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Currently the list price from [Adobe](#) is \$99.99 with a \$20 discount/rebate.

Search for best price!

Agenda:

1. Product vs. Competition
2. Support & Training
3. DVDs Techniques & Training
4. Brief Demonstration
5. Sample "Before & After"

Product vs. Competition

- Elements gets its "umph" from Photoshop (The flagship Adobe product)
- Chief Competitor is Corel PaintShop Pro
- Lots of Free Photo Editing Software
Most Notable: [IrfanView](#)
- In camera decisions
 - Always record at maximum resolution (the advertised megapixels for the camera)
 - Set camera to record at either JPG or TIFF
 - * JPG results in smaller file size (more photos for the media in your camera)
 - * TIFF results in larger file size and you'll never lose photo details from compression.
 - Output resolution
 - * For prints on photo paper, 300 pixels will produce excellent results
 - * To display on your computer screen, 100 pixels will always look good
 - * To include in a text document that will print on plain paper, 150 pixels will do just fine.
 - In Photoshop Elements, file type of .PSD will enable you to modify your changes in the future. You can change from .JPG or .TIF to .PSD.

Determine your needs and perform your "due diligence"

Support & Training

Bookstores - Extensive Selection

My favorite: *The Photoshop Elements 8 Book for Digital Photographers*
Scott Kelby & Matt Kloskowski
ISBN: 978-0-321-66033-6
List Price: \$49.99

Magazines

Focus Guide: Photoshop available in Books-A-Million regularly (\$16.99)
Published in England
Includes both Photoshop & Elements

Elements Techniques available only through subscription
Includes web site access
www.elementsuser.com/free-issue
Special offer included in Elements box.
A good deal!

Online Education

Google search for many alternatives

Plug-Ins

Photo Essentials 3 \$69.95
Coupon in Elements box for \$20 discount
www.ononesoftware.com/tutorials

Google search "photoshop elements plugins"
Many are free.
Many Photoshop plug-ins will work in Elements. **Buyer Beware** or query the software supplier before you purchase.

WEB Sites

Free daily eMail
Ask Tim Grey eNewsletter (See sample below)
He selects a user question and answers it.
His main interest is Photoshop but always remember Elements has 80% of the same function. www.timgrey.com

DVDs Techniques & Workflows

Too many to list. Suggest GOOGLE searching.

Demonstration

Done in class

Before & After Examples

Done in class

Sample free Tim Grey eNewsletter

Today's Question:

Is there an easy way [in Photoshop] to say “Select everything on this layer that isn’t checkerboard”? This comes up a lot. I do it by using the magic wand in the checkerboard area to select everything BUT the real stuff and then “inverse”, but that means sometimes having to be very careful of where I'm clicking. Seems there should be a better way but can’t seem to find it even by Googling.

Tim's Answer:

There is indeed a better way, and it is remarkably simple. What you're trying to do, of course, is select pixels based on opacity. The checkerboard you refer to is Photoshop's way of indicating transparency, or the lack of pixels on a given image layer. Obviously it isn't possible to show transparency without it being interpreted as some other color, so the checkerboard pattern is used.

To create a selection based on opacity for a layer, simply hold the Ctrl key on Windows or Command key on Macintosh and click on the thumbnail for the image layer on the Layers panel. This will create a selection where opaque pixels are completely selected, transparent pixels are completely unselected, and partially opaque pixels are partially selected (with the percentage of selection being equal to the opacity percentage).

Selections are covered in extensive detail on my "[Photoshop Hands-On: Selections](#)" DVD, which provides a series of video tutorials to help you create accurate selections as efficiently as possible. It is available through my [online store](#) for only US\$25. To order, visit the online store here:

<http://www.timgrey.com/store/index.php?app=ecom&ns=prodshow&ref=DVDSelections>

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Digital Focus

Dave Johnson - Photography Editor for PCWorld
October 22, 2002

The Secret of the Unsharp Mask Tool

Do you think your digital camera takes pictures sharp enough to give you a paper cut? Your focus may seem pretty good--until you look closely at some pictures on a big 17-inch monitor. That's when you may see that the focus was ever-so-slightly off. Or your images might be a tad blurry because your camera's focus is always a bit "soft." Whatever the reason, fret not. You can improve your photos with a sharpening tool like Unsharp Mask, which is found in most image editing programs.

Despite the Name, It Sharpens

The Unsharp Mask tool has an odd name, but it's usually your best bet for sharpening a digital picture. Most programs have several sharpening tools. The ordinary ones--with names like Sharpen or Sharpen More--tend to tweak the wrong parts of a picture and make it look grainy, like an old 35mm photo.

The Unsharp Mask tool enhances the apparent sharpness of an image by increasing the contrast in the color of adjacent pixels. But instead of adjusting that contrast willy-nilly throughout your picture--as some sharpening filters do--Unsharp Mask increases the contrast only around natural edges in the picture (regions of dramatic color change).

Sounds great, right? Well, a lot of people skip this tool and use the less-effective Sharpen tool instead. Why? Because the options in the Unsharp Mask dialog box look intimidating. It seems better to just click once than have to fuss with numbers and do some experimenting.

This week we'll end your Unsharp Mask phobia once and for all, so you can sharpen your pictures without worry. Open the Unsharp Mask tool now and take a look at your options. In Paint Shop Pro, you'd do that by choosing *Effects, Sharpen, Unsharp Mask*.

Strength

Depending upon the program you use, the Unsharp Mask options might have different names. Strength is sometimes called Amount, for instance. This variable refers to how much sharpening you are applying. In other words, it controls the contrast change along the edges in your photo, making dark colors darker and light colors lighter. As a general rule, 100 to 150 percent is the most useful range for this variable. Start with 100 and see if you like the effect. You can always try it again with a higher number. But be careful about increasing it too much; you can end up with a noisy photo with harsh edges.

Radius

This next option lets you specify how far from an edge--measured in pixels--the effect should go. I typically set my radius to 1 for a small image and 2 for larger multi-megapixel images. Like Strength, setting this variable too high can result in harsh edges with lighter pixels around all the edges.

Clipping

The last of the Unsharp Mask options is called either Clipping or Threshold, depending upon your image editing program. This variable controls how much contrast must already be in the image before the

tool will apply any sharpening. The lower the number you enter, the more sharpening you'll get.

But watch out: If your image is grainy or has digital noise (random pixels of color interspersed throughout), you'll get lots of sharpening in totally inappropriate places. The result? Your photo will look worse instead of better. I tend to start with a threshold of 5 and lower it if I have a very clean, low-noise image. I raise it as high as 10 if my image is kind of dirty.

Also, keep in mind that these values are interrelated. If you use a high Clipping value because your picture was taken in low light and suffers from some digital noise, you may want to increase the Strength to 150 percent to beef up the sharpening effect.

Experiment with the Unsharp Mask tool and you'll find that you can improve pictures you thought were sharp, but were actually a bit soft. It's especially handy for images you plan to print on ink-jet printer.

Give Your Photos an Antique Look

By: Dave Johnson - Photography Editor for PCWorld
July 1, 2008

Many old photographs - especially those made in the 1800s - were colored with a brown pigment known as sepia during the development process. Not all antique photographs are sepia toned, but it turns out that sepia (which, believe it or not, comes from cuttlefish) is especially resilient. As a result, it's the distinctive sepia tone photographs that have survived into modern times.

We've all seen so many of these antique prints that adding that familiar brownish hue to your own photos is an easy way to evoke an old time feel. Many digital cameras include a sepia setting - just put your camera in the correct mode, and anything you take will be automatically sepia toned. I'm not a big fan of this method, though. You don't have much control over how your photo comes out, and if you ever want the original color version, too bad. This week, let me show you how to easily turn any photo into something that looks like it was taken a hundred years ago.

Turn *Photoshop Elements* into a Time Machine

Antiquing a photo is something of an art, and there are a lot of things you can do to achieve a convincing effect. Today, we'll do just two: add some noise, and change the color. Why add noise, you ask? In addition to the sepia color, many antique photos are characterized by lots of grain--which looks sort of like the digital noise in a modern photo.

To get started, open an image file in your favorite photo editing program. As usual, I'll demonstrate how to do this in Adobe Photoshop Elements, but the technique is basically the same no matter what program you use.

Let's start with the noise. In Photoshop Elements, select Filter, Noise, and Add Noise. In the Add Noise dialog box, fine tune the settings. Change the Distribution to Gaussian and then, keeping an eye on what the noise looks like in the Preview window, move the slider around

until your picture looks sufficiently grainy. You'll probably want a value around 20 percent. Click OK.

The next step is to turn the photo into a black-and-white. We'll do that by desaturating the image. In the menu, choose Enhance, Adjust Color, Adjust Hue/Saturation. Drag the saturation slider all the way to the left until it reads -100, and then click OK. Your picture should now have lost all color.

Now it's time to add the sepia effect, which we'll put in a new layer. In the Layers Palette on the right side of the screen, click the Adjustment Layer button (it looks like the a two-tone circle) and choose Solid Color. At this point, you can set the adjustment layer to any color you like. Feel free to experiment, but I have found that you can get good effects by setting the red, green, and blue levels to approximately 90, 55, and 20. Click OK.

You've probably noticed that there's a problem: our photo is now a solid wall of color, and we can't see the original picture trapped underneath. To remedy that, lower the opacity of the color layer until you can see the underlying image. Try an opacity level of about 60 percent. Another option is to leave the opacity at 100 percent and change the Blending Mode from Normal to Soft Light.

Antiquing on the Web

Here's another way to add an excellent old-time effect to your photos: Visit this incredible Japanese Web site (<http://labs.wanokoto.jp/olds>). I don't read Japanese, and I have no idea what this Web site is, who created it, or what it's about. What I do know is that you can upload any photo and have it turned into an antique right before your eyes. The effect is superb, much better than what we just accomplished with Photoshop Elements.

To try it out, click the Browse button (it's the only word in English on the page), select your photo, and then click the button under the Browse button and wait for your modified photo to appear. Click your photo to see a slightly larger view. You can **right-click** the photo to save a copy, but unfortunately there's *no way to save it in the full resolution* of the original photo.