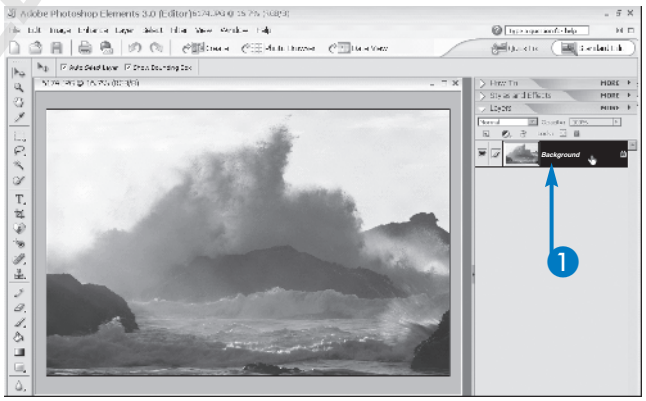
Select Content for Editing

In order for Elements to know what portion of an image you want to repair or retouch, you need to make a selection within the appropriate layer. You can, of course, simply activate a specific layer without making a selection, which enables you to apply retouching tools or filters to the entire layer; but many times you will want to restrict the effects of a tool or filter to a specific area within the layer. You can make such a selection with one or more of the four selection tools: Marquee, Lasso, Magic Wand, and Selection Brush. After making the selection, you can apply filters or tools that lighten, darken, blur, or sharpen the content within the selection, as well as change colors and color values. After completing the retouching, you can remove the selection by pressing Ctrl+D (or Command+D if you use a Mac) and move on to select and restore another area of the image.

Select Content for Editing

1. Click to activate the layer you want to restore, retouch, or repair.



2. Click the Marquee, Lasso, Magic Wand, or Selection Brush.

   Choose the selection tool you feel most comfortable with — the one with which you can be the most accurate and exacting — so that only the content you want to repair is selected.

3. Drag to make the selection you need.

   A dashed line appears around the selection.

Note: *You can use multiple selection tools along with the Add to and Subtract from tools to make a specialized selection.*

The area I need to select is very small. How do I select it quickly?

▼ You can zoom in very tight and then use the appropriate selection tool: a Marquee or Polygonal Lasso tool for a selection with straight sides, or the Lasso or Selection Brush for a free-form selection.

How do I select everything but a particular area within a layer?

▼ Select the area you want to preserve, and then choose Select→Inverse. This command selects everything on the active layer except for the content you originally selected.

Can I select and then retouch content on more than one layer at a time?

▼ No. You can, however, merge linked layers into one layer and then apply your changes. The drawback to this approach is that you can no longer edit the content from the separate layers individually: that content remains on a single layer after you complete your retouching or restoration.

Retouching with the Clone Stamp

The Clone Stamp is one of the most commonly used tools in restoring and repairing images. With this tool, you can *clone* (duplicate) content from one part of an image and cover unwanted or damaged areas somewhere else in the same image or in a different image. The cloning process involves holding down the Alt (Option) key to sample the *donor location*, or the content area that represents the best choice to use for covering the unwanted portion of the image. After sampling the donor content, you can then click to apply the cloned content wherever it is needed. You can cover scratches, stains, rips, and tears. You can even cover an entire person, something in the background, objects in the foreground, or anything else you no longer want to see in the image. Cloned content becomes part of the active layer, rather than inhabiting a new layer by itself. The Clone Stamp offers several options for controlling the cloned area and the method of application, including several brush-based tools that establish the brush preset, size, and the opacity of the cloned content.

Retouching with the Clone Stamp

1. Click the Clone Stamp tool ( ).

   The Clone Stamp options bar appears.

2. Adjust the brush preset and size.
3. Click to select the layer containing the content to be cloned.
4. Locate the content you want to clone.

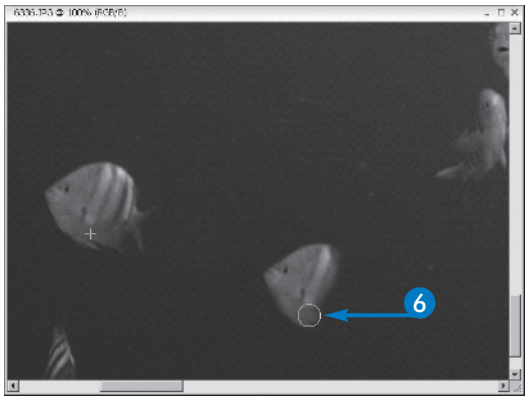
5. Press the Alt (Option) key and click the donor content.

   The mouse turns into cross hairs as you sample the content to be cloned.

6 Click to place the cloned content elsewhere in the image.

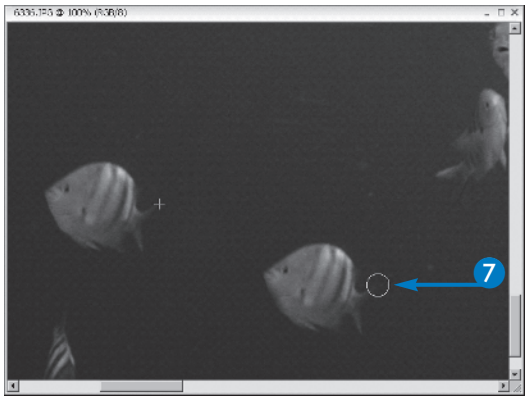
The cloned content covers pixels in the active layer.

Note: *If you want to place your cloned content in another image, make sure that image is open, and then just click within the image to place the donor content where it is needed.*



7 Continue clicking to place cloned content in the image.

Note: *You can resample as many times as you need, cloning a new area to deposit in other locations in the image.*



MASTER IT

What size brush preset should I use?

- Avoid any brush that is either too big or too small. A large brush may clone more than you want, making fine repairs much harder. A small brush may require you to clone and stamp many times to cover the unwanted content. Measure the width and height of the area to be covered, and pick a brush that is roughly one-quarter the size so that you can cover the area in only four clicks.

My cloned content looks very obvious. How do I make it blend in with the surroundings more smoothly?

- When covering a large area with cloned content, resampling fresh content can help avoid the look of a pattern, or an unnatural repetition in textures. You can also turn off the Align option, so that Elements will follow your mouse and continuously resample nearby pixels — this avoids the look of a repetitive pattern because the cloned content is taken from a new spot each time you click the mouse.

How do I clone content from one image to another?

- The only difference between cloning between separate images and cloning within a single image is where you click after you have created the clone. Press the Alt key and click to clone the source image, and then click within the target image to place the cloned content.

Restore with the Healing Brush

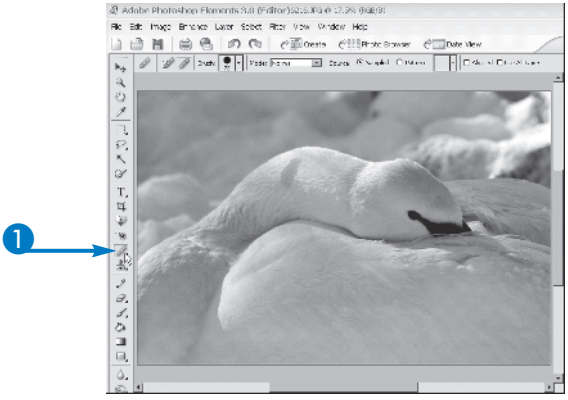
Like the Clone Stamp, the Healing Brush enables you to copy donor content from one spot of the image to another, covering unwanted content. However, Elements adjusts the color and lighting of the cloned material to match the location where you place the donor content. For example, you can sample an area of wallpaper in a group photo and place the sample on the other side of the photo, even if that side is in shadow or more brightly lit than the side where you sampled the donor content.

Elements adjusts the color and light levels to match the new environment, creating a more seamless effect than you might achieve with the Clone Stamp. The Healing Brush's options include several of the same tools as the Clone Stamp, and offer the ability to sample content from the image (using the Source option), or to instead place a selected pattern over the unwanted content. Again, the pattern will be recolored and relit to match the surrounding pixels.

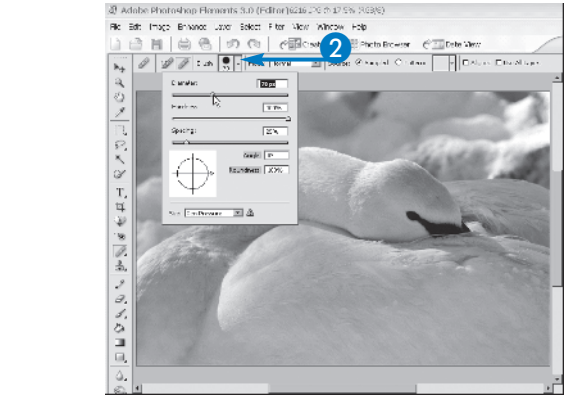
Restore with the Healing Brush

1. Click the Healing Brush tool ( ).

   The Healing Brush options bar appears.



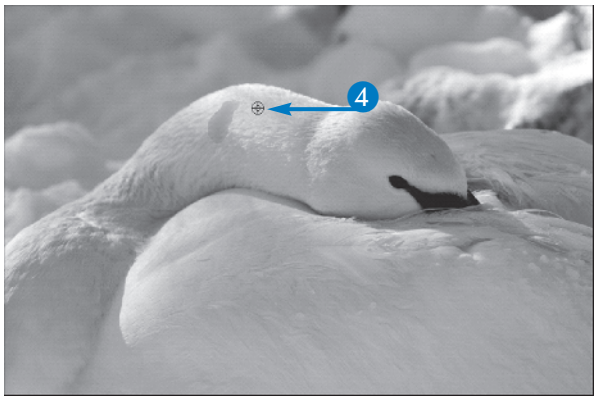
2. Click here to select a brush preset.



3. With Sampled selected by default, press the Alt (Option) key.

   The mouse pointer turns into cross hairs.

4. Click to sample the area that will be used to heal another area.

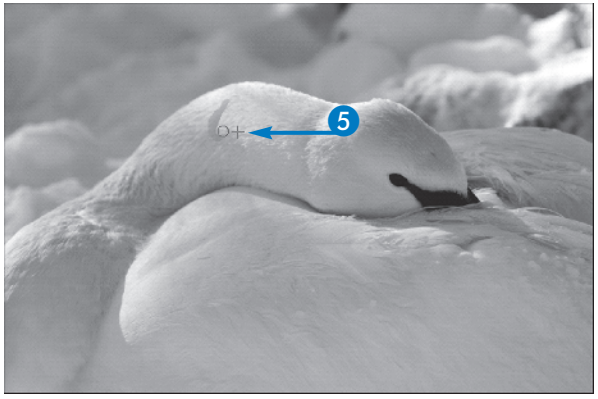


5. Click to place the healing content over unwanted content.

   The unwanted content is covered.

Note: *You will experience a momentary pause before the healing content is recolored and relit to match the surrounding pixels.*

6. Repeat steps 3 to 5 to heal any other damage or unwanted content.



What does the Spot Healing Brush do?

The tool's name says it all: the Spot Healing Brush fixes small spots with a single click. It also enables you to heal with a proximity match (in which the healing content alters to match the surrounding pixels), or to create a texture. The Spot Healing Brush is your best bet when you need to mask tiny imperfections rather than large areas of unwanted or damaged content.

Are there any drawbacks to using the Healing Brush instead of the Clone Stamp?

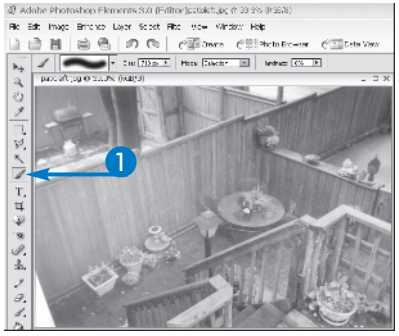
No, unless you do not want the content that covers the unwanted content to stand out. If you want to place content from elsewhere in the image over the unwanted content — with new colors, different lighting, and different textures — you must use the Clone Stamp, which does nothing to force the cloned content to match its new surroundings. If you want a more seamless and invisible repair, use the Healing Brush.

Make Automatic Corrections

Elements was designed to make the power of Photoshop more affordable and more accessible for home- and small-business users. Now anyone can make quick corrections to photos by using Elements' many Auto tools. You can adjust lighting, color, and contrast with just a few menu commands. You can perform the automatic corrections one at a time, focusing on the most obvious problems and restricting the effects to selected areas of the image; or you can make sweeping changes to the entire image and adjust several problems at once. The Auto correction tools, accessed through the Enhance menu, include Auto Smart Fix (which fixes multiple problems at once); Auto Levels (another tool for making changes to overall image quality); Auto Contrast (which adjusts the balance of light and dark); and Auto Color Correction. None of the four commands have an associated dialog box. Instead of tweaking the parameters yourself, the commands use default settings for light and color and the adjustments are based on your image and its pixels in their current state. You can adjust the way Smart Fix works, however, by using the Adjust Smart Fix dialog box.

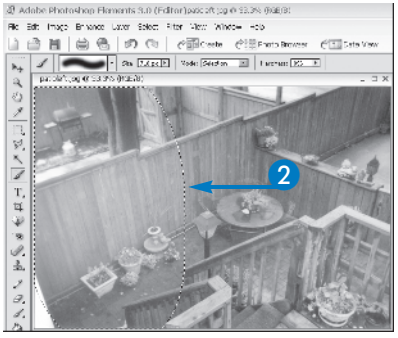
Make Automatic Corrections

1. Click a selection tool.



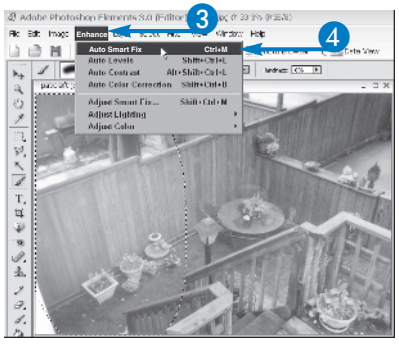
2. Select the area to be automatically corrected.

Note: *If your image has problems throughout, you can skip steps 1 and 2 and perform step 3 with no selection in place.*

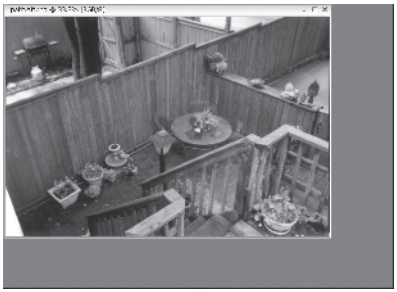


3. Click Enhance.
4. Click the Auto correction command of your choice.

   The automatic correction is applied.



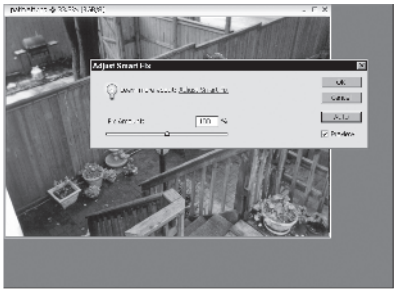
Here, a photo in need of overall improvements in light levels has been corrected with Smart Fix.



Adjust Smart Fix

1. Click Enhance.
2. Click Adjust Smart Fix.

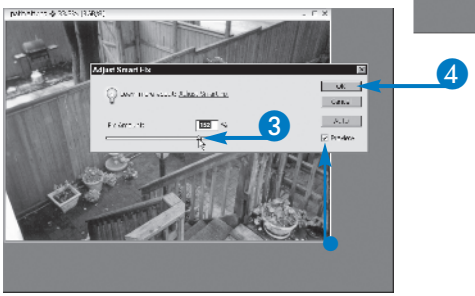
   The Adjust Smart Fix dialog box opens.



3. Drag to the right to increase the amount of correction achieved by Smart Fix.

   Observe the image window for changes.

   - The Preview option must be on in order to see the image change as you drag the slider.



4. Click OK to apply the change.

When I apply an automatic correction command, why do I not see a big difference in my image?

The automatic correction tools — Auto Levels, Auto Smart Fix, Auto Contrast, and so on — are set to a general range of adjustments so that not too much light or shadow is added, and so that colors are not drastically changed. If the lightness or darkness, contrast, and colors in your image are relatively normal, you may not see a major change in the image, even after applying an Auto correction.

How do I know which automatic correction command to use?

Your choice of the four automatic corrections — Smart Fix, Levels, Contrast, and Color — is dictated by the problems you are having with your image. If your image has a green or red cast (the two most common color casts), or if it has faded and become yellowed with age, choose Color Correction. If your light areas are blindingly bright and detail is lost to an overzealous flash, choose Contrast. Smart Fix and Levels adjust color and lighting levels, and can be used for images with multiple problems.

What is the default "Fix Amount" setting for Smart Fix?

In the Adjust Smart Fix dialog box, click the Auto button to set the Fix Amount to 100%. This setting is located in the middle of the slider's range, and provides exactly half the level of adjustment that the maximum (200%) provides.

Apply a Quick Fix

Quick Fix enables you to make multiple changes to your image. When you click the Quick Fix button, a series of palettes appears on the right-hand side of the window. Through these palettes, you can rotate the image, adjust the lighting, color, and sharpness, or simultaneously apply and adjust Smart Fix settings. As you drag the various sliders, you see the changes reflected in your image; if an adjustment is undesirable, you only need to drag the slider in the opposite direction, or use the Undo History palette (or Edit, Undo) to reverse the adjustment.

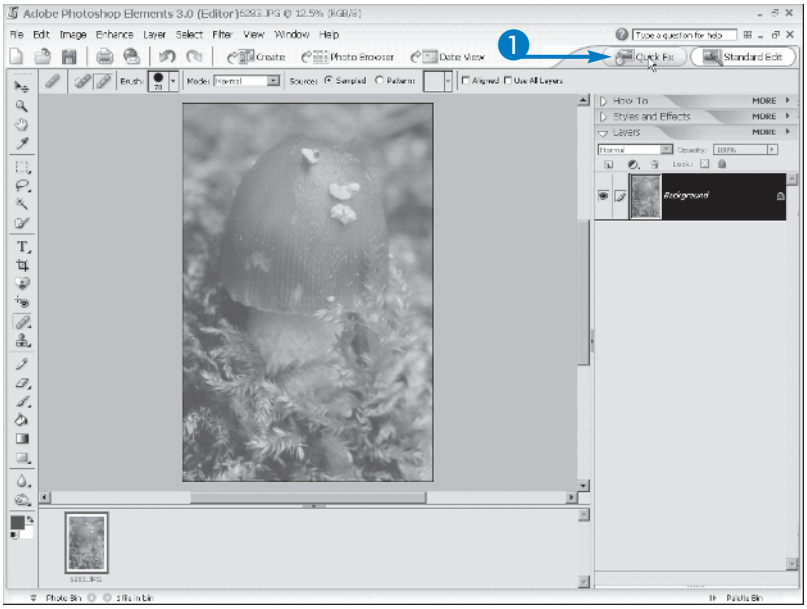
Of course, not all aspects of an image require adjustments. You may find that the lighting of your image is fine, but that the color may need some tweaking. You may also find that your image has so many problems that you need to adjust most if not all of the Quick Fix sliders to improve the lighting, color, and detail. After you have made all the changes you need, you can return to the default Standard Edit mode by clicking the Standard Edit button.

Apply a Quick Fix

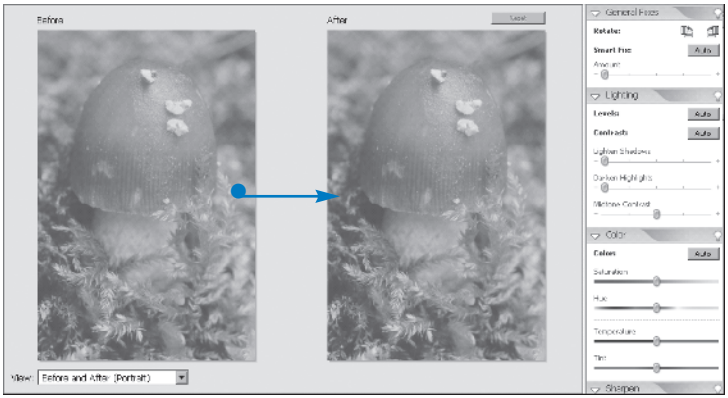
1. Click the Quick Fix button.

   The workspace changes, showing an After version of the image, and four new palettes on the right side of the workspace.

Note: *The After version is really the Before version until you drag any of the sliders in the palettes on the right side of the workspace.*



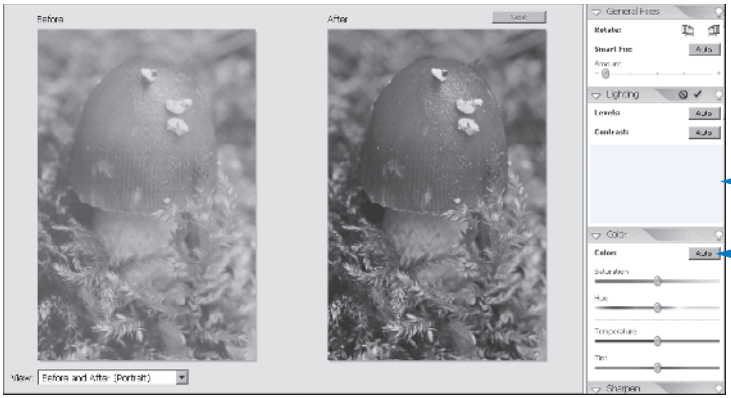
2. Observe your photo and decide what settings need to be adjusted.
   - This photo is in need of a higher level of contrast and brighter color.



3. Drag the appropriate sliders, one at a time.

   Watch the image window to see if the desired results are achieved.

4. To use the default settings for any of the sliders, click the Auto button.



How is Quick Fix different than Smart Fix?

Smart Fix is a simple tool that adjusts the overall light and color values in an image. Quick Fix does the same thing, but gives you more control over the process by offering four palettes that affect very specific image attributes. Through the use of sliders, you can make very precise adjustments to some or all of the settings; the Adjust Smart Fix slider, on the other hand, only allows you to change the degree of overall adjustment.

How do the Temperature and Tint settings affect my image?

Color images are often described as being "hot" or "cold," depending on the amount of warm reds and oranges or cool blues and greens. You can change the visual temperature of your image by dragging the slider to the right to warm the image, or to the left to cool it. The Tint slider adds either more pink or more green (opposites on the color wheel), and can be used to overcome an undesirable color cast.

Fix an Underexposed Image

You can use blending modes and layers to build and improve image lighting in underexposed images. Underexposed images are typically identified as having very poor lighting, such as a photo in which the camera's flash did not work properly, or the overall lighting conditions were too poor for good picture taking. Although you cannot always restore badly underexposed photos to perfection, you can apply Photoshop Elements blending modes and layers to vastly improve the exposure problem. The Multiply blending mode creates intense, dark colors, while the Screen mode lightens colors by blending them. By combining the two modes, you can modify the light in an image.

You use blending modes in conjunction with Levels Adjustment layers to fine-tune the light and dark tones in an underexposed image. You may need to experiment with the number of layers and blending modes to achieve the right effect for your own images.

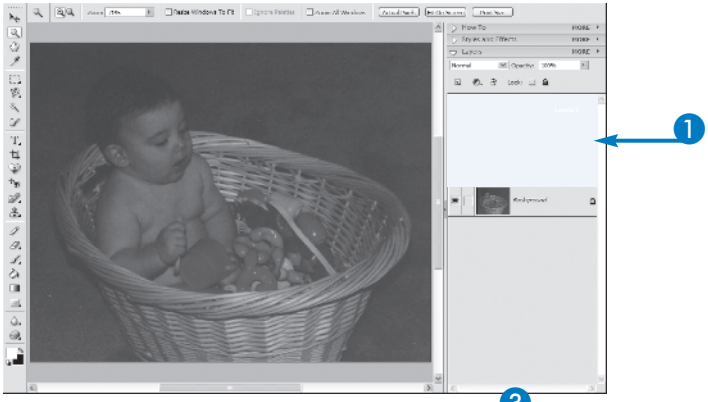
The first step is to create several adjustment levels, and then assign the blending modes to the different levels to correct the underexposure, one layer at a time. Since layers are stacked, each mode you apply affects the pixels in the underlying layers.

Fix an Underexposed Image

1. Add three Levels Adjustment layers to the Layers palette.

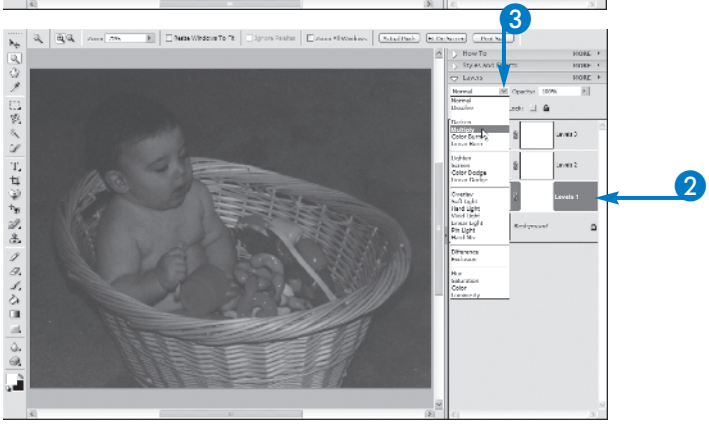
Note: *Your own photo may require more or fewer Adjustment layers and blending modes to achieve the look you want.*

Note: *For more about adding layers, see Chapter 6.*



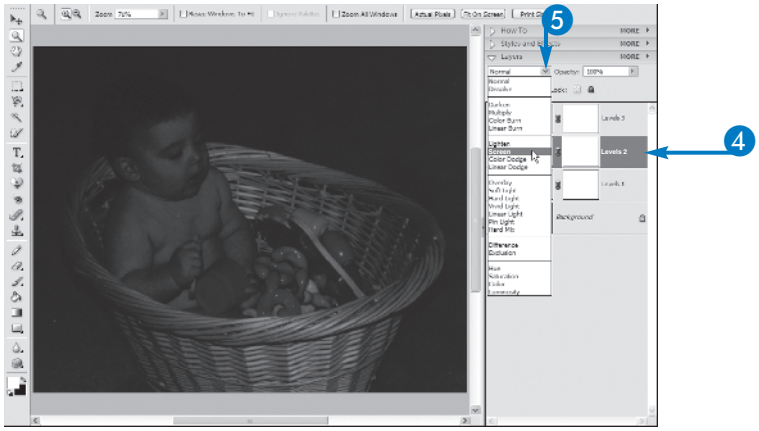
2. Click the first Adjustment layer.
3. Click here and then click Multiply.

   The Multiply mode multiplies the image's base colors, resulting in more intense, darker colors.



4. Click the second Adjustment layer.
5. Click here and then click Screen.

   The Screen mode produces a lighter overall color by blending the layers.



6. Double-click the third Adjustment layer's Levels thumbnail.

   The Levels dialog box opens.

7. Drag ⏢ to lighten the image.
8. Click OK.

   Photoshop Elements applies the adjustments.

Note: *You may need to tweak different settings to create the desired effect for your photo.*

MASTER IT

Can I use the Brightness and Contrast feature to fix an exposure problem?

Although the name implies corrections for image brightness, the Brightness and Contrast filter does not necessarily correct overly light or overly dark images. Raising brightness values in an image makes all the pixels lighter, while lowering the values makes all the pixels darker. For most photos, you do not need to adjust all the pixels, just those affected by the exposure problem. See the section "Control Brightness and Contrast" for more about the Brightness and Contrast filter.

How do I fix an overexposed photo?

Depending on the amount of overexposure, you can use the Levels dialog box to make adjustments to the midtones, shadows, and highlights in your photo. By subtracting light from the image, you can make subtle corrections to an overexposed snapshot. The Photoshop Elements Levels command is one of the handiest features for adjusting light levels in an image. See the section "Adjust Image Levels" for more information.

Add Light with the Dodge Tool

Unlike adjustment tools that require input from dialog boxes, sliders, and menu commands, the Dodge and Burn tools, found in the Editor workspace toolbox, enable you to drag your mouse across an image and adjust the color and light manually. The first of these tools to be discussed here, the Dodge tool, works by increasing the amount of light in the image. When you use the Dodge tool, you can select the size of the brush from the options bar; and with Range and Exposure settings unique to the Dodge and Burn tools, you can determine the intensity of the results and what areas of the image will be affected: the current shadows, highlights, or midtones. If you do not want any changes to occur outside a specific problem area, you can confine the effects using the Layers palette and any of the selection tools. After you have chosen an area to lighten, you can drag the Dodge tool over the image to add light as needed. You can drag over an area once, or click with a large brush to apply a subtle degree of light or shadow to one spot. You can also drag repeatedly over an area, adding more and more light, until you achieve the desired results.

Add Light with the Dodge Tool

1. Click the Dodge tool ( ).

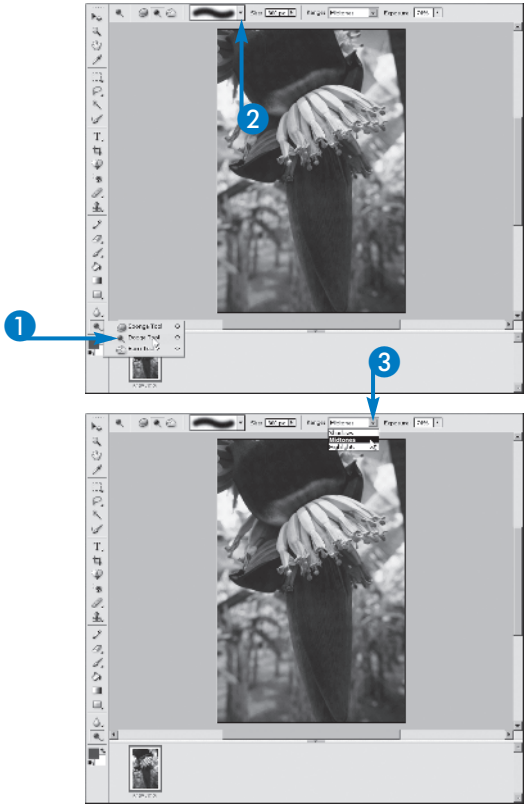
   The Dodge tool options bar appears.

Note: *The Dodge tool shares a button with the Burn and Sponge tools. You can switch between the tools using the first three buttons on the options bar.*

2. Click to select a brush preset.

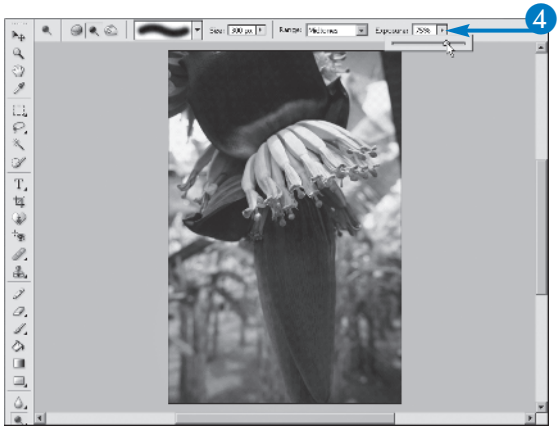
Note: *Choose a soft-edged brush to avoid obvious delineation between dodged areas and nondodged areas.*

3. Click the Range list to choose from Shadows, Highlights, or Midtones.



4 Click here to activate and drag the Exposure slider.

The higher the Exposure setting, the more intense your results will be.



5 Drag within your image.

- The Dodge tool lightens the pixels in the path of your mouse.

The Dodge tool lightens the pixels in the path of the mouse. What is the origin of the term "Dodge"?

Dodging is an old photographer's term, describing the process of reducing the amount of available light during the print exposure. This seems contradictory, given that dodging adds light to the photo; but reducing the amount of light that falls on the image as it is printed (using traditional manual development methods) results in a lighter image. Burning is the opposite: Light is added during exposure, resulting in a darker image.

Applying the Dodge tool seems to wash out my colors. Why?

Adding light really means adding white pixels to the image as you drag your mouse within the image window. By adding white pixels, you lose some of the colored pixels, which gives your colors the washed-out look.

Darken with the Burn Tool

The Burn tool is the Dodge tool's opposite. It works by increasing the amount of black in the image, thus increasing the darkness. When you use the tool, select the size of the brush from the options bar and then adjust the Range and Exposure settings to determine the intensity of the results and what areas of the image will be affected. Like the Dodge tool, your areas are the shadows, highlights, or midtones, and also like the Dodge tool, you can restrict the Burn tool's effects to one area by using a selection tool first. After establishing an area to darken, drag the Burn tool over the image to add darkness wherever it would help the image quality. You can drag over an area once to darken it, or drag over and over to achieve greater levels of darkness. You can also click with a large brush to apply a shadow to one spot — but for best results, use a soft-edged brush or a brush that is larger than the selection so that the brush edges are not obvious.

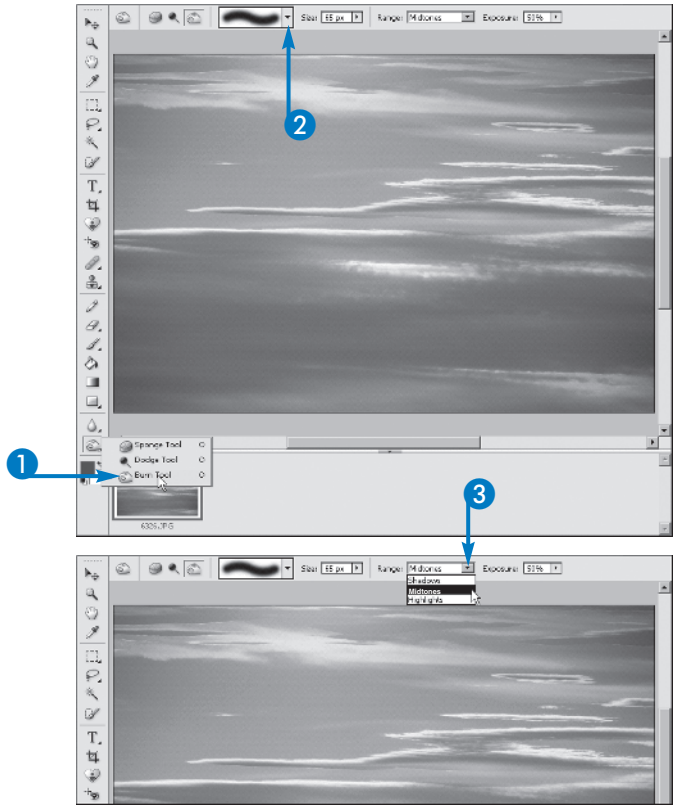
Darken with the Burn Tool

1. Click the Burn tool ( ).

   The Burn tool options bar appears.

2. Click to select a brush preset.

3. Click the Range list to choose from Shadows, Highlights, or Midtones.

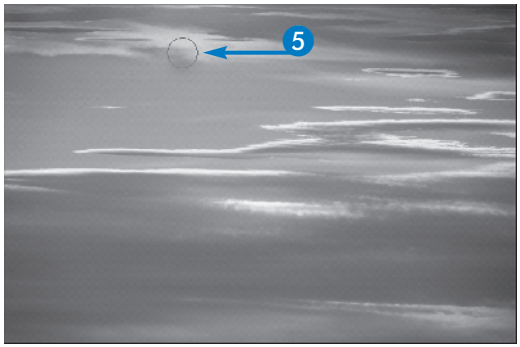


4 Click here to activate and drag the Exposure slider.

The higher the Exposure setting, the more intense your results will be.

5 Drag within your image.

The area where you drag becomes darker.



How can I prevent the Burn tool from darkening the white areas of my image? I only want the colored areas to be darkened.

If you select the white pixels with the Magic Wand before using the Burn tool, dragging over those pixels only affects the adjacent and unselected colored pixels.

How do I know what Range to choose for the Dodge or Burn process?

The Range option enables you to confine your adjustment to the lightest pixels (Highlights), the darkest pixels (Shadows), or to those pixels that fall in the middle of the spectrum of light to dark (Midtones). To make a change that affects the entire image, choose Midtones. To heighten the light values of the pixels that are already light, choose Highlights when using the Dodge tool. To make shadows even deeper, choose Shadows when using the Burn tool.

Correct Shadows and Highlights

The Shadows/Highlights dialog box has three sliders that enable you to increase the levels of light, dark, and midtones (pixels falling in the middle of the range from very light to very dark), and to view the effects of your adjustments in the image window. The nature of your image and the area you may have selected determine which sliders are appropriate. For example, if your image is very light — as from too much sunlight or too much flash when the picture was taken — you can drag the Darken Highlights slider to the right. Conversely, if your image is too dark, you can drag the Lighten Shadows slider to the right, making the shadows less stark. The Midtone Contrast slider helps the pixels that are neither shadows nor highlights stand out from one another, increasing (if you drag to the right) or decreasing (if you drag to the left) their differences.

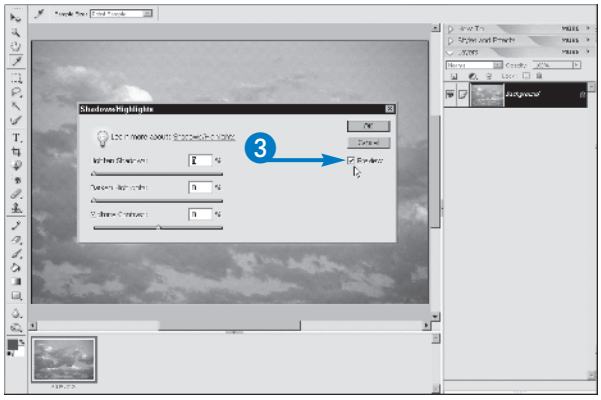
Is there any benefit to using Shadows and Highlights, rather than the Burn and Dodge tools?

One benefit is that you do not have to drag the mouse or make a selection before using the Shadows and Highlights tool. You can also preview your changes before committing to them; with the Dodge and Burn tools, you have to Undo to get rid of unwanted lightening or darkening. On the other hand, with the Dodge and Burn tools you can focus your changes more easily by zooming in on the image and dragging a very small brush across a specific area.

Correct Shadows and Highlights

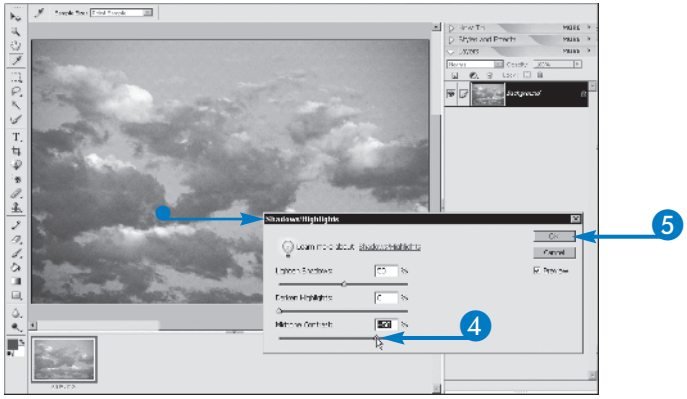
1. Click Enhance, Adjust Lighting.
2. Click Shadows/Highlights.

   The Shadows/Highlights dialog box appears.
3. Be sure the Preview check box is checked.



4. Drag to adjust the image.
   - You can drag the dialog box out of the way to see the image window.
5. Click OK.

   Elements applies the changes.



Control Brightness and Contrast

Brightness (the amount of white in the image) and contrast (the degree of difference between adjacent pixels) are both controlled in a single dialog box. With the Preview setting on, you can drag the two sliders, watch the results in the image window, and commit to your changes when you like what you see. Problems with brightness occur when there is either too much or too little available light when a photo is taken. Contrast problems occur for similar reasons, but are more a product of the camera or development technique (in the case of traditional film cameras) than the lighting in the physical location of the shot. You can adjust one or both of these values for any image, making big changes by dragging the sliders all the way to the left or right, or small, subtle adjustments by making tiny changes in the Brightness and/or Contrast values. The dialog box offers text fields if you prefer entering specific values rather than making visual adjustments with the sliders.

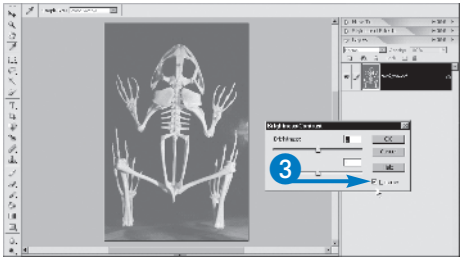
Why does a reduction in contrast make my photo look like it was taken on a cloudy day?

Because a reduction in contrast reduces the difference between your pixels' light levels. The lightest pixels become darker, and the darkest pixels become lighter, resulting in a washed-out look.

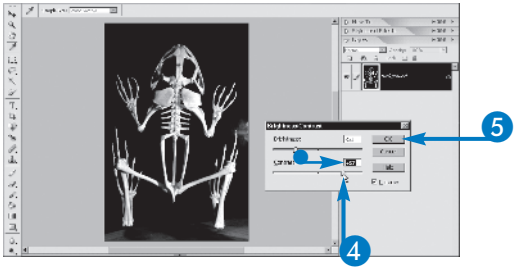
Control Brightness and Contrast

1. Click Enhance, Adjust Lighting.
2. Click Brightness/Contrast.

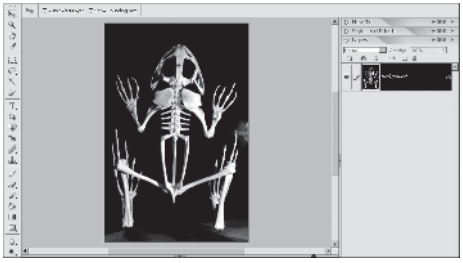
   The Brightness/Contrast dialog box opens.
3. Confirm that the Preview check box is checked.



4. Drag as needed.
   - Watch the values change in the text boxes accompanying each slider.
5. Click OK.



The changes seen in the Preview are now applied to the image.



Adjust Image Levels

You can adjust the range of colors and the values of light and dark pixels in a photo to produce better contrast and a more even range of highlights and shadows. With the Levels dialog box, you can establish the black, gray, and white point pixels in your image. After establishing these extremes (the darkest pixel is the black point, the lightest is the white point, and the pixel that represents the middle of that range is the gray point), Elements adjusts all the pixels in the image to fall appropriately within the defined range. You do not have to reset all three points; if you want to adjust just the midtones and shadows, for example, you can reset a gray point and a black point and nothing else. The Levels dialog box also enables you to fix color casts as you click to set the points in a color image; depending on what pixels you click, you can make an image warmer by adding a red or orange cast, or cooler by adding a blue or green cast.

Adjust Image Levels

1. Click Enhance, Adjust Lighting.
2. Click Levels.

   The Levels dialog box opens.

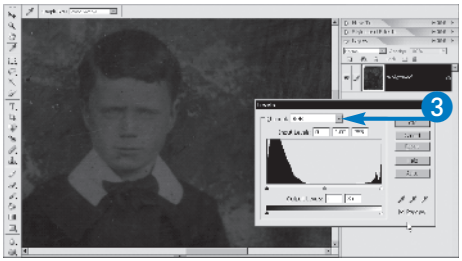
   Default levels are displayed in the dialog box.
3. Be sure the Channel is set to RGB to ensure that your changes apply to all the colors in your image.

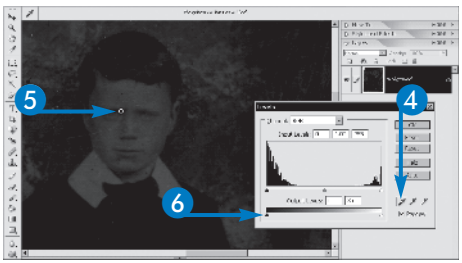
Note: *If your image is grayscale, only a Gray channel is available.*

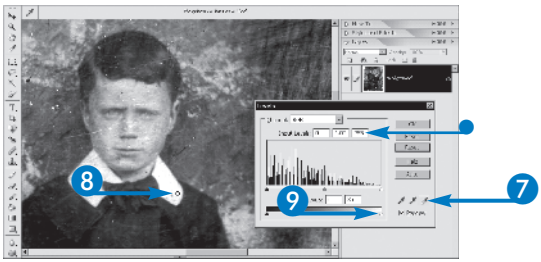
4. Click the Set Black Point button ( ).
5. Click the darkest pixel in your image.

   The Black Point is set, and the Input level changes.
6. Drag the Shadow slider to adjust the setting.
7. Click the Set White Point button ( ).
8. Click the lightest pixel in the image.
   - The White Point is set, and the Input level changes.
9. Drag the Highlight slider to adjust this setting.

   Observe the changes in your image, as the pixels are adjusted overall to fall within the new standards for darkest and lightest.







10. Click the Set Gray Point button ( ).
11. Click on a pixel that falls midway between the lightest and darkest.

    The Gray Point is set.

    - Drag the middle slider (gray triangle) to adjust the Gray Point.
12. Reset any points to change the Levels of your image.

Note: *If you find that your image is too light or too dark, reset the White and/or Black points. If your image looks washed out, reset the Gray point.*

13. Drag the Output slider.

    Drag to the right to increase the intensity of the effects, or to the left to decrease them.
14. Click OK.

    The Levels changes are applied to the image and the dialog box closes.

MASTER IT

What if I am not able to tell which are my darkest and lightest pixels?

You can see which areas of the image will be set to black or white by pressing the Alt key (if you are using Windows) or the Option key (if you are using a Mac) as you drag the Input sliders. When you drag the Shadow slider (the darkest triangle), the black areas represent the areas that will be established as the darkest pixels. As you drag the Highlight slider (the white triangle), the white areas represent the areas that will be established as the lightest pixels.

What does the Auto button do?

Clicking the Auto button is the same as using the Enhance→Auto Levels command. The default settings for dark, light, and midtone pixels apply to the image automatically.

Add a Spotlight

You can use Photoshop Element's Lighting Effects filters to create the illusion of spotlights, omni, and directional lights in an image. Lighting effects are a good way to create ambiance in your images. You might add a spotlight to direct focus on a particular object in a photo. For example, in a crowd scene or group photo, you can use a spotlight to point out a family member.

Elements offers 17 different light styles you can try and 3 light types. *Spotlights* create an elliptical beam of light while *omni* lights shine directly over an image. *Directional* lights shine light from one angle. You can experiment with all the available light styles to create different types of lighting effects on your photos.

After you assign a light style, you can control the direction of the light source and the focus of the beam. For example, with the spotlight style, you can control the center point where the light effect is pointed in the photo. You can control the light intensity to make the illusion of a spotlight appear brighter or more subtle in the photo.

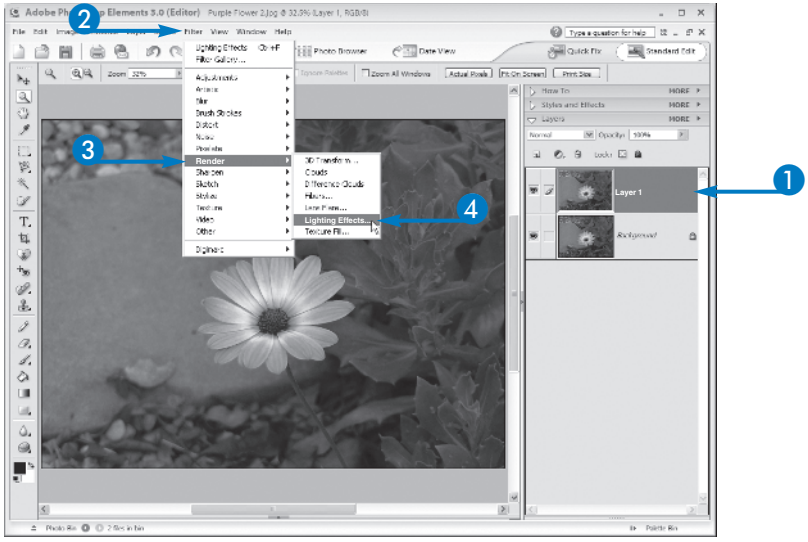
Add a Spotlight

1. Select the layer to which you want to apply the filter.

Note: *For more about layers, see Chapter 6.*

2. Click Filter.
3. Click Render.
4. Click Lighting Effects.

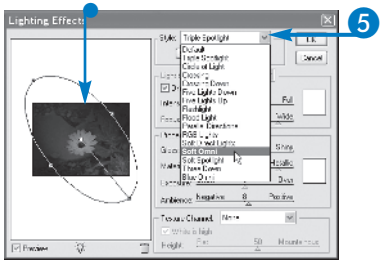
   The Lighting Effects dialog box appears.



- Photoshop Elements displays a small preview of the effect.

5. Click here and then click a lighting style.

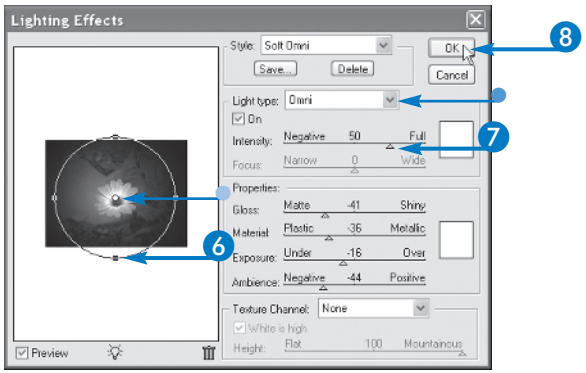
Note: *Some light styles utilize multiple lights; you must position each light in the set and adjust the settings individually.*



- Optionally, you can click here and click a lighting type.

6. Adjust the position and shape of the lighting by clicking and dragging the handles in the preview window.
   - You can click and drag the center point to change where the light is centered.
7. Drag to control the light intensity.
8. Click OK.

Photoshop Elements applies the filter.



MASTER IT

What is a lens flare, and how can I add it to an image?

Lens flare is the extra flash of light that sometimes appears in a photo when too much light enters a camera lens. Photographers try to avoid this effect, but if you want to add it, you can use the Lens Flare filter. The effect can make your digital image look more like an old-fashioned photograph. To apply the filter, click the Filter menu; then click Render, Lens Flare. You can control the brightness of the effect as well as the position of the flare.

What do the other Render filters do?

The Render filters category includes a variety of filters for creating different types of drawing and texture effects. Lighting Effects, which creates the illusion of dimensional light shining on the photo, is one of seven Render filters. Others include filters for creating cloud patterns, texture fills, and fibers. The 3D Transform filter maps selections into 3D cubes, spheres, and cylinders.

Adding and Removing Color

The Sponge tool enables you to brighten or enliven colors from scanned images that have faded or discolored over time. You can also remove color, which may be handy if any of the colors in a photo are too bright for your needs; or if, for artistic and aesthetic reasons, you want to achieve a more muted color effect. The Sponge tool, sharing a button with the Dodge and Burn tools, has two modes: Saturate and Desaturate. In Saturate mode, you can increase the amount of color in all the pixels in the path of your mouse. You can do this either on the active layer, or within any selection you may have made to confine the tool's results. In Desaturate mode, you can wash out the color as you drag over the pixels in your image. In either mode, the Flow control determines the intensity of the saturation or desaturation. This option is set to 50% by default, and increasing that percentage creates more dramatic results. For a subtle effect, set Flow to 25% or less, and use a soft brush preset to avoid sharp edges around the areas that have been saturated or desaturated with the Sponge tool.

Adding and Removing Color

1. Click the Sponge tool ( ).

   The Sponge tool options bar appears.

2. Choose a brush preset and Size.

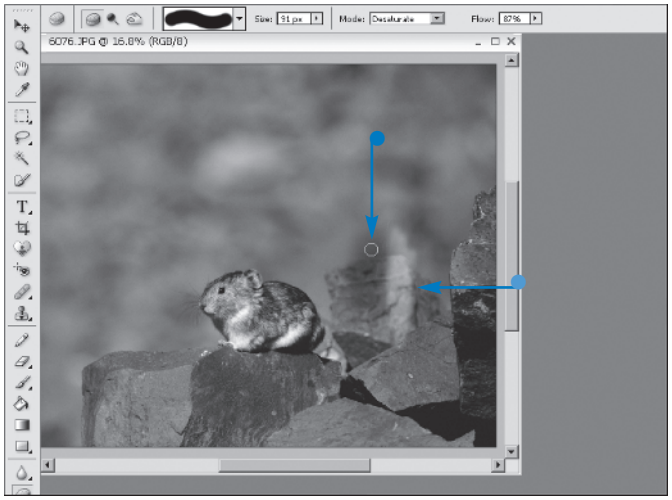
3. Click to select Saturate or Desaturate Mode.

4 Click here to drag the Flow slider.

Drag to the right to increase the intensity of the effect.

5 Within the desired layer and/or selection, drag your mouse over the image.

- Color is added in Saturate mode.
- Color was removed in Desaturate mode.



Why are the results of the Sponge tool so uneven within my selection?

You may be seeing the paths where your mouse went over the same pixels more than once. You can avoid this by choosing a Brush size that is large enough to cover most or all of the pixels in a single pass. If your brush is too small, you end up adding or removing more color in some areas than in others.

Does the Sponge tool work in grayscale images?

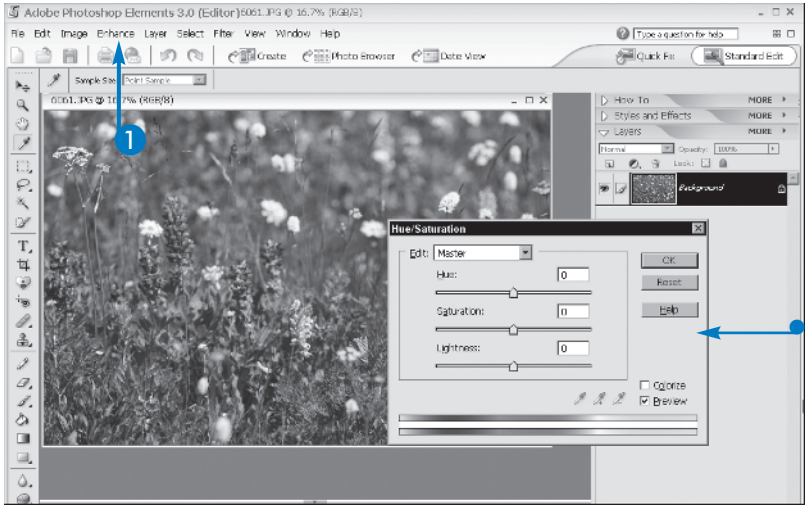
Yes, you can use it to create more shades of gray (in Saturate mode) or fewer shades (in Desaturate mode), the latter resulting in an image with a very faded look. If you work in Saturate mode, the grays become more diverse, as though you are increasing the brightness and contrast in the image.

Adjust Hue, Saturation, and Lightness

The Hue/Saturation dialog box does the same job as the Sponge tool, but instead of dragging over your image's pixels with the mouse, you use the Saturation slider to add or remove color levels in the entire image or within a selection. The Hue slider gives you the added ability to change the colors within the image. With a third slider for adjusting lightness, you can add light to parts of your image or to the entire image. The dialog box also enables you to focus only on certain colors within your image; click the Edit list (set to Master, which affects all the colors at once) to choose from Red, Yellow, Green, Cyan, Blue, or Magenta. With a single color chosen from the Edit list, you can drag all three of the sliders and change just that color; the other colors in the image are unaffected. The Colorize option turns your entire image to monochrome, or an image consisting of varying shades of a single color. With the Colorize option on, you can drag the Hue slider to pick the color and adjust the level and amount of that single color and also add light to it.

Adjust Hue, Saturation, and Lightness

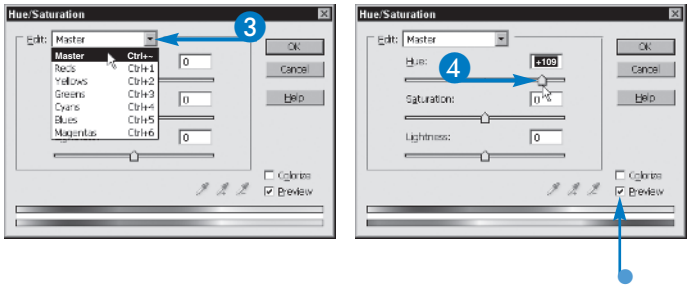
1. Click Enhance, Adjust Color.
2. Click Adjust Hue/Saturation.
   - The Hue/Saturation dialog box appears.



3. Click here and select a single color to adjust.

   Set to Master by default, you can also pick from six individual colors.

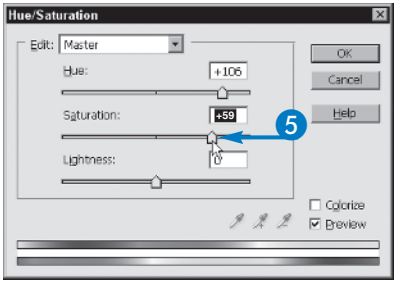
4. Drag the Hue slider to change colors.
   - When Preview is selected, Elements shows your changes in the image window as you make them.

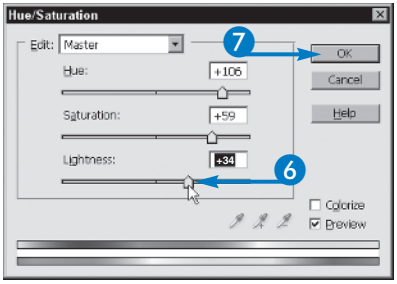


5. Drag the Saturation slider to add or remove color.
6. Drag the Lightness slider to add or remove light.

   More white pixels are added to the image if you increase Lightness.
7. Click OK.

   The changes shown in the Preview are now applied to your image.





MASTER IT

How do I know what color to choose from the Edit list?

If your image has a color cast — perhaps it looks yellowed, or everyone in a group photo looks sickly green or flushed red — choose that undesirable color from the Edit list and then reduce the Saturation level for that color only. You can also choose a color that you want to add — such as magenta to balance green, or blue to balance yellow — and increase that color to resolve the unwanted color cast.

Why would I want to use the Colorize option?

The Colorize option creates a monochrome image — an image made up of varying shades of a single color. You may apply this option to just a single layer, or to only one part of the image.

How do I use the eyedroppers in the Hue/Saturation dialog box?

The eyedroppers become active if you choose a color from the Edit list (rather than leaving it set to Master). The first Eyedropper tool enables you to click on a spot within the image to establish the range of colors to be affected. You can then use the Add to Sample (+) and Remove from Sample (-) eyedroppers to control what shades within that range are affected by the sliders.

Apply Color Variations

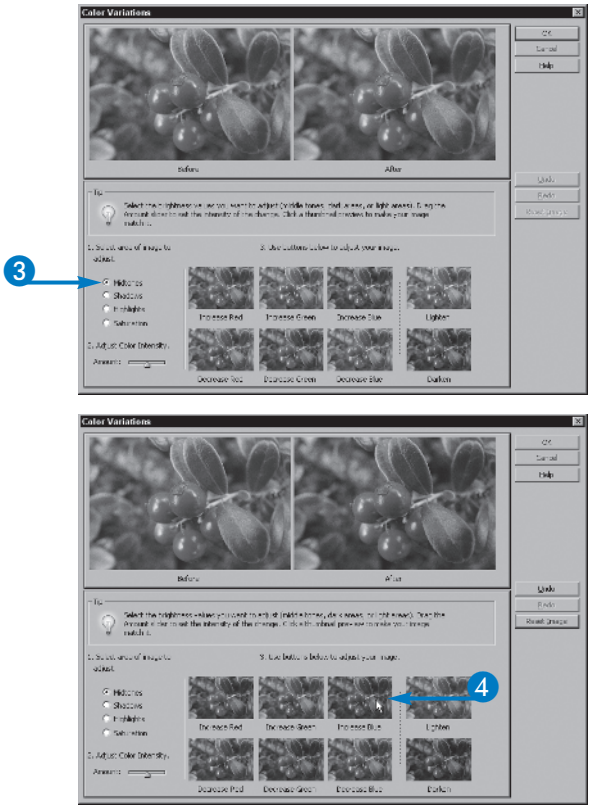
You can use the Color Variations dialog box to perform several different color changes with one tool. The dialog box offers Before and After previews of your image, so you can see the results before you commit to your changes; and it enables you to change four different areas of your image: Midtones, Shadows, Highlights, or Saturation. You can switch between these four areas, adjusting two or more of them before committing to your changes. As you pick an area to adjust, the thumbnail "buttons" in the #3 section of the dialog box change, enabling you to increase or decrease the levels of red, green, and blue or to lighten or darken the overall image. These buttons are the same for midtones, shadows, and highlights, but results vary based on the area you change. Only two buttons/thumbnails are available for Saturation: Less Saturation and More Saturation. Like the Increase and Decrease buttons, you can click each button more than once, intensifying the results with each click. The Amount slider also enables you to determine the intensity of your results, no matter what area you are adjusting.

Apply Color Variations

1. Click Enhance, Adjust Color.
2. Click Color Variations.

   The Color Variations dialog box appears.

   The dialog box usually covers the image window, showing the Before and After thumbnails within the dialog box.
3. Click to select an area to adjust (◯ changes to ◉).
4. Click a button to make your adjustment.



5. Click the same button again or click a different button.

   Repeated clicks of the same button intensify the effect.

   Click different buttons to get a unique, combined effect.

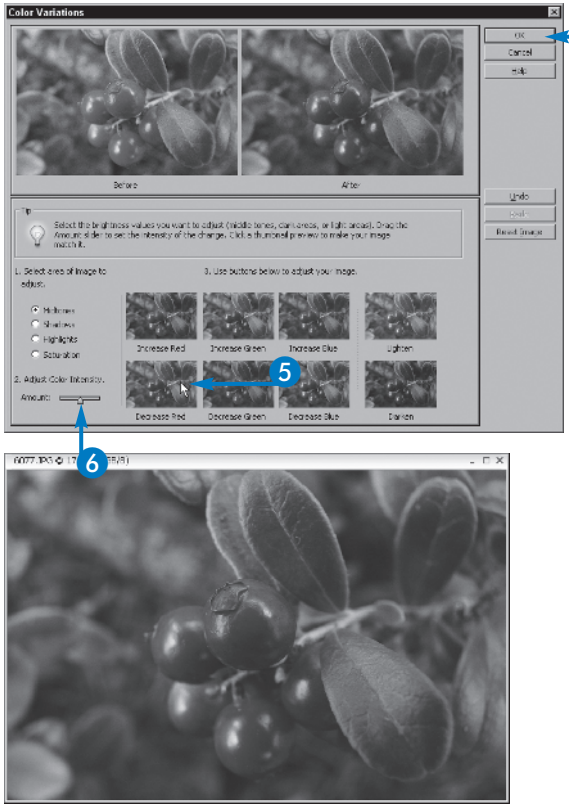
6. Drag the Amount slider.

   Increase or Decrease the amount of change applied by the button(s) you click.

7. Click OK.

   The changes seen in the After thumbnail are now applied to your image.

Note: *You can click the Undo or Reset buttons to start over without closing the dialog box.*



Can I use the Color Variations dialog box to adjust a single layer or selection in my image?

Yes. Select the layer or make the selection before opening the dialog box. Whatever changes you make in the dialog box (as shown in the After thumbnail) apply only to the layer or selection.

Can I use Color Variations on a grayscale image?

Yes, but you will have limited functionality within the dialog box. The Saturation option will not be available in the first section of the dialog box; and when you choose Midtones, Shadows, or Highlights, you will have only Lighter or Darker thumbnail buttons to choose from in section #3.

Replace a Color

In addition to correcting a color cast or adjusting the amount of one or more colors in an image, you can also entirely replace a color using Elements' Replace Color dialog box. The Replace Color dialog box is divided into two main areas: Selection and Replacement. In the Selection area, you use the eyedroppers to sample a color, and then add to or subtract from that color until you have the right color selected (displayed in the Results color block). You can then drag the Fuzziness slider to determine how many similarly colored pixels to include when the replacement is made. You can also choose to display either the image or the selected pixels in the Selection area thumbnail, which can help you determine whether all of the currently undesirable pixels will be included in the replacement. After you have defined the color you want to replace, just drag the Hue, Saturation, and Lightness sliders until the Result color in the Replacement section of the dialog box displays the color you want.

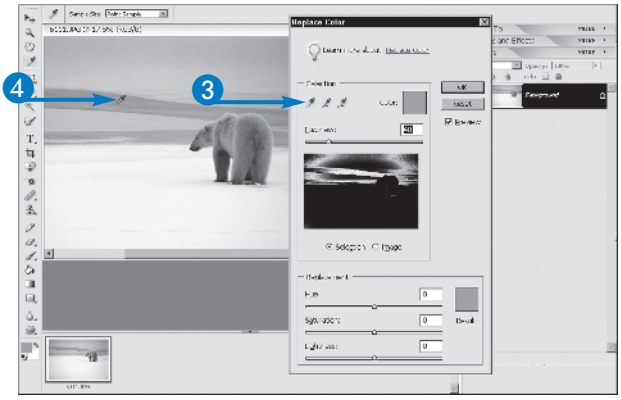
Replace a Color

1. Click Enhance, Adjust Color.
2. Click Replace Color.

   The Replace Color dialog box opens.
3. Click the first Eye Dropper button ( ).
4. Move your mouse onto the image window.

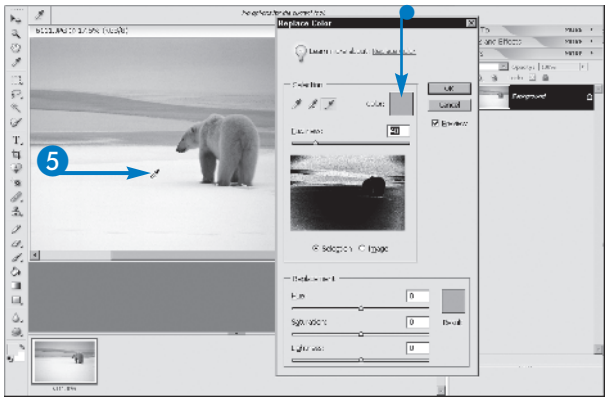
   You may want to move the dialog box so that the entire image window is visible.

   Your mouse pointer turns into an eyedropper.



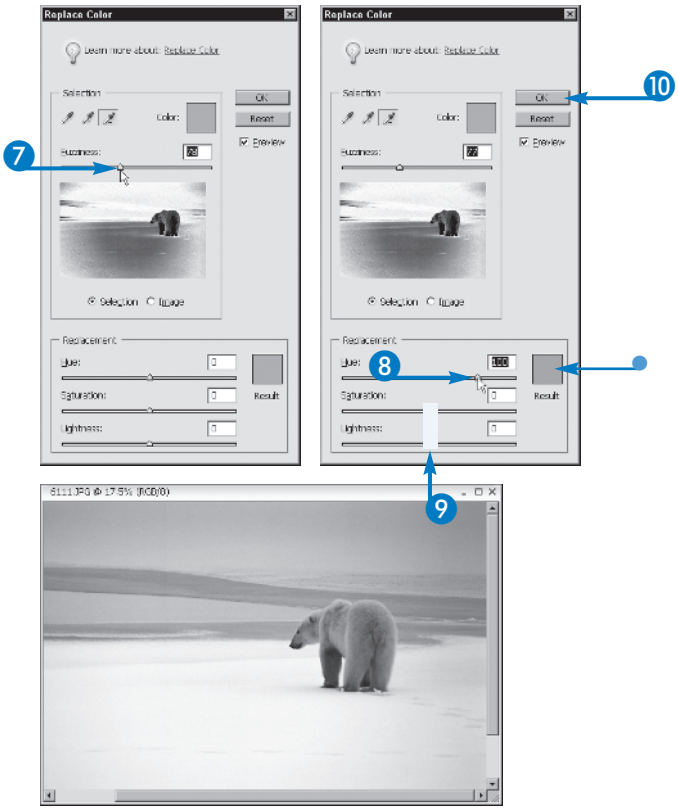
5. Click on a spot that represents the color you want to replace.
   - Check here to verify the color you want to replace.
6. Click the Add to Sample and/or Subtract from Sample eyedroppers and then click within the image to respectively include or exclude pixels of the sampled color.

   The Color block changes to a different shade of the first color you selected.



7. Drag the Fuzziness slider until the Selection includes all the pixels you want to replace.
8. Drag the Hue slider until the Result color block is the shade with which you want to replace the unwanted color.
9. Adjust the Saturation and Lightness sliders as needed.
   - Refer to the Result color block to make sure you have the right color for your replacement.
10. Click OK.

The pixels matching the Color block are replaced with the color in the Result block.



Why would I use the Fuzziness slider, or increase the Fuzziness value?

If you want to replace, for example, the blue in the sky with a gray color, or change the red and gold leaves on an autumn tree to green, you may want to reduce the Fuzziness so that you do not include other blue or red/gold items in the image. If you want to change more of the pixels than the eyedroppers select, you can raise the Fuzziness level to include more pixels in the replacement.

How do I choose between Selection and Image view?

Generally, you want to use Selection view, which shows (in white) the pixels that will be replaced when you click OK. The image window shows your photo, and previews the changes in color as you make your selections.

Equalize Colors

You can use the Equalize filter to redistribute the brightness values in your image. This can lighten an overly dark or gray photo.

Photoshop Elements equalizes an image by finding the lightest and darkest colors in the image and converting them to white and black. It also redistributes the colors in between. Unlike some of the other filters in Photoshop Elements, the Equalize filter does not offer any additional settings you can control. The filter is applied immediately to the image or selection.

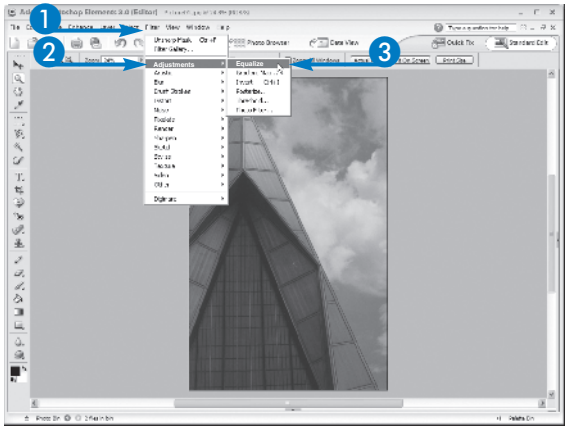
If you make a selection before performing the command, Elements asks whether you want to equalize only the selection or equalize the entire image based on the selection.

Can I apply the filter to multiple layers?

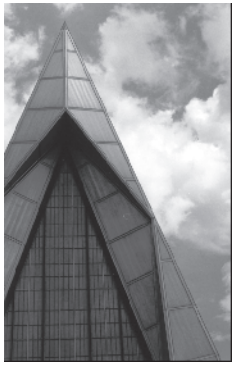
You can apply the various filters to individual layers in your photo, or to multiple layers. You might utilize multiple layers to build up an effect; then use the different layer blending modes to blend the filter effects. See Chapter 6 to learn more about blending layers.

Equalize Colors

1. Click Filter.
2. Click Adjustments.
3. Click Equalize.



Photoshop Elements equalizes the colors in the image.



Posterize Colors

You can reduce the number of colors in your image using the Posterize filter, which can give a photographic image a solid-color poster look. The Posterize filter allows you to control tonal levels in a photo. The more levels you assign, the more colors and tones appear in the image. The less levels you assign, the less colors and tone appear in the image.

If you make a selection before performing the Posterize command, you only affect the selected pixels. Similarly, if you have a multilayered image, your adjustments only affect the selected layer. See Chapter 4 to make a selection and Chapter 6 for more on layers.

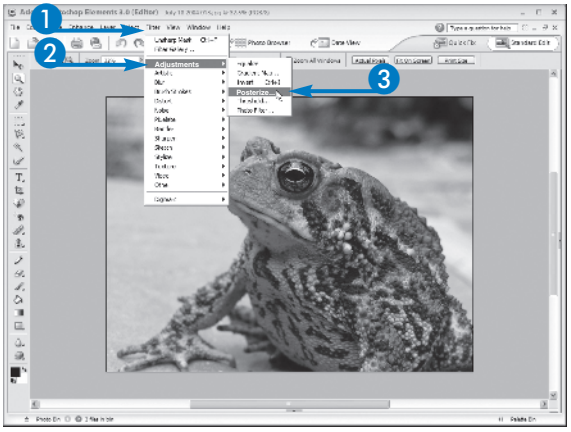
Can I apply the Posterize filter to a black and white photo?

Yes. Since the filter adjusts for tonal levels, you can use the Posterize filter to remove grayscale tones from an image. For example, if you use a small level, such as 5, the image starts to look like a very bad photocopy.

Posterize Colors

1. Click Filter.
2. Click Adjustments.
3. Click Posterize.

   The Posterize dialog box appears.

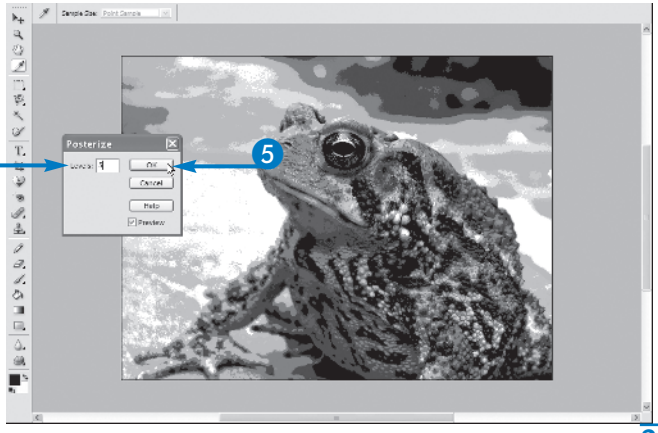


4. Type the number of levels.

   More levels mean more solid colors in the resulting image.

   Photoshop Elements posterizes the image.
5. Click OK.

   Photoshop Elements applies the changes.



Blur and Smudge Image Content

The Blur, Sharpen, and Smudge tools, which share a single button in the toolbox, are used to soften edges, make one part of the image blend with another, and enhance the differences between pixel color values so that details stand out more clearly. The pixels that lay in the Blur tool's path become similar, with even distinct differences in color values coming closer together. Smudging goes one step further, literally mixing adjacent pixels as you drag your mouse. If you drag through a red area into a blue area, the red smears into the blue. The Smudge tool enables you to control the strength of the smudged effect. The effects of all three tools are confined to the path of your mouse as you drag through the image, but you can control the size and intensity of the effect by selecting the right brush preset and choosing an appropriate Strength setting for the tools.

Blur Image Content

1. Click the Blur tool ( ).

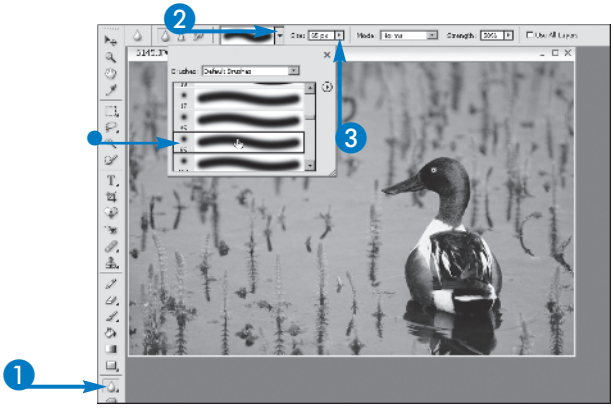
   The Blur tool options bar appears.

2. Click here and select a brush preset.

   - Choose from hard, soft, and textured brushes.

3. Set the Size of the brush.

   When using a larger brush size, more pixels are blurred in a single pass of the mouse.



4. Click here and select a mode.

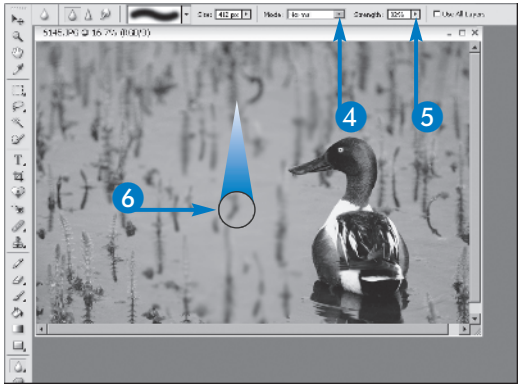
   Normal is the default.

5. Click here to set the Strength.

   A higher Strength value yields more dramatic effects.

6. Drag through the image.

   The content in the path of your mouse is blurred in the active layer.



Smudge Image Content

1. Click the Smudge tool ( ).

   The Smudge tool options bar appears.

2. Click here and select a brush preset.

   - Choose from hard, soft, and textured brushes.

3. Click here and select the brush size.

   A larger brush smudges more pixels in a single pass of the mouse.

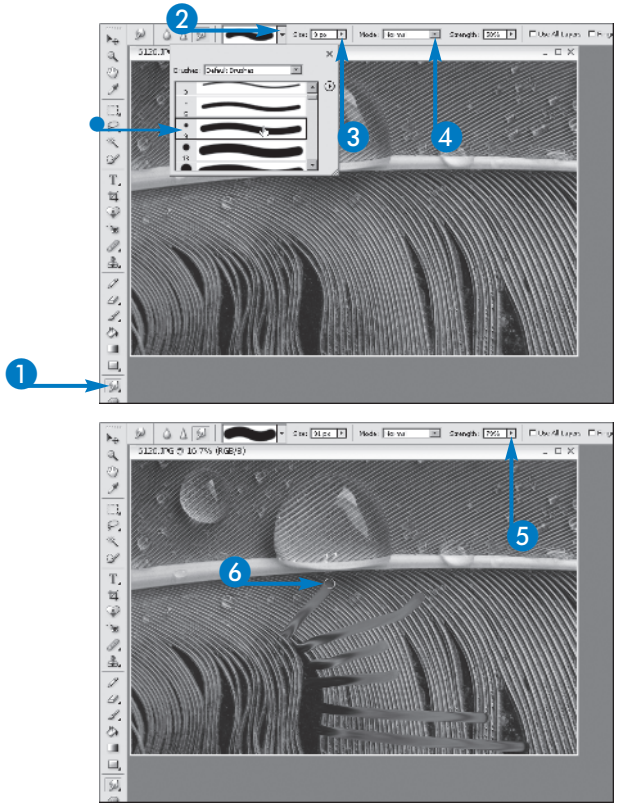
4. Click here and select a smudge mode.

5. Click here and select a Strength value.

6. Click and drag in short strokes wherever you want to smudge the content.

   Content from your click point is smudged into the adjacent pixels.

   The size of the brush and the Strength setting determine the result.



What does the Finger Painting option do for the Smudge tool?

If you have Finger Painting turned on, the current Foreground Color is smudged into the pixels through which you drag the mouse.

When would I need the Use All Layers option?

Turn this option on if you want the same effect applied to all of your layers. For example, if you want some content on one layer to blend in visually with adjacent content on another layer, select Use All Layers so that the two edges blur together as you drag over their common areas.

Blur an Image

You can use the Blur filters to create a variety of blurring effects in your photos. For example, you can use a Gaussian Blur filter to obscure background objects while keeping foreground objects in focus. By diminishing a busy background, for example, you can make the image look as if it has a short depth of field. A short depth of field keeps the foreground subject in focus while the background is out of focus.

You might blur away a background to eliminate unwanted clutter behind the subject, or to emphasize the subject of your photo. You can also use the technique in an artistic way to blur away people surrounding your subject.

When blurring an image with a filter, you can control the radius value, which determines how far the filter searches for dissimilar pixels to create the blur. You can set a specific amount for the radius value, or you can drag the slider to set an amount. Like many of the filters, the Gaussian Blur filter allows you to preview the effect before applying it to the image.

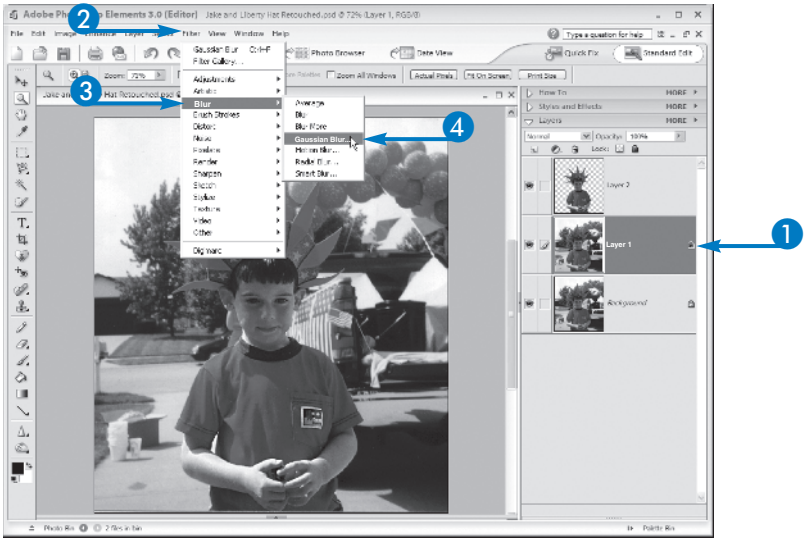
Blur an Image

1. Select the layer to which you want to apply the filter.

Note: *For more about layers, see Chapter 6.*

Note: *To apply the filter to just part of your image, you can make the selection with a selection tool. For more on selection tools, see Chapter 3.*

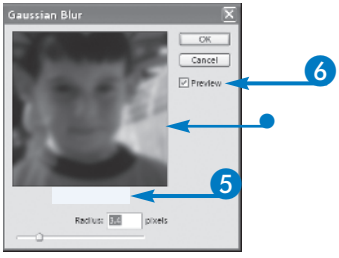
2. Click Filter.
3. Click Blur.
4. Click Gaussian Blur.



The Gaussian Blur dialog box appears.

- A small preview area displays a preview of the filter's effect.

5. Click – or + to zoom out or in.
6. Click the Preview option to preview the effect in the main window (☐ changes to ☑).



7 Drag to control the amount of blur added.

In this example, boosting the Radius value increased the amount of blur.

8 Click OK.

Photoshop Elements applies the filter.

In this example, the background layer is blurred while the foreground remains unchanged.

Experiment with the other Blur filters to create other kinds of blurring effects in your image.

How do I add directional blurring to an image?

You can use directional blurring to create the illustion of movement in a photo, even if the subject is standing perfectly still. To apply the effect, click the Filter menu and click Blur, Motion Blur. In the Motion Blur dialog box click and drag the Angle dial to define the direction of the blur. You can click and drag to adjust the amount of blur; then click OK to apply the filter.

What does the Radial Blur do?

Unlike the Motion Blur, which blurs pixels in a linear fashion, you can use the Radial Blur filter to blur pixels in a circular fashion. You can use a Radial Blur to create a spinning effect for the subject. You can find the Radial Blur listed on the Filter menu in the Blur category.

Turn an Image into a Painting

You can use many of Photoshop Elements' Artistic filters to make your image look as if you created it with a paintbrush or other art media. The Dry Brush filter, for example, applies a painted effect by converting similarly colored areas in your image to solid colors.

The Artistic category, just one of the many categories of filters available in Photoshop Elements, offers 15 different artistically styled filters you can apply. Each one creates a different effect in your image. For example, the Watercolor filter turns your photograph into a watercolor painting. Using the filter's settings, you can control the detail of the brush strokes, the intensity of shadows, and the texture of the painting. Depending on the settings you make, the effect may be subtle, or quite discernable.

To apply the filter to just part of your image, you can make the selection with a selection tool. See Chapter 3 to use selection tools.

Be sure to experiment with the other Artistic filters available to simulate fresco style, colored pencils, and pastels.

Turn an Image into a Painting

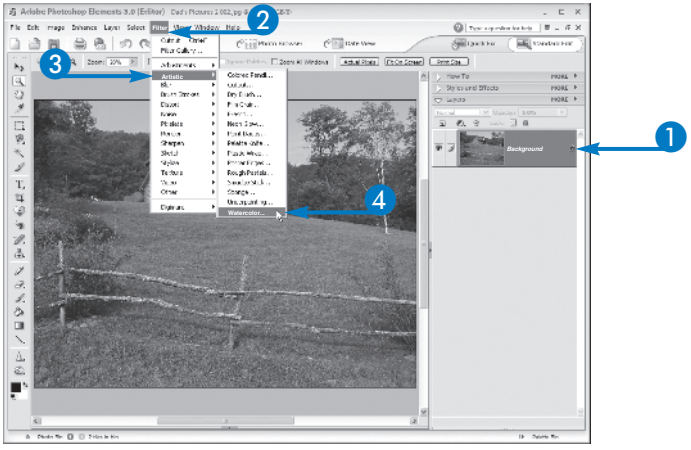
1. Select the layer to which you want to apply the filter.

Note: *For more about layers, see Chapter 6.*

In this example, the image has a single Background layer.

2. Click Filter.
3. Click Artistic.
4. Click an effect.

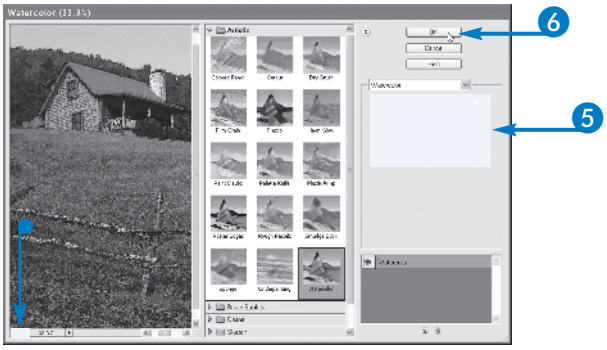
The Filter Gallery dialog box appears.



5. Make adjustments to the filter's settings to fine-tune the effect.

With some filters, you can preview the effect before assigning it to the image. Click – or + to zoom out or in.

6. Click OK.



Photoshop Elements applies the filter.

In this example, the Watercolor filter is applied.

In this example, the Cutout filter is applied.

You can use the other types of filters available in the Filters menu to create different kinds of special effects in your photos.

How do I make my image look like a sponge painting?

▼ You can use the Sponge filter to reduce details and modify the image's shapes. Simply follow steps 1 to 4 in this section, but select Sponge in step 4. In the Sponge dialog box, click and drag the slider to define the size and contrast of the sponge strokes. When the preview shows the effect you want, click OK to apply the filter to your photo.

Are there other ways to add painterly effects to a photo?

▼ Yes. You can polish a portrait with a few quick painting effects to give your image a painterly feel. With a portrait, you can easily add painterly effects to the subject's eyes. Use the Dodge tool, for example, to whiten the eyes; then increase the color saturation of the iris. Use the Brush tool to draw a white glimmer in the eye and clone away any distracting light specks. Lightly paint a dark line around the underside of the iris; then finish off with a dot of red on the inner tear duct.

Turn an Image into a Sketch

The Sketch filters add outlining effects to your image. The Sketch category is just one of the many categories of filters available in Photoshop Elements. You can find 14 different sketch styles you can apply. Each one creates a different effect in your image. The Charcoal filter, for example, makes an image look as if you sketched it using charcoal on paper.

You use the foreground as the charcoal color and the background as the paper color. Changing these alters the filter's effect. See Chapter 9 to adjust color.

Using the Charcoal filter's settings, you can control the thickness, detail, and the balance of light and dark tones. Depending on the settings you make, the effect may be subtle, or quite discernable in the photograph. Every time you make an adjustment to a setting, the preview area displays the effects on the image.

To apply the filter to just part of your image, you can make the selection with a selection tool. To use the selection tools, see Chapter 3.

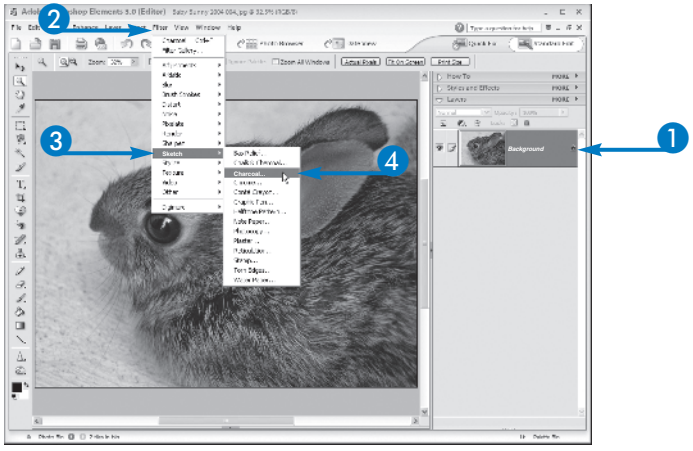
Turn an Image into a Sketch

1. Select the layer to which you want to apply the filter.

Note: *For more about layers, see Chapter 6.*

In this example, the image has a single Background layer.

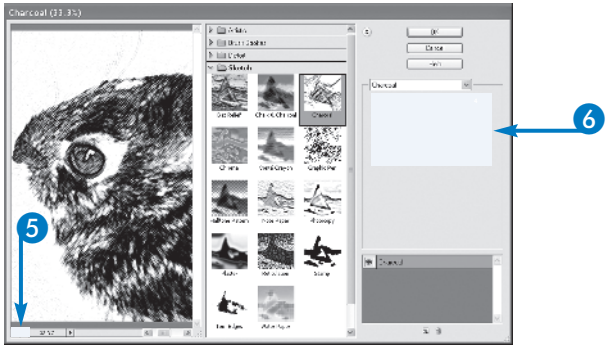
2. Click Filter.
3. Click Sketch.
4. Click Charcoal.



The Charcoal dialog box appears.

A window displays a preview of the filter's effect.

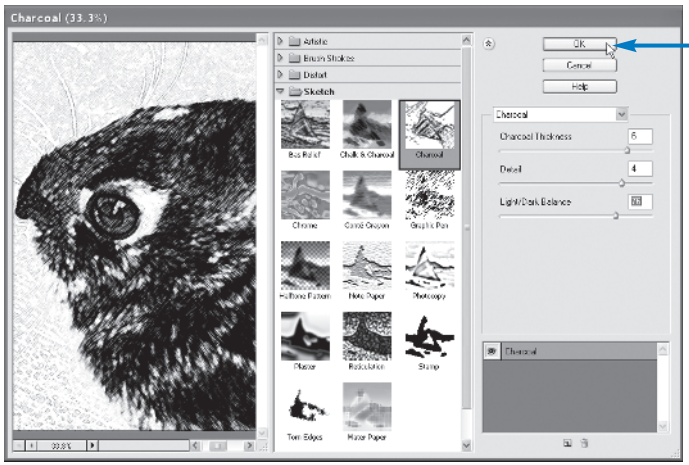
5. Click – or + to zoom out or in.
6. Click and drag the sliders to control the filter's effect.



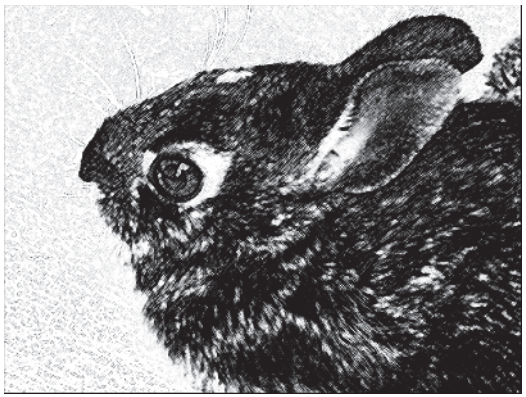
In this example, the thickness of the charcoal strokes is increased.

The Light/Dark Balance setting is also increased to darken the image.

7 Click OK.



Photoshop Elements applies the filter.



MASTER IT

What does the Photocopy filter do?

The Photocopy filter converts your image's shadows and midtones to the foreground color and highlights to the background color to make the image look a photocopy. To apply the filter, follow steps 1 to 4 in this section, selecting Photocopy for step 4. In the Photocopy dialog box, click and drag to control the detail and darkness of the colors. Click OK and Photoshop Elements applies the filter.

Is it easier to apply a filter using the Filter Gallery or the Filter menu?

Either method produces the same results. If you use the Filter Gallery, however, you can quickly access other filters to apply. The Filter Gallery displays thumbnail examples of each filter effect, so you can see what your photo might look like before trying out the filter. To view the gallery at any time, display the Styles and Effects palette.

Add Noise to an Image

Filters in the Noise menu add or remove graininess in your image. For example, you can add graininess to a photo with the Add Noise filter to make the image look like it was shot using high-speed film. You can also use this filter to help blend edits in a photo. The Noise category offers five filters you can experiment with to create different effects in your photos. The Noise filters work to add or remove pixels with randomly distributed color values to create different effects.

With the Add Noise filter, you can control the amount of noise added to an image, as well as a distribution mode. The Uniform distribution creates a very subtle effect, while the Gaussian distribution results in a speckled appearance.

To apply the filter to just part of your image, you can make the selection with a selection tool. To use the selection tools, see Chapter 4.

Be sure to experiment with the other Noise filters available to see what other photo effects you can create.

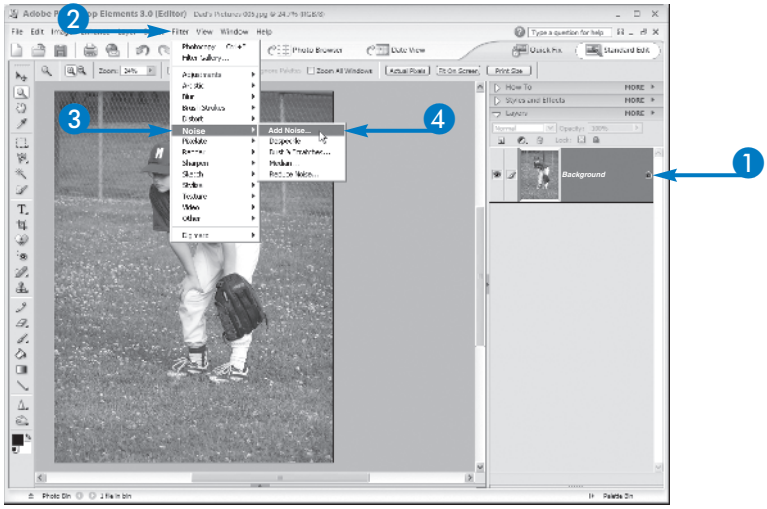
Add Noise to an Image

1. Select the layer to which you want to apply the filter.

Note: *For more about layers, see Chapter 6.*

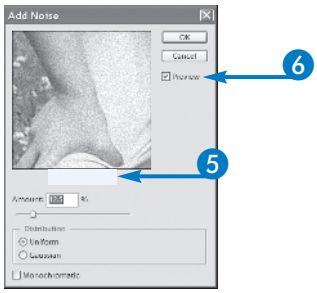
In this example, the image has a single Background layer.

2. Click Filter.
3. Click Noise.
4. Click Add Noise.



The Add Noise dialog box appears displaying a preview.

5. Click – or + to zoom out or in.
6. Click the Preview button to preview the effect in the main window (☐ changes to ☑).

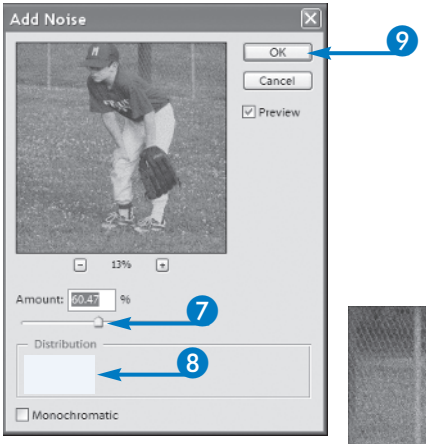


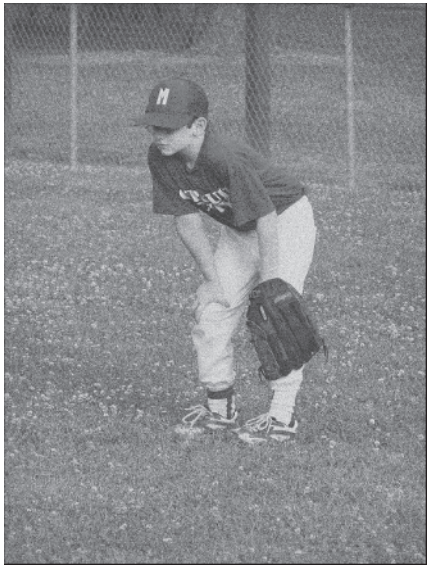
7. Click and drag the Amount slider ( ) to change the noise.
8. Click here to select how you want the noise distributed (changes to).

   Uniform spreads the noise more evenly than Gaussian.

   In this example, the Amount value is increased.
9. Click OK.

   Photoshop Elements applies the filter.





MASTER IT

What does the Monochromatic setting in the Add Noise dialog box do?

If you click Monochromatic (changes to), Elements adds noise by lightening or darkening pixels in your image. Pixel hues stay the same. At high settings with the Monochromatic setting on, the filter produces a television-static effect.

How do I control the preview of my filter?

In the Add Noise dialog box, you can click the Minus (–) or Plus (+) buttons below the preview area to change the preview's magnification setting. For example, you may want to zoom out to see more of the photo, or zoom in for a closer look.

Can I add a filter to a background layer?

Yes. Adding filters to background layers allow you to create a variety of textures behind the subjects of your photos.

Pixelate an Image

The Pixelate filters divide areas of your image into solid-colored dots or shapes. The Crystallize filter, one example of a Pixelate filter, re-creates your image using colored polygons. The Pixelate filters work by clumping pixels of similar color values together.

The Pixelate category, just one of the many categories of filters available in Photoshop Elements, offers seven filters you can apply. Each one creates a different effect in your image. For example, you can use the Crystallize filter to make your photo look like you captured the picture through glass, or you can use the Mosaic filter to turn your photo into a tiled mosaic. Depending on the filter you select, you can use the various options to control the degree of the effect. For example, when you apply the Crystallize filter, you can use the filter's Cell Size setting to control the detail of the pixelating effect. Depending on the value you set, the effect may be subtle, or quite discernable.

To apply the filter to just part of your image, you can make the selection with a selection tool. To use the selection tools, see Chapter 3.

Be sure to experiment with the other Pixelate filters available to see what other photo effects you can create.

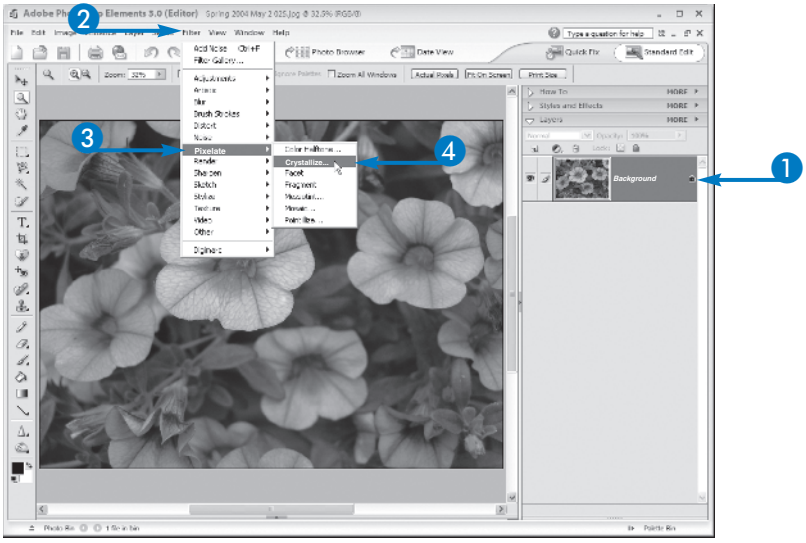
Pixelate an Image

1. Select the layer to which you want to apply the filter.

Note: *For more about layers, see Chapter 6.*

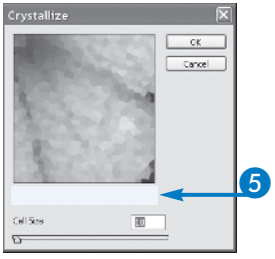
In this example, the image has a single Background layer.

2. Click Filter.
3. Click Pixelate.
4. Click Crystallize.



The Crystallize dialog box appears displaying a preview of the filter's effect.

5. Click – or + to zoom out or in.

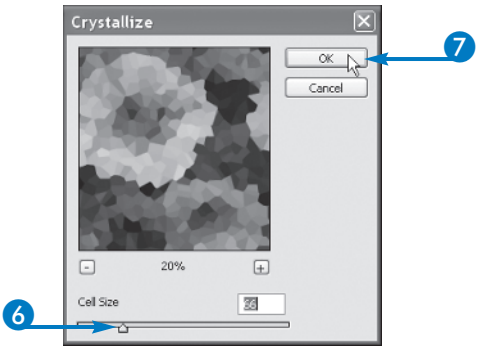


6 Drag to adjust the size of the shapes.

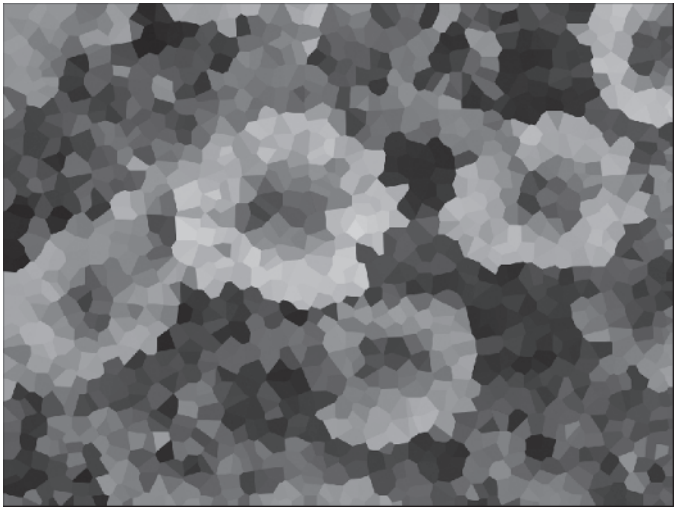
The size can range from 3 to 300.

In this example, the Cell Size has been slightly increased.

7 Click OK.



Photoshop Elements applies the filter.



MASTER IT

What does the Mosaic filter do?

The Mosaic filter converts your image to a set of solid-color squares. You can control the size of the squares in the filter's dialog box. To apply the filter, click the Filter menu, and click Pixelate, Mosaic. In the Mosaic dialog box, click and drag the slider to specify the mosaic square size. Click OK to apply the filter. You can always preview the effect before applying it to the photo.

Does Photoshop Elements keep track of the filters I use the most?

By default, Elements lists the last filter you used at the very top of the Filter menu. If you want to use the same filter with a new photo, using the exact same value settings, simply select the filter name. If you prefer to fine-tune the values for the new photo, you must select the filter from the Filter menu categories instead.

Emboss an Image

You can achieve the effect of a three-dimensional shape pressed into paper with the Emboss filter. You may find this filter useful for generating textured backgrounds.

In addition to an embossing effect, the Stylize filter category also includes filters for producing painted and impressionistic effects. The Stylize filters work by displacing pixels and heightening contrast. For example, the Wind filter creates horizontal lines in a photo, making it look as if the details of the image are blowing away in the wind. The Glowing Edges filter adds a neon glow to the edges of color in your photo. All of the Stylize filters include options for controlling the appearance of the effect.

To apply the filter to just part of your image, you can make the selection with a selection tool. To use the selection tools, see Chapter 3.

Be sure to experiment with the other Stylize filters available to see what other photo effects you can create. You can choose from nine Stylize filters, and each one creates an entirely different effect on your photo.

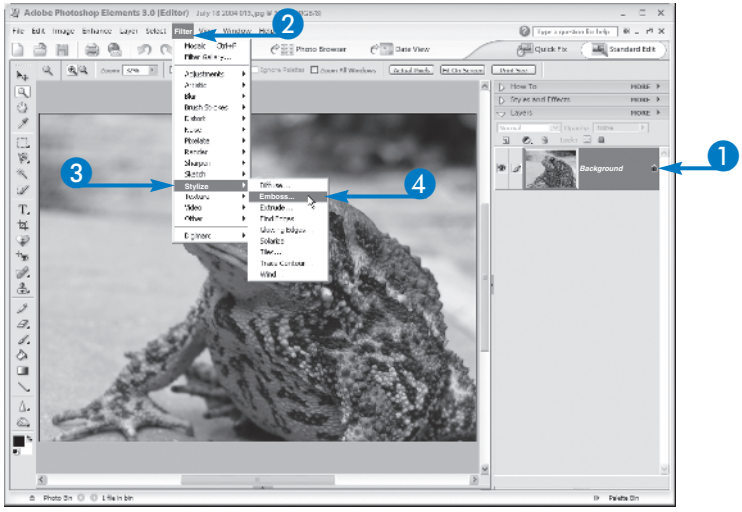
Emboss an Image

1. Select the layer to which you want to apply the filter.

Note: *For more about layers, see Chapter 6.*

In this example, the image has a single Background layer.

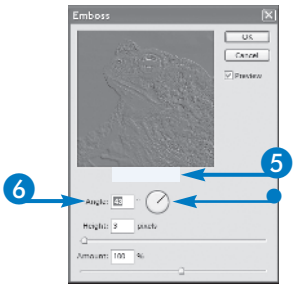
2. Click Filter.
3. Click Stylize.
4. Click Emboss.



The Emboss dialog box appears.

Photoshop Elements displays a small preview of the effect.

5. Click – or + to zoom out or in.
6. Type an angle to specify in which direction to shadow the image.
   - You can also click and drag the angle dial to set an angle.



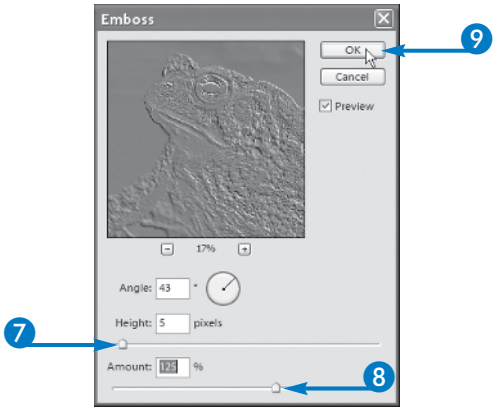
7. Drag to the desired pixel height.

   You can specify a height from 1 to 10 to set the strength of the embossing.

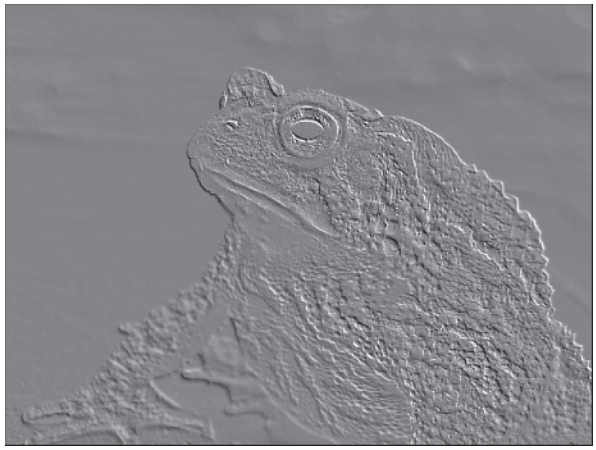
8. Drag to set the amount of embossing detail.

   You can specify an amount from 1 to 500 to set the number of edges the filter affects.

9. Click OK.



Photoshop Elements applies the filter.



MASTER IT

Do I have another way to create an embossed effect in an image?

Yes. You can use the Bas Relief filter to get a similar effect. It creates a two-toned embossed effect by reducing an image to the current foreground and background colors. To apply the filter, follow steps 1 to 4 in this section, clicking Sketch in step 3 and Bas Relief in step 4. In the Bas Relief dialog box, click and drag the slider to control the detail. You can click and drag the slider to control the smoothness of the effect. Click OK to apply the filter.

What kind of effects can I create with the layer styles?

You can use the layer styles, found in the Styles and Effects palette, to add effects to an entire layer. The styles include borders, such as bevels, drop shadows, and more. You can view the layer styles in the Styles and Effects palette or through the Layer menu. To learn more about working with palettes in Photoshop Elements, see Chapter 1.

Sharpen Image Content

The Sharpen tool augments the differences between color values of the pixels in its path. This results in more detail, crisper edges, brighter lights, and deeper shadows. You can apply the Sharpen tool in a subtle way, leaving its Strength setting low (50% or less), and by using only one layer. You can also make a selection before using the tool, thus confining the Sharpen tool's effects to that selected area. The options bar contains a Use All Layers option, which you can leave off if you want to sharpen only the content of a single layer. Be careful not to drag the Sharpen tool repeatedly over any area, even if the tool is set to a low Strength. If you do drag over and over, the results can be too drastic — brightly colored pixels appear, the result of Elements creating too much of a difference between adjacent pixels.

Sharpen Image Content

1. Click the Sharpen tool ( ).

   The Sharpen tool options bar appears.

2. Click here and select a brush preset.

   Choose from hard, soft, and textured brushes.

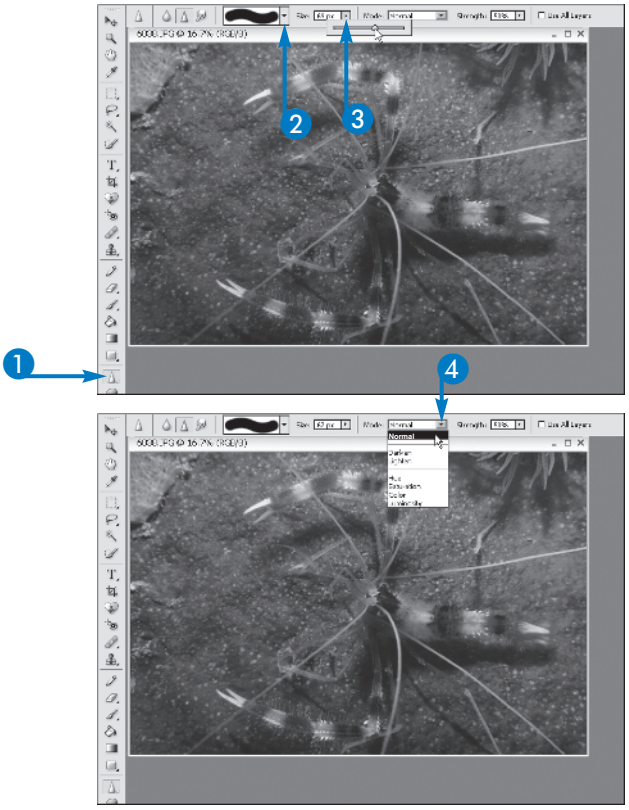
3. Click here and drag the slider to set the brush size.

   A larger brush sharpens more pixels in a single pass of the mouse.

4. Click here and select a Mode.

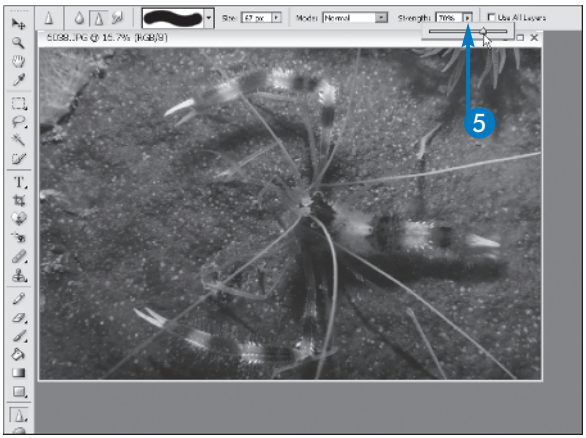
   Normal is the default.

Note: *See Appendix B to learn about all the Elements modes and their effects.*



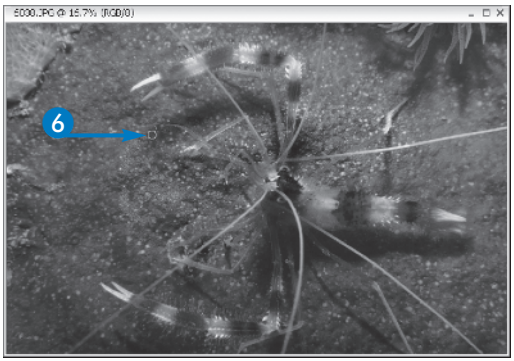
5 Click here and drag the slider to set the Strength of the Sharpen tool.

A higher Strength value produces more sharpening in a single pass of the mouse.



6 Drag through the image.

The image is sharpened wherever you dragged the mouse.



Does the Sharpen tool work the same way as the Sharpen filter?

Yes, in that it heightens the differences between adjacent pixels, making all the pixels stand out from one another. However, the Sharpen filter does not rely on your mouse and your eye-hand coordination, and applies the results more uniformly across an entire layer or within a selection.

How do I know what Strength to use?

If you need just a little sharpening — just enough to get rid of any blurriness or a lack of definition along edges — leave the Sharpen tool set to its default of 50% Strength. If that gives you too much sharpness, in the form of too many bright pixels, reduce the Strength value to 30% and try that. Like most tools that are adjustable, you may need to experiment to find the perfect results for the image at hand.

Remove Red Eye

You can use Elements' Red Eye Removal tool to eliminate the unnatural glow (known as "red eye," although the glow is not always red) that appears in the eyes of people or animals who were too close to the camera's flash. With this tool, you set the size of the pupil, relative to the iris for the eye in question (the default setting is 50%), and tell Elements how much darker the pupil should be. The percentage you choose depends on the severity and brightness of the glow and the degree of darkness of the iris. If your subject has dark brown eyes, you would want to increase the Darken Amount to 75% or more so that a dark pupil stands out in the middle of the eye. If your subject has very light eyes, a lower percentage will probably look more natural. When you are ready to fix the image, just clicking the mouse on the glowing pupil removes the red eye. If your first attempt does not give you the result you hoped for, simply click again to reapply the tool's settings and increase the darkening effect.

How do I fix red eye that has obscured not just the pupil but the entire iris as well?

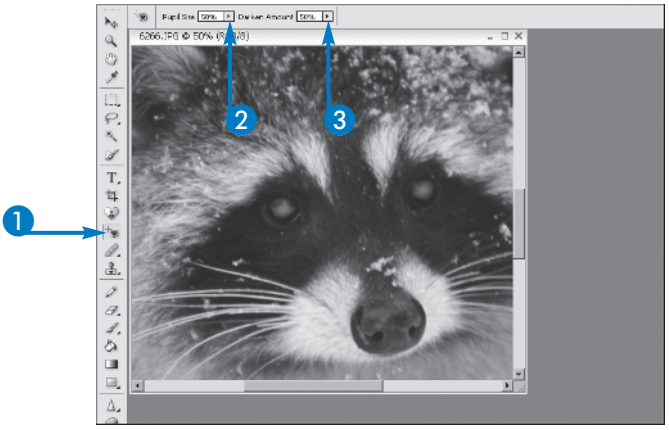
This may require some more complex retouching, and the creation of an iris where one no longer exists. You can use the Elliptical Marquee to select the iris (using the Subtract from Selection option to carve out an ellipse for the pupil in the iris's center) and then apply a fill color with the Paint Bucket or Paint Brush. You could also use Color Variations (discussed earlier in this chapter) to lighten and then add color to the selection.

Remove Red Eye

1. Click the Red Eye Removal tool ( ).

   The Red Eye Removal tool options bar appears.

2. Click here and select the pupil size.
3. Click here and select the darken amount.

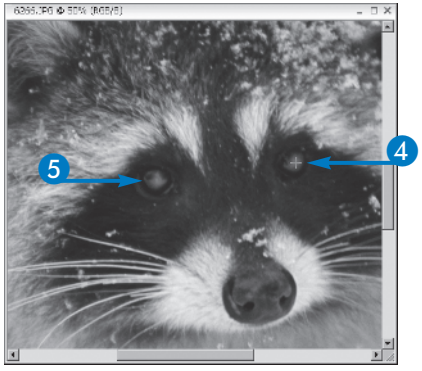


4. Click your mouse in the center of where the pupil should appear.

   The mouse pointer turns into cross hairs ( ).

   The pupil is darkened, and the red is gone.

5. Repeat in the other eye as needed.



Remove a Color Cast

You can fix a *color cast* — a shift in color that turns part or all of an image yellow, green, or red, which are the most common casts — using the Color Cast command in the Enhance, Adjust Color submenu. Although other commands and tools such as Color Variations or Hue/Saturation enable you to eliminate a color cast, this command is intended specifically for that purpose. When you choose Color Cast from the submenu, a dialog box advises you to click the eyedropper tool and click on a spot in the image that should be black, white, or gray. When you sample one of those spots, Elements automatically adjusts the overall colors in the image, removing the color cast. When using the Color Cast command, you are not restricted to one click of the Eyedropper. If you see (in the preview in the image window) that the cast is not completely gone, or that the colors are still not "right," you can click yet another spot in the image and Elements readjusts the colors again. You can continue to click dark, light, or midrange spots until you achieve the results want.

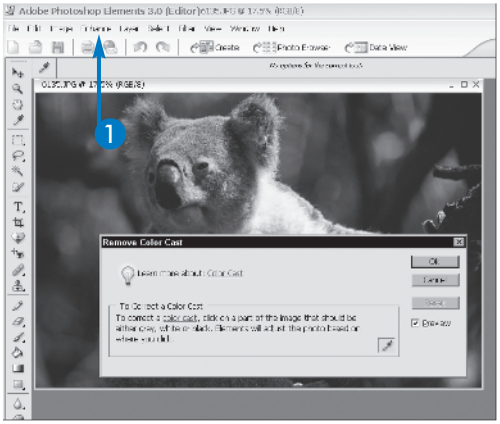
I get a good result only when I click a white spot, not when I click a black or gray spot. Why?

It all depends on the colors in your image and the spot you choose to click on with the Color Cast eyedropper. If the image does not contain a very dark color, or if you click on what you think is a midrange color (usually gray), but do not click on a spot that provides the input the Color Cast settings need to make the right adjustments, your color cast may remain, or may even change to, an even less desirable hue.

Remove a Color Cast

1. Click Enhance, Adjust Color.
2. Click Remove Color Cast.

   The Remove Color Cast dialog box appears.

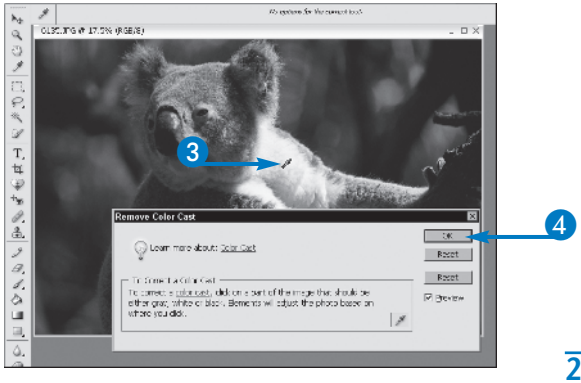


3. Click a black, white, or gray spot in your image.

   The color cast is adjusted.

Note: *If the color cast remains, or an undesirable change in color results, click another black, white, or gray spot in the image and be prepared to keep clicking alternate spots until the desired results are achieved.*

4. Click OK.



Boost Colors with the Multiply Blending Mode

You can use the Multiply blending mode to strengthen and intensify colors in your photo. For example, if environmental light and chemicals have faded your color Polaroid over time, you can give the image a color boost with the Multiply blending mode. Professional photographers also use this technique to create an instant color boost in images.

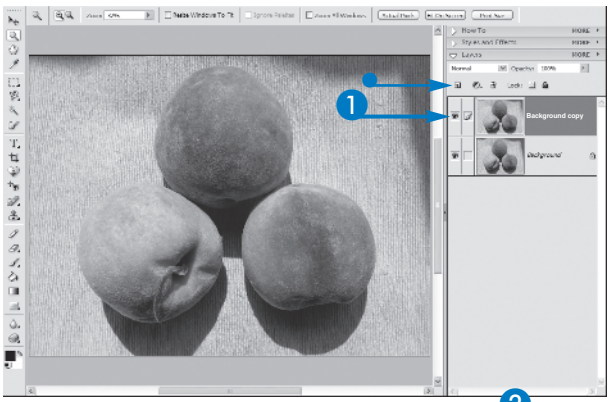
For best results, assign the Multiply blending mode to an Adjustment layer before applying the mode. By duplicating your image and then applying a blending mode, you can stack brightness levels in the image layers to increase color strength. Keep in mind, however, that boosting colors also boosts the darker colors in your image.

Boosting colors can really make a photo pop with vibrancy. You might also apply this popular blending mode on any of your photos just to see what kinds of color improvements you can create. You can also control the intensity of the blending mode by adjusting the layer's opacity level. After you apply the blending mode, you can use the Photoshop Elements tools to make adjustments to any overly dark areas in the image.

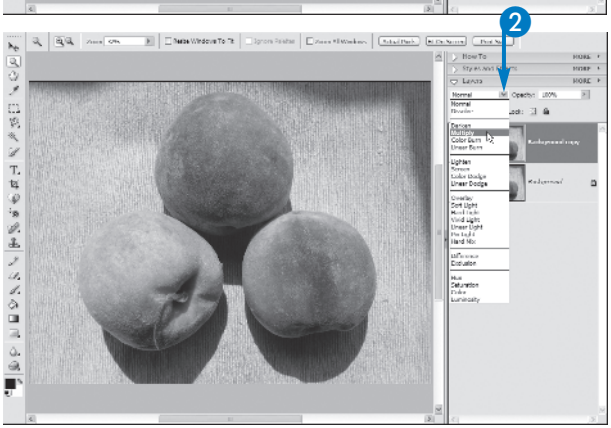
Boost Colors with the Multiply Blending Mode

1. Duplicate the layer you want to adjust.
   - The fastest way to duplicate the layer is to drag and drop the layer over the New Layer button.

Note: *See Chapter 6 to read more about layers.*

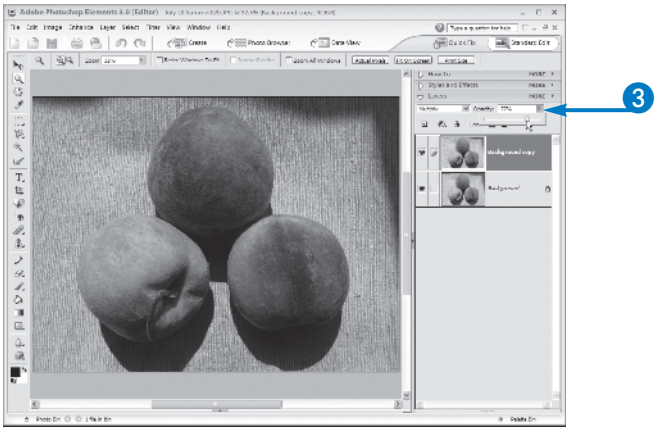


2. Click here and select Multiply.



Photoshop Elements applies the Multiply blending mode.

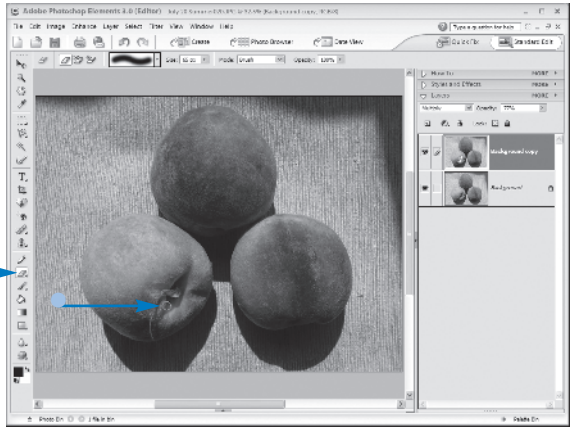
3. Click here and then click and drag to lessen the effect.



- If an area of the layer is too dark, you can click and drag the Eraser tool ( ) to erase the Multiply mode over an area.

Note: *For more about the Eraser tool, see Chapter 8.*

- In this example, the Eraser tool is applied to the darker pixels here to lighten the area.



How can I boost an area of pixels rather than an entire layer?

Start by selecting the pixels you want to boost using a selection tool; then click the Layer menu and click New, Layer via Copy. Now apply the Multiply blending mode to the copied layer to boost only the selected pixels in the image. See Chapter 3 to learn more about using the various selection tools in Photoshop Elements.

Can I also use the Sponge tool to boost color?

Yes. You can use the Sponge tool, set to Saturate mode, to boost color over any area you paint over on a photo. For example, you might want to boost the color of a subject's hair or eyes, or make the petals of a flower much more vibrant than they originally appear in the photo. You can also control the size of the Sponge tool as you drag it on the pixels you want to change.

Turn a Color Photo into Black and White

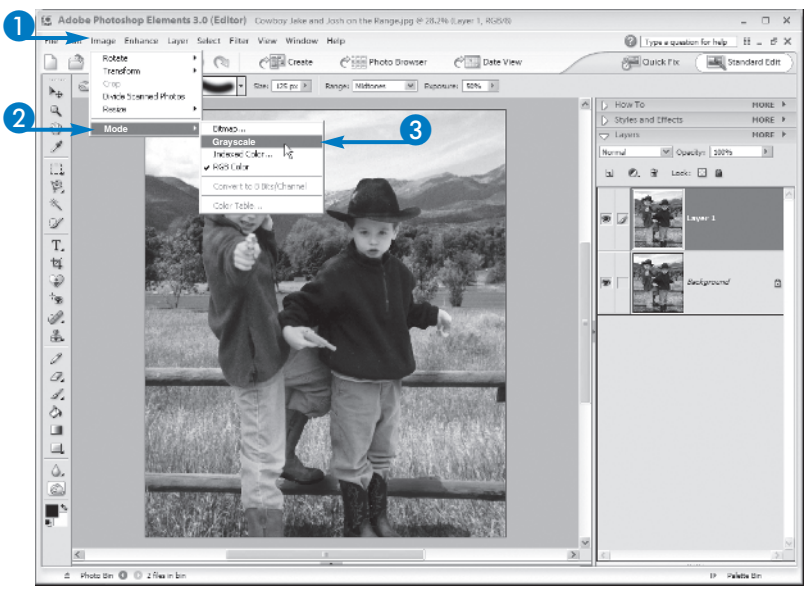
You can change the image mode to turn a color photo into a black and white photo. Elements accomplishes this by converting the colors to grayscale. You may want to make a picture black and white to create a dramatic effect or to publish the photo in a non-color newsletter or brochure. For example, you might turn a series of family snapshots into black and white images, and then display them on a wall or mantel to create a cohesive design.

The Grayscale command converts the colors in an image to gray values. It does this by assigning equal red, green, and blue values to every pixel. Just because the color values change, the lightness values do not. This produces shades of gray in the image.

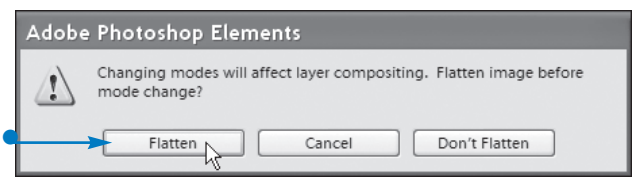
When you make a color photo into grayscale, the change is permanent. For this reason, you may want to copy the image file before making the change so the original file is still intact with full color. See Chapter 2 to read how to save files.

Turn a Color Photo into Black and White

1. Click Image.
2. Click Mode.
3. Click Grayscale.



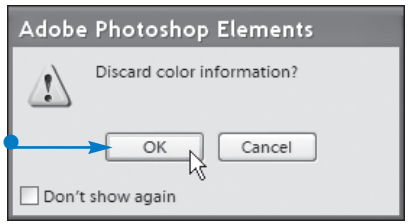
- If your image has multiple layers, you may need to flatten the layers first before proceeding. Click Flatten.



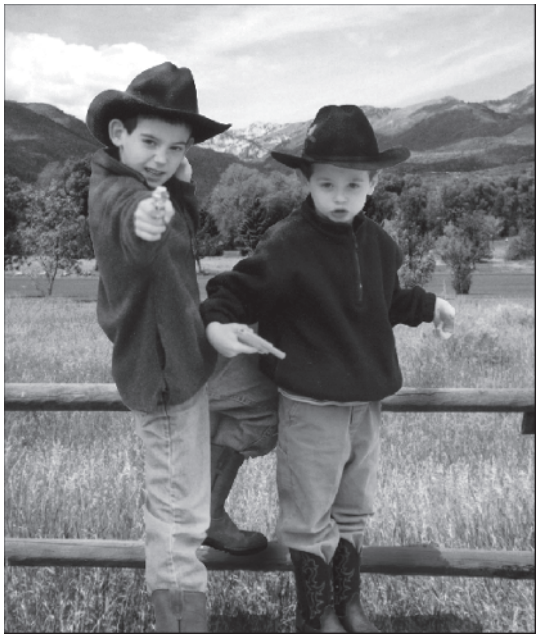
Note: *For more about flattening images, see Chapter 6.*

Photoshop Elements applies the change.

- If your image is one layer, Photoshop Elements displays a prompt box asking if you want to discard color information or not. Click OK.



Photoshop Elements applies the change.



Can I remove color from just one color channel?

Yes. You can leave your image in RGB color mode and just desaturate the color channels using the Hue/Saturation dialog box. Click the Enhance menu; then click Adjust Color, Hue/Saturation. Use the drop-down box to click the color channel you want to edit; then drag the Saturation slider to the left. Click OK and Photoshop Elements desaturates the color channel.

What does the Remove Color command do?

The Remove Color command achieves the same effect as Grayscale command. However, rather than permanently turn a color photo into a black and white photo, the Remove Color command affects the image mode. Photoshop Elements still reads the image file as an RGB file. To apply the Remove Color command, click Enhance, click Adjust Color, and then click Remove Color.

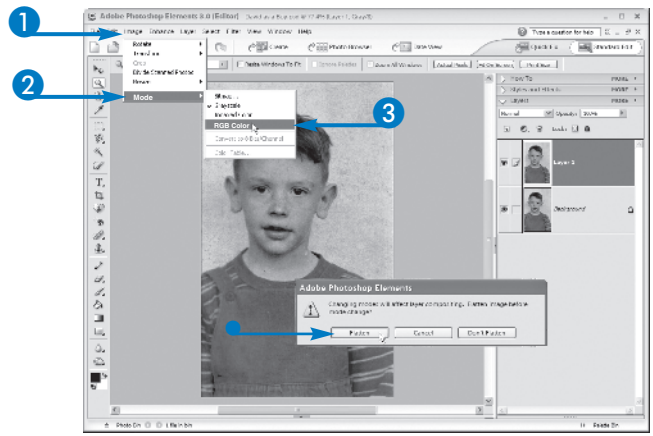
Add Color to a Black-and-White Photo

You can add color to a black-and-white photo using any of the painting tools. Adding a little bit of color can really enhance an old black-and-white image. You must first turn the image into an RGB Color image. Color you add to the photo does not look quite the same as a full color photo; however, you can use bits of color to spruce up the image. For example, you can add color to a baby's cheeks or to articles of clothing. You can use this technique to create some very artistic and dramatic looks for an image, such as painting a single rose in a bouquet red to stand out.

When you turn a black-and-white photo into an RGB color photo, the change is permanent. For this reason, you may want to copy the image file before changing image modes so that the original file is still intact in its black-and-white state. For best results, always perform color changes on duplicate or adjustment layers. See Chapter 2 to read how to save files or see Chapter 6 for more about layers.

Add Color to a Black-and-White Photo

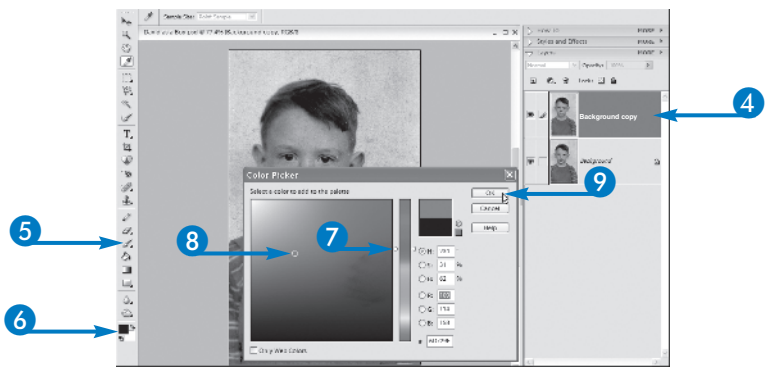
1. Click Image.
2. Click Mode.
3. Click RGB Color.
   - If your image has multiple layers, you may need to flatten the layers first before proceeding. In the prompt box that appears, click Flatten to continue.



4. Duplicate the Background layer.

Note: *See Chapter 6 for more on how to work with layers.*

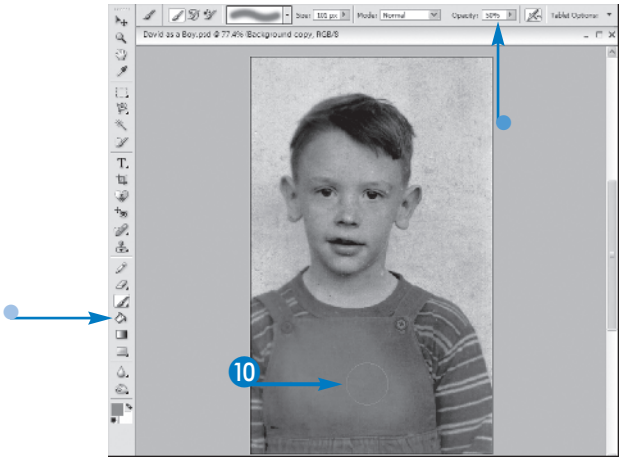
5. Click the Brush tool ( ).
6. Click the Foreground color.
7. In the Color Picker dialog box, click a color range.
8. Click a color.
9. Click OK.



10 Click and drag to paint the color on the photo.

Photoshop Elements applies the change.

- You can set a lower Opacity level to make the painting effect subtler.
- You can also use the Paint Bucket tool to fill in color in a selected group of pixels in one quick click.



This example shows color added to articles of clothing in the image.

MASTER IT

How do I tone down a layer color?

You can change the layer opacity in the Layers palette to make the color more transparent. Start by clicking the layer containing the color you want to edit. Next, click and drag the Opacity slider at the top of the Layers palette. Drag to the left to make the layer less opaque or drag to the right to make the layer more opaque. Photoshop Elements automatically adjusts the color as you drag. See Chapter 6 to learn more about working with layers.

Which tool works best for adding color to a black-and-white photo?

You can use any of the painting and drawing tools, but the Brush tool is the best place to start. You can use it to brush broad strokes or tiny lines of color onto your photo. You can control the size of the brush as well as the opacity. You can also turn on the airbrush option for even softer painting effects. See Chapter 8 to learn more about drawing and painting in Photoshop Elements.

Apply Filters to Enhance Image Quality

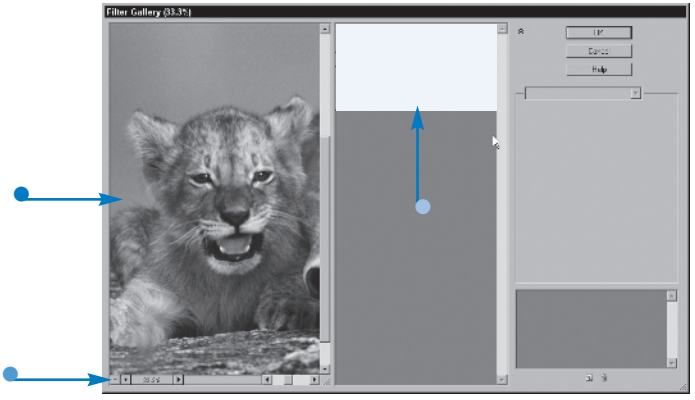
Filters are groups of special effects that apply changes to color, light, shape, and content within an image. Some filters mimic artistic media — painting, drawing, sketching, or textiles like fabric or mosaic tile — and others mimic natural and man-made substances or coatings like glass, chrome, or plastic wrap. You can also apply filters to distort your image, to soften it, or to increase the level of detail within the image. You can apply filters to the entire image, to a particular layer, or to a selection within a layer. You can apply the same filter repeatedly, increasing the intensity of its effect with each application; or you can apply combinations of filters to achieve specialized results. The Filter Gallery makes previewing and applying filters easy, and displays samples and a full set of options for each filter. You can also use the Filter menu and its submenus to apply filters. When you make a selection from the submenus, a dialog box for the selected filter appears; or, if the filter has no options available, Elements directly applies the filter to the image or selection, with no further input required from you.

Apply Filters to Enhance Image Quality

1. Click Filter, Filter Gallery.

   The Filter Gallery opens.

   - The active image appears in a preview window.
   - Click these buttons to zoom the image preview in or out.
   - Buttons for each filter group/category appear here.

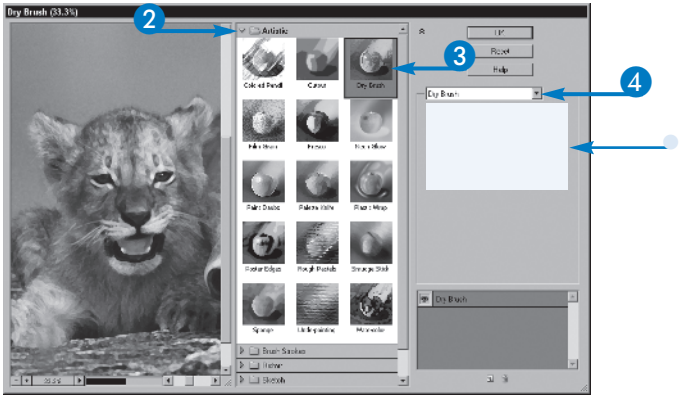


2. Click a filter category.
3. Click a filter thumbnail.

   The filter you clicked is applied to the image preview.

   - Filter options display here.

4. Click here to display a text list of all the available filters, regardless of category.



Apply a Filter from the Gallery

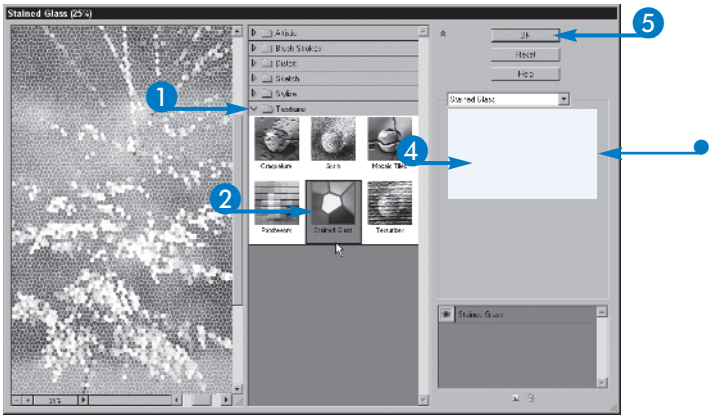
1. Click the filter category for the filter you want to apply.
2. Click the desired filter's thumbnail.

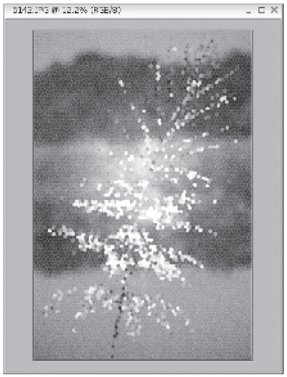
   Elements applies the selected filter to the image preview.

   - Options for the selected filter appear here.
4. Make any desired adjustments to the filter's options.

   Drag sliders, turn options on or off, and make choices from lists.
5. Click OK.

   Elements applies the filter to the image in the image window, and the Filter Gallery closes.





MASTER IT

Is there any difference between using the Filter Gallery and the Filter menu?

No, not in terms of the filters' effects on your image or how you access each filter's options. The benefit of the Gallery is that you can see a thumbnail sample of each filter, which can be helpful when filter names are not descriptive of their effects, or if you are not sure what filter to use.

How can I reapply the last filter I used, with the exact same settings?

The Filter menu's first command displays the name of the last filter used, along with a keyboard shortcut for reapplying that filter. If you are using Windows, the shortcut is Ctrl+F; if you are on a Mac, press Command+F.

Can I create my own custom filters?

Yes and no. You can create a custom filter by applying filters in combinations to achieve specific results. On the other hand, you cannot save these filter combinations for future use; you can only repeat them if you make note of your settings and the order in which you applied the filters. The best way to devise special, custom filters is to experiment and test your results until you get the desired effect.

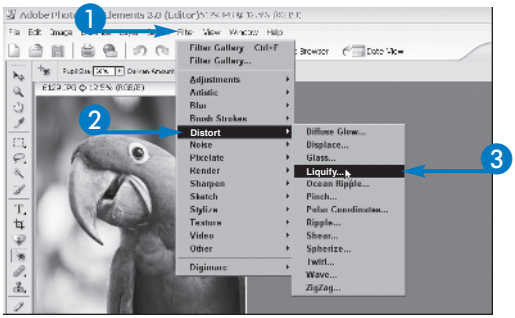
Liquify an Image

With the Liquify dialog box, you can warp, swirl, shrink, expand, move, and otherwise distort your image. The dialog box displays a preview of the active image (or a portion of it, if you make a selection before opening the Liquify dialog box), and you can zoom in on the preview to make detailed distortions. You can also access the Hand tool to pan within an image that does not entirely fit within the preview window. For each button on the far left-hand side of the Liquify dialog box, there is a set of options on the right-hand side: Brush Size, Brush Pressure (working much like the Strength option for the Smudge tool), and Turbulent Jitter (which determines how smoothly the liquify distortion is applied in the path of your mouse). You can use any combination of the tools in the dialog box, tweaking each one and applying the effect to as much or as little of the image as desired. Based on what you see in the preview window as you apply the tools, you can click Revert to start over, or OK to apply the effect to your image.

Liquify an Image

1. Click Filter.
2. Click Distort.
3. Click Liquify.

   The Liquify dialog box appears.



   A preview of the image appears.

   - Click here to zoom in or out as needed.

4. Click a tool.

   This example shows the Twirl Counter Clockwise tool.

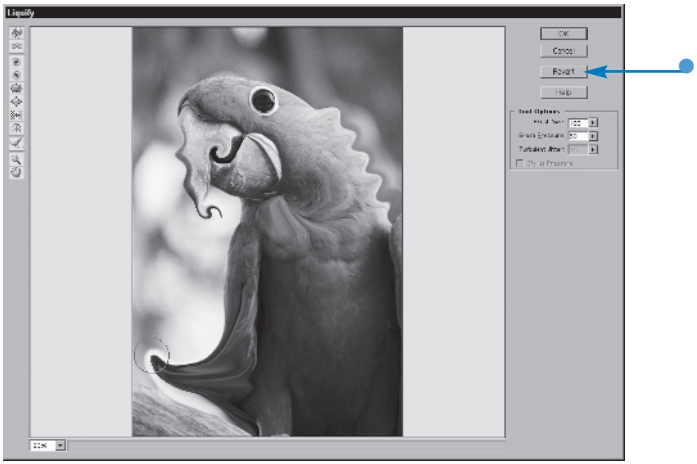
   The Tool Options offer the ability to customize the effects of the tool.

5. Click and/or drag within the image preview.

   The tool distorts the image, based on its purpose and settings.

- To undo the effects of the tool, click Revert.

6. Repeat steps 4 and 5 as desired.
7. Click OK.



Elements applies the distortion to the image in the image window.

MASTER IT

Nothing happened when I dragged the Twirl tool. Why?

Some of the Liquify tools work best when you click and hold down the mouse button on a single spot in the preview. The Twirl, Pucker, and Bloat tools work when you click (and continue to click, to intensify the effect) on a single spot in the image. You can affect more of the image with that single click by defining a large brush size before using the tools.

Should I use the Reconstruct tool or Revert if I want to put the preview back to its original state?

The Revert button literally reverts the image to the state in which it appeared before you applied any of the Liquify tools. The Reconstruct tool undoes specific distortions based on where you drag the mouse and how you drag it, often resulting in uneven results (and sometimes displaying partial remains of the previously applied distortions). The Reconstruct tool is more effective as a tool for reducing overzealous use of another Liquify tool, perhaps by untwirling something slightly, or by reducing the degree of distortion achieved with the Warp tool.

How does the Reflection tool work?

The Reflection tool pulls the pixels from just outside the path of your brush into the brush path and turns them into a distorted mirror-image of themselves. This can be used to duplicate content within the image — just drag next to what you want to mirror, and a reflection is created in the path of the mouse. Bear in mind that what was in the path of the mouse is replaced by what is reflected.

Remove Dust and Scratches

You can add slight blurring to your image to remove extraneous dust and scratches with the Dust & Scratches filter. This can help improve scans of old photographs. You can use the Elements filters to change the appearance of your photographs. Each filter creates a specific type of effect. The Dust & Scratches filter is part of a group of filters in the Noise category designed to add or remove pixels with randomly distributed color values. In the case of the Dust & Scratches filter, the effect is to remove problem areas in a photo. The Dust & Scratches filter works by reducing visual noise by changing dissimilar pixels, allowing you to blend selections into the surrounding pixels.

To apply the Dust & Scratches filter, you must first target specific spots on your image that need correcting, such as a scratch or a dust spot. When you apply the filter, you can control the radius and threshold settings. The radius setting controls what size speck you consider as dust or a scratch in the image. The threshold setting controls how much the pixels need to differ from their surrounding pixels in order for Elements to consider it a dust speck or a scratch.

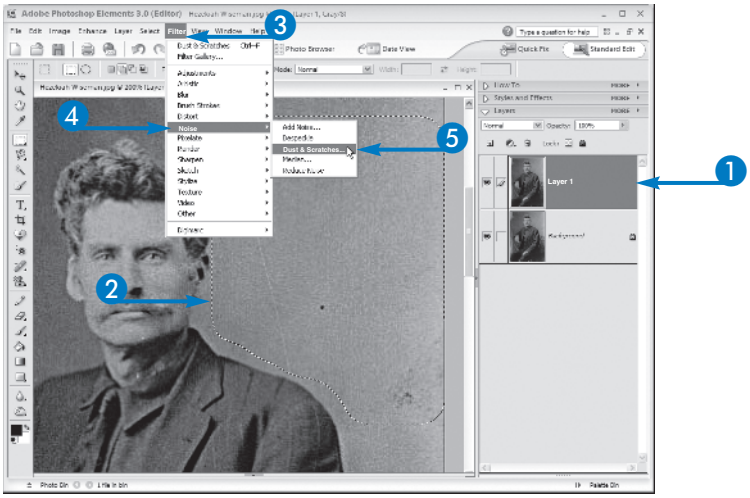
Remove Dust and Scratches

1. Select the layer to which you want to apply the filter.
2. With a selection tool, select an area that has dust and scratches.

Note: *For more about layers, see Chapter 6. To use the selection tools, see Chapter 3.*

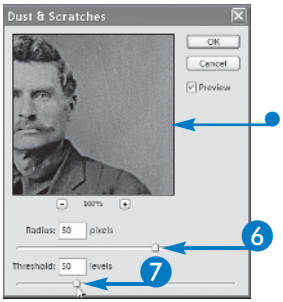
3. Click Filter.
4. Click Noise.
5. Click Dust & Scratches.

   The Dust & Scratches dialog box appears.



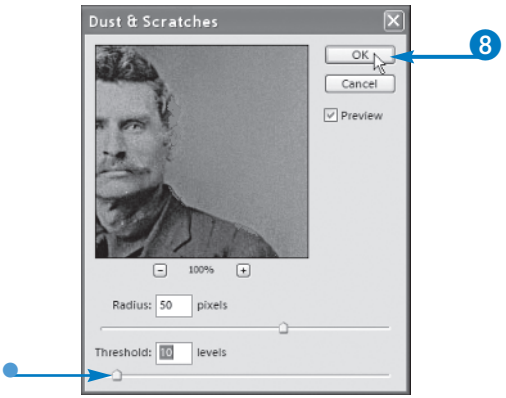
   - Photoshop Elements displays a small preview of the effect.

6. Drag to control what size speck you consider dust or a scratch.
7. Drag to control how much pixels you consider dust or a scratch must differ from their surroundings.

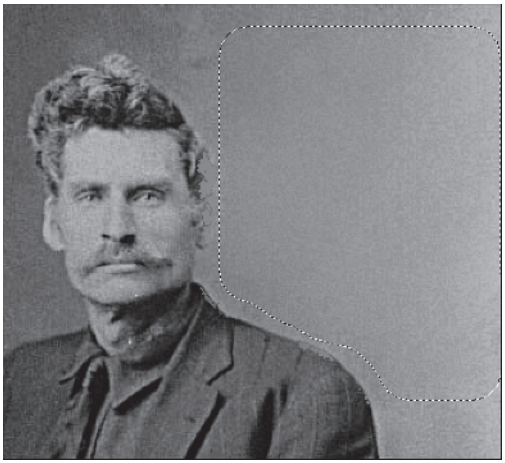


- In this example, the Threshold value has been decreased to remove all of the selected dust.

8 Click OK.



Photoshop Elements applies the filter.



MASTER IT

What does the Dust & Scratches filter do to areas of an image that do not have dust or scratches?

Although the intention of the Dust & Scratches filter is to remove only minor artifacts from an image, it still adds some blur wherever you apply it. For this reason, selecting areas that have dust and scratches before applying the filter is best. This prevents the filter from affecting details in an image unnecessarily.

How do I adjust the preview in the Dust & Scratches dialog box?

You can click the Minus or Plus buttons below the preview area to change the preview window's magnification setting. For example, you may want to zoom out to see more of the photo, or zoom in to see a closer view of the dust speck or scratch. You can also move the mouse pointer over the preview area and drag your view of the image to another area of the photo.