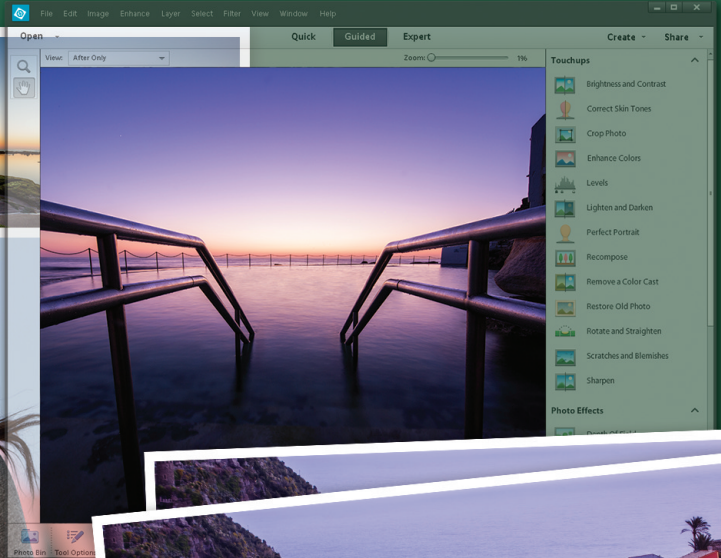


Uncover the inside tips and tricks of the trade for organizing, correcting, editing, sharpening, and retouching your photos like a pro



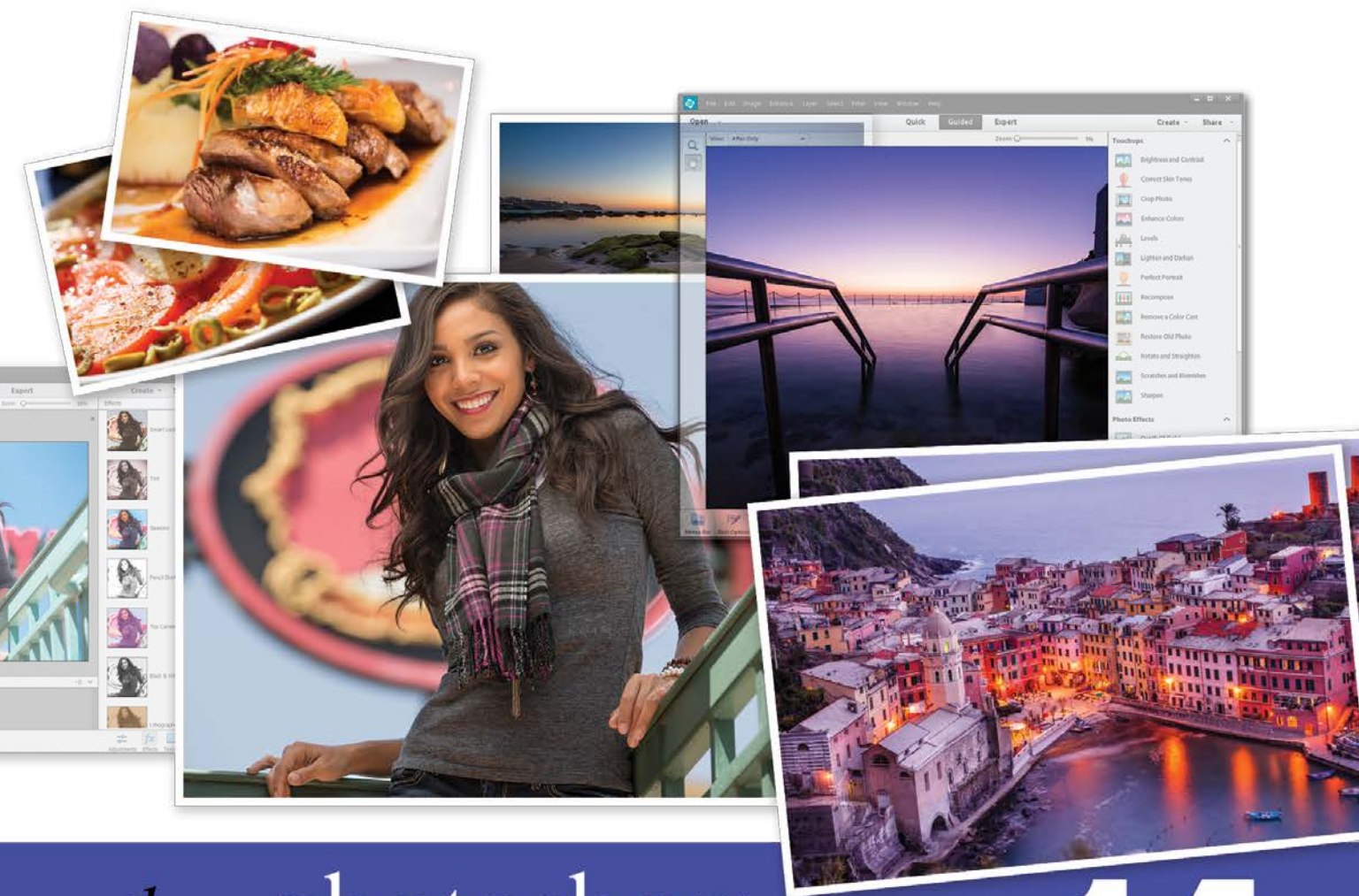
# *the* photoshop® elements 14 *book*

for digital photographers

Scott Kelby

New  
Riders

VOICES THAT MATTER™



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for digital photographers

Scott Kelby

# THE PHOTOSHOP ELEMENTS 14 BOOK FOR DIGITAL PHOTOGRAPHERS

**The Photoshop  
Elements 14  
Book for Digital  
Photographers Team**

**MANAGING EDITOR**

Kim Doty

**TECHNICAL EDITOR**

Cindy Snyder

**ART DIRECTOR**

Jessica Maldonado

**PHOTOGRAPHY BY**

Scott Kelby

Published by

**New Riders**

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[www.newriders.com](http://www.newriders.com)



*This book is dedicated to my longtime  
Publisher and friend at Peachpit Press,  
Nancy Aldrich-Ruenzel.*

*It was an honor to get to work with you, and your  
wisdom, advice, direction, and insights will  
never be forgotten, by me or our readers.*

*While we'll miss you terribly in your retirement,  
know that we'll honor your legacy of  
always "doing right by the reader," and we'll  
continue to work hard to create the kind of  
books that would make you proud.*

## ACKNOWLEDGMENTS

I start the acknowledgments for every book I've ever written the same way—by thanking my amazing wife, Kalebra. If you knew what an incredible woman she is, you'd totally understand why.

This is going to sound silly, but if we go grocery shopping together, and she sends me off to a different aisle to get milk, when I return with the milk and she sees me coming back down the aisle, she gives me the warmest, most wonderful smile. It's not because she's happy that I found the milk; I get that same smile every time I see her, even if we've only been apart for 60 seconds. It's a smile that says, "There's the man I love."

If you got that smile, dozens of times a day, for nearly 26 years of marriage, you'd feel like the luckiest guy in the world, and believe me—I do. To this day, just seeing her puts a song in my heart and makes it skip a beat. When you go through life like this, it makes you one incredibly happy and grateful guy, and I truly am.

So, thank you, my love. Thanks for your kindness, your hugs, your understanding, your advice, your patience, your generosity, and for being such a caring and compassionate mother and wife. I love you.

Secondly, a big thanks to my son, Jordan. I wrote my first book when my wife was pregnant with him (20 years ago), and he has literally grown up around my writing. It has been a blast watching him grow up into such a wonderful young man, with his mother's tender and loving heart and compassion way beyond his years. I can't believe he's already off to college (out-of-state no less—sniff, sniff), but I know he knows that his dad just could not be prouder or more excited for him (though he may not realize just how much I miss seeing his big smile every morning before school and at the dinner table every night). Throughout his life, he has touched so many people, in so many different ways, and even though he's so young, he has already inspired so many, and I just cannot wait to see the amazing adventure, and the love and laughter this life has in store for him. Hey, little buddy, this world needs more "yous!"

Thanks to our wonderful daughter, Kira, for being the answer to our prayers, for being such a blessing to your older brother, and for proving once again that miracles happen every day. You are a little clone of your mother, and believe me, there is no greater compliment I could give you. It is such a blessing to get to see such a happy, hilarious, clever, creative, and just awesome little force of nature running around the house each day—she just has no idea how happy and proud she makes us. She is awesomeness wrapped in a layer of chocolate with sprinkles. It doesn't get much better than that.

A special thanks to my big brother, Jeff. I have so much to be thankful for in my life, and having you as such a positive role model while I was growing up is one thing I'm particularly thankful for. You're the best brother any guy could ever have, and I've said it a million times before, but one more surely wouldn't hurt—I love you, man!

My heartfelt thanks go to my entire team at Kelby Media Group. I know everybody thinks their team is really special, but this one time—I'm right. I'm so proud to get to work with you all, and I'm still amazed at what you're able to accomplish day in, day out, and I'm constantly impressed with how much passion and pride you put into everything you do.

A warm word of thanks goes to my in-house Editors Kim Doty and Cindy Snyder. This update to the book—the first I've done without my old friend and co-author Matt Kloskowski—wouldn't have happened without their hard work, dedication, and push to get this all done, and I can't thank you two enough. This was a *lot* of work, and you both did it with a great deal of grace and smiles, and it really made my part incredibly easy and fun. I'm indebted to you both.

I'm equally as lucky to have the immensely talented Jessica Maldonado working on the design of my books. I just love the way Jessica designs, and all the clever little things she adds to her layouts and cover designs. She's not just incredibly talented and a joy to work with, she's a very smart designer and thinks five steps ahead in every layout she builds. I feel very, very fortunate to have her on my team.

To my best buddy and book-publishing powerhouse, Dave Moser (also known as "the guiding light, force of nature, miracle birth, etc."), for always insisting that we raise the bar and make everything we do better than anything we've done before.

Thanks to my friend and business partner, Jean A. Kendra, for her support and friendship all these years. You mean a lot to me, to Kalebra, and to our company.

My heartfelt thanks to Kleber Stephenson, for helping us get over a mountain we haven't been able to get over for years, and for putting together a team to get us there.

A big thanks to my Executive Assistant, Lynn Miller, for wrangling a "kitten that's always trying to jump out of the box" each day, and for keeping me focused, organized, and on track, which has to be just an insanely challenging job, but she seems to do it pretty effortlessly, which is a testament to how good she is at it. Thank you, Lynn.

A big high-five to Nikki McDonald, my "Editor of Awesomeness" at Peachpit Press, to Nancy Davis, our "Mistress of Midnight Publishing," and to Sara Jane "SJ" Todd, and all the wonderful folks at Peachpit. Thanks for all your hard work and dedication to making the kind of books that make a difference.

Thanks to my former co-author, Matt Kloskowski, who co-authored many of the previous editions of this book with me. His words and influence are still felt throughout, and the book is better for it.

Thanks to my friends at Adobe Systems: Brian Hughes, Terry White, Sharad Mangalick, Scott Morris, Jim Heiser, Tom Hogarty, Stephen Nielsen, Bryan Lamkin, Julieanne Kost, and Russell Preston Brown. Gone but not forgotten: Barbara Rice, Rye Livingston, John Loiacono, Kevin Connor, Deb Whitman, Addy Roff, Cari Gushiken, and Karen Gauthier.

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Thanks to my mentors, whose wisdom and whip-cracking have helped me immeasurably, including John Graden, Jack Lee, Dave Gales, Judy Farmer, and Douglas Poole.

Most importantly, I want to thank God, and His Son Jesus Christ, for leading me to the woman of my dreams, for blessing us with two amazing children, for allowing me to make a living doing something I truly love, for always being there when I need Him, for blessing me with a wonderful, fulfilling, and happy life, and such a warm, loving family to share it with.

## OTHER BOOKS BY SCOTT KELBY

---

*The Lightroom CC Book for Digital Photographers*

*Photoshop for Lightroom Users*

*How Do I Do That In Lightroom?*

*Professional Portrait Retouching Techniques for Photographers  
Using Photoshop*

*The Digital Photography Book, parts 1, 2, 3, 4 & 5*

*The Best of The Digital Photography Book Series*

*Light It, Shoot It, Retouch It: Learn Step by Step How to  
Go from Empty Studio to Finished Image*

*The Adobe Photoshop CC Book for Digital Photographers*

*Professional Sports Photography Workflow*

*It's a Jesus Thing: The Book for Wanna Be-lievers*

## ABOUT THE AUTHOR



**Scott Kelby**

Scott is Editor, Publisher, and co-founder of *Photoshop User* magazine, co-host of *The Grid*, the weekly, live talk show for photographers, and Executive Producer of the top-rated weekly show *Photoshop User TV*.

He is President and CEO of KelbyOne, an online educational community for learning Photoshop, Lightroom, and photography.

Scott is a photographer, designer, and award-winning author of more than 60 books, including *Photoshop for Lightroom Users*; *Professional Portrait Retouching Techniques for Photographers Using Photoshop*; *Light It*; *Shoot It*; *Retouch It*; *The Adobe Photoshop Book for Digital Photographers*; and *The Best of The Digital Photography Book Series*.

For the past five years, Scott has been honored with the distinction of being the world's #1 best-selling author of photography technique books. His book, *The Digital Photography Book*, part 1, is now the best-selling book on digital photography in history. And, he recently received the prestigious HIPA Award for his contributions to photography education worldwide.

His books have been translated into dozens of different languages, including Chinese, Russian, Spanish, Korean, Polish, Taiwanese, French, German, Italian, Japanese, Dutch, Arabic, Swedish, Turkish, Hebrew, and Portuguese, among others, and he is a recipient of the prestigious ASP International Award, presented annually by the American Society of Photographers for "...contributions in a special or significant way to the ideals of Professional Photography as an art and a science."

Scott is Training Director for the official Adobe Photoshop Seminar Tour and Conference Technical Chair for the Photoshop World Conference & Expo. He's a frequent speaker at conferences and trade shows around the world, is featured in a series of online learning courses at KelbyOne.com, and has been training Photoshop users and photographers since 1993.

For more information on Scott, visit him at:

His daily blog: [scottkelby.com](http://scottkelby.com)

Twitter: [@scottkelby](https://twitter.com/scottkelby)

Instagram: [instagram.com/scottkelby](https://www.instagram.com/scottkelby)

Facebook: [facebook.com/skelby](https://www.facebook.com/skelby)

Google+: [Scottgplus.com](https://plus.google.com/+Scottgplus.com)





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It's really important to me that you get a lot out of reading this book, and one way I can help is to get you to read these 10 quick things about the book that you'll wish later you knew now. For example, it's here that I tell you about where to download something important, and if you skip over this, eventually you'll send me an email asking where it is, but by then you'll be really aggravated, and well... it's gonna get ugly. We can skip all that (and more), if you take two minutes now to read these 10 quick things. I promise to make it worth your while.



## Ten Things You'll Wish You Had Known Before Reading This Book

### (1) You don't have to read this book in order.

You can treat this as a “jump-in-anywhere” book, because I didn't write it as a “build-on-what-you-learned-in-Chapter-1” type of book. For example, if you just bought this book, and you want to learn how to convert an image to black and white, you can just turn to Chapter 9, find that technique, and you'll be able to follow along and do it immediately, because I walk you through each step. So, if you're a more advanced Elements user, don't let it throw you that I say stuff like “Go under the Image menu, under Adjust Color, and choose Levels,” rather than just saying “Open Levels.” I did that so everybody could follow along no matter where they are in the Elements experience.

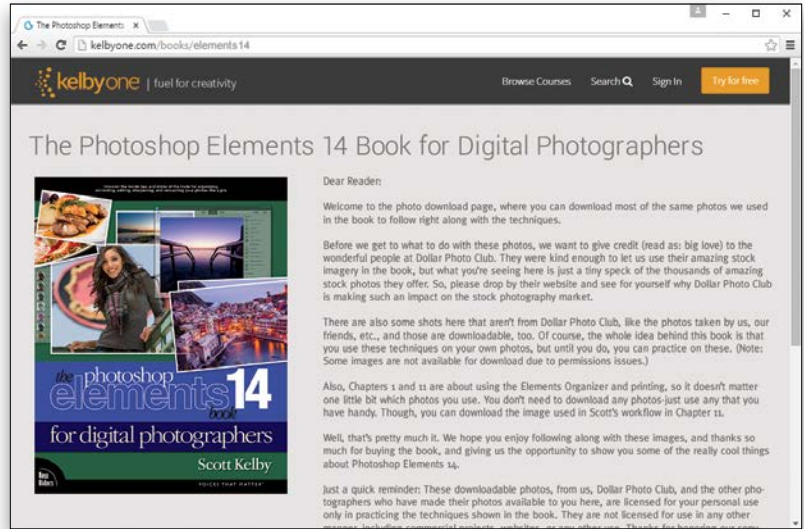
### (2) Not everything about Elements is in this book.

I tried hard not to make this a giant encyclopedia of Elements features. So, I didn't include tutorials on every feature in Elements. Instead, it's more like a recipe book—you can flip through it and pick out the things that you want to do to your photos and follow the steps to get there. Basically, I just focused on the most important, most asked-about, and most useful things for digital photographers. In short—it's the funk and not the junk.

(Continued)

**(3) Practice along with some of the same photos I used here in the book.**

As you're going through the book, and you come to a technique like "Adding Contrast and Drama to Cloudy Skies," you might not have a cloudy sky image hanging around. I made most of the images used in the techniques available for you to download, so you can follow along with them. You can find them at <http://kelbyone.com/books/elements14> (see, this is one of those things I was talking about that you'd miss if you skipped this and went right to Chapter 1).



**(4) There's a bonus chapter on portrait retouching.**

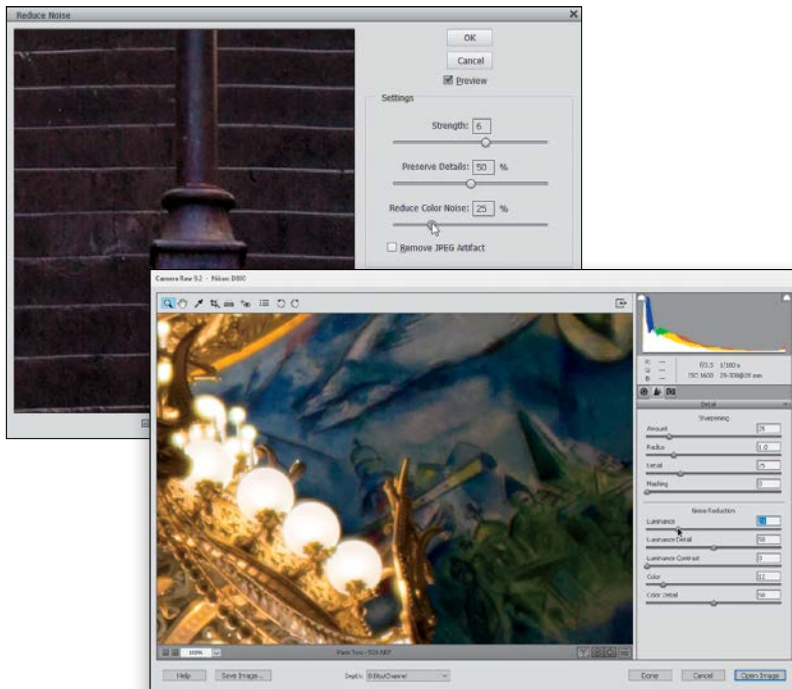
Every time Adobe adds a bunch of new features to Elements, I add those features to this book, and what you're holding in your hands is the 14th edition of the book. If I did nothing but add all the new features in each edition, this book would probably be over a thousand pages by now (and sadly, cost triple the price). So, rather than just cutting pages to make room for the new stuff (and to keep the cost of the book affordable), I've put the Retouching Portraits chapter online for you as a bonus chapter. That way, you still get the techniques, but without paying more money (and having to lug around a 22-lb. book). You can find this bonus retouching chapter on the book's companion webpage at the web address I just mentioned in #3.





**(5) The intro pages at the beginning of each chapter are not what they seem.**

The chapter introductions are designed to give you a quick mental break between chapters, and honestly, they have little to do with what's in the chapter. In fact, they have little to do with anything, but writing these quirky chapter intros has become kind of a tradition in all my books, so if you're one of those really "serious" types, I'm begging you, skip them and just go right into the chapter because they'll just get on your nerves. However, the short intros at the beginning of each individual project, up at the top of the page, are usually pretty important. If you skip over them, you might wind up missing stuff that isn't mentioned in the technique itself. So, if you find yourself working on a technique, and you're thinking to yourself, "Why are we doing this?" it's probably because you skipped over that intro. So, just make sure you read it first, and then go to Step One. It'll make a difference—I promise.



**(6) There are things in Elements 14 and in Camera Raw that do the exact same thing.**

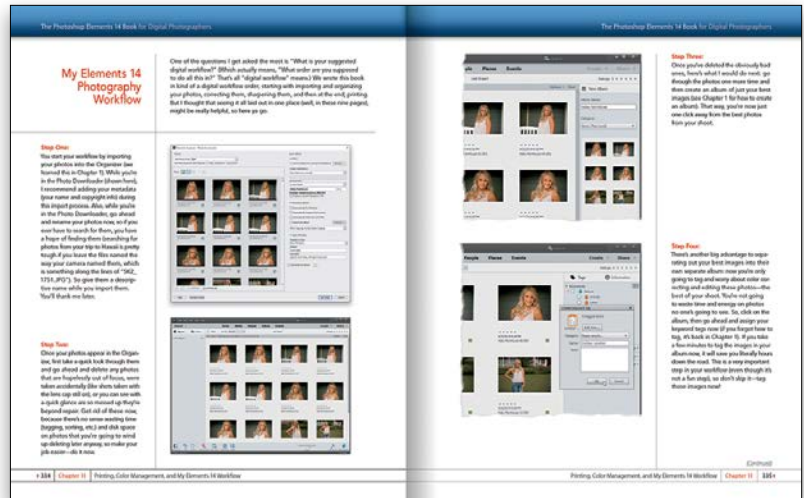
For example, there's a way to reduce noise in a photo in Camera Raw and there's a way to do it in the Elements Editor, as well. And, they look almost identical. What this means to you is that some things are covered twice in the book. As you go through the book, and you start to think, "This sounds familiar," now you know why. By the way, in my own workflow, if I can do the exact same task in Camera Raw or the Editor, I always choose to do it in Camera Raw, because it's faster (there are no progress bars in Camera Raw) and it's non-destructive (so I can always change my mind later).

*(Continued)*



**(7) I included my Elements 14 workflow, but don't read it yet.**

At the end of Chapter 11, I included a special tutorial detailing my own Elements 14 workflow. But, please don't read it until you've read the rest of the book, because it assumes that you've read everything else in the book already, and understand the basic concepts, so it doesn't spell everything out (or it would be one really, really long drawn-out tutorial).



**(8) What new stuff is in this book?**

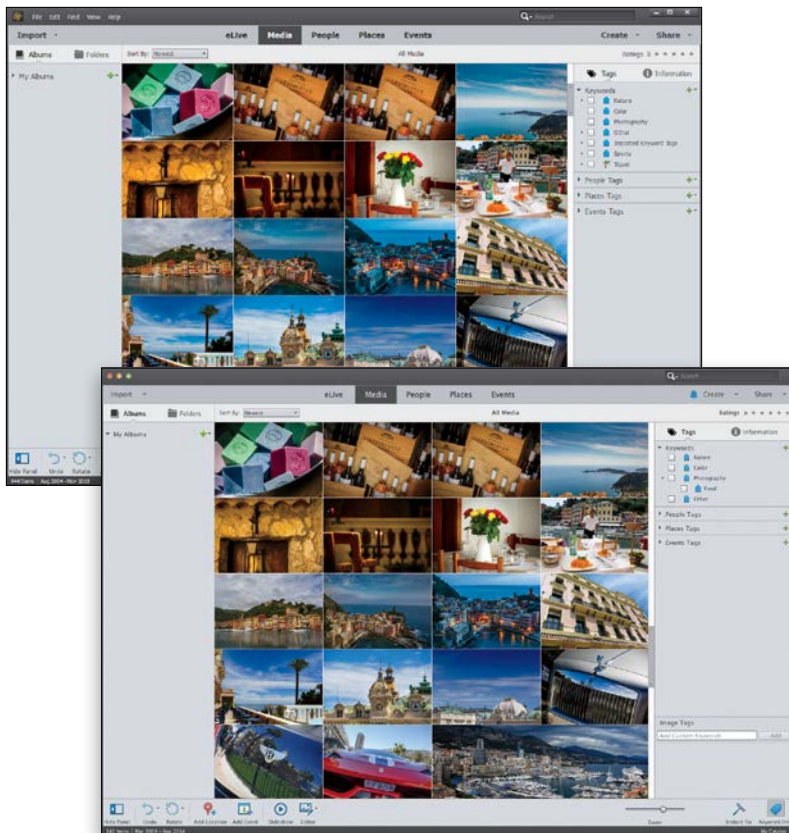
Elements 14 is a significant upgrade for photographers, and thankfully Adobe continued with their tradition of taking some of the coolest features from the full-blown version of Photoshop CC and bringing them over to Elements (but usually in a much more refined or easier-to-use way, so it feels right at home here in Elements). Some of the big features they brought over in this update include Photoshop's Shake Reduction filter (it helps sharpen photos that are blurry due to camera movement when you took the shot), and the amazing Haze Removal filter, which cuts through hazy or foggy images with just a simple slider (this has been a huge hit with users in Photoshop CC and Lightroom CC), along with improved panoramas, a simple-to-use Straighten tool, auto Smart Looks in Quick mode, some new Guided mode effects, like Speed Effect that gives the effect of slow shutter-speed motion, plus a lot more. And, of course, all the cool new stuff is covered here in the book.





**(9) Photography is evolving, Elements is evolving, and this book has to, too.**

If it looks like a lot of the book is dedicated to covering Camera Raw, it's because it has become the "go-to" tool for today's photographers. It offers so many advantages, and it's not just its non-destructive nature (it doesn't ever harm your RAW original—it kind of treats it like we treated negatives back in the day). Beyond that, it's so much faster, more flexible, and just easier to understand and learn, so it makes sense to do as much as we can in Camera Raw first before we take the image fully into Elements (not to mention the fact that Camera Raw is *not* just for RAW images—it works with JPEGs and TIFFs, too). Camera Raw is where photographers today are focusing their time and efforts, so I dedicate quite a bit to making sure you're making the most of it in your Elements workflow.



**(10) This book is for Windows and Mac users.**

Elements 14 is available for both Windows and Macintosh platforms, and the two versions are nearly identical. However, there are three keys on the Mac keyboard that have different names from the same keys on a PC keyboard, but don't worry, I give you both the Windows and Mac shortcuts every time I mention a shortcut (which I do a lot). Also, the Editor in Elements 14 is the same on both platforms, but the Organizer (where we sort and organize our images) was only made available on the Mac starting with Elements 9. As a result, there are some Organizer functions that still aren't available on the Mac yet, and I've noted it in the book wherever this is the case.

Okay, that's the scoop. Thanks for taking a few minutes to read this, and now it's time to turn the page and get to work.



Photo by Scott Kelby | Exposure: 1/800 sec | Focal Length: 18mm | Aperture Value: f/4



## edIT

which mode do I use: quick, guided, or expert?

Man, did I luck out on the name of this chapter: edIT. It's actually named after the popular DJ, producer, and musician, and that right there is enough for me, especially since he gets to work with hip-hop artists and rappers. I love rappers, because they use such colorful phrases—stuff you usually only hear from fans at a Redskins football game when a receiver is wide open in the flat and drops a ball thrown right into his hands. But when the fans say it, they're yelling, which can really get on your nerves. In a rap song, even though they're saying the same things, since it's set to music, it just floats by. In fact, a lot of times, when you're listening to rap, they'll say something and you stop and think, "Did he really just say what I thought he said?" but you try to convince yourself that's not what you heard because nobody dropped an easy pass. I always wonder what rappers have to be so angry about. They're rich, successful entrepreneurs, and everybody obviously wants to hang out with them and go to "da club" and drink Cristal and look thoroughly bored at all

the women gesticulating around them. They should be really happy, one would think, but often they sound very grumpy, which always strikes me as odd for millionaire celebrity rappers, which I assume DJ edIT produces or mixes. By the way, a "mix," I believe, is what you add to gin (like juice) when you're chillin' with your posse in your crib (which must mean you have small children sleeping in your home). Anyway, I thought I would help out by writing some positive, non-angry, upbeat lyrics that edIT can show to his rapper friends so they'll sound more like the happy millionaire celebrities that they are. Please don't laugh—this is my first rap for my peeps and my crew, so I'm just rappin' lyrical for me, and one for my homies. (See, that's rap talk, right?) Okay, here goes: "I was having lots of fun at Busch Gardens today. I rode an awesome roller coaster and didn't have to pay. I drove there in my new limo and the driver's real nice. And we're listening to some snappy tunes from cool Vanilla Ice." See? Rap can be happy and super-edgy, too! Peace out. Word. Wikki-wikki.

## Photo Quick Fix in Quick Mode

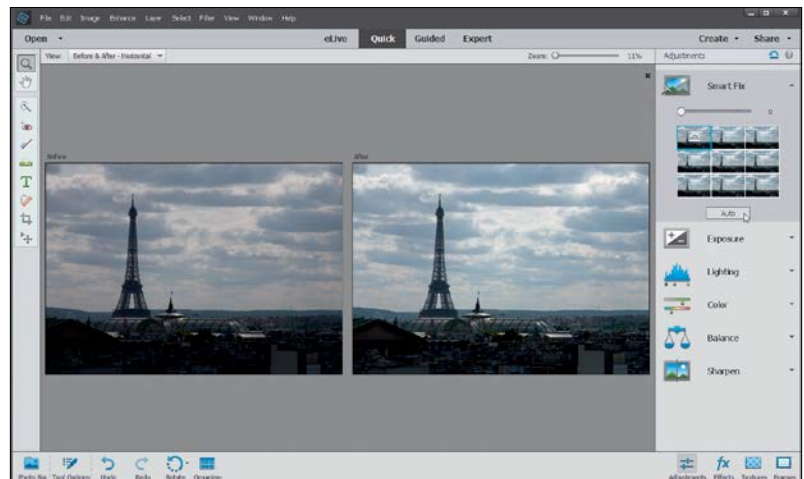
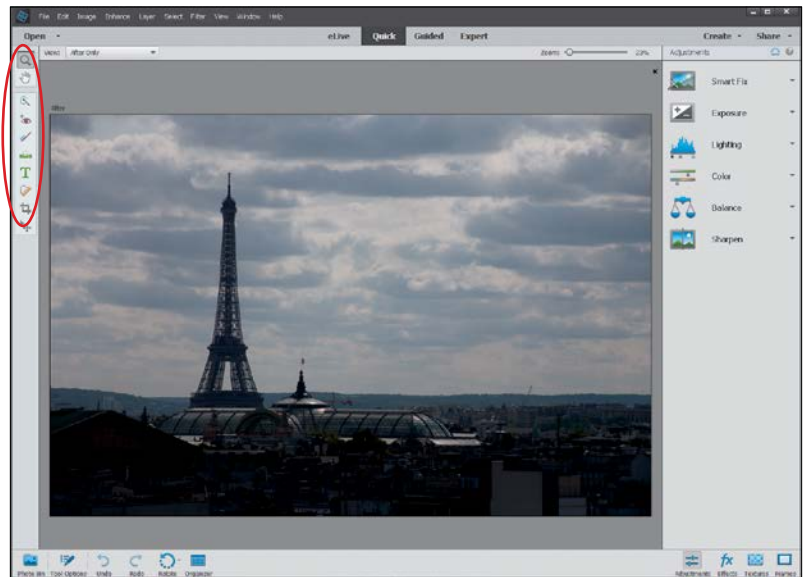
### Step One:

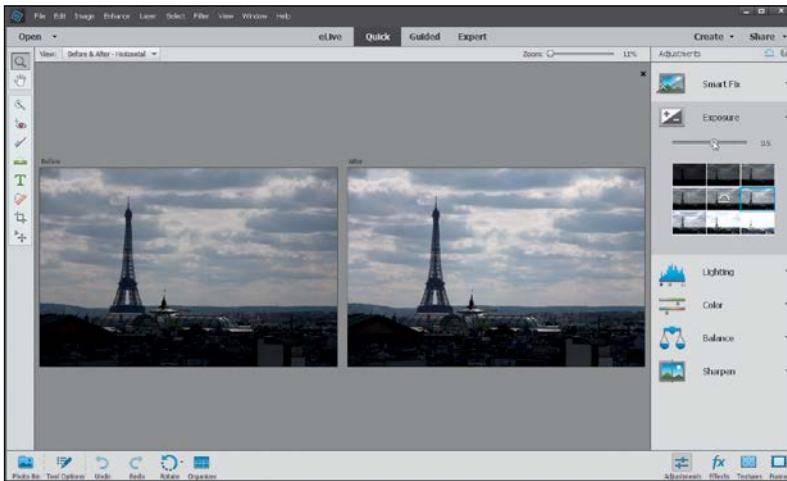
Open a photo and click on Quick at the top of the Editor window. First things first: forget about the left side of the window. The tools in the Toolbox make using Quick mode too much like using Expert mode (but without all of the options that Expert mode has). So, if you find that you need the tools here, you're better off going into Expert mode to do what you need to do.

### Step Two:

In the preview area of Quick mode, you can see side-by-side, before-and-after versions of the photo you're correcting (before on the top or left; after on the bottom or right). To see this view, from the View pop-up menu above the top left of the preview area, select **Before & After (Horizontal or Vertical)**. In the Palette Bin on the right side of the window is a group of nested palettes offering tonal and lighting fixes you can apply to your photo. Start with the Smart Fix palette at the top. Click on the Auto button and Smart Fix will automatically analyze the photo and try to balance the overall tone (adjusting the shadows and highlights), while fixing any obvious color casts while it's at it. In a lot of cases, this feature does a surprisingly good job. There's also a slider within the Smart Fix palette that you can use to increase (or decrease) the effect, or you can click on the thumbnails beneath the slider.

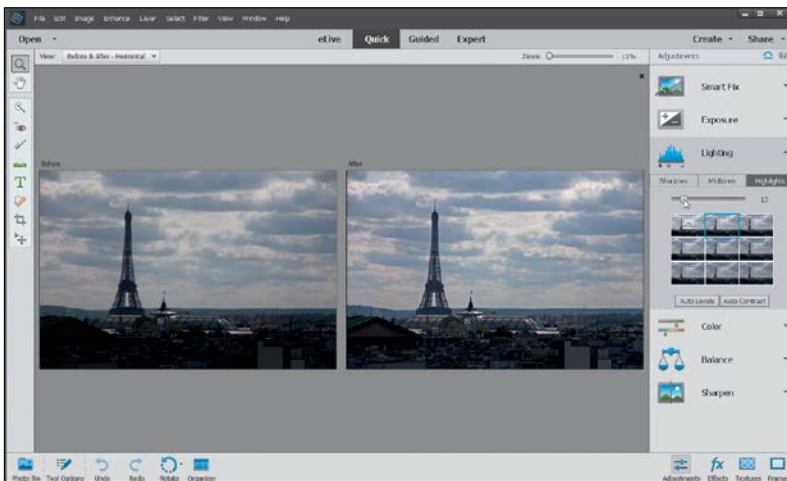
Quick edit mode is kinda like a stripped down version of Expert mode. If you're new to Elements, it's not a bad place to start. I'm usually against "quick" modes and "auto-fix" stuff, but the way they've implemented this is actually really nice, and I think it works great for beginners. Plus, they've added some cool new features in Elements 14. (Note: We look at some other Quick mode special effects in Chapter 9.)





### Step Three:

If you're not happy with the Smart Fix results, don't try to stack more "fixes" on top of it. Instead, click the Reset Image icon (the curved arrow above a straight line that appears above the top right of the Palette Bin) to reset the photo to how it looked when you first entered Quick mode. Now, let's take a look at each setting individually: First, click on Exposure to open its palette. The Exposure setting is like the heavy hitter—if the whole photo is too dark or too bright, then this is where to go. You'll see its palette also has a slider and thumbnails right below it. They're different ways of doing the same thing. If you like using the thumbnails, just click on the one that looks closest to how bright or dark you'd like your photo to be. As you do that, you'll see the slider move each time. Usually, though, I just drag the slider (as shown here) until I'm happy with the overall exposure.



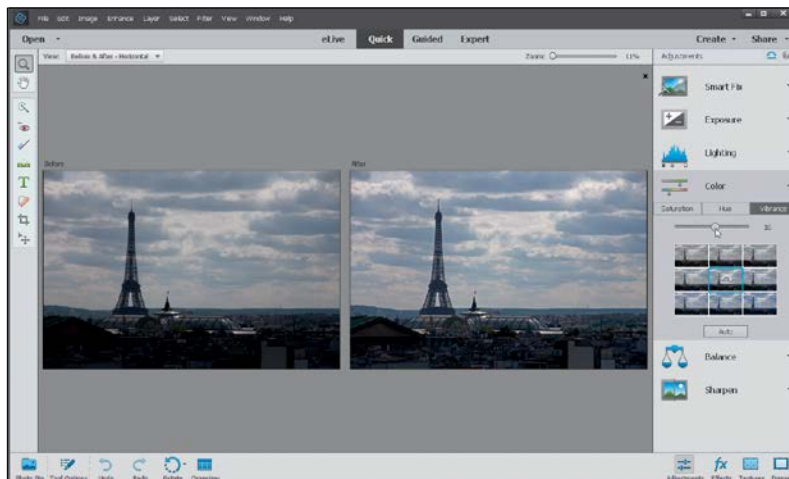
### Step Four:

More often than not, just adjusting the exposure won't fix the whole photo. You'll usually end up in the next palette, which is Lighting. Here you can choose to work on the shadows, midtones, or highlights separately. The Shadows slider is particularly helpful because we tend to lose a lot of detail in the shadows. Drag it to the right a little bit, and watch how it opens up the dark shadow areas in your photo (mainly the detail in the darker areas of the buildings in this photo). The Highlights slider will add some detail back to the sky here, as well. For this one, I increased the Shadows slider to 7, the Midtones slider to 11, and the Highlights slider to 13. I tend to stay away from the Auto Levels and Auto Contrast buttons, because chances are, if Smart Fix didn't work well, then neither will they.

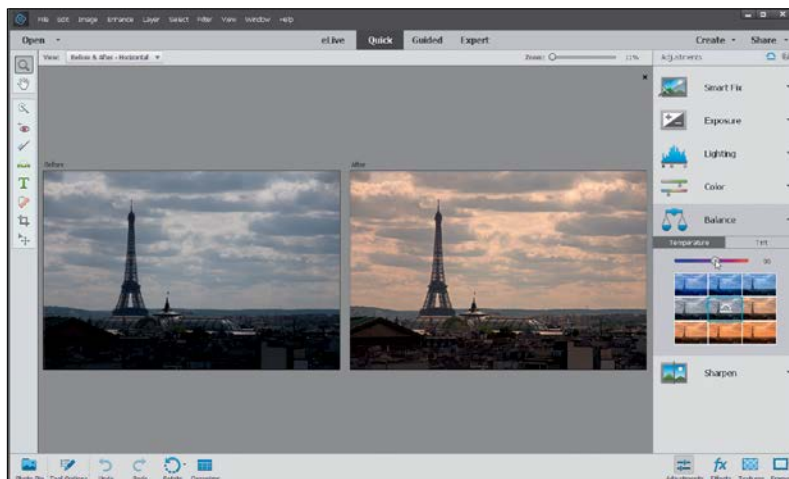
*(Continued)*

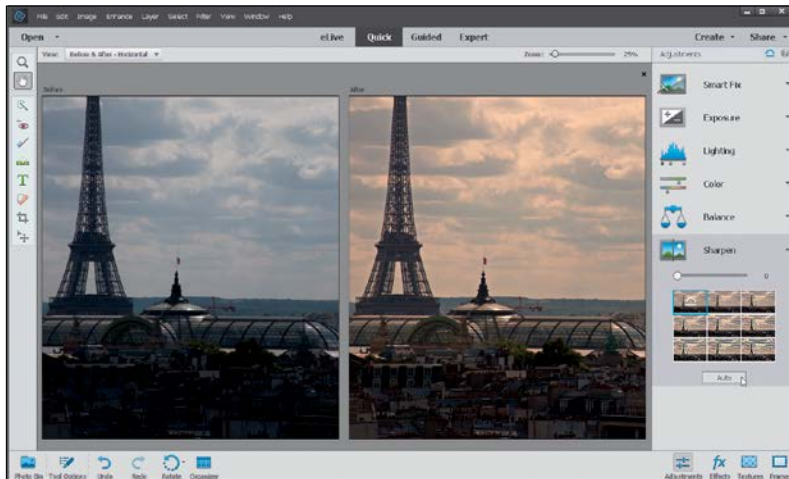
**Step Five:**

The next palette down, Color, has only really one setting that I think is worthwhile. You'll see at the top of the palette you can control the Saturation, Hue, and Vibrance. The Saturation adjustment adds or removes color saturation in the whole photo. It's worth trying out and maybe even clicking the Auto button. Sometimes the photo looks good, but most of the time, the Vibrance setting is the most useful here. While Saturation adds color to everything in the photo, Vibrance tends to only add color saturation to the colors that need it, while leaving the other colors alone, so you don't get that fakey look. It's also great on portraits because it tends to leave skin tones alone and only adds color saturation to everything else.

**Step Six:**

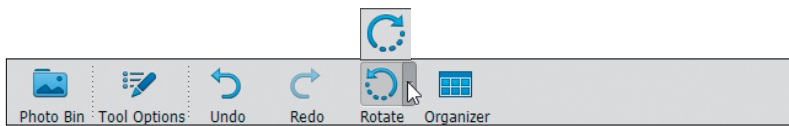
While the Color palette helps us fix the overall color saturation in a photo, the Balance palette right below helps remove color casts (like when an indoor photo looks really yellow). It's pretty simple to use to control the temperature and the tint in the photo. I'll warn you ahead of time, though, small adjustments here make *big* changes, so be careful. The Temperature adjustment lets you add more blue or more yellow/red to a photo. Basically, adding blue removes yellow and adding more yellow removes blue. Photos taken indoors at night are perfect candidates for this since they tend to look really yellow, so dragging the slider toward blue helps balance (hence the name of this palette) the photo. You can also control the Tint (greens and magentas), but honestly, you won't notice much of a problem there in most cases. But if you do, it works the same—adding more green removes magenta, and adding more magenta removes a greenish color cast.





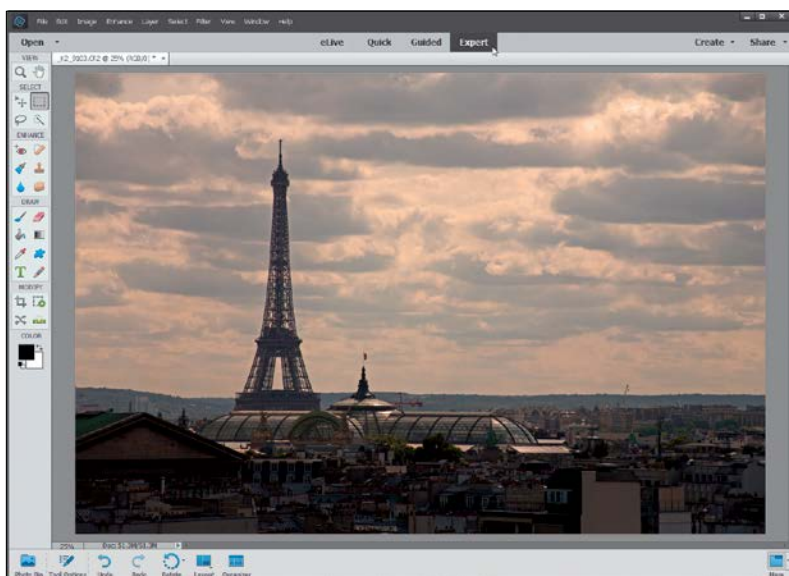
### Step Seven:

The final step here is to sharpen your photo. I always click on the Zoom tool in the Toolbox, and zoom in a little further, so I can see the details. Then, just click the Auto button in the Sharpen palette and watch the results. If the photo isn't sharp enough for you, drag the slider to the right to increase the amount of sharpening. But, be careful, because oversharpening can ruin the photo by becoming too obvious, and it can introduce color shifts and halos around objects.



### Step Eight:

There are a couple other things you can do while you're here in Quick mode (basically, think of this as a "one-stop shop" for quickly fixing images). Below the preview area is an icon you can click on to rotate your photo (this photo doesn't need to be rotated, but hey, ya never know). And, I know I told you to forget about the Toolbox on the left, but there is a Crop tool there, so if you need to do a quick crop, you can do it here.



### Step Nine:

Okay, so you've color corrected, fixed the contrast, sharpened your image, and even cropped it down to size (if it needed it). So, how do you leave Quick mode and return to Expert mode? Just click on Expert at the top of the window (the same place you went to, to get into Quick mode). It basically applies all the changes to your photo and returns you to the normal Expert editing mode.



## Special Effects in Guided Mode (the Only Time to Use It)

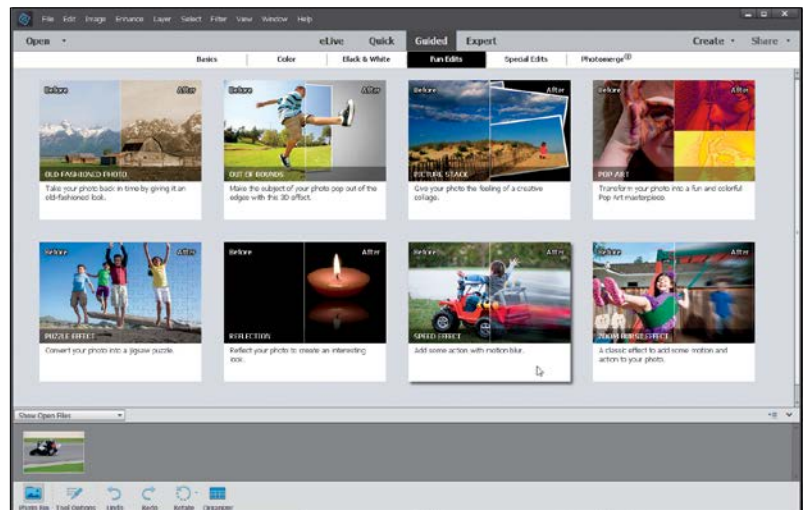
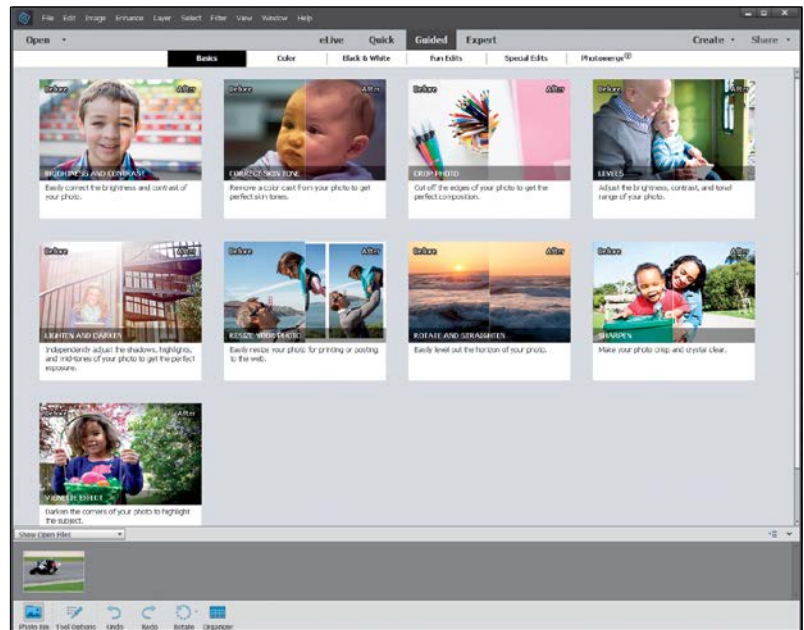
### Step One:

Open a photo and click on Guided at the top of the Editor window. The new Guided window in Elements 14 has six tabs at the top where you can choose which effect you want to apply to your photo (like the new Resize option, which resizes your image for web or print, or the new Speed Effect, which adds a motion blur to your image). Click on a tab and it'll give you a before/after example of each effect. (Again, the options here are basically tutorials with guided walk-throughs. They're the kinds of things we cover in this book, so if you weren't reading this book, then that would be a good section to check out. Since you *are* reading this book, I'd stick with the tutorials you just paid for.)

### Step Two:

Many of these effects can be done in Expert mode, but you'd have to use a bunch of tools, dialogs, etc. So, if the effect you want is here, it's not a bad place to get to know. Here, we'll look at the new Speed Effect in the Fun Edits tab. By the way, the rest of the effects pretty much work exactly the same—remember, this is “Guided” mode, so Elements will walk you through each step. The Speed Effect adds speed or motion to your image, so go ahead and click on Speed Effect.

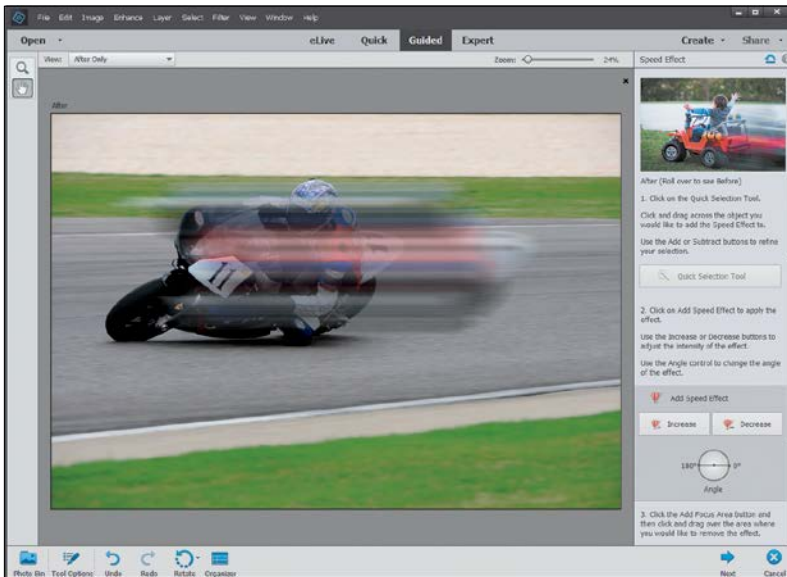
When you use Guided mode, it walks you through a bunch of popular editing options, like cropping, enhancing colors, retouching, and sharpening. They're kind of like built-in tutorials in Elements—they don't do all of the work for you, they just explain to you what tools you should use and the order in which to use them. However, there are some other options in Guided mode that can be more useful, because they can help you to easily create some special effects. (Note: We look at some other Guided mode special effects in Chapter 9.)





**Step Three:**

You'll see the Palette Bin appear on the right side of the window, showing all of the settings you have control over for the effect. The first thing you'll want to do is click on the Quick Selection Tool, then paint over the area of your image where you want to apply the effect. Here, I'm painting over the rider and the back of the bike. If you paint over areas you don't want selected, just click on the Subtract button and remove them from your selection.



**Step Four:**

Next, click on the Add Speed Effect button to add the effect. You can increase or decrease the amount of effect applied, by clicking the Increase or Decrease buttons. If your subject is not exactly horizontal or vertical in the image, just click-and-drag the Angle settings to adjust the direction of the effect. Here, it added the effect across our entire subject, but we'll fix that next.

(Continued)

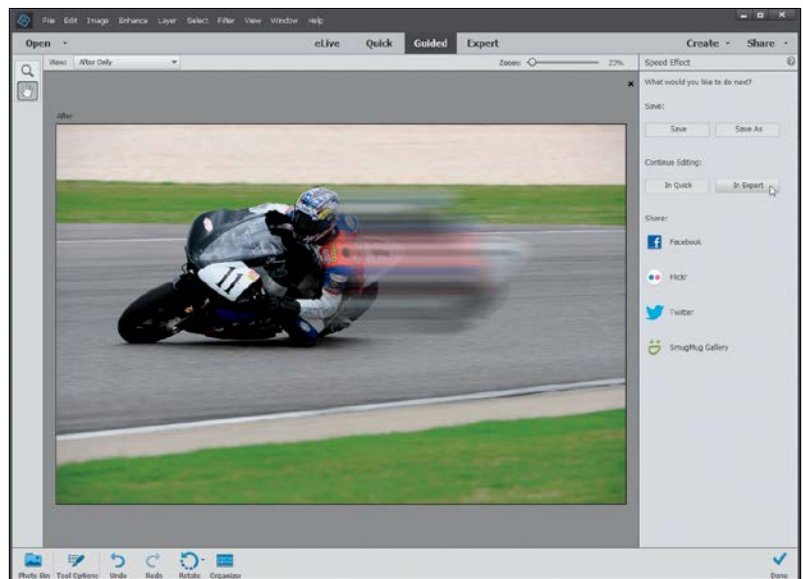
**Step Five:**

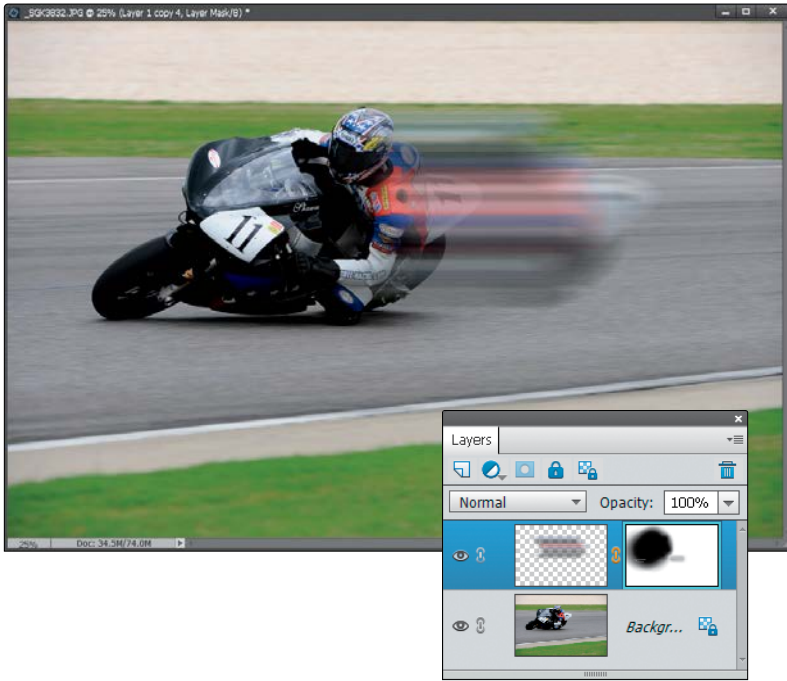
Click on the Add Focus Area button, and then click-and-drag over the areas where you want to remove the effect. Here, I'm removing it from the front of the bike and the front of the rider. If you'd like to refine the effect a bit, just click on the Refine Effect button and use the Add and Subtract buttons to paint more or less of the blur effect from your selected area. You can also adjust the opacity of the effect while you're painting.



**Step Six:**

When you're ready, click the Next button at the bottom right. Here, you'll choose what you want to do next with your image—save it, continue editing it, or share it to Facebook, Flickr, Twitter, or SmugMug (if you choose to share it to one of these sites, Elements will ask you for authorization first). So, just click on your choice and you're done. Here, we'll choose to continue editing in Expert mode.





**Step Seven:**

When the image opens in Expert mode, take a look in the Layers palette, and you'll see Elements has added a layer here, along with a layer mask. Since the whole effect is layer based, you can always reduce the opacity of the layer to pull back the overall effect if you find it's too strong.



Before



After

## A Quick Look at Expert Mode (It's Not Just for Experts!)

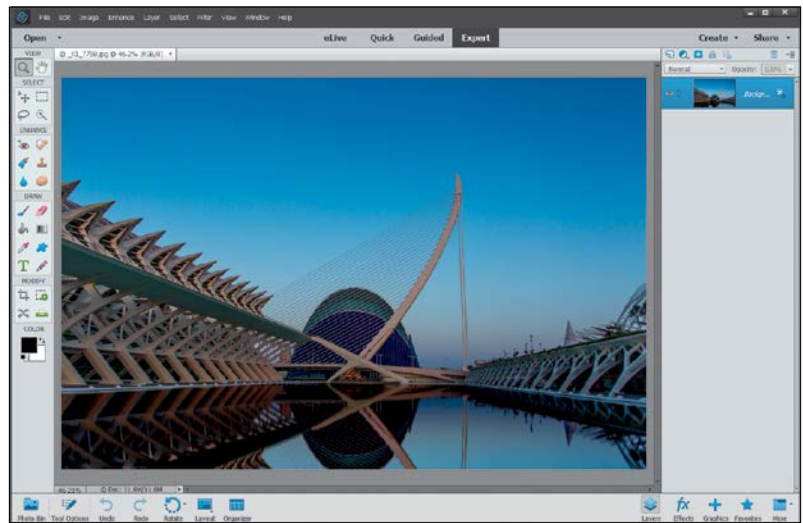
### Step One:

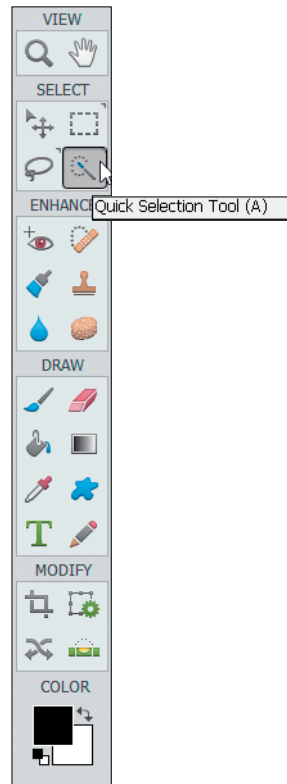
Open an image and then click on Expert at the top of the Editor window, which will take you into the full Elements Editor (if you're not already there) with all the bells and whistles. By the way, if you were to go into Expert mode after applying a Guided edit, you'd actually see all the layers and effects that Elements has applied.

### Step Two:

Over on the left side of the window, one of the first things you'll notice is that there are a bunch of tools in the Toolbox. These tools are broken up into categories: View, Select, Enhance, Draw, Modify, and Color. As a photographer using Elements (which I assume you are, since you bought this book), you won't use the Draw tools much (except for the Brush tool) and you won't use the Modify tools much either (except for cropping and straightening). But, you'll use the Select and Enhance tools plenty.

Okay, I know the third editing mode is called "Expert" mode, but don't let the name fool you—it's not just for experts. In fact, most of what you'll do in this book is done in Expert mode because, let's face it, that's where all the cool stuff is. You go into Expert mode when you want to do things like retouching photos, or adding text, or modifying just a specific portion of a photo, because it's got a ton of features like layers, layer masks (which are covered in Chapter 5), and much more. So, get it out of your mind that Expert mode is just for experts. It's for you, even if you're not a seasoned pro at Elements.





### Step Three:

Go ahead and click on one of the tools in the Toolbox. It can be any tool, so just click around a few times and then look at the bottom of the window beneath the preview area. You'll see a context-sensitive Tool Options Bar appear for each tool (here, I clicked on the Quick Selection tool). Since most tools have different settings, you'll notice it changes based on which tool you click on. This is a really important area, so make sure you get accustomed to it. (Note: To hide/show the Tool Options Bar, press **F5**.)

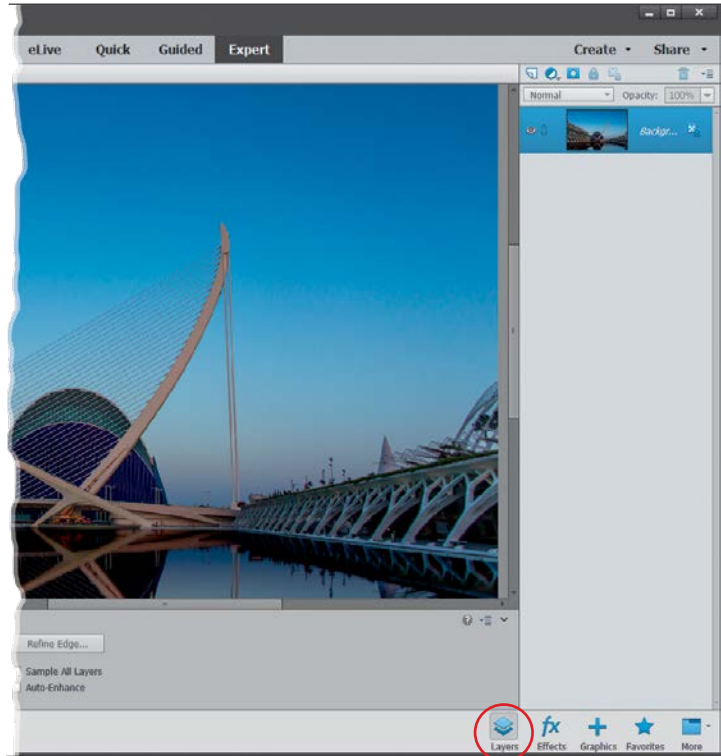
### TIP: Getting to Tools Quickly

If you're going to be using Expert mode a lot, then it's a good idea to get used to the keyboard shortcuts for the most commonly used tools. If you hover your cursor over each tool in the Toolbox, you'll see a tool tip appear with the name of the tool followed by its one-letter keyboard shortcut.

(Continued)

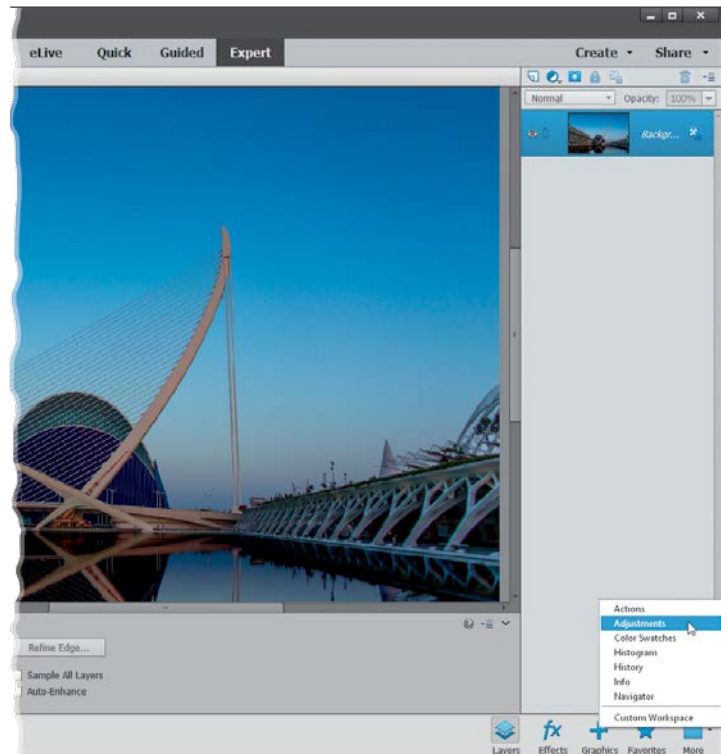
**Step Four:**

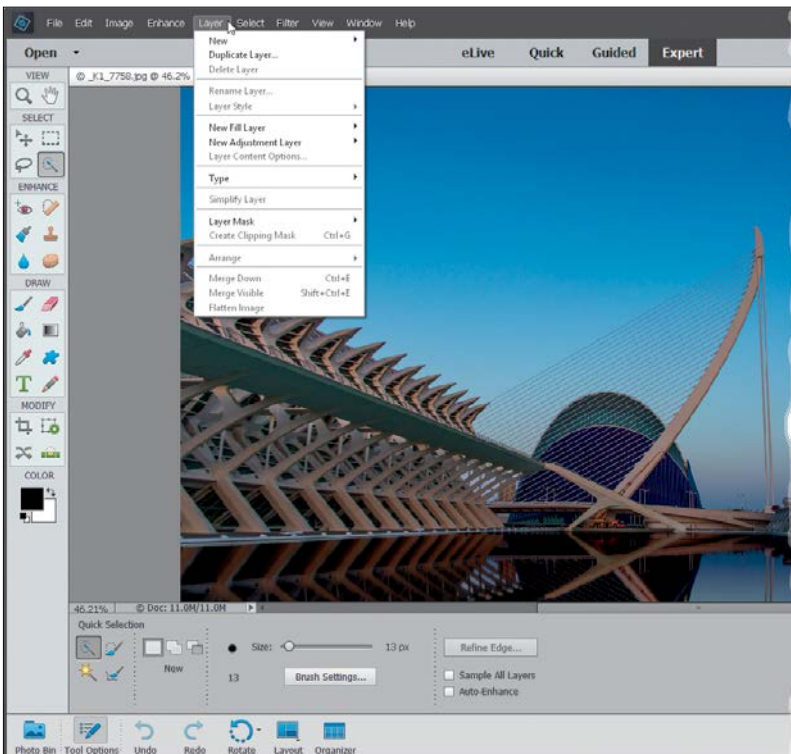
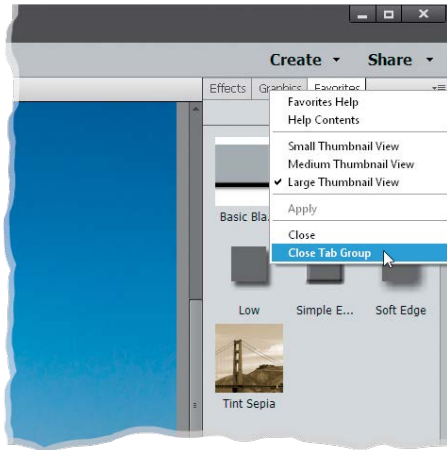
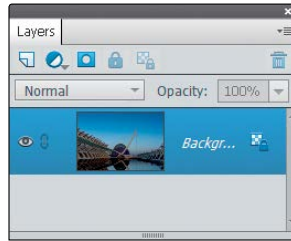
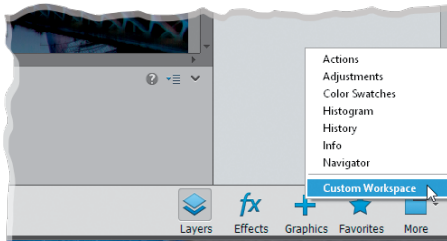
Now look over at the bottom-right of the window. There are five icons there. Click on the Layers icon to open/close the Layers palette on the right side of the window. Layers are one of the key elements to working inside of Expert mode and there's actually a whole chapter devoted to them (Chapter 5). For now, just know that you should probably keep that palette open all the time, since you'll be using it a lot.



**Step Five:**

Click on the More icon to access some of the other palettes. As for the other icons, you (as a photographer, at least) probably won't use them as much.





**TIP: Undock the Layers Palette**

To undock the Layers palette from the right side of the window, choose **Custom Workspace** from the More icon's pop-up menu, then click on the Layers palette's tab and drag it out of the nested palettes. This will minimize the size of the palette, giving you more room in your work area. To hide the other palettes, choose **Close Tab Group** from the active palette's flyout menu (click on the down-facing triangle icon at the top right of the palette).

**Step Six:**

Finally, don't forget the menu bar at the very top of the window. That's the launch pad for a lot of the things we'll do in the book. So, for example, if you read "Go to the Layer menu," that means to go to the Layer menu up in the menu bar. And, if you read something like "Go to the Layers palette," that means to go to the palette we just talked about in Step Four.



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