier on in the course. We did a little bit of selection when we were in quick mode earlier on. Then we have the enhance tool that includes tools such as the clone stamp but also red eye removal that you can also of course do in expert mode. Then we have the drawing tools where we can do shapes, we can color things in, we can add text, and so on. And then we have the modify tools where we can make, I almost think of them as physical changes to drawings. Things like cropping and recomposing pictures. And we’ll be looking at those later in the course as well.

And below the modify group we have the color group. There are two color panels there. A black one and a white one. The black one is the current foreground color and the white one is the current background color. And I’ll be looking at foreground and background color later on in the course as well.

So in this section we’ve looked at ways of selecting tools. And throughout the rest of the course we’re going to be looking at most of these tools and then I’ll look in detail at the relevant tool options for each tool. One of the things that I’ve mentioned a couple of times earlier on is that of course you can hide the tool options. You may sometimes want to do that if you want to make an image as big as you possibly can and give yourself the maximum amount of space to work in. And if you don’t need to change any tool options they may just be a bit of a distraction. However, as soon as you select another tool, if you’ve hidden the tool options, what happens is the tool options reappear which can be a little bit annoying. It may be the behavior that you want but it may not be.

Well on the right of the tool options panel there is a little menu. And one of the options on there, the bottom option, Auto show tool options is currently checked. That means that the tool options will be automatically shown when I change tool. Let me uncheck that. Let me hide the tool options. Let me now select a different tool. And the tool options do no automatically pop up. Of course I can still invoke them manually.

So that may be useful if you want to hide tool options on a more permanent basis. And note two other options there on that little menu. If you’ve been changing the settings on a tool, you’ve maybe got in a mess or you want to start a different job. If you click on Reset Tool it will reset the options for the currently selected tool to their default values. And you probably won’t be surprised to learn that if you click on Reset All Tools it will reset the tool options for all tools to their default values.

So that’s it on tools. Let’s look at cropping in the next section. I’ll see you then.
Video: Cropping

Toby: Welcome back to our course on PSE 14.

In this section we’re going to look at cropping in expert mode. We’ve already covered cropping before. You can crop in quick mode or there is a guided edit for cropping. But you get the maximum control and flexibility in expert mode.

For those of you who’ve used PSE before cropping was changed significantly in the preceding version, PSE 13, and in particular crop suggestions were added that I’m going to talk about a little bit later on in this section.

So first of all let’s choose the crop tool. It’s in the modify group. Click on crop tool, keyboard shortcut C. You’ll see there are actually two related tools. There is the crop tool and next to it there is what’s called the cookie cutter tool. I’ll talk about the cookie cutter towards the end of this section. Let’s do a conventional crop or two first.

One of the things I want to point out to you now is this little control here, this little display, Doc: 68.7 megabytes. If I click on the dropdown there I can choose between document sizes or a number of other options. One of them, for example, is the current tool. It tells you what tool you’re currently using. But we’re going to select document dimensions. And what that tells us is that this image is just under 8 inches wide, just over 5 inches high at 762 pixels per inch. Now when we’re cropping we can control the size of the resulting image and indeed the resolution with a high level of control in expert mode.

And another useful thing to remember here is don’t forget the help and don’t forget the PDF file. So for instance, over here in the cropping tools panel on the right there is a link through to tool help. And if I click on that here’s the relevant page in the Adobe Help. And the content of this is also represented in the Elements PDF as well. So that’s well worth a read as well.

So let’s do a freehand crop first of all. Note the control here says no restrictions. So I can make the size and shape of this crop rectangle whatever I like. As I hover over the image I get the familiar crop cursor. And let me just draw. Note as I draw the black box there with the white text in which shows me the height at the current resolution of the image that I’m going to crop to. That’s very useful as well. Supposing I get it close to 6 x 4, just reasonably close to anyway. When I release the mouse button I get my proposed crop rectangle. Now I’ve got marked on there the rule of thirds overlay. I mentioned rule of thirds earlier in the course. Let me just explain it in a little more detail.

With the rule of thirds the image is divided into three horizontal bands and three vertical bands. So you have four dividing lines, two verticals and two horizontals. And the rule of thirds says that for reasons basically of how the human eye works when it’s looking at images to create the most interest in your images you should place the points of interest at points of intersection of
those lines. So those four dividing points where a horizontal meets a vertical are the points where you should place the objects of interest.

Now once I’ve got my preview crop rectangle if I hover over that I can actually move that rectangle around. So if I wanted to have a go at using the rule of thirds myself I may come up with something like that.

Now once I’ve decided on what I’m going to do I could click on the green tick there to commit to the current operation or I can click on the No Entry side to cancel as normal.

The other thing you can do when you’re cropping is you can do an element of straightening as well. Now there are some specific tools and technics for straightening in PSE 14 and I’ll be looking at those in a couple of sections from now. But if you want to do it as you’re cropping, if I put the cursor just outside the image you’ll see that it is changed to that rotation shape or the sort of bendy double arrow. If I click and hold I can actually rotate the crop rectangle and there is a grid in it. And I can align a horizontal in the grid with, for example, a horizontal of the hillside where this windmill is standing. So that’s roughly okay. Now let me commit that and watch carefully what happens. Now that may or may not be the effect that you want but you see that I’ve effectively rotated to a straighter, although not very straight horizon in this case the top of the hill represents the horizon. And I’ve fundamentally changed not only the size of the image but the orientation of it as well.

Now before we look at cropping to a specific size let me look at one or two of these other controls. First of all I’m going to undo the crop that I just did and note with the crop tool selected, as soon as I draw my crop rectangle I get the rule of thirds. That’s because I’ve got rule of thirds selected down here. If I don’t want rule of thirds I can switch it off. And if I prefer to just have a grid I can click on the grid option there. And the grid can be very useful, particularly say for aligning things visually.

Now roughly in the middle of the tools you have crop suggestions. And this is the feature that was introduced in PSE 13. With an image in view once you choose the crop tool it makes four crop suggestions. It uses its own analysis and intelligence to suggest four ways of cropping this image. And of course you control each of them. So I could say well what do I think of that one? In fact I think I’ll turn off the grid overlay. What do I think of that one? That one? Okay. Now once I’ve chosen one of those. Let’s say I choose the third one. If I then tick watch what happens to the crop suggestions. Having cropped once it then using this as a new starting point comes up with four further crop suggestions. So let’s suppose I say well I actually quite like that one, go for that. It comes up with more suggestions and so on. So it’s basically progressive with these suggestions.

I’m just going back to something I mentioned before. When you’re dealing with crop suggestions, in fact when you’re dealing with any crop rectangle which has not been committed yet you can move those around as well. So if you want to try them in a different position on the
starting image you can do that just by clicking on the crop rectangle with a mouse and dragging around.

Now so far we’ve been looking at if you like freestyle cropping. What about constraining, restricting the crop? And let’s suppose that I want to crop to a particular size. In this dropdown here the default is no restriction. But I could also specify a photo ratio or choose, for example, one of the presets here. What about this 4 x 6 preset? Now that gives me a width of 6 inches and a height of 4 inches. If you look between those two boxes, the width and height, there’s a pair of blue arrows. You could swap those. So suppose I want to make a portrait 4 x6 out of this. If I now try to draw a crop rectangle the rectangle will be constrained to that 4:6 proportion. And if you take that attempt there, for example, you can see I don’t get both buildings in. perhaps I want to get them both in something like that.

Now when I say width 4 inches, height 6 inches if I don’t specify a resolution what will happen is that PSE 14 will do the crop. So let’s click on Commit. And it gives me a 4 x 6 but note that’s at 656 pixels per inch. So that’s a very high resolution. And if I go back to look at the size of the document, the document size has been reduced but only by about a half because that’s just corresponds to the half of the picture that I’ve cut away.

Let me now undo that and I’m going to try to do the same sort of thing again but this time I’m going to specify that I only want a resolution of 300 pixels per inch. So I’m going to do a roughly equivalent crop. It might be exactly the same but you’ll get the idea. Commit that and now what I have is a document that’s only 6 megabytes in size. And if I go to the document dimensions you’ll see that it’s a 4 x 6 at 300 dots per inch. So not only have I cropped the image but I’ve got it to just the right size at the resolution I’ve chosen.

Let’s now take a quick look at the cookie cutter.

The cookie cutter is really just a way of cropping an image but with a more interesting shape. You’re not constrained to a rectangle. So if I select the cookie cutter tool, now there’s a whole gallery of shapes that you can use. They’re arranged in categories. So the categories includes things like crop shapes, dress up, face, flowers. What about foliage and trees? And let’s choose, what about that tree as our cookie cutter shape? Now once you’ve selected the shape you can choose whether you want your crop to be unconstrained or whether you want a defined size. You can also choose whether or not you want the feathering. Feathering will soften the edges of the crop. So let’s have a little bit of feathering just to show you the effect of feathering. And then you can choose whether or not you want to draw the shape from the center. Drawing from the center can make it easier to position the crop on the image. So I’m going to say from center on this occasion. So I position the cursor somewhere over the windmill and I start to draw the tree. Now having got the tree to the point that I want to get it to, note the checkerboard pattern there. The checkerboard pattern indicates transparency. And if I now commit what I will do is to cut that shape in my image. However, note that I haven’t actually cropped it. All I’ve done is to cut
the shape in the image and left everything else transparent. Let me undo that. This time let me check the crop box and do more or less the same thing again. This won’t be quite the same. Now when I commit I actually lose the parts of the image that I don’t want. Now the rest of it is still transparent. So if I actually finished at this point I wouldn’t have a rectangle with a tree in it, not visually anyway. I would have a tree shaped shape. Everything around it is transparent. But you see that I’ve done the crop there as well. Okay let me undo that and I’m going to leave you to experiment with the cookie cutter tool.

And one other thing to point out here, although I’m only going to mention this once or twice during the course. PSE has inherited what are called actions from Photoshop. And you have little programs that can do a composite number of operations in one go. If I go to the More button at the right hand end of the taskbar and select Actions, actions are arranged into categories. And one category of actions are the resize and crop actions. And if I choose one of those I’m actually going to choose the one that I used last time, 10 x 20 centimeters center crop. This is a little program that will two or three things at once. It will center a crop at that size on my image. All I need to do is to click the Play button and it does that crop for me. Now as I say, I’m not going to go into actions in detail on this course. But if you do find yourself doing repetitive tasks using actions can be a great time saver.

But that’s it on cropping. I’ll see you in the next section.
Video: Rotating and Flipping

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to look at rotating and flipping. And you can rotate or flip an image, a layer within an image, or a selection within an image. And I’m going to demonstrate each of those to you in this section. Let’s start with a whole image.

Now you’ve already seen the button on the taskbar that does rotation. So default is anticlockwise. Click on the button down on there on the taskbar and it rotates my image 90° anticlockwise. And of course I can also rotate clockwise if I want to. If I right click on that image in the photo bin also on the contextual menu for the thumbnail in the photo bin there’s a rotate 90° left and a 90° right. So that’s pretty convenient. And up on the Image menu there’s a rotate option including 90° left, 90° right, etcetera.

Now apart from those there is a custom rotation option. I can choose the angle that I want to rotate by. So I could rotate by an angle like say 43.5°. And there you can see the effect of a rotation by that custom amount. Now let me just undo that rotation and let’s go back to that Image menu again, back to rotate and we can do a flip horizontal, look at the effect. Windmill is on the left, church is on the right. Now there they’re the other way around. Let’s undo that. And then flip vertical I’m sure you can work out what that does, etcetera.

Now you can also rotate and flip layers. We haven’t looked at layers in detail yet but I have pointed out to you that you’re probably going to be using layers quite a bit in PSE. I’m going to draw a shape onto this image. And when you draw a shape on an image by default you get an additional layer. So the image itself, the original photo is one layer and the shape I’m going to draw is going to another layer. So let me choose the shape tool here and I’m going to draw a sheep. Now at the moment it’s going to be a black sheep. So I’m going to change my foreground color to white and I’m going to draw a sheep on this nice bit of grass here. There we are. There’s my sheep.

Now I now have two layers. Don’t worry about the fact you can’t see there are two layers. I’ll explain this to you later on. But if I wanted to rotate the sheep then what I need to do, I’ll go back to my move tool and make sure the sheep is selected. You can see the selection rectangle and handles around it. Now back up to the Image menu and on rotate the second group there are rotate layer. So I could say rotate layer 90° left, 90° right. And also if I want the sheep to face the other way flip layer horizontal. The sheep is now facing the other way.

So that’s how I operate on a whole layer. It’s important to recognize there that I haven’t actually selected that sheep. It is on its own layer.

Now the other thing that I can do is to rotate or flip a selection within an image. So what I’m going to do is to rotate just the windmill. In order to do that I need to select it. I’m not going to
try to do this particularly accurately. I’ll show you how to do more accurate selection later on. But I’ve chosen the quick selection tool. I’m going to try and just do a reasonable kind of selection of this. Okay I’ve got quite a bit of that selected now. What I’m going to do is to go back up to the Image menu, Rotate, and now you see the second group of commands relate to selection not layer. So if I say rotate selection 90° left watch what happens. Now of course on this occasion I’ve left some transparent background. So it would leave a hole in the background of the picture which is probably not what I would intend. And there are various ways that we can deal with that and we’ll be looking at those later. Now as you can see I am rotating that selection. Let’s go back to that same flip selection horizontal and so on. So I’ve taken a part of an image. Not only can I rotate and flip it in fact but if I went back to the move tool here I could actually put the windmill somewhere else if I wanted to. I’d have the problem of what I’ve left behind, but as I say, we’ll deal with that later on.

Now I still have the windmill selected. And what I want to show you next is a general feature of free rotation.

If I go up to the Image menu again and rotate and select free rotate selection I’m actually doing a transform now. And you can see the transform tool options at the bottom there. Transforms I have a choice of rotate, scale and skew. And in the case of rotation I can do things like specify the angle of rotation using this circular control on the right. But this control specifies the center of rotation or the reference point for rotation. And normally when I want to rotate something if I’m say going to do it by manually dragging the corners like this it will be around by default the center of the selection. But supposing I changed it to the top left hand corner. Watch what happens now when I rotate. It rotates around the top left corner of the selection. So you can use that approach to changing what you are rotating about. Now that isn’t restricted to working with a selection. You can do that with any kind of free transform free rotation.

So for example, here I’ve reset the image to its original. If I go up to Image, Transform, click on Free Transform. This is for the whole image. If I change the rotation point say to the top right hand corner I can rotate the image around the top right hand corner.

That’s the end of this section. Please join me in the next one.
Video: Undo, Revert, and Redo

Toby: Welcome back to our course on PSE 14. It’s time now to look in more detail about undo and redo and that revert and also the PSE 14 history panel.

Undo and redo we’ve used quite a few times already. We have buttons on the taskbar for undo and redo. If I hover over the Undo button you see the tool tip tells you what the last operation I did was. That was a revert. And if I do an undo then that enables the Redo button that in turn if I hover over it tells me what I would be redoing if I clicked it.

If I go up to the Edit menu the same applies. I’ve got undo deselect. So the next thing to undo would be deselect. If I did a redo it would be redo revert. Each of those has those well-known keyboard shortcuts, Undo – Control-Z, Redo – Control-Y. They’re two of the keyboard shortcuts that I do tend to remember and use. However, I tend not to use them on the course. And the reason is that you can see me clicking options on the menu or clicking buttons with the mouse. You can’t see me typing on my keyboard.

Incidentally if I go to Preferences and to the General page there’s actually options there, the second one down, Step back and forward. That’s the undo and redo. You can set up as those alternatives, Control-Z, Shift-Control-Z, and Alt-Control-Z, Shift-Control-Z, as alternative keyboard shortcuts if you prefer to use those alternatives. But I’m going to stick with the defaults.

Now basically when you open an image to start editing it each change that you make is saved in a history. And the number of steps that can be saved, as you earlier on in the course, by default is 50. You can set that number of steps up to I believe 1,000. So you can save a lot of edits to an image. If at some stage you decide to close the image and save the changes you’ve made and then you reopen it, your history starts from scratch again. Now each time you do an undo you’re going back one operation. So if I wanted to say go back four or five operations on this I could use the Undo button. I could click once, click twice. Now as you can see I’m going back through the steps of making that selection that I made. Now I’ve gone back probably about seven or eight steps now. Now at every stage as I do each undo you see the little message flash up to tell me what I’m undoing. And of course I can redo as many of those as I want to until I get back to the most recent version. When I get to the most recent version then redo is grayed out.

So as you can see you can go back several steps in the history of your work on the image and go right back to whatever point you wanted to. There is an alternative approach and this is often a quicker and easier way of doing things and that’s to use what’s called the history panel. If I go to the Window menu and click on History it opens the History panel and that gives me a step by step history of the operations I’ve performed on this image. The most recent operation, in this case it is a revert, is at the bottom. And as I perform each operation it’s added to the bottom. But if you look at the history, let me click back through these. Flip horizontal layer, rotate layer. As I
go back you’re in fact sort of going backwards in time through the things that I’ve done to this image over the time that I’ve been working on it. And if I go right back to the very beginning I get to the point where I opened it and I can go back to the image as it was when I opened it. Although of course I could do that by closing the image without saving the changes and reopening it.

Now if at any stage I want to go back to that stage all I need to do is to close the history panel when I get to the point that I want to get to and then all of the steps leading up to that point are left in place and all of the other steps, and you can see them here as the grayed out and italic operation names, they are not performed. So they’ve all been unperformed. So in this particular case I’ve gone back about 12 or 15 steps in one go. If I close the history panel now I’ll be back at that point after that rotate.

So how many steps can go back? Well the maximum number of history steps by default is 50. I mentioned this right near the beginning of the course that this would be an important number later. Mine is set at 50. The maximum you can set it to is 1,000. I’m not quite sure why anybody would want to be able to go back up to 1,000 steps. That would be really quite a time consuming thing to do. And of course the amount of resources it would take on a machine would be considerable as well.

And just one last point to make here. If I do a save and let’s say that I decide to save it in a version set with the original, click on Save. I’m going to stick with medium quality. Note the contents of the history panel now. Because I’ve done the save everything after the point that I just went back to using the history panel has now been lost because basically I’ve gone back to that earlier state and saved that. Now let me do some more changes to this image. Let’s suppose I decide to crop it. I’ve done a crop there. And then I’m going to rotate it and then I’m going to rotate it again. Now I’m going to do another save and I’m going to do some more operations on this. So what I’m going to do now is to rotate again, add a shape. Now if I do a revert at this point I don’t go back to the very original image. I go back to the last version that I saved. So that will be the version at this point, just before the last save. But I can still go back to a much earlier version before the save before that of course. So although I’m doing saves the saves are if you like points I can revert back to. But I can still go back to my earlier versions of the image if I need to.

So that’s it on undo, redo, revert, and the history panel. I’ll see you in the next section.
Toby: Hello again and welcome back to our course on PSE 14. In this section we’re going to look at straightening images.

There are two or three ways that you can do this in PSE 14 and one way that you can do it is simply by rotating the image and judging when what you want straightened is straightened. Normally when we’re talking about straightening images we’re talking about making a horizontal-horizontal or a vertical-vertical. And in this particular image although I don’t think the intention was to make the crest of the hill there horizontal I’m going to show you these tools and techniques with the intention of making that horizontal.

So first of all I’m going to zoom out a little. And now what I’m going to do is to rotate the image. Now if I say Free Transform on the image you’ll see that familiar cursor, the bendy one with the two arrows. I’m now looking at that horizon. I’m going to try to twist the image enough to make that horizontal, which is probably about that much. Now what you can see in front of you is the result of one attempt to straighten that horizon. But in fact it illustrates the key problems that you get when you try to straighten something.

First of all note that we’ve already lost some parts of the image. Some of the corners are already outside the canvas, the background of the image. Secondly, we’ve got those transparent sections in the corners and ideally we would want to fill those in in some way. And filling them in could of course be problematic. And the third problem is if I really wanted to make this a rectangular image again I would have to crop even more of the image out in order to give myself a full image. Now those three related and overlapping problems are three of the main ones that you need to deal with when you’re straightening images. Now in this particular case using this approach I could crop the image. I could fill those triangles in. I’ll be showing you how to do what’s called content aware fill later on in the course. And I could perhaps just accept the loss that I’ve already made in those corners or I could enlarge the canvas. But if I enlarge the canvas that the image is on I would have even bigger gaps to fill in. So if you wanted to do it that way you could clearly crop this. You’d lose even more picture but you could finish up with a rectangular picture with a relatively horizontal brow of the hill. But I’m going to undo that way, leave you to experiment with that yourself, and I’m going to use a second approach.

On the Image menu on the Rotate submenu there are two options, Straighten and crop image and Straighten image. And these two use PSE’s internal intelligence. And what PSE tries to do is to work out what I want horizontal and make it horizontal. Or what I want vertical and make it vertical. And then with straighten image it will do a rotation similar to the one that I just showed you. Straighten and crop it does both. Let’s try straighten crop on this occasion.

It takes it a little while to think about it. Now generally speaking my experience of using this option has been pretty poor. And unless you’ve got something that is very definitely almost
horizontal or almost vertical and pretty straight as well it doesn’t do much of a job. You can see
that it’s done a very, very slight rotation there but it is very slight.

So let’s now look at the third option and this is the one that usually gives me the best results and
that is to use the straighten tool. Now when you select the straighten tool you sort of get three
tools. But in fact it’s really the same tool but with three different characteristics to how it works.
So we’ll hover over each of those icons to see a brief description of what each version does, then
I’ll talk about those two checkboxes on the right, and then I’ll demonstrate each of those three
options on this image.

So the first version says Grow or shrink the canvas to fit. The second one says Crop to remove
the background. And the third one says Crop the image to the original size. Now let me talk
about these two checkboxes. The first one is Rotate all layers. Now at the moment with this
image we only have one layer. But when we come to work with multiple layers it may be that
what you want to straighten is only on one of the layers. And if you’re going to use the straighten
tool you would need to uncheck that box to make sure that only the layer you’re working on is
rotated. The other option which is currently not checked is Autofill edges. And if I check this
option what I’ll get is a content aware fill on any remaining unfilled corners. And I’ll
demonstrate that to you in just a moment.

I’ve zoomed out a little to allow for a bit more rotation. I’m going to choose the first tool. And
the way that you use the straighten tool is you choose which of those three options you want,
then you click on the image and draw a horizontal or vertical line that you want to define as
being the horizontal or vertical. So that should be horizontal there. So once I release the mouse
button PSE thinks about it and note it has grown the canvas so that the whole picture is still there
but I’ve got those corners. Now in this case they’re not transparent corners because the
background is black. The canvas has been expanded. Look at the color control on the left below
the toolbox and you’ll see that I have a black background color. So that gives me the
straightening. The horizon now follows the line that I drew but it also gives me the views of the
background in those four corners.

Let me now undo that and let me check the box that says Autofill edges and let me do pretty
much the same thing again. Release the mouse button. Now it still grows the canvas so I don’t
lose any of the picture. The difference is now, and one of the reasons it takes longer, is that it’s
working out what to fill what were those black triangles with. And what it’s done is to invent
some image for me. And it’s used the area around each of the triangles to make its best shot of
what should be filled in there. Now I believe on this occasion it’s made a pretty good job of it
actually. Sometimes it won’t. Sometimes you’ll need to fix what it’s done because it just won’t
be quite good enough. And I’ll show you how to do that later in the course. But on this occasion
I think it’s done a pretty good job.
Now let’s undo that one. Let’s choose the second option, the remove background option. And with the remove background option because it’s basically going to crop out the background you don’t have any edges to fill. There won’t be any there in the first place. So having selected that tool draw my horizontal line and you can see what happens. I’ve lost quite a bit of picture there actually but I haven’t gotten any edges to fill so I don’t have that problem to deal with. And it may well be in many cases that losing that amount of picture isn’t a problem to you.

Let’s undo that one and let’s go for this option, the crop to original size option. Once again draw the horizontal. Watch carefully what happens when I do this. Because the picture, the image I finish up with will be the same size as the original. It’s not going to grow the canvas so of course you lose some of the original image. It’s done a rotation. You’ve kept the image size the same so it’s going to lost something in the corners. But of course let me just undo that. I have the option there of saying Autofill edges and although it’s still going to restrict me to the original size, so I’m going to lost some of the image, it’s also going to do content aware fill on the corners. And once again I finish up with a pretty good image. With this one I’ve lost a bit of picture but I’ve gained a bit as well.

So that’s it on straightening images for now. Please join me in the next section.
Video: Exercise 04

Toby: Welcome back to our course on PSE 14.

It’s time for Exercise 04. And Exercise 04 is very straightforward to explain. I’ve provided you with this image as Exercise 04A in the exercise files folder. And what I want you to do is to do whatever you need to do to make it into a 16 x 9 image, 72 dots per inch. So this is for use on the web. And the quality setting on the JPEG file is a ten. The input file is a JPEG. Your output file should be a JPEG. And as I say the quality should be set to ten.

Let’s just take a look at my answer here which is 04B. So something like this is what you’re trying to achieve. And note down here these are the document dimensions you need, 16 x 9 at 72 pixels per inch.

That’s Exercise 04. Please join me in the next section.
Chapter 10 – Guided Editing – Part 1

Video: Introduction to Guided Editing

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to start to look at guided editing. And as I mentioned earlier on in the course with guided editing you’re basically given a recipe or a workflow to follow and PSE instructs you through achieving the particular outcome or outcomes that you want on an image. Now as you’re going to see in just a moment there are many, many of these recipes, these guided edits and I’m certainly not going to go through all of them. This is very much a case of me introducing you to guided editing, showing you one or two examples and then leaving you to experiment with the others. And as I say there are many guided edits and the number increases with every release of PSE.

Now having said that I am going to come back to guided editing later on in the course because some of the more advanced guided edits will need some additional knowledge, particularly in the area of the photographic aspects of PSE. And in fact one of the things I’m going to come back to later on is how having done a guided edit on an image you can then move into expert editing to sort of finish off the job or to achieve anything that you couldn’t quite achieve with guided editing. So this first pass is to get you started and then I’m going to rely on you to practice as much as you can and then we will be coming back to guided editing later on.

Now for any of you that have used PSE before many of the guided edits that you will have used before are still there but what has changed is that the overall structure of how guided editing is used is quite different in PSE 14 and there are some additional guided edits as well.

So I’m going to do a bit of work on this picture of a wading bird and what I’m going to do is to click on Guided. Now what happens is you’re shown this page with half a dozen tabs at the top and these are the categories of guided edit. And we’re going to look at one or two of the guided edits in the basics category. But let’s just quickly run through the other categories. There are guided edits which basically allow us to work on color. So we can do things like remove a color cast or we can enhance the color in an image. We have guided edits for converting images to black and white, but not just to black and white. Doing clever things like converting them to line drawings, that kind of thing. And that’s one of the examples that I’m going to show you in just a moment. We have the fun edits where we can do things like an out of bounds image or we can make a picture into a jigsaw puzzle. And we also have one of the new guided edits which is the speed effect. We then have what are called special edits. So with these guided edits we can do things like restore old photos or remove scratches and blemishes. And then we have the photo merge options where we can do things like group shots, we can build panoramas and we can generally recompose images. So for example, you can build an image from one or more other images.
So before we go back to look at one or two of those basic edits in a little bit more detail let me just show you a very simple example with line drawing.

Now once you’ve selected your edit you’re in the guided edit mode workspace. And there’s really not very much for me to tell you about this. You have an extremely limited toolset on the left. You basically have the zoom and the hand. You have the view options that you get in quick mode so you can show after only, before only, or both. Why don’t I do both horizontally on this occasion? And then you have a zoom control on the right as normal.

By the way one thing I didn’t mention before. If you want to zoom to 100% quickly without using the menu and without having to adjust the slider, if you double click on the zoom tool in the toolbox it always takes you straight to 100%. So that’s a useful thing to know.

You obviously have the taskbar at the bottom as normal. And then on the right you have the instructions, the recipe or the workflow for your guided edit. And above that you have a reset image button to take you back to the start. And of course a link through to help.

Now in the case of this line drawing guided edit it really is a good example of how simple this can be.

The steps are numbered. So we have one, two, three. The first few times you use each of the guided edits it’s probably a good idea to make a point of reading those instructions. Not only will they tell you what each of the controls does but they will indicate things like whether a particular step is optional. And with some of the buttons you can press a button repeatedly to increase the level of an effect. So although guided editing is intrinsically pretty straightforward that’s not to say that things are trivial and sometimes you really need to give quite a bit of thought to what you’re doing. And you are faced with a number of options. And it’s a good idea to know exactly what those options involve and achieve.

So in this case we’ve got a very straightforward sequence of three steps. The first step is to give our image the pencil sketch effect. So click once and now you can see our pencil sketch. It’s quite faint but it’s the sort of pencil sketch that somebody with a lot more artistic ability than me might do of this particular scene. Step two gives us the ability to bring back some of the color into the sketch. Now this is a step that you could skip and then that color wouldn’t be included in the image. But on this occasion what I’m going to do is just to bring that bit of color back. And of course the presence of the color makes the sketch look a bit less shall we say sketchy. And then the third option, to make the lines in your drawing darker use the buttons below. So this is going to make the lines a little bit more distinct. So we click on levels and there we are.

Now just a thing to point out in passing. You’re going to find out later how all this is achieved and it’s achieved by applying a number of layers to the image. And that is why when you finish working on an image in guided edit you can then go into expert mode and work on each of those effects in finer detail.
Now if I want to go back to the beginning I’ve got the Reset button. If I want to just give up what I’m doing I’ve got a Cancel button at the bottom. But assuming that I’m happy with that if I click on Next I then have a panel and this panel has a combination of commands usually including the ones you can see here, sometimes with a variation on this. And the options are do I want to save the image as it is now? Do you want to do a Save As? So save it with a different name. Would I like to continue editing in quick mode? Would I like to continue editing in expert mode? Or would I like to share this image Facebook, Flickr, Twitter? I’ll talk about sharing images a little bit later on in the course. But I’m basically happy with that so I’m going to click on Done.

And if you look at the photo bin down at the bottom you can see my updated version of that image.

And a very important point here. Let’s go back into expert mode, click on Edit, undo line drawing undoes the whole thing and we’re back to our starting point again.

And let me finish this introductory section with one more guided edit. This time I really am going to use one of the basics. And the one I’m going to use is brightness and contrast. And the options there include an auto fix option. And having done the auto fix I can use the sliders to fine tune the difference between pure black and pure white. So let’s try an auto fix. Now I think you’ll agree that is a pretty dramatic effect. And if you want to experiment with brightness, much too much. I actually quite like it how it was before. And then I can try the contrast. I quite like the auto fixes version of contrast as well. So you can see what a dramatic effect that can have.

And in this case I’m going to click on Next and I’m going to do a Save As. I’m going to save it in a version set, click on Save, go for maximum, and I’m pretty happy with that fixed version of this image.

That’s it for this section. I’ll see you in the next one.
Video: Resize Your Photo Guided Edit

Toby: Welcome back to our course on PSE 14.

We’re going to look now in a little bit more detail at one of the new guided edits in PSE 14. It’s one of the basics and it’s called Resize your photo.

Now one of the reasons that I’m looking at this one apart from the fact that it’s new is that it is a little bit more complex than the couple of examples I showed you in the preceding section. And it’s a sort of medium complexity guided edit. We’ll look at some of the others, including a couple that are more complex than this later on in the course.

Now I’ve already told you quite a bit about image size in pixels and the relationship between the size in pixels of an image, the resolution and the physical size which of course is determined by the pixel size and the resolution. And for many people this is just a little bit too complicated. Some people aren’t particularly mathematically inclined or don’t want to be mathematically inclined. Some people are just in a bit too much of a hurry to worry too much about getting out a calculator and working out how many pixels it should be or what resolution it should be or whatever. This new guided edit is an attempt to give you a very straightforward but reasonably flexible way of achieving the size results that you want for an image.

So this is a three step process. First of all select the output option. This will basically determine the resolution. On this occasion I want an image for print. Having selected the output option I then select the size. Now I’ve got a number of options on size. I can either specify how long the long edge should be and then PSE 14 will adjust accordingly based on that long edge and maintaining the aspect ratio of the image. I can specify the short edge or I can specify width and height or I can specify one of these presets.

Now if I choose a preset which doesn’t correspond to the aspect ratio of the image such as 8 x 10 and I click on the step three preview button what I will get is in effect a crop window that I can slide so that I include whichever section of the image I want to include. Let me cancel that. Whereas if I decide on a size which corresponds to the aspect ratio of my original and I preview that then of course I don’t have an issue with the necessity to crop that image.

Now before I actually commit that change what I really want it to do is to adjust the size of the image to fit in with print resolution. So I’m going to check the shrink to fit button. And then all I need to do is click on Apply. Now let me click on Next. That takes me to the panel that you saw before. Here my options are different. I’ve created an image for print. I’ve still got save and save as and I’ve still got the options to continue editing in quick or expert but I also have the option to print the image on my local printer.
So having done that let’s click on Done, back into expert mode for a moment, and you can see I’ve got a 6 x 4 300 dots per inch. Now let me undo that change and now I’m going to go back into that guided edit again and look at some web options.

Now when I select my output option as web the size options I’ve got are different. I can specify a long edge, a short edge, or a width and height. But note that they’re now specified in pixels. Or I can specify a file size. So I can say that I want my file size to be less than a certain number of kilobytes which of course might be a very important consideration when you’re publishing an image on the web.

Let’s suppose that on this occasion though I’m going to specify the long edge. And let’s suppose that I want this image to be say 300 pixels on the long edge. And of course PSE adjusts the height to 200 pixels to maintain the aspect ratio. Click on Apply. There is my image adjusted accordingly. Click on Next. And when I’ve got output for the web I have save and save as, continue editing, but I also have those share options now. Click on Done and back into expert mode. And of course exactly what you see here will depend on your view and zoom settings. If you look down at the document sizes you’ll see that its size would be one inch by 2/3 of an inch at 300 dots per inch. But of course this corresponds to the web size we specified of 300 pixels by 200 pixels. And if I click on the View menu and say Actual Pixels then you can see the view which is a true representation in pixel size of the image.

That’s it for this section. Please join me in the next one.
**Video: Exercise 05**

**Toby:** Welcome back to our course on PSE 14.

It’s time now for Exercise 05. And with Exercise 05 I’d like you to perform two guided edits on this image which is in the exercise folder as 05A. And it is in Photoshop format. So it’s 05A.psd.

First of all I’d like you to make it 800 x 450 for the web. And in addition I would like you to add a white vignette. The intensity of the vignette should be 90 and you should apply a 10 pixel feather and minus-10% roundness. Now if you’ve got no idea what I’m talking about you need to look into the vignette guided edit. And don’t forget the PDF and the Help. All of the guided edits are there, information about each of them is included.

My answer is 05B. Let’s take a look at 05B. There it is, 16 x 9, white vignette.

That’s the end of this section. Please join me in the next one.
Chapter 11 – Text

Video: Introduction to Text

Toby: Welcome back to our course on PSE 14.

In this section I’m going to introduce you to the use of text in PSE 14. I’ll cover some of the more advanced aspects of text later on but in this section I really just want to show you how to add text and do some simple placement and formatting.

There are various reasons you might want to add text to an image. For example, you might want to add a title. You may want to just put some information on the image explaining what is in it or where it was taken or you may want to point out a particular feature.

Now in PSE 14 you’re going to add text in expert mode and there is a range of text tools. The icon you want is in the Draw group and if I click on this option, Horizontal Type tool, you’ll see the set of text tools appear and there are in fact seven of them here. There is horizontal type, vertical type, horizontal type mask, vertical type mask, text on selection tool, text on shape tool, and text on custom path tool. Now those last three mean that you can add, for example, a shape to an image and then have the text run around, flow around the shape. I’ll cover that later on in the course. For the moment and in this section I’m really only going to be concerned with the first two, the horizontal type tool and the vertical type tool. And the first thing I’m going to do is to add some horizontal text to this image.

Now when it comes to adding the text I’ll have many of the features that I have with a simple word processing program. So I can choose my font. I can choose the style, whether I want regular, bold, italic, etcetera. I can choose color, point size. And I can even adjust things like the alignment and the letting. You can actually put the text on the image and then adjust those things afterwards. On this occasion I am going to choose my font first and I’m going to choose the style and the point size and then I’ll show you later in this section how you can adjust those things.

So first of all let me choose a font. I have many fonts on my system. Your list of fonts is very unlikely to be the same as mine. Don’t worry if you don’t see any of the fonts that I use on the course. Use the closest equivalent that you can find.

I’m going to try Papyrus Regular. And I’m going to stick with the regular style. And for the color I’m going to look at this color swatch. And I think I’m going to choose that quite yellowy color. Point size let’s go for say 60 points at this stage. So having made my selections and to be fair particularly when you’re starting out on doing this you probably don’t have a really good idea of what any of those settings should be. It’s important to remember you can change these things afterwards if they don’t really work. I’ve made my selections now. What I do is I click on the image and having clicked I start typing.
Now while I’m typing I am in a special mode where you can see the commit and the cancel options there, the little icons. And you can see the cursor flashing where the next thing I type will go. All the time that I’m in that mode, so I’m in text entry mode, I can change my text, use the back arrow key to delete, and so on. But once I’ve hit the tick to commit what I’ve typed then I am no longer in text entry mode. And if I start typing now it may do all sorts of things. Notice that the text box that the text has gone into is as identifiable object on the image. You can see that it’s surrounded by a little dashed or dotted line and you can see the little selection handles. So for example, if I hover over one of those selection handles and pull it up to the right I can actually make everything bigger in that way. And note when I’ve finished doing that what PSE is saying to me by giving me the tick and the cancel back is do you want to stick with this side? Do you want to commit or cancel this operation? Well I’m going to commit this one and now I’ve got my text at what I think is a better size for this image.

Now all the time I’ve got that surrounding rectangle with the handles also if I hover over it with the Move tool selected and click I can actually move the text around. But note I am not in text entry mode. There’s no point in me trying to type more text in here at the moment because it won’t work. I can move the box around but I cannot at the moment change the text. That’s an important thing to get used to.

So let’s suppose that I wanted to change this text. Let’s suppose I decided to change it from saying Nordkapp, which is the name of a place right at the very top of Norway, and I wanted to say Nordkapp Troll instead. Well one way of doing this, and I think this is a great way when you’re just getting used to this, is if you right click within the textbox there one of the options on the contextual menu is Edit Text. And that puts you back into the mode where you can edit the text. So all I need to do now is place the cursor somewhere. I’m going to put a space and I’m going to type Troll. And then I’m going to tick. And now you might say, “Where is the rest of the word Troll gone?” It’s all too big now. It won’t fit in that space. Well one way of dealing with that problem is to reduce the size of the text again. And in order to do that I need to go back into text entry mode. If I right click on the textbox, click on Edit Text. I’ve got my text tools back again. When I do this all of the text in the box is effectively selected. I can click in there if I want to type something or correct a spelling or something. But if what I want to do is to change the size of the text, so say in this case note the 142.91 point size. That’s that big because when we stretched out the box a moment or two ago it made all the text bigger as well, of course. So I’m going to set that back to say 72 point. Note those point sizes are just presets. I could type in a different size. So supposing I said 100 point instead. And then when I’ve got to the size that I want tick it and I’ve now got my text at a size that fits very neatly onto the image.

Now what I’ve done so far is basically to put a short piece of text onto this image. If I wanted to add a whole paragraph of text I could take the same approach, hit the Enter key every now and then to start a new line. But if you really want to enter a block of text instead of just clicking once you’ve selected the type tool and starting to type what you do is to draw the area where you want the text to appear.
So I’ve still got the horizontal type tool selected. What I’m going to do now is to click on the image and draw a rectangle. Now I’m going to make that rectangle too small for my purposes. Now having drawn the rectangle I can just start typing. I’m going to use 72 point. I’m going to use a different font. I think I’m going to go for Trajan Pro 3 and start typing. Now as you can see the text has automatically wrapped as I’ve been typing. But the textbox that it’s in isn’t big enough to accommodate it. So what I can do is hover over the bottom there, just stretch it down a bit further. And when I’ve got it to the point I want I can just click on the Commit and I have my paragraph text.

Now let me right click on that and edit text again. And let’s look at the paragraph alignment because at the moment paragraph text is left aligned. Let’s try right aligned. And let’s try center aligned. So alignment of text within the paragraphs is pretty straightforward as well.

Now let’s look a little bit more detail editing within a whole block like this. Let me right click, go back into edit text. I’m going to correct that spelling mistake. I’ve got two R’s in Center there. And I also want to make Visitor Center stand out. So what I’m going to do is to make it bold. So I’m going to select Visitor Center and then down within the tool options for the type tools I’m going to go Bold, click on tick, and you can see a little bit more formatting there of text that I’ve entered onto the image.

Now I think you might safely say that this is slightly overdone now but let me just move that out of the way because I’ve got one more thing to show you and that is vertical text. Let’s go back into the type tool yet again. Let’s choose vertical text. Now I’m going to click towards the top right of the image and I’m just going to start typing. And of course as I type each letter appears below the one above it. Commit, drag it all down and that’s vertical text.

So they’re the main features of working with text in PSE 14. We’ll be looking at some of the more advanced features later on. But one thing to bear in mind here is that several aspects of this do start to become easier when you work in layers because under normal conditions each of these textboxes occupies its own layer which at least makes it very easy to select the textbox that you want to work on.

But for now that’s it on text. I’ll see you in the next section.
Chapter 12 – Sharing

Video: Introduction to Sharing

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to start to look at sharing your images and the outputs of your PSE projects. And this is actually a pretty big subject in itself. There are many ways of sharing. So having covered some general aspects in this section I’m going to spend another couple of sections looking at specific ways of sharing.

Now in general terms when it comes to sharing from PSE 14 there are really two categories of methods. Now in order to explain these categories let’s suppose that you have say half a dozen images to share. In the first category of method you specifically send or hand or provide those images to another person or to other people. So for instance, you might print those images out and actually hand them over or you might email them to somebody. And we’re going to look at how to send images by email in the next section.

The second category of method involves essentially publishing those six images. So rather than giving them to somebody or sending them to somebody you make them available and then you tell other people where they are and how they can see them, how they can access them. Now you may make these six images generally available so that anybody who knows where they are can see them or you may do it in some kind of restricted way so that only people you nominate can see the images, for example.

Now I’m going to demonstrate that. I’m going to demonstrate it by showing you how to publish those images to Facebook in the section after the next one.

I should point out in all the work that I’m doing in these sections though that in the interest of confidentiality, privacy and so on I won’t be using any real names or any real email addresses. So any email addresses that you see are purely fictitious ones. You’ll occasionally see one or two with my name in them. They’re email addresses which basically whenever they get an email the email is just immediately deleted. So they’re email addresses that I only use for demonstration purposes. And in particular you won’t see anybody else’s personal details at all. And I don’t believe that in any way hampers me showing you how to do the things that I’m showing you over the next few sections.

Now let’s start to look at some of these general aspects and we’ll start in here in the editor by looking at the Share dropdown on the right.

The methods listing there are really quite restricted. I’ve just got Facebook, Flickr, and Twitter. And as I said I’ll demonstrate Facebook to you in the section after the next one.
Let’s now look at the organizer. Now the organizer share menu is a much longer menu. You’ve got Facebook and Flickr and Twitter. You also have email, Vimeo for video, YouTube for video, and then you also have options for burning video DVDs or blu-rays and for sharing PDF slideshows.

Now although I’m going to cover quite a bit of this on the course the PDF’s contain some very useful information about some of the specifics of sharing. Now to give you an example of this I’m going to demonstrate Facebook. The general approach say with Twitter is actually quite similar. But Twitter has a lot more restrictions not only on how many things you can share but on how big the things that you share are. And these are all pretty well documented in the PDF’s to begin with. And of course for the latest information about what you can and can’t do with Twitter you need to ask Twitter really since of course they may well have changed things since I recorded these sections. And the same goes for services such as Flickr and Vimeo and YouTube.

So a very good place to go in the Elements PDF is to chapter twelve where printing, sharing, and exporting are pretty well covered. Some of the references are to earlier versions of PSE. But where this happens as far as I am aware it is still relevant to the current version of PSE. Unfortunately Adobe are not that good at updating the version numbers in their PDF documentation, although the documentation itself I think is pretty good.

Now within there you’ll find information, for example, about sharing to Flickr, sharing to Twitter, and then to other sources such as Facebook. As I said just now I’m going to cover Facebook in a couple of sections from now.

The next thing that I need to talk to you about is file formats. And you may be a little confused about the file formats that we’ve used so far. We’ve used PSD format. We’ve used JPEG. We even used an MP4 format earlier on. So which format do you use when you’re saving and sharing? Well the answer to this is that there are actually many, many formats but the principle ones that we use each have a specific purpose and I’m going to start with PSD format.

PSD format is a specific Photoshop and Photoshop Elements format. And in PSD format you can use all of the tools and techniques of Photoshop Elements. In particular you can do things like work with layers. And one of the most important things about PSD format is not only that you can use all of the tools and techniques but that it’s a format that doesn’t compress your image data. It keeps the maximum quality. And as I’ve said a few times already on the course, what I aim to do is to keep the maximum quality for as long as I can.

Now a downside of this is that it does tend to use a lot of space. If you look at any of the images you’ve created so far, you look at the PSD format version, you look at the JPEG version, the PSD will be a much bigger file. But provided you’ve got access to enough space you are basically better off keeping the quality and only losing it when you absolutely have to.
Now if I’ve got a PSD file, say I’ve got an image. I’m working on it in PSD format. I’m perhaps doing some adjustments and corrections and so on. At the point that I want to use that image say on my website I may well convert it to one of those other formats such as JPEG. JPEG is a compressed format. It’s a format that doesn’t keep all of the information that PSD format keeps. So for instance, you don’t have layers in a JPEG file. But it will be a much smaller file and much more suitable for sharing with other people.

Now having said that if your camera is generating JPEG files, you’re loading the JPEG files into Photoshop Elements and working on them there, if you don’t actually need to do anything to do say with layers or to use any of the fuller capabilities of Photoshop Elements there’s absolutely nothing to stop you just leaving those in JPEG format and working on them in JPEG format. If the files have come to you in JPEG format in the first place, such as from your camera, you’ve got all the quality you’re going to get unless you’re going to move to using Camera Raw, but we don’t cover on this course. And having got all the quality you’re going to get then you can hang onto it in JPEG format and you don’t need to make it even bigger with PSD format if PSD format isn’t going to actually do something for you.

So typically in my catalogs I have a mixture of PSD format files and JPEG format files. And when I create an image out of other images or when I do a lot of work with things like filters and effects and so on in most cases I’ll be working with PSD format files because I will have been using layers. But where I have an image that I’ve got from a camera and maybe all I’m doing is cropping it or something like that then the chances are I’ll just leave it in JPEG format.

Now there’s another very important format that we’re going to see appearing from time to time and that is PSE format, Photo Creations Format. And this is the format that your projects in Photoshop Elements will take. So if you’re working on a multipage creation such as a slideshow or a photobook the project itself is held in PSE format.

Now again when you’ve been working on something in PSE format, suppose I’ve been working on creating a slideshow. At the point that I want to share it with somebody else I don’t provide them with the PSE file. I produce output in a format that they can use or they can see. So for example, I might generate the output of a slideshow in MP4 format because that’s a format that most modern video software on a computer can play. So they can watch my slideshow in MP4 format. They can’t watch it in PSE format. So I’ll maintain and develop and work on my creation, my project in PSE format but convert it to a suitable output format when I’m ready to share it with other people.

Now in this section of the Elements PDF on saving and exporting images there’s a section, File Formats for Saving, which talks about the principle formats for saving in PSE. And there’s a brief description of each. I’m going to talk about some of them in a little bit more detail in later sections of the course. But as we do start to use alternative formats later on in the course this is a good point to refer back to to see what those acronyms actually refer to. Many people have heard
of JPEG format but not so many people have heard of PAG format, for example, and things like PSE and PSD format are very specific to working with Photoshop or Photoshop Elements whereas PDF format is a format that most people with a computer will have heard of.

So in order to demonstrate one or two of these formats and some of the factors involved in deciding which format to use in the next section we’re going to look at sharing images using email. Then we’ll look at sharing images using Facebook. And then in the next section after that we’ll look at some of the factors involved in saving for the web and how you choose between the formats that are generally used for web images.

That’s the end of this section. I’ll see you in the next one.
Video: Sharing Using Email

Toby: Welcome back to our course on PSE 14.

In this section we’re going to look at sharing images using email. Now what I’m going to do on this occasion is I’m going to send one of my friends a couple of these pictures of windmills here. I’m going to select that one and that one. And my aim is to email them as attachments to my friend.

Now the first thing I need to do in PSE is to check that my preferences are set correctly. So click on Edit and then go into Preferences and then Email. Now email client is correctly configured to Microsoft Outlook. I use Outlook on this device and that handles all of the email accounts that I access from this device. If yours appears to be set correctly that’s fine. If you don’t see an email client configured here or if you would like to configure a different one then you can create a new profile.

Now amongst the email accounts that I handle in Microsoft Outlook on this device is a Yahoo account. And if instead of using Microsoft Outlook I decided all I want PSE to do is to use my Yahoo account what I would do is click on New, give my profile a name. So I could say something like Yahoo Only. Service provider I’d say Yahoo Mail. Click on OK and then I would need to enter my email address, my password, and so on, click the Validate button and what PSE will do is to check with Yahoo that that is an email account that is valid. And then I would be setup so that that particular profile, my Yahoo email account, was the one that was going to be used when sending emails from PSE. Of course in normal use I’d still be using Microsoft Outlook to handle all my email. But if I wanted to use say Yahoo Only when dealing with PSE that might be a useful way to set it up. But one way or another you need to have a working email client configured on your device and you need to tell PSE via the preferences what it is. In the case of mine I’m going to cancel here and stick with Microsoft Outlook.

So having made sure that PSE is aware of which email client I’m intending to use I go up to the Share menu in the organizer and click on Email. Now that gives me this panel on the right. And right near the top of that you can see the thumbnails of the two images that I’ve selected to send.

Now at this point I can change my mind about what I want to send as attachments. So for instance I could say well actually I want to send that picture over there on the left. So click it to select it, release the mouse again, and then just drag that into the bin. And if I decided it was going to replace the first one, select the first one and press the delete trashcan at the bottom there.

One of the things to be very wary of when you’re sending email attachments is how big the attachments are. Even if your email system, your email service provider lets you add lots of very big attachments to emails the recipients of your emails may not be quite so fortunate. And if you try to send several sort of two or three megabyte images to somebody you may be able to send them but that doesn’t necessarily mean that everybody you’re sending them to is going to be able
to receive them. So be a little bit cautious about how big the email attachments are. Having said that there are some controls under the bin there which can help you to adjust or moderate the size of those attachments.

Now we’ve got default settings here. The maximum photo size has been set at medium, 800 x 600 pixels. So we’re not going to send anything bigger than that. And the quality of the JPEGs has been set to 9, high. Now with those settings those two images will constitute an estimated size of 234 kilobytes. Now at 234 kilobytes is probably okay for all email systems. Well I’m not sure I know of any that couldn’t handle that size of attachment nowadays. But generally speaking you do need to be careful. Make sure that number isn’t in the several megabyte size because then you can be pretty confident that somebody will have some trouble with that amount of attachments. And if the size does look suspiciously large consider splitting this up into sending a few emails with a couple of attachments on each email.

So you can use that dropdown to adjust the maximum photo size. One option there, Use original size which means you just send them all as they are. It’s always a good idea to check that total afterwards. And of course if you were only sending these images for somebody to have a look at a sort of rough draft at something you weren’t particularly concerned about the quality, you could move the quality slider over to the left. That will make the images smaller as well.

So having got the size set correctly, making sure that you’re happy with the overall size of the attachments click on Next.

Now Select recipients. PSE has its own contact book. I don’t use the PSE contact book. If you’d like to use it it can be very useful, particularly if you regularly send emails to certain individuals and you want to be able to very simply select them from a list and get them into the list of recipients for this email. If you click on this little button here it gives you access to the contact book. Mine of course is empty. How to use that contact book is covered in the PDF document. So by all means have a look at that if you think that might be useful to you. As I say, I’m not going to cover it. It is very straightforward to set up new contacts that you can then use repeatedly. And indeed to set up groups of contacts. For the moment though I’m going to leave Select recipients blank.

Subject, there is a default value for subjects and there is a default message. Now what I’m going to do is to accept the default for both of those, no recipients, click on Next.

Now what happens is PSE works on producing this email for me and once it’s ready with the email to send it will present it to me.

And here is that email. Now the email currently has the two images attached to it. It has the default subject, the default message itself, and a little advert for Adobe. I’m going to take the Adobe PSE advert out. I’m going to edit that message. And then as far as To goes the recipient because I’m not using the PSE contact book but I am using Outlook, if I click on To here it will
give me access to my Outlook contact list. Of course same for the CC, the copies on the email. When I put in the recipients and any copies that I want I just click on the Send button and that’s the job done.

And there’s just one other thing I’d like to quickly cover here which is relevant. If you go into the editor and go to Preferences the preferences related to sharing are in a category at the bottom of the fly out menu there, Organize and Share. I’ll leave you to browse through those but there are a couple of them of particular interest. One of them is the email page which corresponds to the page in the organizer that we looked at just now.

But I’d like to draw your attention to this page, editing, because this is where you would specify a supplementary editing application. So if you want to use a different editor or additional editor you can specify it here.

The other thing you can specify here using the radio buttons in the lower part of this area of the screen, Show Photoshop Elements editor option only, Show Premiere Elements editor options only. If you’re not planning to use Premiere Elements and you’re only planning to use Photoshop Elements, if you select that with the radio button, click on OK, you won’t now see the option to edit using Premiere Elements which is a bit of a waste of time of course if you don’t have Premiere Elements.

So that’s the end of this section. I’ll see you in the next one.
Video: Sharing using Facebook

Toby: Hello again and welcome back to our course on PSE 14.

In the preceding section I showed you how to share images with others by sending those images as attachments to emails. In this section we’re going to look at an example of the other general approach to sharing images which is to publish them and by way of an example I’m going to publish a few images on Facebook. Other social media services such as Twitter provide similar facilities and the approach in general is pretty similar as well. But obviously there may be specific variations with social media services that you use. So in this section let’s just concentrate on Facebook.

Now what I’m going to do is to share just three of these images of flowers on Facebook. So I’m going to select three images. Having selected them I’m going up to the Share menu. I’m going to click on Share and then Facebook.

Now in order to publish these media to my Facebook account I need to authorize PSE to do that. And in order to do that I’ll need to provide my username and password. But before I do this little dialogue here has a checkbox in it, Download Facebook friend list, which is currently checked. Now later on in the course we’re going to look at tagging images for people. So we’re going to be looking at which images individual people appear in. It’s a great way of finding, for instance, pictures of your Uncle John or your friend Mary or whoever you might want to find the pictures of. And a very good starting point for the list of people that you want to identify in your pictures is your Facebook friend list. Now at this point when you’re about to do this authorization if you would like PSE to download your Facebook friend list, if you leave that box checked then that’s what PSE will do and we’ll be able to use that friend list later on in a way that I’ll show you. For the moment I’m going to uncheck it. I’m not going to download my Facebook friend list now. It’s up to you whether you download your Facebook friend list or not but I’m not going to. I’m just going to click on Authorize.

So enter my username and password for Facebook and click on Login. And once the authorization is complete you will see a page like this one, Thank you. Photoshop Elements is authorized to publish to your Facebook account. Having got to this point you can just close the browser. So I’m going to close Internet Explorer in my case. And I’ve got a message there, Thank you for authorizing Elements to upload to your Facebook account. Select complete authorization to continue uploading the media to your Facebook account. So I’m going to click on Complete Authorization and wait a couple more moments. And now I have this dialogue that I can use to complete the upload of the images.

Now if I want to, for example, remove one of the images, so let’s suppose I decided I wanted to remove that one and not upload it after all there’s a little minus button there that lets me delete. There’s also a plus button. If I click on the plus button it’ll give me access to my catalog and I
can go through and add any others that I may have missed first time around. So that’s a very straightforward way of changing the list of images that I’m going to upload.

If the photos already have people tags in them, and I’ll talk about people tags later, you keep this checkbox checked here, Upload people tags in these photos, then those people tags will go up with the photos.

But on the right we have first of all album options. So if you’ve got an existing album in Facebook you can add these photos to it. Or you can upload photos to a new album. So if I was going to say well this is my flowers album then I can add a location and a description and so on. And I can also restrict who can see these photos. Is it friends only? Is it friends of friends? Or is it everyone? So is this a public album of images? And then finally here choose your photo upload quality. Am I looking for standard quality? This is the recommended quality and this will give me a fast upload. Obviously how long the upload will take will depend on your connection and on the number of images. And then you also have the option of a high photo quality but that will obviously give you a slower upload.

So let me just finish the information about my new album. Finally click on Upload. Little progress bar there will tell you about how things are going on the upload. And when it gets to 100% the upload is complete and I can either click on Done and go back to working in PSE or if I’d like to look at my album in Facebook I can click no Visit Facebook to see my album and check that I’m happy with how it looks.

So it really is as straightforward as that to upload images to Facebook.

And just very briefly here is a default view of the album on my Facebook homepage. From here I can do things like maintain who the album is shared with and all the normal Facebook things with it.

If I wanted to share via Twitter, let just me show you what happens at the beginning of this for Twitter. If I click on Twitter the first thing is you can only add one image to a tweet at the moment. So I would only be able to do this with a single image. So let me just select that one. Let’s try again. And of course you have a pretty similar procedure from this point onwards. You’re going to enter the details for your Twitter authorization and so on. So for Twitter and any other social media services that you use I suggest you give those a try.

And one other thing just to mention here is that there is a facility in PSE now to create a Facebook profile and cover picture. And there’s a couple of examples there which you may or may not like. But if you’d like to create your own profile and cover picture then it’s pretty well explained in the Elements PDF. I’m not going to go through it on the course. As a little extra exercise for you to do if you use Facebook to go through that procedure. It’s pretty straightforward to follow and generally speaking the results that I’ve seen have been pretty good. So give that a try if you’re a Facebook user.
Okay. So that’s the end of this section. I’ll see you in the next one.
Video: Saving for the Web

Toby: Welcome back to our course on PSE 14.

When it comes to saving and sharing images it’s very often the case that you’ll be saving images for use on the web. And I’ve already mentioned one or two very important factors to bear in mind when it comes to publishing for the web. And one of the most significant factors to bear in mind here is that on the web there really is no point in publishing images at a very high resolution. The recommended resolution is 72 dots per inch. And although as I’ve mentioned several times in the course I would very much support the idea that you should maintain the master copies of images at the highest quality you can. Once you get to the point that you’re going to put them onto the web it’s a good idea to aim at publishing at 72 dots per inch. Now that is not the only factor by any means and I’m going to cover some of the other important factors in this section. But bear that one in mind because what we’re going to do is to save this particular image for use on the web.

Now the file is currently a JPEG. We’ll publish it as a JPEG, probably. But there’s a little bit more of a discussion to go there as well. And if we look at the size down here, let me just switch to document sizes. It actually comprises 68 million characters. So there’s an awful lot of information in this image at the moment. Now although there are 68 million characters of information in it the file size is not 68 million characters because of JPEG compression, but more on that in just a moment as well.

Now from the PSE editor what I’m going to do is select from the file menu, Save for Web. And that brings up the Save for Web dialogue. Now what you can see in the Save for Web dialogue are two copies of the image. The one on the left is what you might call the original. Note the 68.7 megabytes. That represents the number of characters. It’s not the size of the file. The size of that JPEG file as stored on my hard drive is about 6.5 megabytes, something like that. So it’s not as big as 68.7. That is primarily due to the JPEG compression. But that’s still a pretty big file.

The image on the right is what PSE is suggestion as the image that I would save for the web. And with the format its chosen, which is a GIF format, G-I-F format, the file would 13.63 megabytes in size. And what it says is at a two megabits per second connection speed, so that’s a relatively slow by modern standards broadband connection, it would take 71 seconds for that image to download. Now if I had a single webpage with this single image on it it would be over a minute for this image to download. If this image was one of a number on a page, say it was a tourist page, if each image took over a minute to download that would be incredibly slow. But that’s not the only problem because a GIF format only supports 256 colors. So the palette of colors will be a much smaller palette of colors that’s used for a JPEG. So therefore I would lose a lot of the color information in this image.
Now there may well be situations when the only option you have is to lose a lot of color information. But we need to look at some of the other factors involved here as well before we go for a GIF, which after all would still give a very slow download of over a minute as two megabits per second for this image.

Now before we look at some of the options let me just mention broadband speed. The range of broadband speeds that PSE will do this calculation for you for is arranged going from a pretty slow modem up to two megabits per second. Of course nowadays you’d probably be looking at speeds far in excess of two megabits per second. But what you choose here or whether you do your own calculation will largely depend on your target audience. Even though you may think that the majority of your users on the website, for example, would now be using much higher download speeds than this bear in mind that many of them won’t be. And if you do anticipate at least some users with download speeds like two megabits per second or even some of those slow cable DSL speeds, those people will still experience very slow downloads if you don’t optimize your images for the web. So somebody with a speed of 40, 60, 80, 100 megabits per second probably the page will download as quickly as they could possibly expect it to. But the people with the slower speeds may still be put off using your website and accessing your images if the downloads are very slow.

Now in this panel on the right we have a number of controls we can use to adjust the settings for this save. The top section shows the basic settings for the format chosen and that includes the number of colors, whether include dither or not. I’ll talk about dither in just a moment. And at the moment you can see we have GIF format selected. And as I said just now one of the problems you have is that GIF only supports 256 colors.

Now there are in fact four available formats here. We have GIF, JPEG, PNG-8, PNG-24. JPEG is the format that we generally use for photographic images. And PNG-24 is an equivalent of JPEG. So we would use that for photographic images. But the main difference is that PNG supports transparency. So if you have an image of photographic quality but which is not strictly a rectangle or where you want to be able to have something show through by having an irregular shape, transparency in the image, PNG-24 is the format to use. The downside of PNG-24 compared to JPEG is that it does use more space. So most people only use PNG-24 when they actually need transparency in a photographic image.

PNG-8 is the equivalent in PNG format of GIF format. For most people they’ll use GIF for, if you like, graphics, icons, cartoons, that kind of thing. And they’ll use JPEG for photographic images unless they need transparency and then they’ll use PNG-24. And one other thing to mention is that GIF format is the one that supports animation.

So knowing those things you may now look at this and say well this is definitely going to be a JPEG job because I want the photographic quality. I don’t need transparency. Let’s go for JPEG.
Now with JPEG I get a size of 4.7834 megabytes at a quality of 60. I’ll come back to quality in just a moment.

But one thing that we haven’t looked at at all here is what’s in the lower half of that panel which is image size. Now so far we haven’t changed the size of this image. And bear in mind if it’s going on a webpage at 72 dots per inch then we certainly don’t need it to be 6,000 pixels wide. That’s a few feet wide at 72 dots per inch. So let’s suppose that we only need the image to be about three or four inches wide. So let’s change that width. Note the lock here which is maintaining the aspect ratio. Let’s change the width to 300 which will be just under four inches wide. So that’s 5% of the original size. Now what we have is an output file of 23.44 kilobytes, which is going to take one second to download at two megabits.

Now when you change the size what’ll happen over here as you’ve seen is that the preview changes accordingly. We have a control here which is a zoom level control. So let’s make that a little bit closer to the real thing. You can look at the quality. If you need to zoom in more than that. So let’s suppose you wanted to just check that the detail was going to be good enough in the image. Not only can you go in pretty much as close as you like but you have got some tools up on the left, including a hand tool so you can move around with the image and check that you’re not losing any quality.

Now having gone for this quality of 60 and you may or may not be able to see that it’s a little bit blurrier in the right hand image. Why don’t I go for higher quality because I’m not worried about one second to download that image doesn’t worry me. I might spoil myself. I might try it maximum quality and see what that does.

And then I also have an option down here to preview. And I can actually preview the image in a browser. And you can even see the section of HTML code there that shows the preview, including image, the name of the source, width is 300, height is 200, and so on. So when I finish previewing how it’s going to look in a web browser, in this case Internet Explorer, I can decide yep I’m happy with that and I’m going to save it with those settings.

Then that covers the basic aspects of saving for the web. But I said I would come back to the subject of dither.

In the Photoshop Elements PDF there’s a very good explanation of dithering in web images. And I suggest that if you’re not familiar with dither you read that section. Very, very briefly what it amounts to is that if you’re in any situation where you are trying to display a color and the device you’re displaying on, for example, cannot support that color what dithering does is to use two adjacent colors to give the impression of that color, to simulate that color. Now doing that can have very good results but it can also mean that you use quite a lot of additional space building up these dithered images using adjacent colors. Now if you find in an image that the image is heavily banded because you’re using a restricted range of colors such as you are with GIF and PNG-8 you can introduce an element of dither but it may greatly increase the size of the file,
whereas reducing the element of dither will reduce the size of the file but may also increase the amount of banding in the image. If you take this particular example here where we’ve got a GIF 256 with 100% dither, file is 49K. If I were to reduce the dither to say zero I would reduce the size of the file, but having removed that dither may increase the amount of banding in the image. That’s another one that you would really need to experiment with. But as I say, read the section in the PDF because that will explain this more fully.

That’s the end of this section. I’ll see you in the next one.
Video: Exercise 06

Toby: Hello again and welcome back to our course on PSE 14.

In this section I’m going to set you Exercise 06. And you have a choice with Exercise 06. I’m providing you with this image and you either need to email it as an attachment to somebody that you know or perhaps a group of people that you know or you need to put it on your Facebook page. If you don’t want to email it, you haven’t got Facebook then you do have the alternative of sending it via Twitter. Now bear in mind the points that I made in the course about the size of the file, the resolution on the web, and so on.

Now if the idea of emailing an image or publishing an image on Facebook does appeal to you but you don’t particularly want to use one of my pictures then it’s fine to use your own. The Exercise 06 file that I’ve provided is just in case you can’t put your hand on something that you can use. But if you’d like to use something of your own that’s fine as well.

That’s Exercise 06. Please join me in the next section.
Chapter 13 – The Organizer – Part 2

Video: More about Keywords and Tags

Toby: Hello again and welcome back to our course on PSE 14.

In this and the next few sections we’re going to return to the organizer and I’m going to tell you some more about several of the topics that we looked at earlier and also introduce one or two new things as well.

Now the first thing I want to do is to take another look at the keywords and tags facilities in PSE 14. I’ve developed the structure of keywords that I started working on earlier on in the course. It’s by no means finished for my catalog yet but I want to show you now some other ways in which you can use keywords and tags in PSE 14.

Now first of all one of the features that can be very useful in PSE 14 if you’ve already got a keyword structure in place. In my case I’ve introduced a part of it related to animals and part of that is related to birds. If I find an image here with a bird that isn’t within the structure I can of course create a new part of the structure to cover this bird. But one thing I can do very quickly which is quite useful if you’ve just spotted something and you want to if you like tidy up later is I can use the image tags facility down at the bottom of the panel on the right and it lists the tags that I’ve already got. But if I want to see if I’ve already got a tag for this bird. This bird is a teal by the way. If I start typing Teal, that’s T. Nope I’ve got nothing beginning with T at the moment. So let’s put Teal in there. Click Add. I’ve now created a tag for Teal. By default the tags go into the Other category. But if I know that, as in this case, Teal is actually a bird what I can do is either right click on Teal and click on Edit and then I can change the category that it belongs to from Other to in this case Bird. So that’s one way of moving it in the structure. The other thing that I can do is to drag it. If I click on Teal I can drag it down and drop it over bird and now it has become a keyword within the bird subcategory.

Make a point of checking out some of these contextual menu options. If I right click on Teal, for example, I can change it from a keyword to a subcategory. I talked about that earlier in the course. I can edit the keyword. So I could, for instance, change the name or add a note. And then I also have the option of deleting the keyword, although you need to be careful of the warning I gave you earlier about deleting a keyword that has already been assigned to some images. And then we have a batch of options related to search which I’m going to look at later on in the course.

The other thing that you can do rather than drag this keyword onto selected images or indeed drag selected images onto this keyword, if you select some images in the grid you can apply this keyword to them using the last option there in the contextual menu, Apply to selected media.

And one point not to forget in order to remove keywords from images right click on an image, three-quarters of the way down Remove keyword tag. There’s a list of the keyword tags for this image. Click on the one you want to remove.

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Now there’s something else to show you here before I go into another use of keywords and that is preferences. If we go to preferences there is a section on keyword tags and albums. And what this primarily deals with is the order in which categories, subcategories of keywords and albums are sorted. Now what I’m going to talk about here relates to keywords and albums. Let’s take that first option up there, Enable manual sorting option. Categories are sorted manually rather than alphabetically. Now the categories here are Nature, Color, Photography, Other, and Animal. Let me change that to being alphabetical. Click on OK. Now they are sorted alphabetically. Animal, Color, Nature, Other, Photography.

So you may now look at the list under Bird and say well that’s a bit strange because isn’t it all set now to be alphabetical? Why does it go Black, Shelduck, Teal, Redshank? That’s not alphabetical. And the reason is that the last one in that list is not actually a keyword. That is a subcategory. It’s always very important to recognize what are subcategories and therefore points in your tree, your taxonomy as it’s called where you could add further subcategories and further keywords and points that are actually if you like the leaves of the tree, the keywords. If I change Redshank to being a keyword tag then it will sort into the correct sequence. So you can quite easily have a mix of subcategories and keywords. Sometimes that’ll confuse the issue.

The other thing to beware of here, if I change the top level, the category level back to manual. So I’m just going to put the top level back to manual, click on OK. Now if wanted to put say Nature first, so I’m going to drag Nature to the beginning of the list. I need to drop it above Animal. You see where I get that line, that horizontal line. That puts Nature at the top of the list. If I actually drop it onto Animal it can get included within the structure of Animal which is not what I’d intended at all. It becomes a new subcategory of Animal and that’s not what I wanted. So if you’re trying to move part of the structure make sure that if you’re trying to get it between two things or at the top or the bottom you get that horizontal line. Let me just undo that change. Now if I say wanted to put it between Color and Other click to select, drag it, and just make sure I get that line between Color and Other.

Okay I’m going to change this one back to being alphabetical.

Now something that I briefly referred to earlier on was the ability to use the keywords and tags to filter what I can see in the catalog. This is not the same as doing a search. We’re going to look at searching in a few sections from now. But if I just want to filter and identify specific pictures within the catalog which have one or more of these keywords assigned. For instance, I could say show me all the images I’ve got with a bird in them. So let’s click on Bird. There are my bird pictures. Now I haven’t actually assigned tags to all of the images in this catalog yet so this isn’t all of the birds in the catalog. But you can I’m partway through the job.

If I then say right show me the bird pictures that I’ve got that are portrait there aren’t any because the only images I’ve got there of birds are in landscape orientation. If I click on Landscape now I still don’t see any because what it’s doing is saying a bird and landscape and portrait. What I need to do is to say I want a bird and landscape. It can’t be landscape and portrait. So let’s say a bird and landscape and now I’ve got those. Now you might say well the others were landscape as well weren’t they? Why aren’t they shown? The reason is, as I’ve just
said, I haven’t finished assigning all the keywords and tags to these yet and until I have PSE won’t be able to reliably identify all of the images that satisfy the criteria I’m specifying. But once I have got them fully cataloged and fully tagged it’ll be a very quick, easy, and reliable way of identifying images within my catalog.

Now of course I’m not restricted to doing this with keywords. I’m going to be able to do it with people, places, and events. But more on that later on.

Now I’ve just got one other thing to tell you about here and that is that if you’ve set up a keyword structure and you really think it’s useful and maybe somebody you know looks at it and says, “That’s a really great structure. I’d like to be able to use exactly the same keyword structure that you’ve used.” Rather than them having to sit down or you having to sit down and enter this whole structure again you can actually export this structure and then somebody else using PSE can import the structure and use it themselves and vice versa, of course.

So all you need to do to an export is go up to the plus button here on the keywords panel. One of the options there is Save keyword tags to file. That brings up this little dialogue where you can select to export all keyword tags or specific keyword tags. So if somebody doesn’t want the whole structure, they say just want the structure under Animal you can select Animal and export that. But if you want the whole lot export all keyword tags, click on OK, and it saves it as an XML format file.

Having saved it as that if you provide that to somebody else who has got a recent version of PSE what they would then do is go to that same point and say Import keyword tags from file. And that would give them whatever structure, all of it or part of it that you’ve just exported.

So that’s it on keywords and tags. I’ll see you in the next section.
Video: Captions

Toby: Welcome back to our course on PSE 14.

In this section we’re going to take a look at captions. Now I’ve mentioned captions a couple of times already and in essence the use of captions is pretty straightforward. If you want to add a caption to an image looking at this one in the organizer, for example, all I need to do is to click in the area that it says Click here to add caption and start typing. Once I’ve finished entering the caption just click elsewhere and the caption is saved.

Now there are alternative ways of entering captions. For instance, I could type it in the caption field up here on the information panel. And of course on the Edit menu there is an option to add a caption. If captions already there then I can use the dialogue there to edit the caption. So for instance here I could put in the correct accented A for the name of that Norwegian town.

If you want to delete a caption all you really need to do is to use one of these options and just delete all of the text, click on OK in this case and you’ve deleted the caption. But on this occasion let me just click on OK to save that change.

Now a couple of useful things to know about captions. One of them is that when you’re printing images from PSE one of the options is whether you print captions or not. You can also decide whether or not to include captions in slideshows, for example, and in the various other projects that you can use PSE for.

And in fact as you’ll see later on you can search on captions as well. We’ve already seen filtering on keywords, for example. When you’re doing searching in PSE one of the options is to search in the text of captions. Sometimes, particularly if you perhaps don’t use keywords very much you may have an image and you know you put a caption on it that said Reindeer or Nordkapp or something like that. Well you can actually ask PSE to search your captions to find images with particular text in the captions.

But the main thing I want to show you now is how to use audio captions. I mentioned this to you earlier on in the course. Let’s look at an example.

Now if you look down at the bottom right hand corner of the image there’s a little icon there, picture of a speaker, a normal sound icon but with a little plus sign which indicates adding an audio caption. So let me click on that and that brings up the option to select an audio file. If you’ve already recorded an audio file, an audio caption what you can do here is file, you can browse to find it and you can attach it to this image. But you can also record a caption as well and that’s what I’m going to do here.

The Record button is the little red one there and that’s the one I’m going to use to record this caption. I won’t leave the monitor on the record at the moment. Otherwise you’ll hear me saying everything twice with a bit of echo. But I’ll play it back in just a moment.

This reindeer was seen grazing on the road from Honningvåg to Nordkapp.
Now if I want to play that caption back I can. But actually what I’m going to do is to click on the Close button there. It asks me if I’d like to save this new audio caption. Say Yes. If you look at the information panel on the right now you can see against audio I have the name of the WAV file, the W-A-V file that it has saved.

Now you’ll also see to the top right of the image that I’ve now got another little icon indicating that there is an audio caption. And what I’m going to do on this occasion is to play the audio caption by clicking on that icon. So all I need to do is to click on the audio icon, up comes the player, and then I can control the play with the play controls here and the volume control on the left.

This reindeer was seen grazing on the road from Honningvåg to Nordkapp.

That’s it for this section. Please join me in the next one.
Video: Ratings

Toby: Hello again and welcome back to our course on PSE 14. In this section we’re going to look at ratings.

I’ve mentioned ratings quite a few times already and the ratings system in PSE 14 is pretty straightforward. Images can be individually rated on a scale of one to five. One of the most important things to realize about this rating scale is that if an image is unrated, so it’s not one or two or three or four or five that doesn’t mean it’s zero. It means it’s unrated. So if for example you’re doing some searching or some other classification based on rating that search or classification won’t be applied to an image which is unrated. Unrated really means unrated and not a rating of zero.

So if I wanted to rate one or two of these images, for example let’s say I want to rate that image, the one in the top left. Select the image. I can click on the star ratings below. I can say well that’s not a very good picture really. That’s definitely a one star job. If I had a couple of other images, say that one and that one and let’s say this one and I thought that all of those were really two star images. If I click on two star on any one of them it’ll apply two star to all of them. So it’s possible to assign ratings to multiple images at once.

If I want to change a rating, let’s suppose I choose this image and I wanted to change it to three. All I need to do is to click the third star and it’s now a three star image. I can do the clicking in the information panel on the right of course.

And if as we’ve got here a two star picture, if I click on two again it becomes unrated. You can also, let me make that two star again. You can also make something unrated by pressing the Zero key on your keyboard. Now in fact any of the ratings one to five you can also achieve by pressing the relevant number key on your keypad. So I’m going to press the Two key now and that image now has a two star rating.

Now although the intention as I understand it for ratings was literally as the name implies to rate images some people do use ratings for different purposes. And one of the most common alternative uses is that people will look at a particular image and try to work out how much work needs to be done in order to get it up to the standard that they consider to be acceptable. And with the images that need the most work done they may just sort of start with one star which will say well this really isn’t to much but I can do some work on this and make it better. And then as they work through the various processes they’re going to apply to the image they will increase the star rating not so much to indicate how good the image is but to indicate how much work they’ve done on it. And when an image gets to five star they basically say, “I’ve done everything I can on this image.” It may still not be a very good image or it may be brilliant but basically what the five star says is I’ve done what I can on this one. And I’ve known various other people coming out with alternative ways of using the rating system. What you use it for is up to you. But for the purposes of this course I’m going to assume that the star rating implies how good I think a particular image is.
Now one way in which ratings are used is to filter the catalog. And the filter mechanism is up here on the right. If I wanted to see all of the images that have a rating above or equal to one star I click one star here, two star or better, three star or better, four star or better. Now you can see the pictures that I consider to be the best ones of the ones that I’ve rated are now shown in the grid.

One of the important things here that some people don’t realize is that that little symbol there, the greater than or equal to sign you can actually change that. And if you click on the symbol itself you can say, “Do I want a rating greater than or equal to the stars I’ve specified, less than or equal to or equal to?” Let’s change it to equal to for a moment. Show me the images that are actually one star images. So these are the bad ones, not including of course the unrated ones. Show me the two stars, show me the three stars. So these aren’t the greater than or equal to’s, these are the equal to’s.

So that’s how we use ratings when filtering and note also that you can use ratings in search which we’ll come back to later in the course.

That’s it on ratings. I’ll see you in the next section.
Video: Version Sets

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to take a more detailed look at version sets. We’ve been using version sets quite a bit already but there are several other things that I need to tell you about them.

Now one of the version sets we created quite early on in the course was this simple one with this horse picture in it. I took the original, cropped it to produce this image. Now remember the little icon in the corner there that indicates version set and also the arrow here, the expand arrow that we can use to expand a version set. And then the equivalent one over on the right to collapse it again.

When you’re dealing with a version set no matter how many images it has in it normally speaking the older images are on the right. I can actually work on either of these images. I’m not restricted to working on the most recent one, the one that’s already been cropped. So what I’m going to do now is to make a change to the original image. And what I’m going to do is I’m going to do a different crop on that. So having selected it I’m going to instant fix. I’m going to crop it. And just to make it pretty obvious that it’s different to the other one I’m going to make it a very different shape. Okay. Now I have three images in my version set. And if I collapse it the most recent edit is what we call the top image.

Now given this version set with three images in it let’s look at various things that we can do. If I right click on the top image, look at the contextual menu, there is a fly out for version set. A couple of options there which are grayed out. The top one, for example, Expand items in version set. Well they’re already expanded. The one under that is collapse. And of course I can use that now to collapse the items in the version set. Let’s expand again.

Now let’s look at some of the other options. First of all a flattened version set. Now flatten is a very dangerous command to use because if you decide to flatten a version set what you do is you keep the top item but delete all of the others. Now notice the dot, dot, dot, the ellipsis there. You’re going to get a warning about this. All items except the top item in the version set will be deleted and you get the option there to delete the items from the hard disk. If you really do only want the top item obviously you can do this. But you need to be very careful of flatten.

Let’s right click again. Then we have Convert version set to individual items. Now if I had three images in a version set and I decided I want to keep all three of them but I don’t really want them in a version set anymore that’s the option that I would choose. And below that there is an option Revert to original. And this is pretty much the opposite of flatten because what this does is to say get rid of everything except the original. So the two edited images that would be deleted and the original would be all that’s left of this version set. So again that’s one to use with a lot of care.

The next option says Remove item or items from version set. In this case, for instance, supposing I didn’t want the middle item anymore. I’d select the middle item, I’d right click on Remove item from version set, and that would just take that item out of the version set but only that one. And also given the selection of item here, which is the middle one, I could set this as the top
item. So I could put this back to the top of the version set again by clicking there. That is now the top item and if for example I flattened this version set that’s the one that would be kept.

Now just one other thing to make you aware of here. If you go to the Edit menu there is a version set item there and that has these same options on it as well. So you can either do it with a contextual menu, a fly out menu, or from the main organizer edit menu.

Now just a couple of special notes now about version sets. One of them is version sets only apply to images. You don’t do version sets of projects and slideshows and things like that. And you may already have realized this but version sets that handle automatically in the organizer but manually in the editor. So as you’ve seen already if you’re working on an image in the editor and you want to add it to a version set you have to take a conscious step, you have to check a box to make that happen. Whereas when you’re editing in the organizer as you saw just now the inclusion in version sets is automatic. And of course if you decided to use an external editor external editors don’t generally support version sets.

So they’re the main additional things you need to know about version sets. There’s a very good section in the organizer PDF on version sets. So if you are interested in them I suggest you read that because that’s got some useful additional points in it as well.

That’s the end of this section. I’ll see you in the next one.
Video: Search

Toby: Hello again and welcome back to our course on PSE 14.

In this section I’m going to look at searching. And the first thing I need to say is that there are so many ways of searching in PSE 14 that we could spend an awful lot of time going through the various options. So what I’m going to do is to look at the main methods with an example or two of each and leave you to experiment with many of the other options. Once again there’s quite a lot of useful information in the organizer PDF in particular about this.

One other thing I need to explain is that the terms Search and Find are used fairly interchangeably in PSE and I’m going to use them fairly interchangeably as well.

So I’ve got my catalog here. I haven’t got any kind of filter applied to it at the moment. Let’s suppose that I want to look first at a very simple way of searching. You may remember from a few sections ago that I added a caption to an image of a reindeer. And it was on the road from a place called Honningvåg to Nordkapp in Norway. And I remember now that I want to find that image but I don’t think I applied a keyword to it but I do know that I used the Nordkapp in the caption.

If I go up to the Search box, the quite difficult to see search box and start typing, what I’m going to do first is type the letter N and what you can see now is that PSE has already started matching N to various things. It’s looking for images with N in the file name, N in the caption, a keyword with an N, in this case Nature. There are 38 images with a Nature keyword in them. N in the notes, N in the author. Now let’s try O. Well it still thinks it’s found some things but the list has got a little bit shorter. If you look at the count at the bottom there, 307 items we’re down to. Let’s type the R. Now it’s only got six items. And of course you can already see the one that I’m looking for. D, K, well by that time it’s already found the only item that has got that character string Nordkapp in it. And of course I found that image based on the caption.

So once I’ve done my search and done whateer I intend to do with the results of the search if I right click back in the search box again and click on Undo it empties the search box and I’m back at looking at all of the items in the catalog again. So that’s one option for searching.

Now as you can see that approach is pretty straightforward and it’s fine if all you’re looking for is one thing. As in this case maybe just a word or a phrase. But sometimes you want a much more sophisticated way of searching through your catalog. And as your catalog gets to be very big you may need to use several criteria to home in on an individual image or a very small number of images.

There is a Find menu in the organizer. And if you click on Find you’ll see the long list of search options. And as I say I’m not going to go through all of these but let’s start with the top one, By details metadata.

Now this brings up a very useful dialogue, Find by details. Because with this you can build up a much more sophisticated set of criteria. Now if you wanted to do what we’ve just done now it’s straightforward enough. Go to the search criteria, top section there, and the first criteria on the
list and there is only one at the moment is Search. Find me where the file name is and then it’s empty. Let me change file name to caption. And let me search for an image where the caption contains Nordkapp. Click on Search. Now in that case it’s achieved exactly the same effect.

Let’s go back again but now let’s instead of looking for caption let’s look for camera make contains Canon. Find me all the images that were taken on a Canon camera. Let’s go back into that again. And let’s add an additional criterion that the keyword tags include rivers. Let me go back again and add an additional criterion. The keyword tags include portrait. Now what you can see there is a combination of three criteria. Let me go back into that again though because with these criteria at the moment it says Search for files which match any of the following criteria. So it’s either a Canon camera or it’s of a river or it’s portrait. If I change it all of the following and click on Search now I’m finding the images of rivers, portrait taken on a Canon camera.

So the two, if you like, major options you have are any of a set of criteria or all of a set of criteria. And of course you can build up a pretty sophisticated set of search criteria using that approach.

If I wanted to remove one of the criteria, say the second one, there’s a little minus button there and I can say well I’m happy with portrait but I don’t need a river to be in it so let’s take that criterion out, click on Search again. In fact that doesn’t change the search results. So that is in fact the only image in the catalog which was taken on a Canon camera and has the keyword tag of Portrait applied.

Now let’s look at a different example of using that dialogue.

I’m going to click on Back. That put me back to the full catalog again. Once again Find but the criteria I’m going to use this time are quite different. I’m going to say a rating is higher than two and the keyword tags include Horse. But what I’m going to do this time is to save this set of search criteria as what’s called a Saved search. So I check this box here and I’m going to call it Best Horse and click on Search. And with the catalog and with the ratings and keywords as they are now it finds those seven images. But the important thing is that having saved that search I can at any time in the future use it again and it will be used against the state of the catalog at that time. And if I’ve got different horse pictures, different ratings and so on it will come up with whatever the results of the search are at that stage.

So let me make a couple of changes to the catalog and show you how to run a saved search again.

So on the magnifying glass icon next to the search box up there there’s a little dropdown and one of the options on the dropdown is Saved searches. This is the last one that I created, Best Horse, click on Open and my saved search now finds nine images resulting from the changes I made to the catalog.

Now I have a couple of other things to point out here. Having applied that saved search if I look at the Options button here towards the top right, click on the dropdown, options there include modify search criteria. So I can go back into the find by details dialogue for this saved search and modify the criteria. Also I have two other options on there, Hide best match results. If in fact
having found these images what I really want to do is to hide these images then I can click on that option there and they will be hidden in the catalog. I can also say I want to show the results that do not match. So rather than find the images that satisfy the criteria I might want to show the images that don’t satisfy the criteria. So that’s another couple of very useful options when you’re using saved searches.

So let’s just take a very quick look at some of the other items on the Find menu. And with these what I’m really going to ask you to do is to try them out yourself. Most of them are pretty straightforward to understand. So for instance, find by media type. You can say I want to find photos, video, etcetera. Find by history includes things like when did I import these images. And there’s a list here of the imported groups and you can choose one or more imported groups. You want to take a look at those. You can say find by caption or note and you can look for text in a caption or note either at the beginning of the caption or note or anywhere in the caption or notes. Find by file name. Find all missing files. So when you’ve got a catalog and there are some missing files, the linkages got broken, find all of those. Find all version sets. Find all stacks. Visual searches we’re going to look at later on. But then you also have items with unknown data or time, untagged items, items that don’t have any keywords. And then right at the bottom items not in any album. Now you can read up more details on these in the PDFs but I do suggest you experiment with some of these because you may find them useful.

And just a couple of other things to finish with. One of them is don’t forget the timeline. You can apply the timeline to the catalog or to the results of a search to narrow down the timeline for images. And also if you’ve used an earlier version of PSE you may have used a feature called the Advanced Search. Well the advanced search is no longer in PSE now. And PSE 14’s equivalent is the search by details, the dialogue that we’ve been using mostly in this section.

That’s it on searching for now. Please join me in the next section.
Video: More about Albums

Toby: Hello again and welcome back to our course on PSE 14. In this section we’re going to take another look at albums and I’m going to fill in one or two of the details that we didn’t cover earlier on.

Now the first thing to point out is that as with keywords you can categorize your albums. So far in the course I’ve only created a couple of albums over there on the left in the albums panel. One was based on a folder and one was based on selecting some images of horses. That’s the Guisborough Horses album. But if I wanted to categorize my albums the approach is very similar to the approach that we use with keywords.

So let me just start this off, plus, new album category, and let’s suppose that I’ve decided that I’m going to have a category of albums or a structure of category of albums based on trips that I’ve made. So the album category name is Trips. And then with that selected I’m going to say New album category. By default the next album category I create will be a subcategory of the selected category, that’s trips, although of course if I wanted to change that for instance to None to make it top level I could. And let’s suppose that I’m going to subcategorize it by countries that I’ve traveled to. So let me create a couple of countries. And then for each of those countries I’m going to create an album within the country to hold selected images from the trip. So in this case it’s new album, the category is Italy, and the album name in this case is going to be Dolomites 2014. Now note that as I had an image selected at that time that image is already included in the album. I don’t actually want that one in there so I’m going to delete it. I’m going to leave the album empty just for the moment, click on OK. And now for Norway same again. So in that way I can build up my structure in exactly the same way that I do with keywords.

Now you’ve already seen in the preferences how you control the ordering of albums and album categories and you won’t be surprised to learn that you can export and import your album structure. So if I say Save albums to file, I can say export all albums or export specified album category. So if I wanted to export all albums click on OK and once again it creates an XML file with the structure that I’ve set up. Now I’m not going to do that on this occasion but I do suggest that you experiment with that. And of course you can import such a structure from another PSE user.

Now my trip to the top of Norway took place in September 2015 so what I’m going to do is to select the images from that trip but I’m going to select them using the timeline.

Now obviously there are various ways that you can focus in onto that month using the timeline. You can of course use the set date range option on the View menu. But having identified all those images and I’m sure they were all taken on that one trip I’m going to select them all by Control and A on a PC and then I’m going to drag them onto that album.

Now let me just clear the date range again so that I get all of the items in the catalog and I’m also going to hide the timeline. I don’t need it again for the moment. And let’s go to the album and there I have all of those images in the album.
Let’s look then at some additional points about albums. We have a control here that determines the sort order within the album. And what I’m going to do here is to change it from newest to album order. What you can see now is that each of the images in the album has been allocated a number. And if I want to manually sequence the images in the album I can select an image such as this one and drag it to a different location. I could perhaps make it the first image in the album. And I could perhaps put this snowman sort of character here at the end and so on. So you can manually reorder the images in that way. If you want to go back to your order, for instance, the newest default order click on Newest and everything goes back to the sequence that it was in before.

Another thing that I pointed out to you much earlier on in the course but we’ve never actually seen in action. If I switch into the editor in the photo bin by default we have Show open files. And in the editor at the moment I actually have no files open. But one other option is to select an album. And if I select Nordkapp 2015 I’ll make available all of the images that I just put into that new album. So that’s a great way of being able to work on the images in an album together or in sequence and not have to keep going back to the organizer to, for example, find the next image to work on.

And one more thing that I mentioned earlier on in the course but again we haven’t actually used it yet but it’s very straightforward to use. If you’re importing images say from a camera or card reader one of the options is to import them directly into an album. And you can either import them into an existing album or by clicking on the plus button there you can create a new album to import them into.

So that’s it on albums. One other thing to briefly mention, if you’ve used an earlier version of PSE you may have used or heard of smart albums. Smart albums no longer exist in PSE 14. And smart albums were replaced by saved search.

That’s it for this section. Please join me in the next one.
Video: Exercise 07

Toby: Hello again and welcome back to our course on PSE 14.

In this section I’m going to set you Exercise 07. And Exercise 07 involves you using this image. The JPEG is Exercise 07 in the exercise files folder. And I want you to add a caption to it. The abbey that you can see there is called Rievaulx Abbey. It’s rather a strange spelling but that is how it’s spelt. But the challenge for you is that I’ve also provided you as a WAV file an audio caption for this image. So I’d like you to import this image into your catalog and add the audio caption and make sure that the audio caption plays on your installation of PSE 14.

You do also need to give the image a regular caption such as the one that I’ve got there. And note that I’ve given it a rating over on the left there.

That’s Exercise 07. There is no answer for me on this because you don’t have access to my catalog I’m afraid so you’re on your own with this one. But you’ll know whether it works because you’ll see that image in your catalog. And when you click on the audio caption icon in the top right hand corner of the image you will hear me telling you a little bit about Rievaulx Abbey.

That’s the end of this section. Please join me in the next one.
Chapter 14 – Backup and Restore

Video: Backing up and Restoring Files and Catalogs

Toby: Welcome back to our course on PSE 14. In this section we’re going to look at what is probably the most important topic on PSE 14 and that is backup and restore.

By now you’ve probably been driven half mad by this backup reminder, unless of course you’ve clicked on Don’t show again and you’ve forgotten about backups altogether. Or perhaps you’ve been very conscientious and setup your own backups.

What I’m going to demonstrate in this section is how to set up an effective backup regime. And what we’re going to do now, for the last time I’m going to say Remind me next time and next time I see this I’m going to suppress that warning.

So why do you need backups? Well when you’re working with PSE 14 the chances are that you will do a lot of work on your images and with your images. You may do cropping. You may change color. You may put images together to make slideshows and photobooks. And the huge amount of work you’re likely to do is all in danger of being lost if, for example, the hard drive on which your catalog is kept fails or there is some kind of software error. All major pieces of software have errors. Some of the errors are found and fixed, some of them are waiting to be found and you may be the unfortunate person that finds a previously unknown software error. You may be subjected to some kind of malware, a computer virus. And of course there’s always the possibility that you just make a mistake. You do something by accident. You lose something. You inadvertently change something and you say, “Oh my goodness. What have I done? How am I going to recover from this?”

Well the way that you recover from a disaster whether it’s hardware, software, virus, or an accidental error on your part is to go back to a backup. And a backup is a sort of snapshot in time of how your catalog and your images, etcetera were at a particular point in time that you can rely on.

Now one very important thing to remember here when you’re working with PSE is that it’s not just the catalog. The catalog has very important information in it. It has essential information in it. But the images and other resources are kept elsewhere. And they may be kept in all sorts of places, including places which aren’t always accessible to your device. So you need to bear that in mind when you’re backing up. There’s no point in backing up a catalog if you lose all of the images.

Now what I’m going to work on here is the principle that my catalog is on a drive and the various resources that it uses, the various images that it uses are mostly in one location but there are a few in other locations as well. And what I’m going to show you first is how to do a regular routine backup in this situation.
My catalog is Toby New and when you run a backup the backup applies to one catalog. So if you use a number of catalogs you need to run backups for each of them separately. So go up to the File menu and one of the options there is Backup Catalog.

Now there are two types of backup in PSE 14. There is a full backup and an incremental backup. And I’m going to explain the significance of full and incremental a little bit later on. But the first time you do this you will need to do a full backup. And if you read what it says there, Copy all items from the current catalog. You must first complete a full backup before you may use the incremental backup option. So you have to do one of these first anyway. Now click on Next.

Now I have a number of selections to make here and the first one is to select the destination drive. I have available at the moment a C:\ drive and E:\ drive and a G:\ drive. The G:\ drive is actually an external hard drive. It’s quite a high capacity. It’s a terabyte I think. Most of my material, including the catalog itself, is on the E:\ drive, although there are a few things on the C:\ drive as well.

And first of all the single most important thing about this. If you bear in mind what I was saying about one possibility here is a hardware error there is little point in backing up to one of the drives that your catalog or resources are already on. There’s no point in me running a backup to my E:\ drive if that’s where my catalog and resources are anyway because if the E:\ drive fails not only will I lose my catalog or resources or both but I’ll lose my backup as well. So you should choose an alternative location for the destination of a backup.

Now I have this external hard drive that I use for backups. There are various alternatives you could use. For instance, you might backup to the Cloud. You may have one of those box type services that you can backup to. Although you should bear in mind that the size of a PSE backup can get very big very quickly. But you may also have access to a network drive. Or you may have a large capacity memory stick. But make sure that it’s a different physical device to the one or ones that hold your catalog and resources. So in my case I’m going to choose that external drive, the G:\ drive.

Now when I’ve made that selection what PSE tells me is how big my backup is. Now you’ve seen how big this catalog is. You’ve seen that I’ve got almost 700 images. The backup size is 2,682 megabytes. So that’s 2.5 gigabytes already. And that’s not a very big catalog. So it gives you an idea of how big these backups can become. If I were backing up to a DVD drive, which I used to do, then that would be one DVD more than half full already. So do be careful to choose a destination which has a good capacity, plenty of space for the backup.

Now I choose a name for my backup. I’m just going to leave the name at the name of the catalog which is Toby New. And I choose the backup path. So this is the folder on my selected drive that will hold the backup. I’m going to show you in just a moment what a backup actually looks like. But I should point out that with my regime I actually have two copies of backups. I alternate between them. So one week I do an A backup and the next week I do a B backup. So this week I’m running an A backup and what I’m going to do is to browse to my A backup folder on the G:\ drive. That’s the folder. Now all I have to do is to click on Save Backup and my catalog and resources will all be backed up.
Now during the backup process it has quite a lot to do so it’s likely that this will take some time. And of course as your catalog gets bigger it will take longer and longer to run a backup.

And finally I get that message. The backup completed successfully.

Let’s take a look at what the backup actually looks like.

Now what it consists of is a whole set of control files, these JSON files. There’s one per image of those. And if I scroll down what we find, eventually, are the JPEG files from my images. Now each of these is renamed. The catalog knows what these artificial names are. But each of these corresponds to one image. So there’s a whole set of JPEG files. These are the backups of the image files themselves. And then right at the very bottom or almost at the bottom anyway two very important files. There is a TLY, a TLY file, a Backup.tly. I’ll explain the significance of that a little bit later on. And then there’s the actual backup of the catalog itself, catalog.buc.

That’s the one that keeps all of the catalog information. So that’s what a full backup looks like. And obviously as the number of resources in the catalog increases the number of files in this full backup file folder will increase accordingly.

So having made that backup what I’m now going to do is to demonstrate restore. And I’m going to do something really stupid here, the sort of thing that we all do from time to time. I’m going to select that image, the fourth or fifth one along there, go down towards the bottom of the catalog somewhere, say that one, Shift key down. I’ve selected 650 images. Press the Delete key.

Selected items will be deleted. Yes, I want to delete all those. Yeah that’s fine. Delete away. Away they go. And then a little while after I’ve done that I think, “What have I just done? I’ve just deleted almost everything in my catalog.” Now this is quite a dangerous thing to do when you’re recording a video of course.

So now look at Toby New. I’ve only got 20 images left. It’s all gone. All that hard work I’ve been doing during the course, almost all of it has gone. I need to restore from my last backup.

So I go up to File, Restore Catalog. Where do I want to restore from? Well I certainly didn’t put it on a CD or DVD. It was on a hard drive or other volume. What I now need to do is to browse to find the backup. And having browsed to my A backup folder on that G:\ drive the file I need in order to be able to restore is that TLY file. That’s what the TLY file is for. So, click, click open. Now do I want to restore my files and catalog to the original location or a new location? I want to put them back in the original location. I want them back there as quickly as possible actually because I’ve just deleted a load of work. But as I mentioned much earlier on in the course you can actually use backup and restore to move all of your catalog to a new location, including moving it all to an alternative device. So if I wanted to put all of this onto a different PC I could do a full backup to a location on an external drive and then I could restore from that external drive onto a new folder structure on a different device. That’s one of the ways that you could do that. But in this case as I say we need original location, click on Restore.

Now PSE 14’s going to warn me now about all sorts of aspects of what I’m doing. It’s going to warn me here about creating folders and changing folders on different devices. I’m not going to suppress these warnings but when you do come to do a restore read these carefully. I’m going to
say yes I want to continue. You have chosen to restore a catalog with the same name as one that is currently opened. Now do you still want to overwrite the current catalog? Yes, I do because I’ve only just created the backup that I am restoring from. So that’s yes. I’m going to get a question about every single item that will be overwritten. And as I’m confident in this case that I know what I’m doing I’m going to click on Yes to all.

Now of course it’s going to take it quite a while to restore these files. Bear in mind how long it took to do the backup in the first place. But on successful completion I get that message. The restore completed successfully. Click on OK. And now I’ve got my 671 items back, which is more than a little of a relief.

You’ve seen now how to do a backup and restore, a full backup and restore of a single catalog. Depending on how you work with PSE you may decide to, for example, run a full backup every day or perhaps once a week. And if you only work on PSE for instance at the weekends then there’s no point in taking backups every day during the week. Conversely if you do a lot of work every day and you don’t want to have to lose a lot of work it’s important that you run a backup every day. However, you don’t have to run a full backup. You can run an incremental backup. Basically with an incremental backup you just back up what has changed since a nominated last full backup.

Let me give you a quick demonstration of how to do an incremental backup.

Let’s suppose that I’m just going to do some work on this one image here. And what I’m going to do is a bit of a crop on it. So it’s not much of a change. That’s it. Then I’ll click on Done. There’s my cropped image. Let’s go back into the grid. So that’s the only change that I’ve made. Now I want to do an incremental backup. So Backup Catalog. Because I’ve already done one full backup I’m allowed to do an incremental backup. Click on Next. Again I’m going to the G:\ drive. Keep the name at Toby New. My backup path is going to be a path to a folder where I keep incremental backups. Now the way that I use my incremental backups is that I have a folder for each day of the week. So I’m working with my A backups at the moment and this is my Wednesday incremental folder, Toby New Wednesday. And what I now need to say is what’s the previous backup file? What’s the last file that I made a full backup to? And of course it’s that backup, that full backup TLY file that we saw just now. So let me now click on Save Backup. Backup completed successfully. Let’s take a look at what an incremental backup looks like.

So there’s the folder with the incremental backup in it. All it has is a backup of the catalog of course, a TLY file which is just the TLY file for this incremental backup, and a single JPEG that corresponds to the single image that I changed. Actually it’s an image that I created because it was a new version of an existing image.

Now if I needed to restore tomorrow rather than go back to the full backup I would probably want to go back to the incremental backup. So when I clicked on Restore Catalog I would say hard drive, other volume, and then I would browse to that incremental backup in my Wednesday folder and restore from that. And PSE works out what it has to do. It knows that it needs to take into account what I did in that Wednesday incremental. But that Wednesday incremental of
course refers to the previous full backup. So PSE will work back as far as it needs to do the correct restore.

Now it’s very important that from now on you have a good and effective backup regime in place and that you stick to it. And I suggest that you also do a little test restore just to make sure that you’re clear on what to do if or rather when the worst happens.

That’s the end of this section. Please join me in the next one.
Chapter 15 – Acquiring Content – Part 2

Video: Acquiring Images from PDF files

Toby: Hello again and welcome back to our course on PSE 14.

In this and the next couple of sections I’m going to look at a few other aspects of acquiring content. These are quite short sections but they do include some tools and techniques that you might find very useful.

The first thing I’m going to show you in this section is how to get images from a PDF file. To demonstrate this I’m going to use the Organizer PDF file. So from the editor, File, Open, and I’m going to browse to the folder that contains that PDF file. Now note that I’ve selected a file type there of PDF and I have Elements Organizer Reference.pdf. Click on Open.

What PSE 14 then does is to analyze that PDF file. Obviously this is quite a big file. It’s got almost 200 pages so it takes it a moment or two to do it. And then you have a choice. You can either import the pages of the PDF file as pages or you can do what we’re going to do here which is to just import some of the images. Now you choose which with this pair of radio buttons here, Pages or Images. I’m going to select Images. And then basically in this rather small gallery here you can see the images and there are 313 altogether in the Organizer Reference PDF.

Let me select a couple of them. Let’s say I select that one and then I’m going to hold the Control key down and select that one. So 2 of 313 images selected. You can choose to suppress or not to suppress any warnings. These relate to color issues primarily. So I’m not going to suppress those. I don’t think I’ll get any anyway but it’s up to you whether you want to suppress any warnings about color issues. I’m going to click on OK.

And there are my two images in the editor. So it really is as easy as that to get images from a PDF file.

Let me just go back again and open it again, just point out one other thing.

Within the dialogue there is a link to Help, Import PDF. That takes you to a section of Help. And if I click on the link Open a PDF File that will explain more fully some of the options there related to importing pages from a PDF. So if you are interested in importing whole pages that’s a very useful section to read up on.

That’s the end of this section. Please join me in the next one.
Video: Acquiring Images from the Web

Toby: Welcome back to our course on PSE 14.

In this section we’re going to take a very brief look at acquiring images from the web. Now of course there are very strict copyright rules to bear in mind here. For your own private and personal use acquired images there’s not generally problem provided it’s purely for your own personal use. But once you start making work that you’ve done public, showing it to other people, and certainly if you’re planning to use something for commercial use then you need to respect the relevant copyrights.

Now in order to avoid any copyright issues here I am going to use content from the Simon Sez IT website. And I’m just going to demonstrate a couple of examples. Now I’m not actually going to completely import these images into PSE anyway. I’m really just going to show you the approach that you take. And let’s start with this image.

If I right click on it one of the options is Save Picture As. And as you can see in the Save Picture dialogue Windows knows that this a JPEG file and it intends to save it as a JPEG file. It will normally give me alternatives. So it will let me save it either as a JPEG or as a bitmap. But because it was fundamentally created from a photographic image the file type is JPEG.

Now if I save that I can then import it in the usual way as a JPEG into PSE. And to me that’s a very straightforward way of acquiring a JPEG image. So save it somewhere and then import it into PSE in the normal way.

Let’s now look at a different example of an image on the website.

On the right here I have a graphic, 70+ Courses, etcetera. Let me right click on that, do a Save Picture As. Now on this occasion what Windows has recognized is that this is a PNG file and it will save it in PNG, Portable Network Graphics format. So this wasn’t created as a photographic image. It was almost certainly created with a graphics package. Again look at the alternatives. The alternatives are PNG and BMP. So I could take that PNG image, save it as a PNG image in a folder on my device and then once again all I need to do is import it into PSE.

That’s it for this section. Please join me in the next one.
Video: Watch Folders

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to take a look at watch folders. And for those of you who are Mac users I should point out to you that this feature is not available on the Mac. It is one of the few remaining differences between the Mac and PC versions. Although as a Mac user you may still be interested in finding out about watch folders and this is a pretty short section.

Now many people like to be able to import their images into PSE 14 as quickly, as automatically, and with as little effort or intervention on their part as possible. And the basic principle on which watch folders work is that you declare one or more folders to be watch folders. And any content that appears in those folders that is suitable for import into PSE 14 can be imported either automatically or at least semi-automatically.

In this section I’m going to demonstrate the semi-automatic option and then in the next section as part of Exercise 08 I’m going to leave you to try the automatic option.

So first of all let’s see what watch folders I already have. If I go to the File menu in the organizer one of the options there towards the bottom is Watch Folders and that brings up the Watch Folders dialogue. Now by default you will normally have one folder set up as a watch folder and it’s normally what you might loosely call your My Pictures folder. It’s the pictures subfolder of your Windows user folder, in my case C:\Users\TobyA. And you see on the right that you’ve got a pair of buttons. You’ve got an Add where you can add a watch folder and you’ve got a Remove where you can remove a selected watch folder. And I’ll demonstrate both of those to you during this section.

But very importantly towards the bottom when new files are found in watched folders notify me, that’s the semi-automatic option, or automatically add files to Elements Organizer. That’s the automatic option and that’s the one that you’re going to try in Exercise 08.

So let me start by adding a new watch folder. Click on the Add button. Now I have here various folders. I’ve got my catalogs folder, course files, exercise files, and so on. Most of my images are kept in this folder, PSE 14 Images. So what I’m going to do is to create a new subfolder of that. So I select PSE 14 Images and I’m going to click on Make new folder. Now of course I could just select here a folder that already exists but I’m going to make one on this occasion. So make new folder and I’m going to call it Watch. Click on OK and I now have a new watch folder.

Now I do not like keeping data on the C:\ drive on my device. I much prefer to keep it on other hard drives or in some cases external devices or network drives. So I’m actually going to stop the default folder on C:\ from being a watch folder. So I’m going to select that in the list and click on Remove and now I only have one watch folder, the one on my E:\ drive. And that’s it. I’m going to click on OK.

So what I’m going to do now is to copy three images from another folder on my device into the watch folder. I’m going to copy that one and that one and that one and copy the three of those. Now I’m going to switch to the watch folder. Clearly at the moment the watch folder is empty.
So I’m now going to paste. There are those three images. Let’s go back into the organizer and see what the organizer has been told. And there’s the message. New files have been found in watch folders. Do you wish to add the new files to the media browser? I’m going to say Yes. And it comes up with this dialogue with those three images in it and each of them has a little checkbox next to it. So I can look at the three images and say yep actually I don’t particularly want the third one but I’m certainly happy to import the other two. Note the select all and deselect all buttons at the bottom there. Once I’ve made my selections click on OK and I’ve got a new import batch of two pictures via a watch folder.

Now one thing to bear in mind is that the default watch folder is also the default location for images from a camera or card reader. Although I have effectively moved my watch folder onto the E:\ drive. If I were to move my default location for imported images from a camera or card reader then I could achieve an extremely high level of automation when it comes to getting images from camera, etcetera. You may choose to leave everything on the C:\ drive of course and achieve the same level of automation.

Now one other thing to point out here before we move on. If I go down to the folder that I’ve set up here, the watch folder, if I right click on watch folder one of the options is Remove from watched folders. So I can actually stop that being a watch folder from the folders panel in the organizer. And similarly I can choose any other folder I like, say that one, right click, and one of the options is Add to watched folders. So you can maintain which of your folders are watch folders and which aren’t using the contextual menus within the folders panel there.

That’s it for this section. Please join me in the next one.
Video: Exercise 08

Toby: Welcome back to our course on PSE 14.

It’s time now for Exercise 08. And in the case of Exercise 08 there is no sample answer and there is nothing to provide you with to get you started either other than to tell you what you need to do.

You’re going to import two images from the web into your catalog. I don’t mind which images they are. They can be from Simon Sez IT.com or any other website as long as you’re not using them more broadly than for your own personal and private use. And I want you to do the following. I want you to set up a watch folder. Don’t use the default one. Set up another one. I want you to set the watch folder up as a semi-automatic watch folder. Save an image to that watch folder and then complete the import into your catalog. And then I want you to change your watch folder set up to make it fully automatic, save a second image into the watch folder and just make sure that it’s automatically imported into your catalog.

That’s it. That’s Exercise 08. I’ll see you in the next section.
Chapter 16 – Editing in Expert Mode – Part 2

Video: Canvas

Toby: Hello again and welcome back to our course on PSE 14.

Once or twice during the course I’ve mentioned canvas and I’ve never really spoken about canvas at any length and I’m going to talk about canvas in this section.

Now the first thing to do is to go into expert mode. We’re not going to need the photo bin. And I’m going to look at image size for this image. Now notice the image size. It’s 6,000 pixels by 4,000 pixels. And that gives us at a resolution of 300 pixels per inch a size of 20 inches by 13-1/3 inches. So the aspect ratio is 6:4.

Now let me cancel that. You may have noticed that there is also a canvas size option here. And if I bring up the Canvas Size dialogue it basically shows that the size of the canvas is the same as the size of the image in this case. And the canvas sits behind the image and because the two are the same size at the moment you can’t see the canvas at all. In fact some people that I know have used Photoshop Elements for a long time and not realized that there’s a canvas there at all.

Now in order to demonstrate canvas what I’m going to do is I am going to increase the canvas size here. And what I’m going to do, I’m going to go into that width box here and add a couple of inches to the width of the canvas, go into the height box and add a couple of inches to the height. And having done that I’m going to click on OK. And what you can now see is the canvas.

Now the canvas itself can be quite useful. For one thing it’s a pretty quick way of putting in a nice frame. And the other thing that you can very easily do is you can actually put text on the canvas. So if I wanted to point at something in the image I could put text into the canvas near it and then perhaps put in an arrow to point at the object that I want to indicate.

Let’s go into canvas size again. Last time I put in the actual canvas size that I wanted. You can indicate the canvas size or changing canvas size relative to the current size. So if I instead of putting another say two inches on the width and two inches on the height I checked the relative box here and say that I want another two inches on the width relative to what I have now but no increase in height relative to what I have now, click on OK. The height of the canvas doesn’t change but the width does. And the total width increases by two inches.

Now let me undo those last two changes. I’m going to use the Undo button on the taskbar. The first one is undo canvas size. The next one is undo canvas size. I’m back to where I was. Let me go back into canvas size again and this time I’m going to stick with a relative increase in height and width of say two inches in height, two inches in width and two inches in height. But I’m going to anchor it on the top right hand corner of the image rather than the center. So the increase in width will be to the right and the increase in the height will be downwards which means I’ll get a big bottom right hand corner of canvas and the little system there with the dot and the arrows indicates where the growth in canvas size will be. And I’m also going to choose a different canvas extension color. I’m going to choose that very pale green color as my canvas.
extension color. No I’m not. I think I’ll go for a bit more of a sort of a yellow color. I think a bit more of a yellowy-green. Click on OK, click on OK, and now you can see my canvas extension is on two sides with that very pale green color to the canvas.

And finally let me just undo that last change. Just for the last time into canvas size. I’m going to revert to anchoring the changing canvas size to the center. But what I’m going to do now for the width and height change is I’m going to make them both negative. Now what do you think will happen if I make them negative? Click on OK. I get a warning. The new canvas size is smaller than the current canvas size. Some clipping will occur. Click on Proceed and what that does is to crop the picture because you only see a picture where there is canvas. Because I’ve reduced the canvas you don’t see the picture over the canvas. So that’s a rather unusual way of cropping a picture.

Let’s undo that one again, go back to where we were.

That’s it on canvas. Please join me in the next section.
Video: Panels

Toby: Welcome back to our course on PSE 14.

In this section I want to look more closely at the use of panels. We have used panels several times already but as we look more at the PSE 14 editor in expert mode the use of panels becomes much more important. And there are quite a few things that you can do to make your use of panels more flexible and more powerful. Now as an example let’s take a look at the effects panel.

Now the effects panel appears on the right and it’s fairly typical of the kind of panel that we use in PSE 14. Overall it has the function of enabling us to apply effects to images. It has three tabs corresponding to three different types of effect. And it has a little menu on the right. The menu very much depends on the function of the panel. But you’ll often see things like link through to help. And then each of the individual tabs in this case has its own set of controls. And the functions of those controls will of course depend on the function of that tab within the panel.

And when it comes to hiding a panel again, closing the panel of course in the case of the effects panel we can click on the effects button at the bottom and it’s hidden. But you can also show and hide panels using the Window menu. So if I go up to Window one of the options there is effects and that opens the effects panel and of course I can use the opposite approach to hide the effects panel. Note also the keyboard shortcut of F6.

Amongst the panels that can be shown and hidden using the buttons on the taskbar we have the layers panel. And in a few sections from now we’ll start looking at layers in detail and you’ll be using this panel quite a bit.

But to the extreme right there is a More button with a dropdown and on there you have a list of other panels. And I’m going to click on the Histogram panel and bring up the histogram panel.

Now with the histogram panel we have something really completely different in a way because although as with the effects panel or the layers panel it is a panel. It’s got some controls on it and those controls in this case are related to the use of color histograms. This is what’s called a floating panel because it’s not fixed on the right there in position. You can drag this panel around by the header. And one of the advantages of this is that particularly if you’re using detailed work or you have a very big or complex image to work on you can position the panel in a position that is most convenient for you. So for instance, if I wanted to work on the clouds here I could put this panel over the ground and then the panel wouldn’t be in the way of working on the clouds.

Now within this particular panel it’s actually a group of panels. And it has other panels including an info panel. The info panel itself is quite an interesting one. Look at the controls RGB color, web color, inches, dimension. What I’m going to do now is hover the cursor over part of this image. Watch what happens as I hover over. I can see the color under the cursor at any moment and I can see the position of the cursor at any moment as well. That’s a very useful panel to be able to use while you’re moving around on an image.
The other panels include the navigator, history. Of course the history panel is the one we use with undo, redo, etcetera. Histogram, color swatches, and actions.

Now with some of those panels, such as the info panel, you can see everything there is to see in the panel there. But with color swatches there is actually more to see than you can see within the panel. So there’s a facility, there’s a little dashed line at the bottom there indicating that you can actually stretch this panel out to make it taller so that you can see more of the color swatches. Similarly with the actions option you can stretch that out as well so that you can see more options or actions at any one time.

Now within this block of floating panels there is a menu. And given that currently it’s the actions tab or the actions panel that I have selected the menu at the moment shows options related to actions. So there’s links through to actions help, there are specific commands there to clear all actions, reset actions, or load actions, and then I also have two close options. I have close which will close the actions panel itself and just that one or, let me click on there again, close tab group which closes the whole lot. Although of course if I go back up to the Window panel again, click on Actions, then I’m back to where I was again.

So in what is called the basic workspace you have a mix. You have panels that are fixed on the right and then you have this group of floating panels. Let me close the group again using the close button at the top right there.

There is an alternative workspace available called Custom Workspace. And just by way of introduction to custom workspace if you go back down to the More button at the bottom right and choose the bottom option, Custom Workspace, what you see is that the panels, the alternative layers, effects, etcetera panels that we were looking at before are now tabs in this fixed panel on the right. And then in fact any of these, such as for example the graphics panel. If I click, select it with the mouse, I can actually drag it away and make it into a floating panel. And I can move that around to put it in a more convenient place to use it. And if for example I open up the actions again I can even attach this, for example, to the bottom of that one and then I can move those panels around together. Now I’m not going to go into that in too much more detail. There’s quite a lot you can do there. You may want to check the help and experiment with that and so on. But the custom workspace option gives you more flexibility in terms of where you put the panels while you’re working on your images.

Whenever you’ve finished working in the custom workspace, if you are going to work in the custom workspace back down there to that button again, back to basic workspace, and everything’s back to being how it was before.

And just one last thing to quickly cover here. You will find after you’ve been working PSE for a while that if you take, for example, effects where you have not only effects, filters, and styles to choose from but within each of those you have probably dropdown selections and many options and so on. Over a period of time you tend to find that certain effects, filters, graphics, styles, etcetera, various things become ones that you use a lot and rather than constantly digging around trying to find them you can actually add them to your favorites panel.
So this particular effect here is the fire effect. Let’s suppose that that’s one that I use a lot. If I right click one of the options is Add to Favorites. And then my favorites panel down here lists what are my favorite effects, etcetera. So that gives me quick access to things like this fire effect that I know I use a lot. When I decide that that’s no longer one of my favorites I right click and I just click on Remove from Favorites and it’s gone.

That’s it for this section. I’ll see you in the next one.
Video: Rulers, Grid, and Guides

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to look at rulers, grid, and guides. And these are all important tools to help you when it comes to alignment on images. Now in many cases with photographic images alignment is not really an issue. But particularly if you’re drawing things onto images or combining objects, some of which may have come from different images for example, alignment can become very important and you may well need to not only do it accurately but to be able to do it quickly as well.

Now the first thing I’m going to show you is how to see the PSE 14 rulers. It really couldn’t be easier. If you click on the View menu one of the options there is rulers. Check that and you will see horizontal and vertical rulers. Note where the zero position is. By default it’s in the top left hand corner here. So that zero on the horizontal, zero on the vertical. The vertical counts downwards. The horizontal counts from left to right. Note that my units are inches. If you don’t have the right units at the moment don’t forget if I go Edit, Preferences, go to Units and Rulers, and that’s where you set the units that are used in rulers. Like I say mine’s set at inches. If you want to change yours that’s where to do it. So that’s part of this toolset for alignment. The PSE 14 rulers.

Next we’re going to look at the PSE 14 grid. And again if I go to the View menu I’m going to switch the grid on. And the grid is a set of horizontal and vertical lines forming as the name implies a grid. Now you may just be able to make out that this grid is made up of a combination of thick lines and thin lines, what are called the major divisions and the minor divisions on the grid. And you can adjust the spacing of these divisions. That’s the first thing I’m going to do because I don’t quite need the grid to be as find a mesh as that. So again back into Preferences, Guides and Grid. The lower set of preferences there are grid. You can choose a color for the grid. Let me choose a medium blue. The style can be lines, dash lines, or dots. I’m going to make it dash lines I think. And then for purposes of demonstration here I’m going to have a lot less lines. I’m going to have much more spacing on the grid at the moment. So instead of having a gridline every one inch, that’s a major line, I’m going to put them every five inches. And then I’m just going to have two subdivisions within those major lines. So there will be majors which are five inches apart divided into quarters by the subdivisions. So let’s click on OK for that and there is my revised grid.

Now what I’m going to do is to draw a shape onto this image. So I’m going to select the shape tool. Let’s have a nice heart I think. Let me choose a color for it. Let’s make it a nice red heart. Okay. And what I’m going to do is to select the move tool and move that heart around on my image. It’s absolutely straightforward.

On the View menu about three-quarters of the way down there is a snap to entry. And I can snap to guides or grid. What I’m going to do first is snap to grid. Now when you set snap to grid what is going to happen as I try to move objects around is that they will try both horizontally and vertically to snap to, to connect to, to align with the lines of the grid. So let me first of all move
this heart a little bit to the left and when I get close to that vertical line it basically sticks to it. I have to push it a little bit harder to move it horizontally. It'll stick to the next one. Now if you’re looking at that you may not immediately see what’s happening but if you set up the grid and the snap to grid as I’ve just done and actually try doing this you’ll actually feel that as the object gets close to the line it actually snaps to it. And that is a really great way of aligning objects.

Now not only can you align the edges of objects, and note this isn’t a rectangular object, this has got round bits on it and so on. But not only can you align the edges of objects but you can align the center. So if I wanted to align the center of this heart, get to that point, that snapped there. I’ve now got the center of this object aligned with the grid. Now if I then drew a second object that I wanted to align with this one. Let’s this time have a butterfly say. Let me draw a butterfly and change the fill color for the butterfly. Now if I move the butterfly around, for instance let’s suppose that I wanted to align the right of the heart with the left of the butterfly I can use a gridline as a way of doing that. So that’s snap to grid.

Now let’s take a look at guides. I’m going to switch off snap to grid, although I don’t actually need to because you can have all four of those things on at once, guides, grid, layers, and document bounds but let me switch off grid and I’m going to switch on snap to guides. And I’m also going to hide the grid as well. And I’m going to draw some guides.

Now drawing guides can be done either visually or exactly precisely using a dialogue. I’ll do it visually first.

Let’s suppose I wanted a horizontal guide. If I click somewhere in the horizontal ruler and drag down I actually bring down a horizontal guide. And if I click somewhere in the vertical ruler and drag to the right I create a vertical guide. Now you don’t need both. You can do just one of them if you want to but watch what happens now if I move the red heart around. As I get close to the guide it will snap to the guide, top or bottom. Similarly the butterfly. Snap to the horizontal guide, snap to the vertical guide.

So that’s guides and snapping to them.

On the View menu towards the bottom there’s a lock guides option. If you are doing a lot of alignment you can actually lock the guides in position once you’ve got them where you want them so that you don’t accidentally move them because they’re rather easy to move.

You can also clear the guides like this. And you can also create the guides with an exact position using the new guide dialogue. So if I wanted a new horizontal guide at exactly 7.5 inches, click on OK, I’ve got a guide at exactly 7.5 inches. Note that when I am creating the guides visually, let me do a new vertical one by dragging out from the vertical ruler. I do get a black rectangle there with the position of the guide on it. But it’s quite difficult to get it exactly to the value that you want. So if I wanted exactly 12 inches, oh I actually got it there. But sometimes it’s more difficult than that. If you want to get it at an exact position it is usually quicker to use the dialogue. You wouldn’t always have as much luck as I just had. So click on Edit, Preferences, Guides and Grid and the top half of the options there are the guides preferences. So color for guides, style of guides. Again you can set those to your own preferences.
That’s it on rulers, grid, and guides. I’ll see you in the next section.
Chapter 17 – Selection

Video: Basic Selection and the Marquees

Toby: Welcome back to our course on PSE 14.

In this section we’re going to start to look in detail at making selections in PSE 14. I’ve done some selecting already. We used, for example, the quick selection tool. But we now need to cover things more thoroughly and I need to introduce you to a whole range of tools and techniques for selection.

First of all why do we need to do selection? Well there are a number reasons that you may want or need to make a selection. For instance, you may want to take part of an image and include in a different image. You may also want to, for example, apply an effect to just part of an image. Now in order to select part of an image so that you can cut it out, put it somewhere else, or apply an effect to it there is a whole range of tools that you can use. And in many ways one of the most important aspects of selections is knowing which tool to use.

Now the first tools that I’m going to show you are what are called the marquee tools. I’ll use for making selections where the selection does not depend on its content. So for instance the very first tool we’re going to use, the rectangular marquee tool, just makes a rectangular selection in an image. The selection is not impacted in any way by what’s inside the selection. So the selection doesn’t sort of flow around the edge of an object or something like that as it did when we used the quick selection tool earlier on in the course.

Now there will undoubtedly be times when you’ll use the marquee tools but one of the main reasons for covering them first here is that I can also use those to introduce many of the other aspects of selection that you’re going to need to become familiar with.

Now there is a group of select tools in the toolbox and top right one, I’ll hover over it, rectangular marquee tool. If I select that you’ll see there are actually two marquee tools. There’s a rectangular marque and an elliptical marquee. Let’s start with the rectangular one. Having selected the tool click somewhere in my image, drag with the mouse down, release it, and I’ve made my selection. Now you should be able to see the marching ants which note the boundary of the selection. And just by way of demonstrating an aspect of selection let’s open up the effects panel here. Let’s go for filters. Let’s try the fresco filter. And note that is only now applied to that selection. Let me undo that again.

One of the things you’re going to need to know is how to deselect. There are various ways of doing it. One very simple way on a PC is to hit the Escape key. Let me make another selection. And then another way is Control-D which will be Command-D on a Mac, again to deselect.

Let’s look at one or two other particular features of the marquee tools. Let’s try the elliptical marquee. Straightforward, just draw an ellipse around my selection. I’m going to deselect. Now if I hold the Shift key down instead of getting an ellipse I will get a circle. If I held the Shift key down when drawing a rectangle I would have got a square. And once I’ve made that selection I
can actually move it around by clicking with the mouse and positioning it more carefully where I would like it to go.

Now another important point to note here is that we have tool options at the bottom there and I’m going to talk about one or two of those in a moment.

But you also have a select menu. And on the select menu when you have a selection made there are various things that you can do. For instance, you can feather, you can refine the edge. Both of which are features down on the tool options panel. But you also have options here such as deselect and inverse. When you have made a selection you can invert the selection which means you can select everything else by clicking on inverse. Watch what happens if I click on inverse here. What I’ve now got selected is everything outside the circle with the reindeer in it. So that’s a very useful thing to be able to do as well.

Now if I deselect obviously on the select menu most things are grayed out.

One thing I’d just like to quickly point out here, when you’re working with tools such as the marquee tools where you have a number of related tools the tool that shows in the toolbox is the last one you used. So we last used the rectangular marquee and that is now the tool that is shown in the toolbox up there. It was the rectangular marquee tool before because that was the last marquee tool that I have used.

Let’s now take a look at feathering. I’ve still got the elliptical marquee tool selected. If I hover over the feather control note the screen tip. It softens edges of the selection. So what I’m going to do is to change feather from zero, so no feathering, and give it quite a lot. I’m going to give it 50 pixels. I can click over here and type in the value that I want. And once again I’m going to make an elliptical marquee selection. That’s fine.

And the other thing I’m going to demonstrate here is not only that if I’ve made a selection and apply an effect it applies to the selection. Mostly going to show that you can cut, copy, and paste selections. So what I’m going to do with this one is I’m going to copy it. So I’m going to press Control-C on the PC to copy that to the clipboard. Now I’m going to make a new blank image. So New, Blank File. I’ll accept all of the defaults there, including the name. And now I’m going to do a paste. And now you can see the effect of feathering because the feathering has almost created a sort of vignette effect there. But apart from the fact that you can get effects with feathering, feathering can also be a very useful technique for hiding sort of inaccuracies and imperfections in selections themselves. So let’s go back to the reindeer.

And one of the other options there is refine edge. Now refine edge is much more relevant when we’re dealing with some of the selection tools for things like rough edges, hair and fur, and so on. And we’re going to spend pretty much a whole section on refining selections in two or three sections from now.

And there’s another control here that’s labeled Aspect that lets you select whether you want a normal marquee selection which pretty much means whatever size you want or whether you want it in a fixed ratio or a fixed size. This is similar in a way to the settings that you can have for cropping on an image. Now I’m going to leave you to experiment with those.
Now the other options I’m going to demonstrate to you now, this little group here, because by default each time we’re making a selection it’s a new selection. So let me change to rectangular marquee. Note I still have my elliptical marquee selection. If this is set to New and I draw a rectangular marquee selection it basically replaces the ellipse that was there before. But if I change it to Add and draw another rectangular selection I finish up with that selection. I’ve actually got two rectangles selected at the same time. And in fact, again if I leave the rectangular marquee selected but go for the third option which is subtract now let me draw yet another rectangle. This subtracts the third one from the first two. And note the selection that I have now. And in that way you can build up some pretty complex selections. And there is even a fourth one that says Select the intersection of selections.

Now each of these selection tools has its own options and we’ll see some other tools and options over the next few sections but that’s got us started with the marquee tools. In the next section we’re going to look at the drawing selection tools so please join me for that.
Video: Drawing Selection Tools

Toby: Welcome back to our course on PSE 14. It’s time now to look at the drawing selection tools which are generally referred to as the lassos.

Now the first of the lassos, which is just called The Lasso, is a completely manual selection tool. And basically if I wanted to selected something like this snowman I would literally just draw around the edge of it with the mouse. So I’m going to select the lasso tools. There are actually three of them. There’s lasso, there’s magnetic lasso, and there’s polygonal lasso. And I’m going to explain the context in which you’d use all three of these.

Now let’s start with the lasso. If I’m going to select this snowman here, now as you’ll discover in a couple of sections from now probably using the lasso tool would be your last choice because one of the great things about this snowman is that it has very distinct edges and a lot of contrast between its color and the color of what is around it. And you’ll see that there are various other tools with a lot more intelligence that will do a better job than the lasso tool will do.

You tend to use the lasso tool where you haven’t got distinct edges, where you haven’t got distinct contrasting color, where you want to select something where it’s actually quite difficult to see the edges of it. Let me give you a different example. Let’s go to a different picture.

Supposing I wanted to select this man walking through a street in a city in Norway. Things like his left arm here are almost the same color as the objects next to him. And if I tried to use one of the more automated tools I would probably find that PSE struggles to find any kind of edge down his sleeve. But if I use the lasso tool I can pretty much draw the edge myself by zooming in and looking very carefully at the edge. Now there are other parts of the image. For instance, his jacket against the cobbled street here where the contrast and the edge are quite clear. And the more automated tools would probably cope with that very well. But there are various other places where they wouldn’t. So for instance, his right elbow here is in front of something which is virtually the same color. So you would tend to use the lasso tool in this kind of situation. One of the reasons I’m demonstrating it with the snowman is it’ll be a lot easier for you to see what I’m doing. It’ll also be a lot easier for you to compare how successful this method is.

So in order to do the selection with the lasso tool not the feather option here. All I’m going to do is pick a point on the edge and start drawing. Now first of all it’s nearly always a good idea to zoom in as far as you can. Now that’s probably one step too far, although in fact you can pan around while you’re selecting but let’s not make it too complicated. Let’s go for the lasso, start at the top right hand corner of the hat and just draw. Now how successful you are with the lasso tool will depend primarily on how steady your hand is but also how much of a hurry you’re in. Now I’m hurrying now and I’m making some mistakes. So I was very careful to begin with but now I’m being a bit less careful. And when I get to the end release the mouse and I have my selection. Now that’s not a very accurate selection as you can see but it may be accurate enough for m purposes and I may be able to mask any discrepancies in its use by using some feather.

If I now wanted to, for example, color the snowman in I could use say the paintbrush tool, fairly big brush, 205. That’s fine. I’ll stick with the foreground color there of blue and I’ll start
painting. And notice as I paint PSE doesn’t go outside of the selection. That’s the lasso tool. I could fill in the rest of the color and that’s good for a totally manual selection.

The next tool I want to look at is the polygonal lasso. And what the polygonal lasso tool does is to make a selection with a sequence of straight lines. So it literally draws a polygon between the vertices that you click on.

Now this works best when you’re dealing with something which is made up of straight lines. So let’s suppose that for some reason I wanted to select the wall cupboards in this picture taken inside a kitchen. Again I’m not going to worry about doing this too accurately but just to show you the general principles. If I go to one of the corners having selected the polygonal lasso, click on a point. Watch what happens as I move the mouse away having released the mouse button. I get a straight line. And that straight line will end wherever I click next. So I’m going to click on that point. Click, release the mouse. Now I go to another vertex for my polygon. Now another one. I click on each vertex and that’s it. I’ve made my selection out of a set of straight lines. That’s the polygonal lasso. Note that the selection was completed when I clicked back where I’d started from again.

Let’s now take a look at the third of the lasso tools. By the way, when you have a lot of images open as I have here you notice all the tabs at the top with the short versions of the file names, zoom levels, and so on. At the right hand end there is a double chevron. If you click on that it gives you a list of all the images. If you want to go to a particular one and bear in mind that if you’ve got enough open you may not be able to see all the tabs, you could just click on the one that you need to work on.

Now I’ve still got the selection that I made before so I’m going to undo all the brushing I did and I’m going to deselect. And now I’m going to use the magnetic lasso tool.

Now with the magnetic lasso there are apart from the feather three other sliders and I’m going to need to explain those three sliders to you. But what I want to do first is to start using the lasso and then it’ll be easier to explain to you what those three sliders with contrast and frequency do.

One of the main things about the magnetic lasso is that you don’t frequently click. You don’t even hold the mouse down. You just approximately move the mouse around the edge of your selection. So what I do first is I click, again I’m going to start at the top right of the hat and then release the mouse and then I’m just going to move slightly outside of the snowman and move the mouse, it doesn’t have to be very accurate, around the outside of the snowman. Now what’s happening is that the selection is being made along what PSE thinks is a visible edge. And in determining that visible edge it takes into account two things, width and contrast. Width is how far away from the mouse it will look. So a 10 pixel edge means I’ve got to keep the mouse pretty close to that edge or it will lose track of where the edge is. If I wanted to be able to be a little bit more vague, a little bit more inaccurate I would need to increase that width but then the danger is that I will pick up something that’s not part of the shape I’m trying to select. And then the contrast sets how different something has to be in order to be considered to be an edge. So if you need it to be much more different you can increase the contrast value. Now I’m drawing this reasonably accurately. I’m keeping pretty close to the edge. And as I’m doing it it’s putting little
marker points. And how often it puts those is determined by the frequency slider. The significance of those will become apparent in just a moment. So I think it’s doing a pretty good job here. I’m just running close to the edge, not deviating too much.

If I say get to this area which is going to be a difficult area and I just move away a bit too much, let’s suppose I get, oh look there’s something in there that I don’t want. I didn’t want to include that bit of those flowers. If I press the Backspace key on the keyboard it deletes the last point that it made. And if I keep moving backwards I can go back to where it was last correct and then can see follow a little bit more closely and now I haven’t got that mistake. So the frequency really determines how far you have to go back to correct any mistakes. Get back to the beginning, click, and that’s a really significantly better selection that I’ve made using the magnetic lasso tool.

And as with virtually all of the tools in PSE 14 you really need to practice, to find out, to get the right balance in the use of width and contrast and the frequency for those little points that are called anchor points. And having frequent anchor points means that you can undo mistakes. But it also may mean that you have to go back quite a few to get back to where the mistake started.

So that’s it on the lasso tools. I’ll see you in the next section.
Video: Color Selection Tools

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to look at two color selection tools. One of them is the quick selection tool that I’ve used a couple of times already and the other one is the magic wand.

Now with the quick selection tool it’s a pretty straightforward principle really. You decide on a thickness for the brush you’re going to use and then you brush over the area you want to select. And what PSE 14 does is to look for an edge based on the color of the area on which you’re brushing. It looks for a sharp change and takes that as the edge of your selection.

Now as with all brush based tools the basic choice tends to be if you want to do it quickly use a large brush. If you want to do it accurately use a small brush. Now on this occasion I’m going to use the quick selection tool to select the snowman. This is a little bit of an easy job. It’s got such a contrast with what’s around it that the quick selection tool shouldn’t really run into too much trouble. However, it will illustrate a couple of points worth bearing in mind when you’re using the quick selection tool.

So I’ve currently got a brush selection of 34 pixels. Let’s make that 50 pixels. And let’s start brushing. And straightaway it has got the edge. Now it’s a little bit confused down here by these flowers and by the little bit of foliage coming from the bottom of the flowers and so on. So that’s not a really great edge. I’ll come back to that in a moment.

It’s also, of course, detected an edge here where you may think well that’s not really the end of the snowman. But what PSE 14 has discovered is that there is enough of a change in color there for it to think that is the edge. So all I need to do put the brush in the next bit, swipe it. Now let’s try the head. It’s got part of the hat and so on. And everything except that blemish on the left is I think a pretty good selection.

Now under normal circumstances faced with this situation what I would normally do is to correct this with the selection brush. But what I want to demonstrate on this occasion is what happens if I try to do the same job again but I use a smaller brush and I’m a little bit more careful.

Now it sometimes happens that by choosing a smaller brush and going more carefully you can stop this kind of thing from happening. But given that this is working on the basis of color differences and if you look at the edge of the snowman there and the white flowers next to it it’s unlikely it will work in this case. Let’s just give it a try with a 20 pixel brush, carefully up the side there. No, it’s done the same thing. So I’m going to fix this one in the next section using the selection brush. Let’s turn our attention now to the magic wand.

The magic wand tool also works on the principle of matching color but it will match color strictly according to the actual color of each pixel. So basically you click on a pixel in the image and you say, “I want to select every pixel whose color is within a certain tolerance of the color of the pixel I’ve just clicked on.” The main control here is a slider, a tolerance slider. And with a low value like this value here, 32, it will be looking for pixels in the image which are within a
tolerance of 32 of the pixel I click on. Now let me click on a pixel in the image now and it’s
made a selection based on pixels within a relatively small color range of the one I clicked on.

One very significant thing here though is that there’s a checkbox on the right that says
Contiguous. And that will only look for a set of pixels, a selection that is contiguous with the
pixel I just clicked on. So it actually makes a single selection, an irregular area around the area
where I clicked. Let me deselect that. I’m going to more or less do the same thing again but I am
going to select the contiguous option. Let me click in pretty much the same place again. And
what it now finds is several other pixels in the image that are not contiguous with the one that I
clicked on but that are within that fairly narrow color range of the pixel that I clicked on. Let’s
undo that yet again. And let’s now go for a much larger tolerance. Let’s go up to a tolerance,
again none contiguous. Now let’s click again more or less in the same place. I get a much larger
selected area but of course it’s noncontiguous and pixels that are within that quite broad color
range of the pixel I selected are included in the selection.

If I now wanted to do something with that selection, let’s suppose I wanted to apply an effect to
it. Let’s go for neon glow and then I’ll deselect and you can see the effect on that flower. So
that’s the magic wand.

That’s the end of this section. Please join me in the next one.
Video: Selection Brush

Toby: Welcome back to our course on PSE 14.

We’ve now looked at most of the selection tools but I’ve saved one or two of the most useful ones for the end. And possibly the most useful selection tool of all is called the selection brush. And really the selection brush couldn’t be simpler because basically it either selects wherever you brush or it deselects wherever you brush. And it’s as simple as that. There is no intelligence in the sense of looking for edges or matching colors or anything else. And in a situation like this one where we’ve made a selection using one of the intelligent tools but there’s a bit of an error. There’s a bit sticking out on the side that I don’t want. The selection brush is the way to fix it.

So what I’m going to do first of all is zoom in and what I want to do here is to subtract from an existing selection. So I go to the quick selection tool family here but what I select is the selection brush. I set it to subtract and wherever I brush it is going to deselect that area. Now I can choose a brush size. We probably need quite a small one here. Let’s try a 13. And basically I just brush over to deselect. I could probably have a slightly bigger brush than that I think, maybe a 20. And this is all down to patience and accuracy. I can zoom in as far as I like. Obviously if I accidentally subtract a bit that I want to include I can change it back to being an add and then I can add back any bits that I may have accidentally removed. And bearing in mind that if you zoomed in a long way you may finish up dealing with things that the human eye won’t be able to detect anyway. But basically with the selection brush you can add whatever you want, take away whatever you want. And of course in theory you could take a whole complex shape and do all of the selection using the selection brush. And that would just be down to how patient and accurate you are and how steady a hand you have.

And there’s just one other point to mention here. When we get onto layers in a few sections time from here we’re going to be talking about masks. And sometimes you might find it easier not to work on a selection but to work on a mask. The meaning of that will be more apparent later. But if you look at this dropdown which currently says Selection you can in fact work on the mask instead. And sometimes, as in this case, what you can see more clearly is what has been included in the selection that you don’t particularly want included in the selection. So in terms of deleting what you don’t want you may find it a little bit easier to work with the mask than to work with the selection itself. I’m just running over those extraneous pieces of selection here and removing those. And on this occasion it’s probably easier to do that in mask mode than in selection mode. But more on that later.

That’s it for this section. Please join me in the next one.
Video: Refining Selections

Toby: Hello again and welcome back to our course on PSE 14. In this section we’re going to look at how to refine a selection.

Some of the objects that we’ve selected so far have been pretty straightforward to select and we’ve got quite an accurate selection. And I showed you, for example, selecting the snowman how you can use the selection brush to make a selection really as accurate as you need it to be. Now that can be very time consuming and there are a couple of other approaches you can use to refining selections. These can also be time consuming but in comparison with say using the selection brush, particularly if you’re doing a very complex selection they can save time. Now when I talk about a complex selection I’m talking about things like human hair, the edges of hair, the edges of fur on animals. And in order to demonstrate this what we’re going to do is to select this reindeer, well it’s called a reindeer in Europe. We call it a caribou in North America. And what I’m going to do is to make a sort of reasonable selection of this reindeer using the quick selection tool and then I’m going to show you how to refine that selection using a couple of different approaches.

So I’ve made my selection. I haven’t tried to do it too accurately at this stage. As you’ll know I could use the selection brush to make it as accurate as I wanted it to be. But what I want to show you is a couple of ways of quickly achieving a reasonable result even when it’s not really very accurate. And the first approach we’re going to use is to look at refine edge.

And what you can see at the moment is my selection against a transparent background. Now when you see it like this you can see that it really is quite poor. There’s some patches of grass such as here. But most of the edges are really very irregular. You should of course bear in mind that you can’t actually see all of this reindeer. Part of each hoof is in the grass and part of its nose is in the grass, etcetera. But you can see most of it. And for instance, if you look up at the top of its antlers you can see just how much grass is still included in the selection.

Now if all I wanted to do was to come up with a sort of rough selection of this reindeer perhaps to add to another image then one thing that I could do would be to feather the edges of the selection. And if you look at the center section of the dialogue there, adjust edge, you’ll see that feathering is one of the options. So let’s give it some feather. Now what that does as you saw earlier in the course in feathering the edges it tends to disguise some of the errors in the selection. In this case the errors in the selection are probably a bit too extreme to be disguised by feathering anyway. But in some cases where really you’ve got the bulk of the selection correct and it’s really some of the detail around the edges in the case of this selection, for example, maybe just a few bits of grass here and there. Then feathering may be enough to disguise those errors.

You can also use smoothing. And smoothing will take out any jagged edges in the selection. So let’s add an element of smoothing as well. And that softens the selection, the edges of the selection as well so that you don’t get any sort of sharp edges.
You can also increase the contrast. Let’s give it quite a bit of contrast just to emphasize that point.

Now when it comes to using the refine edge dialogue there are quite a few options there and there is a section in the Elements PDF which explains each of those options. So terms such as decontaminate colors and the use of the radius are explained pretty well in that section. Taking radius, for example, you would use a small radius when you’re dealing with sharp edges and a large one for softer edges. Now I think it’s very important for you to just practice using the refine edge dialogue yourself. Choose something to select that’s actually quite a difficult selection and then try experimenting with the settings in that dialogue.

What we’re going to look at now is the refine selection brush tool. And this is a tool that you would quite specifically use to deal with imperfections normally in the edges of a selection. And what I’m going to concentrate on here by way of a demonstration is the hind legs of the reindeer. Now of course there are some much bigger errors than the ones on the hind legs but we could fix the other areas using the selection brush tool, for example. So what I’m going to do now is zoom in on the hind legs and we’ll take a look at how to use the refine selection brush.

Now sometimes when you zoom in on a selection you can be quite surprised at how bad the selection is. It may look quite reasonable when you’re zoomed out but when you get in this close you sometimes see just how poor it is. Now one of the reasons that this selection is quite poor is that this is not a particularly sharp image. It may be that the reindeer, for example, was moving its legs a little bit when the picture was taken. But you’ve got quite a blurry edge in many place. Where it’s a little bit sharper say towards the right of the selection, this area here, the selection is quite good. But when you get out to this much blurrier part here where things are made worse by the texture of the animals skin, fur, then that makes the selection much worse as well.

Now one of the issues with using the refine selection brush is that it will work better where you have a reasonably distinct border. Now that doesn’t mean to say that it won’t work quite well here but it would be better if that were more distinct.

So let’s select the refine selection brush tool. It’s the bottom right hand one here, refine selection brush tool. And when you select it you have a default view. Now we currently have the overlay view. We have alternatives. We have an on black view and an on white view. Which you use is entirely up to you but I’m going to stick with overlay at the moment.

And one of the big advantages of overlay here is that you can see what’s selected. So for instance you can see that there’s a whole lot of grass there selected that shouldn’t be. But you can also see through the red there the parts of the image that aren’t selected. So you can see more grass that isn’t. And that can also be a useful reference point as well. By the way you can change the color of the overlay. In the case we have a red default. I’m going to keep it red but if you prefer a different color that’s up to you. And you can also choose how opaque the overlay is. So if you’d like what isn’t selected to show through better you can go for a lower opacity. But I prefer it at that sort of level.
Now the tool that we use, let me just hover over the image here, is a pair of concentric circles. And the concentric circles will either have a minus sign in the middle or a plus sign in the middle or a dot in the middle, depending on what we’re doing. Now when I’ve got a minus sign that means that if I use this tool I’m going to be subtracting from the selection. And the way I do this is that the outer part of the tool, the less gray part of the circle is the part that I put over the edge that I want it to detect. The inner part is the part that goes over what I want to remove. I can adjust the size of these concentric circles using the size slider here. I’m going to put it back roughly to where it was. I also have two controls. One to set how strongly the detector of the edge will effectively snap to that edge so it will recognize that edge and sort of cling to it. And the other one, the selection edge, is a slider that determines whether I’m dealing with a hard edge or a soft edge. Now in this case this is a reasonably soft edge. I’m going to put it more towards the soft end. You will need to experiment with this. If you want to do this really accurately you will need an element of experimentation.

So I’m going to try to deal with this leg. So what I’m going to do is to put the outer circle, the less gray circle, so that it’s going over the edge. And the inner circle is going to basically be on the area of selection that’s going to be deselected and I’m just going to click with the mouse and run down there and get rid of some of that extraneous selection. Now of course how success it is will as usual depend on how careful you go. You give it a moment to think and that’s a significant improvement I think. And of course you can repeat the process. Now as you can see already that selection is considerably improved.

Let me deliberately make a mistake and take out a bit I didn’t mean to. If I hover inside the leg I’m going to actually go for a narrower brush for a moment. If I go inside the selection what I do now is going to add to the selection. Note the plus sign. So it’s the same principle. You want the outer circle to go over the edge and you want the plus in the darker circle to be in the area that you’re aiming to add to the selection. So there we are. We’ve put back the bit that was chopped out.

So we’ve looked at removing from a selection and adding to a selection with the refine selection brush. There is an option to actually paint over fine details of the edge of a selection. And if you hover over the edge you don’t get a plus or a minus. You get a dot. That dot actually corresponds to the brush whose size you choose using the selection edge slider. So if I now wanted to trace out very accurately quite a sharp edge, quite a sharp distinct edge what I could do is to reduce the selection edge setting with the slider here, say 2 pixels. Now I have a very small dot in the middle of my concentric circles and I could trace over the edge like that. Let’s use a slightly bigger one than that. And let’s try that left leg, right as we look at it. And it’s got over the edge, tracing out carefully. And as usual how much time, how patient you are is all important here. And now we have a fairly distinct edge there. There’s still a little bit of correction to do but if you have sort of fine hairs and fur there they can be picked up using this approach.

So this is definitely a tool to practice with although you can achieve some extremely good results. It will often take some time to achieve those results but sometimes if it’s really important to you to make a precise selection it will be worth that trouble.
That’s the end of this section. I’ll see you in the next one.
**Video: Working with Selections**

**Toby:** Welcome back to our course on PSE 14. In this section I’d like to talk to a little about working with selections.

We’ve spent quite a bit of time over the last few sections looking at ways of making selections and I’ve mentioned some of the reasons that you would make selections. For instance, you might want to select part of an image to apply an effect just to that part of the image. So for instance, having selected that reindeer we might decide to apply once again that fresco effect but just to the reindeer. I’ll undo that again. Now I might also want to make some kind of physical changes to that selection within the image.

Now generally speaking that quite often causes some problems. If I go to the Image menu, for example, and go to rotate there’s a whole batch of options at the top to rotate the whole image. Below that there’s a batch of options to rotate the selection. Now the problem with rotating the selection of course is that you leave a gap behind. So although in some situations that may not be a problem, in this particular case it definitely is.

Now as you’ll see later on there are certain things that you can do like that where you can fill in either manually or automatically the gaps that are left behind. But you aren’t restricted to just doing rotations. Let’s go back to that list of options again. You could do things, for example, like flip the selection. Again the same problem. You leave the gap behind.

Now apart from those rotate options that include the flip options we have transform options. And these include free transform. And the free transform options include rotate, scale, and skew. And if we look under transform with the flat menu, skew, distort, perspective. Let’s try perspective. Click on that. If I drag one corner I actually give the reindeer some 3D perspective. Again we’ve got the gap problem but you get the idea there I’m sure of what perspective does.

Now of course this all becomes a very different story if we now take that selected reindeer, copy it to the clipboard, and then paste it on to a different picture. Now this is another reindeer picture. Let’s paste it on there. I can move it about freely. Obviously I don’t leave any gaps. And I can do things like do a transform. Let’s do the perspective one again. There is no gap because this reindeer is actually on its own layer. You can see over here in the layers panel the background has got one reindeer on it and layer one has got the other reindeer on it. So that’s one of the main reasons that we use layers in PSE in order to be able to work on separate objects which to the viewer appear to be part of the same image.

So quite often then we will select an object and copy or cut it to the clipboard and then effectively move it or copy it to another image.

Now apart from the way that you’ve already seen where I could, for instance, create a new blank image and copy and paste one of these reindeer into it. Another thing that you can do is to do a paste into a selection in another image. So let me just copy this reindeer to the clipboard again. Now let me go to a completely different image. This one has a rock on it. It’s a very clear, distinct image. So what I’m going to do is to make a selection on this image. I’m going to use
New. I’m going to use quite a big brush. Just brush over it. It’ll be a very easy selection to make this. It’s such a distinct object. Now what I’m going to do is edit, paste into selection. Now this is not just pasting onto this image. This is pasting into a selection on an image. And what I get is my reindeer inside that selection. Let me move, change to the move tool and move the reindeer around. And the reindeer is actually inside that selection and not just somewhere on the image.

One of the things about this is if I try to stretch or grow the reindeer outside that original selection I actually lose parts of the reindeer as it moves outside that selection. So that’s quite an interesting tool in terms of putting one part of one image inside another part of another image. And it shows you a couple of other ways of working with selections in PSE 14.

That’s the end of this section. Please join me in the next one.
Video: Saving Selections

Toby: Hello again and welcome back to our course on PSE 14.

One of the things that can be very useful is to be able to save a selection. Let’s suppose that I’m doing quite a complex selection. I’m trying to do it quite accurately. It can take quite a while to do. And you may get to a point, say you’ve got to go to work, you’ve got to go home, you’ve got to go to bed, where you need to break off from what you’re doing and start again later or another day. You can save a selection with a PSD file and then you can reload the selection later to carry on working on it.

I’ve already saved this reindeer as Reindeer 02.psd and I’m now going to save the current selection with that file as well.

Now it’s simple enough to do. Click on Select. An option there is Save Selection. And to save a new selection all I need to do is to put in a name for it and click on OK and that selection will be saved in the PSD.

If I now close this file and then come back to work on it again later and then go back to this Select menu one of the options available to me is load selection. Note also there is an option further down to delete a selection if I decide I’ve finished with that one. But on this occasion load selection. It gives me a list of the available selections. I select the one that I want, click on OK, and I’ll be able to continue working on that selection.

Now notice the operations at the bottom. I may, for instance, have started working on selecting a different part of the image but I could still load the selection I made before of just the reindeer and perhaps do it as an add to selection. So having say selected some of the rocks in that picture I might have added the selection of the reindeer to it. So I’m not restricted to just loading a selection as a single item. I can add it to, subtract it from, or intersect it with selections that I’m making at the time.

So click on OK and now I can carry on working on my selection.

That’s it for this section. Please join me in the next one.
Video: Exercise 09

Toby: Hello again and welcome back to our course on PSE 14.

It’s time now for Exercise 09. And for Exercise 09 I’ve provided you with two reindeer pictures, 09A and 09B. They may look like the same picture but they’re actually two very slightly different pictures of the same reindeer. You can tell this, for instance, by looking at the position of the reindeers legs. So this is 09A. This is 09B. And now what I want you to produce is something like my sample answer 09C. And as you can see in 09C I’ve got a small herd of reindeer. I don’t know whether male reindeers would be as friendly as this with each other. I guess it would depend on the time of year. But let’s not worry too much about that. Let’s just try and get three reindeer in the picture in some orientation like this and as I say not the same, not one reindeer used three times. Try to use one of them twice and one of them once and produce something like this.

That’s Exercise 09. I’ll see you in the next section.
Chapter 18 – Layers

Video: Introduction to Layers

Toby: Welcome back to our course on PSE 14.

It’s time now to start to look at layers in detail. I’ve shown you a couple of examples of the use of layers earlier on in the course but now we need to delve down more deeply into how to use layers because using layers is going to greatly expand your ability to get the most out of Photoshop Elements. And if eventually you become a Photoshop user you’ll find that what you’ve learned about layers in Photoshop Elements is really going to help you.

Now in this and the next three or four sections I’m going to concentrate on the basic principles and techniques of using layers. And then at various point throughout the rest of the course we’ll look at some specific uses and techniques associated with layers.

The first thing I’m going to do is to show you the basics of how layers work. And to do that I’m first going to turn on the layers panel. There is the layers panel. And you always have a background layer. And typically for an image that you’ve taken from a camera say the image you see is the starting point as a background layer. Now generally speaking you can’t really remove the background there. You can’t finish up with no layers in an image. There are certain things that you can do to it but you will always have what is in effect a background layer.

And one of the things that I always do when I’m working with images in PSE is that I copy that background layer. And what I’m going to do on this occasion is copy it. I’m going to right click on the layer and I’m going to say duplicate. Now by default the name of a copied layer is whatever the layer original name was with the word Copy after it. So this is Background Copy. And I’m going to stick with that for the moment. Click on OK.

Now the reason that I do what I’ve just done is that if everything went wrong with what I was doing on this image and I needed to go right back I could always revert back to the background layer. And one of the things you’ll notice, there’s a difference between the background and the background copy layers in that the background has got a little icon on the right there that says Partially Locked. And I’ll explain what partially locked means a little bit later on. But to all intents and purposes just think of this as being a layer that you can’t remove for the moment.

Now on the copy layer over on the left there is a little icon, and eye icon. And if I check that or uncheck it it makes it visible of invisible. So that’s invisible, that’s visible. Notice in the case of invisible you have a line through that picture of an eye.

Now on the background layer over on the left there is a little icon, and eye icon. And if I check that or uncheck it it makes it visible of invisible. So that’s invisible, that’s visible. Notice in the case of invisible you have a line through that picture of an eye.

Now when you are looking at an image with layers you need to think of yourself as looking down from the very top through the layers. Now when I make the background copy layer invisible, if I look through there is nothing there for that layer. And what I’m looking at is the background. And the background layer is itself visible at the moment. Supposing I make the background layer invisible as well. What do you think I’ll see? Well what I’ll see is nothing at all because all I get is transparency. And generally speaking when I’m working with an image I
always have the background, the original background invisible. And what I know I’m going to see is what somebody looking at this image would see now looking from the top. At the moment that’s nothing. So let’s switch background copy visibility back on. And I’m now looking at the image that I’m actually going to work on.

What I’m now going to do is to draw on this image. And what I’m going to do is use a nice, thick brush here. And the foreground color is red. And I’m going to draw a letter S on this image. Now the letter S is actually drawn on the image. Note how the thumbnails are updated as you work on the layer. So you can already see the red S in the thumbnail for background copy. But if I was uncertain about this S, let’s suppose that I hadn’t quite decided whether I really wanted this S on here or not. At this stage if I had some doubts what I would have to do is to undo it and then of course I could immediately redo it. But once I’ve moved on I don’t really have the option of if you like switching that S off and switching that S on. So I’m going to switch it off and what I’m going to do instead is I’m going to add a layer.

Now at the top of the layers panel there are a number of buttons. I’m going to talk about those buttons in a moment but the one on the left is Create a New Layer. And when you click create a new layer you get a new empty layer and it will be above the layer that is currently selected. You can always tell which layer is selected because it’s highlighted. And at the moment that is Background Copy. So let me click on new layer. It gets a default name of Layer 1. Now I’m going to do that S again. Obviously it won’t be quite the same as first time but there we are. It’s a nice, big S. And as you can see from the thumbnails the S is actually now on Layer 1.

Notice that I can still see the background copy. I’m actually looking through layer 1 at the background copy. And in fact if I now was undecided about whether to include the S or not what I would do is to make the S layer invisible. So make it invisible, the S is gone. Make it visible again. You can see the S again. And in a way that’s the basic principle to understand in layers. Visibility is a very important aspect of using layers.

Now the other thing to bear in mind here is that I could actually change the order of these layers. Let me select Background Copy and I’m going to drag it up above Layer 1. Now of course I can’t see the S because the background copy layer completely obscures it. But if I were to make the background copy layer invisible I would see the S again. In fact I would only see the S. Everything else is transparent because everything below layer 1 is transparent. So let me put them back in their original orientation. Layer 1 up to the top again.

And the other thing that’s very useful to do is to give layers more meaningful names and I’m going to change the name of Layer 1. Let me right click. One of the options is Rename Layer. I’m going to call this layer Big Red S.

Now let me just switch back on the visibility of the background copy. I said just now that the visibility and invisibility of layers was one of the absolutely fundamental aspects of using layers. Another very fundamental aspect is the fact that layers don’t actually only contain content. Layers can do things as well. So you can, for example, use a layer just to apply an adjustment.
Now if you go back to this row of buttons at the top of the layers panel the second one along is Create a New Fill or Adjustment Layer. And I’m going to click on that and from the available options I’m going to choose hue saturation and we’re going to insert a hue saturation layer. Now one important point to note here is that when you insert a fill or adjustment layer you get an icon that reminds you what sort of fill or adjustment layer it is. You’ll soon get used to what these little icons look like. This is the one for hue saturation. And also with each of them you get a little panel that lets you adjust the particular function of the fill or adjustment layer that you’ve just added.

Now for a hue saturation layer the controls are very similar to a set of controls that we saw earlier. With settings for hue, saturation, and lightness, HSL. And down at the bottom left hand corner of this little hue saturation layer adjustment panel there’s a very important little control that says, This adjustment affects all layers below. And it’s important to recognize that this really does what it says. It affects all layers below. Of course remember that some layers are invisible. In this case the original background layer is invisible.

Now let me adjust the hue to see the effect of this adjustment layer. I’m going to move it right over to the right and you can see the effect on the S and on the background copy seen. Now what I’m going to do is to select the Big Red S layer and I’m going to put it up to the top of the layer panel. And what you can see is of course that that the hue saturation adjustment layer only affects the layers below it. So it affects background copy but it no longer affects the S. And that’s the other fundamental thing to bear in mind. The order of the layers is very important as well as the visibility.

Now notice something else about what’s happened here. I currently have the Big Red S layer selected. But the panel that did contain the HSL adjustment controls is still present, although of course it no longer shows the controls because that adjustment layer is not the selected layer. I can close that panel at any time. And if I wanted to see those adjustments again, let me select the adjustment layer, all I need to do is double click on it and it opens that panel again and lets me further adjust the adjustments. And of course with an adjustment layer if you wanted to remove the effect of the adjustment all you need to do is to make the layer invisible. And now although that adjustment is still there waiting to be used it’s not in use at the moment because the layer is invisible.

Now in the next section I’m going to cover how to work with layers, quite a few more things to show you about general aspects of working with layers. But I want to finish this section with a very important explanation about dealing with layers, working with layers.

If I want to carry on working with these layers but I need to save this file and work on it again later and I need to save the layer information I can’t save it in a format such as JPEG or PNG. Only a very limited number of formats support the use of layers. And the only format that we are going to deal with on this course in any detail which supports layers is Photoshop format, PSD format. So in order to carry on working with this I need to save it in PSD format. And then when I open that file in PSD format I’ll be able to continue to work on individual layers. I could save the image as it is as a JPEG but what would happen is that the layers would be flattened. All the
information, exactly what you can see in the image there would be in the JPEG but I would no longer be able to separate out layers and work on them separately. It will be if you like just a single layer image, very much like the background that we started with at the beginning of this section but with all these other things on it. Obviously there will be no hue saturation adjustment because that is currently invisible in our image. But you’d see the big red S, you’d see the background although now of course it’s the background copy. But it would all be flattened into a single image if you saved it in a non-PSD format.

So I’m going to save this image, including the layer information in a PSD file and we’ll continue at this point in the next section.

That’s it for now. I’ll see you then.
Video: Working with Layers

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to look at working with layers. I introduced layers to you in some detail in the preceding section and I created this image with four layers. Now to be fair the second layer from the bottom, Background Copy, is only a copy of the background layer. I did point out that one of my routines when I start working on an image is to create a background copy and keep a copy of the background original but invisible within the layer set for the image. I should point out this isn’t compulsory. You don’t have to do this. Many people don’t do that. But I think it’s a very useful sort insurance policy if everything goes wrong and you need to start again. Even if you’ve got earlier versions of the image in different files I quite like the ability to go back to the background at any stage and start all or part of the job again.

Now one of the things that you will have noticed in the preceding section is that if I right click on a layer there’s a whole menu of options. Let me right click on the Big Red S layer. I no longer need that big red S. Of course I could just make the layer invisible but sometimes I may want to actually delete a layer and that’s what I’m going to do on this occasion. I’m just going to click on Delete Layer. I get a confirmation request, click on Yes, and that layer is actually deleted rather than made invisible.

Now apart from the contextual menu that you get when you right click on a layer there is a layer menu. So if I go up to the top left of the workspace there’s the layer menu. And we’ll be looking at some more of the operations you could perform on layers throughout this and the next few sections.

One of the things I talked about towards the end of the last section was that if you were to save an image like this one with a number of layers as a JPEG it would be flattened into a single layer. And the primary reason for that is that JPEGs cannot hold layer information. So if you save an image as a JPEG you will no longer save information about individual layers.

There may be occasions even when you’re working with PSD files that you want to combine everything you’ve done into a single layer. You may have done a whole load of work and decided that you’ve achieved a certain point and you don’t need to be able to work on the layers separately anymore and you are prepared to flatten the image. So with this current image with its remaining three layers let’s flatten it. Bottom option on the menu here, Flatten Image. Now I’m asked for this confirmation. Discard hidden layers? Now it’s important here to recognize that when it flattens an image it won’t incorporate what is held in or being done by hidden layers. So in this case that hue saturation layers adjustment, because the layer is invisible that adjustment is not being applied. So what happens when I flatten this image is that that layer will be discarded. So in this case I’m going to say OK and I’ve now got the image on a single layer. Any other content, any other adjustments that were hidden would have been included in that layer. So having flattened the image I now have my single background layer and I can start again if I wanted to now do some more work on this particular image, add some other layers, add some...
other objects, some more adjustments, and so on. Then this is the point that I would be starting from.

Now I actually want to go back to how things were before so I’m going to close this PSD file without saving changes and reopen it.

Now earlier on in the course what I did was to paint a red S onto this image and then I showed you the alternative of putting the red S on an additional layer. Now sometimes when you’re working on an image you don’t need to manually add a layer because in some instances layers are added automatically. For example, let’s suppose I wanted to add some text to this image. If I click on the text tool that we used earlier on in the course, as soon as I click and start typing I have a text layer added. And there is no need for any manual intervention on my part to create an additional layer. Once I’ve committed the text I can do things like move the text around and of course as you saw earlier on in the course I can go back into the text, edit the text, I can format it and so on. So that’s one of these situations where a layer is added automatically.

The next thing I’m going to do is to place an additional object onto the image. I’m looking now as a picture of a gull that was taken on the beach not far from where I live. And in this particular case I’ve already selected the gull. I’m going to copy it to the clipboard, back to the original picture, and I’m going to add a layer. And I’m going to paste the bird onto the layer. Now note that the layer I’ve just added is automatically selected so the bird will be pasted onto that layer. Now it’s a little bit on the big side at the moment. So make sure I’ve the move tool selected. What I’m going to do now is to scale it down. And I’m just going to move the bird to a more realistic position. It’s probably a little bit big still. That’s better. And tick.

Now having made a particular layer like that with that bird on it one of the options I have with layer one selected is New, Layer via copy. Now I’ve got Layer 1 Copy which will be exactly the same as Layer 1 but exactly the same bird and currently in exactly the same position.

What I’m going to do is to rename both of those layers. Layer 1 Copy is going to be Seagull 2 and Layer 1 is Seagull 1. Then I’m going to select Seagull 2 and I’m going to move it. Now at the moment Seagull 2 is in front of Seagull 1. Don’t forget we’re looking down from the top through the layers. But if I wanted Seagull 1 to be in front all I would need to do is to drag it up to the top and Seagull 1 is now on top. And of course Seagull 2 is partly obscured by Seagull 1.

Let’s add another layer and then let me get a different seagull. Make sure I’ve got the right layer selected, paste it on. Once again a bit of resizing needed. And note that when it comes to selecting individual objects, in this case individual birds, I can achieve that by clicking on the birds themselves. Although when they overlap in the way that they do now it’d sometimes be easier to select them by selecting the appropriate layer in the layers panel.

Now sometimes when you’ve built up an image with a number of composite elements such as these three birds it’s useful to be able to move things around together. Note here I’ve already got Seagull 3 selected. If I also select Seagull 2 and Seagull 1 by holding down the Control key while I click on their layers in the layers panel. Note the bounding box around all three birds. If I now click I can move the three birds around together. If I then just go back to a situation where
I’ve got one bird selected, say Seagull 3, Seagull 3 can be moved around on its own. If I want to make those three birds into a sort of more permanent flock what I can do is to make that selection again, right click, and click on link layers. Now you should have noticed a little color change there in the link symbols to indicate that they’re linked together. And in fact even if I deselect, if I now just select one of the gulls, let me select Seagull 3. If I move Seagull 3 the others will move with it even though they’re not all selected because those three birds are linked together. And then all I need to do if I select say Seagull 3, select the linked layers, right click again, unlink layers, and they’re all separate identifiable and individual birds again and each can be moved around separately.

And one other thing you may need to be able to do in relation to this, if you’ve say got a flock of birds or something like that you were moving them around as a group, using them as a group, you can actually merge them into a single layer. This is a bit like flattening but you’re only flattening a certain number of layers. So if I select Seagulls 3, 2, and 1 and right click one of the options down there is Merge Layers. And if I do that I finish up with a single layer with three seagulls on it. And sometimes, particularly if a particular image is getting very complex with many, many layers that may be something that simplifies your work for you. However, if you are going to merge layers I would warn you that although at the moment I can undo merge layers, up at the top left there, once you’ve saved this PSD file you’ll no longer be able to unmerge those layers. So that’s something to be used with caution.

Now I want to point out one or two other things related to the layers panel as get towards the end of this section. I talked about some of the buttons along the top here. We’ve used a couple of them. The third button here, Add Layer Mask, is one we’ll be looking at in about three sections from now. And in fact layer masks are a very important topic in PSE 14.

There’s a couple of others here that I will refer to a little bit later on. There’s lock all pixels and lock transparent pixels. I’ll come back to those later. And there’s also a trashcan here which you can use to delete a layer rather than use the menu option. On the right you have a menu and again this contains many of the layer commands that we’ve looked at already and a few that we haven’t looked at so far. So it’s got things like rename layer and new layer and so on on it.

Now just below that row of buttons we have a dropdown and this gives us access to blend modes or blending modes as they’re sometimes called. I’ll be covering blending later on in the course. And there is also an opacity setting for any layer. So with the seagulls selected currently the opacity on that layer is 100%. If I wanted to reduce the opacity look what happens to the seagulls as I reduce the opacity. They start becoming quite ghostly. But opacity can be a very useful control as well. Put it back at 100%.

Looking at the individual layers we’ve covered most of the icons there although there’s a couple of additional points there. One of them is this white box here on the hue saturation adjustment layer is actually a thumbnail for the layer mask for this layer and I’ll be coming back to that later as well.

And one final point for this section is that if you’re printing an image with layers the visibility and invisibility of layers applies when printing as well. So what is not visible is not printed.
Learn PSE 14

That's it for this section. Please join me in the next one.
Video: Fill Layers and Picking Colors

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to look at fill layers and the use of the color picker. I did show you the color picker once or twice earlier in the course but I didn’t explain it very fully and we need to look at it in more detail now. We also need to take a brief look at fill layers.

Now in order to demonstrate fill layers and the color picker I’m going to create a completely new image. I’ll leave a default name and the default size. But when you create an image one of the options you have is what to put in the background. And my default is set to white. I could either have background color or transparent. Now as I pointed out earlier in the course over on the left here these two blocks indicate the current foreground color and the current background color. So if I said background color here I would get a new image with a background color of what is currently black. I could also choose to have a transparent background. Now on this occasion I’m going to choose white. So click on OK and my new image is created.

As usual I’m going to start by copying my background layer, making the original invisible. And with background copies selected I’m going to create a new empty layer. Note that by default the new empty layer is transparent.

Now what I’m going to do is to paste an object onto the layer and I’m going to use the bird that you may have seen right at the beginning of this section. Select the move tool, resize the bird. Sometimes when you do this you may find that the handles are actually out of reach. There’s a couple of keyboard shortcuts that can help with that but if like me you’re not too good on keyboard shortcuts one fairly safe option usually is to just zoom out a little and then you’ll see with the move tool selected that you can get at those sizing handles. Let’s make this bird a more reasonable size. Put it in the middle of the picture.

Now what I want to do is to give this bird a colored background. And I’m not going to do it by just coloring the background of the image. I’ve got that white background copy layer. I’m going to use a fill layer. So what I’m going to do is to click on the background copy layer to select it and then I’m going to click on Create new fill or adjustment layer and I’m going to choose a fill layer. Now I can have various choices for fill layers but I’m going to start with a solid color.

Now when I do that the default, the starting point, is the current foreground color which you can see is that rather startlingly bright red on the left there. I don’t want that red. I want a more soft, subtle sort of greenish color I think. And there are various ways that you can specify or select the color you want when you’re working with this dialogue which is called the Color Picker.

Now the first thing to note is that PSE has already put my fill layer in place. Because I had background copy selected it’s put the fill layer above that and therefore that is behind the bird. And as I’m looking at the color picker for this fill layer the current color is the bottom half of this rectangle. At the moment it may not be apparent to you but there’s a top half and a bottom half. But the bottom half is the current color which is that red. I’m going to choose the color I want and one way of choosing colors is to use this panel here which has a whole spectrum of colors.
And in fact at the moment most of them are towards the red end. But if I use these little sliders that’ll take me visually through all of the available colors.

Now note that as I do that the new color is shown in the top half of that double rectangle. And whenever I get to the color that I want all I’ve got to do is click on OK and that becomes my color for my fill layer.

Now you can clearly do that visually and I could specifically click somewhere within that visible range of colors. That’s more down towards the greens. I said I wanted a green. Or instead of that I can specify the color I want using a color code. Now there are really three systems. There’s the HSB system. So I could enter the H, S, and B codes or I could use the RGB system. So I could enter R, G, and B codes. Or I could enter a six character hexadecimal code. Now if you’re not familiar with hexadecimal I’m not going to go into it now. It’s base 16. Very often we tend to use RGB codes when we’re working with PSE 14. But some people use either or both of the other systems as well. If I know the code for the green or whatever color it is that I want I can type it in here. So if I knew that the green I want is actually 124 there, the G code is 220, and the R code is actually 40. Then as I enter those values in the RGB code fields the hexadecimal code value is updated, the HSB color is updated, the preview color is updated. So everything is kept in step. And I can use any one of those ways of choosing the color that I want.

Now in addition if for some reason you are concerned about choosing a color which is web safe, that is it’s going to appear as it appears here. With the vast majority of display devices you can restrict your choices to web safe colors by clicking on this checkbox down here, Only web colors. Now if you choose only web colors you will only be able to enter codes or choose colors that are web safe and will work on, for instance, monitors with reduced color ranges. Now I’m not restricting myself to only web colors so I’m going to uncheck that. And I’m just going to, visually I think actually I quite like that sort of even paler green there. And having chosen the color that I want I click on OK and that’s the color of my fill layer.

So having chosen the color for the fill layer and shown you how to use the color picker let’s return to the question of foreground and background colors.

On each layer in an image you may have different foreground and background colors. The significance of them, I’m going to show you on layer one the layer with the gull on it. That has a foreground color of red, background color of black. The foreground color determines the default color, for instance, for painting. So I’ve currently got the paintbrush tool selected. I’m going to draw a line on there. And that is the default color. That is what appears when I use the paintbrush.

Now of course I can change that color. And another very useful feature is with a foreground color of red and a background color of black there’s a double headed arrow here where I can switch those colors. And if I paint with a brush now I’ll get a black line. If I want to change the foreground color, for example, if I click on it it enables the eye dropper tool and I can use the color picker or the eye dropper tool to choose my new foreground color. So for instance, if I wanted my new foreground color to be this blue color here, click on OK, that becomes my new foreground color. Now if I use the paintbrush I get that color. Let’s go back and click on the
foreground color again. This time I’m going to use the eye dropper to select some color from my existing layer. So what I’m going to do is choose this gray on the bird’s wing, the slightly dark gray on the bird’s wing. Click on OK. Now I’m going to paint with the brush and I get that sort of gray color. So that shows you how to set foreground color, how to switch foreground and background color and the effects of your choice of foreground color on the default color for, for example, using the brush tool.

So in that case we’ve used a solid fill layer. What I’m going to do now is to make that solid fill layer invisible. Note the background copy layer is still selected. I’m going to go back up to the Create new fill or adjustment layer and I’m just going to quickly demonstrate gradients and patterns.

Gradient fill there. You note that it’s partly based on the current foreground color. And with gradient fill apart from a gradient based on the current foreground color you can choose some of these rather bright alternatives. And apart from choosing the particular type of gradient fill that you want you can choose a style. So linear, radial for example. That’s coming out from the center. You can choose an angle in many cases. And there are other settings here such as the reverse setting. And I suggest that this is a pretty rich area for you to experiment with the various gradient fill options. Let’s cancel that and then let’s just try one more and that’s the pattern fill. There are a number of patterns available. There’s a gallery here. And again this is one for you to experiment with. Let’s just cancel that yet again. Let me switch foreground and background color and let’s go back and just try one of those again. We’ll try the gradient again and of course now the gradient on that default setting is from the deep red color that’s the foreground color through to white.

So there’s plenty there for you to experiment with. That’s the end of this section. Please join me in the next one.
Video: Layer Masks

Toby: Hello again and welcome back to our course on PSE 14.

So far when looking at layers we’ve been looking at working on a whole layer at a time, particularly when it comes to adjustments. Sometimes though it’s necessary to work on part of a layer.

Now you’ve already seen how I could apply an adjustment to this beach image. But let’s suppose that my intention is to add a camel with a rider on it. Now I’ve already copied and pasted the relevant part of an image onto a new layer. So let me just make that visible. But what I want to do is to make the whole scene warmer. The camel would certainly feel more comfortable in a much warmer looking environment. I want the sand in particular, the beach sand to look much more like desert sand.

So what I want to do is to warm part of the image but I don’t really want to change the sky. So how could I apply warming to the sand and perhaps to the trees in the background, the palm trees in the background, and perhaps to the sea but not to the sky? Now the way that I do this is to apply what’s called a layer mask. And what a layer mask does is to mask the effect of part of a layer.

So first of all what I’m actually going to do is to add right at the top a filter which is a warming filter.

So we click on Create new fill or adjustment layer. One of the options there is photo filter. And I’m going to talk to you about filters later on in the course. There are a lot of filters in PSE 14. And for the moment to keep things straightforward we’re just going to use the default warming filter. And of course having selected it from the list you can see the effect of the warming filter on our image.

Now I can adjust the level of it by using this density slider. So let’s just watch that. I’ll move it over quite a long way to the right. And you can see how the scene is becoming warmer and warmer. Now I’m going to leave this as quite an extreme effect so that it’s easier for you to see what follows. This is probably drastically overdoing it and of course it does make the picture look rather artificial. But you could probably argue that it’s quite an artificial picture anyway. So let’s leave it set up here. Let’s say 88%. So that’s really overdoing it.

So having got to the level that I want I’m going to close the photo filter panel there. And one of the things to note is that because of the position of this adjustment layer right at the top in the layers panel it is applied to everything, including the camel and the rider. I didn’t actually intend it to be applied to those so what I’m going to do is to move the camel and rider up to the top of the panel. As I do this note that the effect is then removed from the camel and rider. So if you look at the camel and rider while I do this. Just drag that up to the top. You notice how the whiteness in the camel’s body came back there. The camel and rider are no longer subjected to that warming filter.
Now the warming filter elsewhere, particularly on the sand I’m quite happy with and I’m happy to leave it on the palm trees. But I might decide that I don’t really want it on the sea and the sky. Now when I added the filter something else got added as part of the filter and that is its layer mask. And the layer mask thumbnail is currently just a white rectangle, which is the default starting point for a layer mask.

When we use a layer mask what we basically do is to either enable or disable part of in this case an effect, an adjustment. And what we do is effectively to paint on the layer mask. Now if I select that layer again there are effectively two ways that I can be working on that layer. One of them is I can be working on the mask. And at the moment you can see that the mask has got a sort of double outline round it. That means that the layer mask is selected at the moment. And if I do something now it will be applied to the layer mask. The other option is to go back to that adjustment with the photo filter panel and do some more work on the adjustment. Perhaps changing the density again. If I want to do that I need to make sure that I have the layer thumbnail selected. Note that when I clicked on that I got the double border around that. So it’s the layer thumbnail that’s selected. If I double click on that I’ll bring up the photo filter panel again and I can adjust it again. But it’s the layer mask that I want to work on.

Now the way that I work on it basically is this. Any parts of that layer that I don’t want the adjustment to apply for I paint in black. And any areas where I do want I paint in white. Now at the moment it’s all white so it’s applied everywhere. I need to paint over that layer with black using a black brush and that will be applied to the areas where I don’t want the adjustment to apply. So what I’m going to do is I’ve got black as my foreground color here. I’m going to choose a brush, just a general brush. I’m going to make this quite a thick brush to begin with. Watch what happens now as I paint over the areas where I don’t want this adjustment to apply. I’m not going to worry about doing this fantastically accurately at the moment. I’ll come back to that. Wherever I paint with black basically the adjustment is not being applied. And I’ve done that, look at the layer mask in the relevant layer in the layers panel on the right. The black is shown there. So I can see where this warming filter is now not applying.

Now in order to make this not apply to the whole of the sky and the whole of the actual water part of this beach scene what I’m going to do is to need to paint a little bit more accurately over the rest of it. I’m going to do that now. But in order to do that I’m also going to hide the camel and rider for the moment just so that it makes it a little bit easier for me to work on just painting the layer mask. So I’ll finish painting over that. I won’t do it terribly accurately but I’ll do it well enough for now and then I’ll rejoin you.

So I’ve not quite done the edges. You can still see some areas, particularly around the edges of the palm trees where I haven’t finished painting the layer mask but hopefully you get the general idea. I don’t have to use a brush by the way to paint a layer mask. I could select an object and fill that with black. I could use a shape such as a rectangle and fill that with black, etcetera. So as long as I put black on there I will completely mask the effect.

Now another very important point here is that black completely obscures the effect of in this case the adjustment. White completely enables it. You can use any shade of gray to partly mask the
effect of an adjustment. Now the closer that the shade of gray is to black the more you will mask. I’ll give you a little bit of a demo of that. Let me change the color of the foreground here from black to gray. To get a gray all you need is to have R, G, and B at the same number. Black is zero, zero, zero. So let’s choose a sort of half gray. So I’m going to make that 128, 128, 128. That’s gray. Click on OK. Now what I’m going to do, I’m going to choose quite a big brush. Let me just brush over a little bit of the sand here. And what you’ll see is that the warming adjustment is partly applied there. Now I’m going to undo that last changing, painting on with gray, and I’m going to save this particular file in the course files folder. And then if you want to try a few things with it fine. You might even find the time to finish off that layer mask because I haven’t done very accurately.

That’s it for this section. I’ll see you in the next one.
**Video: Exercise 10**

Toby: Welcome back to our course on PSE 14.

It’s time now for Exercise 10 and I’ve provided you with three JPEGs, three images taken in the town near where I live, Richmond in North Yorkshire. And what I’d like you to do is to make a sort of postcard really. Now I’m perfectly happy if you use three pictures from where you live and arrange them in a similar kind of way to this. There’s a good clue as to how to do all this in the layers panel on the right. The three pictures I’ve provided you with are 10A, 10B, and 10C. Use those but by all means use your own if you’d prefer to. And the sample output is a PSD file, 10D.

Now a couple of very specific things. When you put the two smaller images, the sort of insets like this, if you arrange them in the way that I have here make sure that at least one side of them is aligned. I’ve used guides to align the bottom of these two inset images. And the other thing is I have used a pure blue color for the type where is says, Richmond North Yorkshire. If blue isn’t right and red or green would be better that’s fine. But in the color for the text, and bear in mind that text by default uses your default foreground color, in my case this is a pure blue. So the RGB code is zero, zero, 255. Make sure you use a pure color for the type.

So that’s it. Make yourself a sort of postcard something like that with a couple of insets, the text, align the insets, make sure the color of the text is a pure color. That’s Exercise 10. I’ll see you in the next section.
Chapter 19 – Guided Editing – Part 2

Video: Out of Bounds Guided Edit

Toby: Hello again and welcome back to our course on PSE 14. It’s time now to take our second look at guided edits.

As I pointed out already there are many, many guided edits in PSE 14. And with each release of PSE there seem to be more. In PSE 14 there’s a new guided edit called the speed effect guided edit. I’m not actually going to cover that now. I suggest you try that out yourself. The instructions are in the PDF. And all you need is to find a suitable image from your own collection to use it on.

That’s one of the more straightforward guided edits. In this section and the next one I’m going to look at guided edits that are a little bit more complex.

Now also in PSE 14 there are one or two improvements to guided edits. One of the improved guided edits is the panorama or the photo merge panorama. And I’m going to set you that as Exercise 11.

What I want to do in this section is one of the older guided edits, the out of bounds guided edit because I want to show you how to follow through a sequence of steps, a more complex workflow, and a couple of the factors involved in there with the out of bounds guided edit. And then in the next section we’re going to look at the perfect portrait guided edit. Now again that’s one that’s been in for a while but it does demonstrate quite a few tools and techniques that we’re going to be looking at at more detail later on in the course. So I do encourage you to try out as many of the guided edits as you can. In this section though we’re going to take a look at the out of bounds guided edit.

The out of bounds guided edit is considered to be one of the fun edits. And if you look at the before and after you’ll get the general idea there. There’s a picture of a boy kicking a ball. And after the out of bounds guided edit basically his foot comes out of the side of the picture and it give it a nice, dramatic pop out effect. So let’s go for out of bounds.

The picture I’ve chosen is a picture taken in the North Sea and it’s got a number of birds in it, as you can see. And the top bird there is going to actually fly out of the top of the picture.

Now as I said before, this is an example of a more complex guided edit and it’s also going to illustrate something else that’s very important as well.

So step one, start by adding a frame. Click on Add Frame, read the tips below for ideas. Now what we’re going to do is to draw a frame on the picture. So I click on Add Frame and it comes up with a default selection. Now what I’m going to do is to pull the top down so that that bird will ultimately be flying out of the top of the picture. I don’t think I’ll do anything with the other birds in terms of coming out of the picture, but I could.
Another thing that I can do is to skew the frame by holding down Control, Alt, and Shift and dragging the corners of the frame. So let’s just do a little bit of that. I’m going to go with that. There we are. I can adjust the width of the frame by dragging the corner handles. When I’ve finished, which at the moment I have, click on the green tick mark to confirm.

Now notice that once I’ve clicked to confirm I can still see part of the original image. That’s going to be quite important because I have to be able to select which parts of the original image are going to be outside of the frame.

So step two. Use the selection tool to select the part of the image that you want to extend out of your frame. Now when I click on Selection Tool it automatically selects it for me. And what I now do is select the parts that I want to be outside. Now of course I don’t make a particularly good job of that don’t forget that I still have the tool options available to me. So considering that mistake that I’ve made up there. If I change that to a minus, maybe even a slightly smaller selection tool, I can subtract the errors. I’m not going to worry too much about making that accurate here but of course I could do it if I wanted to.

Once your selection is finalized click on the out of bounds effects. When I click on that button, Out of Bounds effects and now you can see the bird flying out of the picture. You can also see the remaining selection errors, but I’ll come back to that a little bit later on.

You then also have the option to add a gradient background to enhance the effect. So let’s add a background gradient. Watch carefully. Now as you can see what’s happening now is that this is adding a layer. You can’t see the layers at the moment but you will shortly. And you get a default name of Gradient Fill 1. And what I can do is to choose a blending mode. Now I still haven’t explained blending modes so I’m going to go with normal and keep opacity at a 100%, click on OK, and what you have now in the background is that radial gradient effect. Notice that the gradient fill panel is still here. So if I wanted to adjust this, for instance if I wanted to change the gradient to one of these horrible options that’s there available to me. I might go for that light cyan effect there.

So having added that background gradient I’m going to try now adding a shadow. Let’s add a large shadow first, see what that looks like. That’s probably a bit too much. Let’s try medium. Actually I think I quite like, no let’s go for medium. So having done that I’ve really done all of the things that I’m going to for this out of bounds effect. Let’s go Next. Now I have the options of saving this, continue editing in quick or in expert, or sharing. Now what I want to do on this occasion is to go into expert mode because I want to show you what this guided edit has done.

And what it has done is to add a whole load of layers. And these layers do all sorts of different things. I’m not going to go through each of the layers. If you take a look at the PSD in the course files folder you’ll be able to work your way through each of these layers and work out exactly what each of them is doing. Notice the layer mask here which is used for the bird that is actually out of bounds. And then you also have layers with names like Color Fill 1 and there’s the gradient layer. And then you’ve got the areas outside the photo that are invisible. If I made this visible again it will bring in the rest of the image.
So you can see how the guided edit has built this up. And of course this also tells you that one option for doing this sort of thing yourself would be to do it in expert mode.

So that’s it on the out of bounds guided edit. I’ll see you in the next section.
Video: Perfect Portrait Guided Edit

Toby: Welcome back to our course on PSE 14.

In this second section on more advanced guided edits I’m going to take a really quite quick look at perfect portrait guided edit. The main reason for doing this is that it uses some of the tools that we’re going to be using in expert mode in a fairly straightforward way, just to give you a good idea of what those tools do. And then later on you’re going to be able to do work on portraits yourself in expert mode with hopefully a better knowledge of how to use these tools.

Now this particular person apart from being in a rather blurred, rather poor quality image has a number of problems. Many of them associated with age of course and some of them associated with not having had a shave recently. And I’m going to clean up this image a bit using the perfect portrait guided edit.

So let’s go into guided, we go to special edits, and we choose perfect portrait.

Now one of the first sections of this edit relates to improving the texture of the skin. And the way that this works, it actually seems quite strange in a way. What the guided edit does is to apply a blur to the skin of the person, then you reveal the original, so you actually let the original show through, and then you use what’s called the blur brush to smooth whatever needs to be smoothed. So first of all I click on Apply Smart Blur. If you look within the little image within the smart blur there you can see what the effect is. You probably can just about make it out on the screen. The skin of this person has been greatly softened and actually appears to be slightly tan. And notice how the chin stubble has already been reduced in its visibility. Now you can change the settings for this. So you can change the radius. And the person’s skin now looks totally unnatural. So let’s take it back again to a more reasonable level. And then you can adjust those settings, click on OK, the blur has been applied. Then you say bring back the original image, reveal original, and then we’ll use the blur brush to smooth the skin just where it’s needed. So now click on Reveal Original. Now what I’m going to do is to zoom in on this image a little bit more and click on blur brush. I’ve now got the blur brush and what I’m going to do, let’s have a go at some of this stubble on the chin. Let’s smooth some of that away. I’m going to take it too far. Don’t forget of course I’ve got tool options here. So if I want to change the brush size or opacity, I can change the type of brush to a pencil or a block. I haven’t really talked much about brushes so far but you could certainly make some basic adjustments there. Let’s hide those options again. And then anywhere else that I want to smooth things out a bit, say under the eyes, for example. Take away a little bit of the person’s age.

Now if at this point the image is starting to look a little bit featureless you have an option here, step four, to increase contrast. Let’s give that a click. So that’s reintroduced a little bit of contrast into the image. Now we have a whole set of tools that are devoted to specific facial features.

Now for instance, we have the spot healing tool which would enable us to remove any specific blemishes. Now as with most of these other tools it has a certain size. I’m going to get rid of the rest of that line under the eye there. It’s the deepest bit of the line. So if I treat it as a spot, just hold the spot healing tool over it, click once and it’s gone. Now unfortunately as you can see...
there in doing that it’s picked up a bit of the eye as well. So let me just undo that. I’m going to go for a slightly smaller brush. Go back and just do that once more. That’s better. And there’s also a little spot on the side of his face there. Let’s get rid of that. Probably not a good idea to remove all of the blemishes otherwise somebody’s face becomes completely featureless.

I then have a couple of eye tools. I have red eye removal. That’s not really a problem in this image. Brighten eyes though, I can brighten the person’s eyes. That is much too big to brighten the eyes so I’m going to go for a much smaller brush than that. Now is that a little bit too small? Let’s go for size 12. Hold it over the eye. There we are. There’s a little bit more color coming through there. Try the other eye. Sometimes a little subtle touch of each of these effects is enough to make all of the difference.

Then we have darken eyebrows. That’s a bit too big so let’s have a smaller brush for that as well. Yep that might do the job. I think that probably has taken it a little bit too far but hopefully you get the general idea. And I think I’ll use that on his hair as well just to take a bit of gray out of his hair.

And then we have a final tool here, whiten teeth. That’s not really relevant here because he’s got his mouth shut. But if you have an image that’s a portrait with somebody with their teeth showing you could try that on there.

And there’s a couple of additional options there. We’ve got add glow. So let’s try adding a glow. That opens up a whole dialogue and we’re going to be looking at this dialogue later on in the course. For the moment I’m just going to accept the default settings.

And then finally step seven, we can actually slim this person down. Probably doesn’t particularly need it but let’s click on Slim Down. Look carefully at the picture. Now what about a view of before and after side by side? You can see the effect of the slimming a little bit better there now. You can also see how the sort of glow and softening effect has made the portrait look a little bit more unreal. But we’ve certainly dealt with some of the specific issues there. Which version of the portrait you prefer I appreciate is a very subjective matter.

So in this particular guided edit we have been looking at some of the tools that we’re going to be looking at in more detail later on in the course. Once again if I go to end of the edit I can save. I can switch into expert mode. In this case though I can’t see all of the individual steps or a breakdown of the steps into layers as I could in the first case. And the reason is that with some of the guided edits, not all of them, when you perform the guided edit and complete it what happens is that the individual layers are merged. Not necessarily into just one layer but as in this case possibly into a couple of layers. And it’s no longer possible to identify and work on the individual layers of the guided edit. So even though PSE 14 lets you go into expert mode it doesn’t always provide you with all of the layers that have been used in guided edit mode. So it’s very important not to assume that these individual layers will be available to you. And once you get used to using these tools this is one of the reasons why many people still prefer to use expert mode, so that they can always get at all the individual steps of what they’ve done. But people will still quite often use guided edit mode to start to identify the tools and how to use them and
then they switch to expert mode to use them not only with more precision and more flexibility but also in a way that lets you go back and tweak individual steps at a later stage.

That’s it for this section. Please join me in the next one.
Video: Exercise 11

Toby: Welcome back to our course on PSE 14. In this section I’m going to set you Exercise 11. And Exercise 11 involves you using the photo merge panorama guided edit.

Now I’ve provided you with four JPEGs which were taken along the River Swale. They are numbered 11A to 11D. You’re looking at 11A here. You’re looking at 11B, now 11C, and now 11D. And what I’d like you to do is to combine them into a panorama. I’m not going to give you too much information about what to do but I am going to show you my answer which is 11E.psd. And I’d just like to point out that a couple of things about this.

First of all the option I used when it came to making the panorama was perspective, although you might try some different options. And I also used options to autofill the edges. Now in order to demonstrate that this isn’t always effective, if you look at the top left hand of the image here it’s put some river up here when it’s done the autofill when there isn’t really a river up in the sky there. So on this occasion that wouldn’t really be a very suitable option and I probably would want to fill that in myself with one of the tools or techniques that I’m going to show you later in the course. Whereas the filling that it’s down in the foreground here is actually pretty good and you almost can’t see the joins where it’s put the panorama together.

So that’s Exercise 11, photo merge panorama. You have the PDF to help you. That’s the end of this section. I’ll see you in the next one.
Chapter 20 – Editing in Expert Mode – Part 3

Video: Expert Mode Retouching and Enhancing

Toby: Hello again and welcome back to our course on PSE 14.

In this and quite a few sections to follow we’re going to look at various tools and techniques for retouching and enhancing images in PSE 14. In all cases we’re going to concentrate on using expert mode editing. But before we get started I would just like to remind you of something that I mentioned earlier on. You should try to become as familiar as you can with all of the guided edits that are available in PSE 14. Many of the things that we’re going to be doing from now on with expert mode editing there are simplified, quick, menu driven, workflow driven versions of in the guided edit. And it’s very often the case that going through the guided edit gives you a good idea of the correct or most appropriate approach to use when expert editing.

So let me quickly point out one or two of the guided edits that are particularly relevant to what we’re going to be doing over the next several sections in the expert editor.

On the basics page, there are several things there that we’ve done already, but things like brightness and contrast, levels, lighten and darken. These are things that we’re going to come back to later in the course when we look at lighting and color. And we’ll also be looking at removing color cast which can help with correcting skin tone. However, sharpening is one of the techniques that we’ll be looking at within the next few sections.

In the color section, again, removing a color cast is a guided edit that will be relevant to the work we’ll be looking at later on when we move on to lighting and color. There’s also a guided edit for enhance color on the left there which will be relevant later on.

Converting to black and white and things that we can do with black and white images we’ll be covering in the color section later. Fun edits, well we’ve already looked at the out of bounds edit and hopefully you’re going to find time to work through some of the others such as the new speed effect edit.

In the special edits there are quite a few that are relevant to what we’re going to be doing over the coming sections. These include perfect portrait where we’ll be doing some more work on that but in the expert editing mode. Recomposing and dealing with scratches and blemishes we’ll also be doing some expert mode editing in relation to.

And the final category of guided edits, photo merge. Well you’ve already done, I hope, a photo merge panorama. Some of the other photo merges include combining separate images or separate parts of images to make an improved composite image. Now with most of these it’s a good idea to practice them using the guided editor. But there are aspects of these such as the removal of unwanted objects in the photo merge scene cleaner that are very relevant to what we’re going to be doing over the next few sections.

So I do suggest that you find the time to work through those guided edits, try them out, or at least establish exactly what each of them does because a good proportion of them are relevant to
what’s coming up over the coming sections on retouching and enhancing and later on when we’ll be looking at lighting and color.

Now don’t forget when you’re working with guided edits you have the information in the Elements PDF to help you. There’s quite a lot of information about each of the guided edits in there. And also don’t forget those Adobe videos that I referred to earlier on in the course.

One of the edits that we did earlier on, the red eye removal and pet eye removal I want to quickly show you now the expert equivalent of doing that. It’s actually very similar to the approach that we used before and it does illustrate very well the advantages of having done something as a guided edit and knowing the general approach with expert edit where you have much more freedom in terms of how you do things.

So let’s suppose I want to fix the red eye on this girl. Now for many things like zooming in and out I am going to be using a few keyboard shortcuts from now on. I explained earlier on that I don’t generally use them early on so that people can see what I’m doing. But things like zooming in and out with Control-equals on a PC, Control-minus to zoom out, and then the Command equivalents on a Mac. It is quicker. You just won’t see what I’m doing.

Now what I’m going to do is to deal with this red eye. If I select the red eye removal tool, make sure that pet eye isn’t selected. I can do an autocorrect. That does a pretty good job. Let me undo that. And then I can also do this manually. I can either just click on an eye and literally with the tool selected click on the eye and it uses the settings there for radius and darken in order to decide what radius or eye to work on and how dark to make it. Again I’m going to undo. Or you can literally draw around the area of the eye that you want to deal with. So I can draw a rectangle there rather badly around the pupil of the eye. As you can see, the red eye has been removed.

That really is the case with something like this that exactly what settings you need to use will depend completely on the image. And one general tip in terms of what we’re going to be doing from now on. When you’re dealing with correcting blemishes, when you’re retouching images and so on it’s almost always a good idea to zoom well into the image to work on any of these details. But more on that later.

So it’s time now to get started on some of the other tools and techniques associated with retouching and enhancing. The first thing we’re going to look at is how to remove blemishes. That’s what we’re going to cover in the next section. Please join me for that.
Video: Removing Blemishes

**Toby:** Hello again and welcome back to our course on PSE 14.

We’re now going to start working through some of the tools and techniques for retouching and enhancing images. And we’re going to start with a little sequence of sections about how to remove things from images. We’re going to start small and get big and the smallest thing we’re going to remove is just a little blemish on a picture, often just say a speck of dust on a lens. It might be a small real object that you don’t want there but we are talking about small or very thin things here.

So first of all there’s a speck on this particular image and I’m going to remove it and I’m going to use the spot healing brush. In the enhance group to the right of red eye, spot healing brush. And there are actually two brushes. There’s the spot healing brush and the healing brush. Now generally speaking the spot healing brush is the one that we use for the smallest objects. The healing brush is where we’re dealing with things which are a little bigger. But by no means the biggest things we can remove from images. And the key really here is partly as a result of your own experience and partly as a result of the nature of the image you’re working on choosing the right tool. And you will get used to looking at a particular problem and saying, “Yep. That’s the tool I’m going to use in this situation.” But obviously until you’ve got that experience you need to try things out. And the spot healing brush is a great one to start with.

Now if I wanted to remove that speck on the screen there all I really need to do is to hover over it and click. But, I have some options. The most obvious option is the size of this brush. Now hovering over that blemish you can see the brush is just slightly bigger than the blemish and in many ways that’s ideal. You don’t really want the brush to be too much bigger because you’re trying to fix too much, you’re fixing more than the problem. And you also don’t want it to be smaller than the blemish because obviously you won’t fix the blemish.

Now you can adjust the brush size using the slider or if you’re going to be able to cope with keyboard shortcuts this is one of the ones that I do use. There are square brackets on your keyboard and a right square bracket will make the brush bigger and the left square bracket will make it smaller. And sometimes that’s quicker than going back to using the slider.

So what I normally do is to make sure that I’ve got the whole of the blemish inside the circle and then all I need to do is to click to remove it. But before I do that a couple of other things to be aware of.

There is a type setting which determines basically what PSE 14 will do to replace the dot. It defaults to content aware in which it uses its internal intelligence to look at the surrounding area and figure out what, if you like, that blemish was obscuring. And it usually does a pretty good job with that. Or you can use one of the more straightforward options if content aware doesn’t quite do the job. Proximity match basically just looks at local pixels, the color of local pixels and fills in accordingly. Create texture looks at the pixels in and around the selection and just creates a texture to fill it. Now there will be occasions when either of those first two options may give
you a better result than content aware but content aware is the default. That’s always the one that I try first.

A very important settings here and one that I’m not going to keep going on about because you’re going to see it a lot is the sample all layers checkbox. You’ll need to make sure this is checked if you need PSE to sample data from all layers rather than just the current one.

So let’s go with content aware. Let’s go with the brush size I’ve got now where you can see the brush is just a little bit bigger than the blemish and I click. That’s not a bad job really is it?

Now you’re certainly not restricted to little specks, if you have something which is a slightly bigger blemish. For instance this airplane almost face on. I’m going to just hover over it to get the size of the brush right. In fact the same size of brush will probably do that. And what I’m going to do now is to brush over that airplane. Note it leaves that untidy mark until it’s finished doing what it’s doing. Now on this occasion you can probably see a little bit more of a stripe there. It’s very, very indistinct but there’s a little bit of stripe there and that’s because of the little bit of cloud behind. So on this occasion although we can’t see the airplane anymore it’s not such a good job. So one of the later techniques that I’m going to show you may be more appropriate for this one.

However one thing that we all come across from time to time are the dreaded wires, telephone wires, all sorts of bits of cable. And very often you’ll need to remove wires from images. Now again the spot healing brush can do that. What I’m going to do is just check the size there. That’s a little bit too big now I think. Now if I’m going to use a spot healing brush that’s slightly bigger than the wire as I am here the problem is that the smaller it is the more difficult it is for me to follow the line of the wire as I’m brushing over it. On the other hand if I make the brush bigger then I’m going to be replacing more of the image. So this really is a case of trying it out yourself, seeing how steady your hand is. Let me try a section of this wire, see how accurately I can do it, see what the quality of the result is like. That’s not bad, is it? And if you want to do something quickly, something like that is a really good way of doing it. I don’t think I’d have a problem with that at all. Okay I finished that off and I’m quite happy with it.

Now I’m going to try to remove a slightly bigger object. I’m going to try to remove this white object on the left here. Now to be fair if I tried the spot healing brush on this it would probably do a pretty good job. But I’m going to use instead the healing brush. The healing brush works on a different principle. And with the healing brush you take a sample of the image and you say this is the part of the image or a part of the image that I want to use to fill for the object that I’m removing. And depending on the setting of the aligned checkbox here, if you have that checked then as you’re using the healing brush it will be continuously sampling. And it will normally give you a more realistic replacement for the object you’re removing. If you deselect aligned then it will use the initial sample that you’ve taken throughout.

Now the healing brush in general works best on objects that are on a fairly uniform background. So something on a fairly flat field or against a fairly flat wall or a plain background would normally be the sort of objects that are most successfully removed with the healing brush. But let’s have a go at this one which is on some uneven grass with quite a few dead leaves around
and so on. I’m going to zoom in. And having zoomed in I’m going to set my brush size. I need it to be a little bit bigger than that object. And that’ll be fine. Now I’m going to take my sample. Now in order to take the sample I hold down the Alt key, click somewhere on the image. That’ll do. And now I’m going to brush over that object. And there we are. I think that’s not bad.

I mentioned to you earlier on about zooming in. it’s almost always best to zoom in when you’re doing this kind of work. One of the other advantages of zooming in, apart from being able to see more closely what you’re doing is that when you zoom out again things generally look even better than you thought they would.

So in the case of this particular object removal okay there’s a little bit of a blemish there. There’s a bit of it that was left which I could get rid of completely with a little bit more work but to most people looking at this image they wouldn’t be aware there was ever an object there.

Now as we’re going through each of these tools and techniques there will be many, many options. And for each of the tools and techniques I’ll try to explain one or two of the options each time and gradually your knowledge of those will build up. But by all means practice with them and certainly read the PDF and/or the PSE Help because all of these options are explained within the PDF or the Help. And although I’ll often work on the principle that I’m using the default options it’s a good idea when you’re doing anything like this to try some of the others, to go through the exercises that I have done with your own images hopefully and try out some of these things with all of the different settings to get used to the effect that each of the settings has on the operations that you’re performing.

That’s the end of this section. I’ll see you in the next one.
Video: Clone Stamp Tool

Toby: Welcome back to our course on PSE 14.

We’ve been looking at removing objects and I want to remove the people from this image. I might ultimately set myself the target of removing the cars as well but let’s just deal with the people for now.

Certainly the tools and techniques that you’ve seen so far could be tried here and will probably work reasonably well but I want to look at a couple of other approaches and in this section I’m going to look at the use of the clone stamp tool.

Now the basic principle behind the clone stamp tool is that we take an area of the image and we clone it. We basically say, “I want to obscure an object that I don’t want in my image by effectively cloning another part of the image.”

Now the clone stamp tool is in the enhance group. And if I select clone stamp there are actually two. There is a pattern stamp which basically lets you stamp a selected pattern, and there are quite a few to select from there, onto the image. We’re not looking at pattern stamp now but it’s another one for you to experiment with. The tool we want is the clone stamp.

Now in order to demonstrate the use of the clone stamp tool what I’m going to do is to get rid of that dark blue car there. So let’s zoom in. Now I’m going to be cloning the bush that is to our left of that blue car. So it’s that area there that I want to clone. Now before I do that let me just check those settings down there. I’ll check the brush size in just a moment. I don’t need to sample all layers as I only have a single layer at the moment. I’ve aligned switched off. And the other important setting there is opacity. Now on this occasion having the opacity set at 100% is ideal because I’m trying to completely obscure this car. So what I’m going to do now is hold the Alt key down and sample that bush. I’ll take that bit there. Now what about brushing along? Maybe just made that a little bit smaller. Now what I’m going to do is brush over the car with some short, sharp strokes. I can actually do it by clicking if I want to or I can do it by brushing. I find generally speaking, particularly if you are hiding quite a large object, it’s a good idea to do a combination because then you don’t get too uniform and repetitive an effect. So I’m doing a bit of clicking, a bit of brushing, just mixing it up a little bit so it doesn’t look too boring. And there we are. We’ve got a new hedge there.

Now of course I might have sampled a slightly different part of the bush in order to get something a little bit more interesting. But once again once I zoom out any imperfections tend to look less obvious anyway. Let me just go back in and do a tiny bit more clone stamping, perhaps including a little bit of one of those flowers here and there.

So what I’ve done is to put in a couple more flowers there and I’ve also clone stamped that little sort of trolled track in front of the bush to make it look a little bit more in keeping with the rest of the image. Let me just go out and take one last look. I think that looks pretty good now.

That’s the clone stamp tool. Please join me in the next section.
Video: Content Aware, Move, and Fill

Toby: Welcome back to our course on PSE 14.

In this section we’re going to continue working on this image of Rievaulx Abbey. Some of the people that are in the foreground there are not really standing in the positions that I’d like them to stand in. So rather than just remove them from the scene, although there will be an element of that, I’m going to try to move one of them around using the content aware move tool. I’m also going to do a content aware fill.

Now the person I’m going to move is this gentleman here who’s standing on his own. And I’m going to move him a little bit over to the right. I’m trying to spread these people out in a slightly neater way.

So first of all let me zoom in. Now I select the content aware move tool. It’s in the modify group. It’s the bottom left hand tool in the modify group. And there are two main controls. One of them sets the mode which is move or extend. I’ll demonstrate both of those. And there’s also a healing slider that determines how much healing PSE 14 has to do to the space left behind after the move in order to make it look right.

Now basically with this tool it is a selection tool. And in fact since the main part of this operation is to make a selection you can actually make the selection with another tool but still use this approach to move the selected object. So what I’m going to do now with the content aware move tool is to draw fairly carefully around the gentleman. Now I’ve got a little problem here. It’s always the mistake that people tend to make is that they forget to move people’s shadows as well, where there are shadows of course. So let’s see if we can move his shadow as well. I’ve lost count of how many pictures I’ve seen where the shadow has been left. That’s made my selection. Now all I’m going to do is drag him a little bit to the right. So I click on the gentleman, drag him over to the right. It looks as though I’ve got two at the moment but give it a moment. And there we are. That’s the content aware move. I don’t see any particular need to fix the space that’s left behind. But if I did I could use the healing slider to cause more or less healing on the area left behind. Look at the area behind where he was. Let me increase the healing and see if we can see a notable effect. There we are. You saw how it filled in a little bit more and made it a little bit more consistent with what PSE presumably thought was behind him.

Now let me deselect and let me do a content aware fill. Let’s suppose I want to get rid of these two people altogether from my picture. Now in order to do that all I need to do is to select them in some way. I think I’ll just the lasso tool on this occasion. As usual with these things I think the best approach is to just try something first even if it seems as though it might be a little bit inaccurate, see what happens. And if it isn’t good enough try one of the tools, in this case one of the selection tools that you can select with more accurately.

So let me now with just the general lasso tool draw around these two people, not forgetting their shadows of course. And if I wanted to get rid of the grass from the selection I could do a subtract of course, just using a regular selection tool. Complete that selection. Now I go up to Edit and Fill Selection.
Now if you want to fill a layer one of the options is to use a content aware fill. So basically what I’m saying to PSE is I want you to fill the selection but I want you to do it in a content aware way which means that I want you to get rid of what’s there now but I want you to replace it with what should be there based on everything around this part of the image. Note also the opacity setting. Am I completely obscuring it? Yes, I am. Let’s click on OK. And if I deselect now and there you are. PSE 14 has for all intents and purposes completely removed those two people and done a content aware fill.

Now it’s not at all unusual for what’s left after the content aware fill to be quite blurry. You notice how blurry that is now. Now one of the things I find as always is that if I zoom out that probably won’t be visibly blurry anyway. But don’t forget, if there are any parts of the image where you think it needs an element or sharpening or other correction you may well be able to correct it using, for example, the clone stamp tool or perhaps using the healing brush or the spot healing brush.

So let’s zoom out and have a look at what we’re left with. There we are. One gentleman has been moved and that couple have been completely removed and I think again that’s a pretty good job.

And just one other thing to show you. I said I’d show you both move and extend modes with the content aware move tool. I’ve zoomed in to that gentleman again. I’ve selected him with the content aware move tool. I’m going to switch this to extend. Now what I’m going to do is drag him a little bit to the left, release, click and drag again, click and drag again, and there you are. There’s a whole flock of these gentleman walking towards Rievaulx Abbey.

That’s the end of this section. Please join me in the next one.
Video: Recomposing an Image

Toby: Welcome back to our course on PSE 14. In this section we’re going to look at one way of recomposing an image.

Now it’s quite often the case that you have an image and a lot of what you want in it is good but there’s also quite a lot that you don’t want. And generally speaking one of the ways that we deal with this is to crop the image. Now if you take this little herd of horses from some fairly large ones right down to a little Shetland pony there. If I wanted to remove some of the extraneous content, and I’m not talking here about removing that wire. You know how to do that now. But if I want to get rid of some of the foreground I could crop this picture and the effect would probably be fine. But sometimes you can see that you could improve the look of a picture by removing something other than something outside the main part of the picture. As an example of what I mean by that look at this little group of horses. There are six of them there and the one on the right is separate from the other five. There’s a gap between them. It’s not a very big gap but if I could remove that gap and move the one on the right a little bit to the left, and by the way I think there may be a seventh horse behind the one on the right but never mind. If I could remove the gap between these two horses that would close the group up a little bit, save a bit of space, and probably give a better end result. Now there is a tool in PSE 14 called recompose that can help us to do this.

The recompose tool is the top right one in the Modify group. So if I select that, within the recompose tool you have two brushes. You have a plus brush here and a minus brush. And what you do is mark on the image which parts of the image you want to protect. So you mark which parts you don’t want to lose. And then with the minus brush you mark the parts that you’re happy to lose. That doesn’t mean necessarily that you’ll lose all of them but they’re the ones that you’re prepared to lose if PSE needs to remove something in order to do the recompose. Each of those tools has to its right currently grayed out a little eraser. And if you either mark something for protection that shouldn’t be protected or you mark something as being for removal but that shouldn’t be removed you can erase what you’ve painted on using the relevant eraser.

Now just to the right of the recompose brushes we have a size slider. And the size slider determines the size of the brush that will be used to paint these two areas, the protect area and the remove area, onto the image. I normally set this brush to a reasonably big size, usually about 100 pixels, very often more than that. And starting with the protect brush I’m going to mark on the things that I want to protect. Now I definitely want to keep all of the horses. So I’m going to brush over. Now in doing that I probably brushed a little bit too far with the green there so I’m going to use the eraser and just take the edge off of those. And then I also want to protect the horse on the right. Now you don’t actually have to make this marking particularly accurate or even make sure that you’ve covered a whole area because the intelligence that PSE 14 uses means that it can usually work out what you want even if what you’ve brushed on is quite sketchy. On the other hand, if you don’t mark it well enough you’re going to be doing lots of undo’s and starting again, but you’ll soon get used to the balance of what you need to do.
Now let’s suppose that I also want to make sure that I keep all of the sky. Let’s suppose that I don’t want it taking anything off the top of the picture. But let’s say that the thing I want to tell it now is what it can lose. So I’m going to choose the removal brush and I’m going to brush between the horses and I’m going to brush all of the foreground area. Now what I need to do is to choose the size or aspect ratio of the output of this operation.

Now if I say no restriction PSE 14 will do its best job to keep what I’ve said to keep, to lose what I’ve said to lose, come up with a recomposed picture. But I can say, for instance, I want you to do that but I want you to keep the same photo ratio or you can specify the size of photo that you want. So let’s suppose that I say well I actually want a 6 x 4 but I’ll say 4 x 6, then I’ll swap width and height. And that would be the picture that I finished up with. And as you can see it’s pretty much done what I wanted it to. It’s removed the gap between the two bigger horses on the right. It’s closed everything up.

If you look very closely there are a number of problems though. So for instance, you can see where the wire is here. Of course we’re going to be able to remove that quite simply with, for example, the spot healing brush. But that also emphasizes a little sort of split, a little fold in the ground there. That may or may not be noticeable when you take the wire out. You’d have to review that. And you also have a slightly strange situation up here with these trees because what’s happened here, for example, is the right hand block, let me just zoom in on that. So as you can see what’s happened there is that little stand of trees there has got abruptly truncated which is something probably that you don’t want at all. But you could clone that and cover that up quite successfully I’m sure. So with some of the other tools that you’ve already learned how to use you could overcome many of the shortcomings of this particular re-composition.

And depending on how difficult the re-composition is for PSE 14 you may well need to do a certain amount of manual touching up afterwards. But it can be very affective and you will very often, particularly the first few times that you use it, need to have a couple of tries at doing re-composition to get the hang of it, to get a feel of how much or how little to do.

Now one of the other controls here which is actually very important but I haven’t mentioned so far is threshold. And by default threshold is set at 100%. And what this means is that PSE will use the maximum effort to recompose. And this often means that you get things like creases. You get inconsistencies, gaps, misalignments. Now whether you do or not and how noticeable they are and whether you can fix them or not is absolutely a function of the individual picture and the individual recompose. But if you find that when you’re trying to do a recompose you just always seem to get creases and problems you can’t deal with you can try reducing that threshold, get PSE to recompose the picture again, and very often you’ll find that the most extreme problems go away with the threshold reduced.

And just one other thing to point out here. In guided mode in the special edits there is a recompose option that pretty much does what we’ve seen here in expert mode. And in fact in earlier versions of PSE virtually all of the current photo merge options were available in expert mode as well. They aren’t now. You can access them as guided edits in the editor or you can access them via the menu in the organizer but you finish up back in the guided edits if you do. So
there are many things to do with group shots and recomposing images and so on that are available as guided edits and I do suggest that you try all of those out and get used to the possibilities, different ways of combining images, restructuring images, and so on.

That’s it for this section. Please join me in the next one.
Video: Sharpening and Blurring

Toby: Hello again and welcome back to our course on PSE 14. In this section we’re going to look at sharpening and blurring.

Now as you’re going to see later on in the course we can actually use filters for sharpening and blurring but we do have tools specifically for that purpose and that’s what we’re going to look at in this section.

The picture that I’m showing you now, a picture of a flower, and the reason I’m showing you this one is not that we’re going to do something to it but that it shows very well how effective having a blurred background or any number of blurred objects in an image is because this tends to emphasize and draw the viewers eye to the sharp part of the image.

Now what I’ve got here is another flower picture but in this case the green foliage in the background is not so blurred. It is in some places but not others. And what I’d like to do is to slightly increase the blurriness of some of those long green leaves in the background and keep the flowers themselves as sharp as they are now. So I’m going to use the blur tool.

Now in the bottom left hand corner of the enhance group it’s a little family of tools, blur, sharpen, and smudge. I’m going to start by blurring some of the foliage in this picture. I think one or two of the leaves in particular are a bit distracting from the flowers themselves, particularly this long green leaf here. So I’m going to blur this a little.

Now it’s very important not to overdo the blur. On the other hand in this particular case this is quite a strong piece of foliage here, quite eye catching and if I really want to emphasize the flowers to blur it is going to take a little bit of work and time.

So first of all I need to choose my brush size. I’m going to make sure I choose a brush which goes over that piece of foliage. That’ll do the job. And then on this occasion I’m going to use quite a strong blur. The strength for the stroke is determined by the strength control. I’m going to try on max. Now the first time you do this I suggest you experiment with different strengths. I know that this one is going to take a little bit of doing so I’ve set it at maximum strength to begin with. And what I’m going to do now is to zoom in and start blurring. In fact I think I can probably reduce the brush size a little. There we are. Don’t forget everything inside that brush cursor there will get blurred. So it’s important note to have it so big that you’re blurring things that you don’t want to blur.

So I’ve applied the blur tool there quite a few times and you may not notice particularly how blurred it is. In fact just to emphasize what I’ve achieved so far if I go to the history panel you notice multiple applications of the blur tool. Just look particularly at the tip of that leaf and I’ll go back to open. So this is how this started. Look at that as I click on Open and you’ll see it’s quite a significant difference actually. And the end of that leaf if much less sharp now. I do find generally with the blur tool that it takes more effort perhaps than you think it would in order to achieve a level of blur. But it is usually best done as a subtle effect. And if you had a lot to do you might well be better off trying to do it using some of kind of filter rather than using the tool.
Let me just go back to the latest version again after those multiple blurs. Again look at the tip and you’ll see how blurred it becomes. And in terms of the overall view let me just close the history panel. In terms of the overall view I do think you can already see that that particular leaf is less conspicuous than it was before. So that’s blur.

Next let’s take a look at sharpening.

Now sometimes you may have one object which you want to sharpen. It may be non-sharp for a variety of reasons. It could have been slightly out of focus. It may be that in the case of animals, insects in this case, that there was a little bit of movement. As you will see there are various ways of dealing with this but one way which often works is to just sharpen all or part of the object that you want to have sharp and prominent in the picture.

Now in this case, let me just go out to the fit on screen. You can still see this butterfly pretty well. You can see the flowers around it. Two or three of the flowers are quite sharp. Several of them are blurred. It’s quite a nice effect. It needs a crop here. It needs to have a lot of this space at the top and the right hand side taken out. But other than that it’s quite an interesting image. But the butterfly is really quite blurry and I want to sharpen it.

Now it’s important with something like this not to overdo the sharpening any more than you want to overdo blurring. But this butterfly definitely needs a bit of work on it so let’s just zoom in again. And if you look at the body of the butterfly it’s a little bit blurred. Look at the blotches of color on its wings. Again you can see they’re quite blurred. What I’m going to do is to sharpen one wing and show the effect of that and you should get a good idea of how effective sharpening with the sharpen tool is.

So let’s select the sharpen tool down here on the left. You’ve basically got the same kinds of control that you have with the blur tool. I’m going to just choose a size of brush. That’s fine. And I’ll leave the setting here at 50% to begin with. And there’s one other control here which is important and that’s protect detail. Minimizes pixilation while protecting details.

One of the problems with sharpening is that what PSE is trying to do is to get rid of the pixels with sort of intermediate colors, the ones that cause the blurriness. And what can happen when it does that is that you lose some of the detail in the image because pixels that are normally connected together start becoming disconnected and things start to breakup. I normally use the sharpen tool with protect detail selected. And I’m going to work on the right wing as we look at it now and just watch what happens as I brush over that a few times. And of course you’ve got the left wing for comparison. Now the effect of sharpening I always find is a lot easier to see than the effect of blurring.

Now I’ve probably slightly overdone it there but hopefully from that you can get the general idea. It’s a much sharper looking image now and provided you don’t overdo it sharpening can very often work. And sometimes a combination of sharpening one or more objects and blurring one or more other objects is a good combination in terms of drawing the viewers attention to the key points in an image. So that’s sharpening.
And finally let’s take a quick look at the smudge tool. This is not a tool that I use very much myself but I’ll show you the sort of two basic functions. I’ll switch off the finger painting checkbox here. I’ll choose a large size of brush. Now I’m going to hold the brush over this object and I’m going to drag with the brush and show you the smudge effect. And there it is. I don’t often find a use for that effect so I don’t often use it.

The other option, the finger painting option, combines the smudge with the effect of finger painting with the foreground color which is currently black. So let me just change that foreground color. Okay. Change the foreground color, use the smudge tool in the other direction and you get that sort of finger painting effect. Again, not an effect that I use very much but you know that it’s there.

That’s the end of this section. I’ll see you in the next one.
Video: Haze Removal

Toby: We’re now going to look at one of the new features of PSE introduced in PSE 14 and that is haze removal. I think if you’ve been taking photographs for some time, particularly a lot of outdoor photographs, you’ll be well familiar with the problems of haze. Whether the haze is just atmospheric haze or altitude such as in this particular image or whether you’re just taking pictures on a foggy and misty day, Apparently, although I haven’t actually tried it yet this is also pretty good for improving underwater images. And as somebody who does some underwater photography I’m looking forward to trying it but I haven’t tried it so far.

So it’s pretty straightforward. You can get very good results with automatic settings and then you can fine tune the results as I’ll show you in just a moment.

So all you need to do, open the image you want to remove the haze for, click on Enhance. And one of the options there is Auto Haze Removal. Click there. And after it’s worked for a moment or two it’s done its job and your haze is removed.

Now you will almost certainly have noticed quite a considerable difference there. But just in case you didn’t let’s undo that and let’s go for the manual option. So Enhance and then about four items from the bottom, Haze Removal, and that brings up the Haze Removal dialogue. Now although effectively this is going to use the same approach the big advantage here is that having done the haze removal or at least its first pass at it you can click on the before and after down here, get a better idea of what the effect has been. So there’s the after. Let’s click on the before. You can see how much hazier it was. You can then also vary the haze reduction slider. More haze removal, less haze removal. And you can vary the sensitivity.

Now as usual these are settings you need to experiment with. And like most other effects it is possible to overdo this. But my experience of using haze removal so far has been pretty good.

When you come up with the level of haze removal that you want click on OK. And in my experience you get a very much improved picture.

That’s the end of this section. Please join me in the next one.
Learn PSE 14

Video: Shake Reduction

Toby: Hello again and welcome back to our course on PSE 14. In this section we’re going to look at another new feature in PSE 14 and that is shake reduction.

Now it’s pretty certain that if you ever take photos at some stage you’ve shaken the camera or perhaps the conditions in which you’re taking the photos have caused the camera to shake. It’s virtually impossible to avoid camera shake altogether all of the time. A typical symptom of camera shake is not that part of the image is blurred but that everything is quite blurred. And if you look at this picture, this is actually the crop that we did much earlier on the course. You can see that it suffers a lot from camera shake. Now the extent to which shake can be removed or reduced depends absolutely on the image. And in fact in this image I’d be surprised if we could get rid of the effects of camera shake altogether. But the shake reduction feature in PSE 14 can do a pretty good job. And in particular if there’s just one part or one aspect of a picture that suffered from camera shake that you’d like to sharpen up then shake reduction can often produce a perfectly acceptable result.

Now as with haze removal there are basically two versions. There is a fully automatic version and then there is a sort of semiautomatic version, one where you have manual control over what’s being done. Let’s try the fully automatic one first. Again, we go up to the Enhance menu and one of the options there is Auto Shake Reduction. Now once again this does take a little while to run and depending on how successful it is the difference between the image you started with and the one you finish up with may not be that notable but we’ll give this one a try. Now there it is. Well, you may or may not have noticed it definitely made a difference. But in fact in this case I think the difference it’s made has not been particularly helpful because I think it’s made some parts of the image quite sort of blocky. If you look at the nose of the horse on the right, the one with the flash on its nose, notice how the edges are a little bit strange looking now. Let me just zoom in and we’ll take a closer look.

Now as you can see the image is still very shaken but now also the edges of that flash have got quite a sort of hallow around them, quite an edge. Let me just undo that shake reduction. And I’ll redo it again. So it has had an effect but the effect I don’t think is particularly helpful. Let’s try the semiautomatic approach.

So once again up to the Enhance menu and second from the bottom, Shake Reduction. Now once again we get a dialogue and we get PSE 14’s first attempt at this shake reduction. And there is a rectangle there. It’s actually a square at the moment and it’s called the Shake Region. And it basically denotes the part of the image that PSE 14 is concentrating its shake reduction efforts on.

Now not only can you move and resize that and concentrate the efforts elsewhere but you can have more than one shake reduction region. So what I’m going to do is I’m going to move this first region because I’m going to concentrate on the bigger horse, the one right in the middle. So I’m going to move that over there and that over there and that down there. When I resize, reposition that region it has another try at shake reduction. And now I’m going to add a second
region which is going to be for the second horse. Now once it’s made its various efforts at shake reduction and I could just concentrate say on the center horse if I still wasn’t happy with what was happening to the one on the right. Then I can use the sensitivity slider to adjust the amount of shake reduction. If you find that what’s happening is that the shake reduction is trying too hard and you’ll finish out with sort of blocky, broken images you can reduce the sensitivity. If you think it might be able to take a little bit more you can increase the sensitivity. And each time you change that control it will have another try at shake reduction.

And a couple of other specific things that you can try. I now have two of these shake regions. If I want to stop it using one for the moment, if I click in the middle so that the dot goes it will exclude that region from its shake reduction. I might want to try that, see how that looks and compare the before and after. And if I just want to remove that shake region altogether there’s a delete button up in the top right of each shake region.

And then finally there’s a little magnifier here where you can zoom in more closely on part of the image to see the impact that the shake reduction is having. So click the little magnifier again to hide that and there’s also a button here that says, Add another shake region. Well, you can use that but if you just start drawing by clicking with the mouse and drawing another rectangle you get another shake region anyway.

When you’re happy with the end results of what you’ve been doing you click on OK and you’re done.

That’s the end of this section. Please join me in the next one.
Video: Exercise 12

Toby: It’s time now for Exercise 12. And with Exercise 12 I’d like you to remove two of the people from this image that’s taken on the shores of a lake in northern Italy.

I want you to remove this guy on the right. You can see most of him but not all of him. He needs to go. And there’s a group of three people in the middle. I’d just like you to remove the lady on the right. The two that are talking to each other, the one with her arm sticking out, one with a shoulder bag, those two are going to remain. I want you to remove the lady on the right of that group of three.

Now it’s up to you which of the tools and techniques you use but I’d really like you to get as clean an answer to this as you can. I want it so that if you were to look at what you produce nobody would ever dream that there had been two people standing there originally.

So this is the input file. Let me just show you my answer. So there we are. There is Exercise 12B.jpeg. And that’s the sort of minimum standard really. I’d like you to do something that’s at least as good as that.

That’s the end of this section. I’ll see you in the next one.
Chapter 21 – Working with Lighting

Video: Lighting and Levels

Toby: Welcome back to our course on PSE 14. In this section and the next one we’re going to look at working on lighting in expert mode in PSE 14.

Now before we do that I’d like to remind you there are some excellent tools in both quick mode and guided mode that can also help you resolve issues with the lighting in your photos. It may seem like a long time ago now but we looked at exposure and lighting, for example, in quick mode. And if I go into guided mode I have, for example, the brightness and contrast guided edit, the levels guided edit, the lighten and darken guided edit. So there are plenty of tools in both quick and guided mode to help you with the lighting of your images.

But what I want to cover now are a couple of expert mode techniques that can give you more control over what you’re doing and in some cases enable you to come up with a subtle and more effective solution to lighting problems or indeed ways of using lighting to enhance and improve your pictures. So let’s go into expert mode.

We saw a picture very similar to this one earlier on in the course. And it’s a difficult picture to deal with really because clearly there’s a lighting problem. But for reasons that I’m going to show you during this section it’s not necessarily a very easy problem to solve if you don’t understand what the problem is.

Now first of all I’m going to go up to the Enhance menu and I’m going to use a tool there that will often solve lighting problems with minimal effort from you and that is Auto Levels. Watch what happens if I click auto levels on this picture. Now you may have noticed a very, very slight change there but it was very slight. And fundamentally the problems with this picture remain the same. And again I’ll come back to what the problems are in just a moment.

But just a reminder here. If you do have a picture like this one and if you’re not particularly confident in the use of the tools we’re going to be looking at over the coming sections the quick edit options and the guided edit options that I just briefly summarized just now are always a good place to go to start with.

So let’s deal with this now in a more detailed way and in doing that I’ll explain some of the reasons why this particular picture is a bit of an awkward one to deal with.

Now again up to the Enhance menu. One of the options there is Adjust Lighting. And there are three options from adjust lighting. Now two of them I’m going to leave you to experiment with yourself, although I will give you some pointers on one of them in just a moment. But we’re going to look at levels. And with this we are going to look at setting the levels in this image. But in fact we’re not going to do it using the tool you can see in front of you here because a levels adjustment will fix this problem but it will be better to do it as a levels adjustment layer because not only can we then choose whether or not to apply it at any moment in time but it also gives us the option of using a layer mask to enable or disable this levels adjustment on any part of the
image. So I’m going to cancel this, I’m going to go up to new adjustment layer and we’re going
to have a levels adjustment layer.

Now what this levels adjustment panel tells us is the distribution of the light level in the pixels of
this image and you can deal either with individual color channels separately or RGB combined.
It defaults to RGB combined but you could work on just red, just green, just blue. I’m just going
demonstrate this with RGB.

Now basically as you can see here towards the black end, the dark end, that’s the left, there are
a lot of pixels, so a lot of very dark pixels. Then we have a couple of sort of mini peaks in the
middle range and then at the right end we’ve got a lot less very light pixels, although there are
quite a few white ones. A lot of the white pixels here of course are actually in the walls of the
buildings, although some are in the light colored clouds in the sky.

Now what you can do using either these three sliders, that’s that one which marks what’s called
the black point, the middle one that marks what’s called the gray point, and the right one which
marks what’s called the white point. You can either use those sliders or you can use these eye
droppers. I’ll show you how to use those in a moment. You can say, for example, let’s take the
white point. At the moment that indicates what we consider to be white in this image. If I move
this slider to the left what I’m going to say is that, for example, let’s suppose I move it to there.
Everything that was to what is now the right of this white point is now white. So what I’m saying
as I move this left is more and more of the pixels in my image are going to be made white. And
you can see the effect of that in the image. Let’s put it back the way that it was. Whereas if I
move the left hand one, the black point to the right, I’m going to take more and more of the
pixels in the image to be black. So basically as I move this right I say anything which is to
the left of that black point, so anything in this little range here is now black. So very dark things
have now become black. Whereas if I move the gray point, the midpoint, I would say, for
example if I move it to the left. As I move it to the left pixels in the tonal range that I pass will
move to the right of the gray point. So in the mid tones more of them will become light. Now
watch what happens in this case. Look particularly at the grass as I do this. I’m not changing any
white. I’m not really changing any black. But what I’m doing is pixels that were in the middle
have become lighter. And in this case this is potentially at least the best way of improving the
light in this picture. We’re basically moving some of the mid tones into a lighter color range.
They’re being changed into lighter pixels. Now in this way not only can you correct problems
with the lighting in your images but you can also create effects, of course.

Now I’ve reset that and I’m just going to show you the use of these eye droppers.

As an alternative to that approach I can, for example, use the white point eye dropper. And
basically if I click on a pixel in the image what I’ll say is this pixel and anything lighter than this
are going to be white. So if I selected this eye dropper and clicked in the white on that wall
probably have very little impact if any because I’m basically saying that is white and anything
lighter than that needs to appear white as well. Whereas if I clicked in the roof which is that sort
of tile brown color. If I say this and anything lighter than this are white what happens? I’ve got
an awful lot of white in that image then. So let me reset that. And I can use the same approach with the gray point and the black point.

Now there’s one other control here, output levels, which I just need to briefly explain to you.

What you can see there is the output level range and it defines the tonal range for the image. But by using the sliders at either end you can actually reduce the tonal range in the image. You can shorten it either from the dark end or from the light end. But overall what this means is you will reduce the contrast in the image. Now sometimes that may be a good thing to do. Quite often it won’t be. But again it totally depends on the image whether reducing the tonal range, reducing the contrast is the effect that you want to achieve.

What I’m going to do now is to reset the whole thing and I am going to make a levels adjustment using the slider. I’m not going to overdo it too much. I think there would suit me fine. Then I’m going to close the panel. And also don’t forget one of the other great advantages as I mentioned earlier is that if I wanted to be specific about where this adjustment was being applied I could use a layer mask.

Now one of the other adjustment layers that you can add is a brightness contrast layer. I’m going to leave you to experiment with that yourself.

Now having mentioned the layer mask, sometimes when it comes to dealing with the lighting levels in images you might want to very specifically lighten or darken a small part of a picture. I’m not talking about using a layer mask. But say specifically one of these horses. Say this very dark colored horse here. We may just want to pick out it a little bit better without making the whole picture a lot lighter. And you can do this using one of a pair of tools that we’re going to look at in the next section. That’s the dodge and burn tools.

Please join me for that. I’ll see you then.
Video: Dodge and Burn Tools

Toby: Welcome back to our course on PSE 14.

In the preceding section we applied a levels adjustment layer to this particular image to improve the lighting in the image. Since then I’ve actually also applied a brightness contrast adjustment as a layer. One of the things that I mentioned at the end of the preceding section was that if you wanted to specifically lighten or darken part of an image or perhaps an object within an image you can use a pair of tools called the dodge and burn tools.

Now unfortunately the naming of these tools comes from how the lightening and darkening was done in the early days of photography. And the words dodge and burn don’t necessarily tell you which is which. But basically dodging lightens an image or part of an image. Burning darkens it. Think of burning as in burning the toast when you’re making your breakfast in the morning.

So let me just demonstrate dodging and burning. Let’s start with dodge. And let’s suppose that I want to lighten up one of these horses. Let’s zoom in. Now I’m going to apply the dodge tool to try to just lighten up this horse a little bit. And in lightening it up I should see a little bit more detail of the horse in the image. As usual zooming in means that if it looks okay zoomed in it will probably look even a little bit better when I’m zoomed out again. However, as you will see the dodge and burn tools you need to be pretty careful with because if you rely on brushing on these effects you can often finish up in a situation where it just doesn’t seem to work. So what I’m going to do first is to demonstrate one of the problems that you can typically get.

Now the dodge tool is one of the related tools in the bottom right hand corner of the enhance group. There are three tools. There is the sponge, there’s dodge, and there’s burn. Let’s start with dodge. And I’m going to start with a fairly normal size brush, about 50 pixels and the exposure roughly in the default 50%. Watch what happens if I brush onto the side of the horse. Now note in order for this to work I need to brush on the actual horse itself not on one of the adjustment layers. So I’m going to select background copy and I’m going to brush onto the side of the horse. Now as you will see not only is that a very noticeable lightening effect but brushing over it multiple times it gets a bit streaky and so on. So let’s undo that. Let’s try a much lower exposure. Try again. Now that’s not so bad. But it still tends to be a little bit streaky with the brush. Now in this particular situation the key really is not to overdo it and not to have too many brush strokes.

So there are really two approaches to this that I find tend to work quite well. One of them is if you were say just going to lighten this horse you wouldn’t worry too much about every single bit of the horse. What I would go for would be to keep that exposure setting quite low but to use a big brush and just brush it on the body of the horse maybe once. Now I think that’s a much more effective lightening of the sides of the horse. And then maybe with a smaller brush maybe do a little something to the legs. And maybe the neck and the head as well. Let’s just zoom out and take a look at that. Now the horse is definitely more visible. I maybe slightly overdone the main part of the body there but hopefully you get the general idea. Dodging is very difficult to do on something with that much shape and texture. And you only really need a little bit of it to make a big difference.
Now let me demonstrate burn. And what I’m going to do here is to demonstrate the alternative approach. Again I’m going to use a large brush but I’m going to select the object that I’m burning first. So I’m going to zoom right in. Now looking at these two gentlemen’s jackets you can see that they’re pretty similar kinds of color. They’re not particularly sharp color. Obviously the change in the lighting has had an impact on that. But let’s suppose that what I want to do is to burn the jacket on the right. Now in order to select it I’m going to use the magic wand, see what that does if I click on the red. I’ve got contiguous selected. So I should only pick up his jacket. And I haven’t got all of the posits of the jacket that are in shadow but I think I can demonstrate what I need to demonstrate. Now I’m going to select the burn tool. And here I can even choose a brush which is bigger than the selection. And if I click once on the selection I will burn once. What about burning again? Now let me deselect by pressing the Escape key. And there you can see by having a large enough selection using the burn tool with a very large brush even though the exposure setting is quite low I’ve achieved a pretty good result. And it’s brought out a lot more color in that gentleman’s jacket. Once again let’s go into fit on screen and you can already see the effect on that jacket in the picture overall.

So that’s the dodge and burn tools and a couple of ways of applying them. I’ll see you in the next section.
Chapter 22 – Working on Color

Video: Introduction to Colors

Toby: Hello again and welcome back to our course on PSE 14.

In this and the next few sections we’re going to be looking at color in PSE 14. And in this short introductory section I’d just like to tell you one or two very important things about color in PSE 14 and in fact about color generally.

This is a picture of an African pot. It was taken in my home. The pot is standing on a shelf against a wall in one of the rooms. And what I’d like to do is to use one of the color facilities within PSE 14 called Color Correction. So I’m going up to the Enhance menu. One of the options there is Auto Color Correction. And I want you to look at that picture while I do a color correction on it.

Now one thing you’ll notice particularly in relation to the wall is that the color of the wall completely changed when I did that color correction. Now that raises a very important question and that is that given that the term used in that operation is correction how did PSE 14 know what was correct? And the answer of course is that it didn’t know what was correct. PSE 14 doesn’t know what the color of that wall is. But it uses information in the picture to correct what it thinks may be problems with this picture. For instance, it may have decided then that the wall had color from the pot which was a version of a color cast, which we’re going to talk about later, and it decided that it needed to remove that, what was effectively reflected light from the wall. But the reality is that if I had put that pot on that shelf next to that wall, if I look at it today when it’s quite a bright day outside and I look at it tomorrow when it’s a very dark day outside both the pot and the wall will look quite different. And if I stand the pot in a different place on a different shelf against a different wall and use either natural light or artificial light then I will get not only a very different look to the color of that pot but quite often a very different look to the surroundings as well. So the point of telling you all this is that when you’re dealing with color and particularly color in PSE 14 there isn’t necessarily a single correct color because how the colors look will depend on many, many things. And of course not only will it depend on things like the light but it will depend on the medium on which the particular image is being shown. So when you’re looking at this on a screen it will depend on the type of screen, the quality of the screen, the resolution of the screen. All of these can affect our perception of the color. But also if I printed this picture out on plain paper or glossy paper the colors may look completely different anyway. So you need to be very careful about the concept of what is a correct color and what is color correction. And also bear in mind that when you look at pictures and you work on pictures from the point of view of color it may be your own color sight that affects what you do. So color is a very subjective property in pictures.

The next point I’d like to make is that many of the commands that we’re going to be using over the next few sections related to color are on the Enhance menu. We won’t be doing absolutely everything in relation to color. Auto Color Correction, that option I’ve already shown you. But
there is a whole section here, adjust color, and we will be looking at most of these commands, not actually all of them but most of those over the coming sections.

There’s also an option here, Convert to Black and White, and we’ll be looking at that over the next few sections as well.

The last point I’d like to make in this section is that in the Elements PDF there is a chapter on color. And this covers not only a lot of the theory of color and particularly in relation to photography but also it gives you some additional information if you really need to make sure you’re getting the best out of your images when you are, for example, going to print them.

Now first of all there’s a very good explanation in the chapter of the two main color models that we use in PSE 14. That’s the HSB model and the RGB model. Now there are other color systems available, notably CMYK, but that isn’t directly supported in PSE 14.

And there’s also a section on color and tonal correction. Now as it points out in this chapter of the PDF there are color correction options in both quick and guided mode as well as in expert mode. It talks about what those options are in this chapter. And it also explains how some of the automatic options work. So for instance, there is an explanation here on how auto color correction works. And that explanation is based on an understanding of things like the white and black points which of course I showed you in an earlier section.

And then later on in this chapter of the PDF it tells you how to set up color management. And as it says there color management helps you to achieve consistent color among digital cameras, scanners, computer monitors, and printers. Now these color management topics are outside the scope of this course but if you are interested in this and particularly, for example, if you’re aiming to print out quite a few images perhaps on sophisticated high quality printers then it’s very well worth reading this section on color management.

So that’s it on a few general points about color. Let’s move on to some specifics related to color in PSE 14.

That’s the end of this section. I’ll see you in the next one.
Video: Using Color Swatches

Toby: Hello again and welcome back to our course on PSE 14. In this section we’re going to look at the use of color swatches.

I showed you already how to use the color picker and that’s very often the tool we use to choose a color as precisely as it can be chosen in PSE 14. But sometimes you’re in a situation where you’ve got a color or some colors that you tend to use quite often. Maybe they’re part of a brand. And you want to be able to access and use those colors as quickly as possible. Now of course if they are specific colors you may know the RGB codes, you may write them down on a bit of paper or stick them on the wall and make them easily usable that way. But you can also save them as color swatches.

You access the color swatches from the Window menu. One of the options there is color swatches. And it is a panel with a number of libraries. The default library is normally shown. And then you have Mac OS, Photo Filter Colors, and so on. Let’s stick with default and let me just expand the bottom. And those color swatches are the current contents of my default library.

Now let’s suppose that I wanted to use one of those as my foreground color. All I would need to do would be to click on it and that has become my foreground color. If I want to use a different one as my background color I just do a Control-click on that. Let’s make that my background color. That’s now my background color. So that’s how you can use swatches and how it’s very easy to go back to particular color swatches, set them as foreground or background color, and use them in any of your images.

Notice that each of the swatches not only has a representation as a thumbnail there but it also has a name. If I click on the little menu up at the top right here I can choose how these are shown. So I’ve got small thumbnail, large thumbnail, small list, and there you can see the names, or I can go large list and so on.

Now apart from using the colors that are already there within each of the swatch libraries I can actually create a new swatch. So let’s suppose that I’ve got a picture with a particular color that I like and I’m going to use it again and again. Let me open up that iris picture again.

What I’m going to do is to set my foreground color to one of the colors from the iris picture. So there’s the eye dropper selected. It’s that color particularly that I like. Click on OK. And just so that you can see this happening, let me change the menu back to large thumbnails. Now what I’m going to do is to add that color as a swatch to my default library. Now there’s a couple of ways of doing that. One of them is to use this little icon here, Create new color swatch of foreground color. I get a little dialogue where I can change the name. I’m going to change the name to Iris 1, click on OK, and there is my color. If I hover over it see the name Iris 1.

Now at any time I can reset my foreground color to that color just by doing what I showed you earlier on in this section. So all I would need to do is to click on the foreground color at that time and then go to the color swatches panel and pick this color up.
Now one thing that happens when you add a swatch to a library like this is that if you want to use this in the longer term you’re going to need to save this. And one of the options in the menu here is Save Swatches. Click on Save Swatches and this enables me to save my color swatches. The standard file extension is ACO. Give it your own file name. And it goes into a default local folder that’s set up for you by PSE. And color swatches are one of what’s called the presets in PSE. I’ll come back to that in just a moment. So you can save your customized library or libraries like that. If you want to use them again in the future you can go into Load Swatches and it lets you load swatches. And in fact if you look at the Elements PDF there’s a section there that explains how and where to save ACO files to a folder whereby not only will they be automatically loaded when you start PSE next time and beyond next time but also your custom libraries will appear in this dropdown list. So if you really want to sort of go to town on this and create your own libraries it explains how to do that in the PDF file.

And then I mentioned just now the preset manager. One of the options on this menu is Preset Manager. And amongst the things that you can do with the preset manager is to manage your swatches. Note that swatches are selected here in preset type. And if I’ve perhaps made some changes to my libraries, added swatches here and there and I want to put it all back the way that it was one option is to click on More here, click on Reset Swatches. I’m given the option of saving the changes to the current swatches before replacing them. I can say no I don’t want to save them. I just want to replace them. So the answer to that is No. Click on Done and my swatches are back to the way they were. My Iris 1 is gone.

That’s the end of this section. Please join me in the next one.
Video: Adjusting Color for Skin Tone

Toby: Welcome back to our course on PSE 14. In this section we’re going to look in more detail at adjusting color for skin tone.

One of the guided edits that we did earlier on included some work on skin tone. But in expert mode you can actually do an awful lot more and with a lot more flexibility and control than you can in guided edit mode. I’m going to show you the standard way of doing this first and then I’m going to just introduce you to a more general technique.

So given this picture one of the options on the Enhance menu under Adjust Color, Adjust Color for Skin Tone. And this brings up a standard dialogue, Adjust Color for Skin Tone. Now I’m not going to keep saying this but with most of these there is a link through to the relevant help and it’s virtually always a good idea to read the help to get any background information and alternative ways of looking at things.

But the basic way this works is that you can vary the tan and the blush and in fact the ambient light and see what effect it has on this person’s skin tone. Now this doesn’t apply the variation you’re making to the whole image. It applies to what you tell it is skin. Now bear in mind you might think well if it can find red eyes why can’t it find what the skin is in this picture? Well of course we all have very differently colored skin. We have people with very light skins, we have people with very dark skins, and people with all kinds of hues of skin around the world. It’s not possible to define a standard skin color.

So the first thing that you do when you use this dialogue is to click on an area of skin. So note the little sort of menu there. Click on any person’s skin. Elements will adjust the entire photo to improve the color. So it will look for areas of color that are similar, related to the one that you’ve clicked on. And it will vary those according to the variation you’re making in tan or blush. And then as effectively a separate exercise you can also change the color of the ambient light. You notice at the moment that the ambient light setting at the bottom there is on a fairly cool temperature. But let’s start with the skin.

Let’s click on the skin. And what I’m going to do now is give this person a tan. Now I should remind you that with all of these, these effects are really quite subtle and best kept quite subtle in most cases. So I hope you can see this. What I’ll do when I’ve done a couple of these is I’ll reset each time and then it’s sometimes easier to see when you reset what’s happened. So let’s give this guy a tan.

Look carefully at the color of skin as I do this. Now he’s considerably more tan than he was at the beginning. Let’s give him a little bit more. And let’s put it up to the max. So I’ve given him a pretty good tan. Let’s reset his skin color and hopefully you notice more easily then the variation.

One thing that occurs quite often in photos, a bit like red eye really, is that people can often have quite red faces. And you can increase or decrease the blush using the second slider there in the skin control. So let me click on a piece of skin again and let’s give this guy a bit of blush, make his face quite red. There we are. Or indeed make it quite pale. So if we really did have the
problem of somebody’s skin or some people’s skin being too red I could reduce it using that control. Again if I reset it’s usually more easy to see the difference.

And then with the third slider there I can go from that cool light up to a warmer ambient light. Again I’m overdoing that really. You can see that has quite a dramatic effect as well. Let’s reset that again and you’ll see the difference.

So that’s the adjust color for skin tone dialogue.

Now I’m certainly not going to do this every time but I’d just like to show you an approach that some people use which is even more fundamentally basic than the one that we’ve just used.

Let’s suppose that I have a photo where somebody’s face is a little bit too red and I want to reduce the blush, a bit like the exercise I did just now. You can actually do it using a color adjustment, in fact a hue saturation adjustment in a manual way that gives you a lot of control. So what I’m going to do is to add a hue saturation layer and then what I’m going to do is to select the area of this person’s face, the area of the picture where I want to make it less or more red. Let me just have a slightly smaller brush there. Let’s see if I can do a reasonable selection. And that’s not the most accurate selection I’ve ever done but it’ll do for the purposes of this exercise. And then what I’m going to do is to add some feather because one of the problems you get when you adjust something like skin tone on somebody’s head or face is that you sometimes note a sharp edge where the adjustment becomes more prominent. So what I’m going to do is to go under the Select menu here and go to the Feather option. And I’m going to add maybe five, let’s go five pixels. Normally less than that will do but let’s say five pixels of feather and that will soften the edge when I actually do this color adjustment. Then what I’m going to do is to say in the hue saturation adjustment level that I’m working on reds and then I can adjust the saturation of the reds in the picture. So if I wanted to give this person a much redder face I could actually pull that significantly over to the right. I’m sure you can see the impact of that. This guy is going to finish up in hospital I think. Or if you really have got somebody with a very red face you can reduce the red by pulling the saturation slider over to the left.

Now what I’ve tried to show you there is that you can do this in a very, very targeted and precise way. Obviously there’s quite a bit of work involved in doing it this way but if you want to get a very specific effect this is a good option. Of course doing it this way isn’t really specifically targeting at skin. But it does show how you can use these tools within the expert mode editor to achieve very, very finely judged color effects.

That’s it for this section. Please join me in the next one.
Video: Color Replacement

Toby: Welcome back to our course on PSE 14. In this section we’re going to look at color replacement whereby we replace one or more colors in an image with an alternative color or colors.

Now when we do a color replacement I’m going to replace one of the colors in this image. We can use another option from the Enhance, Adjust Color fly out menu and it is Replace Color. That brings up what looks like a pretty complex dialogue but in fact it’s not really very complex at all.

We have a preview window in the middle and the preview window currently shows in white the pixels that are within a range and the range is determined by this fuzziness slider. It’s currently set at 40 of a selected color. Now the selected color is this one and if I want to change the selection color I can either click there and choose a color or I can use one of these eye droppers. I’m going to use an eye dropper and I’m going to replace one fairly light white color out here.

Now when I change the selected color you see how the preview changes. And it shows me all of the pixels within the fuzziness range of the one I’ve clicked on. If I want to reduce the range obviously I can move the slider to the left or to the right to increase the range.

So let’s suppose I’m going to go for a range, let’s have a quite a wide range, say 80 of my selected color. Now in the bottom half I choose the color I want to replace it with. And I can either use the HSL sliders, Hue Saturation Lightness sliders, or I’ve got access to a different color picker here. Now what I’m going to do here is I’m going to choose I think using the color picker. What about that color? Okay. And there is a preview of what my color replacement will do. And it’s given that sort of nice pinkish-purplish sort of tinge to various parts of these flowers.

So to finish that job I just click on OK and my color is replaced. Let me just go into that one more time just to illustrate something else.

When it comes to selecting the color that I want to replace, as I said you can use the color picker tool here to select a color. I could of course do this again now. If you use the plus you can add another color that will be color replaced as well. And you can add as many as you like actually. And as you can see as I do that more and more of the pixels within my image are going to be replaced. So if I now went into the result and chose perhaps a very different kind of color, something like that, clicked on OK. That’s going to affect a lot more of the image as many more pixels within the image are within that fuzziness range of one of the colors that I selected. Note also that there is a minus eye dropper to subtract from the sample that I’ve selected pixels into to form the basis of my color replacement.

That’s it on color replacement. I’ll see you in the next section.
**Video: Converting an Image to Black and White**

**Toby:** Welcome back to our course on PSE 14.

In this section we’re going to look at converting an image to black and white. This is actually a very popular operation that people perform on images and I did mention the guided edit for converting to black and white earlier on. There are in expert mode a couple of ways of doing this. I’m going to show you the very quick way a little bit later on in this section but let’s look first at the convert to black and white main option. It’s on the Enhance menu and it’s Convert to Black and White. And it brings up the Convert to Black and White dialogue.

Now with the convert to black and white dialogue what we have is six alternative black and white effects. They are styles in the bottom left corner here, infrared effect, newspaper, etcetera. There are before and after previews in the main convert to black and white dialogue. But while I’m showing you these six have a look at the main window as well because you’ll get a better idea of what each of them looks like from that. Also as I step through these six styles take a look at the red, green, and blue sliders on the right there because, for instance, with infrared effect the RGB sliders will be in those positions, newspaper those positions, and so on. Now basically it’s those slider adjustments that give you these six different black and white effects. And in any given situation you’ll choose the one that you prefer. Once you’ve chosen the one that you prefer you also have a contrast slider down at the bottom where of course you can increase or decrease the contrast in the resulting image.

Now apart from the undo and redo options within the dialogue you also have a reset option. And of course if you don’t want to do anything at all you can just click on Cancel. So it’s really as straightforward as that to convert an image to black and white.

And don’t forget you also have the option of making a selection before you do this. Let me just select part of the image, not a particular part which is of particular interest but let’s say choose a bit including the castle. Let’s go in and do that again. Let’s choose scenic landscapes, standard settings, click on OK, and now just that part of the image has been converted to black and white.

Now let me just reset the whole image to how it was when I opened it. Let me do a conversion to black and white. I’m going to use scenic landscapes, click on OK. I’m now going to simulate doing the opposite because there is a facility within PSE 14 to colorize a black and white image.

So let me set myself up with an adjustment layer. The type that I want is a hue saturation layer. And one of the options there is colorize. If I check colorize it will colorize the image for me, very much like the old style of coloring black and white images where people would apply effects such as the sepia tone type of effect. I’ve then got the HSL sliders that I can use to vary hue, the saturation of the color, and the lightness of the image, and so on. So that’s one way of colorizing an image.

Now let me just close the hue saturation adjustment panel and once again I’m going to go back with this image to where it was. And I’ll finally just show you this quick way of converting an image to black and white. It’s pretty straightforward. On the Enhance menu under Adjust Color...
there is an option, Remove Color. And basically that just takes the color out of an image. And the way that this remove color works is that it maintains the brightness in each pixel. But the brightness is divided equally between R, G, and B to make each pixel gray. And this is the quickest way to convert to black and white in expert mode.

That’s it for this section. Please join me in the next one.
Video: Removing Color Casts

Toby: Hello again and welcome back to our course on PSE 14. In this section I’m going to take a quick look at removing color casts.

A color cast is basically a shifting color in a photo. And one of the situations in which this quite often happens is when you take photos indoors and particularly not using a flash. And what can very often happen is that the colors become much yellower than they should be. Now don’t forget, somebody looking at an image that suffers from color cast may not necessarily realize there’s a color cast but you may well realize it. And so let’s take this picture here, for example. The actual color inside this room was really quite different from this and this has picked up quite a color because of the light and the decoration. And it’s pretty straightforward to remove a color cast in PSE 14. Up to the Enhance menu, Adjust Color, Remove Color Cast. And then all you really need to do is to click somewhere with the eye dropper. That should be gray. It can be anywhere on the scale from white to black but it should be a gray area. And then what PSE 14 will do is remove or add the relevant amount of color it needs to to make that gray. And then do that basically to the rest of the image as well.

Now if I click somewhere on this wall over near the picture on the wall above the bed look carefully and watch what happens to the color when I say that that should actually be gray. You will notice that very, very significant color shift there. Now of course you don’t necessarily know whether that wall is gray or not but in the pictures that you’ve taken then hopefully you will have a good idea of the colors that they actually were where you took the picture and you’ll know what to click on to say this was actually gray.

So that’s a very straightforward way of removing a color cast. Let me reset. Look again carefully at the picture to see what the color cast actually did. Color cast is now back again. As you can see it’s a very significant effect.

Now if you want to do that in a more manual and a more precise way you also have the option of removing a color cast using levels. So I’ve added a levels adjustment layer. And normally what I would do in order to deal with a color cast is to choose one of the channels, either the red, the green, or the blue and then adjust the color accordingly.

Now if you’d like more details on this I would refer you to the PDF. There’s a section there on removing a color cast using levels. So for instance there it points out that you would use the red color channel to add red or cyan to the image, the green to add green or magenta, and the blue to add blue or yellow. And then basically what you do is to use the middle input slider. So if I go for blue here and slide that middle slider look at the effect on the color in the picture. It’s quite extreme even a relatively small movement. You can see the yellow and the blue and so on. So that’s another good one to experiment with. But I refer you to the PDF for more detail.

I’ll see you in the next section.
Video: Using the Sponge Tool

Toby: Welcome back to our course on PSE 14.

In this section we’re going to look at using the sponge tool. And the sponge tool is actually in a group with dodge and burn. It’s another brush tool. And you can use it to saturate and desaturate color normally in part or an image. And what I’m going to demonstrate it with is I’m going to return to that red jacket that I worked on earlier on in the course. So the first thing I’m going to do is to zoom in to that jacket.

Now if I wanted to adjust the color in that to saturate or desaturate the red in that jacket I could of course make a selection and use one of the tools that we’ve seen already for adjusting color. But what I want to do here is to show you how to brush a color adjustment on here using the sponge tool.

One of the advantages that the use of a brush tool has over, for example, making a selection first is that you can vary the effect within the area. Now of course you could do that within the selection but let me show you how to do it without making a selection and just using the tool.

So first of all I’m going to that group that includes dodge and burn. I’m going to select the sponge tool. And there are two modes of operation. There’s a saturate and a desaturate. The first thing I’m going to do is to desaturate the red. I’m going to use a fairly big brush. That’ll do. And I’m going to put the flow somewhere near the middle. That would be fine. Let me desaturate some of the color in this jacket just along the middle say. Now of course this does illustrate one of the advantages of a brush tool. I can vary the amount of that desaturation fairly easily by brushing over the parts that I want to vary the color in by different amounts. So I don’t have a totally uniform desaturation.

Now let me saturate the color in just part of that. So switch to saturate mode. I’m going to use a smaller brush but I’m going to increase the flow. So this should put a lot more red back in but quite quickly. Let’s do a stripe down the middle shall we and perhaps one across as well. I do agree that’s not a very realistic looking effect but you can see the combination of saturation and desaturation using the sponge and how you could actually build up a pretty interesting effect using that tool.

That’s the sponge tool. I’ll see you in the next section.
Chapter 23 - Filters

Video: Applying Filters

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to look at filters in a little bit more detail.

Now the first thing I need to point out is that there are over a hundred filters in PSE 14 and I’m certainly not going to try to go through a hundred filters on this course. What I am going to do in this section is to explain some of the general principles of filters, demonstrate one or two and then I’m going to leave you to experiment with them.

Now much of the help that you need on filters is available in the Elements PDF. In fact the filters are listed in there and a description of what each filter does is included. And it’s very important that when you get the time you actually try to work through as many of those filters as you can to see what they do.

Filters are used very often for effects but they can also serve a number of other purposes. So for instance, a filter can be used to completely change the mood of a picture or you can actually hide defects with filters to some extent. I’m not really going to draw a distinction in this section between the various purposes that you might use filters for. I’m going to concentrate on how to use them and in particular the options for applying them. And this is really one area of filters that takes a little bit of getting used to because there are a number of ways of applying and using filters and it can be a little bit baffling at first to work out which is the best way to use each type of filter. So that’s one of the other things that I’m going to try to cover in this section.

Now I mentioned the PDF file just now and it’s very important that you locate the beginning of this section on filters. In fact there are two or three sections related to filters but this one in the version of the PDF file that I’m looking at now, that’s the September 2015 version. On page 226 there is a section on filters. It says about filters describe some of the reasons that you might use them. But then it also goes on to say that there are three ways of applying filters: filter menu, filter gallery, and the effects panel. And I’m going to show you each of those during this section.

Technically speaking there is a fourth way and the fourth way is to use an adjustment layer. Now the adjustment layer approach has some restrictions. Again I’ll cover that in this section and explain those restrictions in this section.

Now in the balance of that section in this PDF it talks about how to apply filters. I’m going to cover that. But it then lists the filter categories and there are many filter categories, as you can see. And then for most of those categories of filter it lists the individual filters and gives a description of what each of them does. In some cases it gives quite a bit more information about individual filters, including how to use the various settings and adjustments. But that very much depends on the category and the filter.

So as you can see with well over a hundred filters to choose from it would take us a very long time to go through every one of them and that’s why I really need to rely on you to work through
them and just check out the categories, try a couple of examples in each category, and I’m sure you’ll get a feel for what each of the filters does.

So let’s start with the menu to apply a filter. So it’s up to the Filter menu. Now right at the top it says Photocopy. In fact the top entry will normally be the last filter that was used. So it gives you quick access to the last one you used. The next item down is Filter Gallery that gives you access to the filter gallery. I’ll come to that in a minute or two from now. We then have a link through to a facility to correct camera distortion which I’m not going to cover here. Then we have a list of the categories.

Now the first category is adjustments and I’m going to generally cover adjustments later on in this section when I look at adjustment layers. But the other categories here are the main categories of filter. And mainly agree with the list that’s in the PDF. So that gives you access to virtually all of the listed filters.

And right at the bottom there is another entry, Digimarc. You may or may not have heard of Digimarc but Digimarc is a digital watermarking technology and company that provide facilities for digitally watermarking images for copyright purposes. If copyright of your images is important to you I suggest you look into Digimarc because it’s well integrated into PSE 14. But I’m not going to cover it further on this course.

So let’s try one of these filters. Let’s try a blur filter. Let’s try a Gaussian Blur. Now depending on which filter I choose there will normally be a little dialogue that comes up that lets me set whatever controls and settings I need to set for that particular type of filter. Now this particular one does a blur on an image. And the little dialogue there gives me a preview. The preview is in this case based on that lady’s jacket. I can zoom in a bit on the preview if I want to or zoom out a bit. And basically what I do is to adjust the radius of this blur. As I increase the radius the blur will become higher. Now I can either do it by changing the number, currently set to 1.0, or I can use the slider. Look at the preview as I increase the blur with the slider. Now you notice it’s really getting very blurred. Once I get to the point that I’m happy with the level of Gaussian Blur click on OK and that is applied to the image. Now obviously it’s a lot less obvious on the image than it was in that little preview but if I were to zoom in on the image now you can see much more clearly the level of blur that’s been applied.

So I’ve undone that Gaussian Blur. What I want to look at now is the use of the filter gallery.

The filter gallery is a very large dialogue. And it doesn’t have all of the categories of filter available in it as you can see there. About six of them there. And with each of the categories I’ve got a little wedge on the left that I can use to open up to choose the filter that I want to apply. And one of the main advantages of using the filter gallery is that you can actually apply more than one filter at a time and it’s easy to experiment not only with different combinations of filters but different orders of applying them.

The dialogue is basically in three parts. On the left you have a very big preview window. In the middle you have the control to choose the filter or filters that you want to use. And then on the right you have a filter bin and you can choose filters, add them to the bin, you can move them
around, change the sequence of them. And then underneath the bin there’s a little button that says
Add a New Filter. Basically it’s called an Effect layer but here it means a filter. And then you’ve
got an option to delete one.

So let’s start with say fresco. Click fresco. It’s previewed in the preview window. It can take a
little while for this to come up because it has a lot to do. And apart from the fresco now
appearing in the filter bin on the right I can see the controls for the fresco filter over here on the
right. So I can vary the brush size, the brush detail, and the texture.

Now it really is a case that you need to experiment with each of these to see what differences the
various settings make. But one word of warning. If I say wanted to vary the texture here to see
the effect I want you look at the bottom left hand corner of the dialogue as I do this. I’m going to
drag texture right over to the right. I want you to look at the bottom left hand corner of the
dialogue. You’ll see a little indicator showing how far PSE 14 has got through previewing this
filter. You need to wait until that’s finished to actually see what the effect of a particular change
in the settings is.

So as I say I’ll leave you to experiment with those settings. I’m now going to add a second filter.
Fresco is selected. So let me click on the new effect there. I get another fresco. You might think
that’s a rather strange thing to do. But one thing you can do, just make sure I’ve got the right one
selected. Click here. I can now go through the list of filters and choose the one that I want. Now
I’m going to choose, let’s try angled strokes, and of course I could adjust the settings on that as
well. Note that PSE 14 is still working through previewing the effect of these two together. And
then when the little indicator tells me it’s finished I can see the effect of those two together. And
not only can I change the sequence of them, so I could move fresco up to the top, see how much
difference that makes. But if I decided that I didn’t need angled strokes again what I can do is
make sure that angled strokes is selected, click on the delete, and I’m just left with fresco again.
When I’ve finished experimenting I can either Cancel to cancel or OK to commit. On this
occasion I’m going to cancel.

Let’s now look at the third way of applying a filter and that’s to apply it from the effects panel.
So if I click on Effects to bring up the effects panel, the middle option there is filters. There’s a
dropdown that gives me access to the various filter categories. Let’s go, for example, for artistic
and on this occasion I’m going to choose neon glow. One way of applying it is literally to drag it
onto the image. Now of course I’ve applied that there to the whole of this image which is a single
layer image. I can apply filters in any of these ways to individual layers. And if I made a
selection first then the filter would be applied just to the selection that I’ve made. If you want the
effects of the filter to not be too sharp at the edges don’t forget you can always feather the edge
of a selection.

Now people often ask at this point, what is the best way to apply a filter? And the answer to that
question is well there isn’t a single answer to that question. It very much depends on the filter.
Let me give you an example of why that is.

If I wanted to apply Gaussian Blur as I did just now. You may remember we went to the menu,
Blur, Gaussian Blur, up came the little dialogue, we made our settings, and that was it. If I
wanted to apply neon glow filter, Artistic, Neon Glow, you’d sort of expect to see a dialogue coming up but in fact no. It takes me into the filter gallery. And in the filter gallery I then have access to the settings for neon glow. Glow size, glow brightness, etcetera. Even though when I used the effects panel just now I didn’t directly have access to those settings. So it really does vary from filter to filter and that just emphasizes how important it is to get familiar with the categories and filters.

The finally case I want to look at here is the use of adjustment filters. There’s a section in the PDF on adjustment filters: equalize, gradient, map, invert, posterize. And when I come to add an adjustment layer, let me use one of those. Let me use the posterize as a layer. Then I can adjust the level of the posterize filter using this control. And I’ll leave you to read up the individual information about the posterize filter and information about adjustment filters in general.

Now just one last quick demonstration here. I’ve made a sort of rough selection of most of the people in this image. When it comes to choosing a filter to apply to the selection there’s a little menu at the top right hand corner of the effects panel. I’m going to change from large thumbnail view to small thumbnail view. And I’m going to instead of choosing the artistic filters I’m going to say Show All. I’ve now got all of the filters and I can experiment with different filters just applied to the people. So for instance, I could try Bas Relief. And that’s quite an interesting effect as you can see. But that’s the sort of thing you can do to try out each of the different filters to see their effect quickly, perhaps run through and see the ones that you like.

That’s the end of this section. I’ll see you in the next one.
Chapter 24 – Styles and Effects

Video: Applying Styles and Effects

Toby: Hello again and welcome back to our course on PSE 14. In this section I’m going to take a slightly more detailed look at styles and effects.

Once again I’m going to concentrate on the general principles and I’ll cover a couple of examples but there are so many styles and effects in PSE 14 that it would be impractical and take a huge amount of time for me to go through them all. So once again it’s really important that you spend some time going through the styles and effects. Don’t forget, many of them you can certainly get your first try at using guided edits. But as with many other aspects of PSE 14 you get the maximum flexibility and control when you apply styles and effects using the expert editor.

Also once again you can apply styles and effects not only to a complete image but you can apply it to a selection and you’ll very often apply styles and effects using additional layers.

So as an example let’s try a pretty straightforward effect on this image. I’m going to open up the effects panel. I’m going to click on Effects at the top. And then there is a dropdown that lists the categories of effect, faded photo, glow, etcetera. Let’s go for one of the vintage effects. And the one I’m going to try is pencil sketch. So that’s the pencil sketch applied to our image.

Now I won’t continually point this out to you but it’s just worth remembering that in many cases what happens when we do things like apply styles and effects is that PSE 14 automatically creates a new layer. So if I go into the layers panel here you can see the new layer that it has created called Background Copy 2. And in fact that is all that you can see. Notice that that layer is selected and its opacity is 100%. Therefore everything below it is invisible.

One of the things that you can do when you’re dealing with layers, particularly when the layers themselves are if you like the complete image, is that if you reduce the opacity you can let some of the underlying layer or layers show through. So in this case if you wanted to let some of the Background Copy layer, the original image show through you could reduce the opacity. Now as you reduce the opacity note how you can let some of the color back through. And you might well achieve a useful effect by varying the opacity in that way.

Let me now demonstrate styles to you. And also in this I’m going to demonstrate the application of styles and effects to separate layers in an image.

I’ve created a new image here. It’s got a blank, white background. And on the next layer I’ve pasted on one of the reindeer from one of the images we saw earlier in the course. I’ve selected it and copied it from that image not particularly well. But as you’re going to see in this example once you’ve added style to a layer and particularly if you use a feature such as feathering rough edges can sometimes be lost. On this occasion what I’m going to do is to apply a style but only to the layer with the reindeer on it.
So first of all I make sure that I have the layer selected, that’s Layer 2 in this case, go to the effects panel, and select Styles. The styles include bevels, complex, drop shadows, and so on. I’m going to choose drop shadows. And amongst the available drop shadows I’m going to use that one, high. Now what you see is that the drop shadow is just applied to the reindeer on its layer.

Another important point here is that you can actually control the style setting by clicking on this little gear icon at the top right hand corner above the little style thumbnails. That gives you access to the Style Settings dialogue. And you can see that styles such as drop shadows are made up of a combination of drop shadow, glow, bevel, and stroke. In this case there is only drop shadow. But you could apply an additional aspect to this style such as glow directly from this dialogue. So let’s say I want to add a bit of glow to this reindeer as well. I’m going to rather overdo this in this case to make it easy for you to see, but obviously in reality you’d have to use this possibly a little bit more conservatively than I’m going to be using it.

So I’m going to add some glow and I have a choice of inner glow or outer glow. I’m going to add some outer glow. I’m going to make it quite a big outer glow. I’m going to make it really very obvious indeed. I’m also going to make it very opaque. Now at the moment that outer glow is white and you can see it now separating the reindeer from the shadow. Let me make it a more obvious color. Let’s say go for something like that. Now you should be able to see that glow much more closely now, particularly just around the reindeer’s body and between the body and the shadow. The point there being that you can either select one of the if you like preset styles or having applied the style you can click on the gear icon and customize the style settings using the settings within this dialogue that incidentally include a lighting angle setting. So in this case we have the lighting angle up there. If I wanted to move the lighting around to a different direction, say through 180°. The shadow is now above the reindeer.

So once again there’s plenty for you to try with that particular example. Let me put the lighting angle back to 90° and click on OK.

Finely let me just go back to the layers panel again and I’m going to this time select the background layer and I’m going to apply a style to the background. So back to the effects panel, dropdown for the styles. What about a pattern? Let me find a particularly inappropriate pattern for the background. What about that one? Satin sheets. You can obviously choose something a little bit more appropriate but in that way I’ve applied two different styles to two different layers in this image.

That’s it for this section. Please join me in the next one.
**Video: Using the Smart Brush**

**Toby:** Welcome back to our course on PSE 14.

In this section we’re going to look at a pair of brushes. One of them is referred to as the Smart Brush. The other one is called the Detail Smart Brush. And with these two brushes we can brush on effects onto images and choose exactly where we want the effects to apply. The reason that there are two brushes is that the first of them, the smart brush, operates on a selection and you use the brush both to make the selection and apply the effect. The second one, the detail smart brush, is used to either correct what the first one has done wrongly or to do more detailed work. So let’s start with the smart brush.

What I’m going to do is to improve the sky in this hazy image. It’s taken on quite a hazy day. In fact earlier on in the course we removed some of the haze from this picture. But supposing all I want to do on this occasion is to brighten the sky up, to make it a bit bluer. In the Enhance group, middle left I access the smart brushes. There’s a smart brush and detail smart brush. I’m going to start with the smart brush. And the options that are available are categorized. So they are presets for all purpose, artistic, etc. Within the nature category the first option there is Make dull skies blue. And that’s the first one that I’m going to demonstrate.

The smart brush works on the principle of a selection. So let me just hover over and choose my brush size. I’m going to make it quite a big brush. That’ll do. Now I’m going to click and drag over the areas where I want to make the sky bluer. And already you can see that the sky is bluer. And in fact I could leave it at that.

Now you may notice that there are one or two little errors. The selection isn’t quite as good as I would have liked it to be. Let me just zoom in a little. So what you should be able to see near the top of this summit is that the selection that the smart brush made has gone down into the hill. It probably saw the snow here and decided that was part of the sky. Well in order to remove that from the selection I just need to select minus either in these little at the top left here or down in the tool options. And now what I’m going to do is to use a slightly smaller brush. Okay there’s still a little bit of correction to do there. Partly depends how accurate I need to be. And then if I move along the top there are in fact a few other places where the snow on the summits has got included in the selections. But the correction works pretty much the same way that it normally does with a selection tool. So you’re provided with the plus and minus options to correct any selection errors.

So that’s the smart brush. And now let’s use the detail smart brush. In fact in this particular case the smart brush would probably do the job fine but I want to demonstrate the detail smart brush anyway.

So I’m going to whiten this guy’s teeth. I’m going to zoom right in. That’s not a particularly sharp image this one but what I’m going to do is to go over to the detail smart brush. One of the categories is portrait. And amongst the things that you can do are to brighten eyes, bring out details, lighten skin tones, make lips red, and whiten teeth. So let’s go for the whiten teeth option. I’m going to choose a brush size. Oh that’s much too big. And I’m going to whiten his
teeth. Still a little bit big actually. Now this doesn’t make a selection. The detail smart brush brushes where you brush it. And that’s it. Let’s zoom out again. And now he’s got pearly white teeth.

That’s the end of this section. Please join me in the next one.
Video: Exercise 13

Toby: Welcome back to our course on PSE 14. It’s time now for you to do Exercise 13.

For Exercise 13 I’ve provided you with this JPEG image taken in Venice. And what I want you to do is to get as close as you can to my version of this image after I’ve done a certain amount of work on it.

So here is my answer, 13B. I’ve actually changed two of the buildings in one way and the middle building and the bridge in another way to create this shall we say more artistic impression of that view. See how close you can get to this representation of that view in Venice. My answer is 13B.

That’s it for this section. I’ll see you in the next one.
Chapter 25 – Painting and Drawing

Video: Brushes

Toby: Welcome back to our course on PSE 14. In this and the next few sections we’re going to be looking at painting and drawing.

So far on the course we’ve really concentrated on using photographic images but painting and drawing are a very important part of PSE 14, whether they’re used on their own or whether they’re used in association with photographic or other images.

Now in this first section what I’m going to cover are some of the general basic principles of painting and drawing and I’m really going to concentrate on brushes. So far on the course apart from showing you, for example, how to change the size of a brush we’ve really just used default brushes for virtually all of the applications that require the use of brushes. But now I’m going to explain not only some of the different types of brushes that are available but also more about settings for brushes, properties of brushes, and so on. And the first thing I’m going to do is to create a brand new empty file, an empty image to work on.

The keyboard shortcut on a PC for a new file is Control-N. That brings up the New dialogue. And I’m going to give this new painting a name even though I’m not going to save it. I’m going to call it Painting 1. And other than that I’m going to accept whatever settings for the size of the painting are there. The one I really want you to pay attention to though is the bottom one. The background is going to be white for the moment. So click on OK and I have a brand new empty painting to start with.

So let’s start by just using a paintbrush on this sheet. In the Draw group, top left hand corner, I access the brushes. And if you look down at the tool options now you’ll see that we have sort of three sections here. First we choose the brush. We have a choice of three. There’s a brush tool, there’s an impressionist brush tool, and there’s a color replacement tool. You can probably guess what the third one does but we’re going to concentrate on the first one at the moment which is the straightforward brush.

In the second area in the tool options panel we have a default setting of brush mode but then we have an alternative of airbrush mode. If I select airbrush this brush will work like an airbrush and actually effectively spray the paint on rather than brush it on.

Then we have the choice of brush. Now so far we’ve accepted the default when we’ve been using the various tools that require brushes. But there are many types of brush available in PSE 14 and they are categorized according to default brushes and then we have assorted, basic, calligraphic, and so on. If you choose a particular category of brush, for example natural brushes, you then have that list of brushes. Each of them has a default size. So if I selected this brush, Charcoal 24 pixels, not only does it select the brush type which you can now see down there as the selected entry against brush but it also sets the size. Having set the size you can then vary it freely because basically when you made the selection you chose the brush and the size but you can change the size subsequently independently.
Now really there are so many brushes that generally speaking, and you might well guess that I’m about to say this, you really need to try these brushes out. And then below the brush type and the size we have opacity. Clearly if you have a brush set at 100% opaque it obscures whatever you brush over, 50% opaque which is what I had there will mean it’s only half opaque.

Then you have the blending mode. Now blending mode as I’ve said a couple of times during the course, I am going to explain later. Well we’re close to the section where I’m going to go through blending mode. It’s about three or four sections from now.

Then we have brush settings. Again, I’ll tell you a little bit more about brush settings in just a moment.

And finally we have tablet settings. Now these tablet settings relate to pressure sensitive pads such as wacom pads, bamboo pads. If you have one of those then the tablet settings appropriate to that are set here. Most people don’t have them and I’m not going to cover them on this course. But if you do have a pressure sensitive pad then this is where you can establish the relevant settings for your pressure sensitive pad.

Now when it comes to setting up brushes and in particular in relation to the brush settings you may find this section of the PDF very useful, Setting up brushes, and then About brush options because it explains what spacing is, what fade is, what hue jitter is, and so on. And depending on your choice of brush you may be able to set, in fact in most cases you can set most of the settings for each brush. So for instance, if you’re using some sort of calligraphic brush to do italic writing or something you can change the angle by which the brushes long axis is offset from the horizontal. So you can change the angle of if you like the italic-ness of the brush. Now that section on brushes is very useful, particularly if you are intending to do detailed brush work.

And also incidentally although I’m not going to go into this on the course you can having adapted one of the standard brushes, you can save that as a brush to the brush library. So you can actually maintain your own library of brushes and brush settings. That is covered in the PDF but I won’t be covering it on the course.

So let’s try drawing a line using the current brush. Note that the opacity is set at 50%. So although the foreground color black it appears much lighter than that because of the reduced opacity. Let’s try one or two of these settings. Let’s try, for example, hue jitter. I’ll put it up to 50%. Now it’s very difficult to see what that effect is using this type of brush. So what I’m going to do is to use a different style of brush. And it’s important to realize that some of the effects are only really easily visible with certain types of brush. So I’m changing the type now to stipple and I’m going to increase the brush size as well. Now when I draw that and then change the hue jitter to 50% again you can now see a more noticeable effect on the resulting brush stroke. Now the reason that you get this effect with this type of brush is that the hue jitter effect causes the color to switch between the foreground and background color. And the higher you have that hue jitter setting set the more you’ll notice the switches between foreground and background color.

Let’s try one of the calligraphic brushes next. Now with this particular brush, say that one, I’m going to increase the brush size and I’m going to draw a slightly wavy line with it. Now let me
go into the brush settings and change the angle which is currently at 60° and I’m going to change it to 135°. Now I’m going to draw what looks like the same sort of line but of course it’s not because the angle is very different in that second brush stroke.

So let me just show you one more example of the use of a brush setting. I’m going to undo the lines that I’ve done so far and what I’m going to do now is to choose yet another style of brush. This one is in the special effect brushes category. And I’m going to choose this one. This one which is made up of butterflies. I’ve reset the brush size and I’m going to draw a nice line of butterflies. There we are. Now let me change one of the brush settings. I’m going to change the scatter setting from 46% up to 68% and then I’m going to draw a line again. You notice how the butterflies are more scattered. And then finally brush settings, I’m going to try the spacing setting which is currently at 25% and I’m going to increase it, well it’s 62% but that’s fine. Now watch the spacing as I do this. And they’re more spaced out. So that’s an example of a special brush and the use of a couple of other brush settings.

Apart from trying these various brushes out with various settings don’t forget we’ve used brushes at many points during the course to apply effects, perform operations, and so on. And basically you have a choice of brush and a choice of brush settings whenever you use a brush tool. Sometimes you’re a little restricted. You may only be able to change the brush size having chosen your brush. But often you do have broader choices and it’s important to try those as well as the different types of brush for each of the effects that you’re going to apply and each of the operations that you’re going to perform with brushes.

So there are just a couple of other things I’d like to show you in relation to brushes. First of all, I’ve chosen a soft brush here. First of all I’ve chosen a large, soft round brush here and what I’m going to do is to draw a line with it as before and then I’m just going to click to make a dot. Now I’m going to change to airbrush mode and do the same thing. Draw a line. It looks pretty similar. I’m going to draw a dot but I’m going to hold the mouse button down. And what happens is that as I hold the mouse button down the dot spreads. It basically works as an airbrush does in that as you hold down the button on the airbrush the paint or whatever it is that you’re airbrushing gets spread farther. So if I were to draw that first line again slowly with the airbrush on and stop in various places and hold it a little bit longer you can see the airbrush technique. Now airbrush doesn’t work with all types of brush. It tends to work best with those softer kinds of brushes. And to check whether it works with a particular brush you just basically need to try it out. But airbrushing can be a very useful effect, particularly to give a little bit more variation in places. Sometimes it helps to give a natural look to certain of the effects that you apply. It can also be very useful for hiding and disguising blemishes.

And finally let’s take a look at the impressionist brush. With the impressionist brush I generally choose quite a small brush size for reasons that you’ll see in a moment. I, well I’m going to put the opacity back to say 50% and then what I’m going to do is to draw on part of the building. Now you’re going to need to look at this fairly carefully because as I brush over it it gives what is described as an impressionist effect. It looks like it’s been painted by one of the impressionists. Well, at least the good folk at Adobe think it looks like that and I guess to some extent you could say that it does.
Now if you have high opacity it will be a more extreme effect. If you use a large brush it will go on very quickly as well. But that’s the impressionist brush.

And that’s it for this section. Please join me in the next one.
Video: Fill

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to continue looking at painting and drawing. In the preceding section we looked at the use of brushes. In this section I’m going to look at various aspects of filling a space with a color or replacing the color in a space. Now to some extent we covered some aspects of this when we looked at color earlier on in the course. But I’m going to look at things more than a little bit differently this time and I’m going to start with this shape that I’ve drawn onto an electronic sheet of paper.

Now notice that when you draw shapes, as I’ll explain in a section or two from now, by default they adopt the current foreground color. But suppose I wanted to change the color of this shape. Now one way of doing it and certainly a way that you’ll tend to do it early on is to change the foreground color. So if I click on foreground color, let me choose a much different color, make that my new foreground color. Of course that won’t change a color of a shape that I’ve already drawn. But if I click on that shape so that it is selected, note that I have the move tool selected, and go to the Draw group, the second button down is the paint bucket tool. And if I click on that shape with the paint bucket tool icon I get that shape filled with the current foreground color.

Now let’s just see the layers panel. Notice that when you draw a shape you get an additional layer. And the fill that I’ve done is on that shapes layer. And as I said, it’s the foreground color fill. If I select the background layer which is of course white then I can use the related tool to put a pattern in that. The related tool here is pattern fill. Let me choose a pattern from the available categories. Let’s go for nature patterns. Maybe this one, leaves. Now if I click somewhere on the background I now have a pattern fill of leaves in the background. So there we filled the background copy layout with a pattern.

Now in fact the paint bucket tool is a little bit more intelligent than you might think. And it can work on the principle that it will fill the areas which match or are close to an area selected by you. And what I’m going to do is to demonstrate this using the sweater that this stable lass is wearing. This picture was taken at New Castle Races, not very far from where I live. And first of all the paint bucket tool is going to fill with the foreground color which is that dark blue at the moment. If you’d like a quick way of setting the foreground color one way you can do it if there is a color in the existing image that you want to use is to hold the Alt key down and click on the color you want to use. Now what I’m going to do is click on one of those greens on the grass over towards the right of the picture. And that has changed the foreground color to the color that I Alt clicked on. Now let me zoom in to that sweater. And what I’m going to do is to fill the sweater. But I’m not going to make a selection. What I’m going to do is literally with the paint bucket tool selected I’m just going to click on the sweater. Watch what happens. Now certain pixels get replaced by a green which is the green that I’ve set up as the new foreground color. The way that it works is that PSE 14 will fill those pixels with the green that I’ve chosen as the foreground color. Those pixels that were in our tolerance of 32 in this case of the pixel that I clicked on.
The other thing to be aware of here is that the checkbox on the right that says Contiguous is checked so it will only look at pixels that are contiguously attached to the point I clicked on. So let me undo that. Let me increase the tolerance, 76 now. I click in roughly the same place again. Now at that point it’s basically filled almost all of the pixels in the sweater. It’s missed her arm because of course that’s not going to be contiguous. It goes through a part of the image where the contiguity is broken. If I undid that, I’ll leave the tolerance setting at 76 but I’ll uncheck contiguous. Once again try to click in the same place. Then I get almost all of the sweater.

Now of course you may have noticed a bit of a downside to this approach of noncontiguous in that I’ve also replaced a lot of the color on the saddle around the number of the horse there. That’s a point to bear in mind is that color or something close to that color is in use elsewhere.

But that’s the use of the paint bucket tool. A little bit more intelligently maybe than you though. However, we’ve pretty much lost any kind of texture, any kind of pattern within the sweater. The paint bucket tool fills with very flat color. And if I wanted to do this in a way that maintained the texture within the sweater, the pattern, then I would use the color replacement tool.

So let’s try this job again but this time with the color replacement tool.

So we’re back to the brushes and we’re going to use the third brush, the one that we didn’t look at in the preceding section. I’m going to more or less use the default settings here for this. Most of them you should be able to work out for yourself now. I am going to make the brush a little bit bigger to make the job a little bit quicker. I’m mostly going to increase the tolerance, put it up to 50%. And I’ll keep contiguous on. By now you know the significance of contiguous I’m sure. And then what I do is to brush onto the sweater where I want to replace the color. The difference is that given the range of blues that it’s going to replace it will replace them with a corresponding range of greens. And in that way it will keep the texture, the knit, the weave, within the sweater. So let me just start to brush over here sweater. And as you can see although the sweater is becoming green I’m not losing any of the texture at all.

So there we are. That’s the color replacement tool. That’s the end of this section. Please join me in the next one.
**Video: Drawing**

**Toby:** Hello again and welcome back to our course on PSE 14.

In this section we’re going to look at drawing and I’m going to start by looking at the use of the pencil tool.

So let me select the pencil tool. The pencil basically works as a hard edged brush. And very often you will use a very small size for a pencil, maybe just one or two pixels wide. The last time I used a pencil here it was 12 pixels. So let’s make it down to six pixels. And it really is as straightforward as clicking and drawing to get the pencil line. If you want a straight line, if you click somewhere while the pencil tool is selected, then put the Shift key down, then click somewhere else you’ll get a straight line between those two points.

So using the pencil tool is one way of drawing lines. You can also draw a line as a special example of a shape. You access the drawing shapes by going one up from the pencil, click there, and there are eight shapes, one of which is a line. The one that was last used, as usual, is the icon that you see there in the Draw group. But the other shapes include custom shapes, rectangles, ellipses, and so on.

So let’s suppose that I want to draw a line and I’m going to draw a little bit of a fancier line now. First of all, if I choose the line shape I can choose a width. Let’s say we go for say 40 pixels. I can choose a color. I have access to the color swatches here or there’s a little button here to take me to the color picker. Let’s go for that color say. I can choose a style of line. Now the style can have things like bevels, drop shadows, and some glass buttons, image effects. Let’s do a line with a drop shadow. I’m going to do it with a high drop shadow like that. And then I can also choose whether or not I want arrowheads on the line. I can have no arrowhead, at the start, at the end or at the both ends. Let’s say at the end. Now let me draw a line. There we are complete with drop shadow.

The other shapes that are available work in pretty much the same way. So you choose a shape, you draw it, once it’s drawn and, for example, you could select the shape. If I wanted to fill it with a different color I could, for example, change the foreground color here, choose the paint bucket, fill it, and so on. Plenty of practice needed with shapes but generally speaking they’re very easy to use.

Now although we’ve seen a couple of ways of drawing lines I want to just reveal the layers panel here to make one very important point. When you draw a line using a pencil you’re painting on a layer. And you don’t automatically get a layer added. Of course I could have added a new layer and used the pencil to draw those lines on the layer but I didn’t. So those lines are drawn on my Background Copy layer. Whereas when you add a shape you automatically get an additional layer. Let’s add one more shape. Let’s go back into that tool. I’m going to choose the custom shape option here. There’s a gallery of shapes. Let’s choose animals. What about, what about that cat? And let’s draw a cat. The cat is obviously going to have the foreground color. I might just change the foreground color. Not many green cats around. I think it needs to be a fairly dark cat. We’ll go for that one. And I’ll draw a cat. Click and draw. I’m drawing a cat with my mouse.
which is rather clever. And there is the cat. Now notice that the cat layer is created above the layer that I had selected. So that was the Background Copy layer. But of course as you know I can always move that layer up to the top and now the cat is on top.

That’s it on drawing. Please join me for the next section.
**Video: Erasing**

**Toby:** Hello again and welcome back to our course on PSE 14.

In this section we’re going to look at the erasers. You may be surprised to learn that there is more than one. There are actually three. And in theory you might think well erasers, they’ve got to be pretty straightforward haven’t they? And basically they are but there are a couple of very important things you need to be aware of about using the erasers. But I’m going to start this section by doing a very straightforward erasing job.

I’ve got here this pair of flowers over the top of a scene taken in a bit of wetland. And I’m going to erase part of one of the flowers. Now the eraser tools are accessed from the top right corner of the Draw group. One of the tools, the one that’s selected at the moment is the background eraser. But the one I’m going to use first is the eraser tool, the one we normally we just call the eraser.

Now apart from choosing a brush and size and the level of opacity or if you like how much erasing you’re doing you can choose the type. You can either erase with a pencil, particularly useful for doing accurate, hard erasing of lines, etcetera on an image. You can erase using a brush or you can erase using a block. Let’s start with the brush and let’s start erasing part of one of those flowers. I think I’m going to make the brush a little bit bigger than that. Okay now let me start erasing. Now what happens as I erase is that I see what’s in the background. And if we look at the layers here you can see what’s happened. The background copy is that section of wetland. And when I pasted on the two orchid flowers PSE 14 automatically created a new layer. And when I used the eraser tool I was basically erasing on that layer, the layer with the two orchids on it. And that’s pretty much how the behavior works. Whichever type of eraser you use. So if I, for instance, chose the block I can click in blocks or I can swipe and brush over the blocks to achieve pretty much the same effect.

I mentioned at the beginning of this section there are one or two things that you need to be aware of when you’re dealing with erasers. And in fact what I’m talking about affects more than just the erasers. What I’m going to do is to make the layer with the remnants of the orchids invisible and I’m going to add a shape. So I’m going to go back to shapes in the Draw group, had a cat before. Let’s choose, let’s have a dog this time. Let’s draw a dog. It gets the foreground color. Now let’s suppose that I wanted to deleted part of this dog. You might think again that’d be a pretty straightforward process but it is fundamentally different to the situation we were in with the two orchids. The two orchids were taken from a digital image, something taken on a digital camera. And they used what’s called bitmap graphics. So the picture that they were taken from and in fact the picture that almost everything in this course is taken from is a digital image made up of dots. When you draw shapes and with certain other operations in PSE 14 the system that’s used is not bitmap graphics. There’s not a set of dots. It’s what’s called vector graphics. And vector graphics do not consist of a load of dots. They consist of what are effectively mathematical formulae, if you like in this case defining the outline of the dog. And if I could delete a little bit of the dog the vector graphics would basically fall down because these vector graphics for this dog only define a dog. And I can make it taller, I can make it shorter, I could make it fatter, and smaller and so on. But I can’t fundamentally change the shape of this vector
graphic. So if I try to erase part of it, let me go back to the erase tool again. Let me try to erase part of the dog. I’ll get a message from PSE. The shape layer must be simplified before proceeding. It will no longer have a vector mask. Simplify the shape.

Now simplification is the process whereby a vector graphic is turned into a bitmap graphic. And once I’ve turned this from a vector graphic to a bitmap graphic I’ll be able to delete it and otherwise process it in exactly the way that I did the two orchids. So let me say OK. You may notice a very slight change. But basically although the picture looks the same that dog is no longer a vector dog. It’s now a bitmap dog. And if I delete some of it now I don’t have any trouble deleting it at all. So the erasers here work on bitmap graphics not vector graphics. And when you’re dealing with vector graphics in order to use the erasers and many other aspects of PSE 14 you have to simplify them first. When PSE 14 needs you to do that it will normally tell you that you need to do that.

The next thing I’d like to demonstrate is the use of the eraser on the background. I’m going to make the dog layer invisible. I’m going to select the background copy layer. And I’m going to make the background, the original background, visible as well. And then having selected the eraser with a brush type I’m just going to try to erase that bird in the middle of the wetland there. Now as I brush over it you may well think that nothing is happening. But if you look over at the thumbnails in the layers panel you’ll see that I have deleted part of the bird in the background copy layer but of course the background layer is showing through. If I make the background layer invisible now what you’ll see is that when I delete the background here I finish up with transparency. And why do I finish up with transparency? Well I finish up with transparency because there is nothing behind that background copy layer. It’s the only layer that’s visible. The background has been made invisible so there’s nothing behind it so it’s transparent.

Now let me switch the visibility of the background copy layer off and let me switch the visibility of the background layer on. Now we have a very different situation because as I mentioned a couple of times already on the course the background layer has some very special properties. And if you erase using the normal eraser tool from the background layer you will not get transparency. What you will get is your current default background color. So if I erase the background here I don’t get transparency. I get white. If I want to erase from the background layer and get transparency that’s what the background eraser is for. So there’s the background eraser. I’m going to get a bigger brush. Now I can get transparency. I can have a transparent background.

Now in fact the background eraser can do more than I’ve just shown you. And it’s a very good tool for removing the background of an image. Let’s say that I just wanted to have these two orchid flowers and I don’t want anything else from the image. Provided there’s a reasonably good edge I can use the background eraser in the following way to erase right up to the edge of the flowers that I want to keep. Now I’m going to choose quite a large size of the background eraser. I’m going to set it at 300 pixels. And if I just put the cursor now over the flower you notice the cursor is a plus sign in the middle and then a circle. If you position it outside the part of the image that you want to keep, in this case the flowers, and make sure that the plus doesn’t go inside the flowers what will happen is that as I go round the edge PSE 14 looks at each of the
pixels within the circle, samples what’s under the plus and if the pixels in the circle are different from under the plus, significantly difference, and you can adjust what differences consider to be different enough using the tolerance slider, then it will leave what’s a different color and erase what’s effectively the same color. Now you do need to do this quite carefully. But if you’ve got a reasonable edge, oh I made a mistake there but never mind. And of course if I wanted to do it much more accurately I could use a smaller brush. And as usual exactly which is the best combination depends on the image. Having done that I can just brush less carefully to remove the rest of the background. And not particularly accurately but not badly in that way I could finish up with just those orchids, having removed the background.

And then finally let’s have a quick look at the magic eraser. The magic eraser works on the principle that if you click on a pixel of a certain color then all pixels of that color or within a tolerance of that color are deleted. You have some of the controls you’ll be familiar with by now, such as the contiguous control and the opacity slider. I’m going to keep this tolerance relatively low at 32. I’m just going to click in the very dark part of the image towards the right there. And you can see how many pixels have already been erased. Now again this does very much depend on the image. If you’ve got an image where you want to keep something that’s got colors that are present in the parts that you want to delete as well it’s really not going to work very well. This case it’s a little bit difficult I think because some of the colors say up towards the top left there are going to similar to colors in the flowers. So if I click there, for example, that’s not too bad, but by there you see I’ve now started taking out some of the colors in the flowers. I could lower the tolerance. Let me undo the last one, lower the tolerance, say put it down to a very low value like ten. The trouble with low tolerance values is it starts to take a long time to do it. So that will work in some situations but not so successfully in others.

So that’s it on the various erasers. That’s the end of this section. Please join me in the next one.
Video: Graphics

Toby: Hello again and welcome back to our course on PSE 14. In this section we’re going to look at the use of graphics in PSE 14.

Now these are definitely not the same as the shapes that we’ve been using when we’ve been looking at painting and drawing. These are resources that are available to use for many different purposes in PSE 14.

First of all let’s look at the graphics panel. You can access that using the button towards the right hand end of the taskbar. And there are two dropdowns here. There’s first of all on the left a dropdown that lets us choose how we want to decide which graphics to use. Do we want to choose by type, by activity, by color, by event? Well let’s try by type. And then on the right we have a further selection. Do I want to look at backgrounds, frames, graphics, shapes, text, or do I want to look at everything? Well let’s start by looking at frames.

And what you can see here is a selection of the available frames to use in PSE 14. Now the vast majority of these frames, the thumbnails have a little blue wedge in the top right hand corner. That indicates that these online resources haven’t yet been downloaded. But once they have been downloaded, so once I’ve used one of the frames and downloaded it, it will be available to me basically instantaneously in future to use as a frame.

Let’s suppose that I want to frame the picture of the two orchids. Let me choose one of the ones that I haven’t used before, say that one. I’m going to drag it onto the image. PSE 14 is going to need to download it. Then it needs to do a bit of work to resize the picture, resize the frame, and basically there is my framed picture.

Now you can see sizing handles around that if I wanted to change the size of the whole thing. And also there’s a slider, the top left here, where I can change the size of the photo within the frame. So let me just zoom a bit. You get the general idea. So there’s something there that you can experiment with in terms of positioning the image inside the frame. But frames are a good example of the available graphics in PSE 14.

So let’s take a look at another couple of examples. Let’s suppose that I want to create a background for a picture that I’m going to create. So this time the type I’m going to choose is backgrounds. Maybe I’ve taken a picture of somebody playing baseball, for example, and I want to take that person, select them, copy them from the picture, and put them onto a baseball ground, a baseball field. There’s a baseball field. I’m going to drag that onto there. And then I would maybe locate the picture of the person that I want to include in this. Let me just on this occasion go back to type and choose a graphic. Now there’s a very suitable graphic. What about a baseball? And I could maybe even put that in somebody’s hand or perhaps coming out of somebody’s hand, add a little bit of dynamic motion to it.

Now if I close the graphics panel as I’m sure you’ll realize, let’s open layers. What it’s actually done here is to put this on two layers. So the baseball field is actually on my background layer
and the baseball is on a layer on its own above that. And these are graphics that I can of course resize, move around, and so on. So that’s graphics in PSE 14. I’ll see you in the next section.
Chapter 26 – Text Effects

Video: Applying Text Effects and Styles

Toby: Welcome back to our course on PSE 14.

In this section I’m going to look at text effects. You may recall from much earlier on in the course we added some text to this troll picture, some horizontal text and some vertical text. Now I want to apply some effect. And the first effect I’m going to apply is to the Nordkapp Troll words towards the bottom. Now I mentioned to you during the earlier part of the course that the easiest way to select a particular piece of text is to select it in the layers panel. But if you’re careful you can select it just by, for example, choosing the move tool and then just clicking within the text. Now you notice that that now has the selection handles which were previously owned by the Welcome text. So let me now zoom in and let’s try some effects on that text.

So I’m going to bring up the effects panel and let’s try a drop shadow. Let’s try, for instance, let’s try for instance the neon one. Now you can see the effect of each of these. It’s previewing close up is pretty good, although you should always remember when you’re working zoomed in like this that whatever effect you see will be less effective when you zoom back out again. But I might stick with that neon effect actually. I think that’s pretty good.

Let’s try something now with the Welcome text. First of all we need to make sure I’ve got it selected, which I have. Now let’s try something in the strokes category. Let’s try this one, black stroke, 30 pixels. Now that’s a pretty dramatic effect. Let’s zoom out and see what that looks like. So both of those have made the relevant piece of text more prominent and you can see how you can apply different styles and effects to different pieces of text.

Now the other thing I want to show you in this section involves returning to the text or type tools and looking at tools that I mentioned earlier on but I didn’t actually demonstrate then. First of all let’s go back to the layers panel. I’m just going to temporarily disable the two pieces of text already to make it more clear to see what I’m doing here. I’m going to go back to the type tools and there were three type tools here. One of them was text on selection tool where you can put text on a selection, text on shape tool where you can put text on a shape, and text on custom path tool. It’s that third one that I’m going to demonstrate. You could certainly try the other two yourself. They’re pretty straightforward, particularly once you’ve seen how to use the third one. And what I’m going to do is to draw a custom path on this image.

Now I’m going to use the font, the style, and the size that are already there. I’m going to use a different color I think. We’ve had a quite a bit of yellow. Let’s try something else. Let’s have that cyan color there. And then what I’m going to do is to draw a custom path over the top of his head. So click just over the area of his right ear and draw the path. You should just about be able to see the path that I’m drawing. When I’ve drawn the path and I’m happy with it I tick to commit it. Let me now hover on the path, roughly in the middle. And when I click I should see the familiar flashing cursor. There it is. And I’m going to type his name. Now as I type his name it follows that custom path. And when I finish typing I tick to commit.
Note that a new layer has been created above the background layer. And in fact I can even go back into that and modify not only the text but the shape of the custom path. If I go back to the type tools. And as you can see on the right there I’ve got this layer selected. I can click in there. I can change the text. And in fact with the text on custom path tool selected not only can I draw the path but I can even modify the path. Those tiny little spots on the path are anchor points and I could move the path around if I needed to.

So that’s the text on custom path tool. That’s the end of this section. I’ll see you in the next one.
Chapter 27 – Blending Modes

Video: Using Blending Modes

**Toby:** Hello again and welcome back to our course on PSE 14.

We’re now going to look at a topic that I’ve mentioned a few times and you may even have experimented with yourself and that’s blending.

Now we normally refer to the various options for blending as blending modes or just blend modes and in this section I’m going to particularly look at blending modes in relation to two layers, how one layer can blend with another layer. But the term blending is used a little bit more broadly in PSE 14. So for instance, the way that color you paint onto an existing layer say with one of the brush tools is covered by the blending terminology that we’re using in this section.

So what I’ve created here is a new image. The background is a plain white background and the background copy layer is visible. And on that I’ve got a new layer where I have pasted an iris flower. Now the layer with the iris flower on it is selected and the blending mode is set to normal. We’ve generally had blending modes set to normal so far. But let me try a different blending mode. And the first one I’m going to try is darken.

Now you may be surprised that nothing at all happened there and you’ll understand why in just a moment. Let me try a different one though. Let me try color burn. Now there’s no sign of the iris. And again you’ll understand why that is in a moment. But generally speaking the key aspect of blending is that you are blending two things together. The base color or the base layer, in this case consider that to be the background copy layer, and then the blend color or the blend layer, in this case that is the iris. And you need to look at the interaction between both of those to see how a particular blend is going to work and what sort of effects it’s going to give you.

With a background copy layer, in this case a base layer color of white, many of the blending modes it’s very difficult to see what they do. They’re still working but the effect looks either like no effect at all or one of the layers completely disappears. So what I’m going to do now is to fill the background copy layer with a different color and then you’ll be able to see many of the blend effects much more clearly.

So let’s go to the blending mode here, change it back to normal. Let’s select the background copy layer. I’ve already chosen the foreground color that I’m going to use. I’m going to use the paint bucket and I’m just going to click on that background copy layer and it’s now filled with my foreground color.

Now let’s select layer one again and change its blending mode from normal to dissolve. Now when you do that you can see no visible difference but if I change the opacity on layer one look what happens. Let me put it back to 100% again and then roughly halfway. And that effect is a dissolve effect.
Now if you look at the number of blending modes experimenting with all of those, understanding what’s happening could take some time. But there’s a very good section in the PDF that describes what each of these blending modes does. Let’s take a look at that next.

So the section begins about blending modes in the Elements PDF. And then below that it actually describes exactly what’s going on with each of these blending modes. So for example, with dissolve, edits or paints each pixel to make it the result color. So we have a base, we have a blend, and we have a result. However, the result color is a random replacement of the pixels with the base color or the blend color depending on the opacity at any pixel location. This mode works best with the brush tool and a large brush. I’ll come back to that in just a moment.

So basically what’s happening is that it is randomly showing you the original color, the base color, the one in this case that’s on the layer underneath, with the blend color which is the color basically of the iris in this case. And depending on the opacity it will randomly show one or other pixel. It gives that sort of speckledly dissolved effect. Each of these is described here and I suggest you probably guess what I’m going to say now, that you work through each of those to see what each of those effects produces. The description of how each works will greatly help you to understand exactly what’s going on.

So many of the effects that you can achieve using blending modes are quite remarkable. Let’s stick with an opacity of 45% and I’ll just show you one more of these layer blends. I’m going to go from dissolve to difference. I’ll leave you to read out the description of what difference does. But here note what happens if I increase the opacity. So it’s not just a question of choosing the blend mode. It’s experimenting with the opacity as well. And you can see the very interesting effect that that particular blending mode has had on the iris with that background.

Now when it comes to experimenting with these blend modes and I do suggest that you try to set aside some time to do that. I’m going to give you a little tip of something that’ll help. If you change the blend mode, supposing I change this one back to dissolve again. Note the opacity is 100%. If immediately after you’ve set it you use the up or down arrow key on your keyboard it will take you through the other blend mode. So you can look at it and you can see what the effect is which each of those other modes. This also going through this now must give you a pretty good idea of what a variation in effects you can get. And that’s a very good way of becoming familiar with what each one does. You can perhaps look at the name of the selected blending mode at the top of the layer panel there and maybe check in the PDF exactly what it’s doing. But you may well find that useful as well.

And finally it mentioned in the PDF just now brushing. And in fact the same rules apply when we’re talking about painting onto a layer. In this case I’ve returned the background copy layers color to white. I’ve got layer one, the one with the iris on selected, and I’m going to brush onto layer one. Now I’ve returned the blend mode for layer one to normal. So you can pretty much ignore layer one for the moment. I’m now looking at the tool options for the brush. I’ve got quite a thick brush. The foreground color is the same color that we’ve been using so far. And the blending mode for the brush is set to normal with 100% opacity. Let me just paint across the iris like that. And what you get is a thick brush stroke across the iris. That’s fine.
Now let’s change that blend mode. Let’s change it to color dodge. Let’s do the same thing again across the iris. And you can see that the color dodge blend is being applied to the color of the paint as the blend color with the iris as the base. And again if you went through and tried all of these various options, let’s try this one, this vivid light option, and so on. You can see the effect of the blending mode when you’re painting on something rather than blending two layers.

That’s it for this section. Please join me in the next one.
Chapter 28 – Projects

Video: Introduction to Projects

Toby: Hello again and welcome back to our course on PSE 14. In this and the next few sections we’re going to look at projects in PSE 14.

Very, very early on in the course I created a slideshow just to demonstrate the general principle of ways of putting together your images and other work to present to other people or just to enjoy yourself. I didn’t really go into much detail about how I made the slideshow, although in a couple of sections from now we’re going to make a different one and I will go into quite a bit of detail when we do that. But a slideshow is an example of a PSE 14 project. Now there are in fact many different PSE 14 projects and you can kick off the projects from either the organizer or the editor. Some of the projects can be completed in the organizer but many of them need the editor. So as I’ll demonstrate in this section with a very straightforward project to begin with, even if I kick the project off in the organizer I’ll finish off in the editor doing a good part of the work.

Now when you complete a project you normally make something, a slideshow is a good example. You may make a calendar or a photobook. And generally speaking you might share these online, perhaps put them on your own website, maybe put them on your Facebook page. You can print them out either on a printer at home or maybe using one of the printer partner services that are available. I’ll come back to that point in just a moment. In some cases you may want to burn the output to CD or DVD, for example.

Now the actual sharing online or the printing using a partner service or the burning to CD or DVD are out of scope for this course but I am going to show you how to make the thing that you would share online or that you would print or that you would burn to a CD or DVD.

Now what I’m going to cover in this section is a number of general points and we’re going to complete one project in this section as well just to show you a sort of beginning to end project.

One of the things that will be very apparent even with the relatively straightforward project I’m going to cover in this section is that there are always many options and different approaches, different sequences of steps and it’s pretty certain that over time you will adopt your own preferred way of doing things. What I’m going to try to do in this section and the next couple is to show you different approaches and then you can maybe compare different ways of going about projects in general.

So the first things we’re going to do is to make a collage. And I’m currently in the PSE 14 organizer. On the Create menu I have a list of about a dozen projects and one of those is a photo collage. Now when I click on photo collage it takes me straight into the editor. So you can tell that we’re going to be using the editor for this project.

So what I see now is the Photo Collage dialogue. And what you see may be a little different from this. For example, the sizes on the left give me the options for the size of the collage. Mine are expressed in metric units. Yours may be expressed in different units to mine of course.
At the moment there is only one theme, what’s described as the basic theme in the middle there. But from my past experience with Photoshop Elements over a number of years the number of themes can vary. On the right you can see a preview. Clearly they are not images. But of course once I start adding my own images to the collage I’ll see a preview with my images in it.

Now the bottom left hand corner of the dialogue there is an auto fill with selected images checkbox that is checked. And in fact if before I hit the button to create a collage I had selected a number of images in the organizer first then the collage would have been prefilled, auto filled with those images. Now I didn’t select any images at all so in fact my collage is empty. But if, for example, you were going to make a collage you might choose to preselect in the organizer and then hit the Create Collage button.

So let’s click on OK even though I haven’t selected any images yet. PSE 14 needs to download the template for this collage the first time it’s being used. And it then generates my collage. Now in fact what has happened here is that one of the images in the organizer was selected even though I didn’t realize it. But it’s easy to remove the image if I don’t want it. So if I just right click on that image I can click on Clear Photo and that photo is removed from the collage.

Now note that the collage itself is in the photo bin. If I click on Show files selected in organizer the only one is the iris. So either I can now go into the organizer and select more images which is one way of doing it or I might choose to create this collage from one of my albums. And the principle of creating a collage, for example, or a photobook from one of your albums is one that you may well use quite a bit in PSE 14.

So let me go to one of my albums. Why don’t I go to Nordkapp 2015? There we are. I’ve got quite a few images there. Why don’t I now try dragging some of those onto my collage? Let’s start with the troll. Let’s put him there. And then I’ve got a street scene here taken in Norway, drop that there. And in that way I can go through and fill the images in my collage. I’m going to do that in just a moment. But one thing to note although these images are configured in the way that they are by default you can actually move the around. Either click on an image and drag it, whether or not it’s already got one of your pictures in it. And also if, for example you use the contextual menu, right click, say on that one. I have options to rotate. I can fit a frame to the photo. I could replace the photo with something else. And I can also change the sequence of visibility of these images. So if I’ve got a particular picture that I want to to the front I can say Bring to the front. If there’s one that I want to to the back I just click on Send to the back, etcetera. So there’s a lot of flexibility in the layout of the collage as well. Let me just finish moving my photos into position and then join me again.

So I’ve created my collage. What I’m going to do now is to save it. So click on Save. I’m going to save it in the course files folder. And a project file has a PSE extension. I’ll call this one Nordkapp Collage.pse. And I’m going to check the box to include it in the Elements Organizer. Click on Save. And once it’s saved click on Close and for the moment I’ve finished working on that collage.

Now if I go back into the organizer because if I click on View up here, Media Types includes projects. I can see the project there, the collage project is there. And if I wanted to do some more
work on it I can either select it and then click on Editor or right click and use the contextual menu, Edit with Photoshop Elements Editor. And that takes me back in and I can do some more work on it, including swapping pictures, etcetera.

So that’s how to create a collage and that’s a pretty good example of a PSE 14 project.

Now one of the things that I said I would come back to and this is the final point in this section. There may well be partner services in your locale that could, for example, print collages for you. So you might be able to get this printed say at poster size or at least an unusual or large size. Whether those services are available not only depends on your locale but in my experience varies with time quite a bit. So in my locale sometimes there have been several of those services available. In others there have been very few if there have been any at all. So when you work on projects and when you look at options for, for example, creating and printing collages and photobooks if you are interested in partner services whether they’re available will totally depend on your locale. And earlier on in the course I showed you one or two settings you need to check to make sure that you’ve got the latest information.

So that’s it on the collage. I’ll see you in the next section.
Video: Photo Book

Toby: Welcome back to our course on PSE 14.

In this section we’re going to make a photobook and on this occasion I’ve selected a few images in the organizer first. Now I’m going up to Create and then Photobook. Now many features of this are going to be very similar to the collage. So for instance, having already selected my images and made sure that I’ve got this checkbox checked the photobook will be auto filled with my selected images initially. Now I can specify the number of pages that I want in my photobook. And depending on the availability of local services I may finish up with two categories in size in this left hand panel. Now in my locale I only have print locally options. But if you have an Adobe partner in your locale such as Shutterfly they will also offer you a number of sizes for photobooks.

Now I tend to think of photobooks as equivalent to the old style photo albums where you would take some images on a conventional camera or maybe even on a digital camera, print them out, and stick them into an album. And that’s still something that people like to do except that nowadays of course we do it electronically.

Now some of the Adobe partner services for photobooks will actually produce a good quality book. I think some of them even do hard cover books with copies of your digital images in them. But if you want to print a photobook locally that’s fine. And of course you can always keep a photobook as an electronic document anyway.

So I choose my size. I’m going for the default here 297 x 210 which is basically an A4 size, the standard size in Europe. And then I choose a theme. If you’re not familiar with these themes then you can preview them in the panel on the right. So I’m going to step through them. Note that the themes have those little blue wedges in the corner when they haven’t yet been used, i.e., I haven’t yet downloaded them from Adobe. So this is something called a spot of teal. Let’s try celebration. That looks like that. Maybe use for a wedding or a party or some sort. Cherish and so on. The pictures I’ve chosen are taken outside. They’re taken in the town of Richmond not far from where I live. So I’m going to choose the trips theme. Note it’s got that blue wedge so it will need to be downloaded. It says here two pages. In fact you can start with any number of pages and then you can add pages, indeed take away pages accordingly. There will normally be a limit on the number of pages and with partner services there will normally be both a minimum number of pages and usually a maximum. So I’m going to say two on this occasion. I’m going to click on OK.

PSE 14 downloads the theme. Now it starts to generate the previews of the pages that will be auto filled with my selected images. And now you see the pages of the photobook start to appear.

Now one of the things I’m going to do is to add a title to this book and I’m also going to show you how to change the number of pages and how to add and remove pictures from the photobook. But first of all let’s save it. And I’m going to save it as a PSE file, a Photoshop Project, and I’m going to save it to the organizer. So I click on Save and I’ve selected the course files folder and I’m calling my photobook Richmond Photobook.pse. Note the checkmark there,
Include in the Elements Organizer. So I click on Save. The photobook is now saved and I will be able to see it in the organizer. But in the editor for the moment let me close it and let’s switch back into the organizer and take a look.

So back in the organizer. I’m looking at the very beginning here. And if you want to see a project in the organizer, don’t forget, you need to make sure that the media types that are checked include projects. And there it is. If I right click on that thumbnail the options include print. If I click on print it will take me back to the editor with the Print dialogue shown and I could of course print this project locally. But on this occasion I’m going to go with edit and it’s going to take me back into the editor and I’m going to do some more work on this photobook.

So here’s my photobook again open in the editor. There’s actually quite a lot that you can do to a photobook. Let’s start with the pages.

If you look at the panel on the right there are three button underneath. There’s pages, layouts, and graphics. Now I accepted the default for the number of pages so I have just two pages plus the title page. If I wanted to add some more pages it’s straightforward enough. There’s a little icon at the top there, Add Page, click there. Where the pages are added will depend on what you’ve got selected in the panel on the right. So I’m going to select pages one and two and I’m going to click on the Add Page and my new pages are added after one and two. They therefore become three and four. And in this way you can add as many pages as you like. And in this case noting that three and four are selected I have a delete page option and that deletes the selected pages with a confirmation of course. Let’s just add those back in again.

And another selection I can make here is the layout. Now again I’ve got a default layout but if I say went for one of the other layouts such as this one, four up photobook landscape. This one, four side by side story inside. Any number of these are available. Let’s try one of the one photo options. This, photobook landscape. Double click on that. Let’s go back to pages. And note that has been applied to the selected pages. That’s my new pages three and four. If I now wanted to put a picture on those pages, if I show the photo bin and click on Show files selected in organizer I’ll see all of the pictures taken in Richmond on that particular session and I could drag one of those pictures to there and maybe a different one to there. And notice of course that the panel on the right is updated as I do that.

So I can change layout like that. I also have the option of graphics. Now the graphics really come in three groups. I can select a different background. I could have a nice African map in the background, which wouldn’t seem particularly suitable, but I might choose to change the color or to use a different graphic. I can then also choose frames. So let me select that particular image there and let me put a frame on it, double click. That picture now has a frame. And then I also have a selection of graphics down here as well.

So they’re just some of the things that you can do to the photobook. You also have an option of going from what’s called basic mode into advanced mode. And in advanced mode you have access to pretty much the full expert editing suite of tools. So you can do work on those images and pages within the expert editor as well.
One of the things that I’m sure you’ve noticed here are some text in various places. Let’s go to the type tool, click into one of these and of course you can go in and edit the text, put in your own title. If what I’m going to do is to cancel that, go to the title page, and edit the title. Note that you can actually edit the text in basic mode as well.

And don’t forget of course that you have all of the usual facilities for formatting the text. So you can make it bigger and more colorful and so on and perhaps more in keeping with the particular photobook that you’re making.

Let me go back to select pages one and two again. Now what you’re looking at there is the default arrangement of the images. In fact you can change this pretty much to whatever extent you want. So for instance, if I select one of the images such as that one I could rotate it. Let me commit that. Now let me go back to the photo bin and let me put a different picture in there. I’m going to put this picture in there. So all I need to do is to drag it on to replace the existing one. Note that the existing one is landscape. This one is portrait. So when I’ve dragged it on I get a slightly strange effect because it basically crops the picture that I’ve put on there to be landscape. But if I right click one of the options is Fit frame to photo and it basically turns it back into a portrait frame again. Note one or two of the other options there on the contextual menu, replace photo, clear photo, clear frame, and so on. So there are many, many things that you can do to a photobook to make it look exactly the way that you want it to look. But that should have given you plenty of ideas of how to make your own photobooks.

And the very last thing to show you here is that if you do have access to partner services you will see in some situations an Order button on the taskbar. And you can click on that to take you through to the partner services ordering facilities so that you can order your photobook or whatever it is you’re getting from the Adobe partner. And you also have an upload facility there as well.

That’s it for this section. I’ll see you in the next one.
**Video: Slideshow**

**Toby:** Hello again and welcome back to our course on PSE 14.

In this section we’re going to create a slideshow. We did create a slideshow very much earlier on in the course, although generally speaking then I accepted defaults because I just wanted to show you what the result of creating a slideshow could look like. This time I’m going to go into the detail quite a bit more. And I’m going to create a slideshow based on my trip to Norway in 2015. I’m only going to make it quite short but I hope to demonstrate most of the features of creating a slideshow whilst I’m doing it.

Now the first thing to point out is that when you create a slideshow in PSE 14 you can do it totally within the organizer. And in my particular case here the pictures I’m going to use I already have in an album. So I’m going to go to my trips category. It’s Norway. That’s the one.

I’m not going to put all of these pictures into the slideshow. As you will probably have noticed by now I generally take at least a couple of shots of each scene and I’m going to choose one of each. I’d normally filter through these quite carefully and choose the best one but in this case I’m just going to choose one each of these. And also when it comes to the slideshow I want it to be in chronological order. At the moment these are sorted by newest. So I’m going to say sorted by oldest. Note that I still have my selections made. Now I’m going to create a slideshow. So I go up to Create and I click on Slideshow. PSE 14 does its stuff.

So what we see now is the Choose a theme page. Now at the time of recording this this page is not working correctly and it should be showing me a little preview thumbnail for each of the seven available themes but instead all I can see are these little egg timers. This doesn’t actually stop the slideshow creation working and it’s possible that by the time you come to follow this course this problem will have been resolved. But what I would normally do at this point is to choose the theme that I want to use for the slideshow. I’m going to choose a theme that’s completely unsuitable. I’m going to choose Party Poppers. And I’m going to click on Next and you will see a preview of the slideshow in that theme. What we’ll then do is to change the theme to something that’s more suitable and do a bit more customization of the slideshow as well.

So I’ve chosen party poppers, click on Next. It prepares the slideshow. (Music) Now I’m sure you see by now that that’s not really a very appropriate theme. When you get to the end of the preview just click on Exit. It takes me to another screen where I can actually do some more work on customizing the slideshow.

So let’s look at some of the things we can do to customize. First of all if I click on Themes I see that list of themes. Party poppers is definitely not the one that I want to use. I’m going to choose instead Memories. So I’m going to apply that. I won’t preview right now. Let me change a couple of other things as well. Let’s go to Audio.

Now the currently selected MP3 is one of the standard MP3s. If I wanted to try a different one I could select it, for instance, afternoon sun and play. (Music) Yeah I think that’ll be more suitable for this slideshow. If I had my own MP3 file I could click on Browse, browse to that file and apply that to the slideshow instead. So let’s take that updated audio.
And something else that you can customize is the use of captions. Any of the images that have captions, by default those captions will be shown in the slideshow. So for instance, the reindeer image here has the caption that I applied much earlier in the course. I can either switch all captions off so that none of those are inherited or if they’re on the slides with captions, you’ll see the captions. And in fact I can add captions for the slideshow here. So let’s suppose I wanted to add a caption for that particular image there. I could click underneath it and add an appropriate caption at that point. Now I’m going to do a little bit more work on this but let’s preview it so far. (Music) Okay that’s definitely a little bit better.

Now something that can really help in your slideshows is to add some text slides to introduce the whole show perhaps or to break up the show into its constituent parts. There’s a button here, Add text slide, and I’m just going to click in that, add the text. And having created that text slide I can position it anywhere in the slideshow by selecting it and dragging it to the appropriate position.

Now another thing that I may well want to do is to either remove slide from the slideshow or add them. Removing them is straightforward enough. If you select a slide there is a Remove button on the taskbar down there. Don’t forget of course that you always have an undo. And to add to the slideshow, if I click on Add Media I have the option of adding photos and videos from the organizer or I can actually get photos and videos from a folder. If I choose the photos and videos from Elements Organizer option I get a similar dialogue to the one we saw earlier in the course and that gives me access to everything in the organizer and various filters to help me to select the slide or slides that I want.

And just a couple of other small points here. If I right click on a slide such as this one I have the option of going into edit it, removing it from the slideshow, or editing its caption. If I right click on a text slide one of the options I have is edit text which of course lets me change the text itself. Let’s do a preview now of the revised slideshow. (Music)

So let’s save the slideshow as it is now. Click on Save. I’m going to give it a title. And of course that will now appear in the organizer.

And something else that I can do is I can export the slideshow. And if I export it it will be exported as an MP4 file that can then be played on suitable devices. There’s an Export button up here. I can either export it to a local disk or I can export it to Facebook. I’m going to export to local disk on this occasion. I’ve chosen the normal course files folder as the location and I’m going to leave the preset set at 720p HD. I could do it in full 1080p HD if I wanted to. Click on OK. PSE 14 prepares the video and will export it as an MP4 format video file.

And then at the end I’m given the option of importing the exported video to Elements Organizer. On this occasion I’m going to say Yes.

And all I now have in the organizer are the project file itself which is that first item. One of the contextual options there of course is edit if I want to do some more work on the slideshow. But I also have the MP4 file. If I double click on that it opens up an MP4 player with play controls and I can play the video.

That’s it for this section. I’ll see you in the next one.
Video: Exercise 14

Toby: Welcome back to our course on PSE 14.

It’s time now for Exercise 14. And in this one what I’d like you to do is to create a calendar.

I’ve used the images from my Nordkapp 2015 album and have created a Norway 2016 calendar. When you do this you will have the choice of layouts. You’ll have a choice of graphics so you can change the background, etcetera. But whichever layout you choose, whichever images you choose make sure that when you go through the calendar you don’t leave any gaps. So if I say click here on January 2016 the layout I’ve used has three images on each month. So although I’ve had to use images more than once there aren’t any gaps. And I’ve also made sure that the orientation and size of the frames is correct for the orientation and size of each picture. So where I’ve used a portrait image or replaced an image with a portrait image, for example, I’ve set up a portrait frame as well.

I’ve saved my answer to this as the Exercise 14 file and I’ve saved it as both a PDF and as a PSE file. You should use whichever of your own images you’d like to use or of course you can use a selection of images from the course files folder and/or the exercise files folder.

That’s it for this section. I’ll see you in the next one.
Chapter 29 – The Organizer – Part 3

Video: Using Stacks

Toby: Welcome back to our course on PSE 14.

In this section we’re going to look at the use of stacks.

As your catalog or catalogs grow it can take longer and longer to find specific images and sometimes you have so many images in a catalog that as you scroll through you find then all sort of blurring into each other. And particularly where you have many quite similar images it can make it even more difficult to if you like hold your attention well enough to find what you’re looking for. One way of making things a bit easier is to stack similar image together.

Now the first thing I need to point out about stacks is this. You can stack any images together that you want to. Stacking them does not necessarily mean there is any kind of similarity. We’re not dealing with a situation here like we are with say a version set. But generally speaking people stack together images that are visually similar.

So let’s see how we do that. Let me scroll down here and find a few images that are similar. What about just these two pictures here of a light, a lightshade. Let me select both of those, right click, and on the stack menu say stack selected photos. Those two photos are now stacked. There’s a little icon here that indicates a stack. And there is an expand icon and as usual a collapse icon. If I want to I can expand them and decide that the right hand image, the one that was at the bottom of the stack needs to be at the top. So I can say Set as top photo and that picture becomes the top one in the stack. You may also have noticed there on the stack menu, Unstack the photos, so remove the stack, and Collapse the photos in the stack. You can also choose an individual photo and say remove photo from stack. So you have very much the same options that you have with version sets but as I say there is no explicit rule about what you can and cannot stack together.

So given that stacks can be a very good way of making your use of the organizer more efficient you may now be saying well it’s a pity you didn’t tell me about that before and you may already have a catalog or some catalogs with thousands of images in. Well one of the ways that PSE can help you if you decide you are going to use stacks is that it can automatically suggest to you stacks based on visual similarity. And if you have an existing catalog and you’d like to use stacks on it one way of doing this is to select all of the images in the catalog and ask PSE to suggest photo stacks to you. To select all of the images on a PC it would be Control-A, so that would be Command-A on a Mac. And having selected them all if you right click on any image and go to Stack the top option, Automatically suggest photo stacks. What PSE then does is to analyze all of the photos in the catalog and puts them into what it considers to be potentially photo similar stacks. So for instance, the first three there it thinks are similar enough to be considered as a stack. So if you were happy with that you click on Stack and they’re made into a stack. It’s then got a whole batch of pictures. Some of these are not visually that similar but they all feature those horses. You’ve seen them quite a few times. Maybe I’ll stack those as well. And basically
you can go through all of the suggestions that PSE 14 has made and decide whether you want to stack the suggestions or not stack the suggestions. If you stack some and you maybe change your mind about it you have an unstack option as well. Note the zoom control to make the thumbnails a little bit bigger to help you making your decision.

Okay what I’m going to do now is to go through all of these suggestions and stack or not stack accordingly. So please join me again when I’ve done that.

So having gone through the whole of this catalog I’ve decided what to stack and what not to stack. A few instances of changes. So for instance, the last three images there I stacked. Let me just expand that. In order to remind myself what this one is about I’m going to choose the last picture I have with the camel on the beach and make that the top photo. That’ll just remind me more clearly what this particular stack is all about. And then in various places what PSE has done is to make a number of photos into several stacks but in fact it would make sense to me to have them as one very big stack. So for example, the images of the hunt that starts from my village. If I select all three of those stacks, right click, and then stack those I’m basically stacking three stacks. I get a warning there. One or more of the photos in the selection is already in a stack so click on OK. And now I’ve got a really, really big stack. And if I expand that stack that’s got a lot of pictures in it. Collapse again and I’m back to seeing the stack.

So that’s the use of stacks in PSE 14. I’ll see you in the next section.
**Video: Events**

Toby: Welcome back to our course on PSE 14. In this section we’re going to look at events.

We’ve already looked at tagging images with keywords. Well in a way an event is a very special kind of keyword because we can indicate on some or all of the items in a catalog that they were associated with an event. Normally this might be something like a party or perhaps a holiday or vacation or maybe some sort of local public event. This can be very useful if, for example, you want to easily find all of the pictures that you took at that party or on that vacation.

Now in order to associate an item in the catalog with an event you effectively need to tag it as being part of that event and there are really two ways of doing this. There is a manual way and there is what’s called an automatic way but in effect it’s sort of semiautomatic. And we’re going to start by looking at the manual way.

Now a whole batch of the images in this catalog which were taken in November 2013 were taken on a trip to a stately home in England called Chatsworth House. And what I’m going to do is to set up that trip to Chatsworth House as an event.

Now by now of course most of the pictures in this catalog have been stacked. And the pictures begin with this stack here and they end with this stack here. So allowing for the fact that they are stacked there’s quite a few pictures to add to this event. So what I’m going to do is to select this particular picture, the top picture in the first stack, and I’m going to click down here on the taskbar on Add Event. And an add new event panel appears on the right in the screen.

Now first of all I give the event a name. Now I specify the start and end date for that event. Now to some extent PSE 14 will try to work this out for you based on the selection that you’ve made before you clicked Add Event. Now on this occasion it all happened on a single day and it has correctly speculated that the start date and the end date will be the date on which that first image was taken. So I’m happy with the start date and the end date. I just need to enter a description. Okay there’s my description. And as you can see in the bin I actually have that stack. So when I clicked on the stack I effectively selected the whole stack and all of the images in the stack will be tagged with that event as well. What I’m going to do now is to select all of the other stacks and I’m going to drag them all into the bin. Now if I need to remove any of the items that I’ve entered into the bin there’s a delete button down there. But I’m just going to click on Done.

Now of course I could have selected all of the images, all of the stacks, and then clicked on the Add Event button and the event would have been created with all of those stacks, all of those images already included. But I wanted to show you there how to add images to an existing event.

Now having created our first event we can also use the event as a filter. If I bring up the keyword info panel you’ll see that I now have an events tag for Chatsworth Visit 2013. And if I check that it will filter the contents of the catalog to just show the images that have been tagged with that event.
Now the little icon that you can see on each of these indicates the event. And of course if you expand one of the stacks you’ll see that all of the constituent images in the stack are tagged with that same event as well.

So that’s the manual way of creating an event.

Let’s look now at the more automated way of creating an event.

If I click on Events at the top of the organizer workspace I’ll see that PSE 14 has divided my catalog content into time chunks. And the basic principle on which it’s working here is that an event typically takes place over a short period of time. And the images associated with that event can be identified by dividing the images in your catalog into chunks of time. Now in the case of my catalog the dates are very discontinuous range of dates. So the bulk of them are taken between April 2016 and November 2013. Then there’s a long gap back to a day in November 2007 with the picture of the girl with the dog. And then before that, way back before that even there’s further back, some more images that were taken in 2007.

Now the first category which has got a huge number of pictures in it, that’s clearly not going to be one event. And generally what PSE 14 is dividing the images in the catalog into groups. Now in this case in order to identify events I definitely need more groups than I have here. And there is a slider that gives me more or less groups. So let me just slide it a little way to the right and you can see what happens. And that is that the images in the catalog start to get divided up in a way that definitely more closely associates them with events.

Now let’s take this group here, September 26-18, 2015. This is that set of pictures that I took in Norway. And in fact I could very well set this setup as an event. That’s my Norway 2015 vacation. So all I need to do is to click on Add Event, give it a name, etcetera. Those dates are fine. So there’s my description, click on OK, and those images are now part of that event.

Now given that on that event I actually called in quite a few different Norwegian towns and cities, if I wanted to increase the number of groups a little more eventually I would split those images into groups by day. So if I wanted to be more specific about the events I could, for instance, add an event here for September the 26th 2015 which was part of that same vacation which was when I took a trip round Stavanger in Norway.

Note that there’s a panel on the right with a calendar. You can show and hide the calendar using the button at the bottom there. And you can use that calendar to help you zoom into a particular year. So if I wanted to look at the 2013 images, there they are divided up by date as well. And of course as you saw just now I can also see all years like that.

What we’re looking at here is a set of suggested events. You note that all of these are categorized into these groups and with each one there’s an add event option. Once you’ve added events they become named events. And if I click on Named up here I can see my named events. I have two at the moment, Norway 2015 and Chatsworth Visit 2013. If I wanted to remove an event, so supposing I wanted to remove Chatsworth Visit, if I select it there’s a Remove button there with a confirmation. I’m not going to delete it on this occasion.
And also if I hover over the top image there watch carefully what happens on Chatsworth Visit. I can actually go through the images that are within that event. And in fact if I find a particular image that I’d like to make the top image in the event stack, I right click, I can click on that as Set as cover. That is now the cover event for this event stack.

That’s it for this section. Please join me in the next one.
Video: Places

Toby: Hello again and welcome back to our course on PSE 14.

In this section we’re going to take a look at places and location data in PSE 14.

Now before we start I should point out to you that in order to get the map functionality that I’m going to demonstrate here you’re going to need to have an active internet connection. If your internet connection is not a very quick one then a lot of the functionality you’ll see may be quite slow, but it should still operate.

Now we looked in the preceding section at the use of events, assigning images to events, or if you like events to images. There is some overlap here in terms of how some aspects of places work as well. So for instance, you may want to identify all of the images that were taken at a particular place. Now this ones normally and necessarily have such a close association with time as it does with events but we will still be looking at assigning tags, the tags in this case being associated with places, to images or groups of images. In addition when we’re dealing with places we’re also using the features of Google mapping that are linked to via PSE 14 to make it very easy not only to place images on the map but to actually find images based on their location. So let’s get started.

So let’s start to look at where some of these images were taken. Let’s go to places in the organizer. Now in the organizer you have two categories. You have unpin, these are images that haven’t yet been placed on the map, and then you have pinned, images that have been placed on the map. And at the moment I have just one group of images there that have been pinned. I’ll come back to those a little bit later on. Let’s concentrate on unpinned.

Now with the unpinned as you can see and in a similar way that we had with events the images are grouped and they’re grouped by bands of time. And although the relationship between time and place is not as strong as say between time and event the categorization by time is often a good way of grouping images that were taken at the same place. Now what I’m going to do is to increase the number of groups and identify a particular group or two that I can place on the map.

Now I have here a group, what some people refer to as a track, these five stacks here. And these were all taken in Zeebrugge in Belgium. I was actually coming back from a trip overseas and it was on that particular day, October the 5th 2014. Now what I’m going to do is to add the location where these pictures were taken. And there’s a very important decision to take here once you start adding location data and that is the granularity with which you wish to record it. Let me use this as an example.

Let me choose those five stacks. And let’s suppose that I want to record the fact that the pictures were taken in Belgium. Search for Belgium. Of course PSE 14 finds Belgium. And it puts a potential little dot there pretty much in the middle of Belgium or what PSE 14 considers to be the middle. If I always want to record location data about my images based on the country they were taken in then this would be a perfectly reasonable way of going about things. But if I really want to be more precise than that I might way well I’d rather say Zeebrugge. I want to go to the next
level of granularity. Let’s find Zeebrugge. Zeebrugge is a much more precise location than just Belgium. And indeed I can even go down to the street address, including house number when I am searching most of the world using Google Maps.

In fact if I find a location like this one where the little yellow marker there is indicating what PSE 14 thinks of as the middle of Zeebrugge I could even drag that over to, for example, the beach location where the pictures were actually taken and say I want you to place those five there and then tick the green checkmark. And the location for those five stacks is now where I dragged that yellow marker to. Note that the track or the group on the left there has now disappeared. It’s moved into the pinned area. And if I go over to pinned I can see those pinned images on this map of part of the Belgium coast. And in fact if I zoom right out I can now see quite a bit of the map of western Europe and you can see that I now have two sets of pinned images.

So one or two other things to point out here. At the moment we’re looking at what’s called the hybrid map. And there is a dropdown here with options for the map. You can see the map. There is also a light map and a dark. Which version of the map you like to use is obviously up to you. But I have found that some light conditions on some devices can make one of these options preferable to others. If I go back to the map option again with the map option there is also a terrain checkbox. And if apart from showing the map you want to see the local terrain that can be useful as well, particularly if you zoom in on something.

Now with this terrain option shown what I’m going to do is go back to the unpinned and I’m going to work on a different way now of placing some images on the map. I’m going to say well I know where I took them but I don’t know the name of the place. Well I do really but I’m going to go to the top of Norway. I took some pictures at the top of Norway. And in fact this is supposed to be the most northerly point in mainland Europe. And this point which is actually not quite the northern most point in Europe but it’s the one that is generally considered to be, this is Nordkapp. The gray area here is actually the car park. And this Nordkapp Hall is the Nordkapp Hall. And one of the pictures I used earlier on in the course a few times was actually taken inside this hall. So let’s just look for a little bit of information about this Nordkapp Hall. There we are.

There is the address in Norway. There’s even a review of the location and a street view shot. Now let me go back to the pictures of the troll. Now let me close that information, select the pictures of the troll, the stack, and I’m going to drop them onto that hall. Now of course you can drop the image anywhere. It doesn’t have to be a location or a road. It could be something that is apparently in the middle of nowhere. But you could still drop your image or your images there to indicate a point where you’d taken that picture.

So let’s now move over to pin and we can see those pinned images in that location.

So it’s quite important to understand the difference between those two examples. In the first one we started out by finding a particular location by name. The location can be at whatever granularity you like, including individual buildings. Whereas in the second one we did it as basically a visual location of some images even though they were taken inside that hall. I didn’t actually search for Nordkapp Hall and place in there. I looked at the map and I said, “Yep.
That’s where I took those pictures.” Another one of the stacks of pictures on that trip, the pictures with the reindeer in that we looked at earlier on in the course were along the road from here back to the local town of Honningvåg and I actually kept a record of where I took those pictures and I could place that reindeer quite accurately by that road as well if I wanted to.

The third way of placing images that we’re going to look at here is to get the location data directly from the device we’ve taken the images on. I’ve got some images that I took just three days ago actually, on Sunday in the English Lake District. Taken on an iPhone and the iPhone records the GPS location at which the images were taken. I’m going to import some of those images now and then we’ll see them placed on the map.

I check the images that I want to capture. I’m going to check automatically suggest photo stacks. I’m going to click on Get Media. There the pictures have been stacked. I’m going to stick with the stacks. Note the visual similarity check that PSE 14 has used. We’re done. Now let’s go to Places. Let’s go to Pin. And you can see here that PSE 14 has placed the images purely on the basis of their GPS coordinates. In fact the block of seven there were taken at the top of one of the Lake District mountains called Blencathra. And if I hover over the little callout there I can step through the seven pictures that I took up there.

Now whilst the use of this GPS information is excellent at placing the images on the map in terms of later finding these images other than by browsing the map it can be very difficult if you don’t actually have a name for the place. If I hover over again note the option at the top there, Get location name. If I click that what PSE 14 will try to do is to get a name for this place. I didn’t place them there using a name so it’s going to see what it can do to find one for me. Now what it comes up with the pretty unhelpful Unnamed Road, Cumbria, United Kingdom. And in my list of places that is how these would appear. If I go back to the media view, if I expand the places tag in the keyword info panel I now have under United Kingdom Cumbria somewhere called Unnamed Road which is not a terribly helpful name. So let’s go back to that. Again hover over this callout. And if I right click one of the options is Add a custom name. And I can change Unnamed Road to. So having entered that custom name click on OK. This location is now known as Blencathra. If I go back to the media view again then as you see in the structure there I now have a location called Blencathra. If I wanted to see now all the pictures taken at Blencathra then there’s the stack and there are those seven pictures.

So even in cases where we place images on the map by browsing an by visual location we can still assign a name to that location and that will then feature within the structure of our places tags.

And of course over time as you place images on the world map you can start to filter, to search, to find. So for instance, if I want to see all the pictures that I’ve taken in Norway I can check Norway, uncheck Blencathra. At the moment I’ve only placed the troll pictures but I could go now and place the others according to named locations where I have them to browsing on the map and visual placement. And then for any images that I’ve taken where there isn’t a named location or perhaps I can visualize where I took them but I don’t know the name of the place I
can assign names in the way that you’ve just seen with Blencathra and build up a very detailed structure of places for my images in my PSE 14 catalogs.

That’s it for this section. I’ll see you in the next one.
Video: People

Toby: Hello again and welcome back to our course on PSE 14. In this section we’re going to look at people in images.

Many people that use PSE 14 at least in part use it to keep track of the people in their photos and to make it easy to find photos of family, friends, colleagues, and so on. What we’re going to look at in this section is how to use the tools within PSE 14 to identify the people in photos, how to categorize and organize that identification information, and how to use that information, for example, to find all of the images containing a particular person.

Now before we do that we need to check a couple of setup things or this is really not going to work for you at all. And the first thing I want you to do is to go into Preferences in the organizer, go to the Media Analysis page, and check that you have run the face recognition automatically enabled. And while you are here you may as well set this next option because we’re going to be using that a little later in the course as well, Analyze media for visual search automatically. So that’s the first thing. And the second thing is on the View menu make sure that People Recognition is checked.

Now the first requirement when it comes to establishing people information on the images in your catalog or catalogs is to actually identify the people and for PSE to do as much of the work as possible in terms of identifying the images that have people in them. Now you may or may not have noticed that very, very few of the images in this catalog actually have people in them. And many of the people are quite distant. Their faces are quite small. It’s the faces that PSE is looking for. And therefore there has been very, very little people recognition. I’ve deliberately not included pictures with people in because that can be quite distracting, particularly when you’re learning about other things to do with PSE 14. However, that’s not to say that there has been no people recognition.

If I go to the People option here up at the top of the organizer there are once again as you probably guessed it there is an unnamed section. This shows the people in pictures that I have not so far identified and named and the people that I have identified and named. And you’ll not be surprised to learn that there is nobody in either category or at least there appears not to be.

Over to the left there’s a little checkbox, hide small stacks. It’s assumed that when you’re starting to use people recognition and identification you’re going to deal with the people that occur most often first. And where you have a person who appears just in one or two images and the stack of images they appear in is a small stack they are generally hidden to begin with. But in fact if I uncheck that box, Hide small stacks, I’ll find that there is one person in one picture that has been identified. And of course it’s the little girl in the picture with the dog that we worked on earlier on in the course.

Now what I’m going to do is enter the name for this girl. So I click in the Add Name box here and I’m going to enter her name. Now note as I am typing the name PSE 14 will try to match the name against any other people that I’ve already recognized. Now at the moment I don’t have any other recognized people in this catalog. But it will also give me the opportunity to add my
Facebook friend list here. And any Facebook friend names that match what I’m typing will also be presented here as options that I can click and select from.

I showed you how to add your Facebook friend list much earlier on in the course. If you’d like to do that now, now is a good time to do it because you’ll probably be using that list quite a bit from now on. I’m not going to add my Facebook friend list. It’s private. And I’m going to put the little girl’s name in and check it. Once she’s been identified, note, this action will move Christine C. to the named category.

Now if I go to Named there she is. She’s got her own stack of one picture. When I hover over there just one thing to note. There’s a couple of buttons down here, Photos or Faces. When you’re looking at the pictures with the people in them you can either look as we are now at the faces of the people or if you click on Photos you’ll see the whole photo there as well. Now what I’m going to do is to import a whole load of images with people’s faces in them.

Okay. I’ve got about fifteen pictures there on a memory stick. Click on Get Media. That’s the import batch. Let’s go back to catalog. Now if you look at the bottom right there’s a message, Analyzing faces in your catalog. And once face recognition is set up that’s going to run whenever you import batches of pictures. It can take a little while to run because not only has PSE got to locate any faces in pictures but as the number of identified people increases it will take it longer and longer to match the faces against any existing named people in your catalog.

Now we have quite a challenging set of faces to match here so let me deal with an easy one first in the unnamed section and that’s this one because this is another picture of Christine. So I’m going to start typing Christine’s name. There she is. Tick. And obviously if I go over to Named now Christine C., we have two pictures. And if I select Photos there are the two pictures with Christine C. in them. Let’s go back to Unnamed.

Now with the people that so far are unnamed they’ve been grouped into little stacks. And the number in brackets after the words Add Name for each stack are the number of pictures in that particular stack. So let’s start with the stack on the left. It says Add Name (3). If I click on that I’ve got the same face three times and that is actually the same person. These people by the way are members of a local North Yorkshire lifeboat crew. So this guy here his name is actually Sam. And what I’m going to do is type in there his name, Sam T., click on tick. Sam is now a named person.

Now the last two pictures over here are actually of the same person but PSE doesn’t realize that. But as soon as I’ve identified the first one when I type the name on the second one they will be identified as the same person and they’ll be stacked and named as though they were one person. So that can be a slightly laborious process the first time you go through it but once you start getting pictures of people you’ve already named you can probably get through it pretty quickly.
What is more of an issue is the people that are in the pictures where PSE didn’t even realize that there was a person in the picture and I’m going to deal with that situation next.

So here is a case in point. We have a face here. It’s a pretty bad picture. It was taken on a volcanic island just off the coast of New Zealand. If PSE hasn’t even recognized that there’s a face in the picture we can use one of the options on the taskbar which is Mark Face, manually identify a person. So all I need to do now is to get that round the person, type in a name, tick, that person is identified. Now if I go back to People and back to named Larry R. does now appear. We have one picture with Larry R. in it. Let’s go back to media again. Here’s another picture. And this has also got the same person in it. Let’s click Mark Face. Once again.

And also note that you may want to identify that a picture contains a particular person but you can’t actually see the person’s face anyway. Maybe you can only see a side view or the back of their head or something like that. So in this case you could still identify that this picture was of this person. Now one way of doing this is to click on Keyword Info. Go to the People tags and drag the tag for the person in question onto the picture. That picture is now tagged as one for that person. And in fact if I go back to the grid under people tags if I check Larry R. I will see the three pictures that have Larry R. in them. And if I go up to People and Named and Larry R. I can see the three photos even though I can’t see the face in one of the pictures.

Now you can probably see already that particularly if you have a lot of pictures with people in them the number of named people will grow greatly and you may have many, many images featuring each of those people. There is a panel on the right, the groups panel, that lets you group these named people. It makes it a little bit easier to find the person or people that you’re looking for. It’s a very straightforward system. You get initially three default groups of colleagues, family, friends. So if Christine C. is actually a colleague all I need to do is to drag her over here, drop her onto the colleagues category. Larry R. counts as a friend so I’m going to drag him over into the friends group. And then for Chris G. and Sam T. I’m going to create a special group for them. They’re members of the local RNLI team, Royal Navel Lifeboat Institution. So I’m going to create a new group for them and I’m going to put Chris G. in that group and Sam T. as well. And then when I want to locate pictures of particular people I can either stick with all people and that shows everybody I know. But if I need to narrow things down a bit I can say well let’s look at the RNLI people I know. Let’s look at my friends, let’s look at my colleagues, and so on. So the group system is a pretty straightforward system to set up and manage.

Now just one final thing to mention here. That is if I take a particular name such as Sam T., click here, show the three faces from the three images that he has been identified in. If I discover that one of those identifications is wrong and it’s not him at all, if I right click. If I say not Sam T. effectively this face and the image that it’s in goes back into the Unnamed pool. If I select Rename I can say who it actually is. If I click on Don’t show again I basically say this isn’t Sam T. and I don’t want to identify this one. This picture or the face in the picture is not one that I want to identify and record. So just forget this one. Don’t use it again. And the last option, Assign as profile picture, this will be the picture that appears at the top if you like of that person’s profile stack.
So finally let’s have one quick run through of a new person with some actual successful face recognition. Here’s a new person to add. Now I’m going to import some more images and those images include a couple more pictures of Simon.

So having imported that next batch of images if I go to People again in the Unnamed section I will see that there are two images, these are clearly that same person, Simon. But they’re marked as unnamed. If I go to the named section though you’ll see that PSE 14 has potentially recognized the new pictures as being pictures of Simon C. It’s got this little triangle here, this little blue triangle. If I tick on that it says, “Is this Simon C.?” So we’ve got two images down here that it suspects are Simon C., the original one. Now if they’re not we click on the No entry sign. If they are we click on the tick. So that’s Simon C. And that’s Simon C. and we now have three pictures of Simon C. we can look at the photos, we can look at the faces.

That’s the end of this section. Please join me in the next one.
Video: Visual Searches

Toby: Hello again and welcome back to our course on PSE 14.

You may well remember that much earlier on in the course we looked at find or search. And the Find menu here in the organizer has a lot of options for searching or finding. I mentioned earlier on in the course that a couple of these you should try yourself. But I also said that we would come back to the visual searches later. And the visual searches are what we’re going to look at in this section.

Now the significance of the visual searches as opposed to the ones that we looked at earlier is that the visual searches are based on the content of the pictures as interpreted by PSE. So this will include things like matching colors and shapes. Whereas the other searches that we looked at were based on basically various forms of metadata. So it might be text in a caption, it might be a keyword, or maybe the type of camera that was used to take the picture. Here we’re talking about looking at a couple of pictures and deciding how similar they are.

The first option we’re going to look at is visually similar photos and videos.

Now I’ve done a couple of things here to make this easier to demonstrate. First of all I’ve used a view option of expand all stacks so that each of the stacks is expanded. You can see only individual images. I do still have one or two version sets there and the version sets aren’t expanded. And the other thing is as far as media types go I’m only looking at photos at the moment.

So let’s suppose that I wanted to find photos that are similar to say that one. All I have to do is to click on that image. It moves it into the bar at the top and then it rates the other images in the catalog according to how similar they are to that one. Now with each of the comparisons it gives a percentage. 100% means this is the same basically. But then it goes 85%, 82%, 84%, and so on. Now as the percentages drop you can see quite clearly that the similarity between these and the selected image at the top decreases quite considerably. And by the time you get some way down the catalog and here we have a 61% level of visual similarity between this picture with the lifeboat in it and that original picture. I’m not quite sure where 61% comes from but they don’t look particularly similar to me.

Now the similarity is based on a combination of color and shape. And normally the default for the color/shape slider at the top right here is roughly in the middle. But if you want to look for matches based more on color than shape you can slide that way. And if you want more shape than color you can slide that way. Now in my experience when it comes to seeing this similarity if there is not a very, very high percentage, and we’re talking about 90s or high 80s, then the level of similarity that’s indicated by the percentage seems to me a little bit ambitious. I think once you get down to the 70s and 60s even there is often very little similarity. But this is a very subjective thing and your opinion may be quite different to mine.
Note the options in this dropdown. You can save the search criteria. So if you wanted to be able to run this again you could save it as a save search. And instead of showing the best match results you could hide the best match results.

Another important point, let me put this back somewhere in the middle. Another important point is that you can actually ask PSE 14 to match on that combination of color and shape that you select more than one image. So I can drop a second picture up there. And I’m now looking for visual similarity between those two pictures. Now clearly the two pictures themselves each count 100% because they match one of the pictures exactly. But then the next one you get is 85%, 83%, and so on.

And when I finish my visual similarity search I just close the search by using the close button at the right hand end and things are back to normal. And although we aren’t viewing non-photo media at the moment the visual similarity search does work for projects and photos and videos in fact. But visual similarity searches are not supported for slideshows.

The next option I’m going to demonstrate is searching for objects in photos. This is certainly one of the searches where I have had very mixed results but let me try a reasonably straightforward example. Let’s suppose I want to find the pictures in my catalog that have windmills in. Let’s find one of them, say that one. Now finding the objects with windmills in is not particularly difficult because they’re all together in this catalog but let’s assume you’ve got a much bigger catalog and you’ve got pictures of windmills all over the place.

What I need to do is to show PSE what the object is that I’m looking for. So on the Find menu, By Visual Searches, Objects appearing in photos. And having identified myself this one picture with a windmill in it what I now do is to take this frame and fit it around the object. Now I could choose the whole windmill but maybe I’ll just search on the sails of the windmill. And what I’m now saying to PSE 14 is go through the catalog and do a visual similarity search in each of the images in the catalog to look for something that’s like this. Now click on Search Object and it’s done its match. And it’s not done a particularly bad job because it’s found four of the windmill pictures fairly well right at the beginning with a high percentage of match. Some of the others I’ve really no idea where it gets it from but you still have this color/shape slider. So you could say well I want you to match the color of it better maybe or I want you to match the shape of better maybe. And experimenting with that, depending on how distinctive the object is that you’re looking for I find you can sometimes get a pretty good result. And if you’re looking for say a particular pet, a dog or something like that or maybe an object that you carry around, maybe your own car or something like that you can get pretty good results. On the other hand as you can see here I’m not quite sure in what way the picture of the guy there matches at 69% similarity level the sails of that windmill.

And one point to note here is that you can have more objects to search for in the search bar. So in a similar way to the visual similarity search you could select another object and pull that up to the bar as well.

So that’s objects appearing in photos.
The third visual search option is duplicate photos. And this can be particularly useful when you are using some sort of motor drive or automatic repeat mechanism. So let’s try duplicate photos on this catalog.

Now what’s happened here is pretty similar to what happens when you ask PSE 14 to suggest photo stacks. Just a couple of things to point out. First of all at the bottom there is a little unique photos category there. If I just expand unique photos you’ve got all the photos there which there is no similar photo for. So these are all of the ones where there isn’t really anything quite like it.

And within the sets here it can be very difficult to see how similar these are and decide whether any of these really are duplicates that you can get rid of. But you can increase the size of the thumbnails by pulling the zoom slider over. And then as I look at these I might, for example, look at that first group there and say well I’m actually going to stack those. Or you might say well given the picture in the middle there, that landscape picture of that one. I might get rid of the one on the right. If I select it I have an option down here, Remove from catalog. If I click on Remove from catalog given the usual confirmation option, including the option to delete the selected item from the hard disk as well. So in that way you can run through these, review them, and decide if these really are duplicates that you’re quite happy to delete. Again there’s a pair here. I would probably look at both of those and say well they are so similar let me select that one, delete it including deleting the image from the hard drive as well.

And then as I said just now you have the stack options that you can apply at this stage as well.

So that’s looking for and processing duplicate photos.
Video: Reconnecting files and Repairing a Catalog

Toby: Hello again and welcome back to our course on PSE 14.

In this section I’m going to return to a subject that I mentioned much earlier on in the course and that is repairing a catalog.

The chances are that at some stage during your use of PSE 14 you’ll have a problem with one of your catalogs and you may well need to perform a repair. But before we actually look at repairing a catalog I want to take a look at some things that can go wrong with a catalog and how to avoid breaking a catalog in the first place.

Now the first thing I want to do is to look at a couple of these images in my catalog here. And you’ll notice, for instance, with this one that there is a little icon in the top left hand corner. And if I hover that icon you’ll see it says Offline. In this particular case the image is actually stored on an offline medium. It’s actually stored on a memory stick. Now I don’t do much of my long term storage on memory sticks but it’s a very good way of demonstrating what happens when you’re referring to a drive which is not always attached to the device that you’re using. If I select that image and bring up the info panel you’ll see that it refers to a location. In this case the location, that’s the name of the USB memory stick and then there’s a folder on there called People. PSE 14 is not alarmed by this. It doesn’t consider this to be an error. In this case it knows that it’s dealing with a location that is sometimes offline. I can of course see a thumbnail of the image because as I explained much earlier on in the course the thumbnails are stored even when the images themselves aren’t accessible. But if I tried to edit this image, so if I said edit with Photoshop Elements Editor what it says is one or more selected items are located on removable drives. Please attach the listed drives to continue. So all I need to do in this case is to plug the drive in and straightaway PSE 14 detects that particular image and lets me go in and edit it. If I go back into the organizer, as you would expect the image is marked as edit in progress. Close that image. Now I’m going to go into Windows and safely remove that drive. Now of course PSE 14 is completely happy. It knows that that image is offline but it doesn’t consider that to be a broken catalog.

So you’ve just seen how perfectly legitimate offline storage works. Now let’s look at actually breaking a catalog. What I’m going to do is I’m going to take the actual image for this item in my catalog and I’m going to remove the file, the actual image file itself from the location which PSE 14 thinks it occupies. I’m not going to do this from within PSE 14. I’m going to do it completely wrongly by doing it in Windows and I’m going to hide that image somewhere that PSE 14 can’t find it.

So having removed and hidden that image there is no visible sign that it’s missing until I try to do something to it. If I right click and say Edit with Photoshop Elements Editor what happens is PSE 14 realizes that the image is no longer there and it starts to look for it. Now it may find it in a location that I have perhaps accidently moved it to. It may find a different image maybe with the same name or maybe another copy of this same image. But it will look in all available locations to try to reconnect.
And one of the most common problems that requires the repair of a catalog is missing files. And left to its own devices normally by default what PSE 14 will do if there is a missing file or more than one missing file is it will look for them like this.

Now I’m going to cancel this on this occasion. We’re going to reconnect that file in a moment. Let me cancel that. And what you’ll notice now is that having realized there is a problem PSE 14 is indicating that problem by this gray rectangle filling the space where the thumbnail was with just a question mark in the middle. And this particular arrangement normally indicates that there is a missing file.

Now it’s worth knowing a few more things about reconnecting missing files. One of them is that I mentioned just now that it will try to reconnect and it may reconnect a file that just has the same name. It actually has to not only have the same name but the file would have to have the same modification date and the same size. So there is a very limited chance that you’d actually pick up completely the wrong file.

The other thing is that if you do have a disconnected file or some missing files like this, if you select the file and go up to the File menu in the organizer there is a Reconnect entry and you can either say reconnect this missing file or reconnect all missing files. And also if you go into the editor preferences and select files there is a checkbox, the second one down. Automatically search for and reconnect missing files. If you don’t want this automatic reconnection behavior you can switch that off as a preference there.

So the handling of offline files I’ve shown you is the regular handling for offline files. If you do store files on offline media or on a network to which you are not always connected you’ll see those little offline symbols a lot. If you have disconnected files then you’re going to need to reconnect them. If you had say several files missing from one location you would only have to reconnect the first of them and then PSE 14 would find the rest of them. What I’ll do now is to simulate a situation where I have found that missing file and just show you how to reconnect it using browse.

So what I’m going to do is select it, go up to that reconnect option, and I’m going to say all missing files. Now it’s browsing to try to find that file. What I’m going to do is to just click on Browse and as you can see PSE 14 hasn’t managed to find a copy of that image. So what I’m going to do now is to put a copy back in the correct location.

And now all I have to do is to browse to that correct location. There’s the file. And you can see that PSE 14 is displaying an image of the file on the right there. I can confirm it’s the right one. I can click on Close and my missing file has now been reconnected.

So what I’ve covered so far in this section is how to deal with offline files, how to recover missing files. Finally let’s look at actually repairing a catalog.

Now with the current catalog if I click down here on Toby New that brings up the catalog manager. If I select a catalog all I have to do is hit the Repair button there. I mentioned optimize earlier on. Don’t forget to do an optimize of your catalogs on a regular basis. But let’s click on repair. And in this particular case it’s good news. No errors were found in the catalog.
Now at this point you may ask well what sort of errors might I get? And the answer is the sort of errors that I don’t intend to simulate on my device. If you look at this section in the Organizer PDF it takes you through the steps I just showed you to do the repair. If you look at item five one of the following dialogue boxes are displayed. If a dialogue box reports no errors were found in the catalog click OK or Repair Anyway. If a dialogue box reports that the catalog doesn’t have errors but the thumbnail cache does click Delete thumbnail cache.

Now the sort of errors that can be found in a catalog are primarily associated with things like power failures. If you’re working on a device that’s on the mains or you’re on a low battery, you’ve got a laptop plugged in and you’re relying on that mains power or indeed if there is some kind of technical glitch it’s not impossible that PSE will have an error hidden away that you may be the unfortunate person to stumble upon. But if you break the thumbnail cache then it may need to be deleted and/or regenerated. If that is the case when you do the repair and it comes up and said there’s a problem with the thumbnail cache you’ll be offered the options to repair it. Now sometimes, and I have seen this in messages from Adobe support before, people will say well do a repair of the catalog anyway and that’s where that repair anyway option in the dialogue box that you just saw can come into it.

It’s also possible that when you click on repair the message you get corresponds to the last bullet point here and it says that the catalog is unrecoverable. It’s so broken that it can’t be fixed. In which case you’re going to need to restore from backup, a topic that we covered much earlier on in the course.

But in terms of reconnecting missing files which is a much more likely thing to happen there’s a section here about that, although I’ve taken you through the basics of that. And also in the case of handling offline files, there’s a section on that here as well.

So that’s it on reconnecting files and repairing a catalog. I’ll see you in the next section.
Video: Exercise 15

Toby: Hello again and welcome back to our course on PSE 14.

This is the last exercise on the course. This is Exercise 15. And my intention here is to give you a little bit more of a challenge, although if you’re careful it’s really not as difficult as you might think.

Here is a picture and I would like you to import it into your catalog but I would like you to exactly position it on the map of the world. And I mean to the level of a house or building number.

That’s Exercise 15. I’ll see you in the next section.
Chapter 30 – Conclusion

Video: Final Points and Exclusions

Toby: Hello again and welcome back to this final section in our course on PSE 14.

Before I leave you I’ve just got a few final points to make. One of them is that of course although we’ve covered a lot of PSE 14 on this course there’s still a lot more to learn and a lot of the learning associated with PSE 14 comes from your own practice at using it. Having said that there are many sources for additional help and information. You’ve already seen the use of the PDF files quite extensively during the course. They’re a great source of reference. And don’t forget those Adobe videos and certainly don’t forget the Adobe Help.

Now I’d just like to particularly point out one or two things that I either didn’t cover or didn’t cover in much detail because these may well be topics that you want to pursue on your own now.

One of the things that I pointed out to you during the course is that you can very often learn from a guided edit which approaches to take with the expert editing tools to achieve certain things, to perform certain operations. Now as an example of this before the guided edits that are in PSE now were as well advanced, as well developed as they are now I used to spend time during Photoshop Elements courses explaining, for example, how to restore old photos. There is now a restore old photo guided edit. And to learn about restoring old photos starting with that guided edit is a very good place and it will certainly give you good ideas on how to resolve some of the issues you get with old photos.

Another example over here on the guided edit, scratches and blemishes. This particular picture has a tear in it, a common problem particularly with older pictures, how to deal with that kind of thing. Again, it’s pretty well covered in guided edits and will give you a lot of ideas of how to perform the operations with often more flexibility and more accuracy using expert editing tools and techniques.

Another topic that I’ve mentioned just once or twice but have only pointed out that we don’t really cover it is camera raw. In virtually all digital cameras when the image is captured it’s actually processed and compressed and stored on your cameras memory card in a compressed form. And it’s made available to you as a JPEG file normally. Now you can actually get what’s called the raw image, so this is the image without the processing and compression and that’s what we call a camera raw file or a raw file. PSE can handle raw files. There’s quite a bit of information about this in the Elements PDF. It starts right at the end of page 98 on the version that I’m looking at. But if you want really fine control over what’s happening to your images you could look at using camera raw.

And just one other topic that I haven’t covered and that’s the processing of multiple files. If as a matter of course you need to process large numbers of files in the same way there is a process multiple files option in PSE 14. And the sort of things that you can do with process multiple files is to process all of the image files in a folder so that the images are the same size.
And another example of something you can do to multiple files is to add permanent watermarks to a batch of photos and there’s a section in the PSE Help on how to do that.

In PSE itself if you go to the File menu one of the options, Process multiple files, brings up the Process Multiple Files dialogue. This has a link through to the help on processing multiple files and indicates some of the things that you can do to whole batches of files. For instance, doing an auto levels, doing an auto contrast, and so on. So again you might want to look into that, particularly if you do common and repetitive processing on your images.

So that’s the end of our course on PSE 14. I hope that you’ve enjoyed working your way through the course as much as I have enjoyed preparing it for you and delivering it to you. My name is Toby and I hope to see you online again soon. But for now it’s goodbye from me.