

# Elements+ Setup

"Elements+" (hereinafter, "E+") is an add-on that powers up Adobe Photoshop Elements (hereinafter, "PSE").

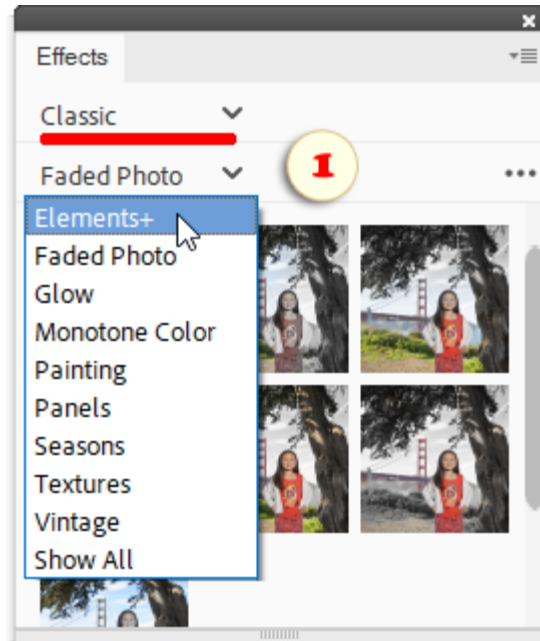
For placing all the necessary files on your computer just run the E+ installer (elements+2024.exe) and follow its instructions. The first PSE launch after the E+ setup usually takes several minutes, because the application has to rebuild its cache file.

Thereafter, you can find the E+ features in the PSE Editor's "File > Automation Tools" menu.

For example, "File > Automation Tools > E+ Layers", "File > Automation Tools > E+ Scripts", etc..

If you prefer graphic icons:

1. Go to the "Effects" palette (Window > Effects).
2. In the upper menu, select the "Classic" option.
3. In the lower menu, choose the "Elements+" category (fig. 1).

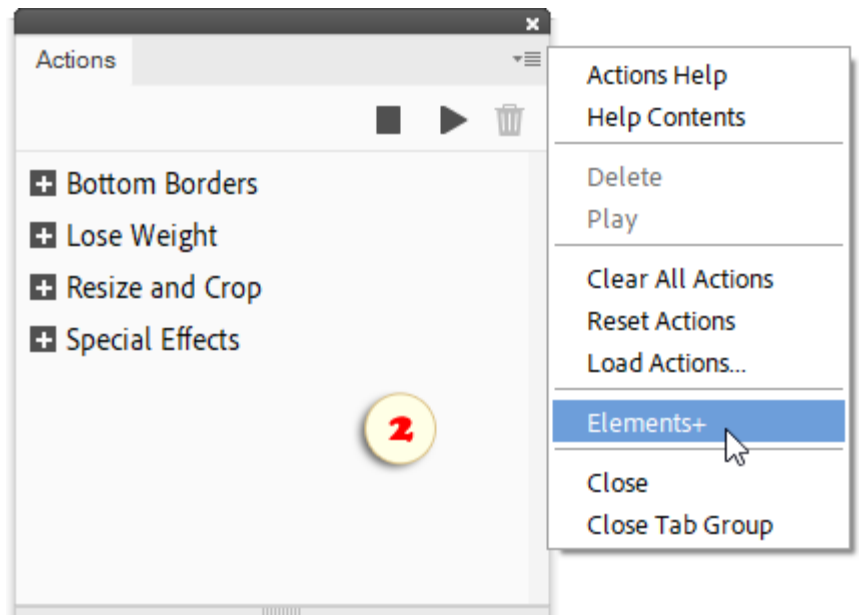


Another way to use "Elements+":

1. Open the Actions panel (Window > Actions).
2. In the palette menu, select "Elements+" item (fig. 2)

If you can't find "Elements+" item in the flyout menu:

1. In the same menu, click "Load Actions" line.
2. Browse to "C:\Elements+\2024\Actions" folder and choose "Elements+.atn" file.



# How Elements+ Works

PSE, just like the Photoshop full version, supports JavaScript language. It is this ability which lets E+ reach the hidden functions of the application.

The E+ kit includes 11 "main" or "top level" scripts -- Color and Tone, Selections, Layers, Styles, Masks, Smart Filters, Paths, Text, Scripts, RAW Corrections, and Tool Presets -- as well as dozens of "supplementary" scripts.

You start the "main" ones through "File > Automation Tools" menu, by double-clicking their thumbnails in the Effects palette (fig. 1), or by playing corresponding actions (fig.2). These scripts are designed for accessing the undocumented PSE features.

The supplementary scripts, intended for some specific tasks, are to be run from the "Scripts" dialog box (fig. 3).

***NB** Actually, the difference between the "main" and "supplementary" scripts is purely conventional, because any of the "supplementary" ones may be added to the Effects and Actions panels as well.*

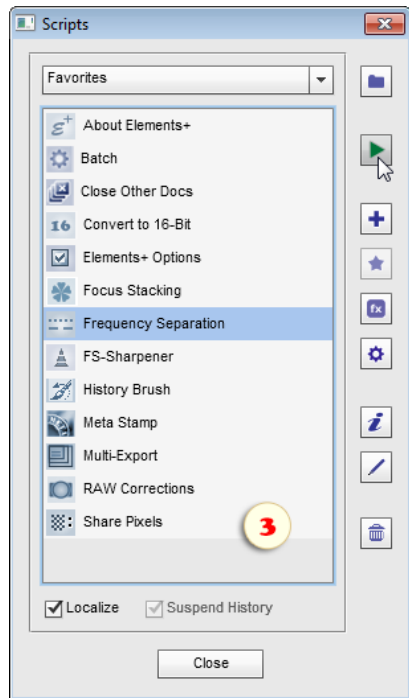
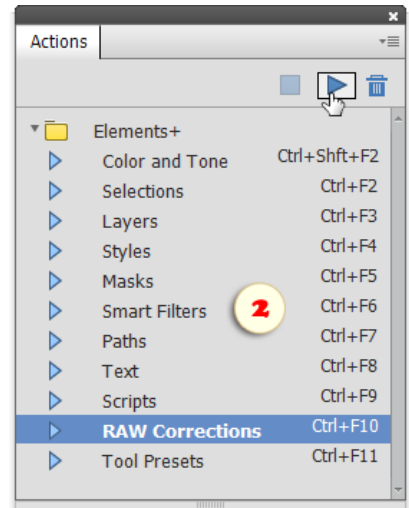
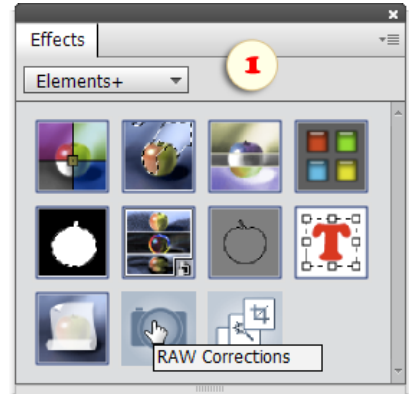
By default, all effects appear in the palette as thumbnails. To see the correspondent script names, you either hover the mouse pointer over thumbnails (fig. 1) or choose the "Show Names" option from the palette menu.

Please keep in mind that the effects won't work unless an image is open in Photoshop Elements. So, you can't run an E+ script until you create or open at least one document.

- Besides, PSE doesn't let you apply effects if:
- more than one layer is selected in the Layers palette;
  - the color depth of the current image is more than 8 bits;
  - its color mode is "Indexed Color" or "Bitmap".

You can avoid these restrictions with the help of the Actions panel (fig. 2).


Your version of Elements+ also provides an alternative method for launching the scripts. Both, "main" and "supplementary" scripts can be started from the tray menu.





# Using Elements+ from Tray Menu

Launching scripts from the system tray is yet another handy way to access Elements+ features.


To load E+ menu into the tray, go to "Start > All Programs > Elements+ > Elements+15 Tray Menu".



Alternatively, you can achieve this by clicking this  icon in "Elements+ Options" dialog.


By default, Windows tends to hide app icons. To keep the menu icon visible, click "arrow" ^ button and drag the  icon onto the taskbar.

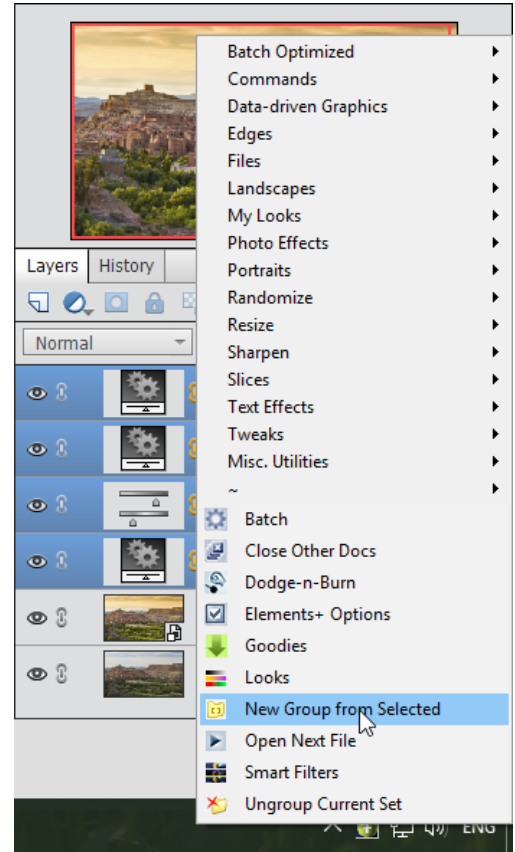
To access E+ tools from the tray, left-click the  icon and choose the required script in the menu.

The lower part of the tray menu corresponds to "Favorites" category of the Scripts catalog. The upper items are the categories containing the rest of the scripts. So called "main" E+ scripts can be found in "~" category.

To put the most used tools into the "quick-access" area, open the "Scripts" dialog and add the required scripts to  "Favorites".


If the added items don't appear in the menu, right-click on the E+  icon and apply the "Refresh"  command.

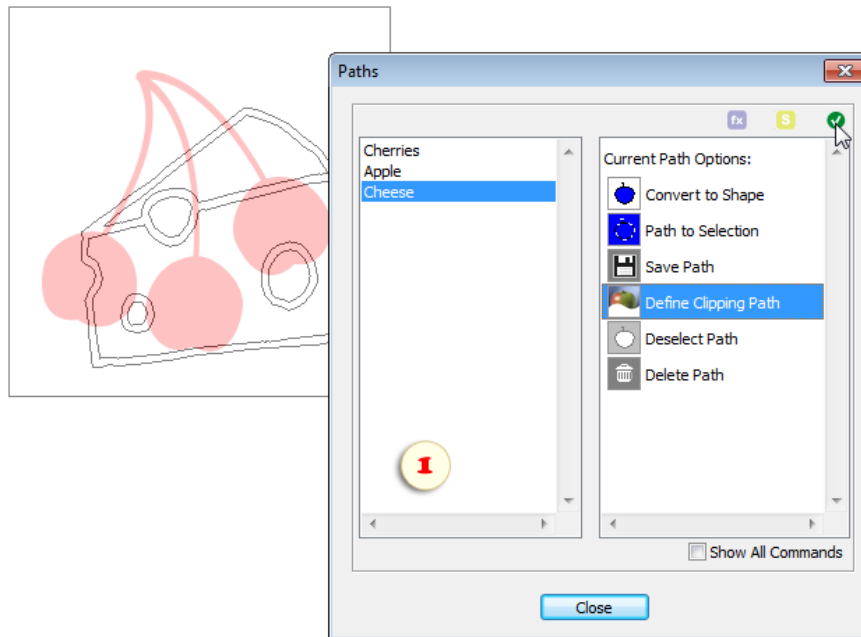
To make the tray icon  load automatically when Windows starts up, right-click on the icon and check "Load on Startup" option.



# About Elements+ Dialog Boxes

Dialog boxes of the main scripts are a kind of additional palettes, granting access to the hidden functions of the application and the features of the document.

The principal part of those dialogs is the Commands panel which is situated on the right side of the dialog boxes as a rule. To apply a command, you either select it in the list and click the "Apply"  button, or just double-click the command's line. For example, on the screenshot 1 you can see the application of the "Define Clipping Path" command.





By default, the Commands panel displays only the applicable commands and hides those that, for some reason, can't be used under the current circumstances. Still, if you decide that a required function is missing in the list without reasonable grounds, you may check the "Show All Commands" box and try to apply the command.

*Tip. Optionally, most, though not all, commands may be added straight to your Effects panel.*

Alongside with the Commands list, most dialogs also include a panel for feature-specific contents. For example, the left part of the Paths dialog displays all the paths existing in the document. By choosing an item from this list (in our example the path named "Cheese" is selected) we activate the corresponding path in the document window.

A script window may be closed in three different ways:

1. If you click the "Close" button at the dialog box bottom or press [Enter] key, the script remembers the window position and "Auto-close" option. BTW, the dialog auto-closure also saves these settings.
2. By clicking the system "close"  button or by pressing the [Esc] key you close the dialog box without saving your settings.
3. The supplementary script dialogs close with saving of the user-defined parameters when you click the "Run" button. To save your script settings without applying the script, click the "Save and close"  button.

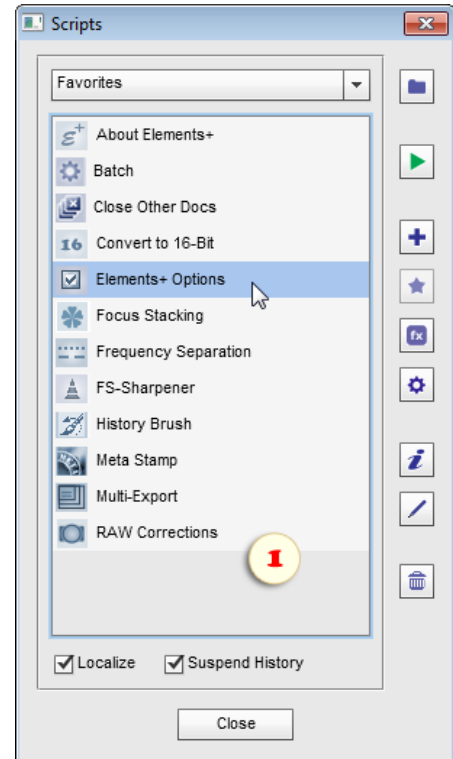
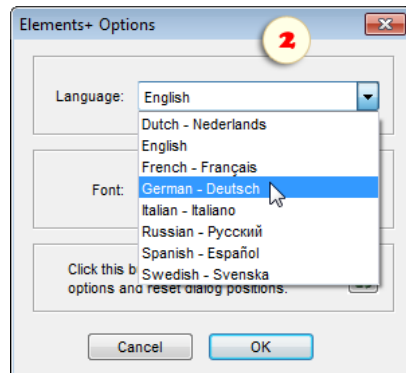
Please, keep in mind that when you launch a script from the Effects panel, all your actions from opening till closing the script's dialog are saved in your Undo History palette as a single history state. As result, you can undo just a part of your recent operations. You have to undo either all the steps at once or none. For a script launched from the tray menu, PSE remembers every command as a separate history state.

# Choosing Elements+ Interface Language

To change language in E+ dialogs:



1. In the Effects palette, double-click the "Scripts" thumbnail.
2. In the "Scripts" dialog box that appears, double-click the "E+ Options" item (fig. 1) to open the E+ settings dialog.
3. In the "Elements+ Options" box, choose a language from the pulldown menu (fig. 2).
5. Click "OK" to apply the changes.



# Adding E+ Commands to the Actions Panel

By default, we access the Elements+ features via its main dialogs. It is strongly recommended, though, to add the most often used commands and scripts directly to your Actions panel.

1. In the Actions palette menu, select "Load Actions" item (fig. 1).

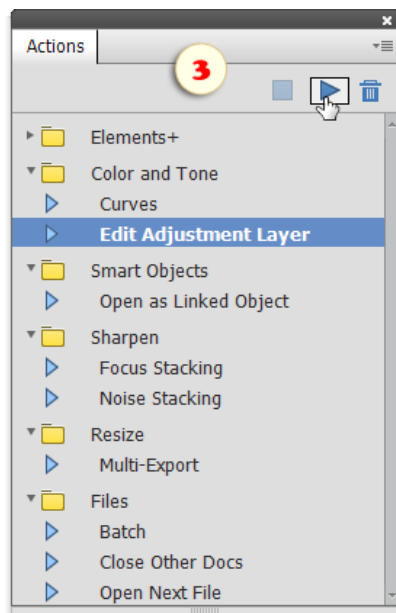
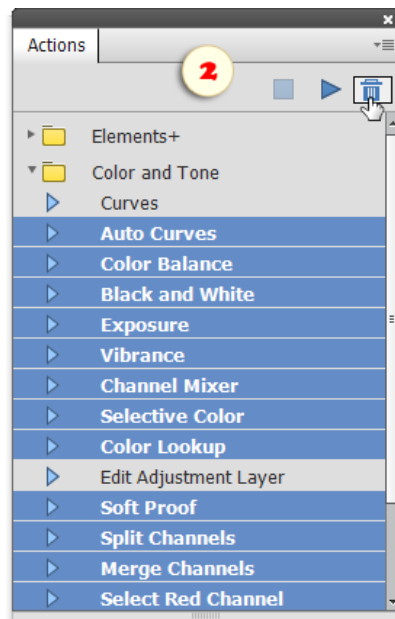
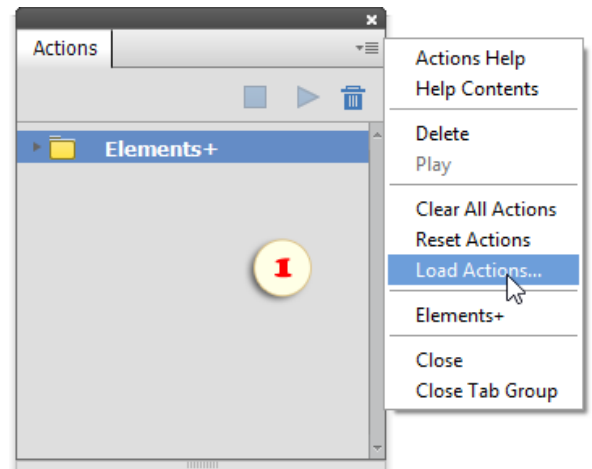
2. For adding into the Actions a command from a E+ dialog, browse to "C:\Elements+\15.0\Actions" folder and choose the corresponding action set. For example, if you need some color correction commands load the "Color and Tone" set.

3. To load a script from the E+ catalog, browse to "C:\Elements+\15.0\Actions\Scripts" and choose the required action set. For example, to access focusing scripts, choose "Sharpen" set.

4. To avoid cluttering the panel, delete 🗑️ the actions that you don't plan to use often (fig. 2).

As result you get a compact kit perfectly fitting your everyday tasks and working habits.

5. Now to access a E+ feature, just play ▶️ the corresponding action (fig. 3).

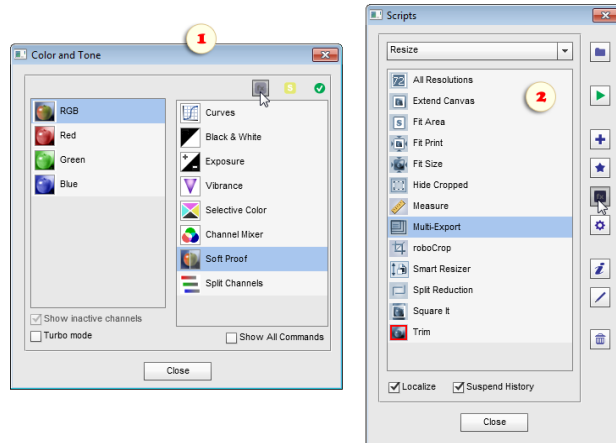


# Adding E+ Commands to the Effects Panel

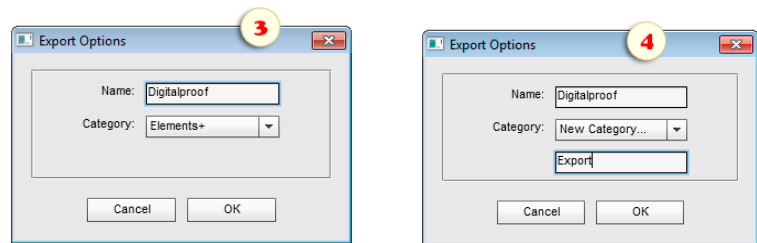
The Effects panel also let us directly access the most helpful commands and scripts without opening the main Elements+ windows.

1. For adding tho the Effects a command from a E+ dialog, open the proper dialog window, choose the wanted item in the Commands panel, and click the **fx** button (if this button isn't available, the selected command can't be added to the Effects). The screenshot 1 exemplifies adding the "Soft Proof" effect.

2. To add a script from the E+ catalog, open the "Scripts" dialog, select the required item in the list and click the **fx** button. On the screenshot 2, you can see adding to the Effects "Multi-Export" script.



3. In the dialog that opens, edit if necessary the name that must be displayed in the Effects palette. In the screenshot 3, the "Soft Proof" command has been renamed "Digitalproof".



4. Also, in the "Category" menu you can choose a destination tab for the added effect. To create a new one, choose the "New Category..." item and enter the desired name in the text field that appears (fig. 4).

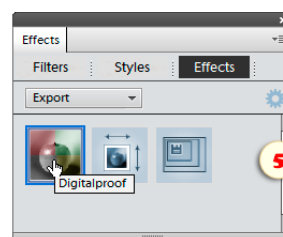
5. Now to make the added commands appear in the Effects panel:

- Exit Photoshop Elements
- Find the PSE localization folder
- Delete the "MediaDatabase.db3" (PSE cache-file)
- Restart Photoshop Elements and wait several minutes while the program recreates its cache file.

**Tip.** If you can't find the cache-file, launch the "fx Commander" script and apply the "Reveal MediaDatabase" command.


6. In the Effects palette, open the "Photo Effects" tab and, from the drop menu, choose the category the added command belongs to.

7. Apply the command by double-clicking its thumbnail (fig. 5).

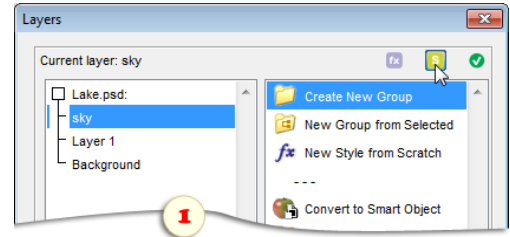


# Exporting E+ Commands to the Scripts Catalog

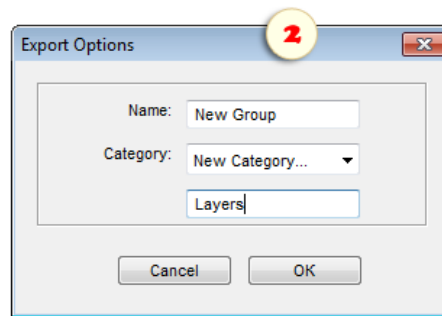
Apart from putting the E+ commands onto the Effects panel, you can export them to the Scripts catalog. Then the created scripts can be used individually, batch-played, and/or concatenated to new command sequences.

1. Open the proper dialog window, choose the wanted item in the Commands panel, and click the  button (if this button isn't available, the selected command can't be exported).

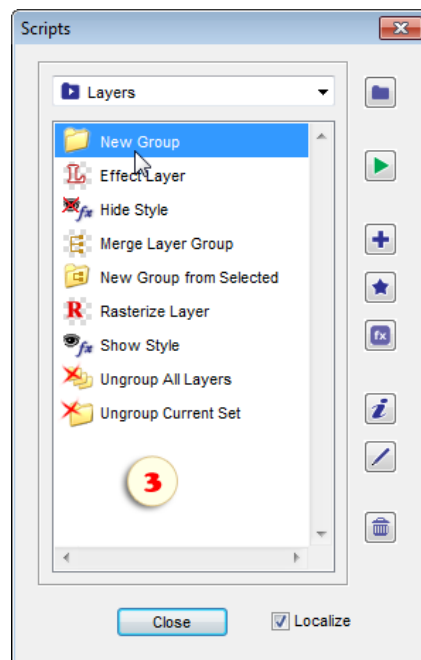
The screenshot 1 exemplifies exporting the "Create New Group" effect.



2. In the dialog that opens, edit, if necessary, the name that must be displayed in the Scripts dialog and choose a destination category. To create a new one, choose the "New Category..." item and enter the desired name in the text field that appears (fig. 2).



3. To use the created script, just open the Scripts dialog, go to the appropriate directory and double-click the desired script name (fig. 3).





# Droplets



"Droplets" provide a quick and

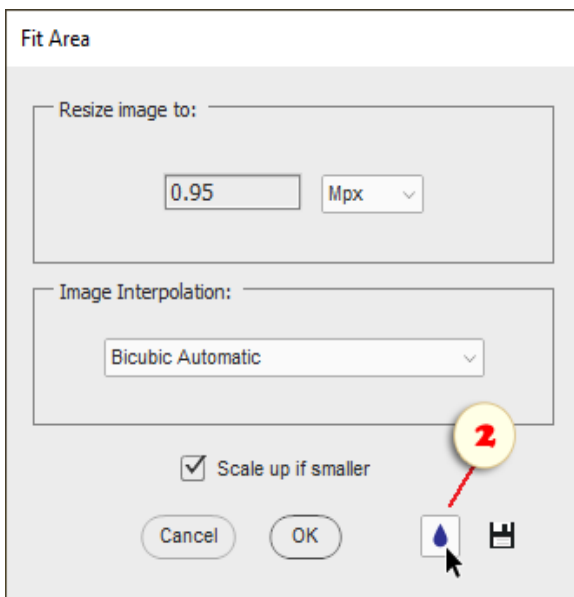
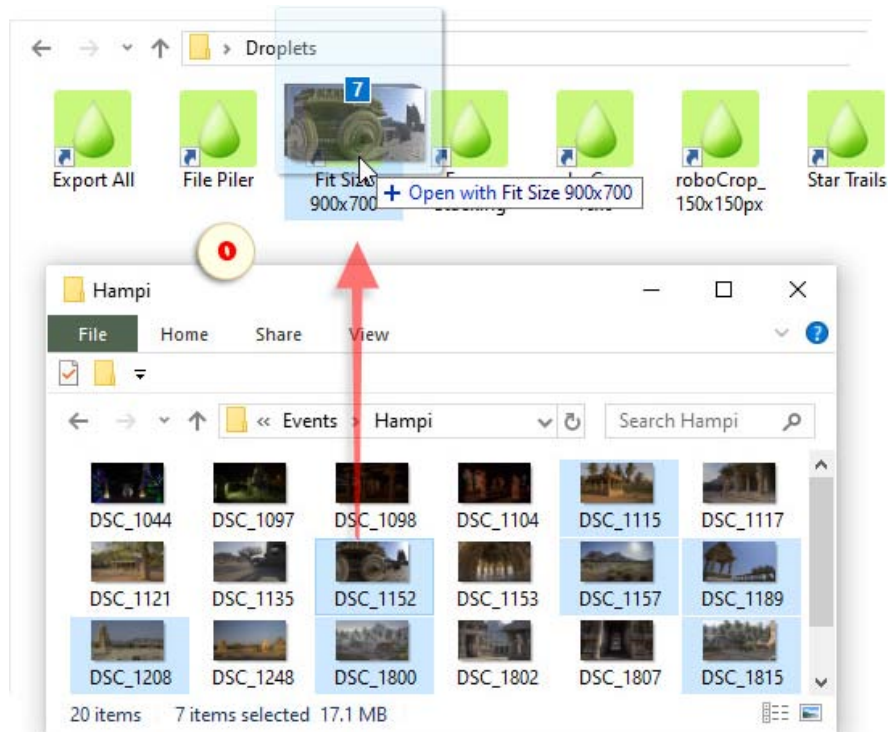
intuitive way to apply scripts to pictures. You just drag one or more image files onto the droplet icon and... it's done! (fig. 0)

If you like such an approach let's discuss it in more detail.

1. First, you have to create a script-based droplet:
  - Select a script in the E+ catalog and click the "droplet"-button (fig. 1/1),
  - in the dialog that opens, define what to do with the edited images -- either save to a specified location or not to save and leave the documents opened in PSE Editor (fig. 1/2),
  - press "Create" button, choose target directory and specify the droplet name (fig. 1/3).

2. Many scripts in the E+ catalog open dialogs for modifying user settings. To create a droplet from such a script, use the "droplet"-button at the dialog bottom (fig. 2).

The created droplet remembers the current settings and, later on, applies those without opening any dialogs. If necessary, you can make several droplets based on a single script, with different settings for different tasks.



3. Some scripts of the E+ catalog create a new document from multiple images. Droplets based on such scripts inherit the same logic.

For example, by dropping several files onto "File Piler" droplet we combine them in a single document as layers.

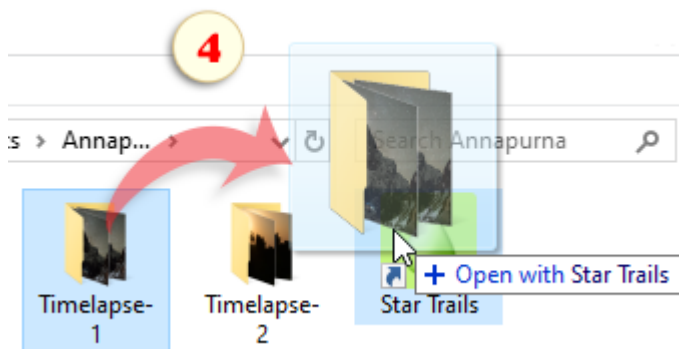
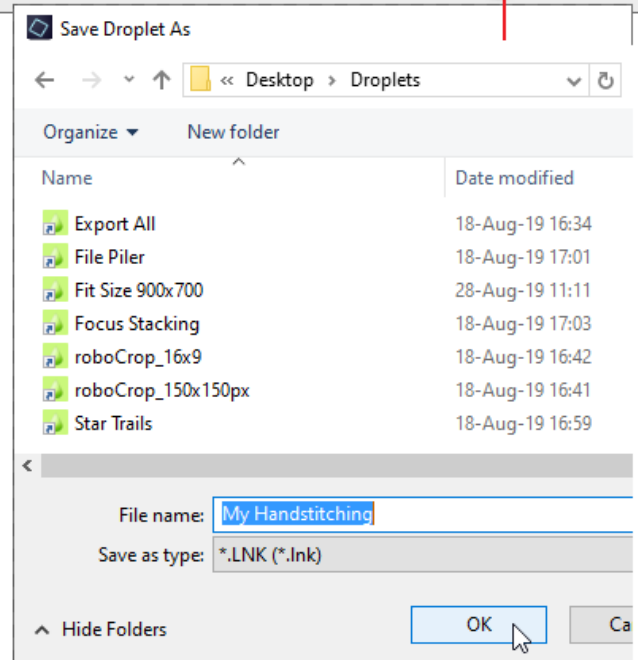
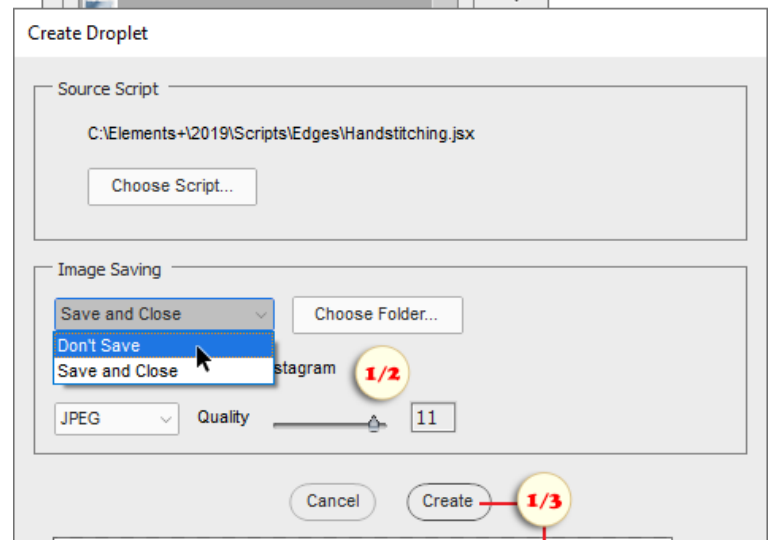
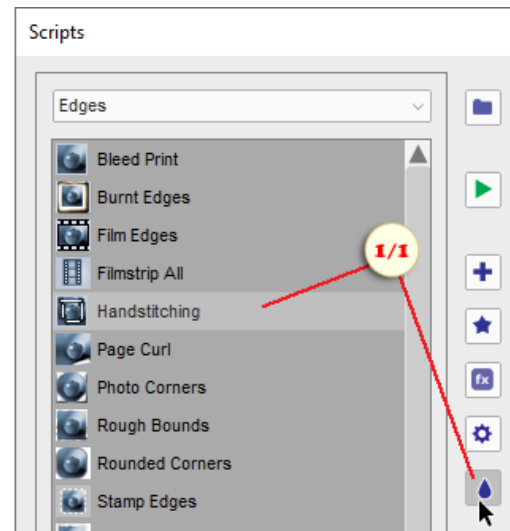
Other scripts of this kind:

- Filmstrip All,
- Focus Stacking,
- Noise Stacking,
- Star Trails.

4. To apply the created droplet, browse to it in the "Windows Explorer". Then, in the same or a different "Explorer" window, select one or more image files and drag them onto the droplet (fig. 0).

To process all the files in a specific directory, drag and drop the whole folder (fig. 4).

**Important!** Please, note that the Elements+ droplets are not portable. I.e., running a created droplet on a different computer is impossible.

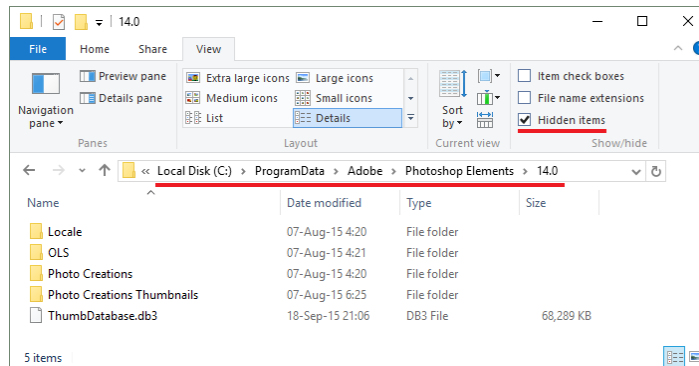


# Troubleshooting (Windows)

I. In case Elements+ thumbnails don't appear in the Effects panel:

1. Close Photoshop Elements.
2. Uninstall Elements+.
3. Locate on your computer the Photoshop Elements application data folder. The default path is C:\ProgramData\Adobe\Photoshop Elements\15.0

*Tip. To find this folder, you may need to show hidden items.*



4. Run the "Elements+" setup and specify the correct path to the Photoshop Elements program folder.
5. In the PSE data folder, go to "Locale > your\_localization\*" subfolder and make sure "MediaDatabase.db3" (Elements' cache file) is deleted.

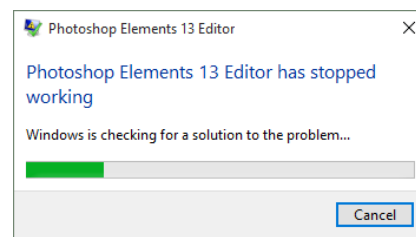
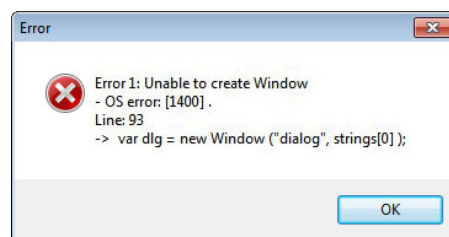
*\*This subdirectory should be named after PSE language - e.g., "en\_US" for US English, "de\_DE" for German, "fr\_FR" for French, etc.*

6. Restart Photoshop Elements (after deleting the program cache it may take several minutes).

II. In most cases when Photoshop Elements is not working properly, it is necessary to reset the program settings. To achieve this, you hold the [Alt+Ctrl+Shift] keys while launching the PSE Editor (not the Welcome Screen or the Organizer) and then in the dialog that opens, confirm deleting the settings file.

III. In some rather rare cases, PSE crashes during the first launch after the E+ setup, thus failing to complete the cache rebuilding. This may cause the application to crash over and over again. To amend this, just delete the defective "MediaDatabase.db3" file (see p. I.5) and reset the PSE settings (see p. II).

IV. Some users report that, after successful E+ setup, launching any of the top level scripts ends with a "window error" message. Furthermore, in some cases, the script dialogs may freeze or crash PSE Editor.



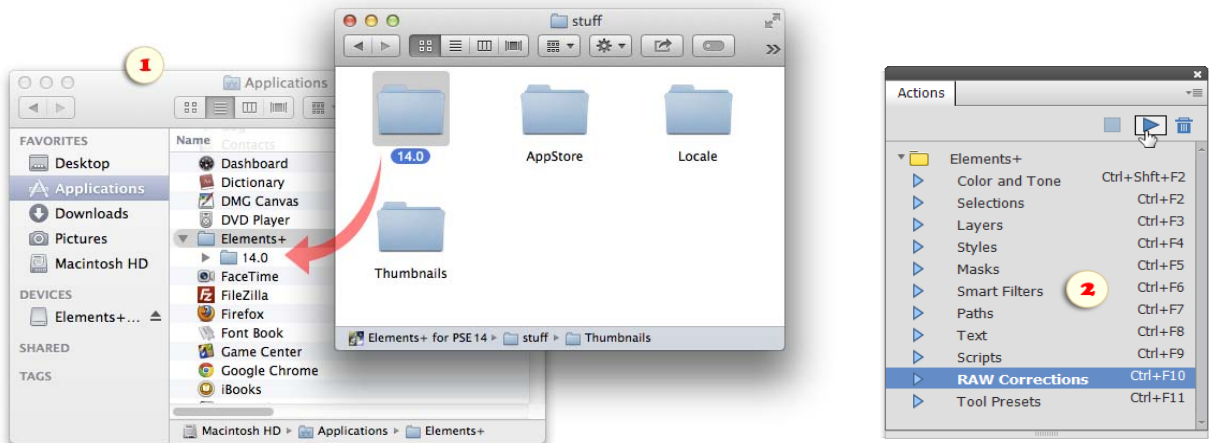
Unfortunately, this is a known issue with the Adobe's script engine and the total remedy hasn't been found yet. If the problem doesn't resolve itself after several computer re-boots, consider the "dialogless" approach to Elements+ usage.

That is, you run the commands right from your Actions panel without opening any extra dialogs. Another solution is running E+ scripts from the system tray.

# Troubleshooting Elements+ (Mac)

I. In case the automatic installer doesn't work for you, please setup E+ manually as follows:

1. Mount Elements+ disk image (i.e., open "elements+15.dmg" file).
2. In your "Applications" folder, create "Elements+" subfolder and copy to it the "stuff > 15.0" folder from the E+ disk image (fig. 1).



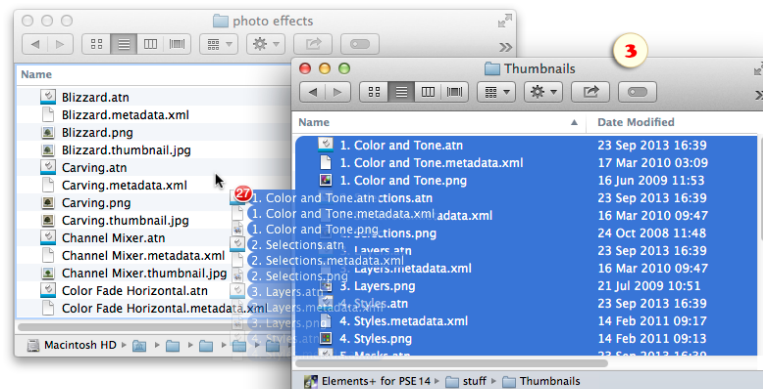
3. In PSE Editor, open the Actions panel (Window > Actions), in the panel fly out menu, choose "Load Actions" item, browse to "Applications > Elements+ > 15.0 > Actions > en" folder and load "Elements+.atn" file. Now absolutely all Elements+ features can be accessed through the actions (fig. 2).

4. To add Elements+ tools to "File > Automation Tools" menu, go to "E+ DMG > stuff > Menu > en" and copy all the JSX files to "Macintosh HD > Applications > Adobe Photoshop Elements 15 > Support Files > Presets > Scripts".

If you are happy with the above E+ access methods, consider the setup complete.

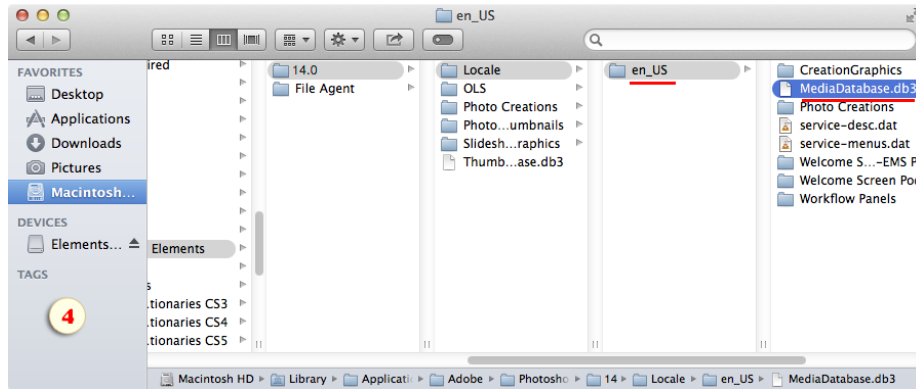
However, if you prefer the icons in the Effects panel, you have to accomplish several more steps.

5. From the "Elements+" disk image, copy the contents of "stuff > Thumbnails" folder into "Macintosh HD > Library > Application Support > Adobe > Photoshop Elements > 15.0 > Photo Creations > photo effects" folder (fig. 3).



6. Go to "Macintosh HD > Library > Application Support > Adobe > Photoshop Elements > 15.0 > Locale > en\_US"\* folder, delete "MediaDatabase.db3" file (fig. 4), and restart Photoshop Elements.

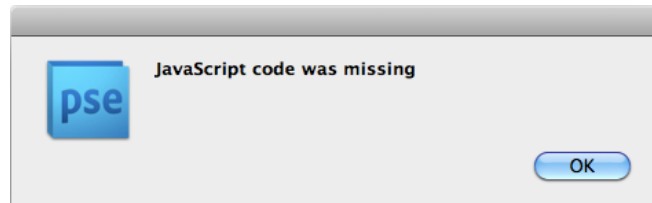
*\*This subdirectory should be named after your PSE localization - e.g., "en\_US" for US English, "de\_DE" for German, "fr\_FR" for French, etc..*



II. In most cases when Photoshop Elements is not working properly, it is necessary to reset the program settings. To achieve this, you hold the [Opt+Cmd+Shift] keys while launching the PSE Editor (not the Welcome Screen or the Organizer) and then in the dialog that opens, confirm deleting the settings file.

III. In some rather rare cases, PSE crashes during the first launch after the E+ setup, thus failing to complete the cache rebuilding. This may cause the application to crash over and over again. To amend this, just delete the defective "MediaDatabase.db3" file (see p. I.5) and reset the PSE settings (see p. II).

IV. Sometimes, after seemingly successful E+ install, launching any script results in "JavaScript was missing" message:

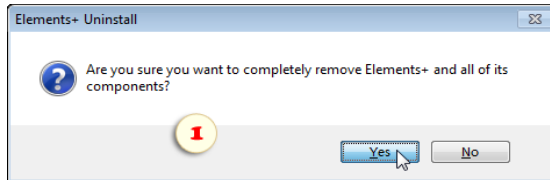


As a rule, this error means the automatic installer couldn't copy the scripts and other required files to your HD. Please, copy them manually as described in p. I.2.

# Removing Elements+

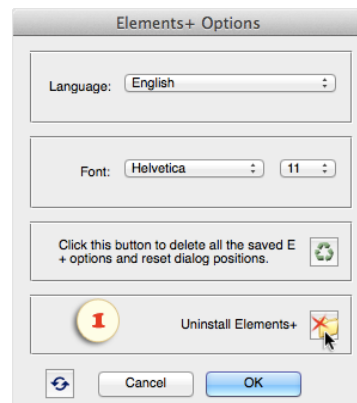
If you need to remove Elements+ from your PC:

1. Quit Photoshop Elements.
2. Go to "Start > All Programs > Elements+ > Uninstall Elements+ for PSE 15".
3. In the dialog that opens, confirm removing the application.



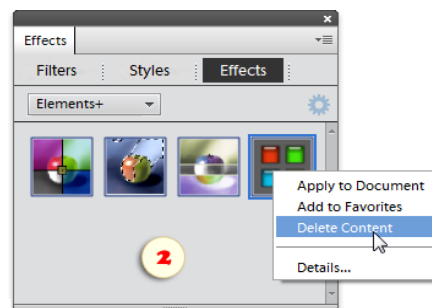
To remove Elements+ from a Mac:

1. In the Effects palette, double-click the "Scripts" thumbnail.
2. In the "Scripts" dialog box that appears, double-click the "E+ Options" item to open the E+ settings dialog.
3. In the "Elements+ Options" box, click "Uninstall Elements+" button.



Please note that the E+ uninstaller automatically deletes the Photoshop Elements cache file, so the next launch of the program may take several minutes.

If you wish to do without rebuilding the cache, just delete the Elements+ thumbnails in the Effects panel as shown on the screenshot:



# Color and Tone



You open the "Color and Tone" script's window by double-clicking its thumbnail in the Effects palette.

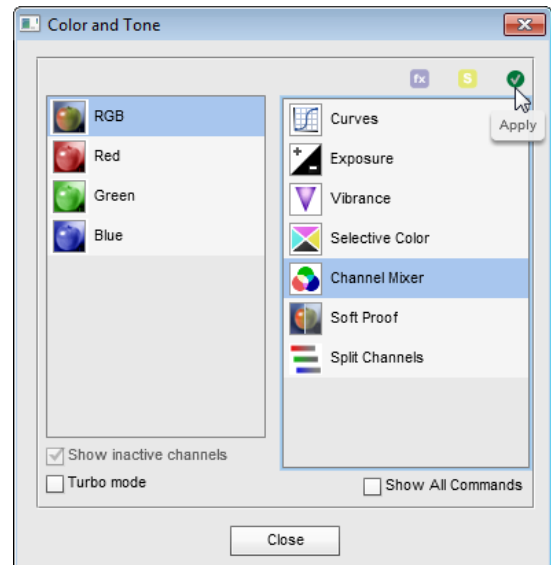
Also, if "Elements+" set is loaded to your Actions panel, you can call "Color and Tone" dialog by pressing [F2] key.

The panel on the right side of the dialog displays the applicable commands.


The Channels panel on the left side allows us to select and edit color channels individually.

When working with large files the "Color & Tone" dialog may open very slow. To speed up the script check the "Turbo" gadget at the dialog bottom.

Since in the "turbo" mode, the left panel is disabled, there appear several channel selecting commands in the right panel.



# Curves

 "Curves" is the most powerful adjustment command in Photoshop. Although its functionality and work principles are very similar to those of "Levels", this method lets us edit virtually any tonal range, or even adjust several different ranges in different ways.

So, how to adjust the image tone:

1. For a layered document, select the front (uppermost) layer in the Layers palette.

2. Apply the "Curves"  command.

A dialog box will appear allowing you to adjust image tone by editing the graph. Generally speaking, the sharper your graph is the more contrasting the image will be.

3. Very carefully pull some middle point of the graph to brighten or darken the image midtones.

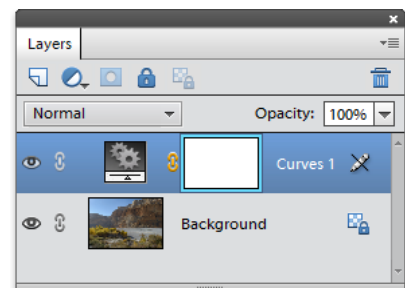
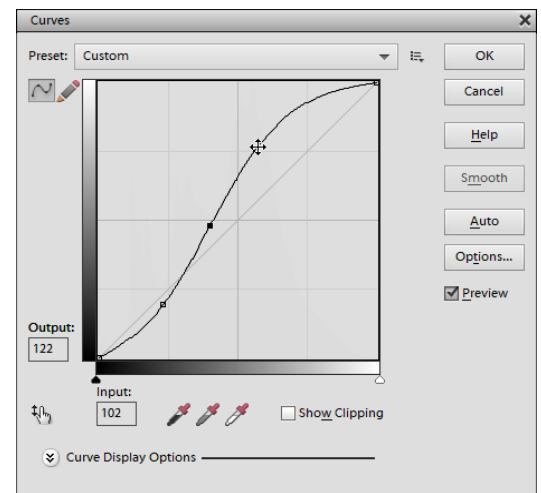
4. Pull the graph at some lower point rightward to decrease brightness in the darker areas (let's say, in "mid-shadows").

5. Uplift the upper segment to brighten the "mid-highlights".

6. To define tonal range more precisely, [Ctrl]-click a specific spot on the image. Then pull the graph at the added point to adjust the selected range.

7. Click "OK" to apply the correction.

If you need to modify the created adjustment layer's settings use Edit Adjustment Layer command.





# Color Balance



"Color Balance" is one of the most helpful color adjustment tools.

1. If the edited document is layered select the uppermost layer in the Layers panel.

2. Apply the "Color Balance" command.

There appears dialog box allowing you to redistribute image color. The logic of this tool is based on RGB color model. That is, by adding a primary - red, green, or blue - color, you reduce amount of its complementary - cyan, magenta, or yellow - color. And vice versa.

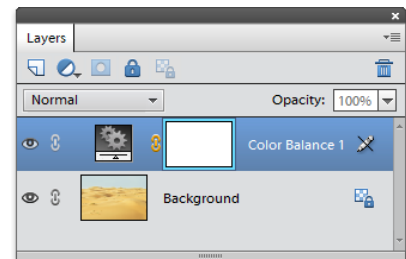
3. For example, to remove yellow color cast, you move the lowest slider "blue'ward"; to decrease cyan, you move the uppermost slider "red'ward".

***NB** If the sliders "stick" to the cursor, don't move it during a second after releasing the mouse button.*

4. The radio-buttons under the sliders let you restrict edited tonal range. For instance, you can try to add some yellow in the image shadows and decrease this color in the highlights.

5. Click "OK" to apply your adjustment.

If you need to modify the created adjustment layer's settings use "Edit Adjustment Layer" command.



# Black and White

Although PSE comes to us with a special command for converting color pictures to B&W (Enhance > Convert to Black and White), this tool is a substantially simplified substitute for its Photoshop analogue. And what's even worse, it can only adjust the current layer and not the composite image underneath.

The "Black and White" command lets you apply the Photoshop version of the tool as a separate adjustment layer.

1. Open a color image.

2. Run the "Color and Tone" script and apply the "Black and White" command. Then in "New Layer" box, click "OK" to proceed to the "B&W" tool.

3. In the "Black and White" dialog that opens, you can redistribute luminance by specifying how the original colors influence the resulting monochrome image. For example, by reducing the percentage of "Yellows" you make a (formerly) yellow color range darker. On the contrary, by increasing the amount of a color you lighten the corresponding areas.

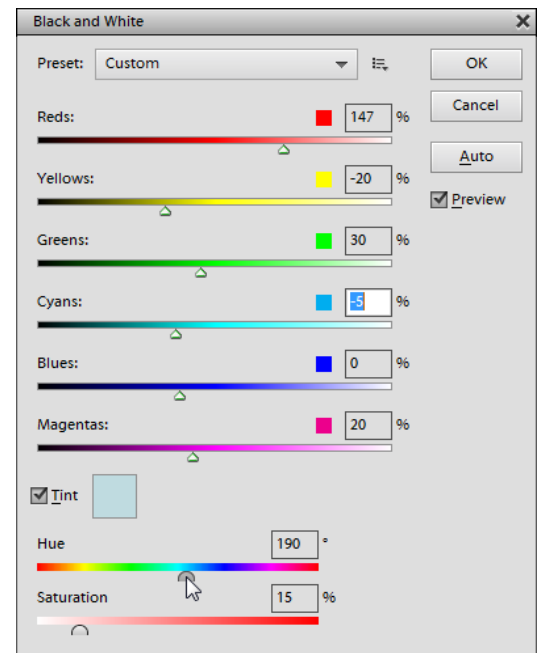
4. If you wish to tinge the made black & white picture, check the "Tint" gadget. By default, the dialog offers a kind of "sepia" effect. However, you may change the image hue and / or saturation as needed.

5. When ready, click "OK" to apply the effect. The adjustment appears in the Layers palette as a separate layer.

6. And what does this adjustment layer give? At any time you can hide / show a B&W effect by toggling the layer visibility or fine-tune its strength by reducing the layer opacity.

7. By default, all created adjustment layers have a layer mask. So, if you want to restore color in a certain spot of your B&W image, just paint over the mask with black color or select and fill the required area.


If you need to modify the created adjustment layer's settings use "Edit Adjustment Layer" command.



# Exposure

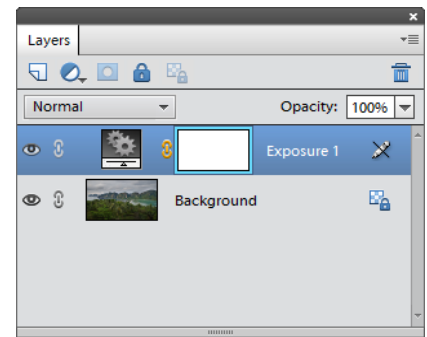
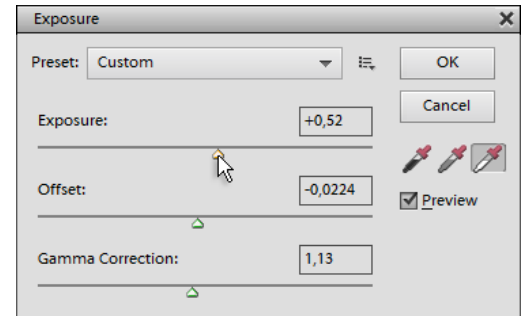


The "Exposure" tool has been created for editing HDR photos. Still it may be also used for tonal correction of ordinary 8-bit images.

1. Open the "Color and Tone" dialog.
  2. Apply the "Exposure"  command.
- The dialog box that appears suggests adjusting the image tone with 3 sliders.
3. The "Exposure" slider mainly affects the image highlights.
  4. The "Offset" parameter darkens the midtones and shadows.
  5. At last, the "Gamma" slider adjusts the image gamma.
  6. Click "OK" to apply the correction.

The adjustment appears in the Layers palette as a separate layer. So, you can mask unnecessary areas, reduce its opacity, etc..


Unfortunately, PSE won't let you to re-open the "Exposure" dialog and edit the adjustment settings.



# Vibrance



The "Vibrance" tool serves for fine-tuning the image saturation.

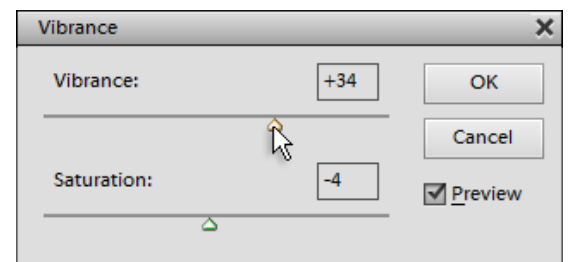
1. Open a color image
2. Run the "Color and Tone" script and apply the "Vibrance"  command.

In the dialog box that appears you may adjust the saturation in two different ways.

3. The "Saturation" slider equally increases or decreases saturation of every pixel in your image.
4. The "Vibrance" slider works more selectively. It increases the saturation of less saturated pixels more than the pixels that are already saturated.

For example, on the screenshot, increasing the "vibrance" value saturates the sky without significantly affecting the rest of the photograph.

5. When ready, click "OK".



The adjustment appears in the Layers palette as a separate layer. So, you can mask unnecessary areas or reduce its opacity. If you need to modify the its settings use "Edit Adjustment Layer" command.

# Channel Mixer



The "Channel Mixer" command lets you adjust an image by re-mixing its color channels. To use it efficiently, bear in mind the three sets of complementary colors: "Cyan - Red", "Magenta - Green", and "Yellow - Blue".

1. In case the edited image is layered, select the uppermost layer.
2. Apply the "Channel Mixer" command.
3. If you haven't used "Channel Mixer" previously, begin with testing the effects available in the "Preset" menu. Just to get a general idea what this tool is about. In the example on the screenshot, "Duochrome Blue-Yellow" preset is used as a starting point for further corrections.

4. To use your own adjustment settings, select the proper channel in the "Output Channel" drop menu. For example, to alter the blue-to-yellow ratio, you select the "Blue" channel.

5. Try to adjust color with the "Source Channels" sliders, keeping your eye on "Total" percentage. For example, to fix a blue cast, you reduce this value; to remove yellow, you push it over 100%.

The "Channel Mixer" is also a great tool for Black & White conversions:

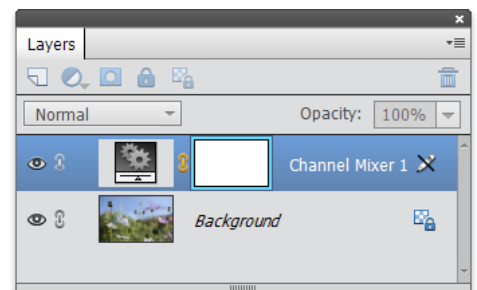
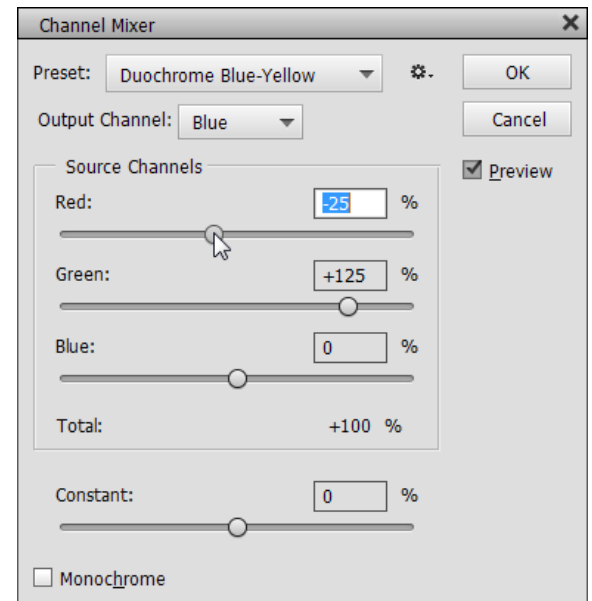
6. At the bottom of the dialog box that appears, check the "Monochrome" option. The image turns grayscale.

7. Redistribute luminance with "Red", "Green", "Blue" sliders to achieve the best possible tone and detail.

8. If you want to colorize the grayscale image, uncheck the "Monochrome" gadget, in the "Output Channel" menu choose one of the color channels, and play with the color sliders.

Once the "Channel Mixer" dialog is closed, your correction appears in the Layers panel as a separate layer.

If you need to modify the created adjustment layer's settings use "Edit Adjustment Layer" command.



# Color Lookup



Although the term "color lookup tables" may sound intimidating, on practice, it means just a collection of cool one-click effects.

1. Open "Color and Tone" dialog and run "Color Lookup" command. Then in "New Layer" box, click "OK" to proceed to "Color Lookup" box.

2. In "3DLUT" menu, choose one of the available items.

Since the selected effect immediately appears in the image window, you can test all of them without closing the "Color Lookup" dialog.

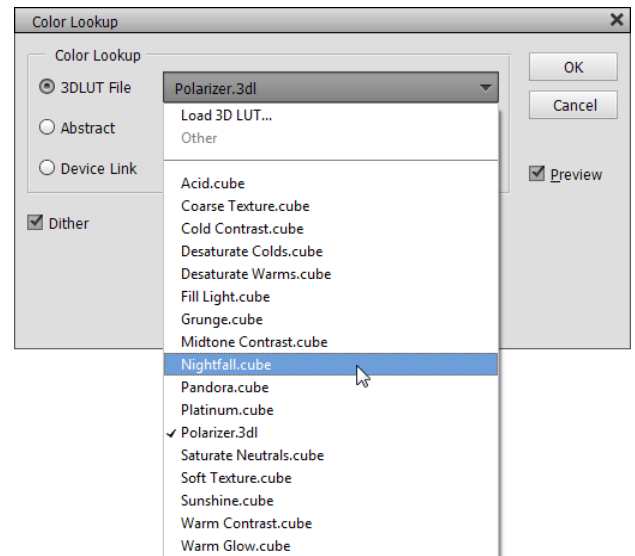
*Note: In case your "3DLUT" menu is empty, copy "C:/Elements+/15.0/Presets/3DLUTs" folder to "C:/Adobe Photoshop Elements 15/Support Files/Presets" directory. Then restart PSE.*

3. Click "OK" to apply the effect.

The color lookup tables are always applied "as is". No user interaction is required. If you don't like the created effect, just remove the "Color Lookup" layer and create a new one, with a different lookup table.

Elements+ comes to you with 17 ready-made 3DLUTs. Additional color lookup files may be found on the Net.

Unfortunately, PSE can't create custom lookup tables. To save and reuse visual effects of your own, please, consider the "Looks" tool.



# Selective Color

Let's see another method of color correction.

1. Open a color image.
2. Run the "Color and Tone" script and apply the "Selective Color" command.

There appears a dialog box allowing you to remix colors for various color ranges.

Although Photoshop Elements doesn't support CMYK mode, this tool relies on CMYK logic of color presentation.

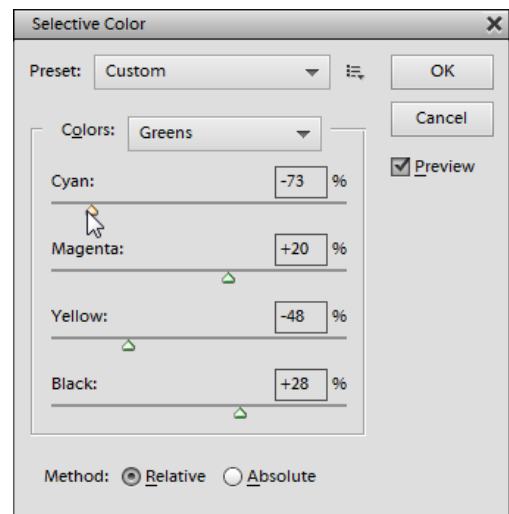
3. Choose the proper range from "Colors" menu. For example, to remove yellow cast, you select "Yellows".

4. Move the sliders to adjust amount of cyan, magenta, yellow, and/or black process ink.

For example, on the screenshot we fade the green color by reducing amount of yellow and cyan ink.

5. Click "OK" to apply the changes.

If you need to modify the created adjustment layer's settings use "Edit Adjustment Layer" command.



# Edit Adjustment Layer

☞ Ok, now that we can create "undocumented" adjustment layers, we may want to modify their settings.

Since Photoshop Elements doesn't allow to do it in the regular way (in the Adjustments panel), use E+ "Edit Adjustment Layer" command instead.

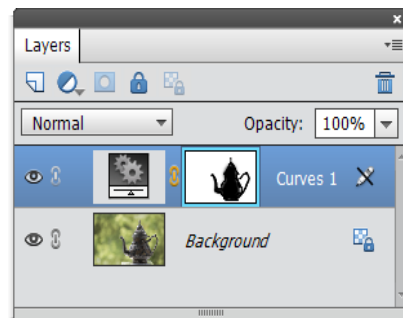
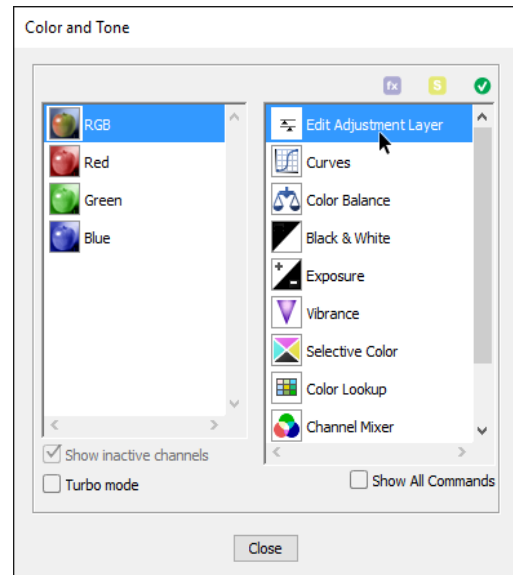
1. In the Layers panel, select a "Curves", "Channel Mixer", "Color Balance", "Vibrance", "Black & White", or "Selective Color" adjustment layer (screenshot).

*\*"Color Lookup" and "Exposure" layers are not editable.*

2. Apply the "Edit Adjustment Layer" ☞ command (either from the Color and Tone dialog or the Actions panel).

3. If "New Layer" dialog opens, click "OK". (At this point the adjustment effect disappears, because the script recreates the edited layer.)

4. Modify the adjustment settings as needed.



# Soft Proof



The "Soft Proof" utility allows you to preview how your image will be output by a particular device, such as a monitor, commercial press, desktop printer, etc. This feature doesn't affect the image file; it only alters the way it is displayed in the Photoshop Elements window.

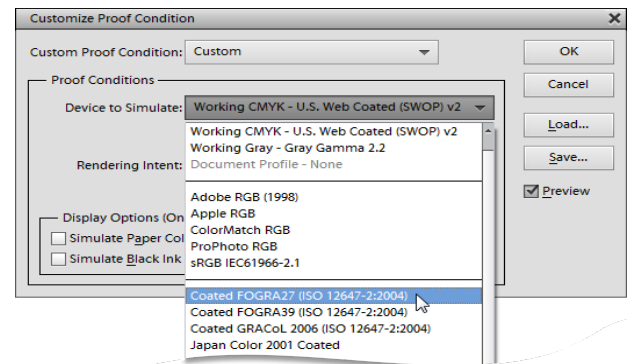
1. Open an image of your choice.
2. Call the "Color and Tone" dialog and double-click the "Soft Proof" command (see screenshot). A "Customize Proof Condition" dialog box will appear.

*Tip. If the Shortcuts+ set is loaded, you can call the "Soft Proof" by pressing [Shift+Ctrl+P] keys.*

3. From the "Device to Simulate" menu, select a profile of your target output medium. For example, it may be an ICC file supplied with your ink jet printer.
4. The selected profiles allow further customizing. For example, for a printing device you may simulate real dingy paper by selecting the "Simulate Paper Color" option.
5. Click "OK" to apply the changes.
6. If necessary, fine tune the image tone / color to the target output device.

*Tip. For accurate previewing, make sure that your monitor is calibrated, and the required ICC profile is installed in your operating system.*

The selected profile works just for the current document during the current session. You may assign different profiles for each image opened in Photoshop Elements.





# Editing Color Channels Individually



The left panel of the "Color and Tone" dialog is intended as a substitute for the missing Channels palette. It lets you edit the Red, Green, and Blue color channels individually. To use it efficiently, bear in mind the three sets of complementary colors: "Cyan - Red", "Magenta - Green", and "Yellow - Blue".

Any tonal adjustment of a color channel alters the correlation between its primary and complementary color. That is, lightening a channel increases the amount of the corresponding primary (red, green, or blue) color, while darkening it adds the complementary (cyan, magenta, or yellow) color.

For local color corrections, we may pre-define some area with a selection tool. Moreover, we can paint on a color channel with white, black and grayscale colors. As a rule though, pure lightening and darkening works much finer.



1. For example, to fix a blue color cast, you choose the Blue channel (fig. 1). Although the image looks absolutely the same, only the Blue channel is active at the moment.

2. By default, the script displays the inactive channels too (in our example, the Red and Green ones). In case you prefer to see only the active (Blue) channel, uncheck the "Show inactive channels" checkbox. This option shows the selected channel as a grayscale image.

3. Now use any tools or commands to either lighten or darken the selected channel. For example, on the screenshot 2, we lighten the Blue channel with the Dodge tool to color the eye blue.

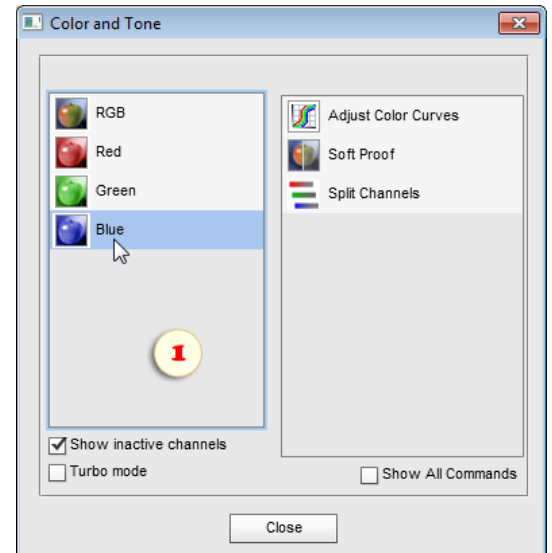


4. If necessary, select and edit another color channel. For instance, darken Green channel with the Burn tool to increase magenta color.




5. After editing the color channels, open the "Color and Tone" dialog once again and select the "RGB" channel. Now you can resume editing of the composite image.

Please keep in mind that in a layered document, you select and edit color channels only for the current layer. By choosing any other layer, you automatically switch to the RGB (composite) channel.



# Splitting Channels into Separate Images


 The "Split Channels" command divides the Red, Green, and Blue channels of a RGB image into independent grayscale documents that can be saved as separate files.

In the example shown in the screenshot, the color image "flower.jpg" has been split to three grayscale images: "flower.jpg\_R" ("\_R" stands for "Red channel"), "flower.jpg\_G" (Green), and "flower.jpg\_B" (Blue).

Also, the resulting documents can be edited independently and then merged into a color image. The advantage of this method compared to the channel selecting is that you can use layers and other advanced editing techniques.

Scrutinizing the resulting grayscale images suggests yet another application of this method. Very often, one of the channels (as a rule, the Green one) proves to contain the most detail of the source image, the second (usually, the Red) channel provides the contrast map, while the third (Blue) channel is responsible for the noise.

This means that we can, for example, apply a noise reduction filter to the "blue" image "flower.jpg\_B" without affecting the detail contained in the "flower.jpg\_G" document.


After editing the grayscale "channel" images we can reunite them into a new color picture by using the "Merge Channels"  command.




# Merging Channels



The "Merge Channels" command combines three grayscale images into a single RGB document.

You may need this feature for reuniting channels divided with the  "Split Channels" command.

1. First, make sure that all the combined images are in the Grayscale mode and their pixel dimensions are the same.
2. Select one of the combined documents and apply the  "Merge Channels" command (fig. 1).
3. In the dialog that opens, select the RGB\* Color mode (fig. 2) and click "OK". One more dialog appears.

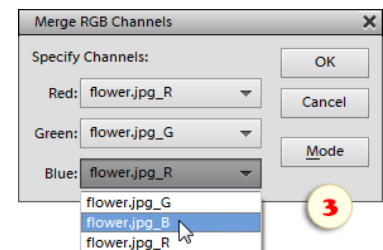
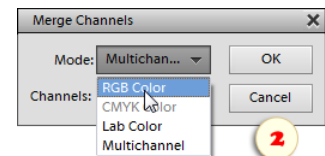
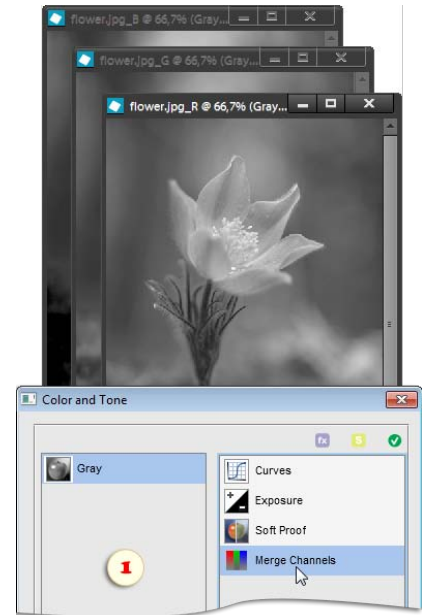
*\*CMYK, Lab, and Multichannel modes are not supported in PSE.*

4. Specify the source document for each created color channel (fig. 3).

In the example in the screenshot 3, the divided channels of the "flower.jpg" file kind of return their places of origin: the Red channel to be created from the "flower.jpg\_R", Green from the "flower.jpg\_G", and the Blue from the "flower.jpg\_B".

In the meantime, in some cases, you may intentionally misplace the channels to achieve a special visual effect.

**NB** Please, keep in mind that the "Merge Channels" command automatically closes the source grayscale images without saving.



# Selections



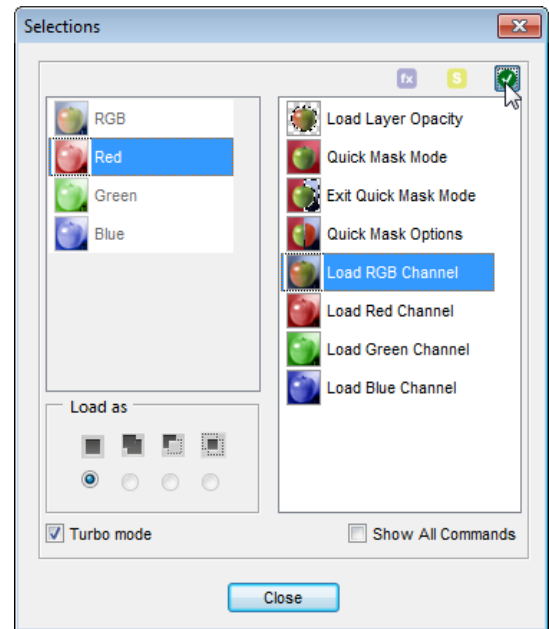
You call the "Selections" script by double-clicking its thumbnail in the Effects palette.

The Commands panel occupies the right side of the dialog box.

On the left side there is a list of available color and alpha channels (the both types may be used for selection purposes).

When working with large files the "Selections" dialog may open very slow. To speed up the script check the "Turbo" gadget at the dialog bottom.

Since in the "turbo" mode, the left panel is disabled, there appear several extra commands in the right panel for loading the color channels to selection.



# Load Selected Channel



The panel on the left side of the "Selections" dialog displays the color and alpha-channels (saved selections).




To load any of those as selection, choose it in the list and apply the "Load Selected Channel"  command (see screenshot).



Or just double-click the channel's line in left panel.



The alpha -channels will be discussed a bit later. At this time, let's see why load the color channels.


The Red, Green, Blue and RGB channels let us select the image *luminosity*, that is, its brighter areas. The most often used channel for the purpose is the composite (RGB or Grayscale)  one.

By double-clicking the uppermost line in the Channels list, you load the brightest areas of the RGB channel, that is "of the composite image" or "of all visible layers". To ignore the luminosity of certain layers, just hide those before applying the effect.

As result, the image areas get selected proportionally to their lightness. (That's how "Hide Luminosity" script works.)

The most evident use of this method is extracting line art from a scanned drawing:

1. Open the "Selections" dialog.
2. Select the drawing (presumably, white) background by double-clicking on the RGB channel.
3. Clear or mask the selected area.

On the contrary, to select darker areas of your image, you load luminosity and then apply the "Invert Selection"  command.

Sometimes, it's the only way to extract, e.g., soft shadows from a light background (as a rule, the Magic Wand and Quick Selection tools are pretty useless for this). A great example of this technique can be found [here](#).

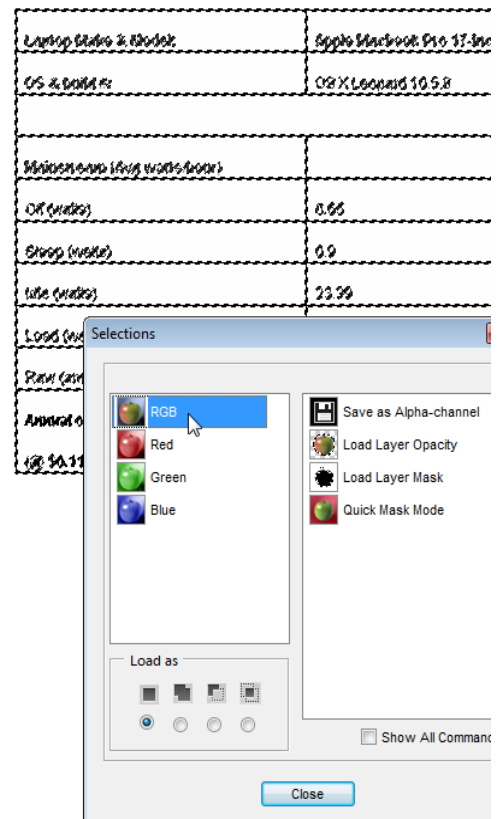
Furthermore, this B&W conversion method is also based on the image luminosity selection.



In some cases, you may want to select the luminosity of an individual color channel. Again, hide in the Layers palette the layers you don't need, and then double -click the "Load Red Channel", "Load Green Channel", or "Load Blue Channel" thumbnail.



Let's make it clear that choosing a color channel in the "Selections" dialog doesn't deactivate the other channels (as it happens with the Color and Tone dialog).



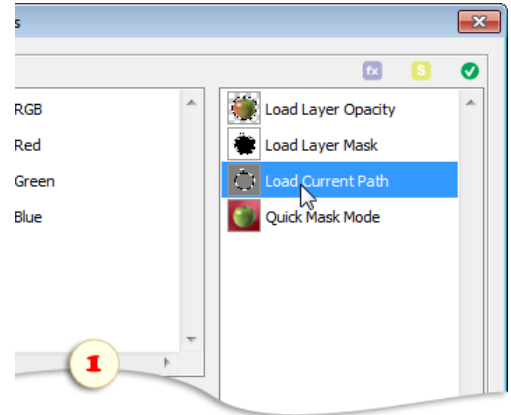
# Loading Path, Mask, or Layer Opacity

This set of commands lets you instantly make a selection based on the existing elements of your document.



The "Load Current Path" command uses the active path:

1. Create a new path or select an existing one.
2. Open the "Selections" dialog and apply the "Load Current Path" command (fig. 1).
3. In the "Make Selection" dialog, define feather radius and operation mode. For example, you can soften the edges of a new selection and add it to an existing selection. On the screenshot 2, the author adds the loaded path (apple) to the existing selection (girl).



The 3 following commands load as selection mask of the current layer (of course, if such a mask exists).



1. To load the (pixel) layer mask, double-click the "Load Layer Mask" command.



2. To load the vector mask, apply the "Load Vector Mask" command.

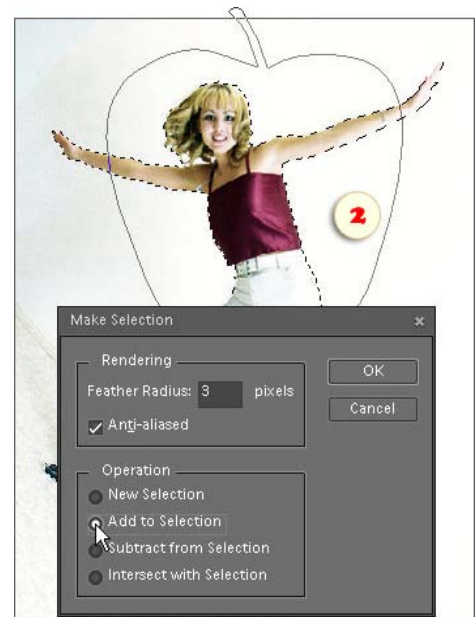


3. The "Load Smart Filter Mask" command loads the filter mask.



At last, the "Load Layer Opacity" function makes selections based on the current layer's borders.

**NB** Surely, not all of the described commands may be labeled as "undocumented" (layer opacity and mask edges can be loaded by the regular PSE means). Nevertheless, the author decided that the included standard commands can save the user from closing the "Selections" window too often.



# Selection Loading Modes

Pay your attention to the "Load as" radio -buttons under the Channels list. They let us decide how to handle the existing selection on loading the new one.

By default the script suggests the  "New Selection" option, which means replacing the existing selection. However, by using the radio-buttons you can  add,  subtract, or  intersect the loaded selection with the previous one.

The selected mode apply to the following commands:

1.  Load Selected Channel.
2.  Load Layer Mask.
3.  Load Vector Mask.
4.  Load Smart Filter Mask.
5.  Load Layer Opacity.

In the example shown on the screenshot, the Green channel is subtracted from the existing rectangular selection.



# Managing Alpha-channels

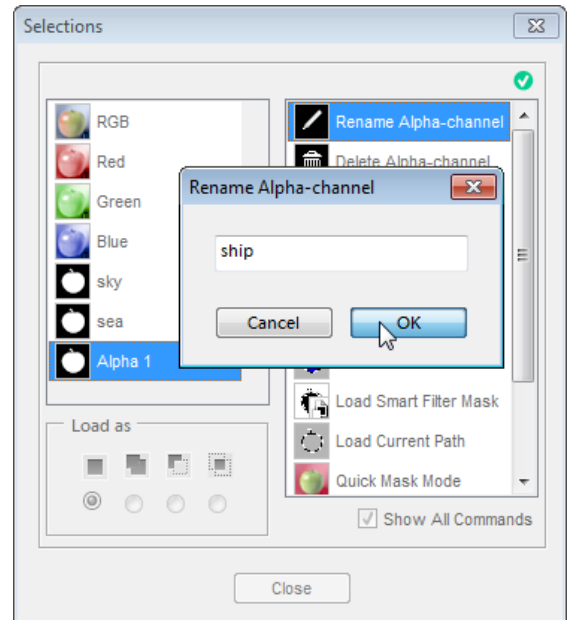
As mentioned previously, the alpha -channels are selections saved in your document. In PSE, we can save, load, and delete selections using the "Selection" menu. E+ adds some alternative tools from the full Photoshop store.

First off, an existing selection (e.g., just loaded channel) can be instantly saved by double-clicking the "Save as Alpha-channel". A new item immediately appears in the Channels list.

For the new channels PSE automatically generates names like "Alpha 1", "Alpha 2", etc. If you prefer more descriptive names use the "Rename Alpha -channel" command.

To load a saved selection, choose the proper alpha-channel in the Channels list, define (if necessary) the loading mode and apply the "Load Selected Channel" command. Or just double-click the alpha-channel's line in the Channels list.

At last, if don't need a savaed selection any more, you can get rid of it by using the "Delete Alpha-channel" command.






# Duplicate Channel




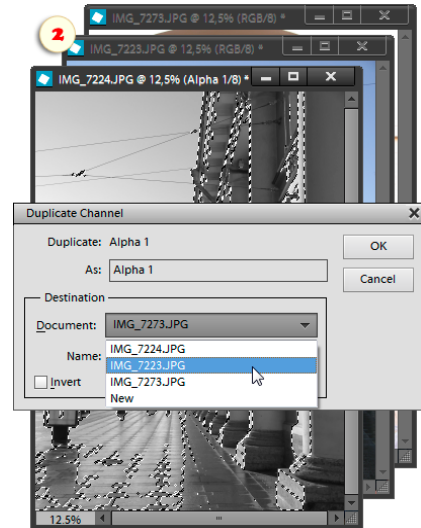
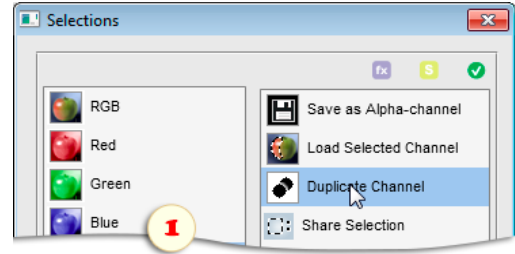
The "Duplicate Channel" command copies the selected channel as a new alpha-channel.

You may use it, for example, to copy a saved selection to another image as follows:

1. Open in Photoshop Elements two images having the same pixel dimensions.
2. Select the document containing the saved selection.
3. Open the "Selection" dialog and choose the proper alpha-channel in the left panel.
4. Apply the  "Duplicate Channel" command (fig. 1).
5. In the dialog that opens, select the target document (fig. 2) and click "OK".

Another purpose of this command is creating an alpha-channel from a color channel.


1. In the left panel of the "Selections" dialog, choose the Red, Green, or Blue channel.
2. Apply the  "Duplicate Channel" command.



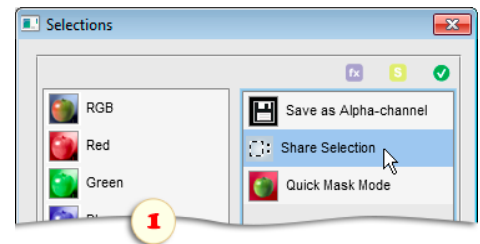
# Share Selection



"Share Selection" command quickly copies the existing selection to another image without saving and then duplicating an alpha-channel.

1. Open two images having the same pixel dimensions.
2. Create a selection in one of the images.
3. In the E+ "Selections" dialog, apply "Share Selection"  command (fig. 1).

In case of more than two images of the same size, the script opens an extra dialog letting you select the target document (fig. 2).



# Quick Mask Mode

Quick (temporary) masks let you edit selection with any painting tools.



1. Open the "Selections" dialog and apply the "Quick Mask Mode" command. In case a part of the image has been selected at the moment, now it is covered with red overlay\*. In the Channels list of the "Selections" dialog there appears a "Quick Mask" item. The current layer in the Layers palette is grayed out, which means that in this mode, any tools and commands only affect the quick mask and not the image itself.

2. Close the "Selections" dialog, activate the Brush tool and paint with black color to select some area. The selection is indicated as a red overlay. To deselect, you paint on the quick mask with white color\*.

*\*Masking and selecting colors may vary depending on your choice in the "Quick Mask Options" dialog (see below).*

3. To soften the selection edges, paint / erase with soft brushes, reduce stroke opacity, or "feather" your mask with the "Gaussian Blur" filter (screenshot).

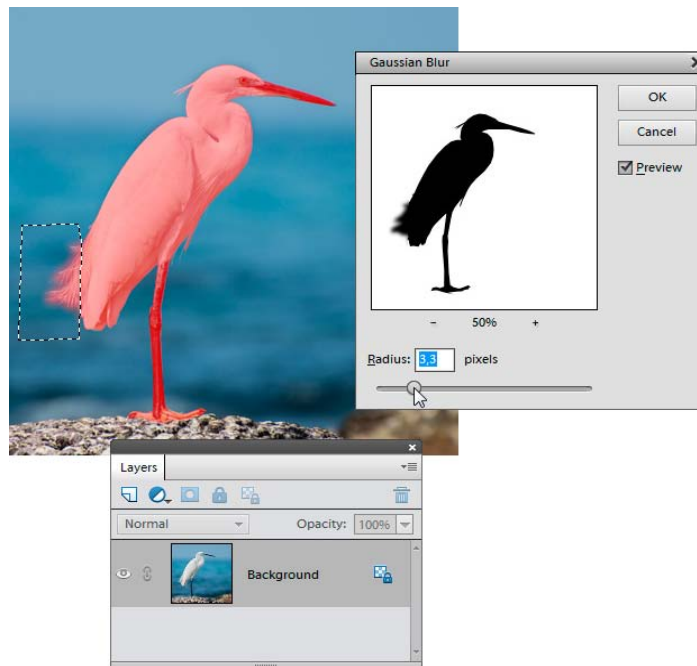
4. To only edit a specific portion of the mask you may pre-define it, e.g., with the Polygonal Lasso tool.



5. By default, the red overlay indicates the selected areas. However, you may open the "Selections" dialog, apply the "Quick Mask Options" command, and choose the "Masked Areas" option. Additionally, the "Options" dialog lets you change overlay color or density.





6. To use the created mask, you have to return to the normal editing mode. Open the "Selections" dialog once again and apply the "Exit Quick Mask" command. The quick mask turns to selection and you can edit the selected portion of the image.

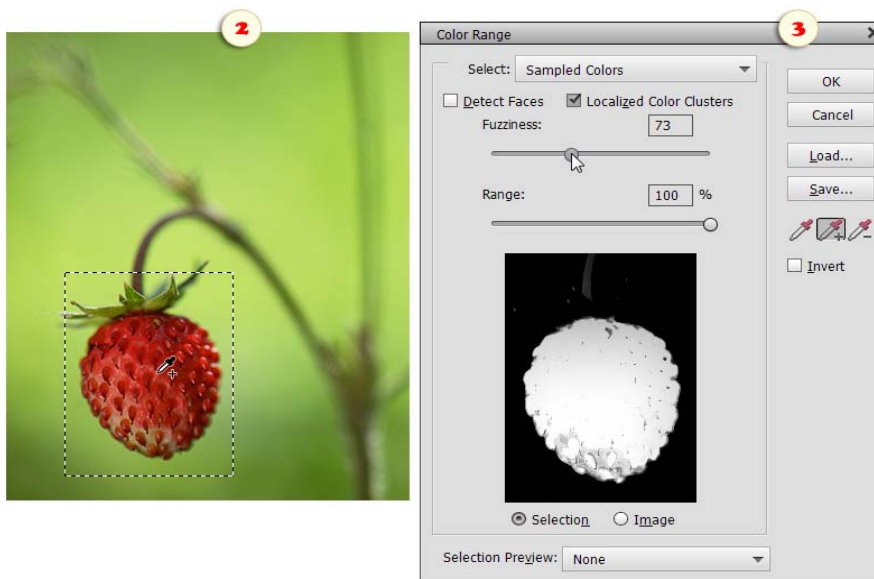
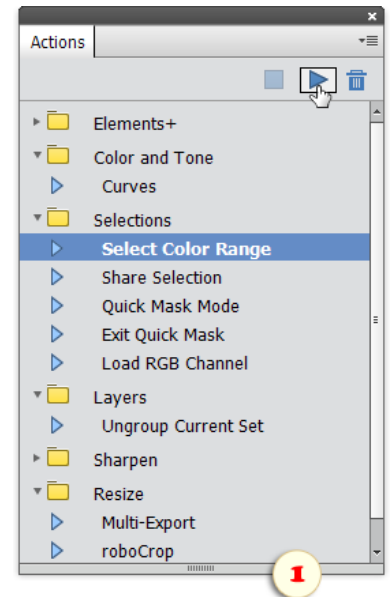


# Select Color Range



"Select Color Range" is a handy tool for selecting continuously colored areas.

1. If your image contains similarly colored areas, you may need to pre-define the selected area roughly, e.g., with the Rectangular Marquee. While a selection is active, the "Color Range" only works within the selected area (fig. 2).
2. In the Actions panel, play "Select Color Range" action (fig. 1). The "Color Range" dialog that opens contains a black and white preview thumbnail of the currently selected color. The white areas indicate "selected" range; the black ones mean non-selected.
3. In the image window, click on the color you want to select.
4. In the dialog box, activate "Add to sample"  eyedropper and click in several other places to add more tints to the selection (fig. 2). To remove a color range from the selection use "Subtract from sample"  eyedropper.
5. Adjust the tool's sensitivity with the "Fuzziness" slider (fig. 3).
6. When ready, click "OK" to commit the selection.



# Layers



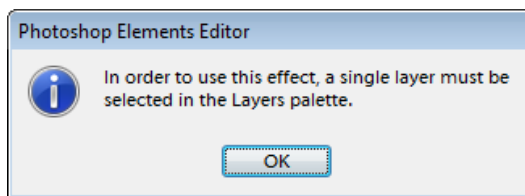
You open the "Layers" dialog by double-clicking its thumbnail in the Effects palette.

Also, if "Elements+" set is loaded to your Actions panel, you can call "Layers" dialog by pressing [F3] key.

As usually, the Commands panel is on the right side of the dialog box.

On the left side, there is a list of the document's layers. By choosing its items, you select the corresponding layers in the Layers palette.

As you probably know, an attempt to open the "Layers" dialog while multiple layers are selected, results in the following message:

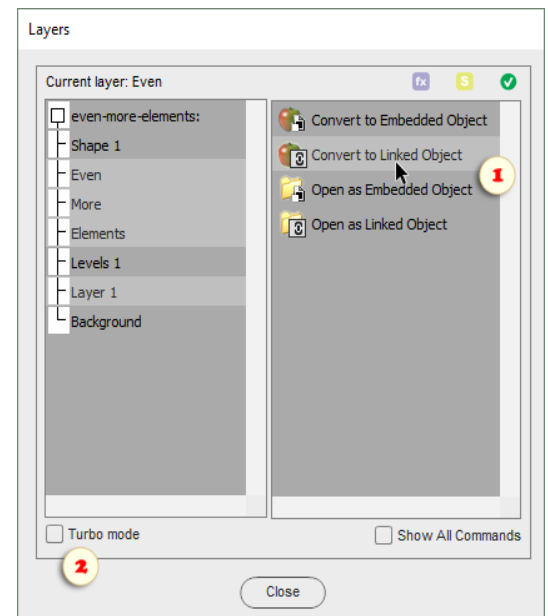


So, to apply a E+ command to several layers, we have to resort to the following workaround:


1. Select in the Layers palette one and only one layer.
2. Open the "Layers" dialog.
3. Select the required item in the Layers list (holding [Ctrl] key).
4. Apply a command from the Commands list.

**Important!** When working with large files the "Layers" dialog may open very slow. To speed up the script check the "Turbo" gadget that cancels loading the layer tree (fig. 2).

To activate the turbo mode prior to opening the dialog, hold down the [Shift] key while starting the "Layers" script.

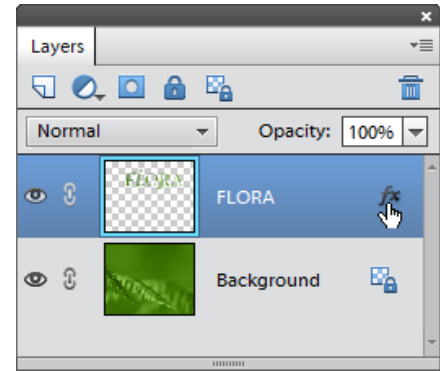


# Rasterize Layer

 The "Rasterize Layer" command converts the current type, shape or smart-object layer to an ordinary raster layer, so, that you can edit it with the ordinary tools - Brush, Clone, Paint Bucket, etc.

Unlike the standard "Simplify Layer" command, this method doesn't flatten layer styles.


For example, you can rasterize a text layer and then filter it, retaining in the meantime a customizable "Drop Shadow" and "Stroke" effects.




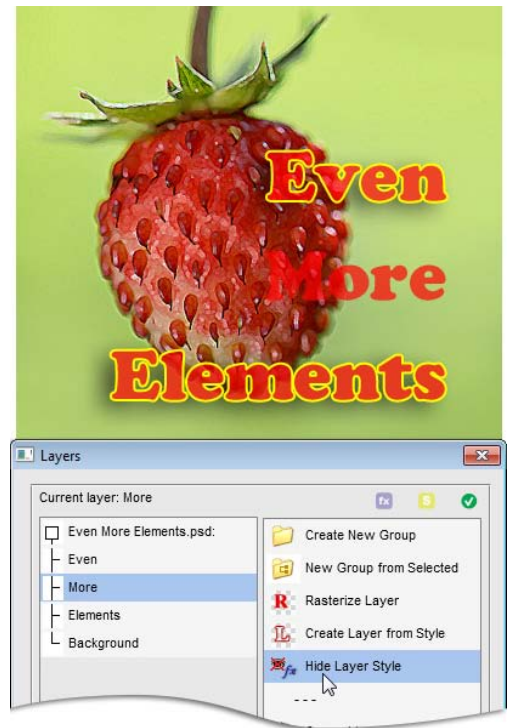
# Hide / Show Layer Style

Styles are rather important trend of the non-destructive editing, because they alter layers visually without affecting their contents. Furthermore, at any time the styles can be turned off and on.

Alas, PSE only allow us to disable all the document's effects at once (Layer > Layer Style > Hide All Effects).

 If you decide to hide a style of an individual layer, open the "Layers" dialog and apply the "Hide Layer Style" effect.

 To turn on a hidden style, use the "Show Layer Style" command.



# Layer from Style

As you know, layer styles are very handy - at any time you can re-open style settings and update them.

In the meantime, you can't edit styles in the "regular" way. For example, how about erasing an unnecessary fragment of a shadow?

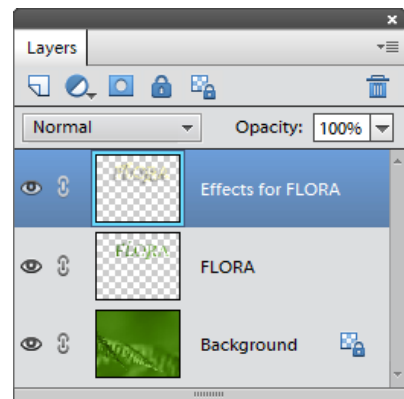
1. In the Layers palette, select a layer with the "fx" mark.



2. Open the "Layers" dialog and double-click the "Layer from Style".

Now the layer style appears in the palette as a separate layer named like "Effects for <source layer's name>".

Keep in mind though that the style settings are not editable any more. Also, you can't convert the "Effect Layer" back to a layer style.

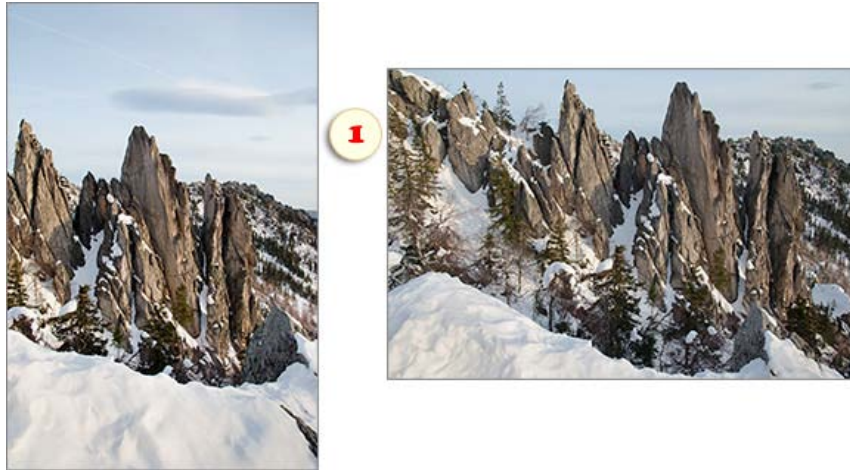


# Auto-Align Layers

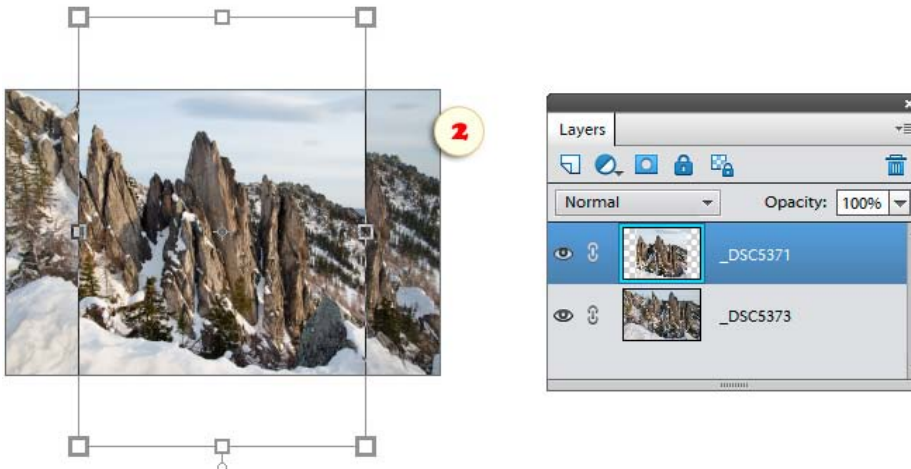


This command automatically aligns layers based on similar content.


For example, let's combine the vertical and the horizontal versions of the same landscape (fig. 1).



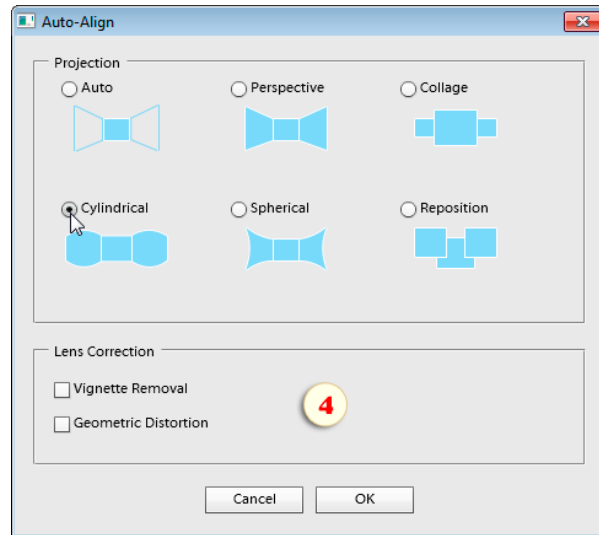
1. Drag the "vertical" shot into the "horizontal" document. Now we have two similar layers one over another (fig. 2).



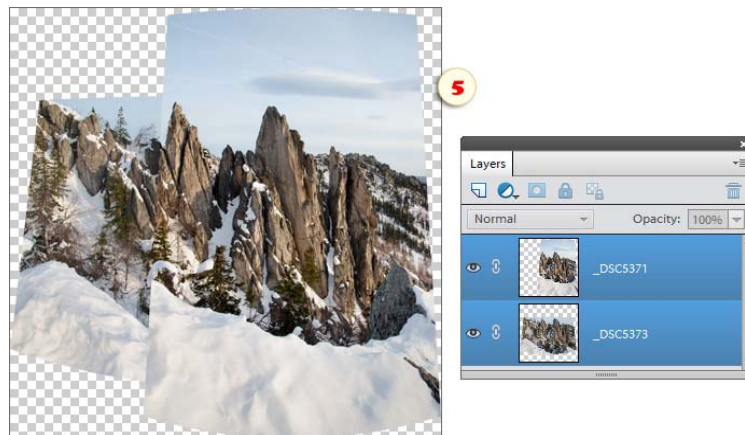
2. Open the "Layers" dialog box and, in the left panel, select the both layers (fig. 3).

3. Apply  "Auto-align Layers" command.

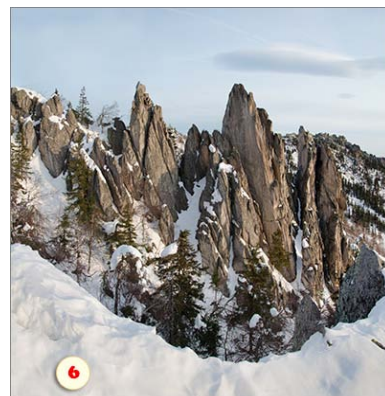
4. In the dialog window that opens, choose one of the alignment methods\* (fig 4).  
\*The detailed info on the alignment options is available in the Photoshop Help file.



5. Now PSE transforms the layers as to combine them the best. Furthermore, it expands the canvas to reveal all the content (fig. 5).




On the figure 6, you can see the final image. (The aligned layers were auto-blended and the empty areas were filled with the Clone Stamp tool.)





# Auto-Blend Layers


The "Auto-Blend"  command automatically combines layer contents.

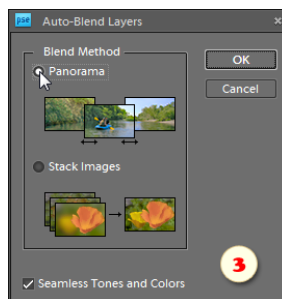
As an example, let's combine the two ducks into single picture.



1. Drag the source images into the same document.
2. Place the combined layers one over another with an overlap (fig. 1).
3. In case one of the layers is "Background", convert it regular layer (Layer > New > Layer from Background).



4. Open the "Layers" dialog and, in the left panel, select the both layers (fig. 2).
5. Apply the "Auto-blend Layers"  command.
6. In the dialog box that opens, specify the blending purpose - Panorama or Stack Images (fig. 3).






7. The rest of the job will be made automatically (fig. 4). If you are not happy with the result, try to amend the layer masks with a soft brush.




# About Smart Objects

"Smart object" is a kind of "child" file encapsulated in its "parent" document.

There are two kinds of smart objects: "embedded" and "linked" ones. In the Layers palette, you can recognize an embedded object by the special  symbol on its thumbnail (fig. 1). The linked objects get marked with the "chain"  pictogram (fig. 2).


An embedded  object is included in the parent document as a whole. Which means that you can open the containing PSD-file on someone else's computer and modify the smart object contents. The embedded objects can significantly increase the file size.

The contents of a linked  is stored in an external file, which usually allows to keep the parent file smaller. To modify a linked object we have to edit the related file. Should the external file be missing, the linked object still will exist in the document, however we won't be able to edit its contents.

\*\*\*

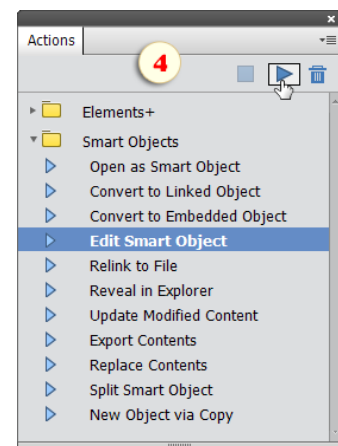
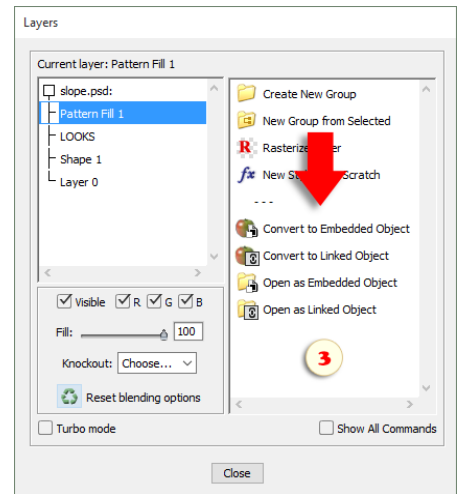
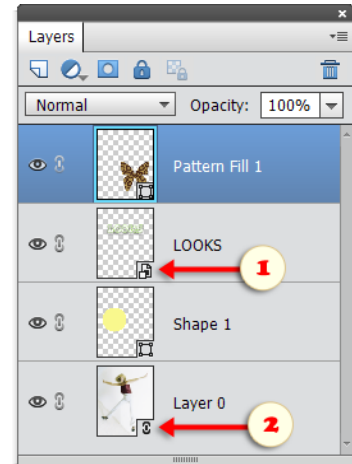
Why use smart objects ? Well, the first reason is, that they can be transformed non-destructively.

And even more important reason is smart filters. Imagine, that you can apply several filters to a text and then edit its contents without starting all over again.



On the other hand, the main shortcoming of the smart objects is that you can't edit it with regular tools. For instance, if you try to paint over a smart object with the  Brush, PSE suggests "simplifying" layer.

You can find all the E+ functions for creating and handling smart objects in the Commands panel of the "Layers" dialog (fig. 3).

To use these commands without opening the Layers dialog, load "C:\Elements+\15.0\Actions\Smart Objects.atn" set into the Actions panel (fig. 4).





# Convert to Smart Object

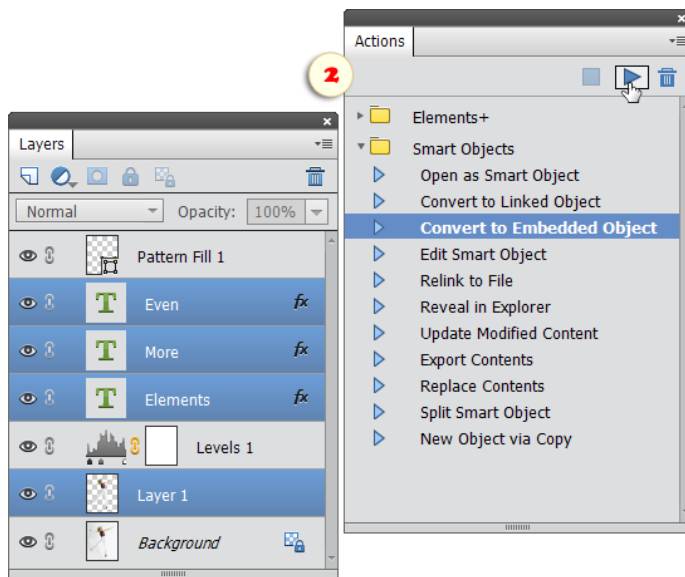
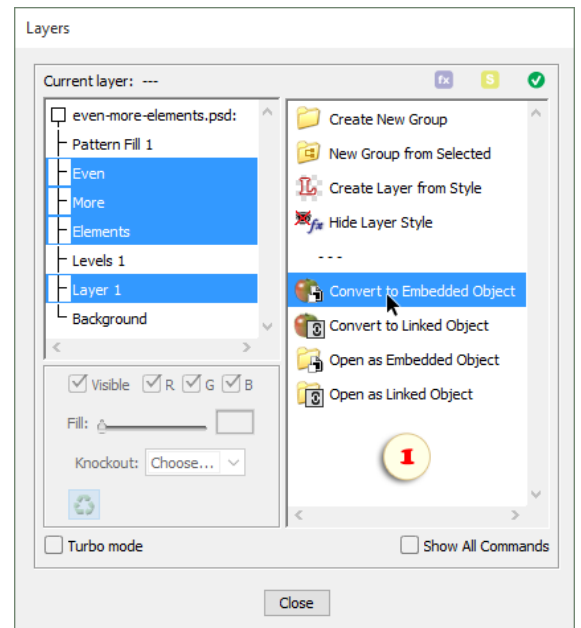
 "Convert to Embedded Object" and  "Convert to Linked Object" commands create a smart object from the currently selected layers.

If you use the "Layers" dialog, select one or more layers in the left panel and apply a converting command in the right panel (fig. 1).


If you prefer the Actions panel, select the source layers in the Layers panel and play the corresponding action (fig. 2).

On the screenshots, a smart object being created from three text and one raster layers.


Also, these commands let you convert an embedded  smart object to a  linked one and vice versa.




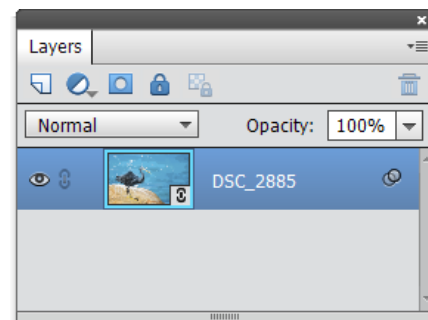
# Open as Embedded / Linked Object

 These two commands open any image file as a smart object. The imported smart object appears in the Layers palette as the only layer.

This lets you, for example, filter your picture non-destructively.


For opening RAW photos we strongly recommend  "Open as Linked Object" command.

In this case, at any time, you can re-open the image with  Edit Smart Object command in the ACR window and adjust the exposure, sharpening, or white balance settings.

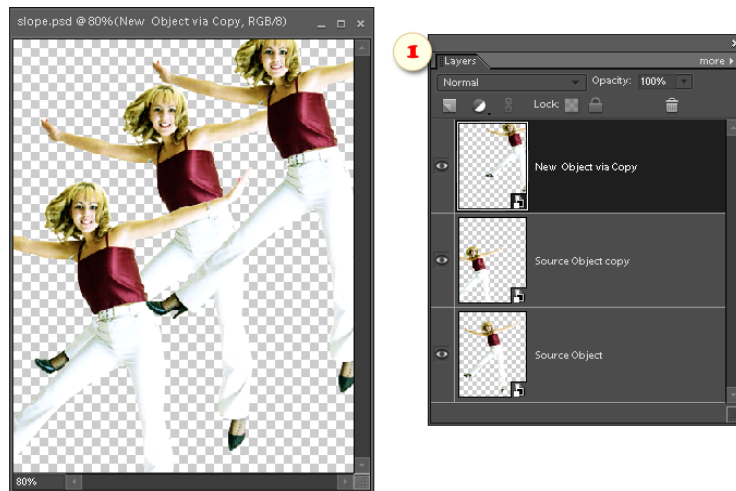


# New Smart Object via Copy

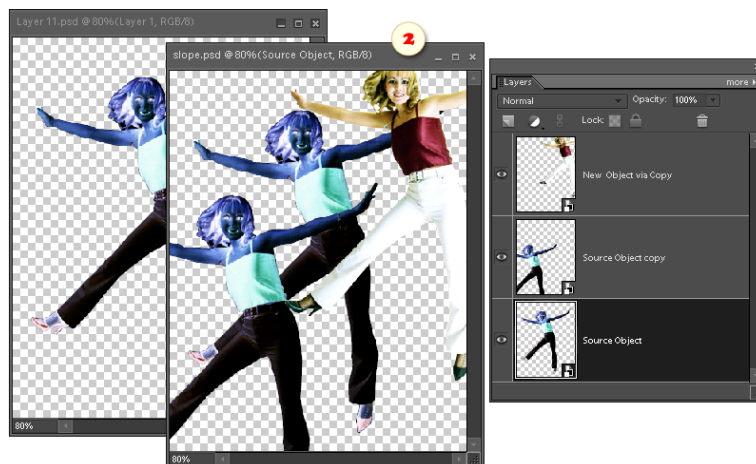
In a document, you may use multiple instances of a single smart object. To create a "clone", you use either the "Duplicate Layer" or the "Layer via Copy" command. The cloned instances are linked to each other, so that by editing the object's contents you affect all the instances.

If you need an independent copy (not linked to its origin) apply the "New Object via Copy"  command.


For instance, on the screenshot 1, the "Source Object copy" has been created from the "Source Object" by means of the "Layer via Copy" command, while the "New Object via Copy" is a new (independent) smart object. As you can see, the two copies seem to be absolutely identical.



Nevertheless, if we alter the contents of the original "Source Object" (by using either the "Edit Smart Object" or the "Replace Contents" function), the changes only affect the linked "Source Object copy" (fig. 2).

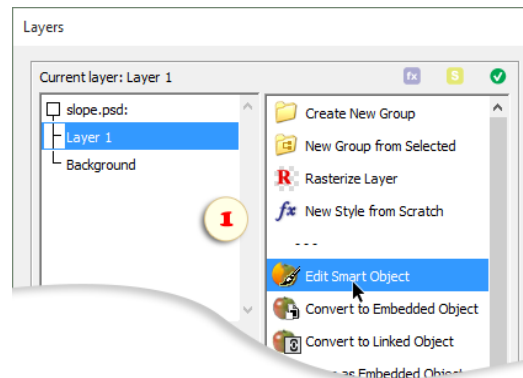


# Edit Smart Object

 This command lets you edit the contents of a smart object created with the Convert to Smart Object, Place as Smart Object, or Open as Smart Object commands\*.

1. Select a smart object in the Layers list.
2. Apply the "Edit Smart Object" command (fig. 1).

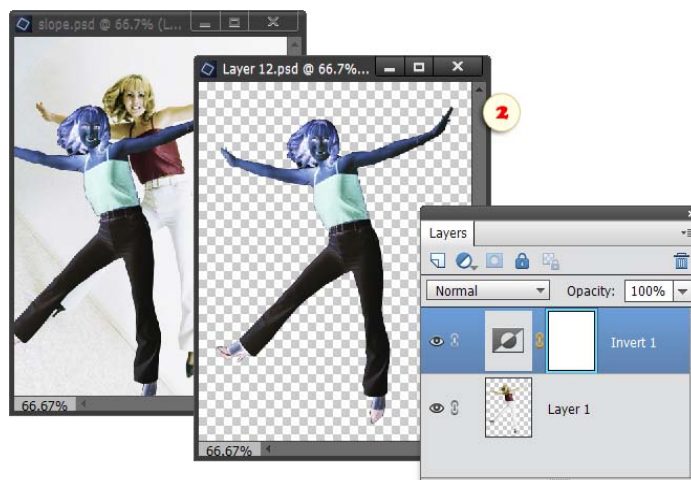
\*Alternatively, you may call this command by double-clicking a smart object's name in the Layers list (left panel).




3. In case the smart object contains a RAW photo, Adobe Camera RAW dialog opens. Modify the settings as needed and click "Done" button.

4. Other smart objects open in a separate window as ordinary documents (on the screenshot 2 - "Layer 11.psd"). Edit the image as needed. (On the screenshot 2, the author has created adjustment layer "Invert".) Then save the edited smart object (File > Save).


The source smart object in the original document (in our example - "slope.psd") updates immediately.



# Export Contents

Suppose, you are editing a PSD file created in Photoshop and need to edit a smart object it contains. Since the "Edit Smart Object"  command can't do this, you will need a workaround.

1. Select an embedded (!) smart object and apply the "Export Contents"

 command.

2. In the "Save" dialog that opens, choose a destination folder, file name (let it be "sample.psd") and click "Save".

So, you have saved the smart object's contents as a separate PSD file.

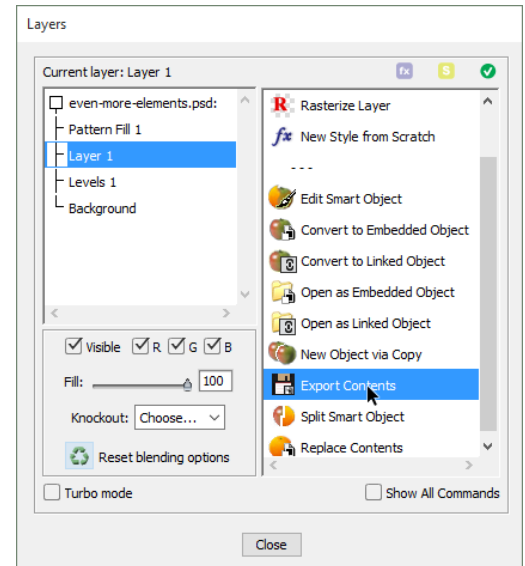
3. Now open the exported file "sample.psd" (File > Open), edit it as needed and save the file (File > Save).

4. Choose the initial document, the "sample.psd" has been exported from.


5. Open the "Layers" dialog, make sure that the smart object is selected, and apply the "Replace Contents"  command.

6. In the "Place" dialog that appears, browse to the "sample.psd" file and click "Place".

Thus we have replaced the original smart object with a modified copy.



# Replace Contents

 This command lets you replace the contents of a smart object with any image file on your computer.


1. Make sure, the wanted smart object is selected.


2. Apply the "Replace Contents"  command.

3. In the "Place" dialog box that opens, choose a source file and click "Place". It may be a layered PSD, JPEG, RAW, or even PDF file.

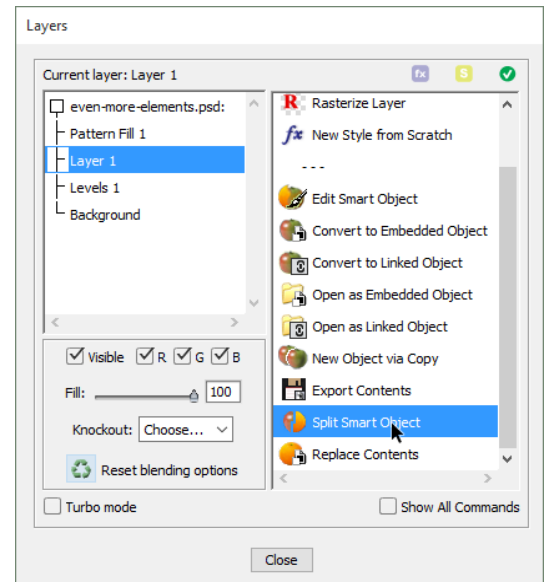
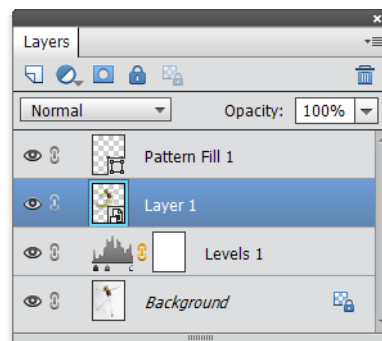
4. If necessary, adjust size and position of the the imported object.

# Split Smart Object


 This command divides a smart object into the source layers.


1. Make sure the needed smart object is selected.
2. Apply the "Split Smart Object"  command.


**NB** *In case the object was created in full Photoshop, after splitting you may want to adjust the source layers' position.*




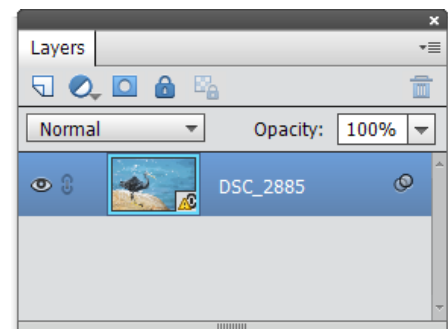
# Handling Linked Files

In some cases a linked smart object may not update after editing its corresponding file. In the Layers panel, such objects are marked with the "warning"  pictogram.

To force renewing a smart object run  "Update Modified Content" command.

 "Reveal in Explorer" command helps you find the linked file on your computer.

To link a smart object to a different file -- for example, after moving the original one -- apply  "Relink to File" command and browse to the required image on your computer.





# Styles



The layer styles let us create dazzling visual effects without editing the layer content. A single style may include various effects and blending options.

Alas, not all effects and settings of full Photoshop are available in PSE. Now you can find the missing options in E+ "Styles" dialog.

1. Select a suitable layer in the Layers panel.
2. Open E+ Styles dialog, select an effect in the list to your left (fig. 1), check "Enabled" gadget (fig. 2), and define the effect settings (fig. 3).

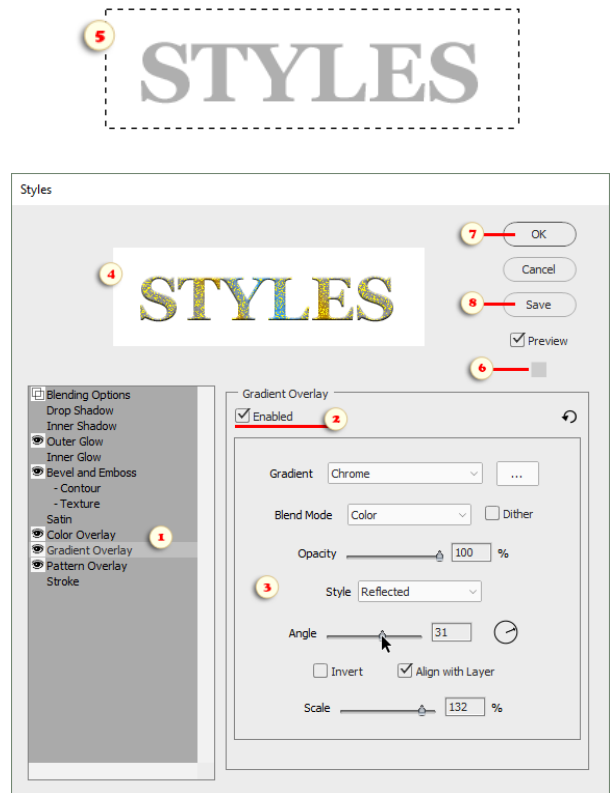
*\*The effects applied to the current layer are marked in the list with the "eye" symbol (fig. 1).*

3. To turn off an applied effect, select it in the list and uncheck the "Enabled" checkbox.

4. While the script dialog is open, Photoshop Elements may not display the editing progress in the image window. The preview at the dialog top (fig. 4) lets you evaluate the result in real time.

5. If the edited layer is taking up only a fraction of the document, the preview may be too small. To make it usable, prior to opening the Styles dialog, select the area of interest with the Rectangular Marquee [M] Tool (fig. 5).

6. In case you need to display the current result in the image window, click the gray square (fig. 6), that opens Color Picker dialog. This trick updates the image window. To dismiss the Color Picker, press [Esc] key.



7. To apply the created style, click "OK" button (fig. 7).
8. To save the style as a preset for later use, click "Save" button (fig. 8).

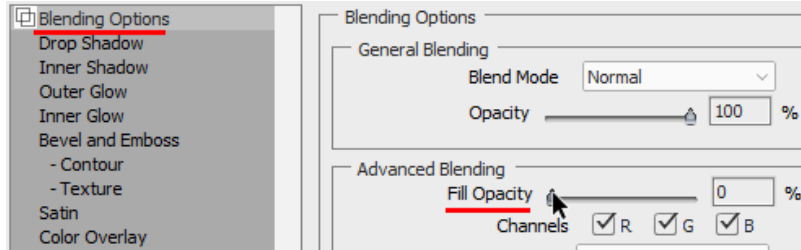
**NB.** For more detail on each effect and its settings, read the full Photoshop documentation.

# Fill Opacity

"Blending Options" tab contains undocumented settings that also can change a style's appearance.

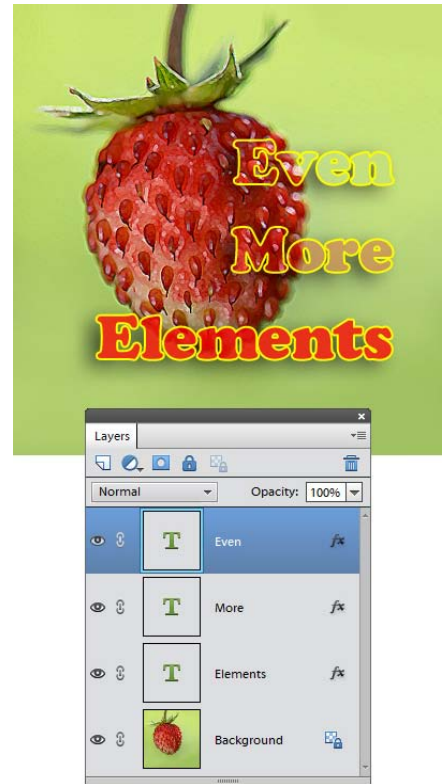
First off, consider "fill opacity" -- an alternative method for reducing layer visibility. Unlike ordinary "opacity", "fill" doesn't fade layer styles. For example, you can hide an object and retain its "Drop Shadow" effect.

To control fill opacity in PSE, use "Fill Opacity" slider.



On the screenshot, the fill opacity of the text layer "Even" is reduced to 0%; the fill of the "More" layer is 25%; the fill of the "Elements" layer is 75%. In the meantime, the "Stroke" and "Shadow" effects of all the three layers stay equally opaque.

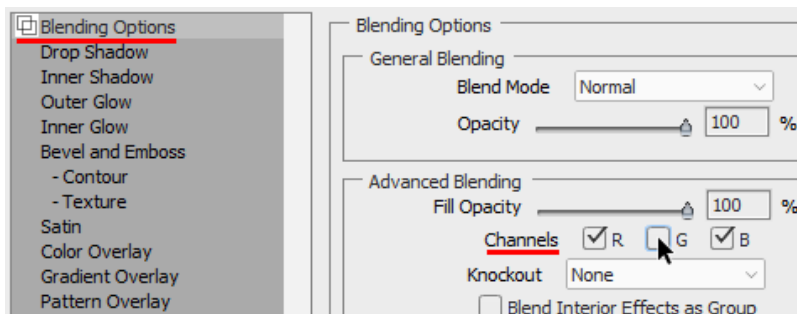
*To restore the normal behavior, just delete the layer style (Layer > Layer Style > Clear Layer Style).*



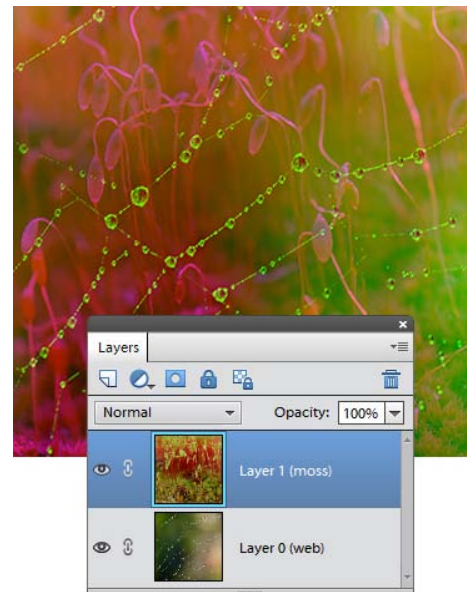
# Unblending Color Channels

Sometimes, we can you make cute visual effects by merely excluding channels of the current layer from blending with underneath layers.

You achieve this by unchecking "R" (Red), "G" (Green), or "B" (Blue) gadgets in the "Channels" line:



The screenshot exemplifies unblending the Green channel of the "Layer 1".



# Knockout

"Knockout" is a special blending mode, turning a layer to a kind of a "mask" for all underlying layers except for the Background layer .

To create this effect:

1. In the Layers panel, select a layer that should serve as a mask. (On the screenshot, it's the text layer "LIFE".)

2. Now, in the "Knockout" menu, you have to choose a knockout type (fig. 2) -- either "Shallow", or "Deep".

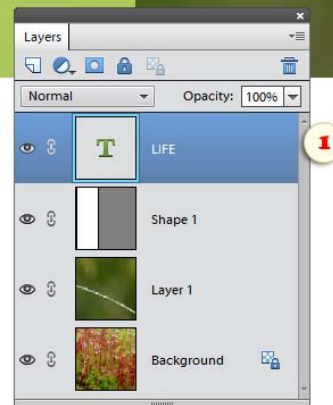
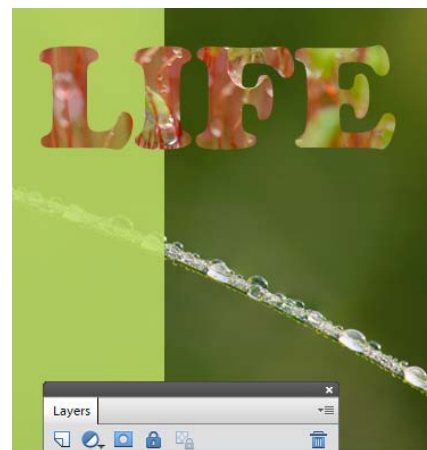
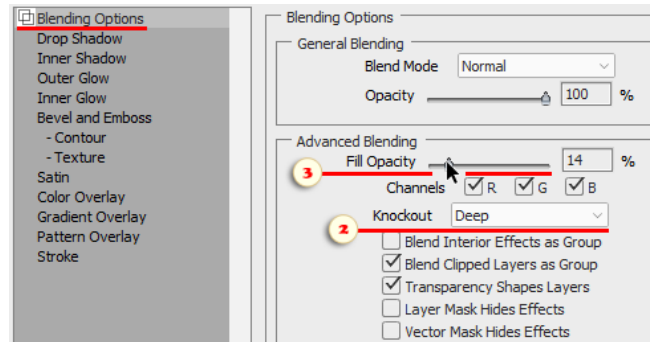
- The "Deep" knockout "punches through" all the layers except for the "Background". Visually, the "mask" gets filled with the "Background" layer's contents (fig. 1).

- If you want to stop the effect before (over) the "Background", choose in the "Knockout" menu the "Shallow" item, and then group the "masking" and the "masked" layers. In this case, the "mask" gets filled with the contents of the next layer after (under) the group.

- If you want to punch through the "Background" (to transparency), convert it to regular layer (Layer > New > Layer from Background) or just hide it by unchecking the "Visible" gadget.

3. Once you have chosen the knockout method, reduce the layer's fill opacity to zero. If you decide to show the "punched" layer contents, slightly increase this value (fig. 3).

4. To turn off the effect, select "None" in the "Knockout" menu or increase the fill opacity to 100%.



# Blend If

The bottom section of the "Blending Options" tab allow excluding specific tonal ranges of overlapping layers from blending.

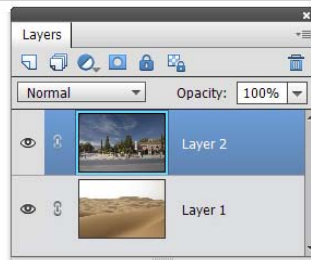
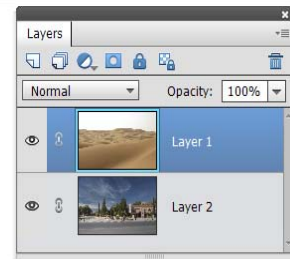
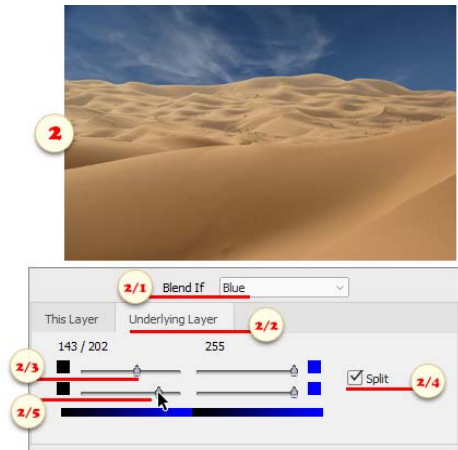
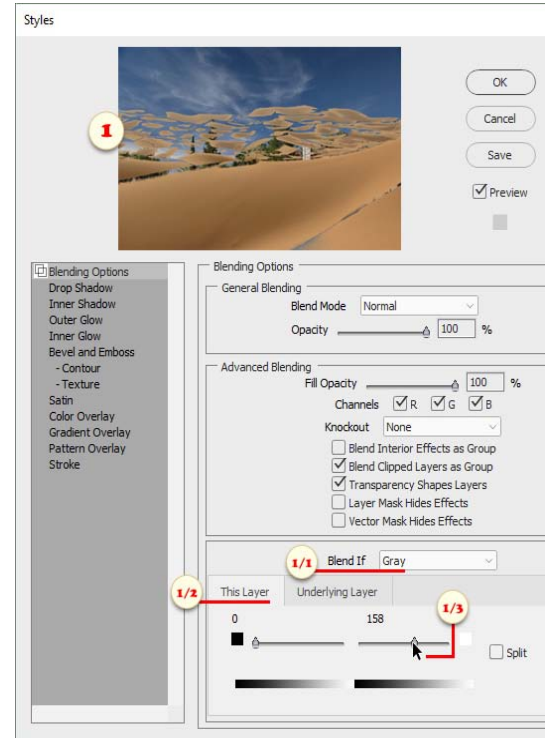
1. For example, to replace the light sky on the current layer with the darker sky on the underlying layer (fig. 1):

- In "Blend If" menu, select "Gray" channel (fig. 1/1).
- Choose "This Layer" tab (fig. 1/2).
- Pull the "white" slider to the left (fig. 1/3), until the underlying sky shows up.

2. Another approach to the sky replacement: blending blue color of the current layer in case this color is missing in the underlying layer (fig. 2):

- In "Blend If" menu, select "Blue" channel (fig. 2/1).
- Choose "Underlying Layer" tab (fig. 2/2).
- Pull the "black" slider to the right (fig. 2/3), until the underlying layer shows through.

3. If the color transitions look harsh, check "Split" gadget (fig. 2/4). Now you have two separate sliders (2/3 and 2/5) for defining a range of partially blended pixels.




# Saving Custom Styles

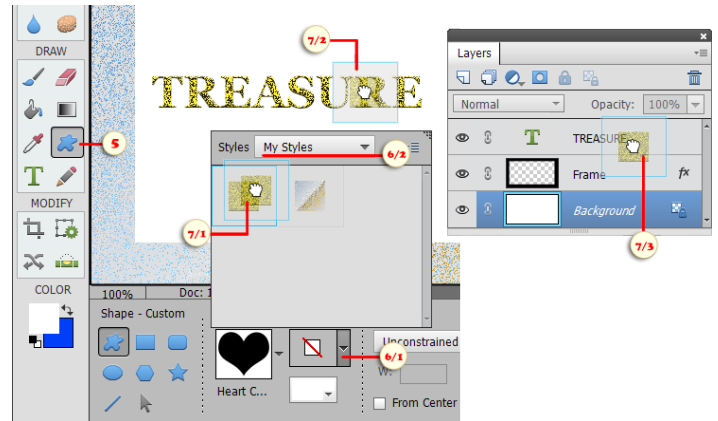
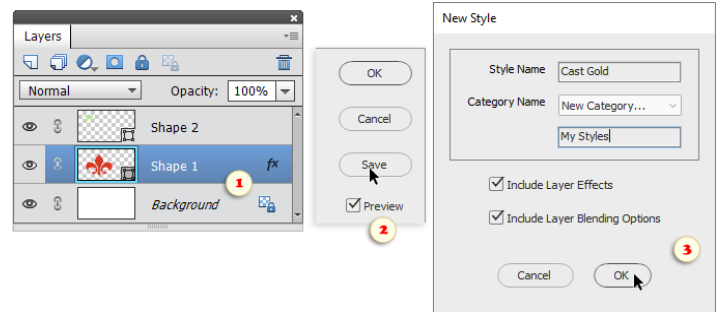
Suppose, while editing an image, you created a cool new layer style. And now you want to save it for later use.

So, to save a custom style:

1. In the Layers panel, select a layer containing the created style (fig. 1).
2. Open the "Styles" dialog and click "Save" button (fig. 2).
3. In the dialog that opens, enter the name for the new style and choose destination category. To create a new set, select in the drop menu "New category..." item and enter the set name (fig. 3).

To use a saved custom style:

4. Restart PSE Editor.
5. Activate the Custom Shape  (fig. 5) or any other vector shape tool.
6. In the Options panel, open the "Style Picker" palette (fig. 6/1) and select your custom category (fig. 6/2).
7. Drag your style from the "Style Picker" palette (fig. 7/1) and drop it onto a target layer -- either in the image window (fig. 7/2) or in the Layers panel (fig. 7/3) .



# Masks

Just in case you didn't know, a mask allows us to hide a certain area of the layer it belongs to.

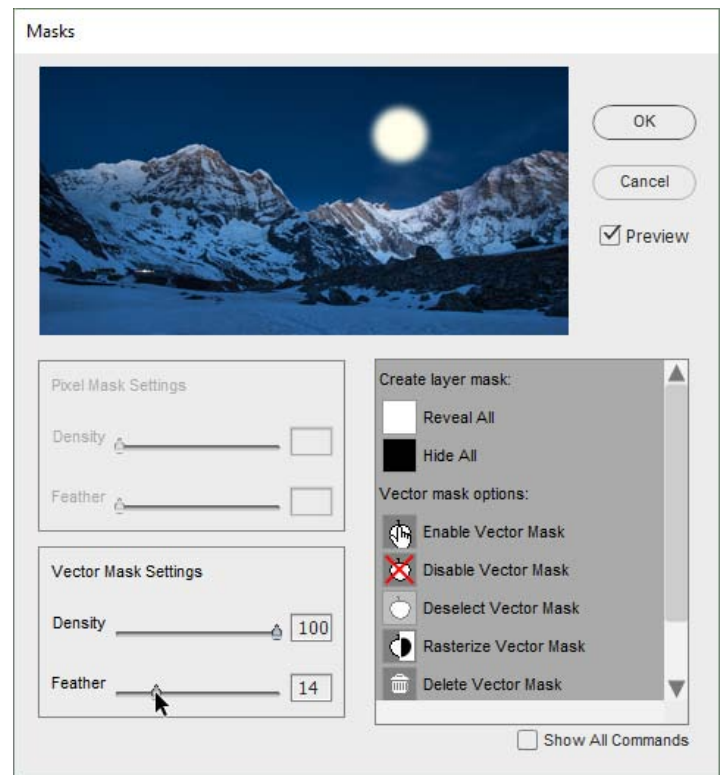
Officially, Photoshop Elements only supports pixel masks, often referred to as "layer masks". In the meantime, a single layer may contain up to three masks - a pixel mask, a vector mask, and a filter mask (applies only to smart-filtered smart objects).




To access the additional masking features, you open the "Masks" dialog by clicking its thumbnail in the Effects panel.




The Commands list is sorted out according to nature of the mask and kind of the task. For example, on the screenshot you can see 3 command sets - for creating a new (pixel) layer mask, for handling the existing vector mask, and for adding a vector mask to the backward (below) layer.

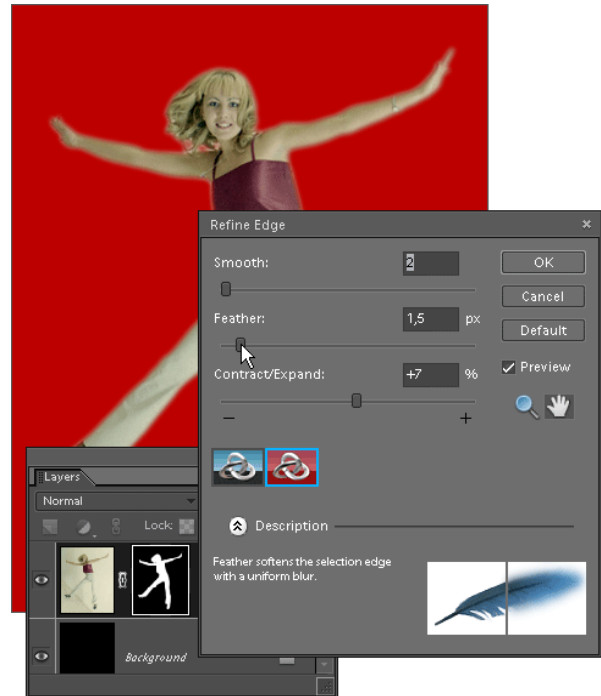
The sliders in the left part of the dialog let you adjust a mask's density and soften its edges non-destructively.




# Refine Mask Edge


 This command allows you to fine-tune layer mask edges by means of the "Refine Edge" dialog.

1. Open the "Masks" dialog box.
2. Apply the "Refine Edge"  command.
3. In the "Refine Edge" dialog, Choose preview mode that better emphasizes your mask edge - with  or without  overlay.
4. Remove the jagged edges with the "Smooth" slider. Be cautious though - smoothing may deselect some important detail.
5. If necessary, soften the mask edges with the "Feather" slider.
6. Use the "Contract/Expand" slider to adjust the size of the masked area.

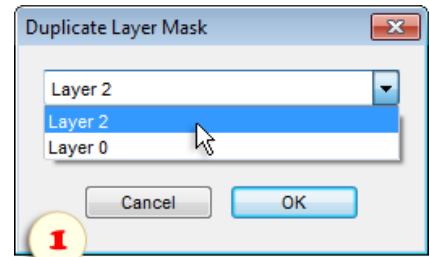


# Duplicate Layer Mask

 Sometimes you may want to copy a created mask from one layer to another. Since you can't [Alt]-drag the masks in PSE, you need a special command.


1. In the Layers panel, select the layer containing the pixel mask you want to copy.
2. Open the Masks dialog.
3. Apply the  "Duplicate Layer Mask" command.
4. In the dialog that appears, choose the target layer (fig. 1) and click "OK". If you want to copy the mask to all the layers check the "All Layers" checkbox.

In the screenshot 2, you can see the result of copying the mask from the "Layer 1" onto the "Layer 2".




# Show Mask Overlay

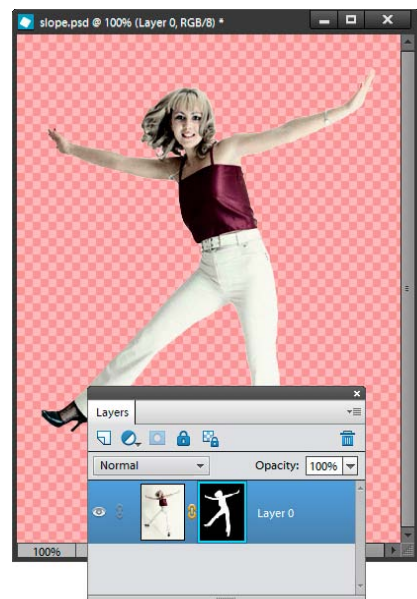
Sometimes, while editing a layer mask, we can't say for sure which areas are already masked and which are not.

To see the mask channel right in your image window, open the "Masks" dialog and apply the "Show Overlay"  command.

In this mode, the mask is displayed as a 50% red overlay. This lets you scrutinize the mask and edit it more precisely.

To hide the mask and see the composite image as it is, use the "Hide Overlay"  command.

**Tip.** *Showing the mask channel may be even more helpful while editing smart filter masks.*





# Creating Vector Mask from Shape Layer

"Vector masks" hide certain area of layers they belongs to. Due to vector nature such masks have sharp clear edges and can be resized without loss of quality.


PSE naturally supports this kind of masks for shape layers. Elements+ extends this feature to all the other layer types.

Since Photoshop Elements lacks the Pen and other advanced vector tools, you can only create a vector mask from a shape or path.

How to make a vector mask from a shape:

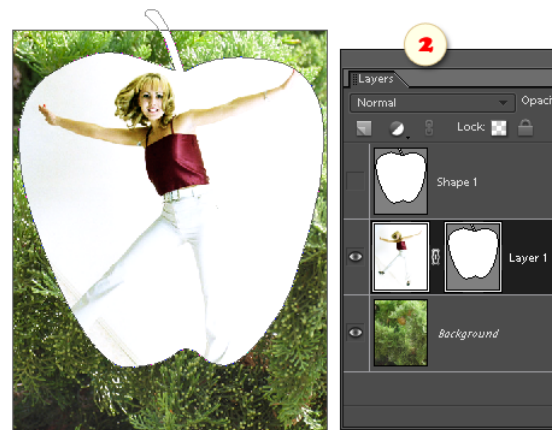
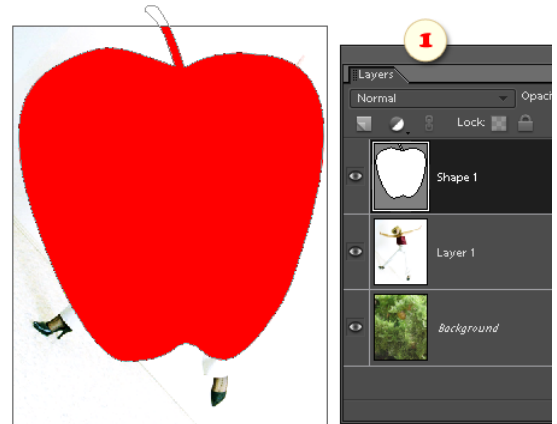
1. Use the Custom Shape, Oval, or any other vector drawing tool to create a shape layer in front of any "maskable" layer \*. On the screenshot 1, the "Shape 1" is ready for masking the "Layer 1".

*\*You can't mask the Background layer. Also, make sure the target layer hasn't an existing vector mask yet. If it has a raster (ordinary) mask, the two masks may co-exist.*

2. Open the "Masks" dialog and apply the "Vector Mask for Backward Layer From This Shape"  command. On the screenshot 2, you can see the result of the "backward masking".

3. If necessary, adjust the mask size and position, or invert it as explained here.

**NB** Alas, Photoshop Elements doesn't let us to draw on an existing vector mask. To create a mask from several shapes, you draw those on the same shape layer (using the "Add to shape area +" mode) and then convert it to a vector mask for backward layer.




# Vector Mask from a Path

You can create a vector mask from a path as follows:

1. Open the "Paths" dialog.
2. Select an existing path or create a new one. For example, the path shown on the screenshot has been made from selection.


So, the source path must be active, which means its outlines should be visible in the document window.


3. in the Layers palette, choose a maskable layer.
4. Open the "Masks" dialog.
5. Apply the "Create Vector Mask From Current Path"  command.
6. If necessary, invert the mask, adjust its size, or invert it.

**NB** *Photoshop Elements doesn't allow you to draw on an existing vector mask. To create a mask from several components, you create a complex path from several shapes or selections and then convert it to a mask.*

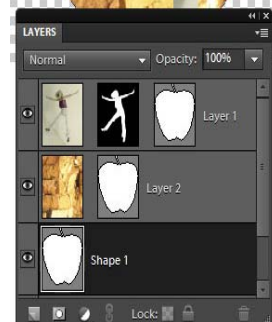
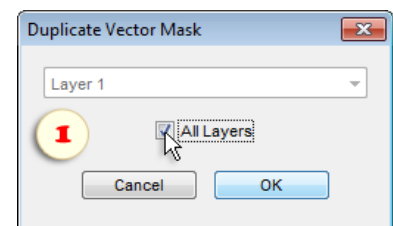


# Duplicate Vector Mask


 This command lets you copy a vector mask from one layer to another as follows:

1. In the Layers panel, select the layer containing the vector mask you want to copy.
2. Open the "Masks" dialog.
3. Apply the  "Duplicate Vector Mask" command.
4. In the dialog that appears, choose the target layer and click "OK". If you want to copy the mask to all the layers check the "All Layers" checkbox (fig. 1).


In the screenshot 2, you can see the result of copying the vector mask from the "Shape 1" layer onto the layers "Layer 1" and "Layer 2".




## Disable Vector Mask

If you don't need a vector mask any more, you can delete it by dragging its thumbnail in the Layers palette onto the "trash" button, or with the help of the E+ "Delete Vector Mask" command  command.

In the meantime, if you may need the mask later on, you don't need to remove it completely.

The "Disable Vector Mask"  command lets you turn off a vector mask temporarily, rather than delete it.


To turn on the disabled mask, you use the "Enable Vector Mask"  command.

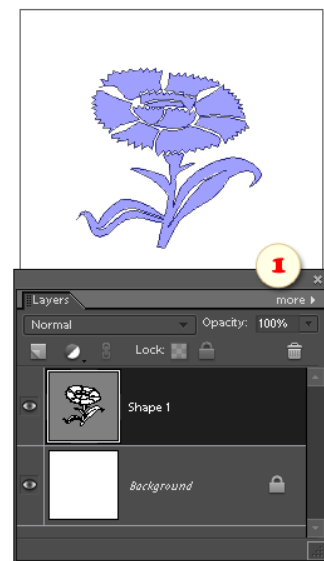
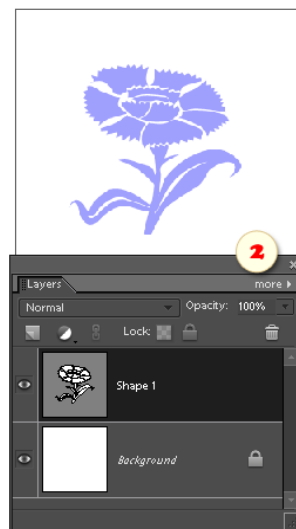
*Tip. Alternatively, you can disable / enable a vector mask by [Shift]-clicking its thumbnail in the Layers palette.*



## Deselect Vector Mask


Although PSE doesn't allow us to edit vector masks, the current layer's vector mask is always active (i.e., ready for editing). That's why the mask's path is always visible in the image window, and you can't hide it even by using [Ctrl+H] shortcut. This also means that you can't hide outlines of the current shape layer (fig. 1).

The "Deselect Vector Mask"  command lets you preview the image without unnecessary extras (fig. 2).



Later on, you will be able to re-activate it by clicking the mask thumbnail in the Layers palette.

# Rasterize Vector Mask

 This command converts a current vector mask to an ordinary (pixel) one.

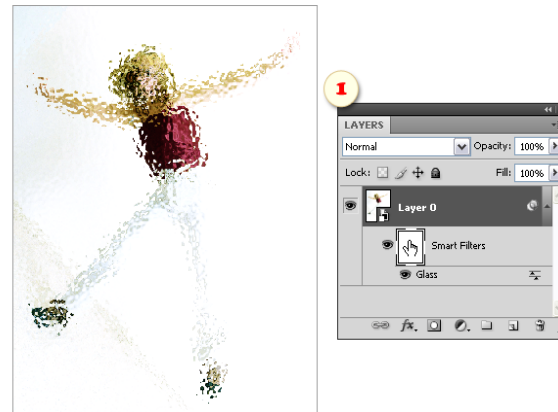
This enables the use of raster tools and commands. For example, you can blur the rasterized mask, paint on it with the Brush tool, etc.

In case the layer has contained a pixel mask as well, after rasterizing the both masks merge into a single pixel mask.






# Filter Masks

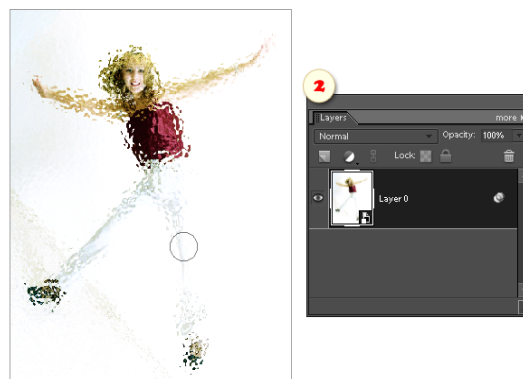
"Filter masks" is yet another great feature of smart filter allowing us to hide an effect without masking the layer itself. Actually, once a smart filter is created it already has a "white" layer mask. However, since a filter mask thumbnail doesn't appear in the Layers palette, you can't activate it directly as Photoshop users do (fig. 1).





In PSE you mask smart filters as follows:

1. Select a "filtered"  smart object in the Layers palette.
2. Open the "Masks" dialog box.
3. If you want just to activate the filter mask without altering it, apply the "Select Filter Mask"  command.



 There appear white "dashes" around the smart object's thumbnail, meaning that the filter mask is currently active and you can edit it directly. For example, paint on the image with black color to hide filter effect in certain areas. On the screenshot 2, the author masks smart filters on the girl's face and knees. Let's make it clear that if an object has 2 or more smart filters applied to it, the mask hides them all. Masking individual filters is impossible.

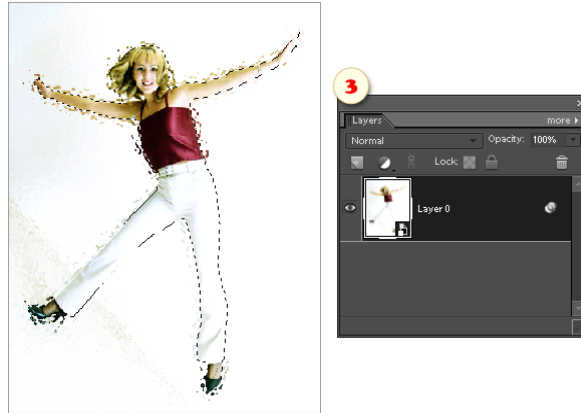



Additionally, the "Masks" dialog suggests several functions for instant creation or editing filter masks:

4. The "Reveal Filter"  command fills the mask with white color, thus revealing the whole layer to the filter effect.
5. The "Hide Filter"  command hides the filter effect completely by filling the mask with black color.

Sometimes, it is more convenient to create a mask from an active selection.


6. The "Filter Selected"  command reveals the selected area and hides the rest of the layer from the filter effect.
7. And vice versa, the "Unfilter Selected"  commands only shows the filter effect on non-selected fragments of the smart object (fig. 3).



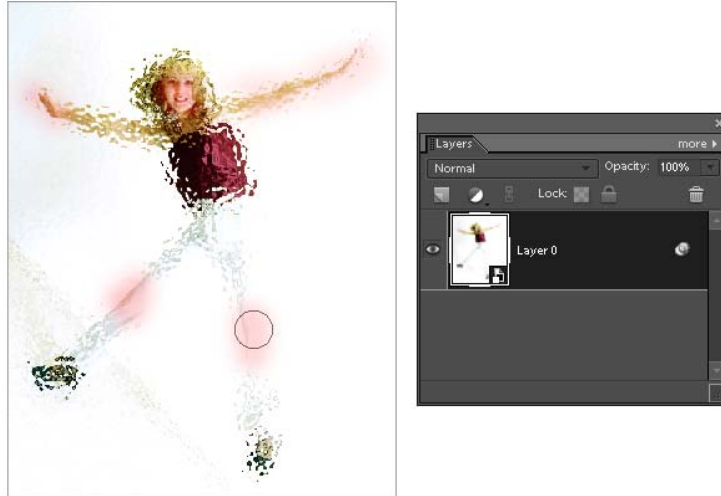
8. To exit the mask editing mode (for example, you may want to adjust the settings of the filter itself), de-activate the filter mask by clicking the smart object's thumbnail in the Layers palette or apply the "Deselect Filter Mask"  command. The white "dashes" disappear.


# Show Filter Mask Overlay

Since, in PSE, filter mask thumbnails don't appear in the Layers palette, we may not know which exactly parts are already masked and which are not.


To see the filter mask channel right in your image window, open the "Masks" dialog and apply the "Show FM Overlay"  command.

In this mode, the mask channel is displayed as a 50% red overlay. This lets you scrutinize the mask and edit it more precisely.




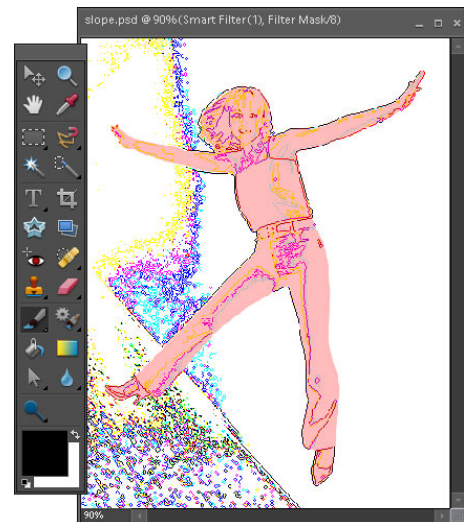
To hide the mask channel and see the image as it is, use the "Hide FM Overlay"  command.

# Disabling Smart Filter Mask

 The "Disable Filter Mask" command lets you turn off a smart filter mask temporarily, as we do it with ordinary masks.

On the screenshot, the smart filter affects the entire layer, because its mask is turned off. The red overlay is turned on to show the mask shape.

To turn on the disabled mask, you use the "Enable Filter Mask"  command.

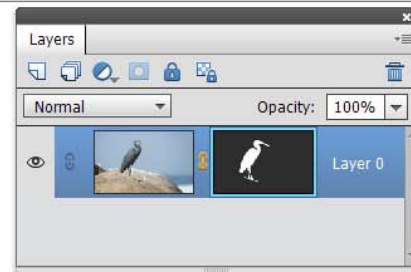
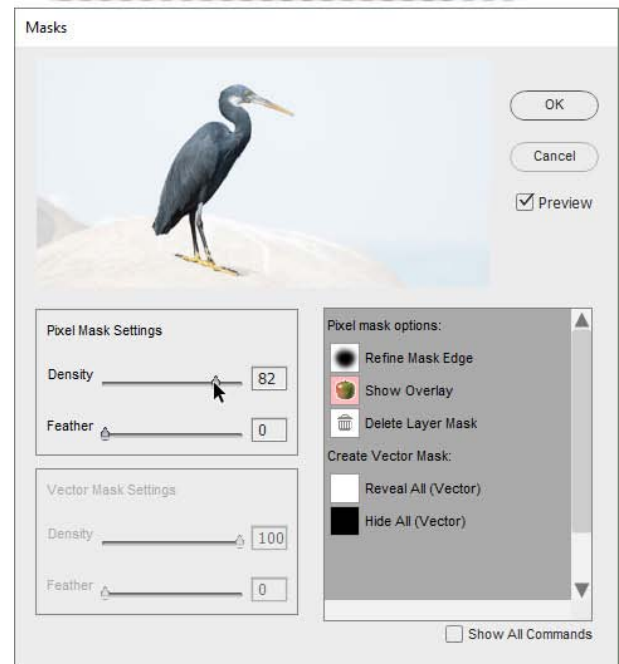


# Adjusting Mask Density

"Density" sliders in the left part of the dialog window let you adjust the mask opacity. In other words, they make the black areas of the mask translucent.

Since this operation is non-destructive, later on you will be able to restore the mask opacity without any loss of quality.

1. So, select a masked layer in the Layers pane.
2. Open the "Masks" dialog.
3. To reduce opacity of the pixel mask, move the "Density" slider in the "Pixel Mask" panel (screenshot).
4. To set opacity of the vector mask, use the "Density" slider in the "Vector Mask" area.
5. To adjust density of the smart filter's mask use the respective slider in the "Filter Mask" panel.
6. If you need to restore the mask opacity, open the "Masks" dialog once again and set the "Density" value to 100%.

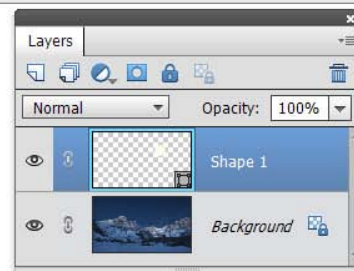
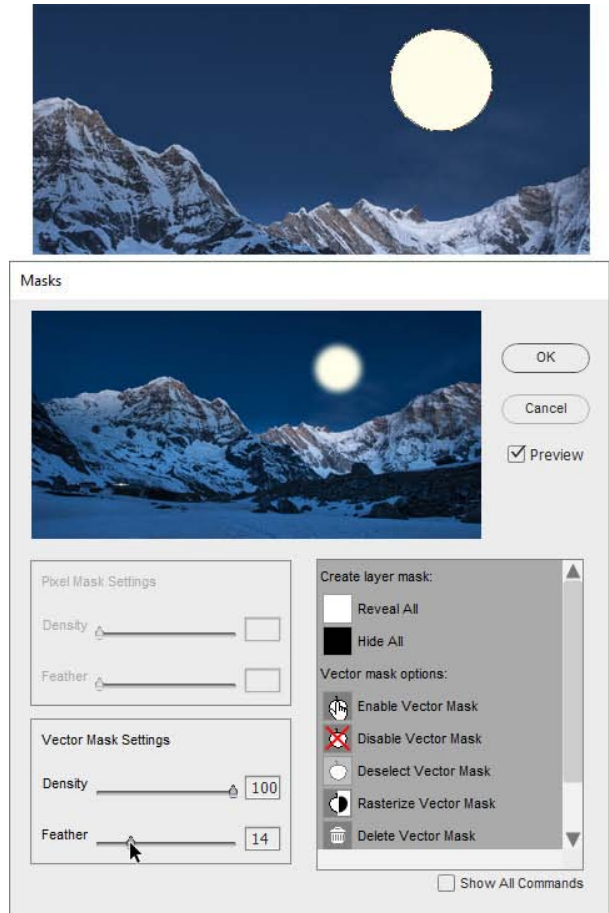


# Feather Mask Edges

"Feather" sliders in the left part of the dialog window let you soften the mask edges.

Since this adjustment is utterly non-destructive, later on you will be able to restore the mask sharpness without any loss of quality.

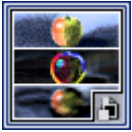
1. So, select a masked layer in the Layers pane.
2. Open the "Masks" dialog.
3. To blur edges of the pixel mask, move the "Feather" slider in the "Pixel Mask" panel.
4. To soften the vector mask's edges, use the "Feather" slider in the "Vector Mask" area (screenshot).
5. To feather the smart filter's mask, use the respective slider in the "Filter Mask" panel.
6. If you need to restore the mask sharpness, open the "Masks" dialog once again and reset the "Feather" value to 100%.





# Smart Filters

Unlike ordinary filters, "smart" ones let you process your images non-destructively. That is, later on you may change your mind and alter the filter settings, or utterly "unsharpen", "unblur", "undistort" it, etc..



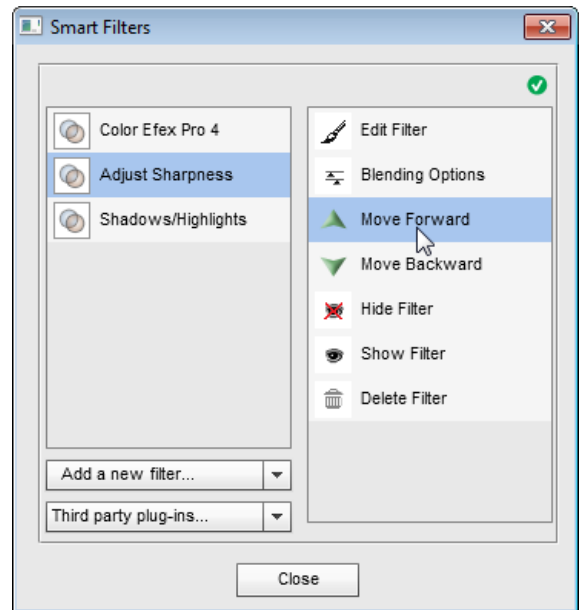
To access the smart filter related functions, you double-click the "Smart Filters" thumbnail in the Effects palette.

On the left side of the "Smart Filters" dialog box, you can see a list of smart filters that has been applied to the current smart object previously.

Under the Filter list, there is a drop menu, allowing you to add a new filter.

Another drop menu appears if the script finds supported third party plug-ins.

On the right side of the dialog, you can find the traditional Commands panel.

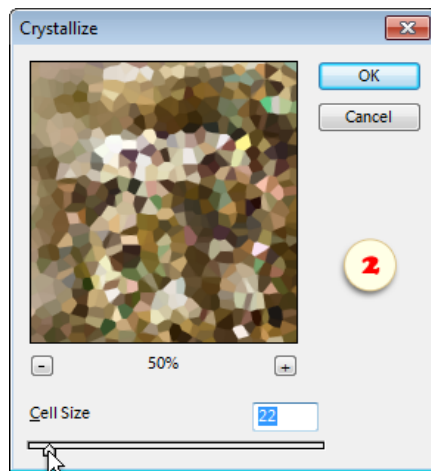


# Adding a Smart Filter

As you, probably, know, a smart filter can only be applied to a smart object. To smart-filter an ordinary layer, you have to convert it to smart object. If the current is not a smart object, the script creates a smart object for the composite image.

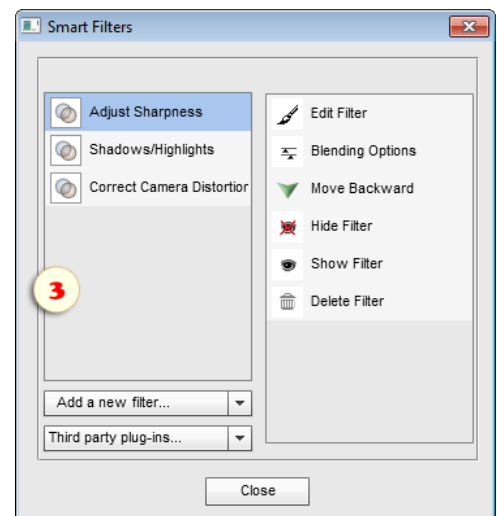
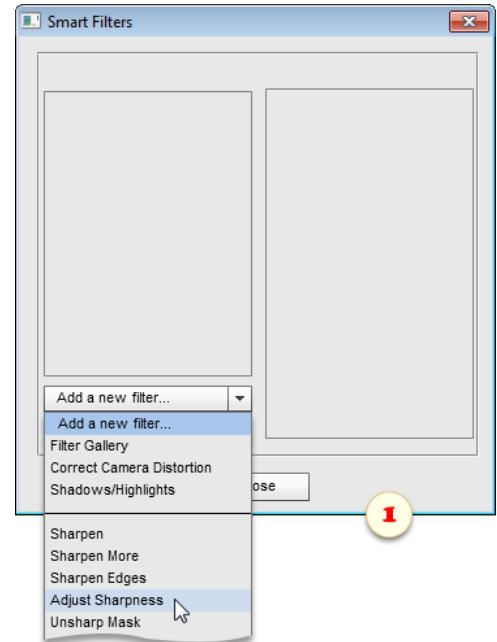
Although, in full Photoshop, a smart -filter is created automatically, whenever you apply any filter to a smart object, in PSE you need some help of Elements+:

1. Open the "Smart Filters" dialog.
2. Choose a filter in the "New filter" menu (fig. 1).
3. In case a dialog box opens, adjust settings for the selected filter and click "OK" button (fig. 2).




In the left panel of the "Smart Filters" dialog, there appears the first item. In the Layers palette, you can notice the "smart-filter" icon on the smart object's line.

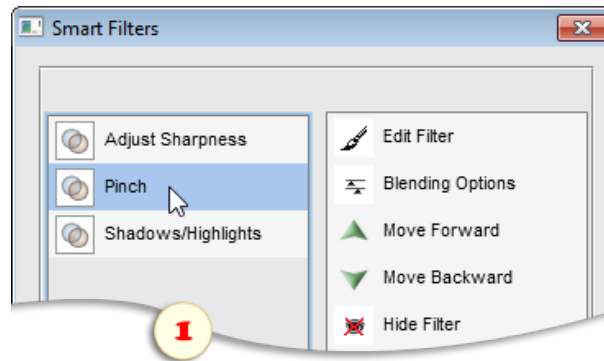
4. To add to smart object yet another filter, just use the drop menu once again.



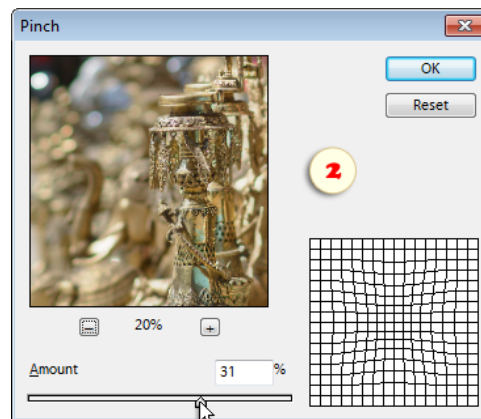
# Editing Smart Filter Settings

As we already mentioned, smart filter settings can be re-edited at any time.



1. In the Layers palette, select the appropriate smart object.
2. Open the "Smart Filters" dialog.
3. Select the wanted filter in the Filters list (fig. 1) and apply the "Edit Filter"  command. Or simply double-click the filter line in the list.






4. This re-opens the filter dialog box, so you can alter its settings as needed. When ready, click "OK" to confirm the changes (fig. 2).



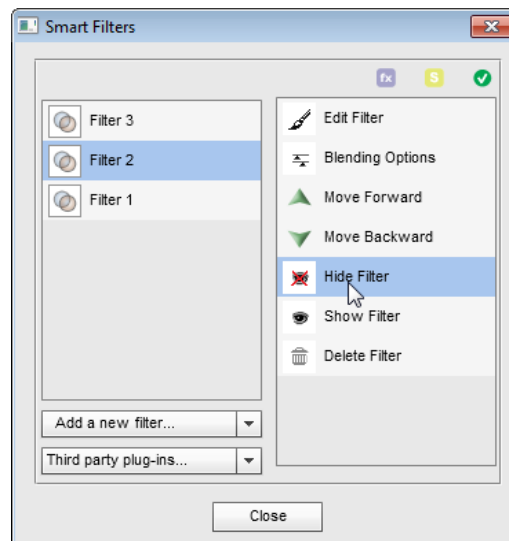
# Disabling Smart Filters

Although Photoshop Elements doesn't support smart filters officially, it offers some basic functions for handling them. In the Layers palette, right-click the  icon in a smart filter's line and choose the "Disable Smart Filters" command. Then right-click this  icon again and choose "Enable Smart Filters". To get rid of smart filters completely, choose "Clear Smart Filters" option.

But what if you have several smart filters on a layer? For example, you may want to hide the second of 3 added filters:

1. Open the "Smart Filters" dialog.
2. Select the proper item in the Filters list.
3. Apply the "Hide Filter"  command, to disable the effect temporarily.
4. To turn on the disabled filter, you use the "Show Filter"  command.
5. If you are sure that you don't need the selected filter any more, you may remove it completely with the "Delete Filter"  command.

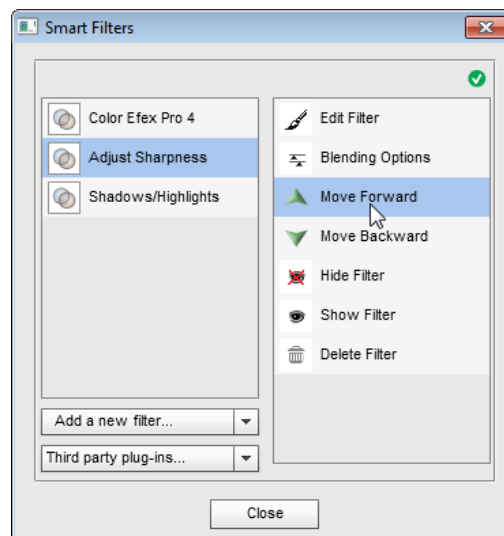
On the screenshot, you can see hiding the second of 3 smart filters applied to the current smart object.



# Reordering Smart Filters

In case a smart object has several filters applied to it, altering their stacking order may dramatically affect the composite image view.

1. Open the "Smart Filter" dialog.
2. In the Filters list, select one of the added filters.
3. Apply the "Move Forward" ▲ command to bring the selected filter upward (to the foreground).
4. Or apply the "Move Backward" ▼ command to send the selected filter downward (to the background).



# Smart Plugins

Along with the Adobe filters coming with Photoshop Elements, the third party plug-ins can also be applied as smart filters.

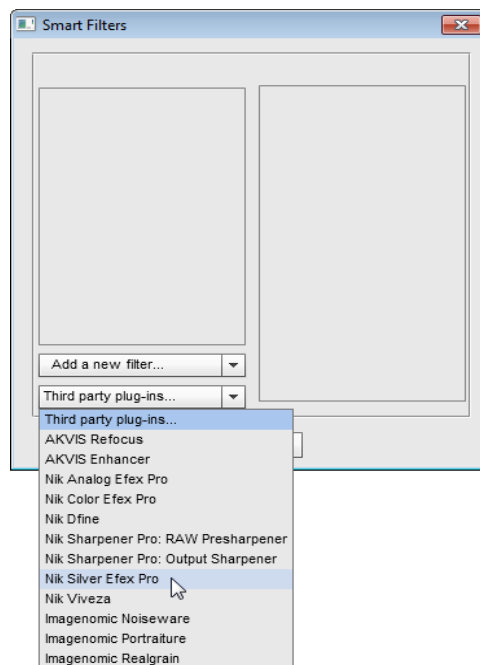
In case some of the plug-ins supported by the "Smart Filters" script are installed in PSE, they appear in a separate menu (the supported plug-ins are listed below). You apply a plug-in by selecting it from the list, as shown on the screenshot.

Then, you can handle the applied "smart-plugins" exactly like the standard filters -- edit, hide, change blending mode, etc..

Please, keep in mind, though, that the smart plugins may behave differently from the standard smart-filters. Their reliability and ease of use cannot be guaranteed.

Below is the list of the third party plug-ins supported by the "Smart Filters" script:

- AKVIS Refocus
- AKVIS Enhancer
- Imagenomic Noiseware
- Imagenomic Portraiture
- Imagenomic Realgrain
- Nik Analog Efex Pro
- Nik Color Efex Pro
- Nik Dfine
- Nik Sharpener Pro
- Nik Silver Efex Pro
- Nik Viveza
- ON1 Perfect B&W
- ON1 Perfect Effects
- ON1 Perfect Enhance
- Topaz photoFXlab
- Topaz Adjust
- Topaz BW Effects
- Topaz Clarity
- Topaz Clean
- Topaz DeJpeg
- Topaz DeNoise
- Topaz Detail
- Topaz InFocus
- Topaz Lens Effects
- Topaz ReStyle
- Topaz Simplify
- Topaz Star Effects



# Paths

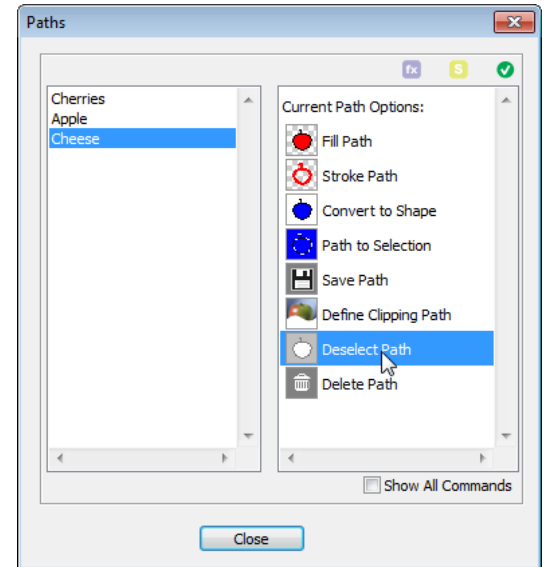
"Path" means non-printable vector outline, only visible while it's active. However, you can easily convert this auxiliary substance to a shape layer or use it to define printable area of the entire image.



To access the corresponding functions, you open the "Paths" dialog by double-clicking its thumbnail in the Effects palette.


The left panel of the dialog box displays paths that already exist in the document.

The right panel contains commands for making new paths and handling the existing ones.



## Creating Path from Selection

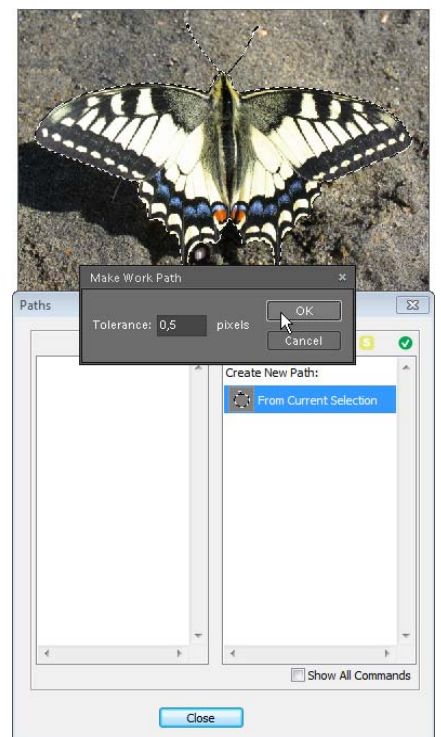
Let's consider making a path from selection:

1. Select some area using any selecting tools and commands.
2. Open the "Paths" dialog.
3. Apply the "Create New Path From Current Selection"  command.

4. In the dialog box that opens, define "Tolerance" (must be between 0,5 and 10 pixels). For example, to make the path as close to your current election edges as possible, type "0,5". To make it smoother, enter "2,0" or an even higher value.


In the Paths list, there appears the fist item under the name of "Work Path".


**Attention!** By creating a new Work Path you delete the previous one. To avoid this you either save the path or convert it to a vector mask.




# Create Path from Shape

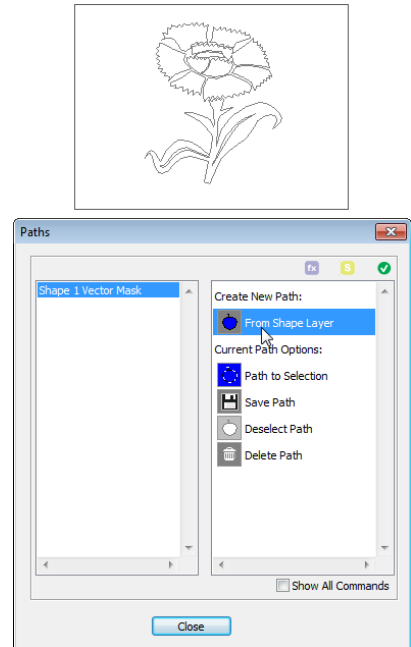
This command saves a shape outline as a path and deletes the source shape layer\*.

1. Select in the Layers palette an existing shape layer or create a new one.
2. Open the "Paths" dialog.
3. Apply the "Create New Path From Shape Layer"  command. In the left panel there appears a new item named like "Path 1", "Path 2" etc..

**NB** To create a path from vector mask of a raster layer, use the "Create New Path From Vector Mask"  command.


Why convert a shape to a path? For example, to raster-stroke it (see example). Or to incorporate a vector drawing into a JPEG file (unlike shape layers, paths can be stored with various image formats).

**\*To create a shape-based path without deleting the source layer, select this layer in the Layers palette, open the Paths dialog, and apply the Saving Path**  **command.**



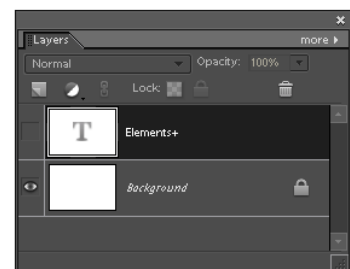
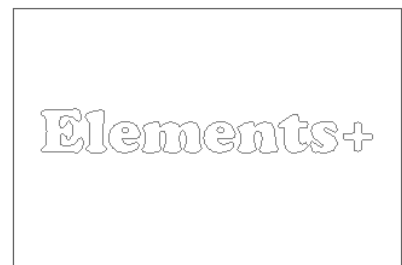
# Create Path from Text

This command makes a Work Path based on the current type layer.

1. Select in the Layers palette an existing text layer or create a new one.
2. Open the "Paths" dialog.
3. Apply the "Create New Path From Text Layer"  command.

This function doesn't remove the source type layer. So, if necessary, delete or hide it on your own.

**Attention!** By creating a new Work Path you delete the previous one. To avoid this you either save the path or convert it to a vector mask.



# Selecting a Path

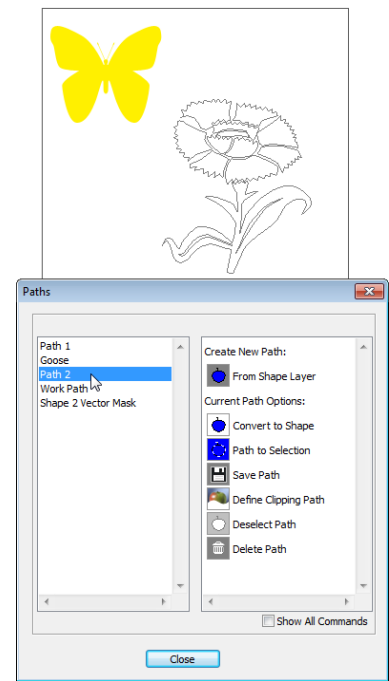
Once a created path is deactivated, you can neither use nor even see it unless you select it again.

Since Photoshop Elements hasn't a Paths palette, you accomplish this as follows:


1. Open the "Paths" dialog.
2. Click an item in the Paths list.

The screenshot exemplifies selecting a path named "Path 2" (flower-shaped).

**NB** *Selecting two or more paths simultaneously is not possible.*




# Saving a Path

 As we have already mentioned, the "Work Path" means "temporary" path. For example, when you create a new path from a selection or from text, it replaces the previous Work Path\*.

*\*Paths created from shape layers and vector masks are saved automatically.*

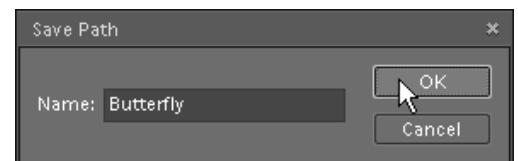
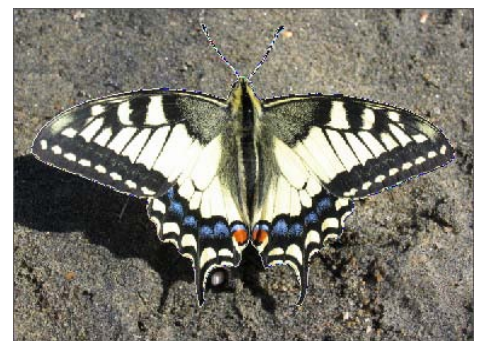
To secure the created Work Path:

1. Open the "Paths" dialog.
2. Make sure that the "Work Path" is selected in the Paths list.
3. Apply the "Save Path"  command.
4. In the dialog box that appears, enter desired path name and click "OK".

Please note that you can't overwrite existing paths. For example, the program won't save a path as "Path 1", in case a path with that name already exists.


In conclusion, let's touch saving the files containing paths.

Unlike vector shapes, paths may be saved to various file types. For example, you can incorporate your vector drawings into a JPEG file and publish it on the Web.







# Converting Path to Shape

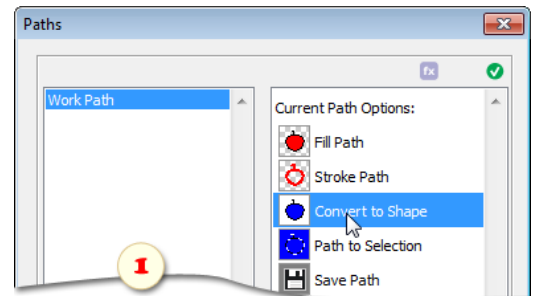
 The "Convert to Shape" command make a shape layer from the current path.

This method, lets us, for example, "vectorize" a raster image as follows:

1. Select some object, e.g., with the Polygonal Lasso tool.
2. Open the "Paths" dialog.
3. Convert  the selection to path.
4. Apply the "Convert to Shape"  command (fig.1).
5. In the dialog box that opens, choose a fill color and click "OK".


As result, there appears a new vector shape layer (fig. 2).

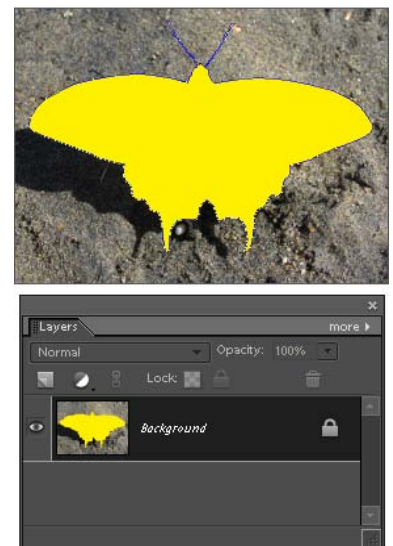
Alternatively you may fill the active path with a gradient (Layer > New Fill Layer > Gradient) or pattern (Layer > New Fill Layer > Pattern).



# Fill Path


This function fills the interior of the current path with raster content:

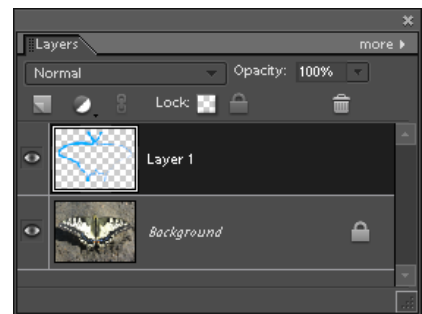
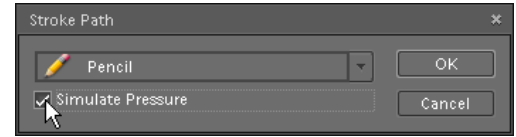
1. Create a new path or select an existing one.
2. In the Layers palette, select an existing raster (!) layer or create a new one.
3. Open the "Paths" dialog.
4. Apply the "Fill Path"  command.
5. In the "Fill Path" dialog that opens, choose fill type - color or pattern - and other options.



# Stroke Path

This function outlines the current path with a raster stroke:

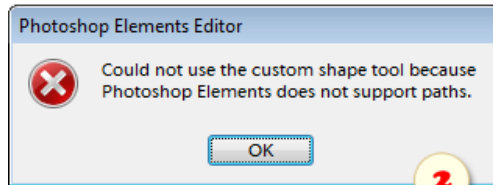
1. Create a new path or select an existing one.
2. Create a new raster (sic!) layer or select an existing one in the Layers palette.
3. In the Toolbox, activate a painting tool, you wish to stroke with - Brush, Pencil, Clone Stamp, or some other painting tool.
4. In the Options bar, choose brush tip shape, stroke opacity and other brush settings.
5. Define the foreground color.
6. Open the "Paths" dialog and apply the "Stroke Path"  command.
7. In the dialog box that opens, choose your painting tool (the same as chosen in step 3).
8. Optionally, you may activate the "Simulate Pressure" option that dynamically changes the stroke width.
9. Click "OK" to stroke the path.




# Deselect Path

While the current path is active, you can see its outline in the document window. In Photoshop Elements, you can't hide it by using [Ctrl+H] shortcut (fig. 1).

Furthermore, in some cases PSE doesn't allow you to use the Shape tools (fig. 2).

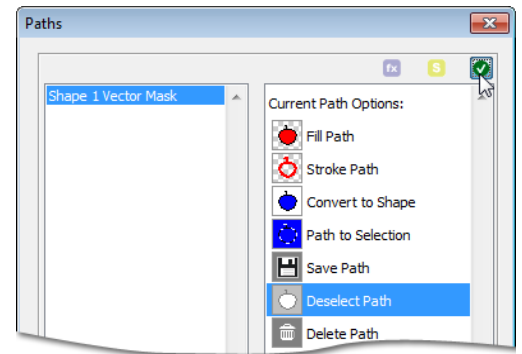


To fix the problem, you have to deactivate the path as follows:

1. Open the "Paths" dialog.
2. Apply the "Deselect Path"  command.




On the screenshot 1, the author deselects path of the current shape layer's vector mask.

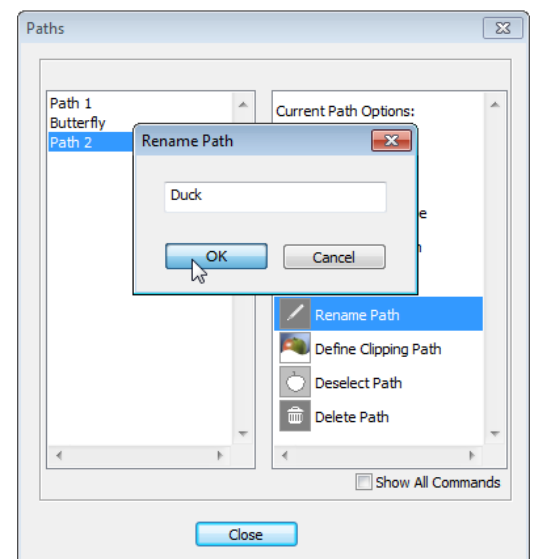
If the path has been saved, later on, you will be able to re-select it in the Paths list.



# Handling Paths

Let's see what the other path-managing commands do:

1. Select a path in the left panel of the "Paths" dialog.
2. If you don't like the selected path's name, apply the "Rename Path"  path command and type new name in the dialog box that opens.
3. The "Duplicate Path"  command creates a copy of the current path. You may need it for example to place identical paths in different areas of your document.
4. At last, if you are sure, that you don't need the selected path any more, apply the "Delete Path"  command.



# Text



To access the texting functions you use either "Text" thumbnail in the Effects palette or "Text" action from Elements+ action set.

As you can see, alongside with the common Commands panel (fig. 1), the "Text" dialog includes a number of sliders and drop menus.

While "Layer" tab is open (fig. 2), all those tools apply to the entire type layer.

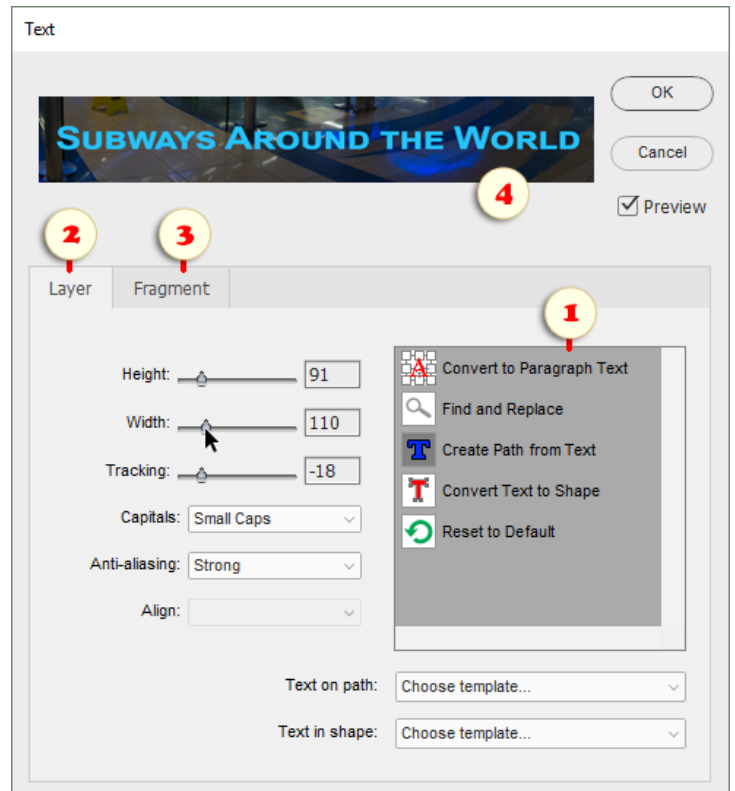
To modify just a selected portion of the text, go to "Fragment" tab\* (fig. 3).

*\*The "Fragment" tab is only available in PSE 11+ for Windows. Editing selected fragments under Mac OS is not currently possible.*

Please, keep in mind that you can't use the Effects palette while editing text content. This means, in particular, that before opening the "Text" dialog, you have to exit "text editing" mode by pressing [Ctrl+Enter] keys.


While the script dialog is open, Photoshop Elements may not display the editing progress in the image window. The preview at the dialog top (fig. 4) lets you evaluate the result in real time.

If the edited text is taking up only a fraction of the document area, the preview may be too small. To make it usable, prior to opening the Text dialog, select the area of interest with the Rectangular Marquee [M] Tool (fig. 5).



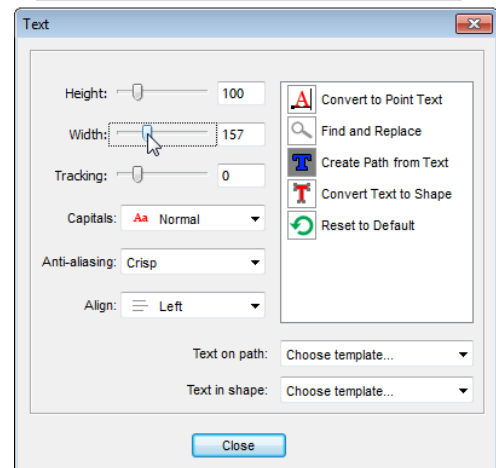
# Letter Scaling

Scaling lets you alter width and height of characters without transforming the entire layer.

1. In the Layers palette, select a text layer.
2. Open the "Text" dialog.
3. Scale symbols with "Width" and "Height" sliders or enter percentage values (from "0" to "1000") in the proper fields.
4. To return to initial scale, set width and height to 100% or apply the "Reset to Default"  command.


***NB** Scaling of substantial text pieces may take some time. Please be patient.*

**“And now that’s done,”  
said the blind man; and  
at the words he  
suddenly left hold of me,  
and with incredible  
accuracy and  
nimbleness, skipped out  
of the parlour and into**

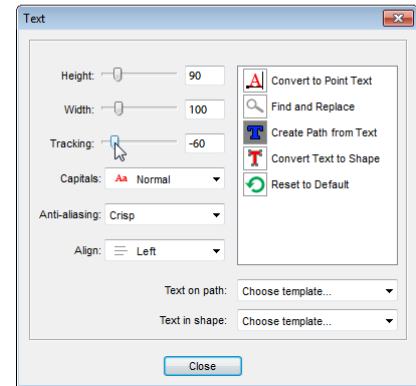


# Tracking

The tracking adjustment means widening or narrowing of spaces between letters.

1. In the Layers palette, select a text layer.
2. Open the "Text" dialog.
3. Define the spaces width with the "Tracking" slider or type a value from "-1000" to "10000" in the proper field.
4. To re-establish the default spacing, set the "Tracking" value to 100% or apply the "Reset to Default"  command.

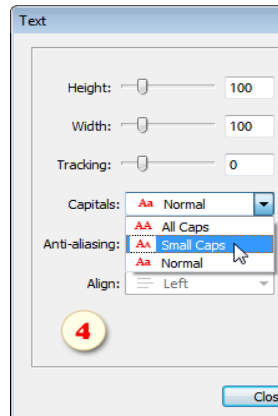
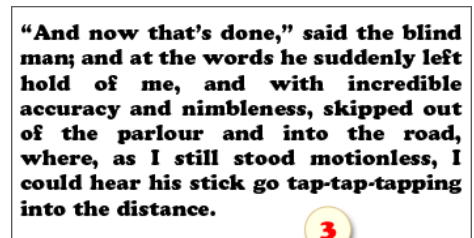
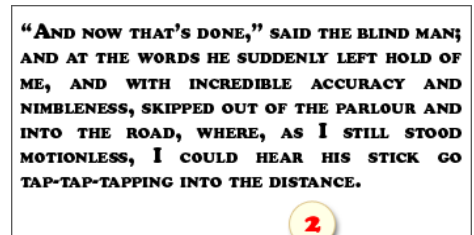
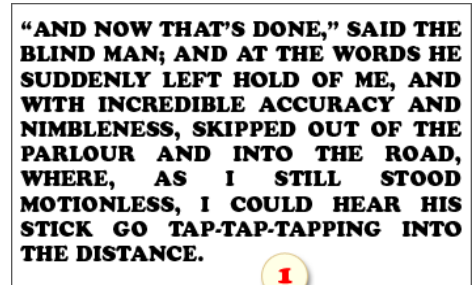
***NB** Altering this parameter for substantial text pieces may take some time. Please be patient.*



# Capitals

The "Capitals" menu lets you represent the small letters of the current text as capitals.

1. Select a text layer.
2. Open the "Text" dialog and choose an option in the "Capitals" menu (fig. 4).
3. For example, to represent all the letters as capitals (fig. 1), select "All Caps" **AA** mode.
4. To display the small letters as small capitals (fig. 2), choose "Small Caps" **Aa** option.
5. To restore the default text view (fig. 3), select "Normal" **Aa** option.



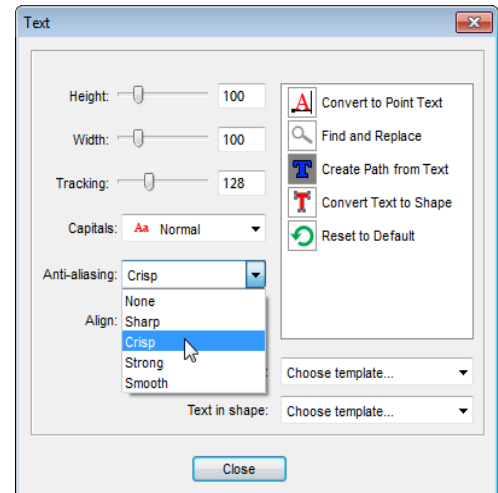
# Anti-aliasing

To smooth jagged text edges, Photoshop offers us four anti-aliasing methods, while Photoshop Elements suggests just one of those.

If you are not happy with the achieved result, try additional options from the "Anti-aliasing" menu:

- Sharp
- Crisp
- Strong
- Smooth

Or select "None" to disable anti-aliasing.



# Swapping Input Modes

As we know, there are two texting modes in PSE - "single-line" and "paragraph".

We add a single -line (in Photoshop terms, "point") text by clicking with the Type tool. Each line of such a fragment is independent. To start a new line we have to press the the [Enter] key (upper screenshot).

To add a "paragraph", we define its boundaries by dragging with the Type tool. Paragraph text wraps automatically (lower screenshot).

Each method has its own pros and cons. E+ allows you to switch between the two modes on the fly.

1. Select a text layer.
2. Open the "Text" dialog.



3. To turn existing "paragraph" to "point" (single -line) text, apply the "Convert to Point Text" command.



4. And vice versa, "Convert to Paragraph Text" turns point text to paragraph.

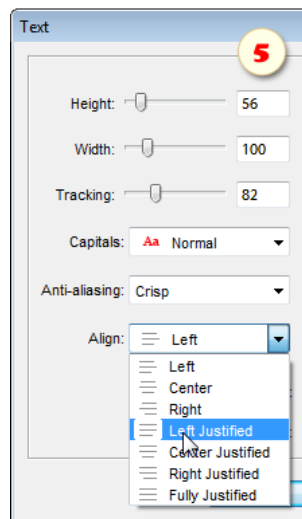


# Paragraph Justification

Photoshop Elements suggests 3 methods of paragraph text alignment - "Left Align", "Center", and "Right Align".

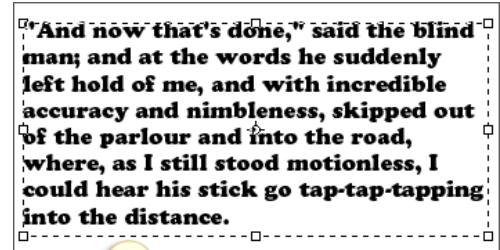
E+ adds to those so called "justification", which means aligning text lines to the both edges.

1. Create in your document a text paragraph (as opposed to "single-line" text).
2. Open the "Text" dialog.
3. In the "Align" menu, choose one of the justification methods (fig. 5).

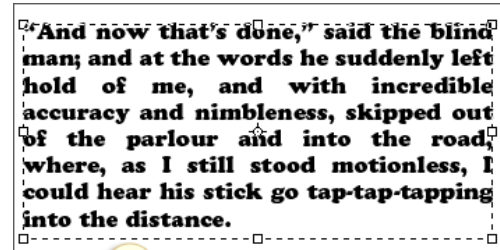


Actually, the four options only differ in the last line behavior:

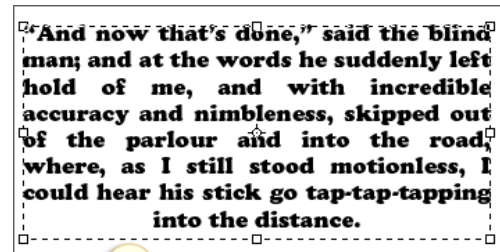
1. "Left Justified" ≡ aligns the last line to the left edge of the paragraph (fig. 1).
2. "Center Justified" ≡ puts the last line to the paragraph center (fig. 2).
3. "Right Justified" ≡ aligns the last line to the right edge (fig. 3).
4. "Fully Justified" ≡ aligns the last line to the both edges of the paragraph (fig. 4).



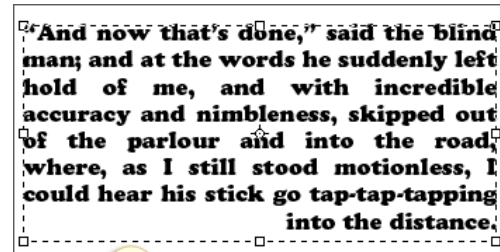
0



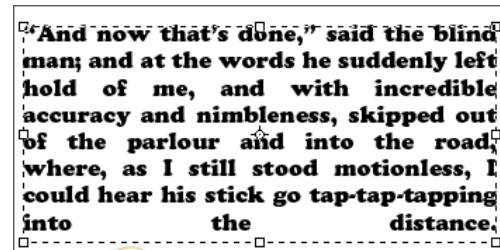
1



2



3



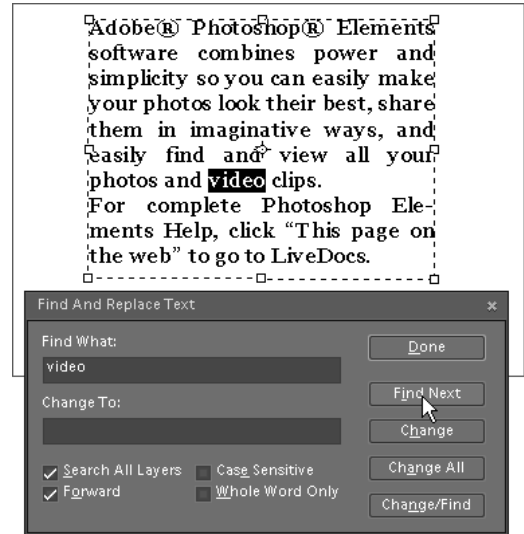
4



# Find and Replace




This command calls the "Find And Replace Text" dialog. You may need it while working with voluminous text fragments.



# Converting Text to Shape



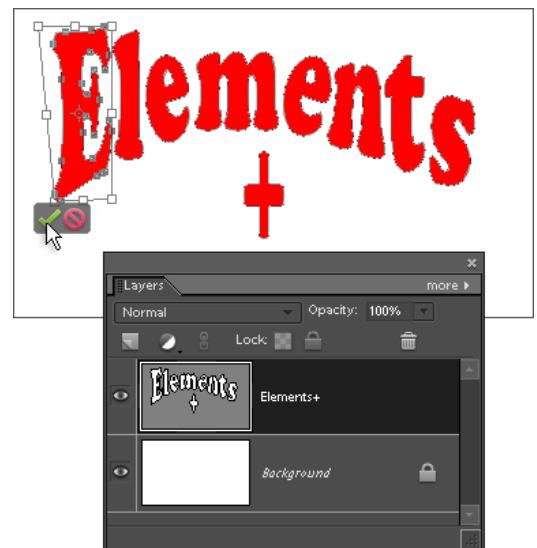
This command converts the current type layer to a shape layer.

1. Select a text layer.
2. Open the "Text" dialog.
3. Apply the "Convert Text to Shape"  command.

This method lets you, for example, select any letter with the Shape Selection tool and then transform it individually.

In the meantime, you retain the vector nature of the object, which means, in particular, lossless transformations.

On the other hand, you can't edit the inscription as text any more.



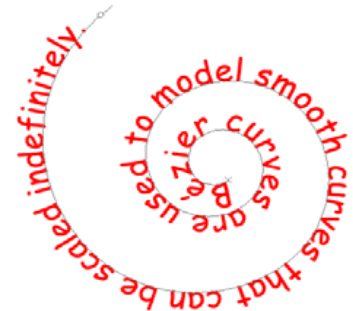
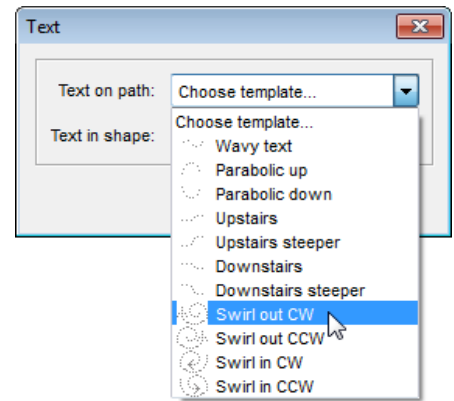
# Text on Path

Since PSE doesn't have the Pen tool, you can't draw a complex path for your text with Bézier curves. To solve this problem at least partially, E+ includes several templates for the most common tasks.

1. Open a document you wish add a guided text to.
2. Open the "Text" dialog.
3. Choose a suitable template in the "Text on Path" menu.

Once you have selected a template, the script opens a file with ready made guided text layers and duplicates those to the target document.

4. Now the script suggests adjusting the new layer size and position.
5. Then, replace the "Edit this text" phrase with your own text.
6. At last, in the Options bar, choose the font family, size, and color.



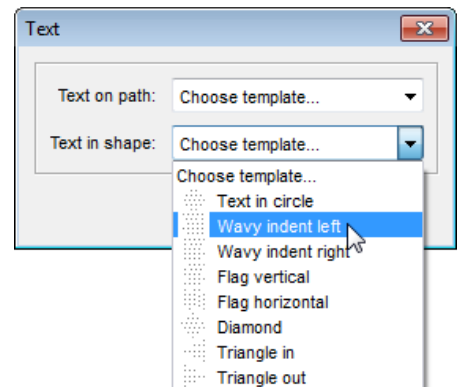
# Text in Shape

Since PSE can't make "shaped" text paragraphs, E+ kit includes several ready made templates.

1. Open a document you wish add a shaped text to.
2. Open the "Text" dialog.
3. Choose a suitable option in the "Text in Shape" menu.

The script opens a file with shaped paragraphs and copies the text layer matching your choice to the target document.

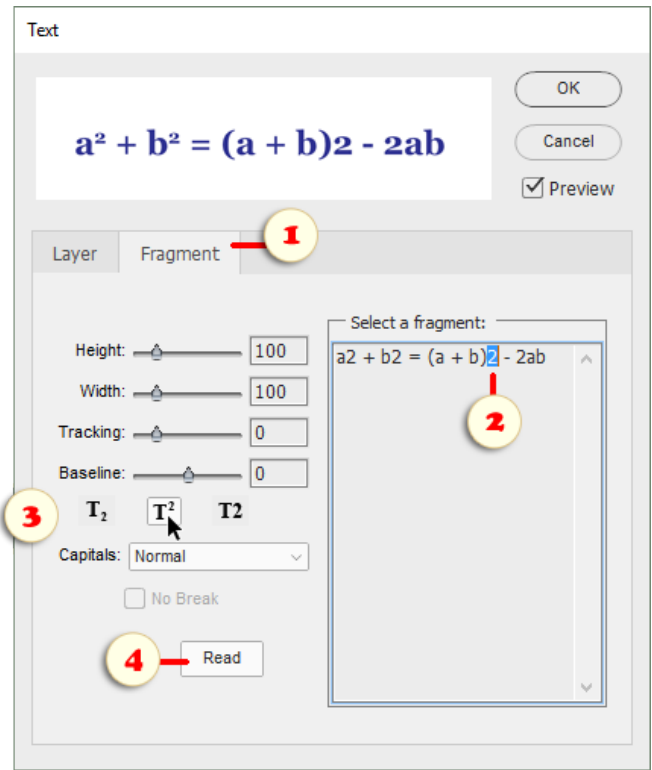
4. Adjust size and position of the imported layer. Distortion of the initial proportions is not advisable. (Later on, you will be able to adjust paragraph width and height with the Type tool).
5. Replace the "Edit this text" phrase with your own text.
6. in the Options bar, choose the font family, size, and color.



# Editing Text Fragments

1. To modify just a portion of the current text layer, open the "Fragment" tab (fig. 1).
2. Select one or more characters in the text field (fig. 2).
3. Use the controls to your left (fig. 3).
4. To get to know settings of a certain fragment, select it in the text field (fig. 2) and click "Read" button (fig. 4).

**Important!** The "Fragment" tab is only available in PSE 11+ for Windows. Editing selected fragments under Mac OS is not currently possible.



# Scripts

As we already know, both Photoshop and Photoshop Elements support the JavaScript language. The scripting lets us automate tedious repetitive operations, create complicated effects, extract metadata from files, etc..



The E+ kit includes dozens of ready made scripts of different complexity and functionality degree. To access the E+ scripts catalog, just double-click the "Scripts" thumbnail in the Effects palette.

Also, if "Elements+" set is added into your Actions panel, you can open the "Scripts" dialog by pressing [Shift+F3] keys.

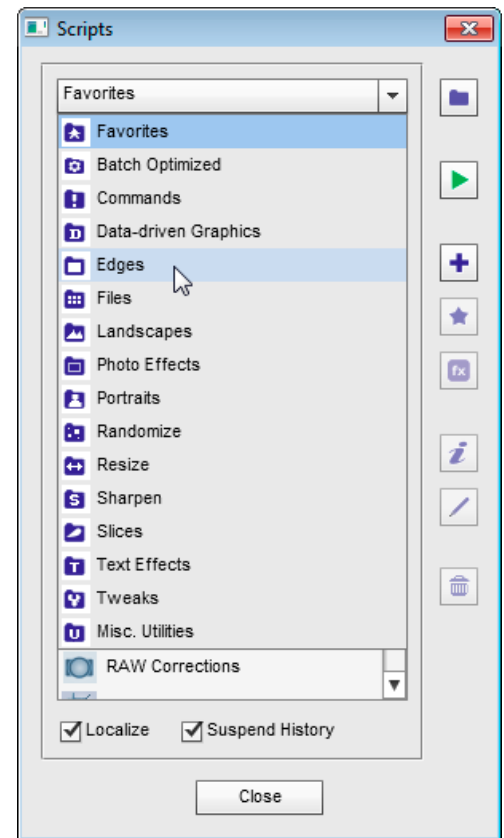
First off, the dialog lets you explore the scripts catalog by selecting appropriate categories in the drop menu.

Surely, you are encouraged to extend the catalog by including additional scripts, either downloaded from the Internet or composed with your own hand.

To execute a script, you select it in the list and click the "Run" button. Or just double-click the script name in the list.

In the History panel, executing a script is recorded as a single history state. To enable undoing individual steps taken by each script, call the Scripts dialog from the Actions panel (!) and uncheck the "Suspend History" option.

The follow up pages of this manual explain why and how to use the default E+ scripts.

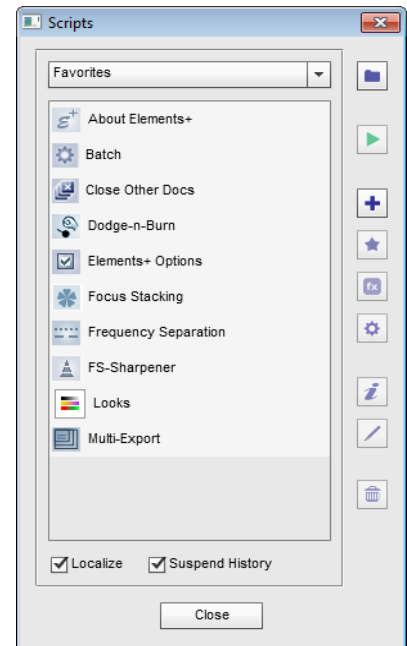


## "Favorites" category

★ The "Favorites" category is intended for easier access to the most used scripts.

To add a script from another category to Favorites, either use the "Favorites" ★ button, or copy the script file to "C: > Elements+ > 15.0 > Scripts" folder with any file manager.

To remove a script from the Favorites category, select it in the list and click the "Delete" 🗑️ button.



## "Batch Optimized" Category

⚙️ The "Batch Optimized" category is intended for scripts optimized for batch processing. That is, all of those can be executed "silently" (without user participation).

Exceptions are scripts having "-batch edition" suffix in their names. Although those scripts don't open dialog windows, you customize their settings by using the "standard" versions of the same scripts.

It is exactly "Batch Optimized" scripts that appear in the drop menus of the "Batch" dialog.

To use for batch processing a script from the "Commands" or "Photo Effects" category (also executing without dialogs), copy it to the "Batch Optimized" folder, by using "Add to Batch" ⚙️ button in the "Scripts" dialog.

## "Commands" Category

▶ The "Commands" category of the E+ catalog includes simple functions executed without opening dialogs.

These scripts are intended for batch processing. They also can be used as elementary units for generating compound scripts.

To use one of those scripts, go to the "Batch Optimized" category, and click "Add" + button. Or copy the script file into "C: > Elements+ > 15.0 > Scripts > Batch Optimized" folder with the help of your file manager.

## "Edges" category

▣ The "Edges" category includes miscellaneous edge and corner effects. Most scripts from this category are suitable for batch processing.

## Bleed Print

▣ The "Bleed Print" script imitates a paper print without margins.



## Burnt Edges

▣ This script adds to the image a kind of "scorched" margins.

Please note that the script defines the edge shape at random. So, if you "burn" several images, the look of each one will vary.



# Film Edges



This script converts the current document to a "film frame".

The perforation is always created "along the frame", that is, at the long document sides.



# Filmstrip All



The "Filmstrip All" script combines all the open documents to a single "filmstrip".

The width of the strip is defined by the smallest image size.



# Handstitching

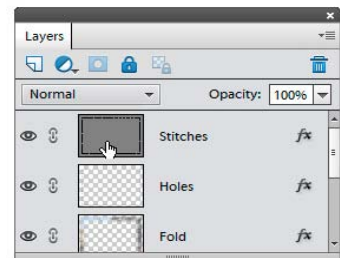


This script "sews" the image to canvas with rough stitches.


The length and position of each stitch slightly vary, so, every time you run the script the result looks a bit different.

If necessary, you may adjust the stitch color by double-clicking the "Stitches" layer's thumbnail.

To change the background texture double -click the "Canvas" thumbnail.




## Page Curl

 The "Page Curl" script imitates a rolling up page corner.




## Photo Corners

 The "Photo Corners" script imitates paper holders in a photo album.






## Rough Bounds

 The "Rough Bounds" script makes the image edges coarse and uneven.

The color of the added margins depends on the Background color currently selected in your Toolbox.



## Torn Edges

 This script imitates a paper print with rudely ripped edges.

Please note that the script defines the edge shape at random. So, if you "tear" several images, the look of each one will vary.

This means also that if you don't like the result, it makes sense to undo the "Torn Edges" [Ctrl+Z] and try once again.



## Wavy Edges



This script makes the image border wavy.

After applying the script, you can alter the margin color (white by default) by double-clicking the fill (forward) layer's thumbnail.



## Yellowed Margins



This script imitates a photo print with slightly yellowed margins.



## Zig-Zag




This script makes zigzag notches along the document edges.


After applying the effect, you can alter the margin color (white by default) by double-clicking the forward layer's thumbnail.



# "Events" Category

 The scripts of "Events" category are meant to be automatically launched with the help of "Script Events Manager". Thus, we can get rid of some routine tasks or alter PSE tools' behaviour.

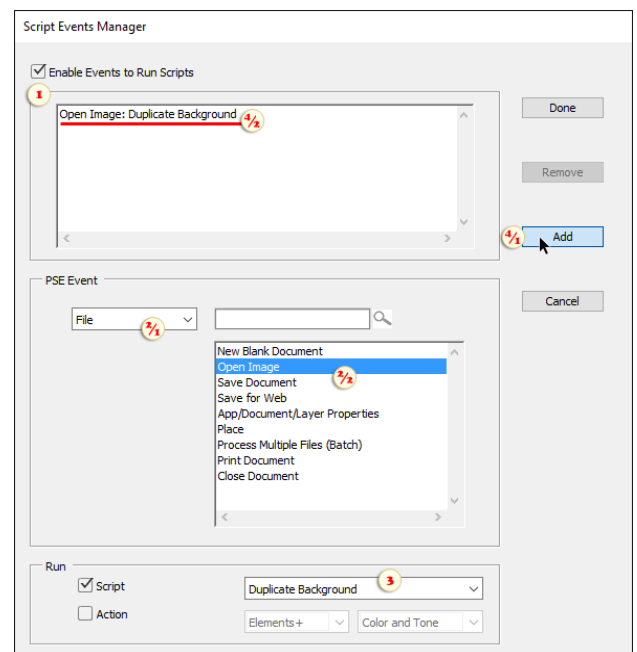
## Duplicate Background

 If you always begin an image editing with duplicating its Background layer now you can automate this step and forget about it.



1. Open "Script Events Manager" dialog and make sure that "Enable Events To Run Scripts" option is enabled (fig. 1).
2. Choose "File" category (fig. 2/1) and select "Open Image" event (fig. 2/2).
3. In the scripts dropdown menu, choose "Duplicate Background" item (fig. 3).
4. Click "Add" button (fig. 4/1) and make sure the new "Event: Script" line is available in the upper list (fig. 4/2).

From now on, whenever you open a flat document the script duplicates its layer.


In case the opened document already has some additional layers no duplication occurs.




# Make Paintable

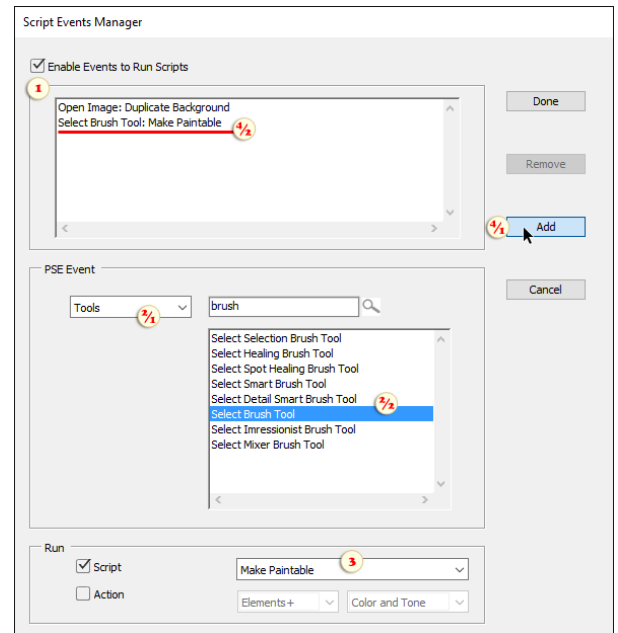
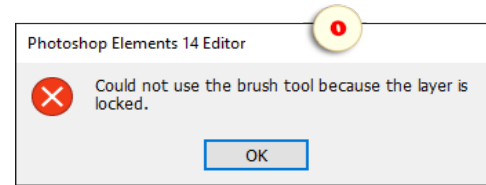
 If while working with the  Brush or other painting tools you often get error messages (fig. 0), consider using "Make Paintable" script.

1. Open "Script Events Manager" dialog and make sure that "Enable Events To Run Scripts" option is enabled (fig. 1).
2. Choose "Tools" category (fig. 2/1) and select "Brush Tool" event (fig. 2/2).
3. In the scripts dropdown menu, choose "Make Paintable" item (fig. 3).
4. Click "Add" button (fig. 4/1) and make sure the new "Event: Script" line is available in the upper list (fig. 4/2).

From now on, by selecting the  Brush tool you automatically prepare a surface for painting:

- In case the current layer is  locked, the script unlocks it.
- If the current (either vector or adjustment) layer has a raster mask, the script activates it for painting.
- In case neither layer nor mask is paintable, the script creates a new raster layer.

**Tip:** you may bind this script to "Select Clone Stamp Tool" and "Select Pencil Tool" events as well.

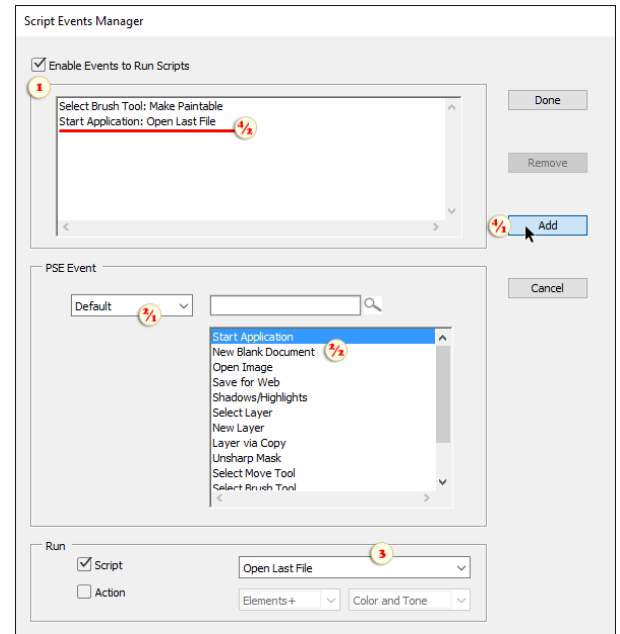


# Open Last File



Many applications on startup automatically open the last file, so that you can continue editing it. Now you can add this feature to Photoshop Elements.

1. Open "Script Events Manager" dialog and make sure that "Enable Events To Run Scripts" option is enabled (fig. 1).
2. Choose "Default" category (fig. 2/1) and select "Start Application" event (fig. 2/2).
3. In the scripts dropdown menu, choose "Open Last File" item (fig. 3).
4. Click "Add" button (fig. 4/1) and make sure the new "Event: Script" line is available in the upper list (fig. 4/2).



# Reopen RAW as Smart Object

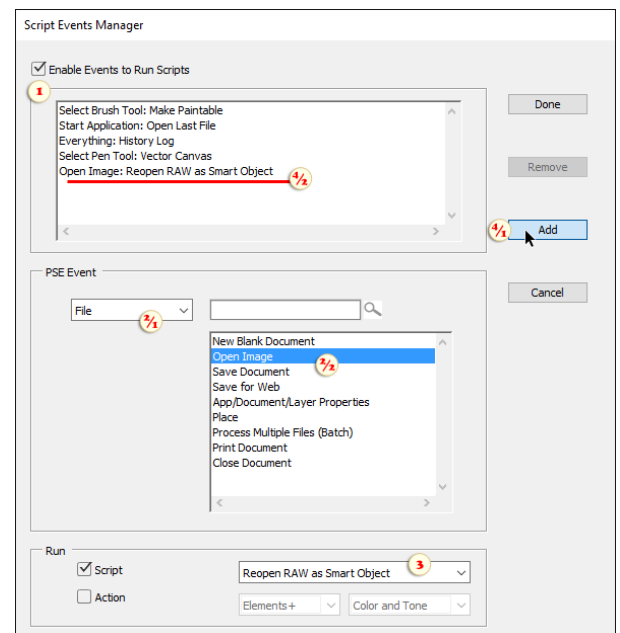


Opening a RAW photo as a linked smart object lets us -- if necessary -- reopen the ACR dialog and adjust the exposure, sharpening, or white balance settings.

If you wish to open all your RAW files in this way, "Reopen RAW as Smart Object" script may come in handy.

1. Open "Script Events Manager" dialog and make sure that "Enable Events To Run Scripts" option is enabled (fig. 1).
2. Choose "File" category (fig. 2/1) and select "Open Image" event (fig. 2/2).
3. In the scripts dropdown menu, choose "Reopen RAW as Smart Object" item (fig. 3).
4. Click "Add" button (fig. 4/1) and make sure the new "Event: Script" line is available in the upper list (fig. 4/2).

From now on, if you accidentally open a RAW file with the regular "Open" command, the script closes the photo and reopens it as a linked smart object.



# History Log



This script lets you write the image editing history to an external text file.

1. Open "Script Events Manager" dialog and make sure that "Enable Events To Run Scripts" option is enabled (fig. 1).
2. Choose "Miscellaneous" category (fig. 2/1) and select "Everything" event (fig. 2/2).
3. In the scripts dropdown menu, choose "History Log" item (fig. 3).
4. Click "Add" button (fig. 4/1) and make sure the new "Event: Script" line is available in the upper list (fig. 4/2).

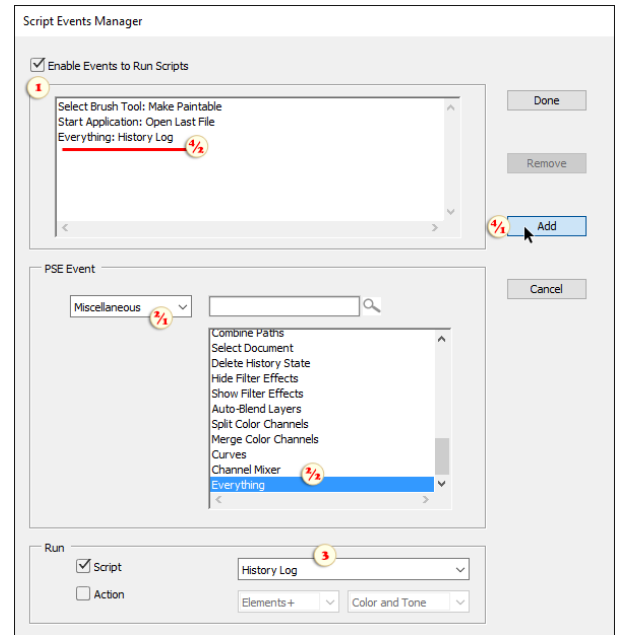
From now on, all the editing history is recorded to a text file.

For each edited document the script creates a separate log-file saved under the same name and in the same folder as the source

image file. In case of a new document, the log-file is saved to the Desktop.

**NB.** Let's make it clear that the history logging doesn't let you undo the changes. The log file only contains a concise summary of the editing progress. Furthermore, painting and some other activities cannot be recorded at all.

**NB 2.** As we already mentioned, the above method presupposes launching the script after every step, which may affect PSE performance.




# Show Swatches Panel



This script opens the Color Swatches panel on a certain event.

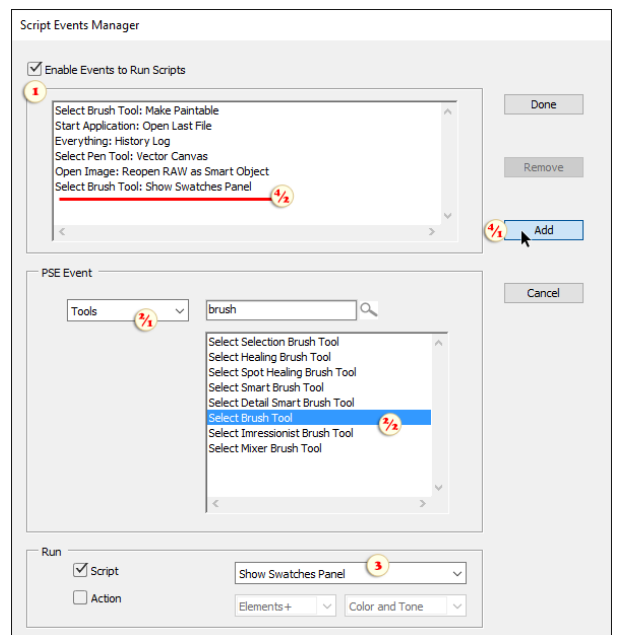
For example let the Swatches open on selecting the  Brush tool.

1. Open "Script Events Manager" dialog and make sure that "Enable Events To Run Scripts" option is enabled (fig. 1).
2. Load "Tools" category (fig. 2/1) and choose "Select Brush Tool" event (fig. 2/2).
3. In the scripts dropdown menu, choose "Show Swatches Panel" item (fig. 3).
4. Click "Add" button (fig. 4/1) and make sure the new "Event: Script" line is available in the upper list (fig. 4/2).


From now on, whenever you activate the  Brush, the Color Swatches are already at hand.

**Tip:** In a similar way, you can bind the Info panel to the


Color `DJWYf fDmXf cddYf Llc `cf` h Y@UnYfgdUbY`r DG9 gHfhi d``



# "Files" Category


 The "Files" category is intended for the file managing, batch processing, and similar utilities.

## .....Action to Script

 This utility lets you play actions (Photoshop macros) with the help of scripts.

Why might we need it ? For instance, to use an action for batch processing.

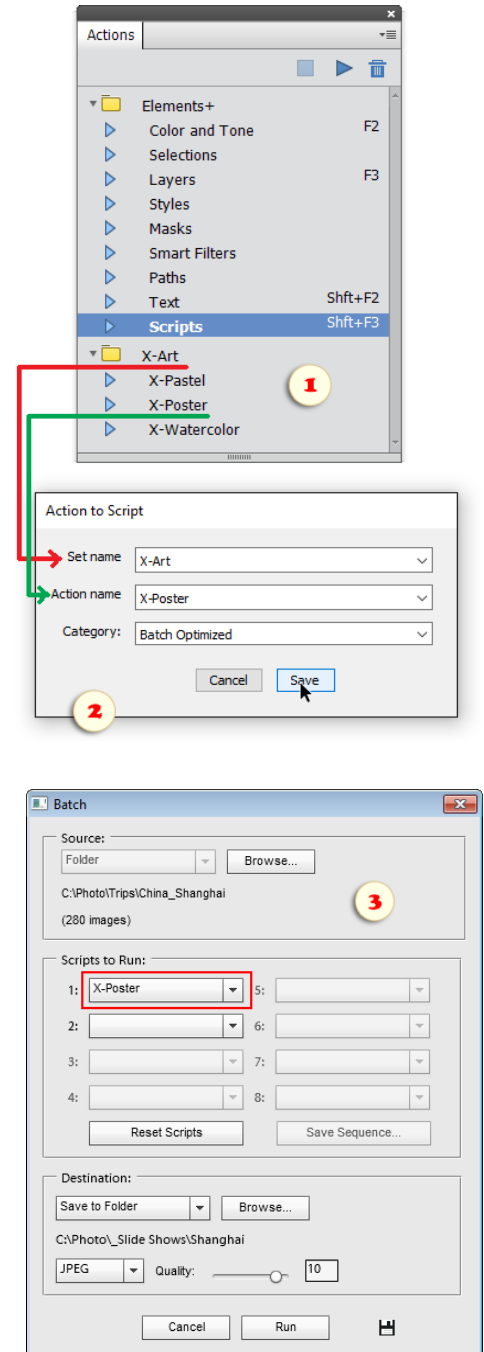
Suppose, you've found an action set (.ATN file) on the Internet and want to apply one of its effects to a large series of photographs.

1. Open the Actions panel menu, choose "Load Actions", and find on your computer the downloaded .ATN file.
2. Run "Action to Script"  script that opens a dialog shown on the screenshot 2.
3. In "Set name" menu, choose the required action set (folder). In the example shown on the screenshots, it's "X-Art".
4. In "Action name" menu, choose a specific action in the loaded set. In our example, it's "X-Poster".
5. In "Category" menu, choose a target folder of the Scripts catalog to save the created script. To use the action for the batch processing, you select "Batch Optimized" category (screenshot 2).
6. To create the launching script, click "Save" button.


Now for batch -playing the "X -Poster" action, you simply select the corresponding item in the drop menu of the "Batch" dialog (fig. 3).

**Important!** *The thus created scripts are mere action-launchers. If you remove an original action from the Actions panel, the corresponding script just won't work.*

**Note:** This script doesn't work with App Store version of Photoshop Elements.



# Batch


 The "Batch" script is designed for processing multiple images automatically. On the launch, the script opens the dialog box shown on the screenshot.

1. First of all, you define, in the drop menu of the "Source" area, which files should be edited -- all the currently opened documents (Open Files) or a whole folder with images (Folder). The latter option opens a dialog for choosing the source folder.

2. Then, in the menus of the "Scripts to Run" area, select one or more scripts that you wish to execute.

If you need to disable a selected script, choose "Do Nothing" item instead. To clear all the fields and set up a new script sequence, click the "Reset Scripts" button.


Please note that the menus only include scripts from "Batch Optimized" category of the E+ catalog.

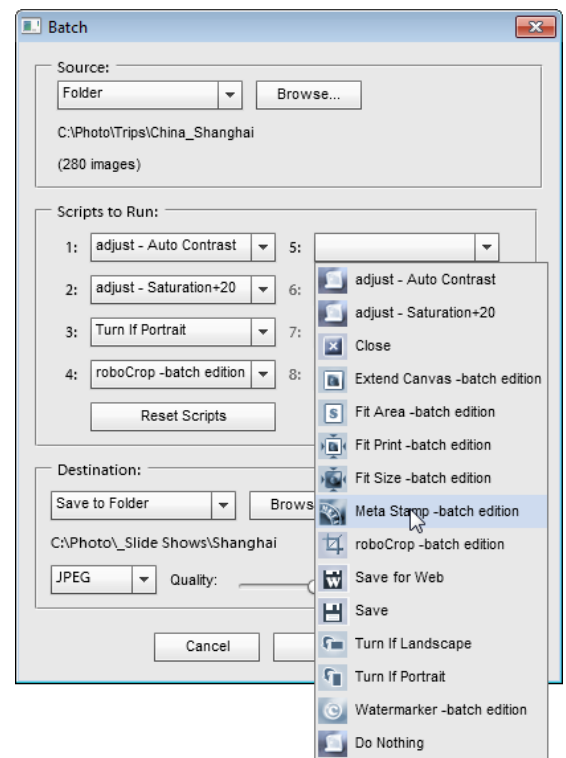
If you wish to batch-play a script from a different category (e.g., "Commands"), first copy it to the "Batch Optimized" folder by using the "Add to Batch"  button in the "Scripts" dialog. For example, on the screenshot, you can see two additional commands - "Auto Contrast" and "Saturation+20".

To batch-play an action (Photoshop macro), load it into the Actions panel and then add it to the "Batch Optimized" category of the Scripts catalog with "Action to Script" tool.

3. In the "Destination" area, you decide what to do with the edited images -- export to specified location (Save to Folder) or not to save and leave the documents opened (None). The "Save to Folder" option lets you specify the output file format and other saving options.

4. At last, click "Run" button to launch the batch processing.

Please note, that when you click "Run", the "Batch" dialog remembers all your settings. If you need to save the current settings without processing images, just click the "Save and close"  button.





# Close All, Close Other Docs

Sometimes, if you happen to close a whole bunch of documents, the PSE queries, whether you want to save them or not, may seem rather annoying.

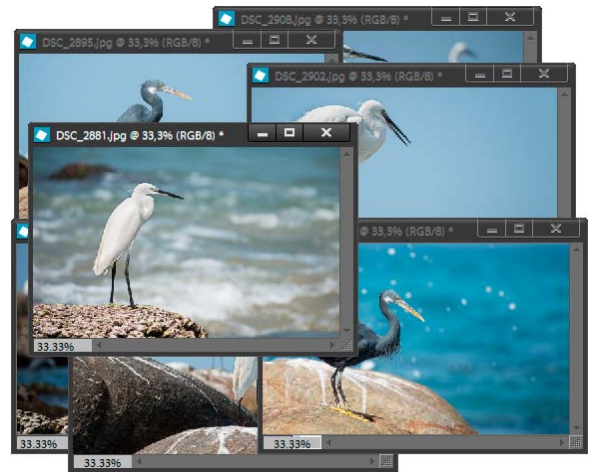


The script "Close All without Saving" lets you get rid of the unnecessary documents with a single click.



The "Close Other Docs" script closes without saving all the opened documents except for the current one. (On the screenshot below, it's the "DSC\_2881.jpg" document.)

**NB** If you want to save all the closed files, use the "Save All" script first.

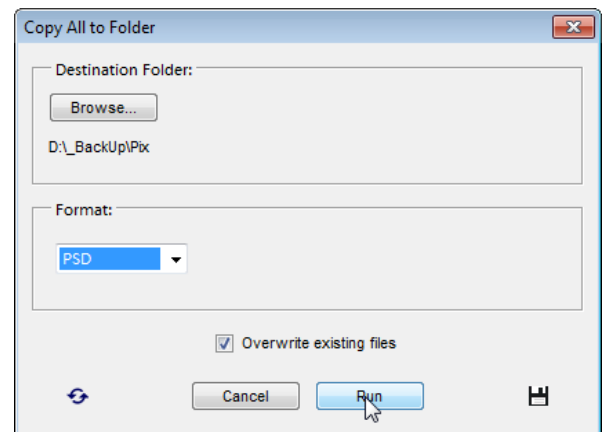


# Copy All to Folder



This script saves copies of all currently open documents to a specified directory.

1. Click the "Browse" button and define the path to the target folder.
2. Choose a target format - JPEG, PSD, or TIFF. For JPEG files, you can also set the compression rate.
3. The "Overwrite existing files" option stipulates what to do in case the target folder already contains a file with that name - skip or overwrite.



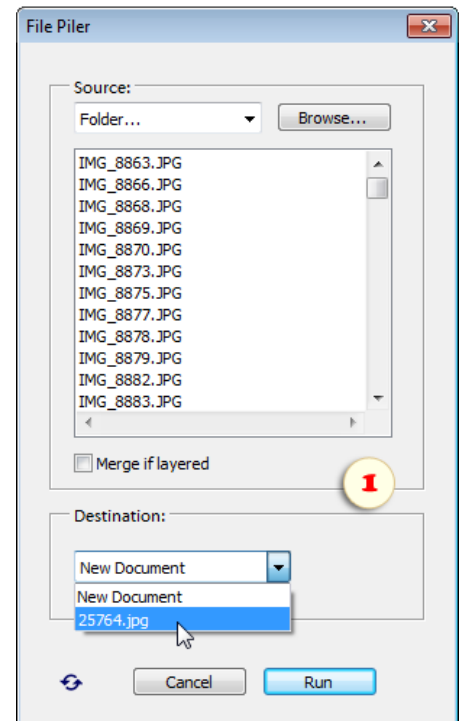
# File Piler




The "File Piler" script loads image files into a document as layers.

1. In the "Source" drop menu specify which files should be loaded - all the currently opened documents (Open Files), not opened files from your computer (Selected Files), or a whole folder with images (Folder). The two latter options open a dialog for choosing the source folder or files.
2. In case each image (even a multi-layer PSD) must be loaded as a single layer, check the "Merge if Layered" gadget.
3. In the "Destination" menu, choose the target document - either a new empty document, or the current image (fig. 1).
4. Click "Run" to launch the script.

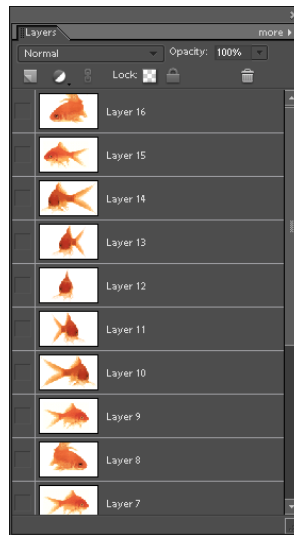
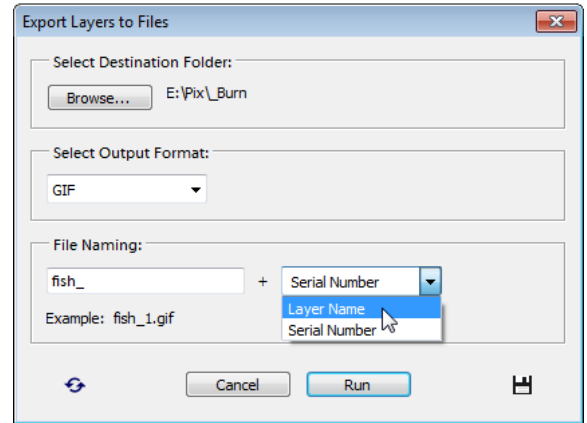
On the screenshot 2, you can see the result of importing.




# Exporting Layers to Files

 The "Layers to Files" script saves layers of the current document as individual files.

1. Open a layered document. On the screenshot, the author has opened an animated GIF file.
2. From the "Scripts" dialog, launch the "Layers to Files" script.
3. In the dialog box that appears, click "Browse" button and choose a folder where the exported files will be saved to.
4. Define file format in the "Select Output Format" menu.
5. In the "File Naming" area specify file naming rules. For example, on the screenshot, the file names should be comprised of the "fish\_" prefix and the source layer name.
6. Click "Run" to launch the script.



## New Image from Selection

 The "New Image from Selection" script makes a new document from the selected area of the current one.

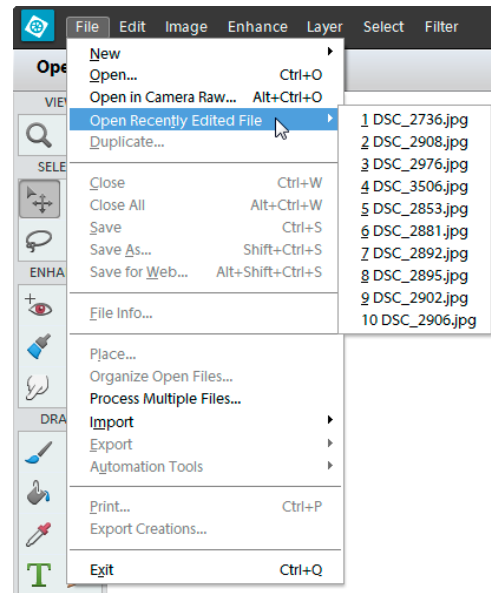


## Open All Recent


This script opens all the files from your "Open Recently Edited" list.

As is generally known, the number of items in this list can be customized in PSE Preferences (Edit > Preferences > Saving Files).

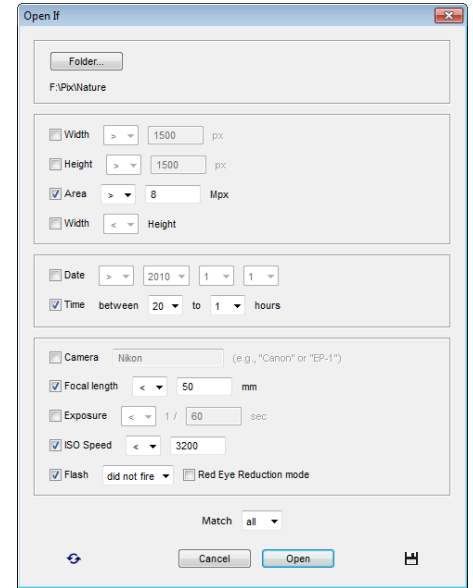
For more flexible work with the file lists, please, use the "Sessions" script.



# Open If


 This script opens multiple graphic files meeting user defined specs.


1. First off, choose a source folder.
2. If necessary, define some size-related parameters. For example, "Area greater than 8 Mpx", or "Width greater than Height" (that is, "landscape-oriented" images).
3. In the third section, you can specify when the sought-for snapshots were taken. For example, on the screenshot the search range is limited to the night photos.
4. In the fourth section, you can define the camera- and lens-specific options.
5. Click the "Open" button to start the search.




# Open Next / Previous File

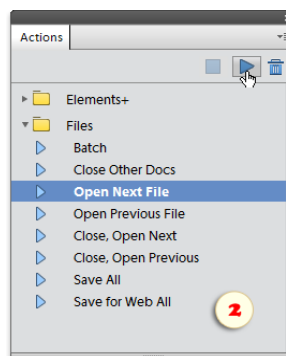
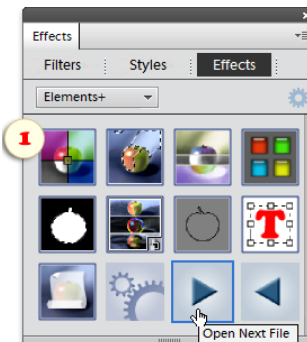
Suppose you need to quick-edit 200 or 300 photos just downloaded from your camera to the hard drive. In such a workflow, choosing and opening the next file may take almost as much time as the editing itself.

 The script "Open Next File" finds the next file in the same folder as the current document. For example, if you are working with a document named "DSC\_0151", the script opens file "DSC\_0152".

 Accordingly, the "Open Previous File" script opens the image file "DSC\_0150".

 The scripts "Close, Open Next" and "Close, Open Previous", not only let you jump to the next/previous image, but also close the current document without saving.

**Tip.** For even quicker access to the next/previous file consider adding the above scripts either to Effects (fig. 1) or to Actions panel (fig. 2).



# Save All



This script automatically saves all the opened documents as follows:

1. First, it tries to save each file with the original name and extension.
2. In case it's impossible (for example, you might open a JPEG file and add a layer), the script saves the file into the original folder, but with PSD extension.
3. At last, if the document has been recently created and hasn't been saved yet, the script saves it as PSD file into "~My Documents > PSE Auto-Saves" folder.

## Save for Web All




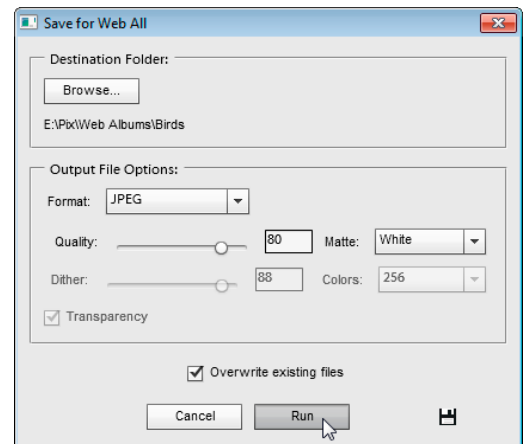
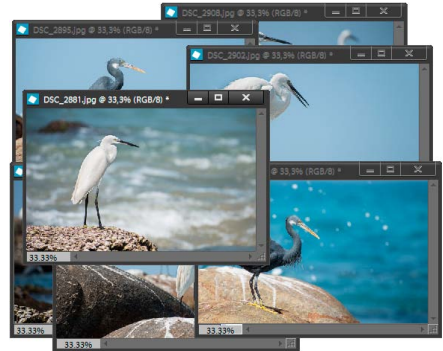
It is generally known that the "Save for Web" tool outputs smaller files, than those saved via "Save" or "Save As" command.

The "Save for Web All" script exports all the opened documents to Web-friendly formats.

1. From the "Scripts" dialog launch the "Save for Web All" script.
2. In the dialog box that opens, click the "Browse" button and choose a directory where you wish to save the Web -optimized copies of the original images.
3. In the "Output File Options" area, choose a format and adjust its optimization settings.
4. The "Overwrite existing files" option lets you stipulate, what to do if a file with the same name already exists - skip saving or overwrite.
5. Click the "Run" button.

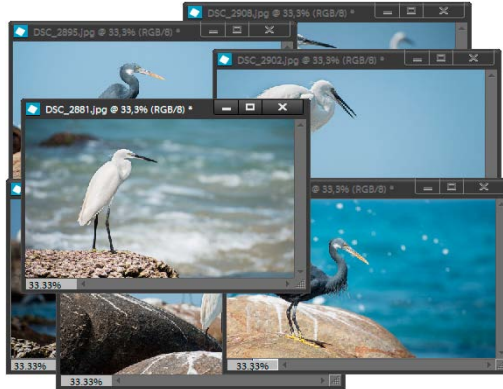
To save for Web, an entire folder of photographs, you use the "Batch" tool:

1. Open any image.
2. Run the "Save for Web All" script, choose the destination folder, format, and optimization options.
3. Click the "Save and Close"  button to make the script remember your settings.
4. Open the "Batch" dialog.
5. Select for execution the "Save for Web -batch edition" script.
6. Choose the "Source" directory and "Destination" options.
7. Choose the source directory and "Destination" options.




# Revert All

 "Revert All" script returns all the currently opened files to the last saved version.



# Sessions

 If your projects require opening the same sets of files over and over again, you may need a session manager.

The "Sessions" script lets you save lists of the currently opened files and batch -open images from the previously saved sessions.


To save a session:

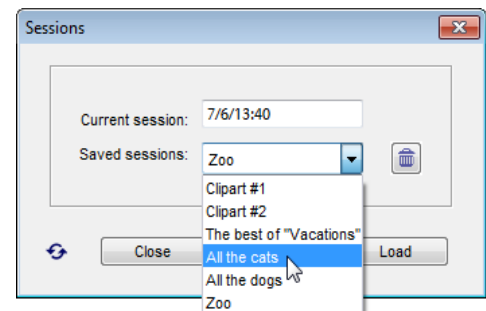
1. Launch the "Sessions" script.
2. Optionally, edit the name in the "Current session" field (otherwise, the session will be named after the current date and time).
3. Click the "Save" button.

To load a previously saved session:


1. Choose an item from the "Saved sessions" menu.
2. Click the "Load" button.

To delete an unnecessary session:

1. Select it in the "Saved sessions" menu.
2. Click the "Trash"  button.



# "Landscapes" Category

 These scripts facilitate some tasks that may appear while editing the landscape photos.

## Cloud Booster

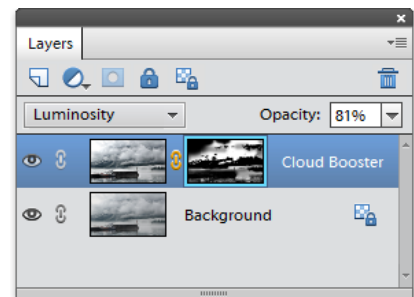


This script tries to emphasize the clouds by increasing contrast in the image highlights.

After applying the script you can strengthen or fade the effect by changing the opacity of the "Cloud Booster" layer.

If you need to hide the unnecessary parts of the "Cloud Booster" layer paint on the mask with black color.

And vice versa, by painting on the mask with white color you can spread the effect to the yet untouched areas.






# Faux Sun



Sometimes the sun spoils the photo with a formless white patch. One of the possible ways of saving the image is painting a sun from scratch.

If you can't do it on your own try the "Faux Sun" script.

1. In the middle of the white spot, select a circle with the  Elliptical Marquee tool (fig. 1).
2. Launch the "Faux Sun" script.
3. It opens the "Color Picker" dialog. Choose the most suitable color for the area around the sun's disk (fig. 2).

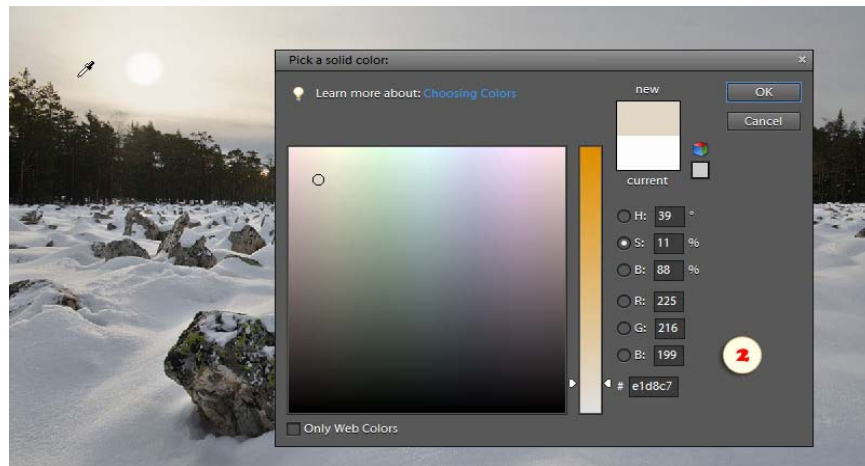
The color should be neither too light (otherwise the white sun won't stand out against it) nor too dark.

4. In case the color you've selected is visible on the areas it's not supposed to fill, hide the unnecessary parts by painting on the mask of the "Sun" layer with black color.


5. To adjust the fill color afterwards, double-click the thumbnail of the "Sun" layer.


6. To fade the produced effect reduce the fill layer opacity.

7. Also, you can adjust the sun disk edge sharpness by changing the "Feather" value in the "Masks" dialog.

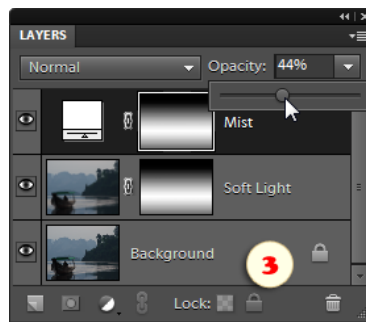


# Mist


 This script creates a band of fog that adds an air of mystery and/or hides the image shortcomings.

To create the mist under or above the image center, roughly mark the desired horizontal axis with the  Rectangular Marquee tool prior to running the script (fig. 1).

After applying the script you can adjust the fog density with the layer opacity slider (fig. 3).

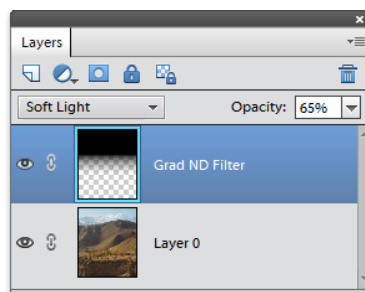


# Grad ND Filter

 This script imitates a graduated neutral density filter darkening the upper half of the picture.

To adjust the size of the darkened area after using the script, just press [Ctrl+T] keys.

To change the filter density, adjust the opacity of the "Grad ND Filter" layer.



# Pseudo HDR



This script imports into the document several copies of the same RAW-file, thus facilitating creation of a pseudo-HDR image.

Suppose we can see that the background of the opened RAW photo is well exposed, the foreground is too dark, and the sky is too light.

1. So, launch the "Pseudo HDR" script. The source file reopens in the Adobe Camera RAW (ACR) dialog window.
2. Increase the "Exposure" value to make the image foreground lighter and click "Open Image" button.
3. The photo opens in the ACR window for the second time. Reduce the exposure value as to develop the sky detail and click "Open Image".
4. Now we've got all we need from the source file, so, when the ACR opens for the third time, click "Cancel" button\* and the script is finished.

*\*Again, you stop the script by pressing the "Cancel" button in the ACR dialog. Without interruption (i.e., if you press "Open Image" every time the dialog opens), the script stops by itself after importing four layers.*

Now the pseudo-HDR document created by the script contains three layers. The far end of the island is well exposed on the "Background" layer, the foreground trees look the best on the "Layer 1", while the most detailed sky is on the "Layer 2".

So, we have to mask the improperly exposed areas of the "Layer 1" and "Layer 2" as shown on the screenshot.



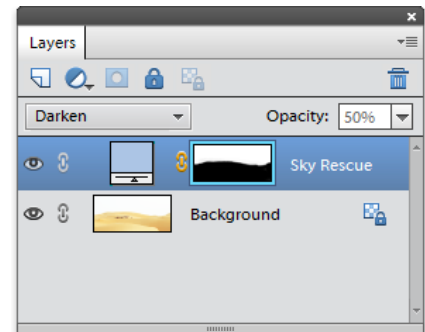
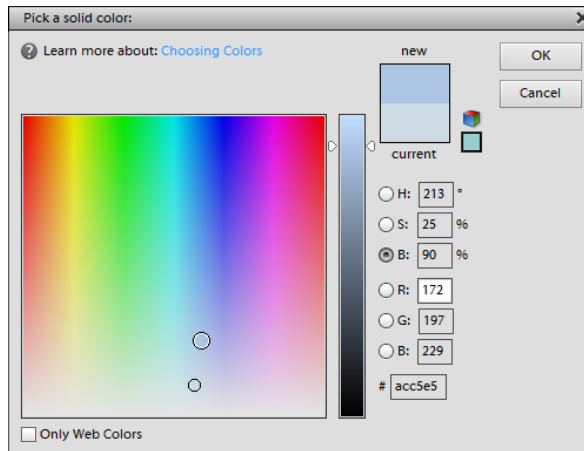
# Sky Rescue




The blown-out sky is a fairly common problem for many photographers. The "Sky Rescue" script fills the lightest areas of the image with light blue color.

If you don't like the result, double-click the thumbnail of the "Sky Rescue" layer and adjust the fill color.

If the blue color is visible in the areas it doesn't belong to, hide the unnecessary parts by painting on the mask of the "Sky Rescue" layer with black color.



# Star Trails

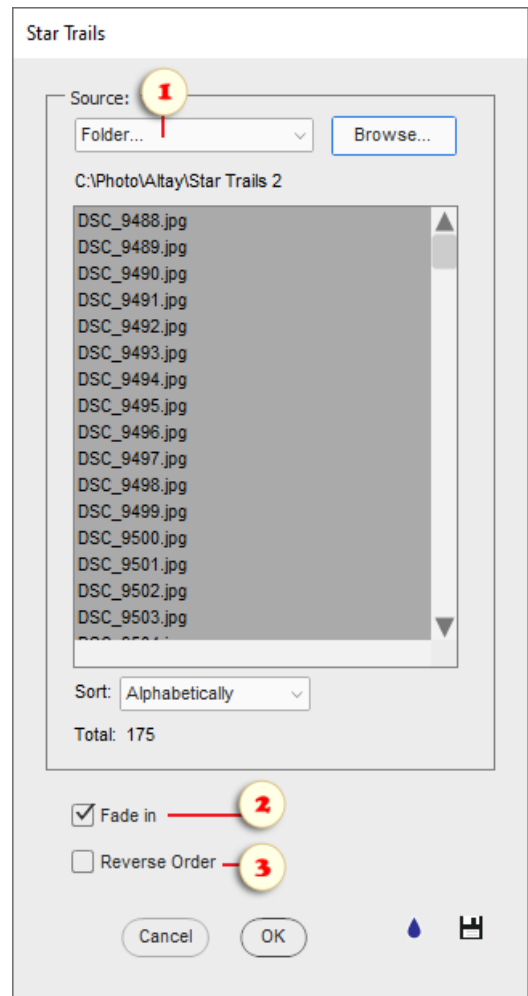
 This popular effect is based on the apparent daily rotation of the stars. By combining several dozens or even hundreds of starry sky shots we can visualize the star trajectories during the photo session.

The "Star Trails" script automates loading and blending the source pictures into a composite image.


1. In the "Source" drop menu, specify which files should be loaded - all the currently opened documents (Open Files), not opened files from your computer (Selected Files), or a whole folder with images (Folder). The two latter options open a dialog for choosing the source folder or files.

2. "Fade in" option (fig. 2) adds to the trails a comet-like effect (fig. 2\*).

3. To turn the "comets" in the opposite direction (fig. 3\*), check "Reverse Order" gadget (fig. 3).

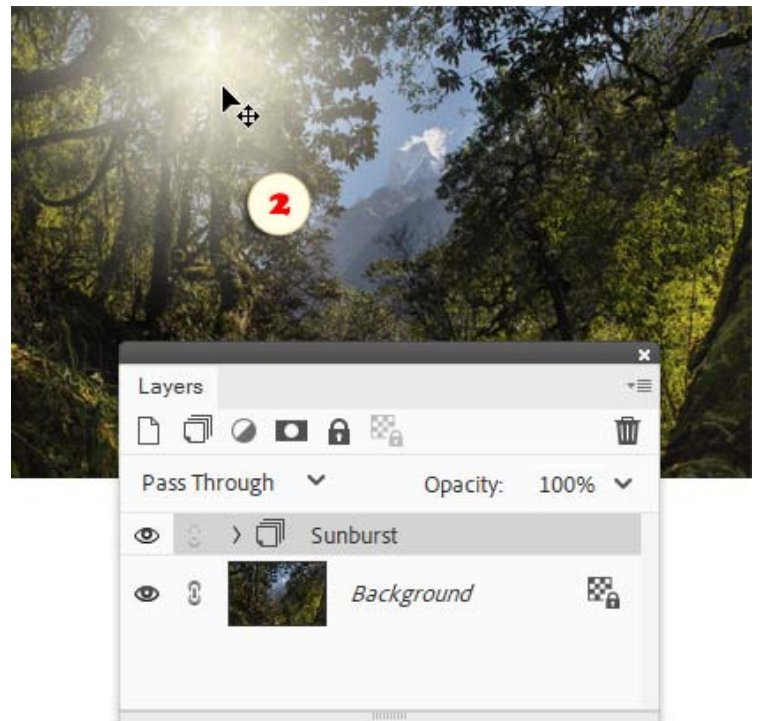
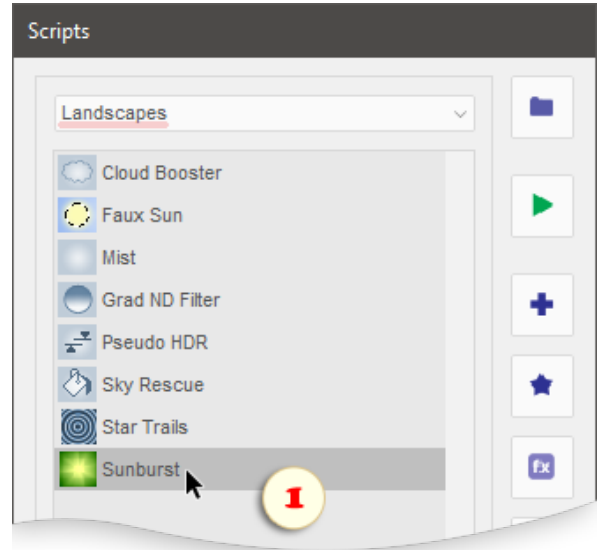


# Sunburst


 This effect mimics the sun rays breaking through foliage, clouds, etc..

1. Run the "Sunburst" script (fig.1).

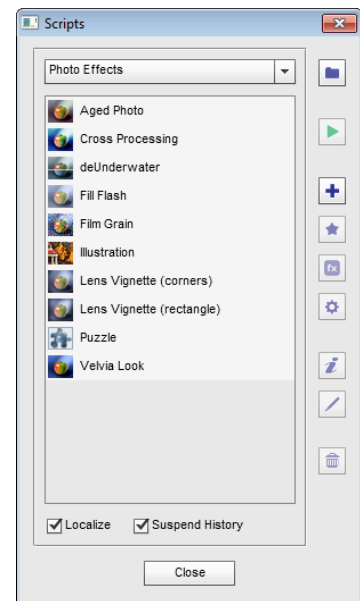
2. Move  the "sun" (the "Sunburst" layer) to a suitable place in the image (fig. 2).




# "Photo Effects" category

 The "Photo Effects" category is intended for the scripts creating various visual effects or solving some common photographic issues.

The most scripts from this category that come with E+ can be used for the batch processing.




## Aged Photo

 This script imitates an old, faded, and yellowed photograph.




## Cross Processing

 This script reproduces the popular effect of the same name sometimes also associated with lomography and Lo-fi photo.




## deUnderwater

 This script is meant for improving color in underwater photos.



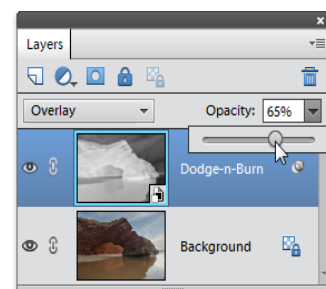
## Dodge-n-Burn

 This script imitates the popular editing method of the same name, by lightening the darker areas and darkening the lighter ones.

The script is intended as a fully automatic effect. In the meantime, if you are not happy with the achieved result you can fine-tune it to your taste.


If the picture looks flat or if there are strong halos, open "Smart Filters" dialog, double-click the "Smart Filter 1", and adjust the image view with "Radius" slider.

Also, you can fade the effect by reducing opacity of "Dodge-n-Burn" layer.

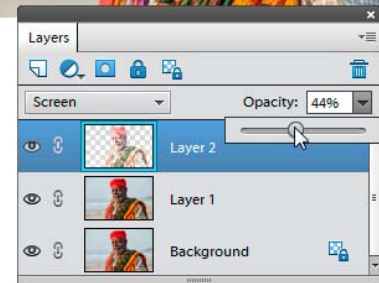





# Fill Flash

 This script lightens the darkest areas of the image.

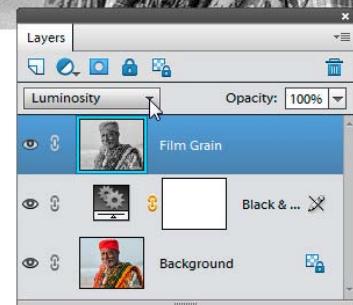
After creating this effect, you can intensify or fade it by changing the opacity of the uppermost layer.



# Film Grain

 The "Film Grain" script is a yet another "analogue" effect imitating grainy film.

By default, the created grains are monochromatic. If you need the color noise, change the "Film Grain" layer's blending mode from "Luminosity" to "Normal".



# Illustration


 This script modifies photographic images to resemble a book illustration.


If you wish to strengthen the effect, just play the script twice.

To fade the effect, reduce the opacity of the layer added by the script.

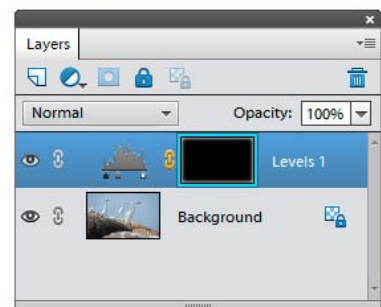


# Lens Vignette

 The "Lens Vignette (corners)" script imitates "vignetting" by darkening the image corners.

 The "Lens Vignette (rectangle)" version creates the same effect along the image perimeter.

To fade the effect, reduce the adjustment layer opacity.



# Looks




Suppose, while editing an image, you made a very complex correction and now you want to save this cool effect for later use. Another example: you need to automate a routine adjustment, say, some standard pre-print corrections.

In both cases, you may rely on the "Looks" script:

- To save the current image adjustments, you open "Looks" dialog and click "Save" button.
- To apply a saved preset (aka "look") to another image, open the "Looks" dialog and double-click the required item in the list.

Now let's look at the script in more detail.

1. To enable saving color and tonal corrections, accomplish those as separate adjustment layers ("Levels", "Color Balance", etc.). If the edited document contains fill layers ("gradient", "solid color", or "pattern"), they will be included into the "look" as well.
2. The layer styles, blending modes, and opacity settings of the source adjustment layers are also to be saved.
3. To add a filter (e.g., sharpening or artistic one) into the saved preset, create it with the help of "Smart Filters" script. In case the currently selected layer is not a smart object, a smart -object will be created automatically.
4. To exclude some layers from the look, just hide them by clicking the corresponding "eye"  on the Layers panel. Excluding the "Background" layer isn't necessary.
5. Now that your corrections are ready for saving, run the "Looks" script, click "Save" button, and enter a descriptive name for the new look.

Optionally, you can save a look from the Actions panel, as shown in this video.

The correction presets get saved in PSD format to "C:/Elements+/15.0/Required/Looks" folder. By default, to reduce the file size, the script uses very small pixel dimensions. The raster, text, and shape layers, as well as layer masks, are normally excluded.

6. "Do Not Reduce" checkbox lets you save full-sized PSD's with all the layers (except for the hidden ones) and masks. You may use this option, for example, for creating a template with a frame, clip art, text, logo, or similar elements.

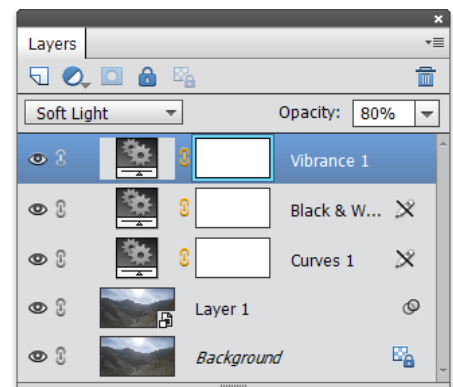
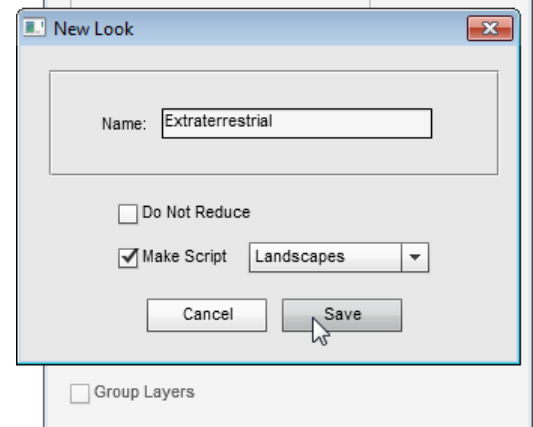
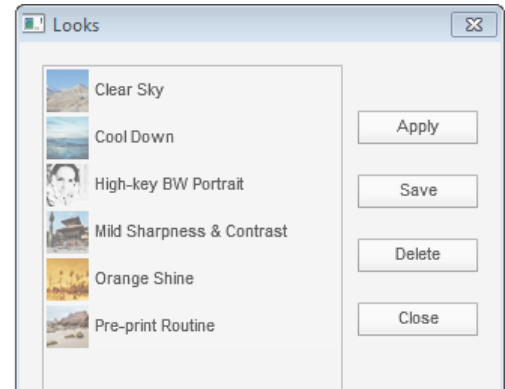
While using this approach, please, keep in mind the following:

- Such a template is usually bound to a specific image size.
  - Large PSD images may require a huge amount of disk space.
7. "Make Script" option -- along with saving a look -- creates a script for applying the preset without opening the "Looks" dialog. You may need it, e.g., for batch processing of a whole folder of photos.


Applying the saved looks is very easy:

8. Open an image of your choice.
9. Run the "Looks" script. In the dialog that opens, choose the required look in the list. Then either click "Apply" button or double-click the required item in the list.

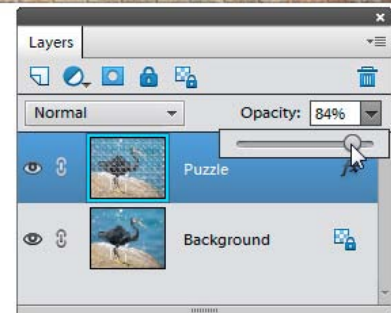
Alternatively, you can load a look with "Apply Look" action.




# Puzzle

 This script converts the image in a kind of jigsaw di mY

To fade the created effect, reduce the opacity of the "Puzzle" layer.

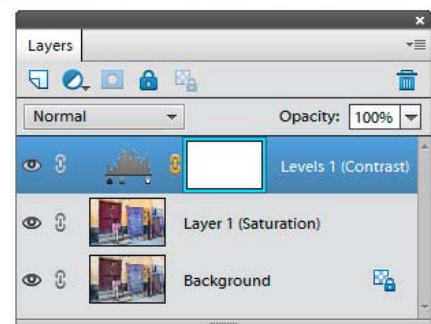


# Velvia


 This script mimics the once popular "Velvia" film, known for the high contrast and the saturated colors.

After playing the script, you can adjust the image tone by editing the setting of the "Levels" layer.


The color saturation can be faded by reducing the opacity of the "Saturation" layer.



# "Portraits" Category

 You may find these scripts helpful for the portrait editing / retouching.


## Frequency Separation


 This script prepares the layers required for the frequency separation method for skin retouching.

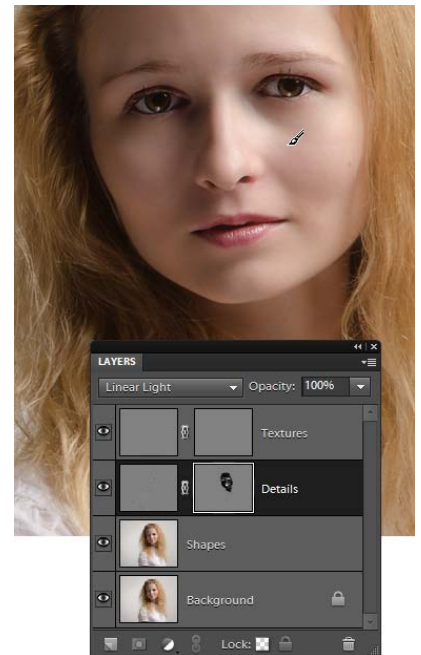
By default, all the parameters of the applied filters are defined automatically. If you want to set the skin smoothing amount manually, hold down [Shift] key while starting the script.

As result, you get three layers: the "Shapes" layer contains the blurred image, the "Details" layer is responsible for the finer details, while the skin texture appears on the "Textures" layer.


Now you can hide the skin imperfection yet in the meantime retaining its natural texture.

- Choose a soft brush  and reduce the stroke opacity.
- Make sure that the "Details" layer is selected and that its mask is active.
- Paint with black color to smoothen the skin.

If you need to remove the smoothing effect from certain areas, clear them with the Eraser  tool.

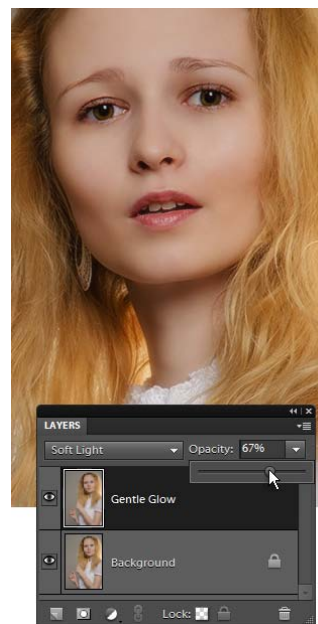


## Gentle Glow


 This script creates a soft studio-light-like effect.

By default, the script runs silently. If you wish to customize its settings hold down [Shift] key while launching the script.

After applying the script, you can fade or strengthen the achieved effect by adjusting opacity of the "Gentle Glow" layer.



## Iris Cleaner

 This script helps you to "clarify" the eyes on a photo by increasing the iris brightness and contrast.

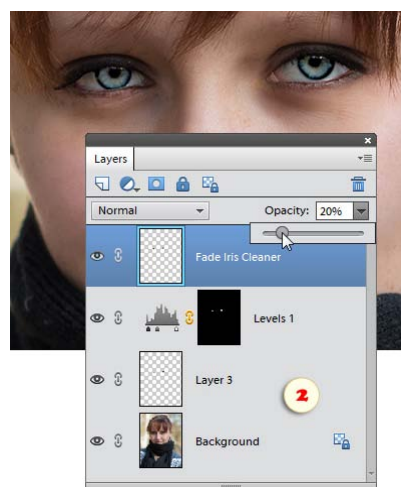
Please notice, that this method is mainly intended for the lighter eyes, so it may not work well for the dark or poorly lit ones.

1. Select on your image the iris areas with the Quick Selection (fig. 1) or some other tool.

2. Run "Iris Cleaner"  script.

3. In the "Levels" dialog that opens, adjust the iris tone if needed.

4. Evaluate the result and -- in case the eyes look too bright -- fade the effect by increasing the opacity of the uppermost layer (fig. 2).



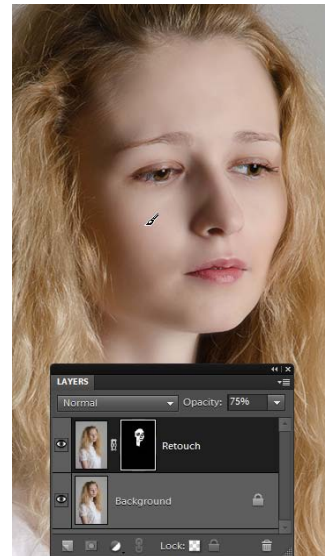
# Retouch Layer



This script creates a special layer facilitating the skin smoothing.

By default, the softening extent is defined automatically. If you wish to customize it hold down [Shift] key while launching the script.

After using the script, paint on the mask of the "Retouch" layer with white color to smoothen the skin.

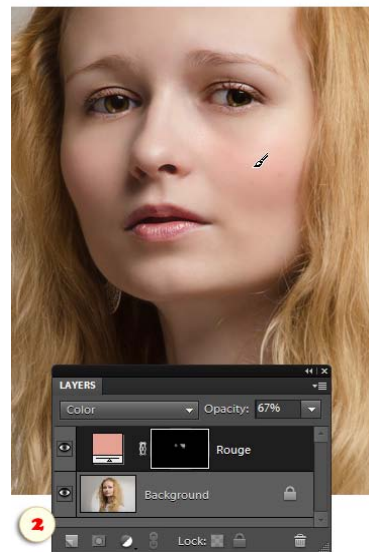


# Rouge



If you think the model's skin on your photo is a bit pale, give a try to the "Rouge" script.

1. Select a small portion of the skin that you want to redden with any selection tool (fig. 1).
2. Launch the "Rouge" script.
3. Choose a soft brush and reduce the stroke opacity.
4. Paint over the mask of the "Rouge" layer to apply the blusher (fig. 2).
5. If you don't like the color suggested by the script, double-click on the thumbnail of the "Rouge" layer and fine-tune the color.



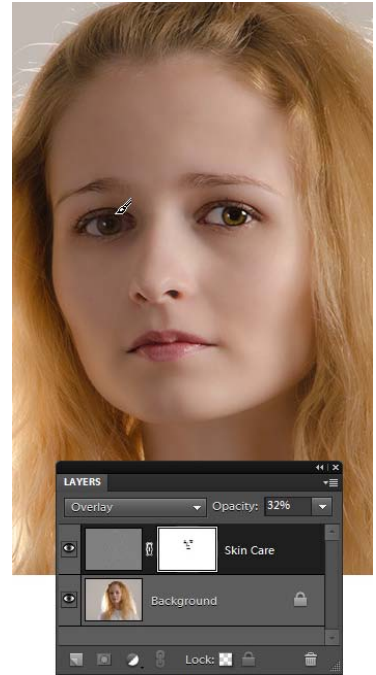
## Skin Care

 This script smoothes the skin automatically.

By default, it runs silently. If you wish to customize the settings, hold down [Shift] key while launching the script. Then, in the "High Pass" dialog that opens, adjust the "Radius" value.

After applying the script, you can fade or strengthen the achieved effect by adjusting opacity of the "Skin Care" layer.

To retain the sharpness of the eyes and other key areas, paint on the mask of the "Skin Care" layer with black color.



## Soft Filter

 This script imitates softening photo filter.

By default, it runs silently. If you wish to customize the settings, hold down [Shift] key while launching the script. Then, in the "Gaussian Blur" dialog that opens, adjust the "Radius" value.


To fade or strengthen the achieved effect, adjust the opacity of the "Soft Filter" layer..

To retain the sharpness of the eyes and other key areas, paint on the layer mask with black color.




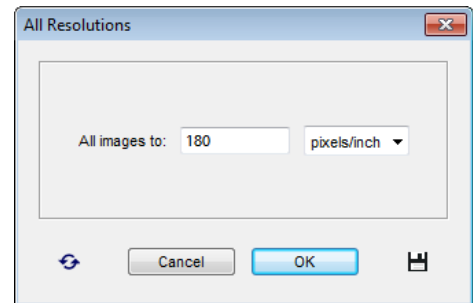


# "Resize" Category


 The "Resize" category is intended for the scripts altering the document size or resolution.

## All Resolutions

 This script lets you set the resolution (that is, "dots per inch" value) for all the currently opened documents.




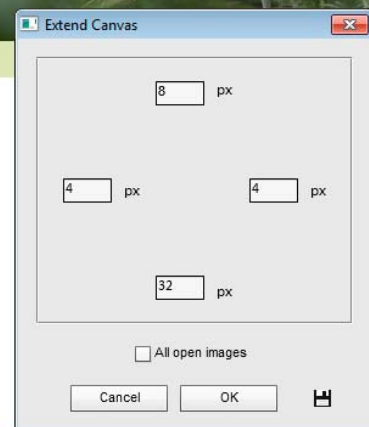
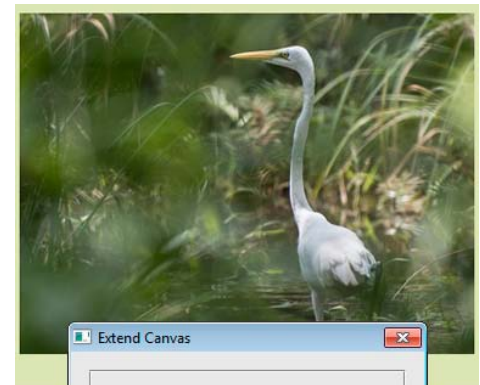
## Extend Canvas

 The "Extend Canvas" script creates a simple one-color frame by increasing canvas size.


1. In the Toolbox, click the "Background Color" box and choose a color for your frame.
2. Run the "Extend Canvas" script.
3. In the dialog box that opens, set the canvas extension in pixels for each side of the document.
4. To frame all the opened images, check the "All open images" gadget.

If you want to frame an entire folder of photographs, you use the "Batch" tool:

1. Open any image.
2. Run the "Extend Canvas" script and set the canvas extension values.
3. Click the "Save and Close"  button to make the script remember your settings.
4. Launch the "Batch" script.
5. Select for execution the "Extend Canvas - batch edition" command.
6. Choose the source directory and "Destination" options.
7. Click "Run" to start the batch processing.




# Fit Size

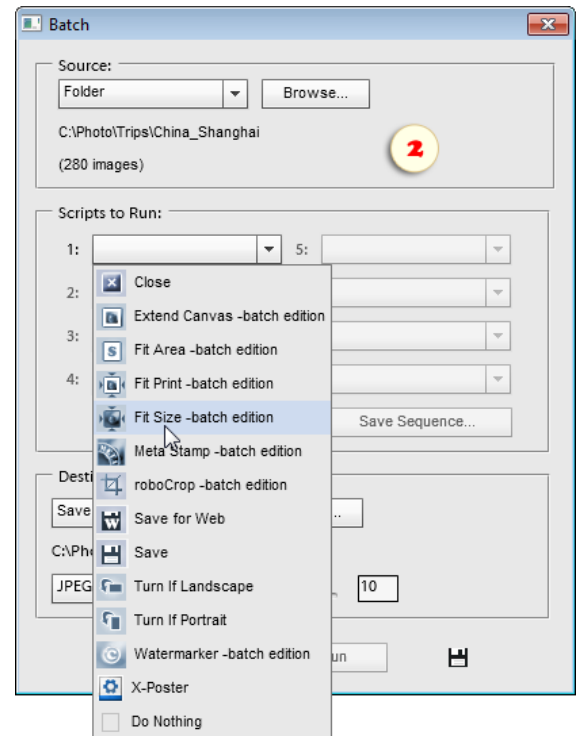
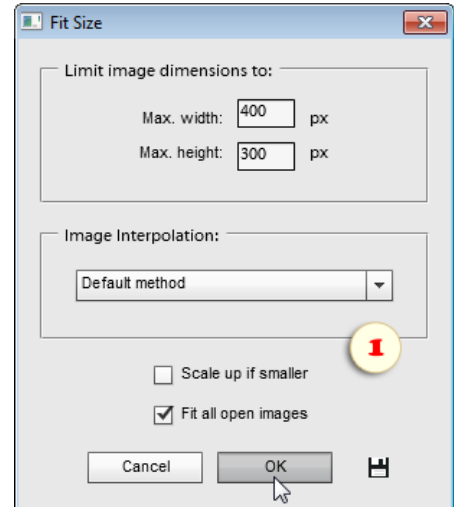
 This tool has the same purpose as "Fit Image" script coming with Photoshop Elements - it adjusts images of any proportions to the specified dimensions. In the meantime, it offers more opportunities for batch processing.

Let us suppose that we create a Web gallery from landscape- and portrait-oriented photos, and the both types mustn't exceed 400 x 300 pixels limit. To automate this task we use the "Fit Size" script.


1. From the "Scripts" dialog, launch the "Fit Size" script.
2. In the dialog that opens, enter the maximum allowable dimensions values in the "Max. width" and "Max. height" fields.
3. By default, if the initial size of the edited document is smaller than maximum allowable values, the script doesn't resize it. To force resizing all of the images to specified dimensions, check the "Scale up if smaller" gadget.
4. The "Fit all open images" option lets you process all of the currently opened documents.

If you need to resize, for instance, an entire folder of photographs, you use the "Batch" tool:

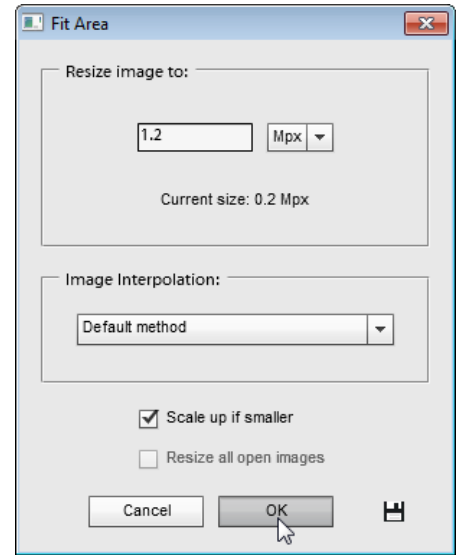
1. Open any image.
2. Call the "Fit Size" dialog and define the maximum allowable width and height.
3. Click the "Save and Close"  button to make the script remember your settings (fig. 1).
4. Launch the "Batch" script.
5. Select for execution the "Fit Size -batch edition" script (fig. 2).
6. Choose the source directory and "Destination" options.
7. Click "Run" to start the batch processing.




# Fit Area

 This script adjusts the document size to a specified area.

1. In the "Fit Area" dialog, enter the desired area value and choose the proper units - "px" (pixel) or "Mpx" (megapixel).
2. By default, if the initial area of the edited document is smaller than the target value, the script doesn't resize it. To force resizing the image anyway, check the "Scale up if smaller" gadget.
3. The "Resize all open images" option lets you process all of the currently opened documents.
4. Click "OK" to start the resizing.



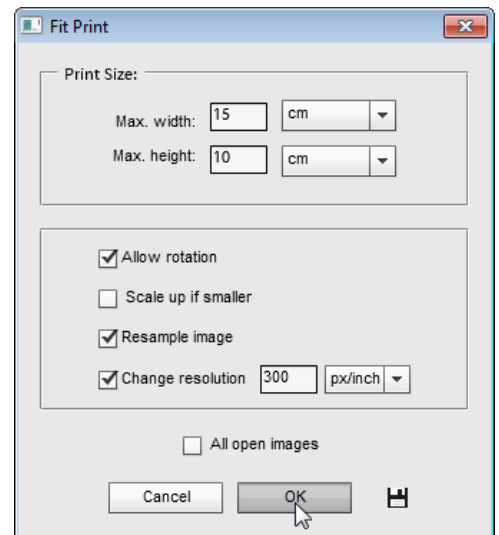
# Fit Print

 This script adjusts the "Document Size", as opposed to the "Pixel Dimensions" values displayed in the "Image Size" dialog.


1. In the "Max. width" and "Max. height" fields, enter the maximum allowable print sizes. Also, be sure to choose the proper units.
  2. The "Allow rotation" option makes the script turn the document in case its orientation mismatches the specified width-to-height ratio.
- For example, a portrait oriented image will be turned if "Max. width" is greater than "Max. height".
3. By default, if the initial "Document Size" values are smaller than the target print size, the script doesn't change them. To force resizing all of the images to specified dimensions, check the "Scale up if smaller" gadget.
  4. The "Resample Image" option allows the script altering the pixel dimensions. If this option is disabled, the script is only allowed to re-calculate the "resolution" (dpi) value.

5. The "Change resolution" option lets you specify the document's "dots per inch" value.

6. The "All open images" gadget makes the script resize all the currently opened documents.



# Hide Cropped


 While cropping an image in the full Photoshop, the users can decide what to do with the cut areas - completely delete or just hide outside the document edges.

Unfortunately, Photoshop Elements users haven't got such a choice, so the cropped parts get irretrievably deleted anyway.


In case you're not 100% sure which areas of your photo should be discarded try the "Hide Cropped" script:

1. Launch the "Hide Cropped" script.

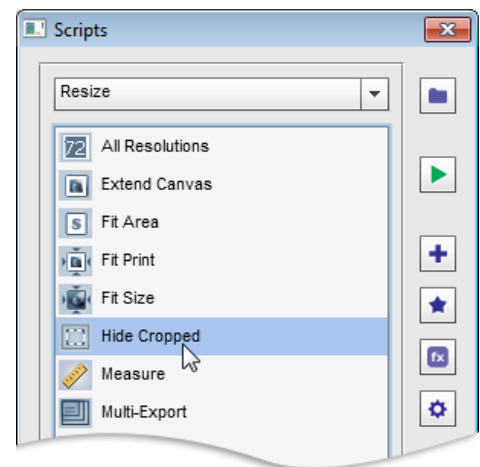
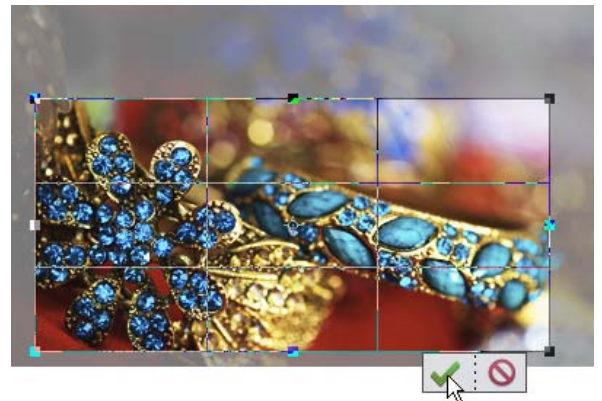
2. Apply  the cropping.

If, during the further work, you change your mind, adjust the layer position with the  Move tool.


To get all the cut areas back, apply the "Image > Resize > Reveal All" command.

Please, note that PSE remembers this setting and applies it whenever you use the  Crop tool.

To restore the default operating mode, choose "Reset Tool" command on the Options panel.

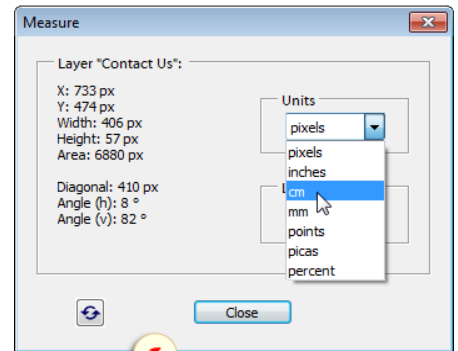


# Measure

 The "Measure" script can measure distances and angles, calculate areas, and level images.

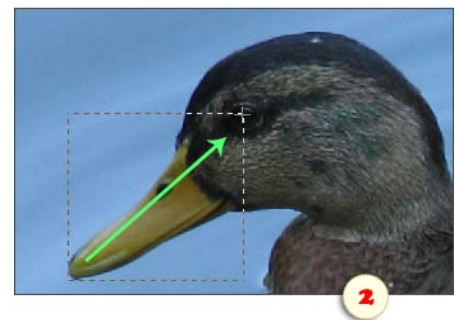
For example, if you want to calculate an object's area:

1. In case the object is in separate layer, select it in the Layers palette. The screenshot 1 exemplifies measuring a text layer "Contact us".
2. Or select some portion of the image with a selection tool.
3. Run the "Measure" script.
4. Choose the desired units (fig. 1) and read the result in the "Area" line.





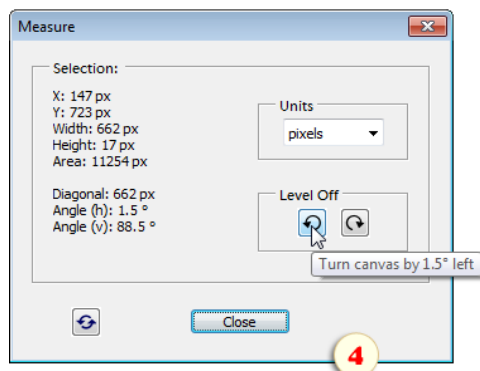
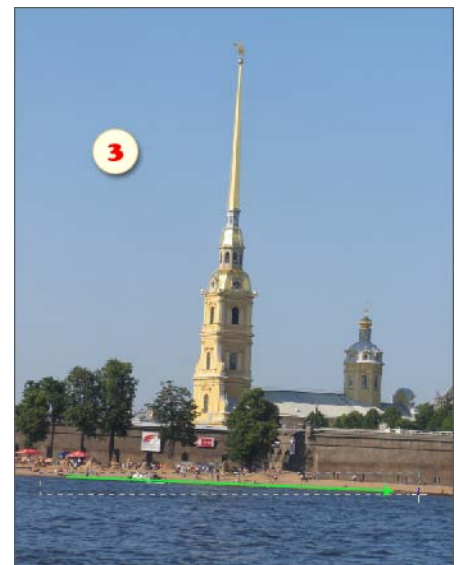
How to measure the distance between two points:

1. Activate the Rectangular Marquee tool and drag with it from the starting to the ending point. On the screenshot 2, the author measures the distance between the duck's eye and the tip of the beak.
2. Run the "Measure" script.
3. Choose the units and read the distance value in the "Diagonal" line.



How to level the image off:

1. Drag with the Rectangular Marquee tool along a presumably horizontal or vertical line. For example, on the screenshot 3, the author takes the coastline as horizontal.
2. Open the "Measure" dialog.
3. The image slope is already measured here, so you only have to click either  "Turn right" or  "Turn left" button (fig. 4).



4. Cut the uneven margins with the Crop tool.

# Multi-Export




Suppose you need to save several versions of the edited image: a full-size copy for a photolab, a reduced copy for TV screen, the third image for uploading to the photo hosting A, and the fourth one for the photo hosting B.

The "Multi-Export" script can accomplish this in seconds.

1. In the uppermost panel of the dialog window, choose a destination folder and, optionally, change the file name.
2. Check the "Enabled" gadgets next to the sizes you want to export your image to.
3. Enter the target widths and heights in the corresponding fields of the "1" through "4" panels\*. The panel number "0" is reserved for the current image size.

By default, these values mean the maximum allowable dimensions, so the image should be resized without cropping (see "Fit Size").

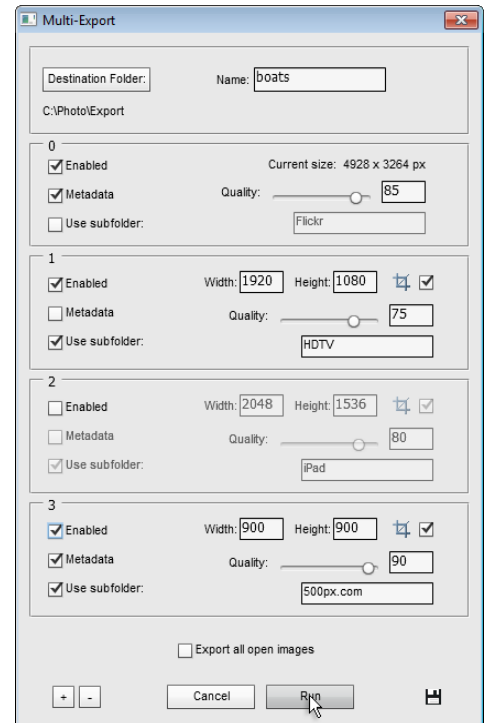
4. If you want the image to be automatically cropped to the target size (see "roboCrop"), check the  gadget.
5. Set the image quality for each saved size. (Only JPEG format is supported.)

6. Check the "Metadata" checkboxes if you want to keep the EXIF, copyright, and other metadata.


As default, all the exported files get saved to the same destination folder with the pixel dimensions appended to their names. In the example shown on the screenshot: "boats.jpg" (original size), "boats\_1920x1080.jpg", and "boats\_900x596.jpg".

7. If you prefer saving each image size separately, click "Use subfolder" checkbox and enter the subfolder name into the text field.
8. The "Export all open images" option lets you save multiple copies of all opened documents at once.
9. Click "Run" to start exporting.

*\*When you open the "Multi-Export" dialog for the first time it contains 3 size-fields. Use "+" and "-" buttons at the bottom to add / remove fields.*




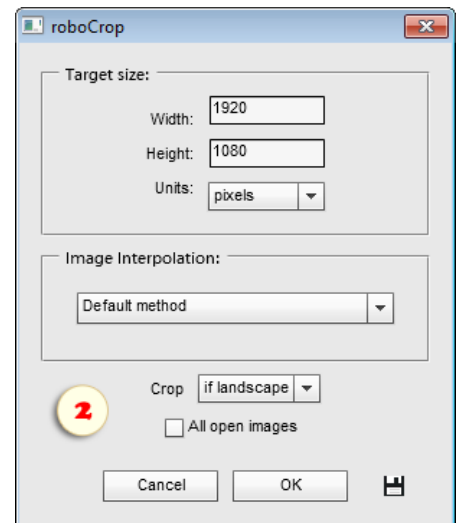
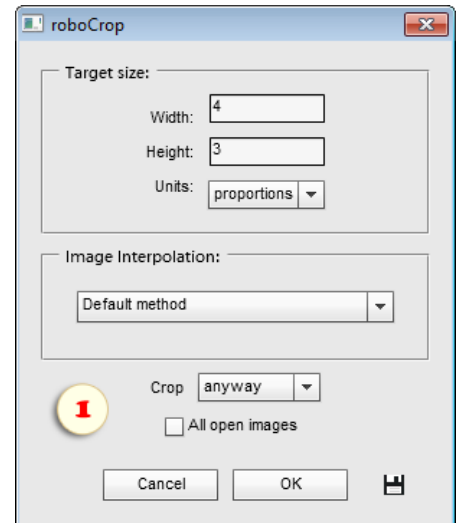
# roboCrop

 The "roboCrop" crops the images automatically.


1. In the "roboCrop" dialog window, enter the desired "Width" and "Height" values.
2. In the "Units" menu, choose the proper option:
  - If you select the "proportions" (fig. 1), the script merely fits the image to a specified ratio by cutting the excess parts.
  - If you select the "pixels" option (fig. 2), the script changes both the ratio and the pixel dimensions of the image.
3. The "Crop" menu lets you pre-define, which kind of images should be cropped - only landscape, only portrait, or any ("crop anyway").
4. The "All open images" option makes the script to crop all the currently opened documents.

If you want to crop a whole folder of images - for example, to make them fit into an HD screen - use the "Batch" tool:

1. Call the "roboCrop" dialog and enter the desired values (fig. 2).
2. Click the "Save and Close"  button to make the script remember your settings.
3. Launch the "Batch" script.
4. Select for execution the "roboCrop -batch edition" script.
5. Choose the source directory and "Destination" options.
6. Click "Run" to start the batch processing.



# Smart Resizer

 If you happen to resize the edited images repeatedly, pay your attention to the "Smart Resizer".

Prior to the first resampling, the script creates a smart object, containing the original document (on the screenshot, "\_DSC8464.NEF/4778\*3165").

Since this object keeps the initial image data, the followup transformations don't necessarily result in a loss of quality.

That is, you may reduce such an object 20 times, and then change your mind and losslessly increase it to the original dimensions.

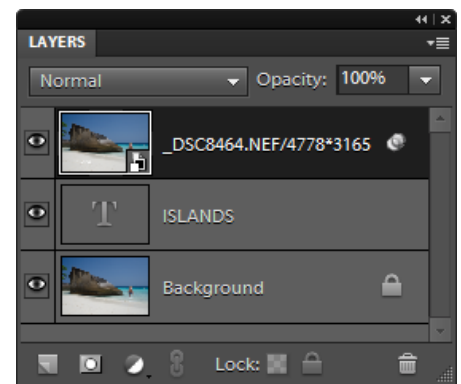
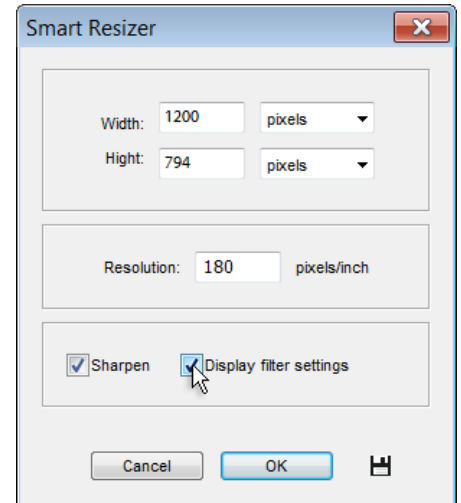
The resampling algorithm is defined automatically. For minor resampling (up to 20%), the script selects the "Bicubic" method; for more substantial upscaling - "Bicubic smoother"; for significant downscaling - "Bicubic sharper".

Furthermore, to compensate the possible loss of sharpness, the script applies to the smart object the "Unsharp Mask" filter. The filter settings are calculated automatically, based on the image size and the scaling ratio.

To disable the auto-sharpening, uncheck the "Sharpen" checkbox.


If you prefer to adjust the sharpening parameters manually check the "Display filter settings" gadget.

Or you can adjust those settings afterwards by using the "Smart Filters" tool.





# Split Reduction

 As we know, the "Bicubic sharper" algorithm is recommended for avoiding the sharpness loss during the image reduction.

In certain cases, though, a significant downscaling using this method may result in obvious oversharp. Isn't the "Bicubic" algorithm more secure?

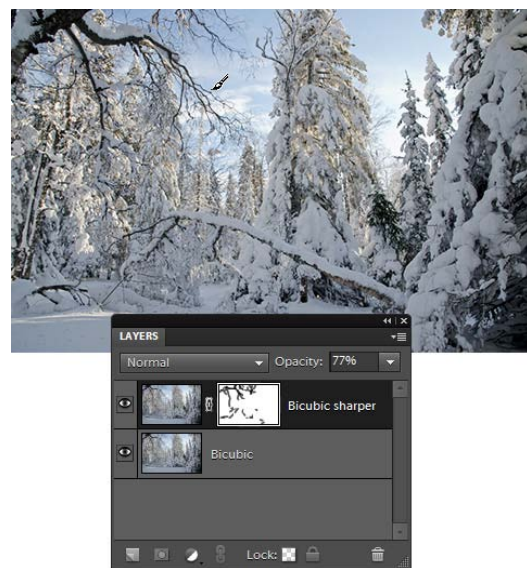
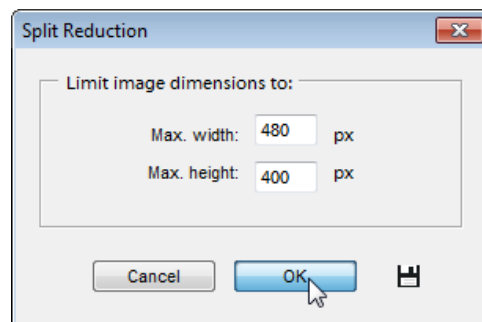
To not bother about this issue, the "Split Reduction" script combines the both methods.

Once launched, the script opens the dialog very similar to the "Fit Size" tool.


Enter the maximum allowable dimensions values in the "Max. width" and "Max. height" fields and click "OK".

As result, you get a properly sized document that contains two layers - "Bicubic" and "Bicubic sharper". Now you can visually compare and select the better version.

Furthermore, you can combine the both algorithms by reducing opacity of the "Bicubic sharper" layer and/or by masking the overshaped areas as it is shown on the screenshot.




# Square It

 This script makes any image square, by cutting off the excess areas. In a certain sense it's a simplified version of the "roboCrop" with the only option available - cropping to 1:1 ratio.

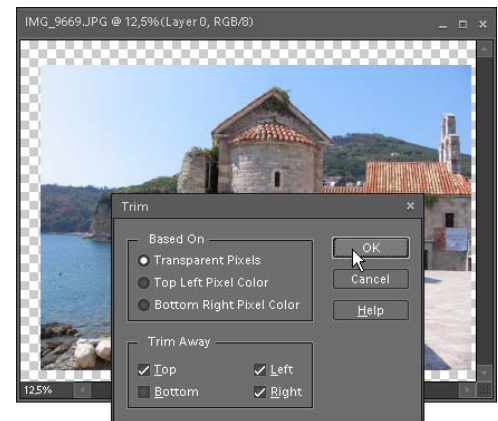
The script is suitable for the batch processing.




# Trim

 This command crops the image automatically, by cutting off continuously colored or transparent areas.

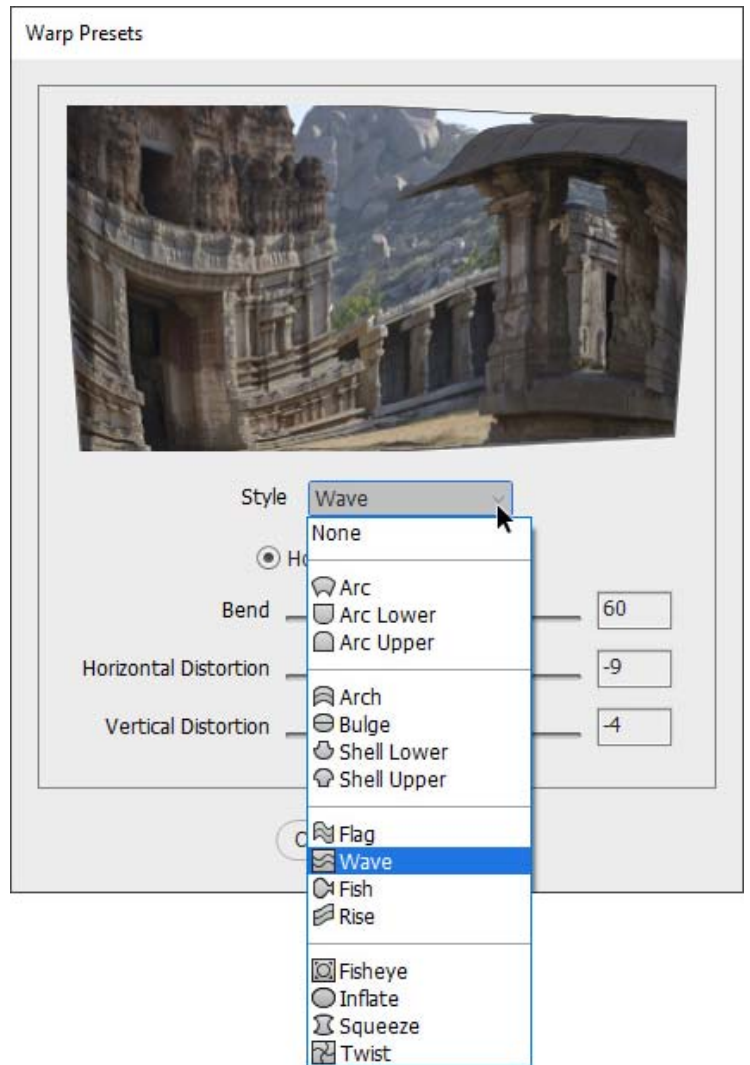
1. Run the "Trim" script.
2. In the dialog box that opens, define which areas should be cropped - transparent, top left pixel color, or bottom right pixel color.
3. Specify, which edges to be trimmed. On the screenshot, the author crops all the edges except for the bottom one.
4. Click "OK" to commit the trimming.



# Warp Presets

 Perhaps, you've already used "Warp Text" feature for transforming type layers into the shape of an arch, wave, or fish.

Now you can warp in this way any layer or selected area (screenshot).



# "Sharpen" Category

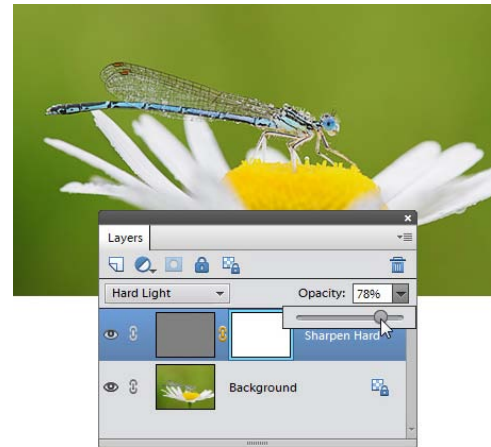
**S** The "Sharpen" category includes the scripts imitating image focusing.

## Sharpen Soft / Hard / Vivid / Linear

These four scripts, actually based on the same algorithm, only differ in the sharpening degree that grows from "1" to "4".

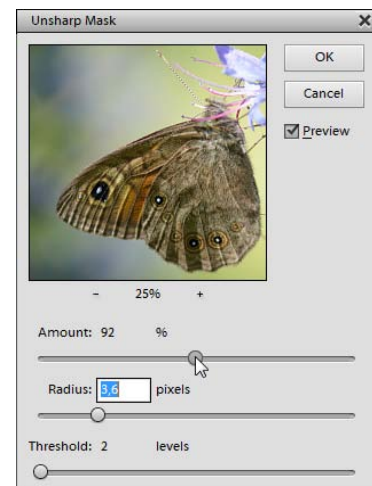
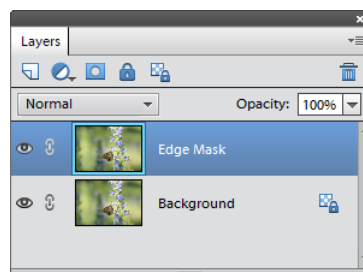
1. Sharpen Soft (the softest)
2. Sharpen Hard (sharper)
3. Sharpen Vivid (even sharper)
4. Sharpen Linear (the sharpest)

All the scripts are utterly automatic and don't require user participation. After playing the scripts, you can fade the effect by reducing the "sharpening" layer opacity.



## Edge Mask

**O** This script utilizes a variation of the well-known sharpening method with the help of the "edge mask".



# Focus Stacking



Combining a series of photos into a single image is often used for achieving a deeper depth of field. "Focus Stacking" script lets you accomplish this trick with a single click.

1. So, you begin with taking a series of pictures with different focal points. (Using a tripod is strongly recommended.)

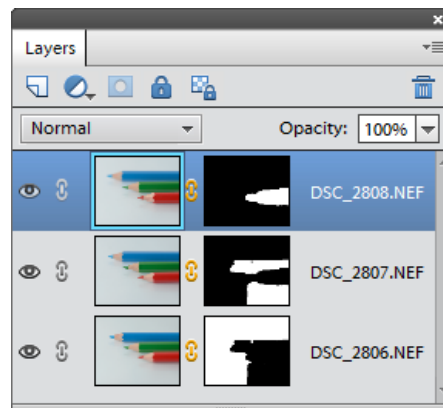
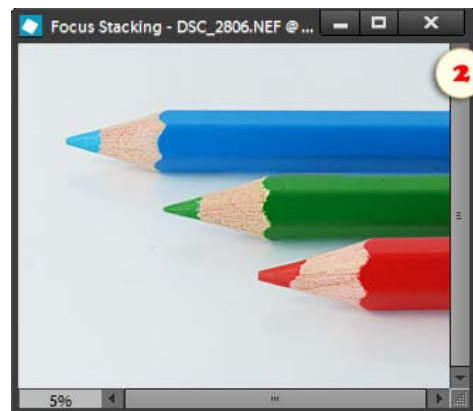
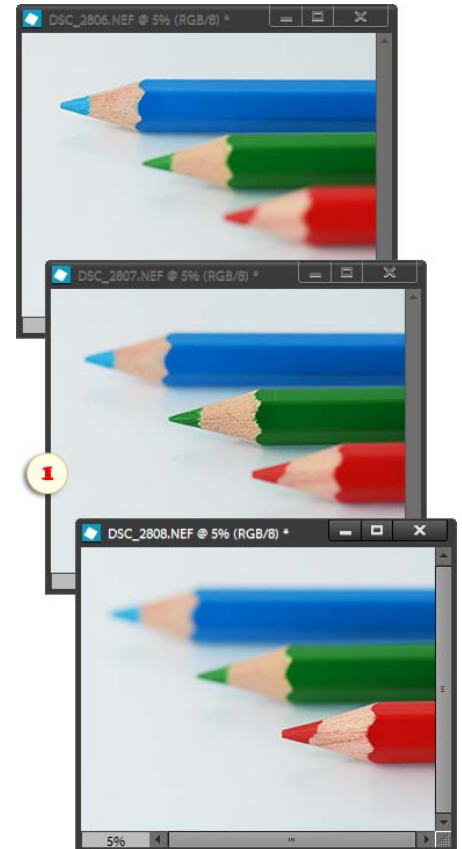
In the example shown on the screenshot 1, the camera was first focused at the blue pencil (photo "DSC\_2806"), then at the green pencil ("DSC\_2807"), and at last, at the red one ("DSC\_2808").

2. Open the taken pictures (and only them) in the PSE Editor.


3. Run "Focus Stacking"  script.

The result of combining the sample photos is shown on the screenshot 2.


Please, keep in mind that this method is a huge memory hog. When stacking many photos, you may need to reduce their size prior to running the script.

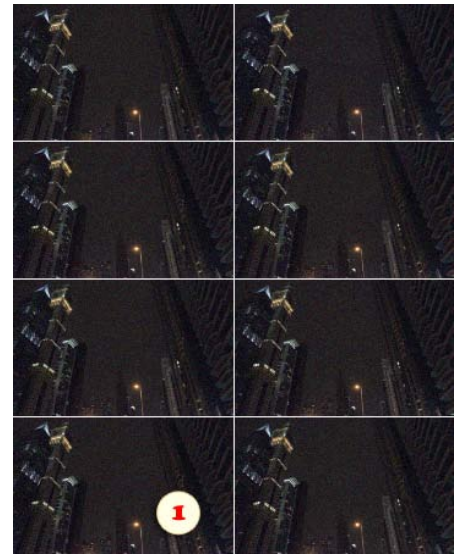
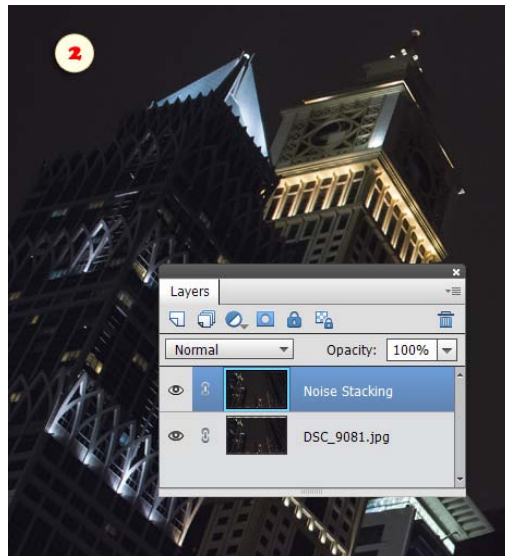


# Noise Stacking

 This script removes the noise by "averaging" a photo series.

Suppose, you are shooting handheld in the dark, at a very high ISO level. To get a clean picture, please, try the following.

1. Instead of a single snapshot, take several identical photos (fig. 1) by using your camera's burst shooting mode.
2. Open the taken pictures (and only them) in the PSE Editor.
3. Run "Noise Stacking"  script.




The resulting image includes two layers (fig. 2):


- the upper layer (Noise Stacking) contains the denoised image;
- the lower layer is the original non-edited photo (the file that was selected prior to the script launch).

In case the source pictures contain some moving objects (e.g., cars), they may be merged together. To get rid of those artefacts, erase or mask the corresponding areas of the upper layer.


# FS-Sharpener


 As we know, frequency separation is a retouching technique, allowing to smoothen image details selectively. "FS-Sharpener" helps us to use the same method for very efficient sharpening. (Yes, "FS" in the script name stands for "Frequency Separation".)

1. Run  "FS-Sharpener" script.

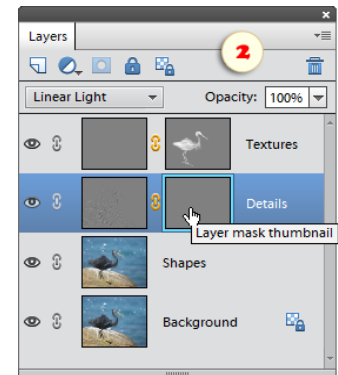
After dividing the image to frequency-layers the script activates the mask of the "Textures" layer, chooses the Brush  tool and makes the foreground color white. Now you only have to choose a soft brush tip and set the stroke opacity to 30% or so.

2. Paint over the places you want to sharpen (fig. 1).


3. If you need to remove the sharpening effect from certain areas, clear them with the Eraser  tool.

4. In case the achieved sharpness isn't sufficient for you, activate the mask\* of the "Detail" layer (fig. 2) and paint over it  with white color (fig. 1).

*\*Just in case you forgot, you activate the mask by clicking the second (right) thumbnail of the corresponding layer in the Layers panel (fig. 2).*



# Local Contrast

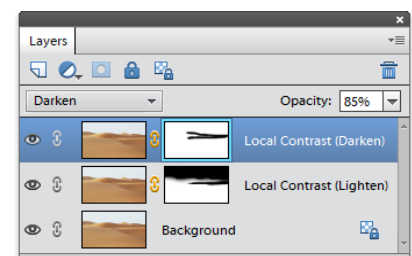
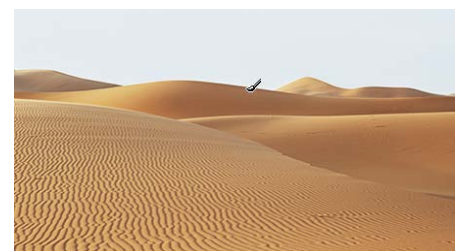
 This script uses specific parameters of the "Unsharp Mask" filter to increase the local contrast.

By default, the script runs in silent mode. If you want to customize the filter settings hold down [Shift] while starting the script.


As result you get two layers allowing you to handle "lightening" and "darkening" aspects of the image contrast individually.

For example, if you find the overall image too bright, reduce the opacity of the "Local Contrast (Lighten)" layer.

Or, if you noticed too dark spots, click on the mask thumbnail of the "Local Contrast (Darken)" layer and paint over the corresponding areas with black color.



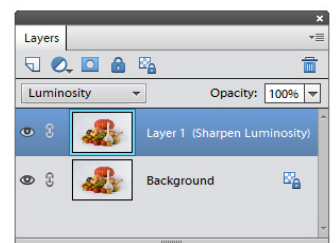
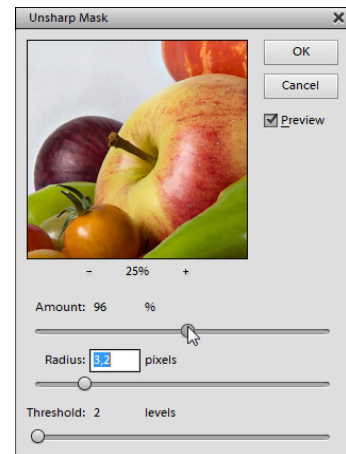
# Sharpen Luminosity

 As we know, sharpening filters may cause chromatic aberrations. That's why many Photoshop users resort to such a workaround:


- Converting the image to Lab mode.
- Sharpening the L (Lightness) channel with the "Unsharp Mask" filter.
- Reconversion to the initial color mode.

The "Sharpen Luminosity" script uses an alternative version of the described method adapted for PSE.

1. So, run the "Sharpen Luminosity" script.
2. Define the suitable "Unsharp Mask" values with the sliders and click "OK".



# Split Sharpness

 This script lets you manipulate the image sharpness separately in the dark and light areas.

By default, the script runs in silent mode. If you want to customize the filter settings hold down [Shift] while starting the script.

As result you get two layers allowing you to adjust "lightening" and "darkening" aspects of the sharpening effect.

For example, reduce opacity of the "Sharpen (light)" layer to fade the lighter noise caused by the sharpening.

To remove either the dark or light sharpening from a specific part of your image, click on the layer mask thumbnail and paint over the corresponding areas with black color.

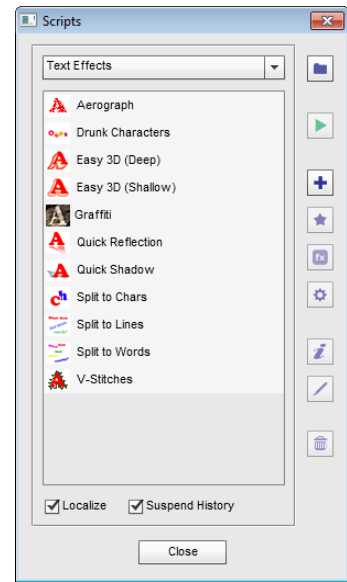




# "Text Effects" Category

**T** There are no prizes for guessing that the "Text Effects" category includes miscellaneous text effects.

Most of the scripts mentioned in this section require an active type (T) layer.

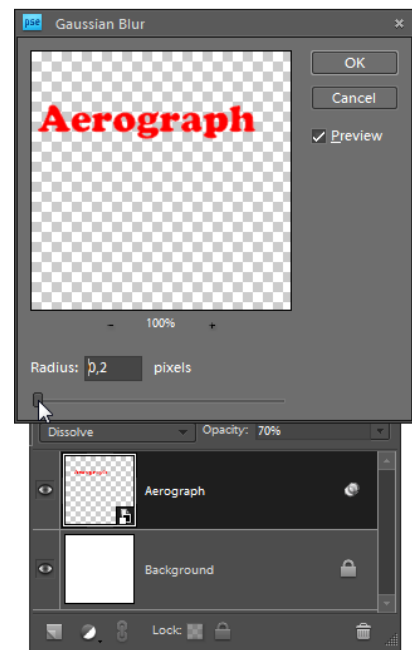


## Aerograph


**A** This script reproduces the "airbrushing" effect.

1. Select the proper layer in the Layers palette.
2. Launch the "Aerograph" script.
3. In the "Gaussian Blur" dialog that opens, adjust the "spraying" result with the "Radius" slider.
4. Afterwards you will be able to edit the effect with the help of the "Smart Filters" tool.

**Aerograph**



# Drunk Characters

 This script makes the text "dance" by varying each letter's position, size, and color at random.


To achieve this, the script splits the source type layer to individual characters (the same way as the "Split to Chars" does it).

# Drunk Characters



# Easy 3D (deep / shallow)

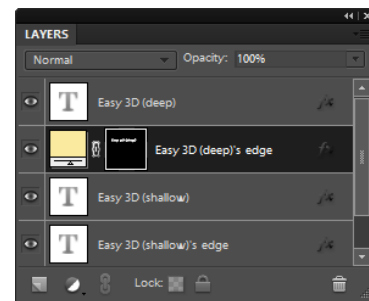
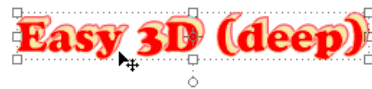
These two scripts let you create a 3D-like effect with a click.

 The only difference is that the "Easy 3D (deep)" adds wider facets,


 while the "Easy 3D (shallow)" creates narrower facets.

Meanwhile, after playing the script you can adjust the edge width and position by nudging the "Easy 3D's edge" layer.

The color of the created facet depends on the Background color chosen in your Toolbox.

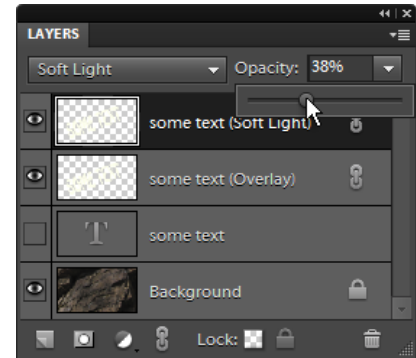


# Graffiti


 This script wraps text (or any other kind of a layer) around a surface / texture on the backward layer.

As rule, you get the best result with very light letters on a contrasting background.

In some cases, you can dramatically improve the result by playing with the opacity of the created layers - either "Overlay" or "Soft Light".



# Quick Reflection

 This script imitates reflection of the source layer from a horizontal surface.



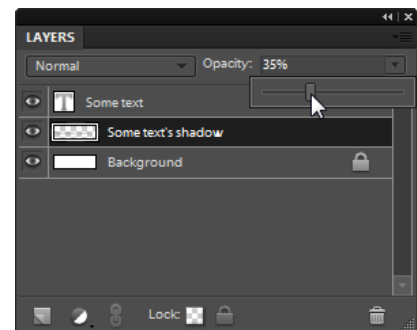
# Quick Shadow

 This script creates a shadow behind the current layer.


After playing the script you can adjust the shadow position by nudging or deforming the "Text's shadow" layer.

To tune the shadow density, alter the layer opacity.

**Some text**

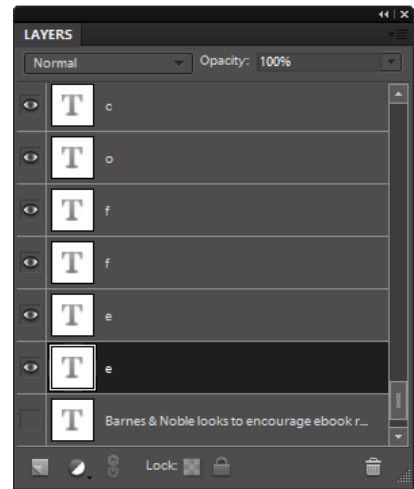


# Split to Chars


 This script divides the source text layer to symbols. This lets you, for example, change each letter's position individually.

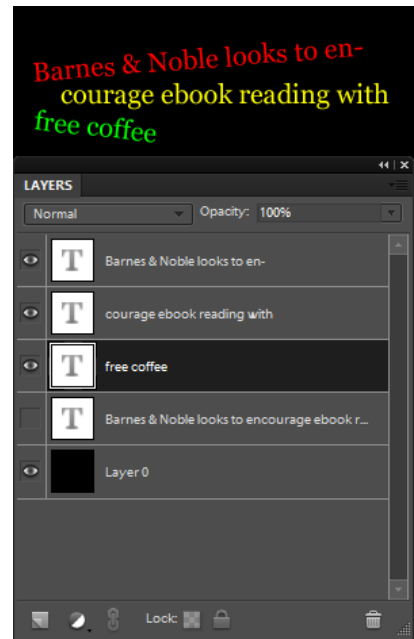
Please note that the script playback duration depends on the image size and the number of characters.

Barnes & Noble looks to encourage ebook reading with free coffee 




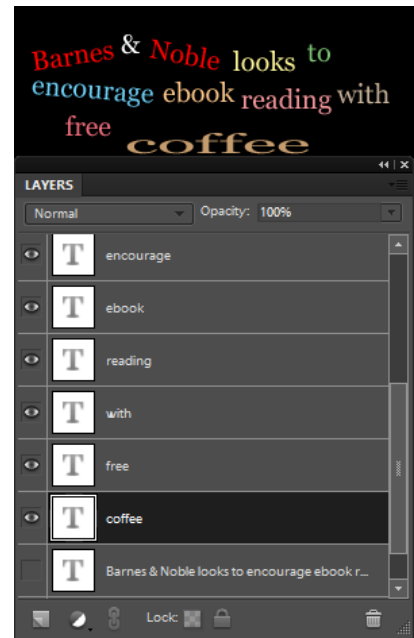
# Split to Lines

 This script divides the source text layer to separate strings, which enables you to edit them individually.




## Split to Words

 This script divides the source text layer to words, which can be edited individually.

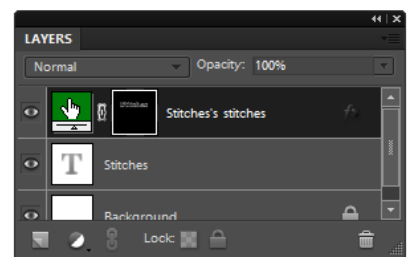


## V-Stitches

 This script "sews" your text on the image.

The script opens the "Color Picker" dialog, allowing you to specify the "stitch" color.

After playing the script, you will be able to change this color by clicking the "stitches" layer thumbnail.



## "Tweaks" Category

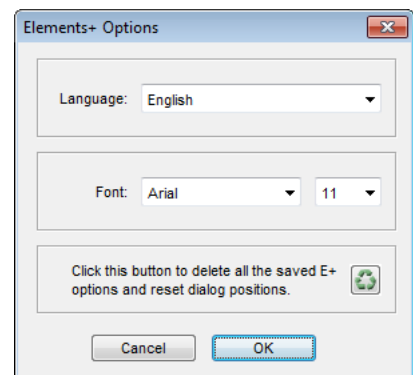
- ☑ The "Tweaks" category includes the scripts intended for editing either Photoshop Elements or Elements+ settings.

## E+ Options

- ☑ The "E+ Options" script allows you to change some Elements+ settings.

More detail is available in other parts of this documentation :

- About choosing E+ interface language
- About resetting E+ dialogs



# fx Commander



This script is designed for managing the "actions" (Photoshop macros) that appear on the "Photo Effects" tab of the Effects panel.

The script interface is divided in two halves:

1. The panel to your left displays the contents of the "...ProgramData\Adobe\Photoshop Elements\15.0\Photo Creations\photo effects" folder, that is, all the actions available in PSE.

To navigate the effect categories you use the drop menu over the actions list (fig. 1).

To see all the effects from all the categories simultaneously, check the "All Categories" gadget under the actions panel.

2. The panel to your right displays all the currently applicable commands.

How to add to your Effects a new action (\*.ATN file), e.g., downloaded from the Internet:

1. In case the ATN file is provided with a PNG thumbnail and a XML metadata file (that is, if the action is already properly prepared for PSE), unpack/copy all the three files into the same folder.

If such PNG and/or XML files aren't available, the script will add them automatically.

2. Launch the "fx Commander" script.

3. In the Commands panel, double-click the "Import Action" line.

4. In the "Name" field of the dialog that opens, edit, if necessary, the text that will be displayed in the Effects panel.

5. In the "Category" menu, choose a target category for the effect.

To create a new category, select the "New Category..." item and enter some name in the text field that appears (fig. 2).

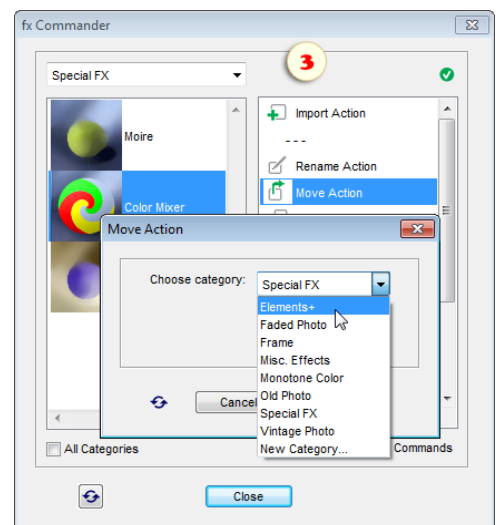
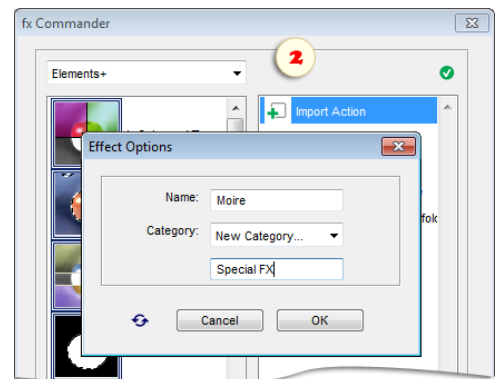
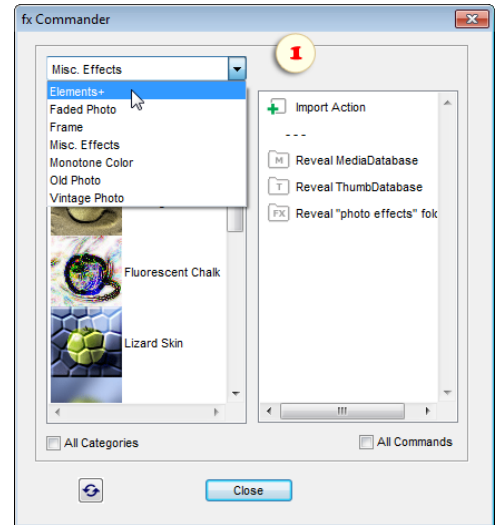
6. Press "OK" to add the effect.

**Important!** The changes will be displayed in the Effects panel after re-building the PSE cache file.

How to manage the existing actions/effects:

1. Select an effect in the left panel.

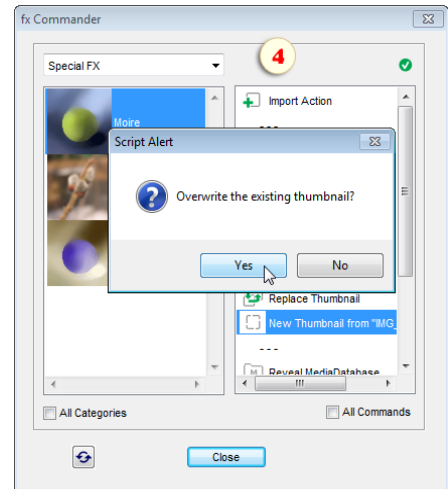
2. Double-click a command in the Commands panel.



- The "Rename Action" command lets you alter the action name displayed in the Effects palette.
- The "Move Action" command changes the category, where the selected action will appear.
- The "Duplicate Action" command lets you create a copy of the selected effect with a different name and/or in a different category.

The screenshot 3 exemplifies moving the "Color Mixer" script from "Special FX" to "Elements+" category.

- The "Delete Action" command removes the selected effect.



The following batch of commands is intended for handling the effect thumbnails:

- The "Edit Thumbnail" command merely opens the selected action's thumbnail for editing in PSE.
- The "Replace Thumbnail" command lets you replace the current thumbnail of the selected action with another image. In case the graphic file hasn't been formatted properly, the script will do it automatically.
- The "New Thumbnail..." command creates a new thumbnail from the currently active document. In case an action is selected at the moment in the left panel, the script will suggest replacing its thumbnail with the just created one (fig. 4).

As we already know, any changes made with the "fx Commander" will take place in the Effects panel only after rebuilding the PSE cache -file (MediaDatabase.db3). Since, in the Windows environment, we can't delete it while Photoshop Elements is working, the author suggests the following workaround:

1. Complete all the required action manipulations.
2. Apply the "Reveal MediaDatabase" command that opens the "cache" folder in the "Explorer" window.
3. Quit Photoshop Elements.
4. In the "Explorer" window, delete the "MediaDatabase.db3" file.
5. Restart PSE and wait for the Effects to rebuild.

Please keep in mind that PSE caches the thumbnails in a separate file. So, to update the images in the Effects panel you have to delete this file as well:

1. Apply the "Reveal MediaDatabase" command.
2. Apply the "Reveal ThumbDatabase" command.
3. Quit Photoshop Elements.
4. Delete the "MediaDatabase.db3" file.
5. Delete the "ThumbDatabase.db3" file.
6. Restart PSE.



# Goodies



This feature lets you easily add brushes, shapes, adjustment presets, and similar resources to PSE.

There are two way to use "Goodies":

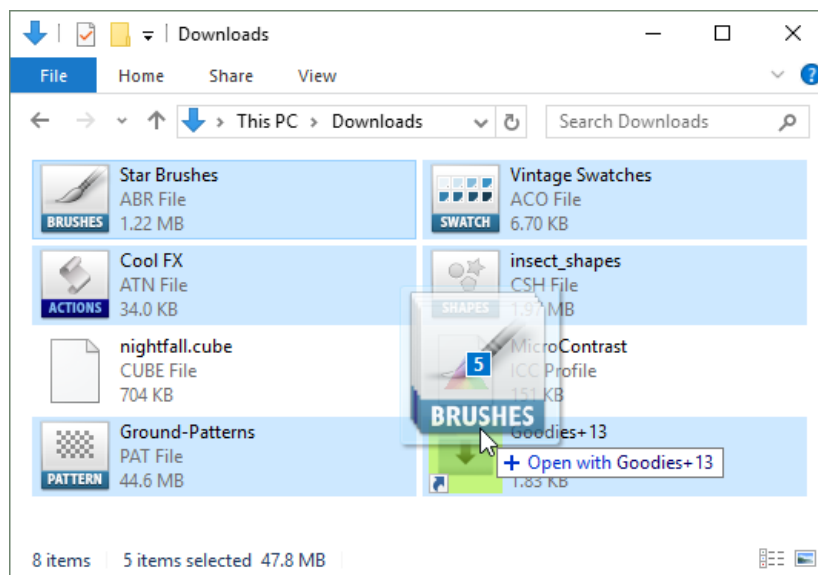
1. Select the required resources in your file browser and drag them onto "Goodies+15" droplet.

The droplet must be available both on your Desktop and in the Downloads folder.


2. Alternatively, you can run the "Goodies" from the "Scripts" catalog. Then, in the dialog that opens, select the required files on your computer.

The script recognizes compatible file types and copies them into the proper folders.

The imported resources appear after PSE restart in the menu of the corresponding palette or dialog.



# Hidden Prefs

 This script grants you access to some undocumented Photoshop Elements preferences.

1. "Resize Image During Place" setting (fig. 1) specifies if the placed images should be scaled to fit the edited document.
2. When editing a very big document, file saving may interrupt your work for some time. "Save in Background" option (fig. 2) lets you continue working while saving operation is performed.

3. To activate auto-recover feature, check "Automatically Save Recovery Information" checkbox and select time interval in the drop menu (fig. 3).

Please, keep in mind that this feature doesn't auto-save the original file. Instead, PSE creates a new file in the backup folder:

C:\Users\<<UserName>\AppData\Roaming\Adobe\Photoshop Elements\15.0\AutoRecover

In case of PSE crash, on the next startup, you will be offered to restore the edited documents.

**Important:** Some users of full Photoshop report occasional failures of the automatic recovery system. So, it may be wise to not rely solely on this tool.

4. "Auto -Update Open Documents" option may come in handy, for instance, while editing a shared image file via local network. On saving changes by one user, the open document automatically updates in the collaborator's PSE window as well (fig. 4).

5. On opening an image, PSE creates a "history snapshot" allowing you to return to the initial state even if the image has been re-saved.

However, while working with very large graphic files, you may decide that the snapshot occupies way too much RAM.

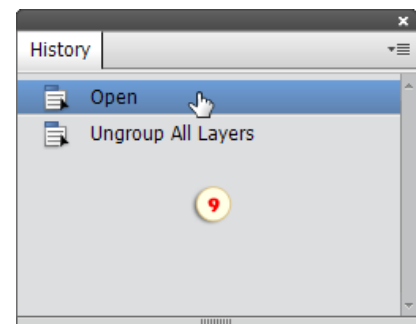
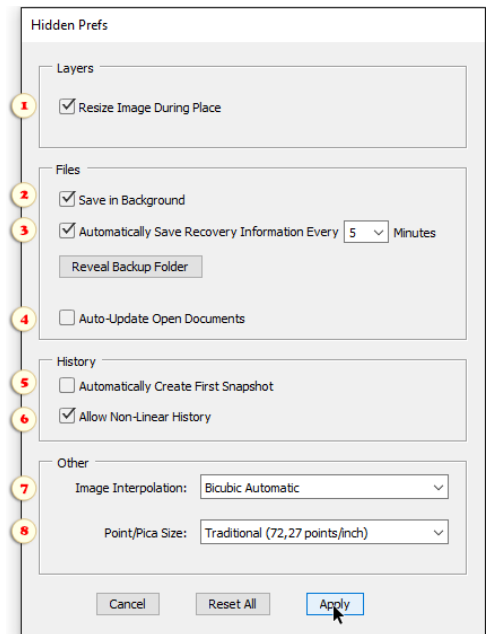
By unchecking the "Automatically Create First Snapshot" gadget (fig. 5) you make the sequence of backup states a little bit shorter (fig. 9).

6. As we know, the undo history in PSE is linear, which means, that making any changes for an "earlier" history state undoes all the "subsequent" steps.

"Allow Non-Linear History" option let the "alternative branches" co-exist in your "History" panel (fig. 6).

7. By default, for any image size changes Photoshop Elements relies on the "Bicubic" algorithm. While resampling an entire image, we may choose in the "Image Size" dialog either "Bicubic Smoother" or "Bicubic Sharper" method. In the meantime, we have no alternative when transforming a layer or selected area.

The "Image Interpolation" menu of the "Hidden Prefs" dialog allows you to choose the default algorithm for image



resampling. For example, if the image upscaling is a more frequent operation in your workflow, you may want to choose the "Bicubic Smoother" method, while for the downscaling you might prefer the "Bicubic Sharper".

In most cases, though, you are safe with "Bicubic Automatic" option that delegates the interpolation method choice to PSE (fig. 7).

8. By default, the height of a font in PSE is measured in "points". In the meantime, the point itself has two different definitions. One "PostScript" point is 1/72 inch, while one "Traditional" point is 1/72.27 inch.

Surely, in most cases, the 0,3% difference doesn't matter much. However, for the unerring precision you may specify the exact value in the "Point/Pica Size" menu (fig. 8).

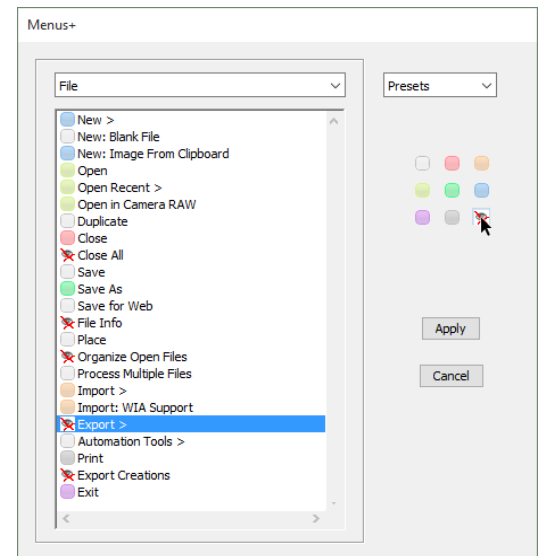
## Menus+



This script lets you customize the main menu of Photoshop Elements. For example, you can color the most used commands and hide the unused ones.

1. Run "Menus+" script.
2. In the drop menu, choose a category -- "File", "Edit", "Image", etc..
3. Select a menu item in the list.
4. Choose a color for the selected item or hide it as it is shown on the screenshot.
5. Once all the menus/categories are customized, click "Apply" button to confirm the changes.
6. "Presets" menu lets you save and load multiple versions of PSE menu.
7. If you want to return the standard PSE menu select in the "Presets" menu "Default" item and click "Apply".

Please, note that not all Photoshop Elements commands are available in the "Menus+" dialog. The missing commands cannot be customized.



# Pref Presets



It is common knowledge that in the Preferences dialog lets us tune PSE to our specific goals. But what if our workflow includes several kinds of tasks requiring different sets of preferences?

For example, while working with Web graphics:

- "pixels" are preferable for the both "ruler" and "type" units;
- "Bicubic sharper" is supposed to be the best interpolation algorithm when downscaling full-size photos for the Web publications;
- RAM issues don't matter, so the "Undo History" may contain up to 1000 states.

On the contrary, when working on a huge poster:

- you, most probably, choose "cm" or "inch" units;
- "Bicubic Smoother" is better suited for the image upsizing;
- "History States" sequence must be as short as possible;
- you may need to allocate more memory (RAM) to PSE.

The "Pref Presets" script enables a quick-switch between the two (or more) sets of parameters.

The left panel of the script dialog contains the list of the previously saved presets. The last, additional, item in the list represents the current program preferences.

The right part of the dialog window displays parameters of the currently selected preset. As you can see, not all the possible preferences are included, but just the most useful ones (at least, in the author's opinion).

1. To choose a previously saved preset, just click the corresponding line in the presets list. Let's make it clear, that this operation merely loads the settings combination to the right panel without affecting the current PSE preferences.
2. If necessary, you may alter the loaded parameters by using the sliders, checkboxes, and drop menus. This affects neither the PSE preferences nor the existing pref presets.


Now you can use the displayed parameters in two ways - either apply or save.

3. The "Apply" button makes the currently displayed settings the Photoshop Elements preferences, just as if you defined them in the "Preferences" dialog.
4. The "Save" button records the displayed parameters to a new pref preset. This doesn't affect the Photoshop Elements preferences.
5. To delete an unnecessary preset, select it in the left panel and click the "Delete" button.

After saving the customized preferences, you can load them as follows:

1. Run the "Pref Presets" script.
2. Choose the required preset in the left panel.
3. Click the "Apply" button.

# Script Events Manager

 This tool sets scripts to start when certain PSE events occur. For example, you may use it to automate some routine tasks on creating a new document or on selecting a tool.

0. Launch "Script Events Manager" either from the Scripts catalog or from the PSE menu: "File > Automation Tools > e+ Script Events Manager".

1. In the dialog that opens, check "Enable Events To Run Scripts" gadget (fig. 1).

2. When first started, the script displays just a few events of "Favorite Events" set. To load more events, choose a different category (fig. 2).

3. Select a trigger-event in the events list (fig. 3).

4. Choose either a script (fig. 4/1) or an action (fig. 4/2) that should be associated with the selected event.

**Important:** The scripts menu displays the contents of "Events" category. If the desired script is not on the list, choose "Browse..." item and navigate to a JavaScript file in E+ catalog or some other location.

5. Click "Add" button (fig. 5) and make sure the new "Event: Script" line is available in the upper list (fig. 5/2).

6. Once all the needed events/scripts added, click "Done" button (fig. 6) to close the dialog.

Since the dialog contains hundreds of events, choosing the required one may not be easy.

7. If you don't know which category the required event belongs to, choose "All Events" category (fig. 7).

8. In the search field, type at least 3 letters to filter the events (fig. 8).

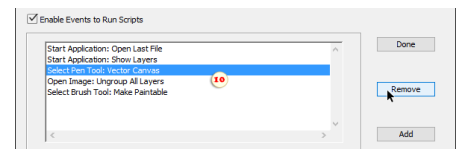
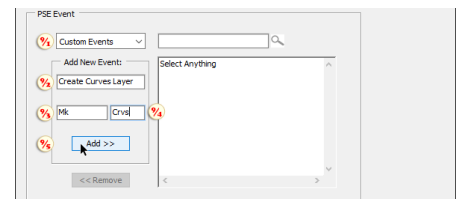
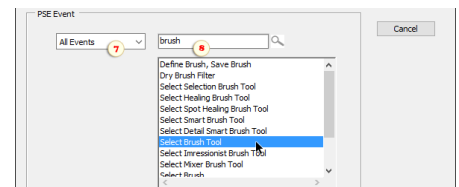
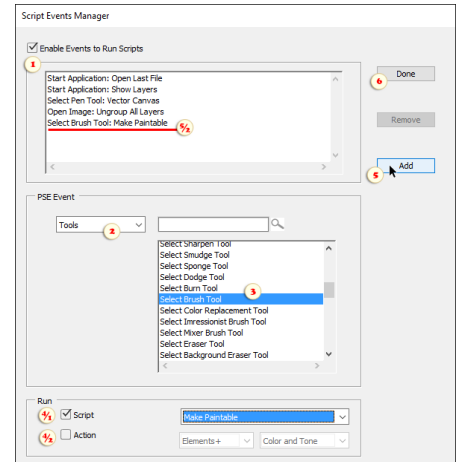
Let's make it clear that not all Photoshop Elements commands are available in the events list. Some steps cannot be detected by the Event Manager. On the contrary, sometimes a single event corresponds to a wide number of different activities, which makes it pretty useless as a trigger.

9. Nevertheless, if you want to add a missing event (and if you know its code):


- Choose "Custom" category (fig. 9/1).
- Type a descriptive name for the new event (fig. 9/2).
- Type the event code (fig. 9/3) and, if necessary, its class (fig. 9/4).
- Click "Add" button (fig. 9/5).


10. To disable triggering a script, select the corresponding "Event: Script" line and click "Remove" button (fig. 10).

11. To disable all the trigger-events, uncheck the "Enable Events To Run Scripts" checkbox.



# Shortcuts+


 This dialog lets you streamline your workflow by customizing PSE keyboard shortcuts.

Furthermore, the shortcuts can invoke some undocumented features -- such as Curves and Soft Proof commands, etc.. Such "secret" commands are marked with the "arrow"  symbol.

For the first use, it is recommended to select "Photoshop Keys" item in the "Preset" menu. It loads a ready-made well-balanced shortcut set mainly based on the standard "hot keys" of the full Photoshop.

To set a specific individual shortcut:

- Choose a command category in the top menu.
- Select a command in the main field.
- Choose the base key, as shown on the screenshot.
- If necessary, add [Alt] and/or [Shift] modifying key by checking the corresponding checkbox.

In case the selected keystroke is already assigned to another command, the dialog will  warn you. To reassign the shortcut, click "Accept" button.

To save the modified shortcut set for later use, choose in the "Preset" menu "Save" item. The saved set will appear in the "Preset" menu, so, you can return to it at any time.

To restore the default PSE shortcuts, select in the "Preset" menu "PSE Default Keys" item.

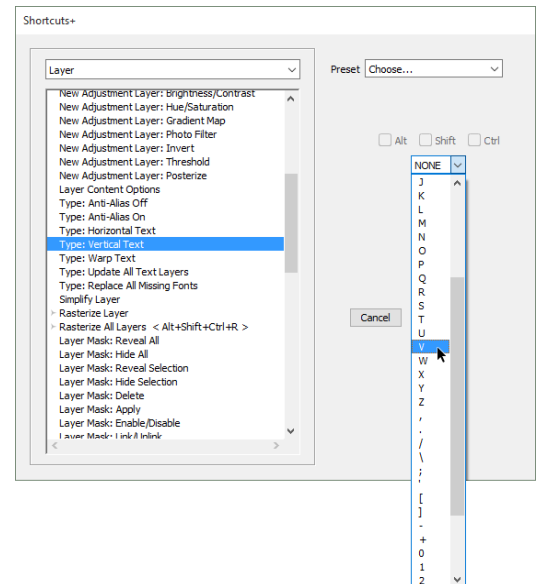
**Important:** To enable the modified shortcuts be sure to press "Apply" button.

Bellow is "Photoshop Keys" shortcuts summary.

## Commands:

### File >

New...  
Open...  
Open in Camera RAW...  
Duplicate...  
Close  
Close All  
Save  
Save As...  
  
Save for Web...  
Scripts > Browse...  
File Info...  
Print...



Ctrl+N  
Ctrl+O  
Alt+Ctrl+O  
Alt+Shift+Ctrl+D  
Ctrl+W  
Alt+Ctrl+W  
Ctrl+S  
Shift+Ctrl+S  
Alt+Ctrl+S  
Alt+Shift+Ctrl+S  
Alt+Shift+Ctrl+I  
Ctrl+P
























Exit	Ctrl+Q
<b>Edit &gt;</b>	
Undo/Redo	Ctrl+Z
Step Forward	Shift+Ctrl+Z
Step Backward	Alt+Ctrl+Z
Revert	Shift+Ctrl+A
Cut	Ctrl+X
Copy	Ctrl+C
Copy Merged	Shift+Ctrl+C
Paste	Ctrl+V
Paste Into	Alt+Shift+Ctrl+V
Paste in Place	Shift+Ctrl+V
Fill Selection...	Shift+Ctrl+F
Color Settings...	Shift+Ctrl+K
Preferences >	
General...	Ctrl+K
<b>Image &gt;</b>	
Transform >	
Free Transform...	Ctrl+T
Crop	Alt+Shift+Ctrl+X
Content-Aware Scale (=Recompose)	Alt+Shift+Ctrl+C
Resize >	
Image Size...	Alt+Ctrl+I
Canvas Size...	Alt+Ctrl+C
<b>Enhance &gt;</b>	
Auto Tone (=Auto Levels)	Shift+Ctrl+L
Auto Contrast	Alt+Shift+Ctrl+L
Auto Color	Shift+Ctrl+B
Adjust Lighting >	
Levels...	Ctrl+L
Levels with Last Used Settings	Alt+Ctrl+L
Curves...	Ctrl+M
Curves with Last Used Settings	Alt+Ctrl+M
Shadows/Highlights...	Shift+Ctrl+H
Shadows/Highlights with Last used settings	Alt+Shift+Ctrl+H
Adjust Color >	
Hue/Saturation...	Ctrl+U
Desaturate (=Remove Color)	Shift+Ctrl+U
Channel Mixer...	Shift+Ctrl+M
Channel Mixer with Last used settings	Alt+Shift+Ctrl+M
Invert	Ctrl+I
<b>Layer &gt;</b>	
New >	
Layer...	Shift+Ctrl+N
Layer (no dialog)	Alt+Shift+Ctrl+N
Layer via Copy	Ctrl+J
Layer via Cut	Shift+Ctrl+J
Smart Object >	
Convert to Smart Object	Shift+Ctrl+O
Create/Release Clipping Mask	Alt+Ctrl+G
Arrange >	
Bring to Front	Shift+Ctrl+]
Bring Forward	Ctrl+]
Send Backward	Ctrl+[
Send to Back	Shift+Ctrl+[
Merge Layers	Ctrl+E
Merge Visible	Shift+Ctrl+E
Stamp (Merge Visible into New Layer)	Alt+Shift+Ctrl+E
<b>Select &gt;</b>	
All	Ctrl+A

Deselect	Ctrl+D
Reselect	Shift+Ctrl+D
Inverse	Shift+Ctrl+I
All Layers	Alt+Ctrl+A
Refine Edge...	Alt+Ctrl+R
Modify > Feather...	Alt+Ctrl+D
Transform Selection	Shift+Ctrl+T
<b>Filter</b> >	
Last Filter	Ctrl+F
Correct Camera Distortion	Shift+Ctrl+R
Distort > Liquify	Shift+Ctrl+X
<b>View</b> >	
Proof Setup >	
Custom (= Soft Proof) ...	Shift+Ctrl+P
Zoom In	Ctrl++
	Ctrl+=
Zoom Out	Ctrl+-
Fit on Screen	Ctrl+0
Actual Pixels	Ctrl+1
	Alt+Ctrl+0
Show >	
Selection Edges	Ctrl+H
Grid	Ctrl+'
Guides	Ctrl+;
Rulers	Ctrl+R
Lock Guides	Alt+Ctrl+;

## Tools:

 Hand	H
 Zoom	Z
 Move	V
 Rectangular Marquee	M
 Elliptical Marquee	M
 Lasso	L
 Polygonal Lasso	L
 Magnetic Lasso	L
 Quick Selection	W
 Magic Wand	W
 Selection Brush	W
 Refine Selection Brush	W
 Eyedropper	I
 Crop	C
 Red Eye	Y
 Spot Healing Brush	J
 Healing Brush	J
 Content-Aware Move	Q
 Brush	B
 Color Replacement	B
 Clone Stamp	S
 Pattern Stamp	S
 Eraser	E
Background Eraser	E
Magic Eraser	E



	Gradient	G
	Paint Bucket	K
	Blur	R
	Sharpen	R
	Smudge	R
	Dodge	O
	Burn	O
	Sponge	O
	Horizontal Type	T
	Vertical Type	T
	Horizontal Type Mask	T
	Vertical Type Mask	T
	Rectangle	U
	Rounded Rectangle	U
	Ellipse	U
	Polygon	U
	Line	U
	Custom Shape	U
	Path Selection (=Shape Selection)	A
	Pencil	N
	Default Foreground/Background Colors	D
	Switch Foreground/Background Colors	X
	Toggle Preserve Transparency	/
	Decrease Brush Size	[
	Increase Brush Size	]
	Decrease Brush Hardness	{
	Increase Brush Hardness	}
	Previous Brush	,
	Next Brush	.
	First Brush	<
	Last Brush	>

# "Utilities" Category


**U** The "Utilities" category includes miscellaneous tools not fitting in the other sections of the E+ catalog.

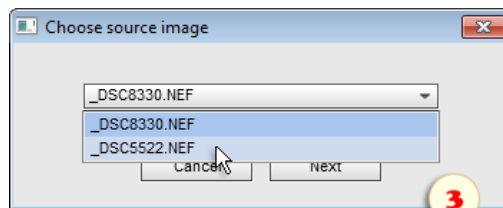
## .....Apply Image



"Apply Image" tool is intended for blending, composite images, layers, or channels. For instance, the shells from the photo 1 can be transferred to the sand of the photo 2.

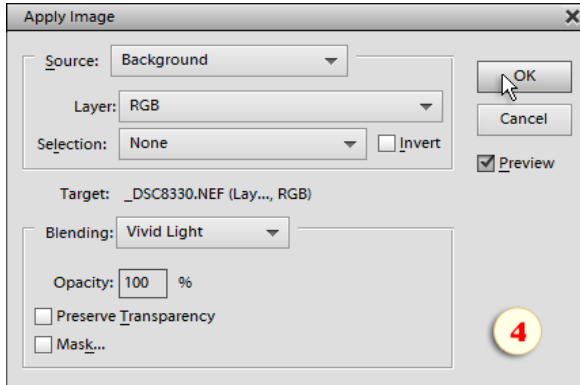


1. Open source and target images in PSE and make sure they have exactly the same pixel dimensions.
2. Select the target document.
3. (Optionally) duplicate the Background layer [Ctrl+J].
4. Run the "Apply Image"  script.
5. In the dialog that opens, choose the source document (fig. 3) and click "Next".



6. Now "Apply Image" dialog opens. If the source image is layered, you may specify layer in the "Source" menu (by default, it suggest "Merged" layer).
7. In the "Blending" menu, choose a suitable blending mode (on the screenshot 4, "Vivid Light" is selected).

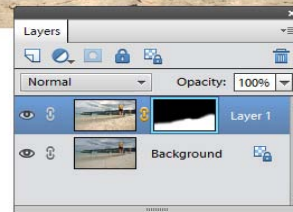
8. If necessary, adjust the "Opacity" and other settings.




***NB.** If you happened to work with "Apply Image" dialog in the full Photoshop, you may notice that the PSE version is a bit messed up. In particular, the "Source" (image) drop -menu displays the document layers, whereas the "Layer" menu contains the color channels. Hopefully, this confusion doesn't prevent you from using the tool.*

So, the source image has been applied to the current layer of the target document (fig. 5).

9. If you need to remove the effect from certain areas, create a layer mask and paint over the corresponding fragments with black color (fig. 6).



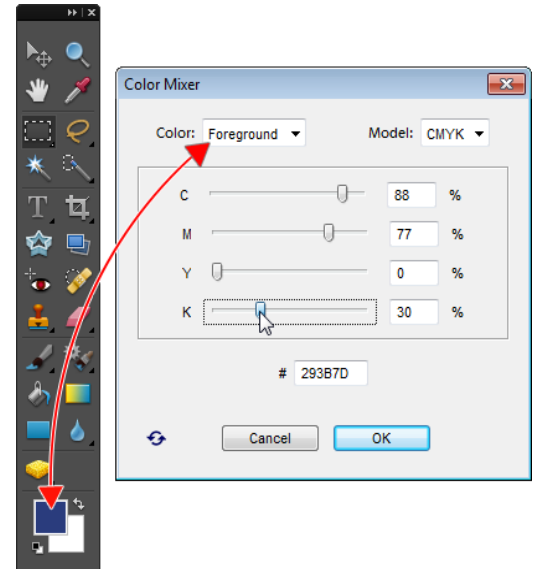
# Color Mixer

 The "Color Mixer" script's dialog is a replacement for the missing "Color" palette. In other words, it's intended for fine-tuning the color you paint or fill with.

1. In the "Color" menu, select either Foreground or Background color.
2. In the "Model" menu, chose a color presentation method:
  - RGB (Red-Green-Blue)
  - HSB (Hue-Saturation-Brightness)
  - CMYK (Cyan-Magenta-Yellow-Black)
  - Lab (Lightness-Red/Green-Blue/Yellow)
3. Adjust the color with the sliders. The changes are immediately reflected in the Toolbox.

The meaning of each slider depends on the currently selected color model.

In the example shown in screenshot, the CMYK option enables cyan (C), magenta (M), yellow (Y), and black (K) sliders. Increasing "K" value means adding to the foreground color some black paint.



# Convert to 16-Bit

**16** This script creates a 16-bit copy of the current image.


On the screenshot, the source 8-bit document "DSC\_6343.jpg" has been converted to 16-bit "DSC\_6343 (16-Bit copy)".

Honestly, since PSE provides very limited support for 16-bit editing, the usefulness of such a conversion is questionable.

But at least, you have this option now.




## Disk Label

 This script prepares an image for printing on a CD/DVD.

After applying the script you can readjust the composition by moving or resizing the "Layer 1" smart object.

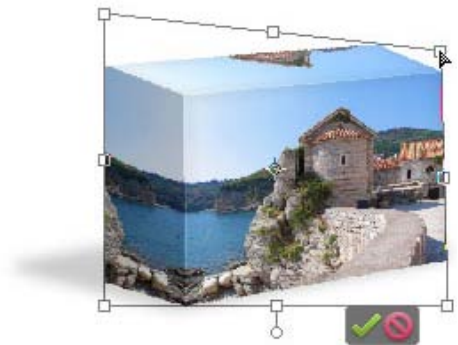


## Easy Boxshot

 The "Easy Boxshot" turns an image into a product box.

Before using the script, you may want to alter the image proportions with the Crop tool.

After applying the script, adjust, if necessary, the perspective, add a backdrop image, etc..

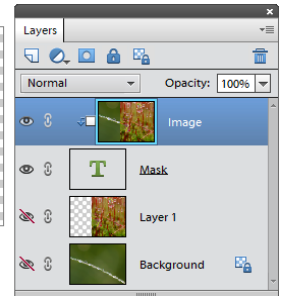
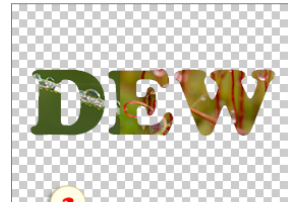
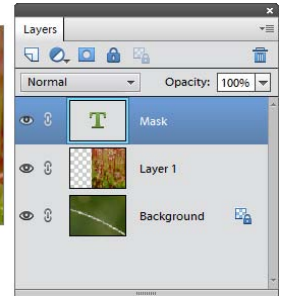


# Easy Clipping Mask



This utility creates a clipping mask from the current layer (serving as a mask) and the rest of composite image.

1. In the Layers palette, select the "masking" (e.g., "shape" or "type") layer, as it's shown on the screenshot 1.
2. Open the "Scripts" dialog.
3. Run the "Easy Clipping Mask" script.
4. If necessary, adjust the position of the "Mask" and "Image" layers.



# Edit in ACR



As we know, the Adobe Camera RAW includes some tools not available in the Editor environment.

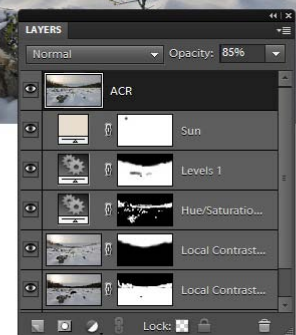
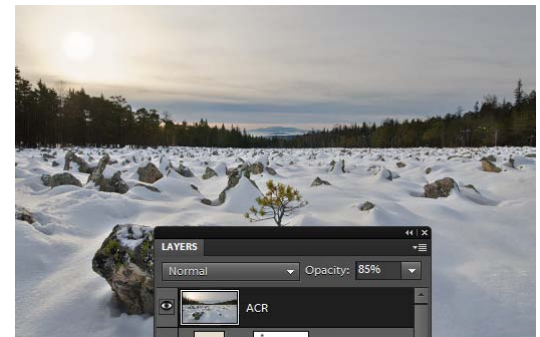
And how about adjusting, for example, "Clarity" or "Vibrance" during extensive image editing in PSE?

The "Edit in ACR" script lets you, at any time, open the edited document in ACR window (the image format doesn't matter).


Once ready with your ACR corrections, click the "Open Image" button. The result appears in the source document as a separate layer.


If needed, you may fade the achieved effect by reducing the "ACR" layer opacity.

Let's make it clear that, when applied to a multi-layer document, the script loads to ACR the composite (merged) image. To exclude some layers, just hide them prior to starting the script.



# Fade

 This script lets you reduce effect of one or more recent steps.

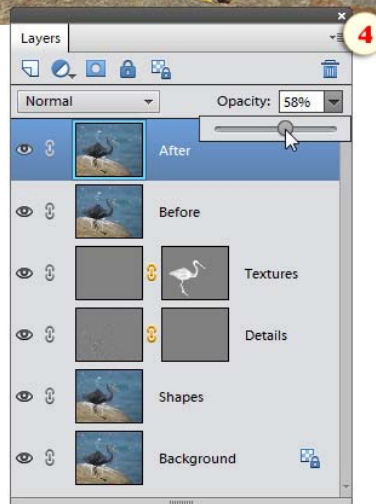
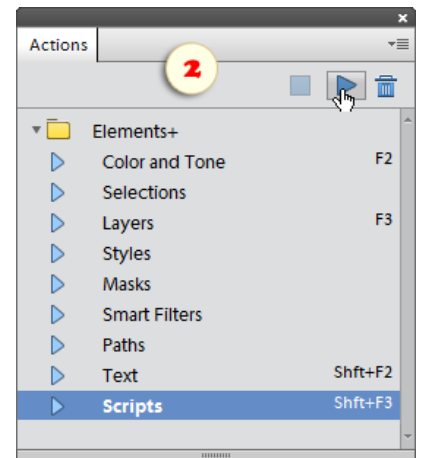
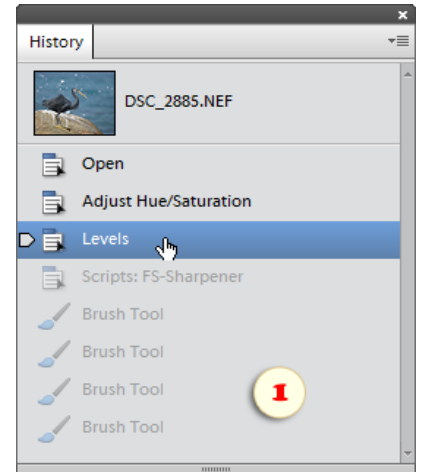
1. In the History panel, select a desired document state (fig. 1).  
If you don't choose a history state the script will fade the very last step.
2. From the Actions\* panel, open the Scripts dialog (fig. 2) and run "Fade"  script.

*\*Attention: the "Fade" script won't work if started from the Effects panel.*


3. In the Layers panel, set the "history fading" amount by adjusting the opacity of the "After" layer (fig. 4).

In the example shown in the screenshots, we fade the sharpening effect as follows:

- In the History panel, we select "Levels" state (fig. 1) -- because it precedes "FS-Sharpener" step.
- We run "Fade" script.
- We reduce the opacity of "After" layer (fig. 4) to reveal "not-yet-sharpened" state.



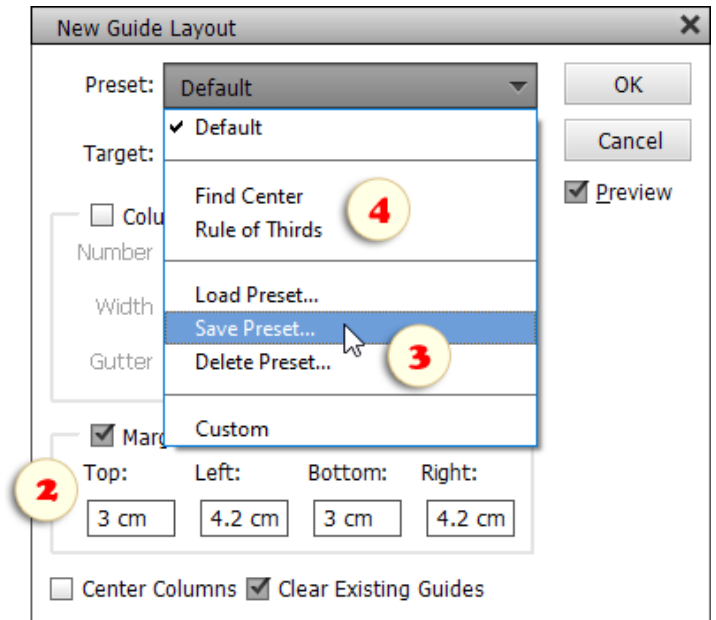
# Guide Layouts

 This tool lets you create, save, and reuse custom guide layouts (design markups).

1. Run the "Guide Layouts" script that opens the "New Guide Layout" dialog.
2. Enter the desired sizes in the "Columns", the "Rows", and/or the "Margins" fields (fig. 2).
3. To save the created layout for later use, pull down the "Preset" menu and select the "Save Preset" option (fig. 3).
4. To apply a previously saved guide layout, choose its name in the "Preset" menu (fig. 4).

The "Guide Layouts" tool comes to you with a few ready-made preset layouts:

- "Find Center" adds horizontal and vertical guides at the document center,
- "Golden Ratio" divides your image according to the divine section rule,
- "Rule of Thirds" is a bit simplified version of the previous algorithm.





# Hide Luminosity

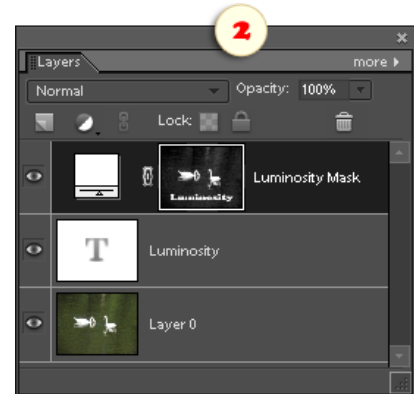
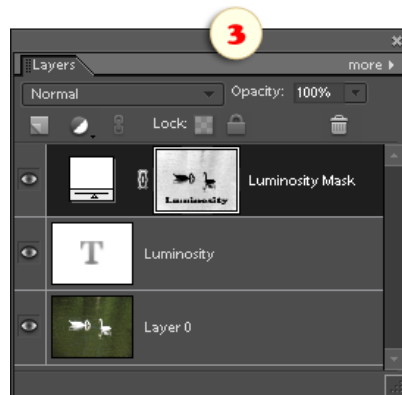
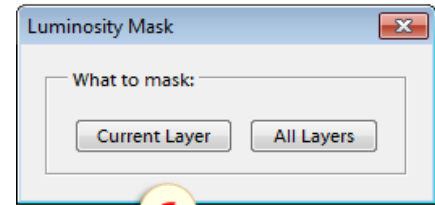


The "Hide Luminosity" script masks the image areas in proportion to their lightness. This lets you, for example, to instantly extract line art from a scanned drawing.


In case the current layer is not the "Background", after the launch, the script asks you to specify what to mask - only current layer or all layers (fig. 1).


On the screenshot 2, you can see the result of masking "all layers" (that is the composite image).

To swap masked and revealed areas, just invert the mask color (fig. 3) by pressing [Ctrl+I] keys.



# History Brush

 This script lets you paint over the image with one of its previous history states. Thus, you can undo or fade changes within a specific image area.

1. In the History panel, select a state you wish to paint with (fig. 1). If you don't choose a history step the script uses the initial document state.
2. From the Actions\* panel (fig. 2), open the E+ "Scripts" dialog and run "History Brush"  script (fig. 3).

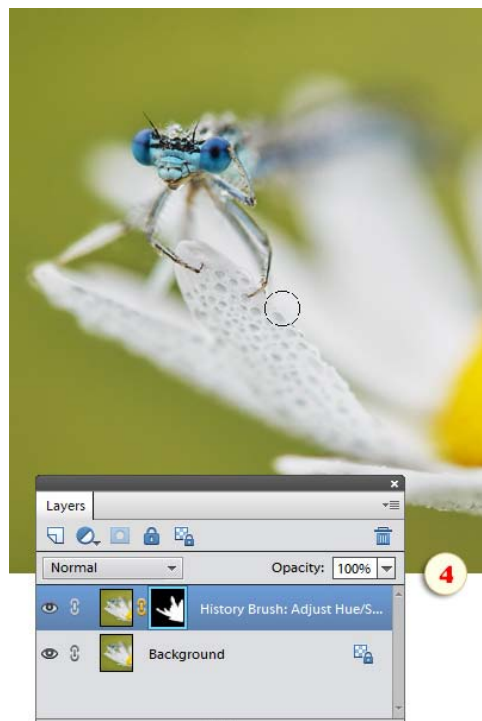
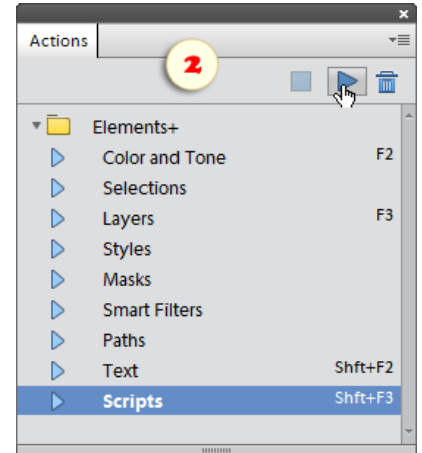
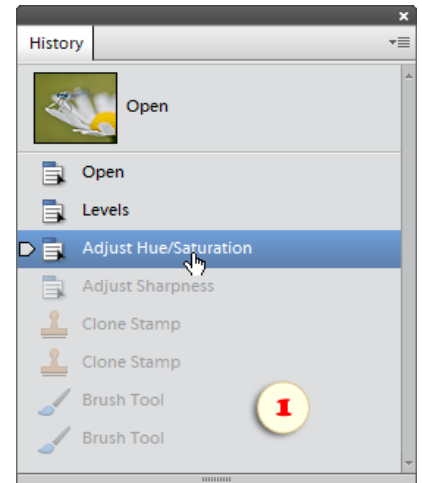
*\*Attention: the "History Brush" script won't work if started from the Effects panel.*

The script saves the selected history state as a separate layer, creates "black" mask, activates the Brush tool, and chooses white foreground color. Now you only have to adjust the brush diameter and other brush tip settings.


3. Paint over the mask with white color to reveal the older history state (fig. 4).







In the example shown in the screenshots, we remove "Adjust Sharpness" effect from the flower as follows:

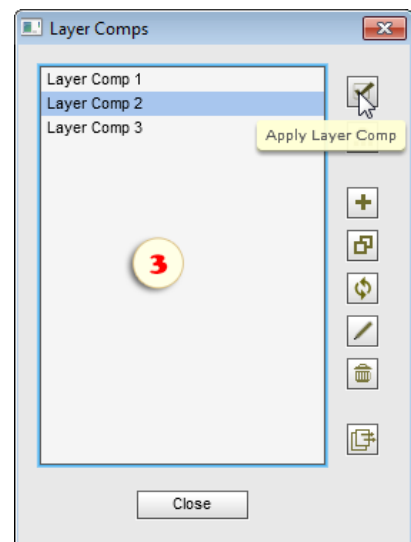
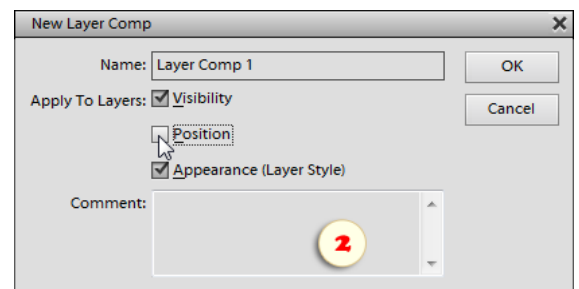
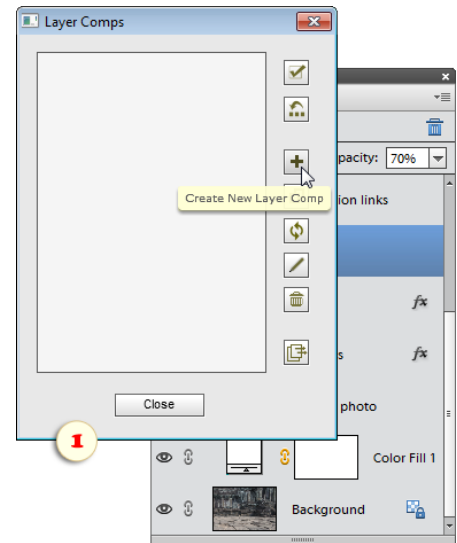
- In the History panel, we select "Adjust Hue/Saturation" state (fig. 1) -- because it precedes "Adjust Sharpness" step.
- We run the "History Brush" script.
- We paint over the flower (fig. 4) to reveal "not-yet-sharpened" state.



# Layer Comps

 By merely manipulating layers in a document, you can achieve utterly different results. The layer comps let you save multiple designs within a single PSD file.

1. Open a layered document or create a new one.
2. Run "Layer comps"  script.
3. In the "Layer Comps" dialog box, click the "New Layer Comp"  button (fig. 1).
4. In the "New Layer Comp" dialog, specify which parameters should be saved to the new composition (fig. 2). The "Visibility" option means the layer opacity value; the "Appearance" is responsible for its style and blending mode.
5. Make some changes to your layers - hide, move, add layer effects, or change blending modes. Then create a new  layer comp.
6. Now that you have several comps, you can easily switch between them. Just select the required item in the "Layer Comps" dialog and click  "Apply" button (fig. 3).
7. To alter a created comp, modify your layers as needed, then open the "Layer Comps" dialog, select the required comp, and click "Update"  button.
8. If you need to save all the created layer comps as individual images, open the "Layer Comps" dialog and click "Layer Comps to Files"  button.



# Meta Stamp



The "Meta Stamp" script creates on the image a kind of "boilerplate" containing the file name, EXIF tags, and other metadata.

1. If you want the stamp to include document title, author name, or copyright notice, open the "File Info" dialog (File > File Info) and fill the appropriate fields.

2. From the "Scripts" dialog, run the "Meta Stamp" script.

3. In the dialog box that appears, check the boxes next to the data that should be included in the stamp.

In the "More Options" area, define all the other stamp settings:

4. In the "Font" line, choose font family, size, and color.

5. In the "Position" menu select the image corner where the stamp will appear.

6. The "Drop Shadow" option adds to the stamp layer the "Shadow" effect.

7. To merge the stamped image into Background layer, check the "Flatten" checkbox. Unchecking this box means leaving the stamp in separate text layer.

8. To stamp all the currently opened documents, check the "Stamp all open images" gadgets. Of course, for each document the script uses its own metadata.

9. Click the "Run" button to apply the stamp.

To stamp an entire folder of photographs, you use the "Batch" dialog:

1. Open any image having all the required metadata. That is, if you want to include the EXIF tags, it should be a file from digital camera; if the stamps must contain the author name, open the "File Info" dialog and fill the necessary fields (see above).

2. Call the "Meta Stamp" dialog and make your choices.

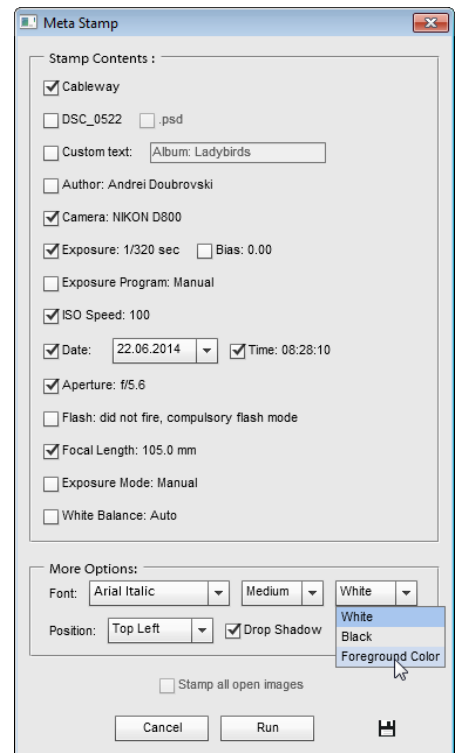
3. Click the "Save and close"  button to remember the settings.

4. Open the "Batch" dialog.


5. Select for execution the "Meta Stamp -batch edition" script.

6. Choose the "Source" and "Destination" options.

7. Click "Run" to start the batch processing.



# Share Pixels

 This script copies the selected area of a document to exactly the same place in another document.


Thus, we can, for example, add an inscription to a 16-bit photo without converting it to 8-bit mode.

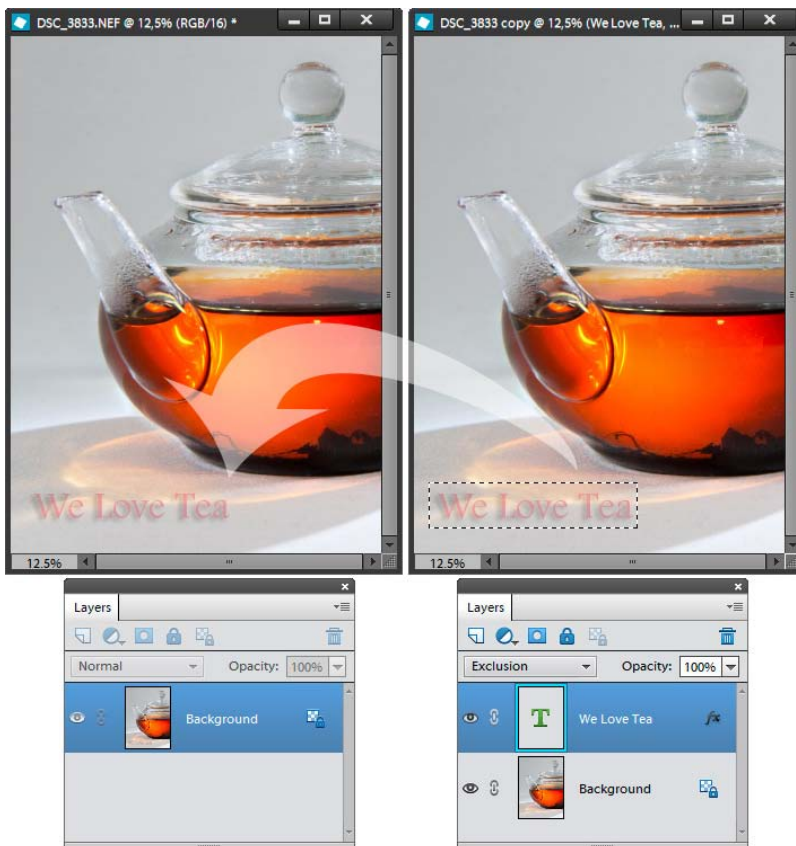
1. Duplicate the original 16-bit image (File > Duplicate) and convert the copy to 8-bit mode (Image > Mode > 8 Bits/Channel).

Now you have the original 16-bit document (on the screenshot - "DSC\_3833.NEF") and its 8-bit copy ("DSC\_3833 copy").


2. In the 8-bit document, create a text layer, apply to it some effect or a filter if needed.

3. Select the inscription with a selecting tool.

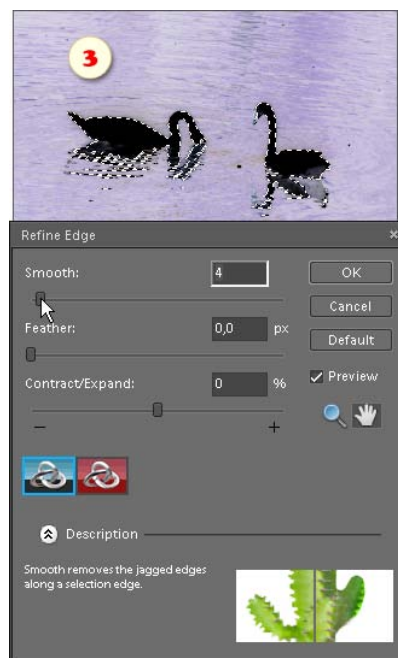
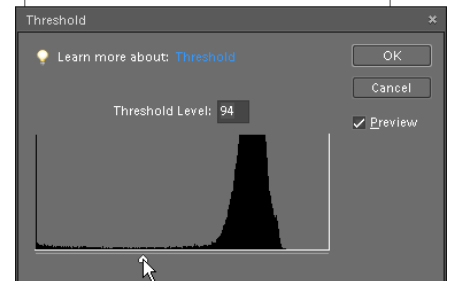
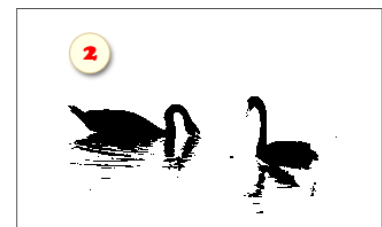
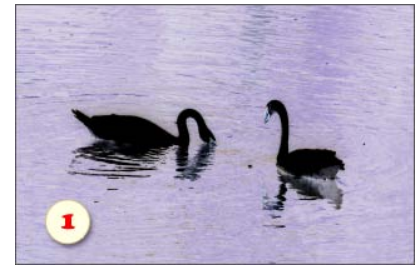
4. Run "Share Pixels"  script and the text appears on the 16-bit image.



# Vectorizer


 This script makes a vector shape layer based on the composite image contents.

1. Open any image.
2. By default, the script selects on the picture the darker areas. To use the lighter areas, just invert the image color (fig. 1) by pressing [Ctrl+I] keys.
3. Run the "Vectorizer" script.
4. In the dialog box that opens, play with the "Threshold" slider to achieve the best black-to-white ratio (fig. 2). Now the darker areas of your image are selected (fig. 3).
5. There appears the "Refine Edge" dialog. If necessary, smooth the jagged edges to round the outlines of the created path (fig. 3).



6. Now that selection is converted to a vector path, the script asks you, if you want to create from it a shape layer (fig. 4).
7. If you click "No", the outline stays in the document just as Work Path and you can find it in the "Paths" dialog.
8. If you click "Yes", a new shape layer appears in the Layers palette. To change its color call the Color Picker by double-clicking on the "Color Fill" layer thumbnail.

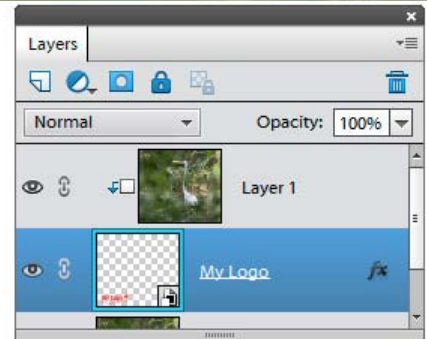
# Watermarker

 The "Watermarker" script creates a "carved" watermark from a "logo" file on your computer.


1. Prepare a layered document that will define the logo shape and save it as on your computer (sample logo is available here).
2. Open the "Scripts" dialog and run the "Watermarker" script.
3. In the dialog box that opens, browse to the saved "logo" file and click "OK".
4. The logo appears in the bottom right corner of the document. Press [Ctrl+T] and adjust the new layer size and position.
5. If necessary, double click the "fx" icon on the "logo" layer and alter the effect settings.

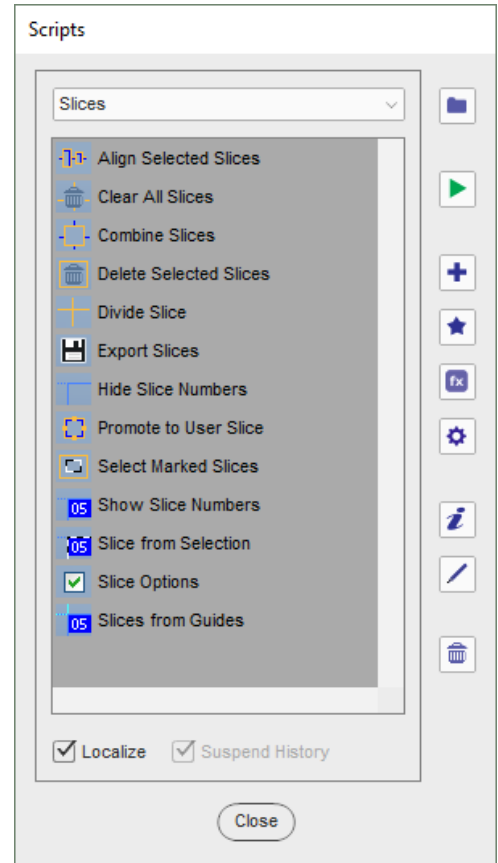
To watermark multiple images, you use the "Batch" tool:

1. Open any image.
2. Run the "Watermarker" script, choose a "logo" file and click "OK". This makes the script to remember the logo source file location.
3. Call the "Batch" dialog.
4. Choose for execution the "Watermarker -batch edition" script.
5. Choose the source directory and "Destination" options.
6. Click the "Run" button to start the batch processing.



# "Slices" Category

 This set of scripts lets you create and save Web-pages.



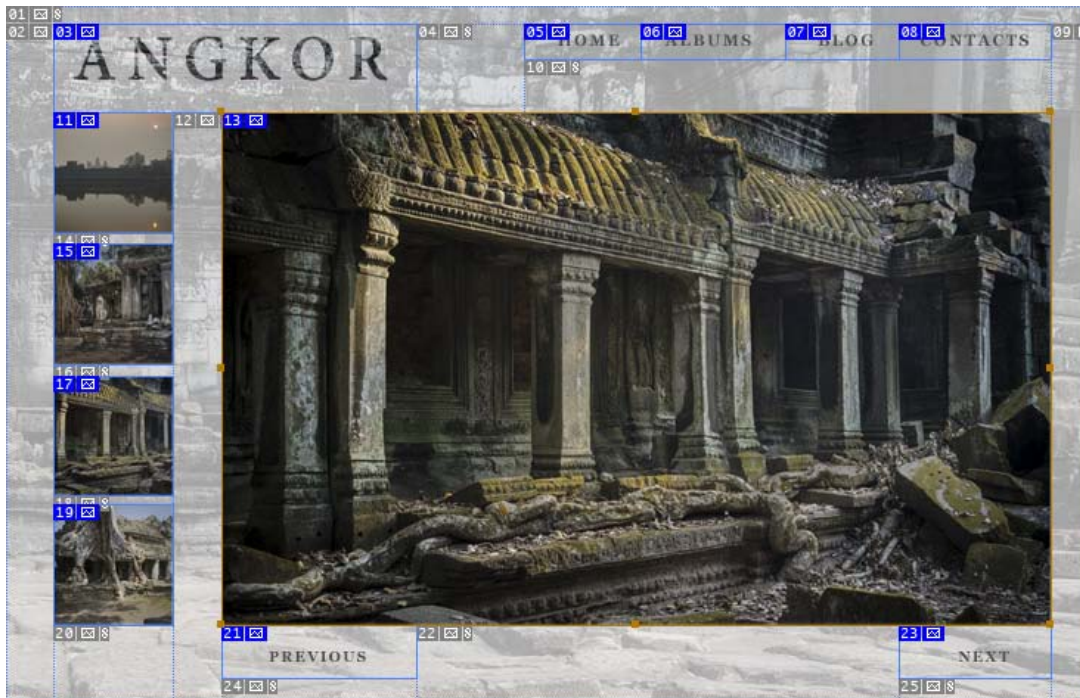


# About Slicing

As we know, Photoshop Elements has a lot of hidden talents. Turning images into interactive webpages is one of those.

Broadly speaking, the conversion workflow looks like this:

1. Dividing the image to functional pieces: the album header (slice #03), top navigation bar (slices #05-08), the main photo (slice #13), photo previews (slices #11, 15, 17, 19), etc..



2. Assigning a URL (Internet address) to each navigation element. For instance, the slice #05 (Home) should be linked to the site's main page, while the slice #23 (Next) must lead to the follow-up album page.


3. Optimizing the page, that is defining graphic formats and other setting. Every slice may be optimized individually. For example, the main photo (slice #13) may be saved as high quality JPEG, whereas the background slices (#01, 02, 04, 10, etc.) may be exported as low quality GIFs. Such an approach allows to reduce the page total size and download time, respectively.

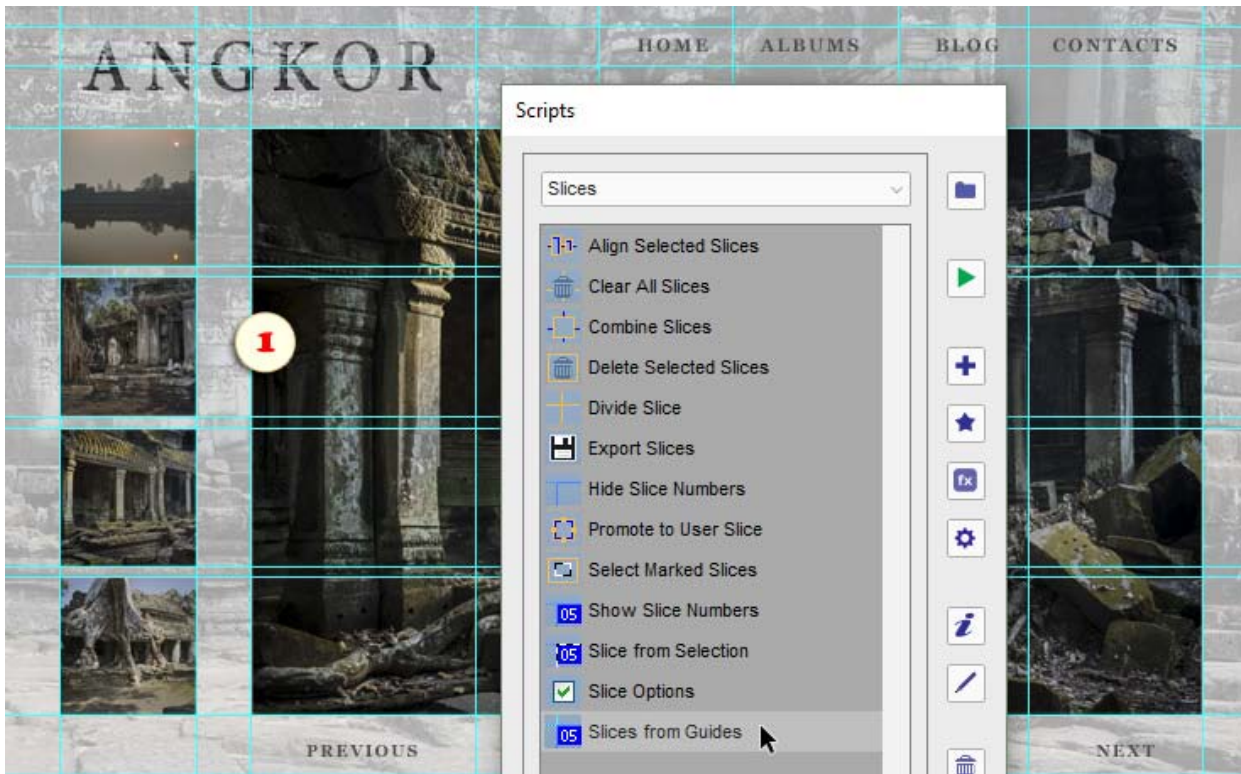
4. Exporting the document as HTML file and a set of images.



Eventually, you get a real webpage with working hyperlinks.

# How to Slice in PSE 15+

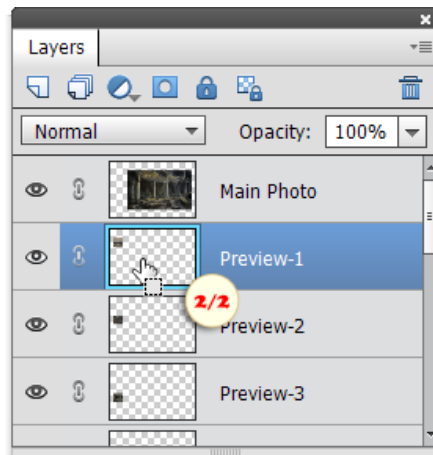
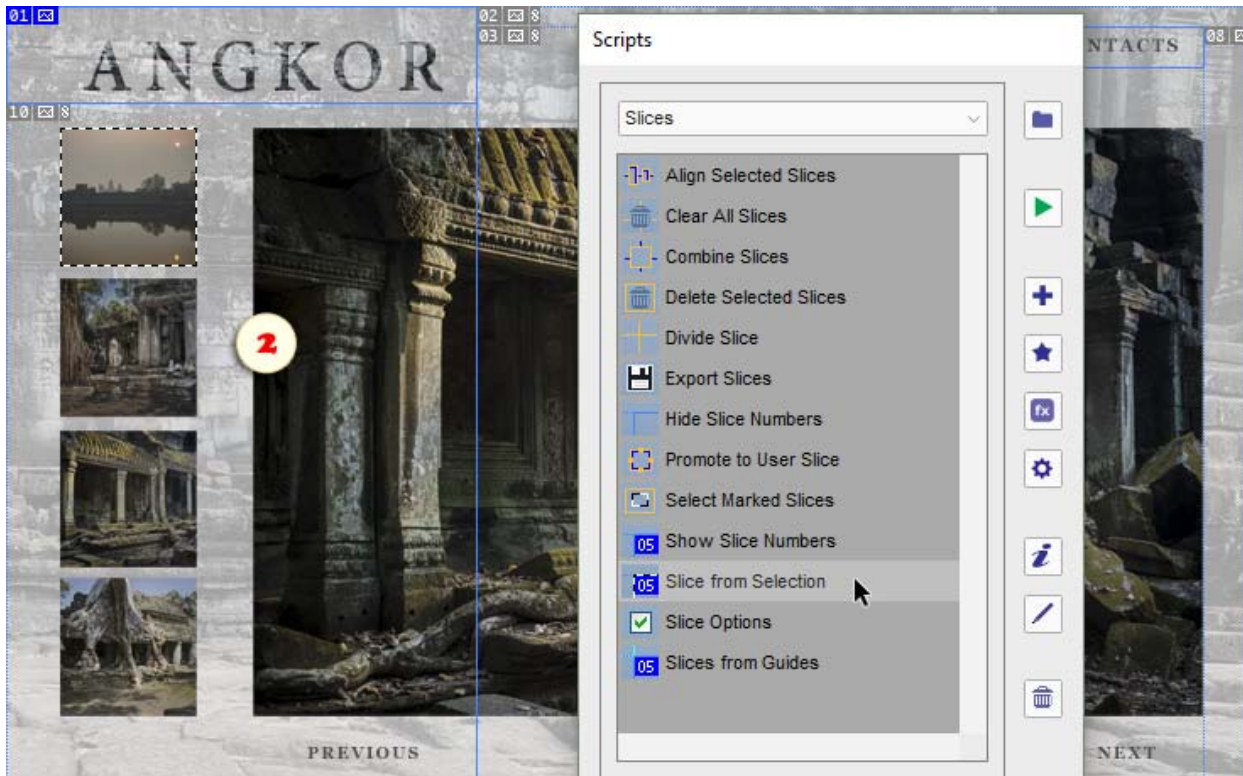
Since PSE 15 and newer versions don't include the Slice  tool, we can only create slices from either guides or selections.

1. To slice the entire image at once, markup it with the guides, as shown on the screenshot 1. Then open the "Scripts" dialog and run  "Slices from Guides" script.



2. To create a single slice, select the area of interest with the Rectangular Marquee  tool\* and then run  "Slice from Selection" script (fig. 2).

\*In case of a separate layer, just [Ctrl]-click its thumbnail in the Layers panel (fig. 2/2).




The slices created by you are "user-slices" (their number-pictograms are blue). To generate HTML-table covering the whole document, the app may also create additional cells called "auto-slices" (with gray pictograms).

PSE tends to hide the auto-slices. However, you can see them anytime in "Save for Web" dialog.


*Tip.* If you can't see the slice pictograms, run **05** "Show Slice Numbers" script.

# How to Slice in PSE 6-14


In PSE 6 through PSE 14, the Slice  tool is hidden in the Toolbox under the Crop  button. However, activating it requires a tiny workaround.

1. If you haven't loaded the extended keyboard shortcut set yet, run the Shortcuts+ script now.
2. Press [C] key twice, and voila -- the "Slice"  icon appears in the Toolbox.
3. Drag a rectangle over a specific image area, for example, the album header.

This creates a user-slice (pictogram in its upper left corner is blue). To generate a table filling the whole document, Photoshop Elements adds several cells called auto-slices (their pictograms are gray) \*.

\*If you can't see the slice pictograms, open the Scripts dialog and run the  "(Show Slice Numbers" script.




4. While the created slice is selected, it has a bounding box with transform controls. You can move or resize it with the Slice  tool -- the rest of the table rebuilds automatically.

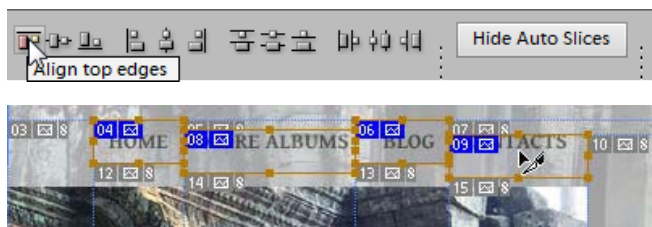



5. Cut out the rest of the page elements: the current photo, previews, text links.

*Tip.* While slicing your document, aim at keeping the table structure as simple as possible. That is, avoid overlapping and intermediate slices. Draw the new slices right from the border of the existing ones.

6. Press [C] key once again. The Slice Select  tool's icon appears in the Toolbox. This auxiliary instrument will help you to edit the created slices.



7. Click one of the slices to select it. Then hold [Shift] key and select several more slices. Now you can align the selected slices by clicking the proper button on the Tool Options panel.







8. To use the created slices later on, save the document as PSD file. In case the slices aren't visible in the re-opened PSD, just activate the Slice  tool.

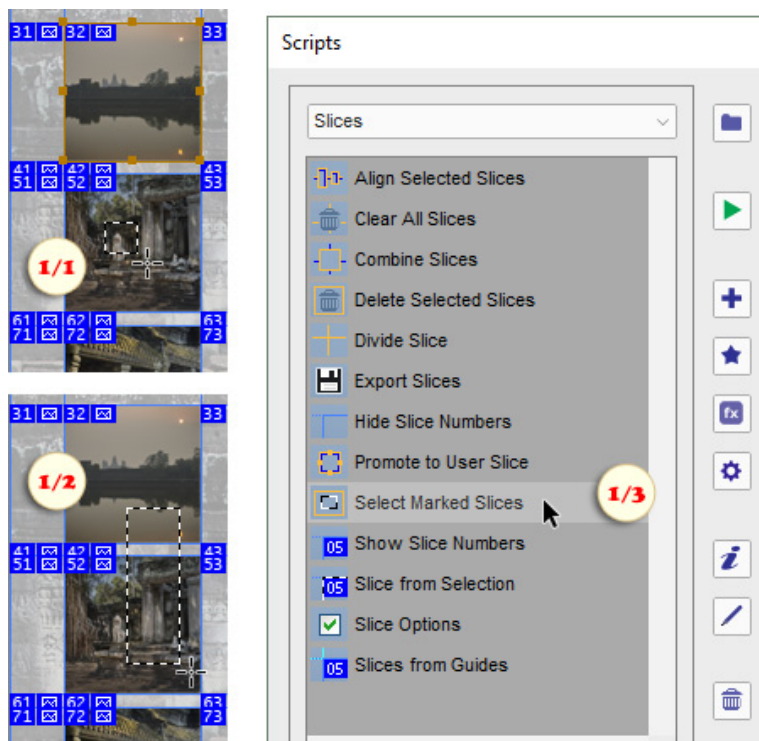
# Editing Slices








Now that the image is sliced, you may need to modify some of the slices.


1. To choose (activate) a specific slice, make a selection inside its borders with the  Rectangular Marquee tool as shown on figure 1/1 (the selection corners shouldn't touch the slice boundaries). Then run  "Select Marked Slices" script (fig. 1/3).

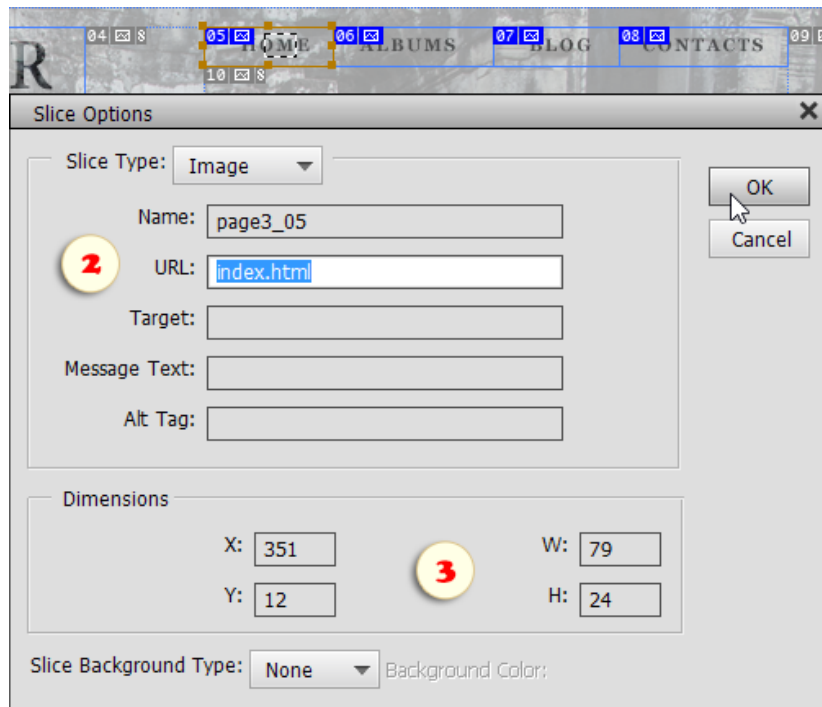
To select an additional slice (for example, to add slice #52 to already active slice #32), mark it with the  Rectangular Marquee tool (fig. 1/1) and then hold down [Shift] key while running the  "Select Marked Slices" script (fig. 1/3).

To select several adjacent slices at once, mark the whole range with the  Rectangular Marquee (on fig. 1/2: slices #32, #42, and #52), and run  "Select Marked Slices" script (fig. 1/3).




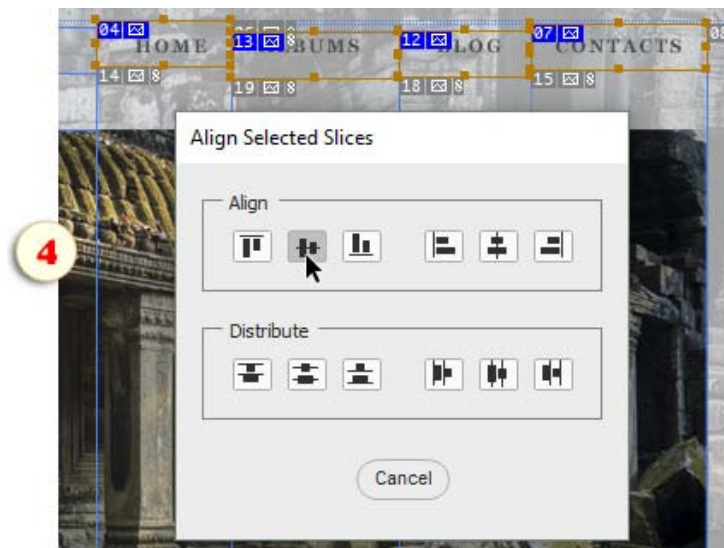
**NB.** Using the  "Select Marked Slices" script isn't always necessary. In most cases, you can just mark the needed slice(s) with the  Rectangular Marquee tool and then run  "Delete",  "Combine",  "Divide",  "Promote", or  "Slice Options" script.

2. To assign a hyperlink to the selected slice, run  "Slice Options" script and, in the dialog that opens, type the desired address into "URL" field (fig. 2).




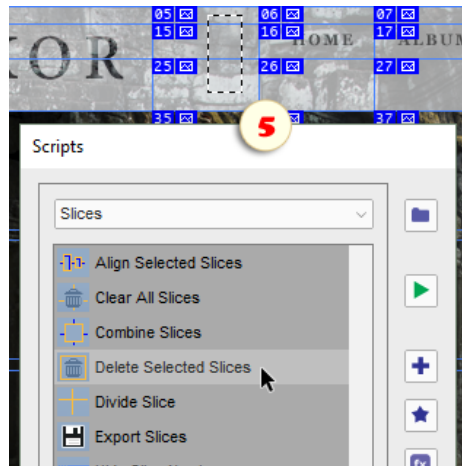
3. To reposition or resize the selected slice, open  "Slice Options" dialog and edit the corresponding fields in the "Dimensions" area (fig. 3).



4. To align the created slices to each other, select 2 or more slices, run  "Align Selected Slices" script, and select an option in the dialog that opens (fig. 4).

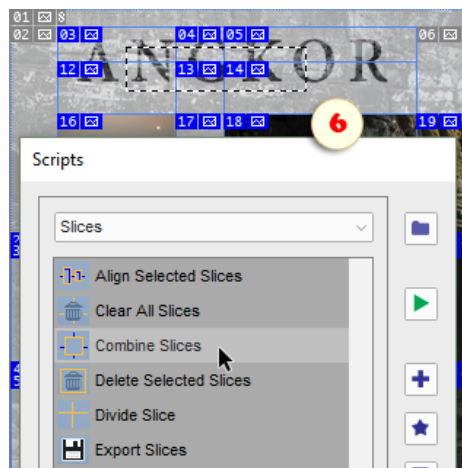




*Tip.* To keep the HTML-table structure simpler, it is recommended to avoid overlapping and unnecessary slices.

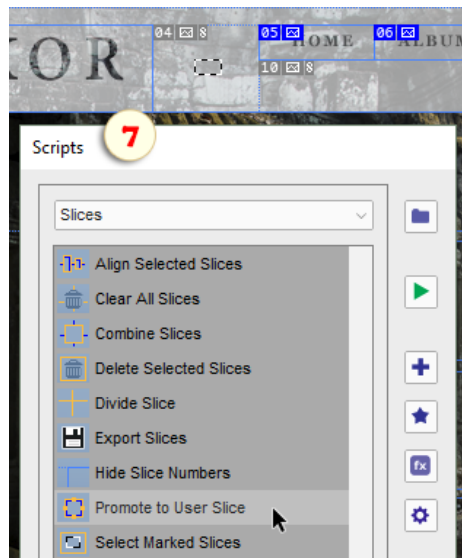
5. To remove unnecessary elements, select  one or more slices and run "Delete Selected Slices" script (fig. 5). (Keep in mind, though, that any empty space is automatically filled with the auto-slices.)





6. For joining several adjacent slices, select  them and then run  "Combine Slices" script (fig. 6).




7. If you need to convert an "auto-slice" to "user-slice", mark it with the  Rectangular Marquee tool and run  "Promote to User Slice" script (fig. 7).



8. To re-use the created slices later on, save the document as PSD file.

In case the slices aren't visible in the re-opened PSD, select  a small portion of the image, open  "Slice Options" dialog, and click "OK".

# Saving Web Pages

1. Open the "Scripts" dialog and run  "Export Slices" script.

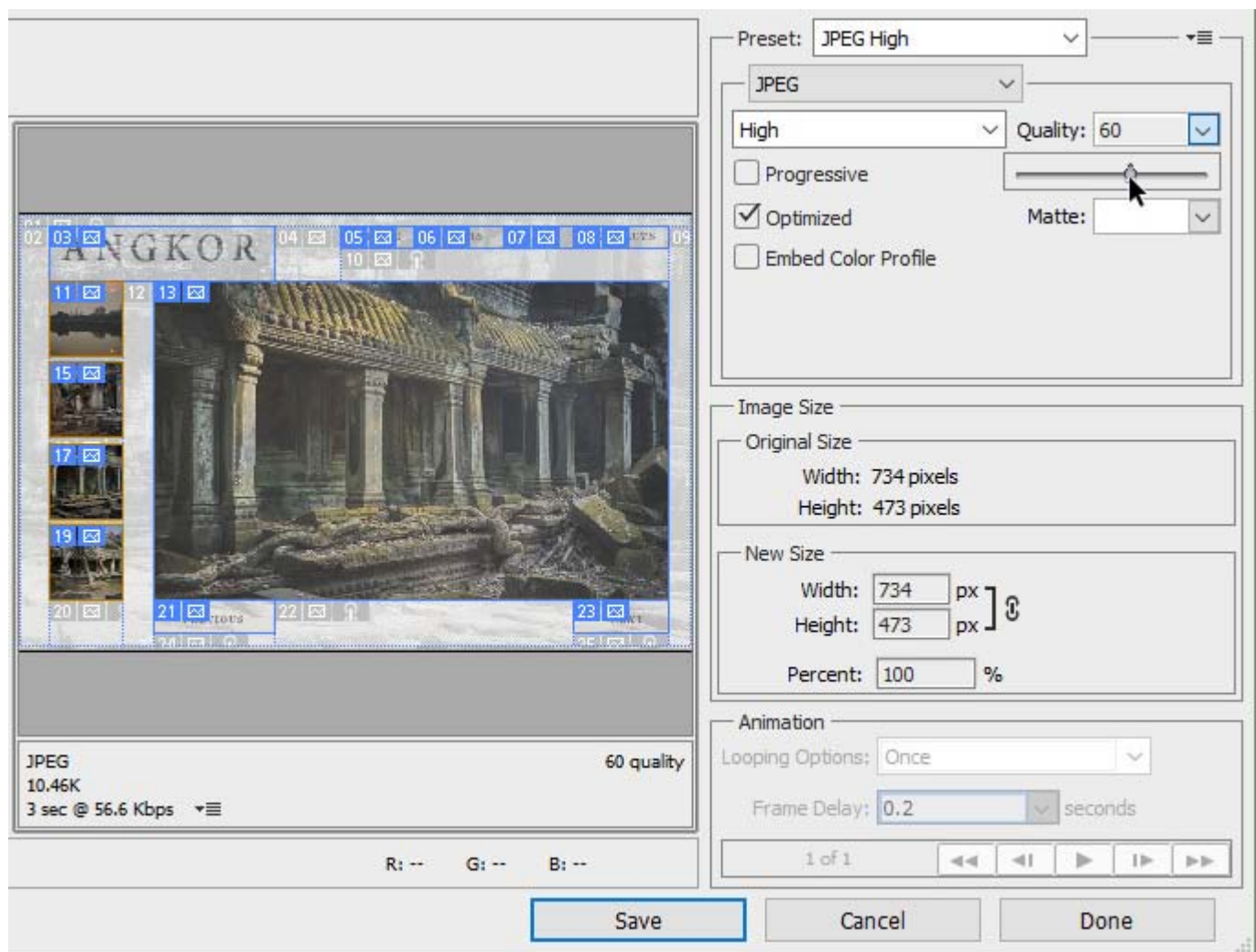
In the "Save for Web" dialog that opens, you can define optimization settings for each slice individually.

2. Click on a slice and then choose an output format and other options.

3. To edit multiple slices at once, hold down [Shift] key while selecting them.

4. Note that all the "auto" (gray) slices are linked to each other. That is by editing one of those you modify all the other auto-slices as well.

In the example shown on the screenshot, the "main photo" slice is set to 75% JPEG, "previews" -- to 60% JPEG, "text navigation" slices -- to 32-colors GIF, and the auto-slices -- to 8-colors GIF.



5. Click "Save" and -- in the next dialog -- choose the target folder for the slices.

The HTML file get saved into the specified folder as "<source-image-name>.html".

The graphic files (slices) can be found in the "images" subfolder.



# "Data-driven Graphics" Category

**D** These scripts help you to automate creation of template-based images.

## Defining Variables

Suppose, while developing an app for tourists we need to create a greeting card for each destination offered. Furthermore, the greeting message should be localized (that is, its text should depend on the user language).

Assuming there are 30 destinations and 20 user languages, we have to prepare 600 similar pictures. Surely, we'd like to somehow automate the workflow .

1. We begin with creating a template document containing all the required elements. In the example on the screenshot, the graphics on the "Photo"\* layer depicts one of the offered destinations, while the text of the "Welcome" layer depends on the localization language. Now we have to explain this to PSE.

*\*Defining a variable for the Background layer isn't possible.*

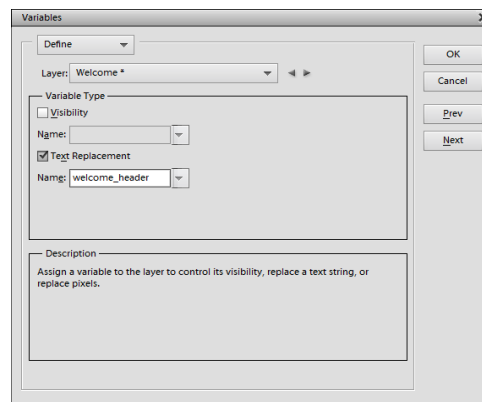
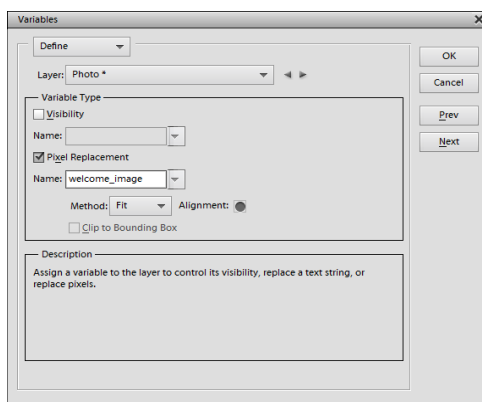
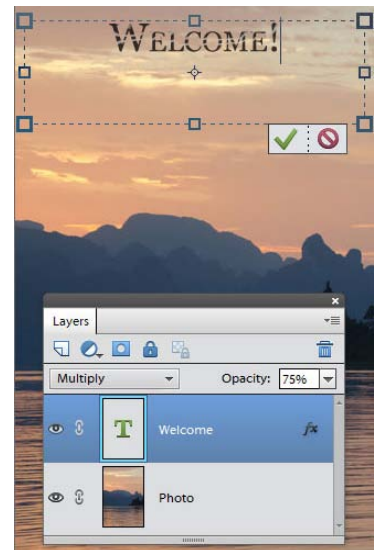
2. Launch the Define Variables  script.

3. In "Variables" dialog window, select "Photo" layer.

4. In "Variable Type" area, check "Pixel Replacement" gadget. In "Name" field, enter some meaningful bUa Ÿ Zf`example, "welcome\_image".



Now we can change the displayed photo by modifying the "welcome\_image" variable.

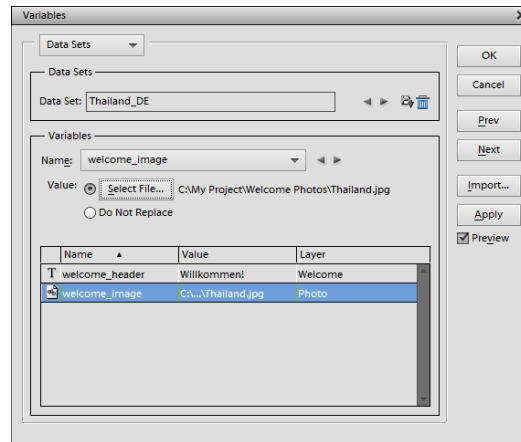
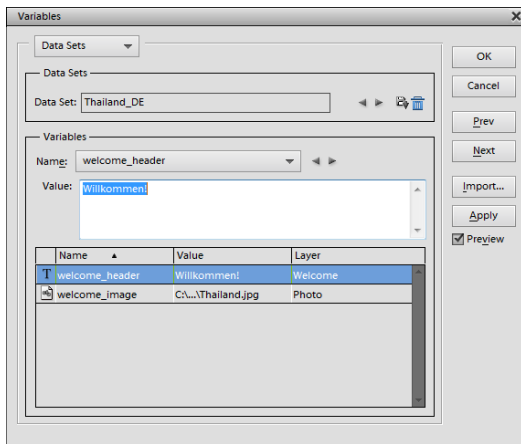
5. Select the "Welcome" layer and check "Text Replacement" as variable type. Let's name the new j Uf]UvY"welcome\_header". From now on, the contents of the text layer depends on this variable's value.




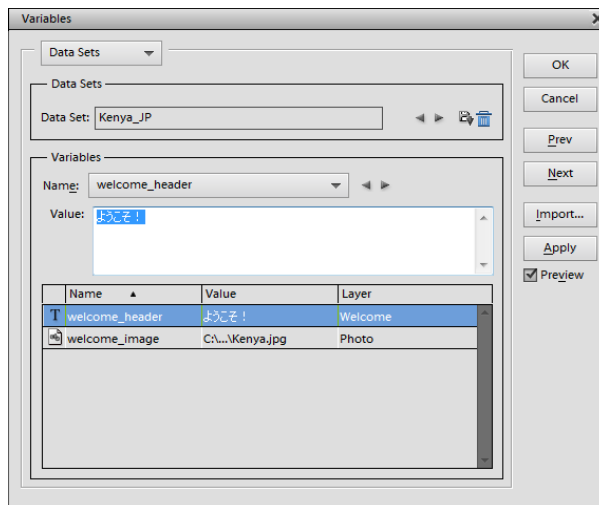
# Creating Data Sets

Now we have to tell Photoshop Elements all the possible combinations of destination photos and welcome messages.

1. Start the Define Variables  script.
2. In the uppermost menu of the "Variables" dialog, select the "Data Sets" item.
3. In the "Data Set" row, click "New Data Set"  button. In the text field, enter a meaningful name for the first "destination\_localization" pair. In the below example, "Thailand\_DE" means a journey to Thailand for German speaking tourists.
4. In "Variables" area, choose "welcome\_header" name. Then enter the message text into "Value" field.



5. Now select "welcome\_image" variable, click "Select File" button, and browse to the image file depicting the current destination.
6. Create a new data set  and define for it a combination of the destination photo and welcome text. And so on...




# Importing Data Sets

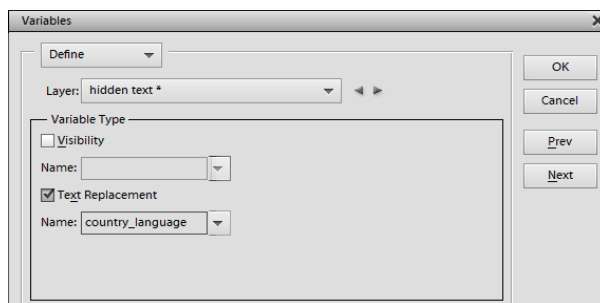
Creating data sets in the "Variables" dialog is a simple but not very efficient method.

If you need a large number of data sets you'd better compose a list of those with an external text editor and then import the list into Photoshop Elements.

To hold names of the imported sets we may need an extra variable.

1. Create in the document a new text layer (with whatever content) and hide it. Let's name this layer "hidden text".
2. Open  the "Variables" dialog, select "hidden text" layer, set variable type to "Text Replacement", and name the variable "country\_language".

This variable will help us to identify the imported combinations of destination and localization.




3. Now open any text editing app, create a new document, and enter a text like this:

```
country_language, welcome_header, welcome_image  
  
kenya_en, Welcome!, c:\My Project\Welcome Photos\Kenya.jpg  
kenya_de, Willkommen!,c:\My Project\Welcome Photos\Kenya.jpg  
kenya_ru, Добро пожаловать!,c:\My Project\Welcome Photos\Kenya.jpg  
kenya_jp, ようこそ!,c:\My Project\Welcome Photos\Kenya.jpg  
  
thailand_en, Welcome!, c:\My Project\Welcome Photos\Thailand.jpg  
thailand_de, Willkommen!,c:\My Project\Welcome Photos\Thailand.jpg  
thailand_ru, Добро пожаловать!,c:\My Project\Welcome Photos\Thailand.jpg  
thailand_jp, ようこそ!,c:\My Project\Welcome Photos\Thailand.jpg  
...
```

The first line contains comma separated variable names, exactly the same as in the "Variables" dialog. (A mismatch of variables quantity or any error in a name will result in import failure.)

Each of the below lines contains a set of the variable values:  
destination\_localization, welcome message, path to the graphic file.

4. Once the list of data sets is ready, save it as a plain text (.txt) document. In case the document contains non- Latin characters, be sure to choose the proper encoding, e.g., UTF-8.
5. Return to PSE Editor and run "Import Data Sets"  script. In the dialog that opens, browse to the file saved in p. 4.



6. In the next dialog, make sure that:
  - The proper encoding is selected (the "Automatic" option may not work).
  - "Use First Column For Data Set Names" gadget is checked. (That's what "country\_language" variable was created for.)
  - "Replace Existing Data Sets" option is selected.

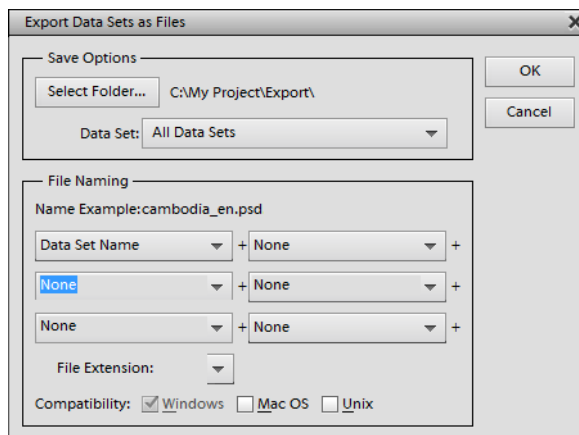
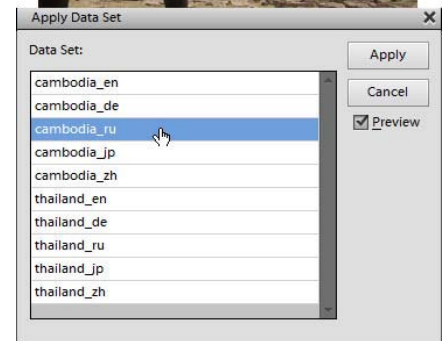
7. Press "OK" and -- if everything has been done correctly -- the imported data sets appear in your document.

Back to the Variables dialog

# Applying Data Sets

So, we have imported / created lots of data sets. What good it makes?

1. Launch "Apply Data Set"  script. The dialog that opens displays the list of all available data sets.
2. Check "Preview" option. Now you can switch between data sets without closing the dialog window.
3. If you want to load one of the sets into the source document, click "Apply" button.
4. To save all the design versions at once, run "Export Data Sets as Files"  script.
5. In the dialog that opens, select the target folder and file naming rules. In the screenshot, the files should be named after the source data set.



On clicking "OK", PSE saves the generated images into the specified folder as PSD files. For quick conversion of these files to a Web-friendly format, consider the "Batch" tool.

# Handling Scripts

Now let's see how to manage scripts in the E+ catalog. To add a new script, choose the target category in the drop a Ybi Źthen press the "Add" + button, and, in the dialog box that opens, find on your computer the wanted JSX file.

To read a script info (fig. 1) select it in the list and click the "Info" i button. (In case the script's info is unavailable, the i button is disabled.)

To add to the "Favorites" (default) category a script from another category, select it in the list and click the "Favorites" ☆ button.

To add a script to the Effects panel, use the fx button.

To rename a script use the "Rename" / button.

To delete a script, click the "trash" 𠂇 button.

To make in the E+ catalog a new category, click the "Add/remove category" 𠂇 button and enter desired name.

To remove a category, select it in the drop menu, delete all the scripts and click the "Add/remove category" 𠂇 button. Removing non-empty categories is not supported.

Alternatively, you may manage the scripts with any file manager. The E+ catalog is located on your computer at the "C: > Elements+ > 15.0 > Scripts" directory (fig. 2).

To add a new category with a certain name, you create in the "Scripts" folder an accordingly named subfolder.

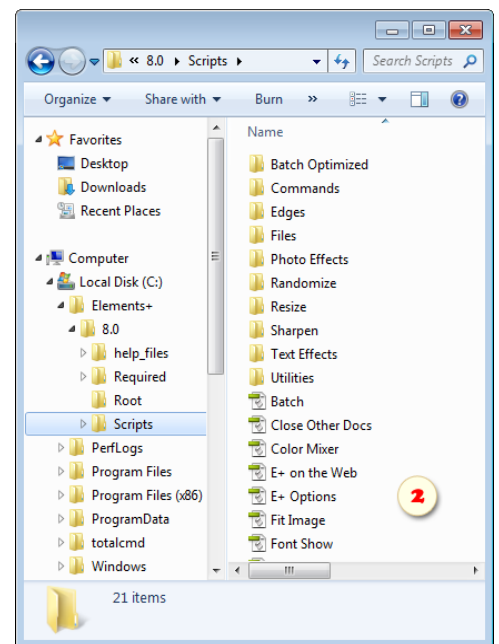
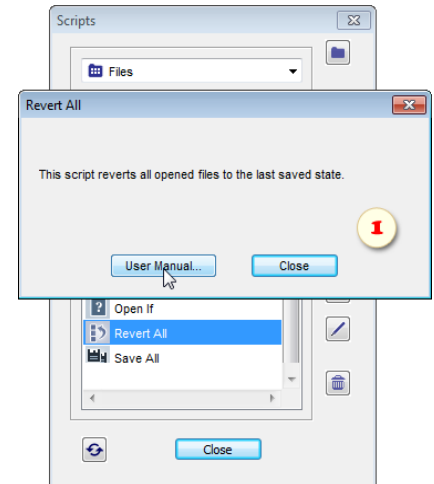
To add new scripts into a certain category, you copy the corresponding JS or JSX files into the appropriate subfolder of the "Scripts" directory.

To add a script into the "Favorites" category, copy its file into the catalog root directory (that is, into the "Scripts" folder).

To save user-defined options and dialog locations, each script creates its own INI file in the "C: > Elements+ > 15.0 > Required > ini" folder. In some cases, the INI data writing error may result in the script's unworkability. To solve this problem, just delete the corresponding INI file. For example, if the "Meta Stamp" dialog won't open, go to the "ini" folder and delete the "Meta Stamp.ini" file.

Alternatively, you can reset all the E+ dialogs as follows:


1. Run the "E+ Options" script.
2. In the dialog box that opens, click the "Total reset" 𠂇 button. This deletes all the files in your "ini" folder at once.



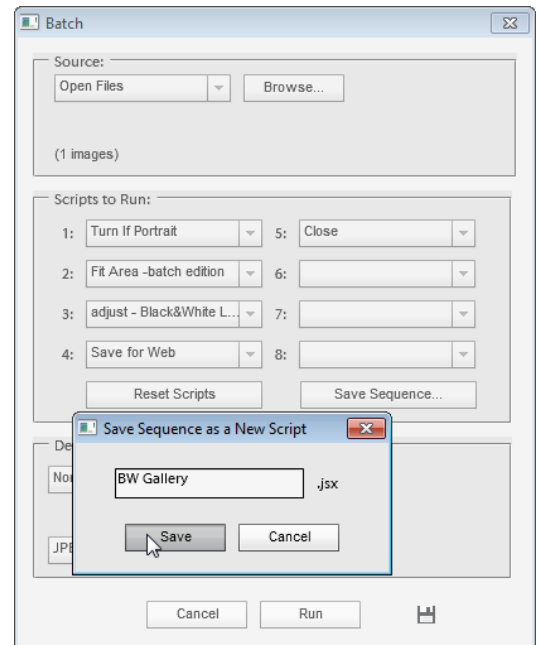
# Generating Scripts

Additionally, the "Batch" tool lets you create custom scripts by concatenating the existing ones.

For the purpose, you may use absolutely all the scripts from the "Commands" and "Batch Optimized" categories, and most other tools from the E+ catalog.

1. To begin with, add  all the required scripts to the "Batch Optimized" folder. For example, on the screenshot, the "adjust - Black&White Layer" command has been borrowed from the "Commands" category.
2. Open the "Scripts" dialog and launch the "Batch" script.
3. From the "Scripts to Run" drop menus, select scripts in desired execution sequence.
4. Click the "Save Sequence" button.
5. In the dialog box that opens, enter the new script name and click "Save".

The generated scripts appear in the "Batch Optimized" category ("C: > Elements+ > 15.0 > Scripts > Batch Optimized" folder).



# Getting More Scripts for PSE

On the Internet, you can find lots of (mostly free) scripts for the full Photoshop. Although many of those aren't compatible with PSE, you can find some workable and useful tools by using trial and error method.

Adobe Exchange is one of the main resources for the ready made scripts. And many more can be found via some googling.

In some cases, you can create a custom script for a special task by using the "Batch" dialog. However, to automate most of your tasks, you may want to compose JavaScript scenarios with your own hand.

The official (although not thorough), documentation on this subject is available at the Photoshop Developer Center.

Also, there are some informal PS scripting communities, and the PS-Scripts.com forum is, probably, the most competent and useful of those.

On this resource, you can find both the answers to you questions and pieces of code generously shared by the skilled coders.

# RAW Corrections




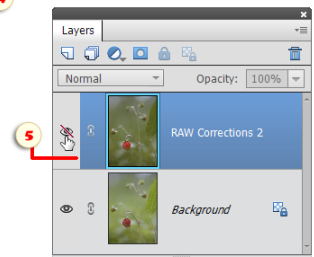
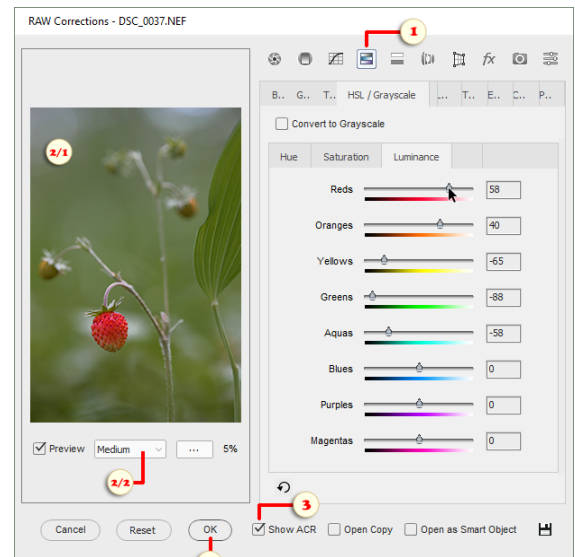
This dialog includes several features, otherwise unavailable in the PSE-version of the Adobe Camera RAW plug-in (hereinafter, "ACR"). It allows to edit both RAW and regular graphic files.

Notwithstanding the format of the edited image, all the changes are stored in a sidecar XMP file.

1. To choose a tab (feature set) click the corresponding button at the dialog top (fig. 1).
2. By default, the preview image (fig. 2/1) is updated after each editing step. In case these updates significantly slow down your work, choose a smaller preview size in the drop menu (fig. 2/2). The size change will take effect on the next dialog opening.
3. In case after completing the "undocumented" corrections you decide to continue editing your image in the native ACR plug-in window, check "Show ACR" gadget (fig. 3).
4. To confirm the changes and open the picture, click "OK" button (fig. 4).
5. For 8 -Bit images, the edited image appears in the same document as a new layer. Thus, you can evaluate the correction result by turning the uppermost layer on and off (fig. 5).

When working in 16-bit mode, the edited photo opens as a separate document.

**Important!** The script works correctly if the ACR plug-in saves the image settings to sidecar XMP files. Although this option must be selected by default, it's recommended to check the ACR plug-in preferences by clicking the  button in the ACR window.



# "Basic" Tab



This tab mostly duplicates the basic features of the ACR dialog in PSE.

In addition, it includes two missing controls.

1. "Texture" slider\* lets you accentuate or smoothen image details (fig. 1).

2. "Dehaze" slider\* is intended for reducing or increasing haze in a photo (fig. 2).


\* Available in PSE 2019 and above.



Control	Value
Exposure	0.62
Contrast	0
Highlights	0
Shadows	0
Whites	-33
Blacks	62
Texture	25
Clarity	35
Dehaze	57
Vibrance	0
Saturation	0



# Graduated Filter

 Graduated Filter feature lets you apply tonal and color corrections gradually.

1. To create a filter, click "+New" button (fig. 1).

By default, a new filter darkens the upper part of the edited image, thus mimicking a real-life photo filter. However, its range and effect are broadly adjustable.

2. To modify the way the effect grows across the picture, select "Mask" sub-tab (fig. 2).

This invokes some visual aids over the preview. The small red dot (fig. 2/1) marks the gradient beginning; i.e., the zero-effect area. The big green dot (fig. 2/2) means the gradient end (the full effect zone).

3. To quickly change the gradient direction, click one of the "preset mask" buttons (fig. 3).



4. To customize the gradient, move its "start" and "end" points with the corresponding sliders: "Zero Effect" panel (fig. 4/1) is responsible for the red dot, "Full Effect" sliders (fig.4/2) control the green one.

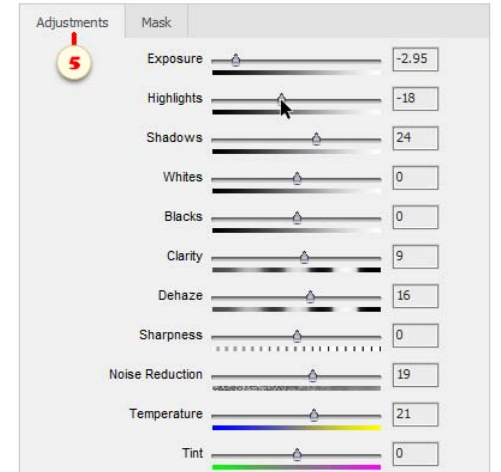
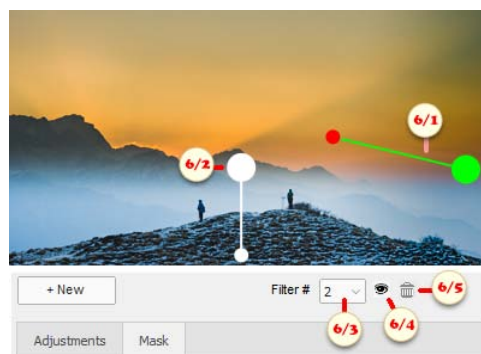
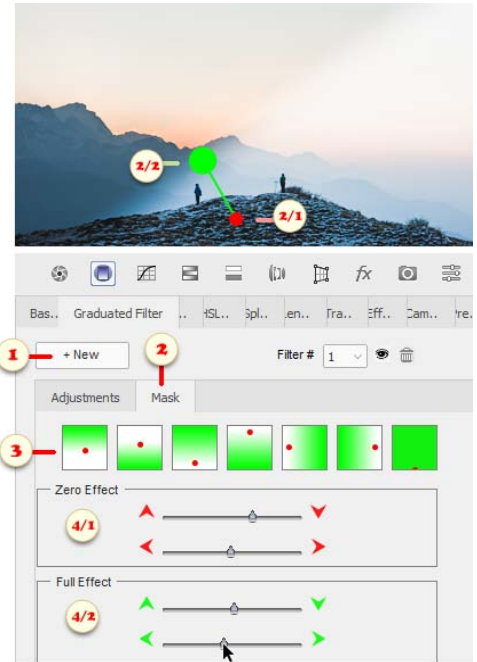
5. To modify the effect itself, go to "Adjustments" sub-tab (fig. 5) and move the sliders.

6. A single photo may have multiple graduated filters applied to it, with different effects and in different directions. For example, on the bellow screenshot the additional filter (fig. 6/1) increases contrast for the right edge of the image.

While the "Mask" tab is open, the currently edited filter is shown in red and green (fig. 6/1), whereas all the other filters are white (fig. 6/2).

To modify a non-selected ("white") filter, choose it in "Filter #" menu (fig. 6/3), and then adjust its effect or direction / mask.

To disable unnecessary filter, select it (fig. 6/3) and then hide it  (fig. 6/4) or delete it  (fig. 6/5).





# Tone Curve

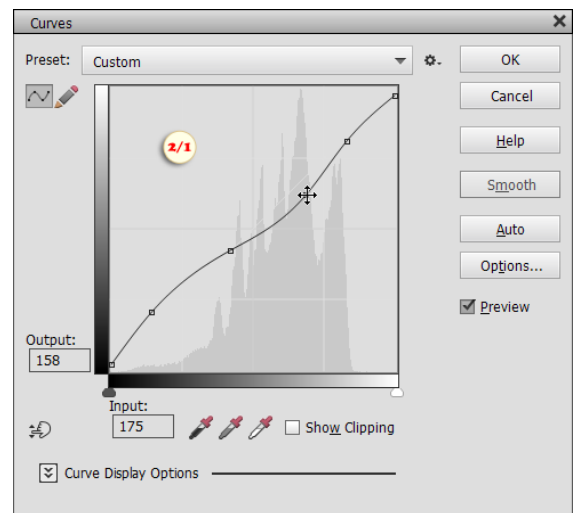
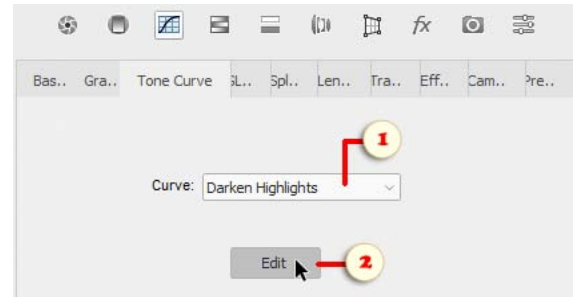


"Tone Curve" feature offers the same possibilities as the Curves tool, however its settings are stored in sidcar XMP files. So, it may be useful, i.e., for "non-destructive" corrections of 16-Bit photos.


1. For a quick tonal correction, choose a suitable preset in "Curve" menu (fig. 1).

2. To modify the curve manually, click "Edit" button (fig. 2) and make the required changes in the "Curves" dialog that opens (fig. 2/1).

3. In case later on, you decide to reshape the curve, open  "RAW Corrections" dialog, go to  "Tone Curve" tab, and click "Edit" button (fig. 2).



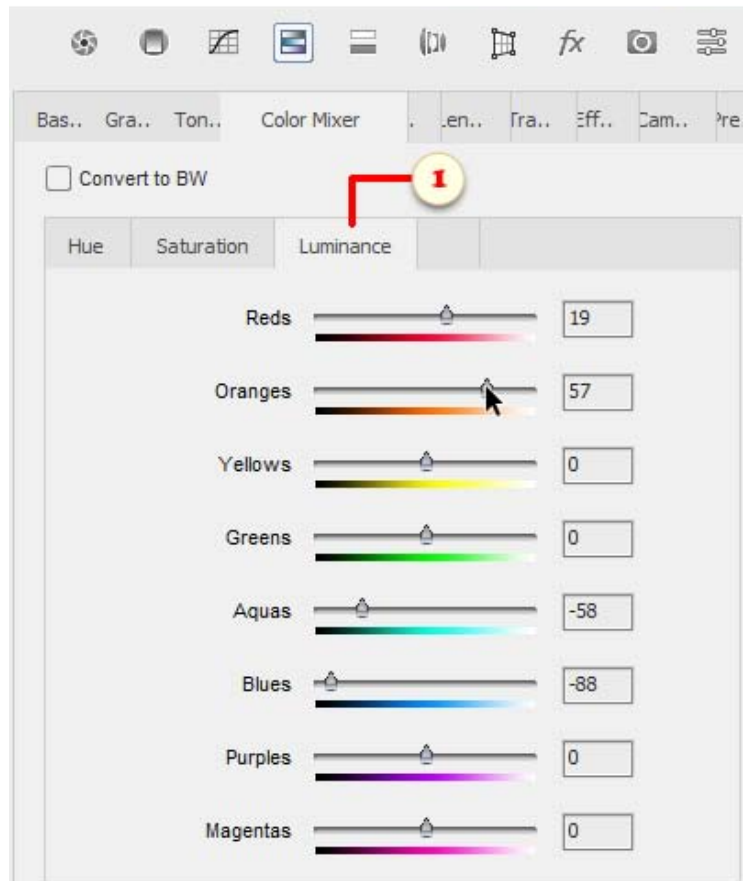
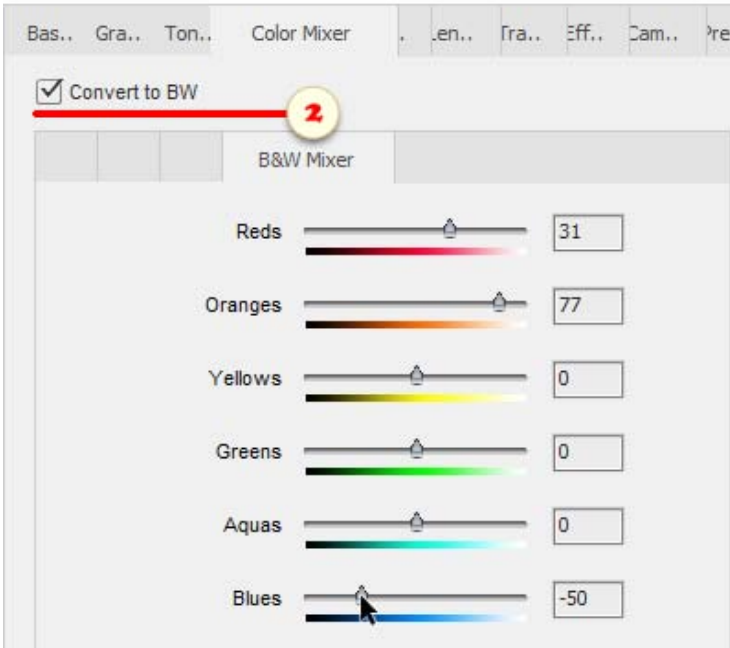
# Color Mixer

 The "Color Mixer" tab can be used for color correction and BW conversion.

1. For color adjustment, select a tab corresponding to the required color property - Hue, Saturation, or Luminance (fig. 1).

Then, tune the selected parameter with the "color range" sliders.

For instance, in the screenshot 1, luminance of "Blues" and "Aquas" is reduced, while luminance of "Reds" and "Oranges" is increased.



2. To make a color image black and white, check "Convert to BW" option (fig. 2) and specify with the sliders how the original colors influence the resulting monochrome image.

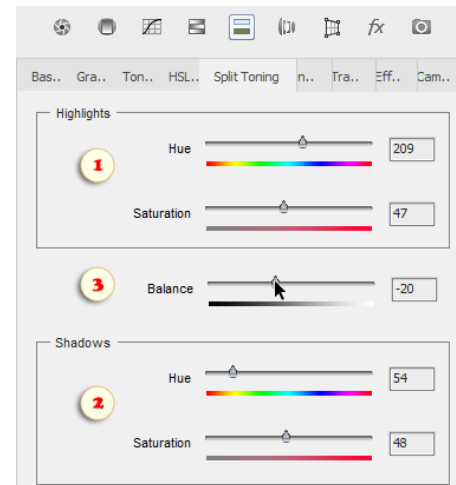
The screenshot 2 exemplifies darkening the (formerly) blue sky and lightening the orange rock.

# Color Grading



The "Color Grading" tab is meant for coloring grayscale images.

1. For example, increase saturation and choose color hue for the midtone areas (fig. 1).
2. Increase saturation and choose color hue for the highlights (fig. 2).
3. Set saturation and hue for the shadows (fig. 3).
4. Adjust the influence of the tonal ranges with the "Blending" and "Balance" sliders (fig. 4).



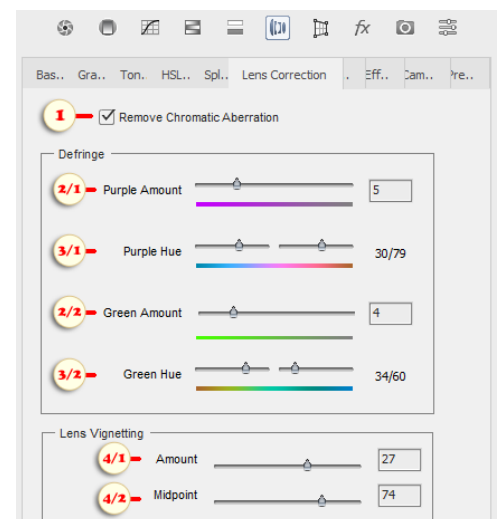
# Optics



This tab is intended for removal of lens-specific chromatic aberration and vignetting.

1. To enable the automatic removal of red-green and blue-yellow color shifts (lateral chromatic aberration), check "Remove Chromatic Aberration" gadget (fig. 1).
2. For removal of purple/green fringes (axial chromatic aberration) set the color suppression strength with "Purple amount" (fig. 2/1) or "Green Amount" slider (fig. 2/2).
3. If necessary, use "Purple Hue" (fig. 3/1) and "Green Hue" (fig. 3/2) sliders to extend or narrow the tool's color range.
4. To reduce vignetting (lens edge darkening), brighten the corners with "Amount" slider (fig. 4/1).

To adjust the tool's range, use "Midpoint" slider (fig. 4/2).



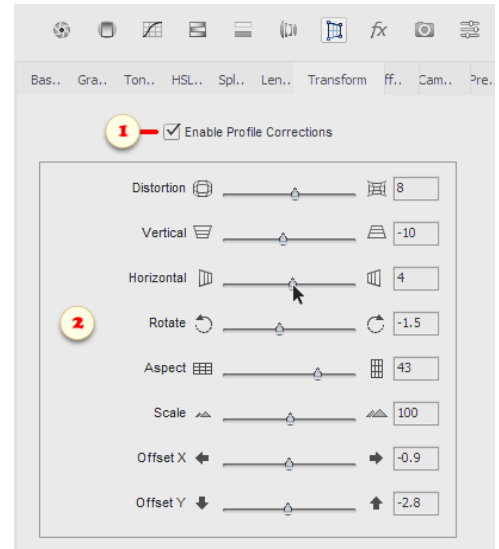
# Geometry



This tab allows to correct geometric distortions.



1. To enable the automatic correction of lens-specific distortions, check "Enable Profile Corrections" gadget. (fig. 1).
2. For manual corrections, use the sliders as shown on the fig. 2.

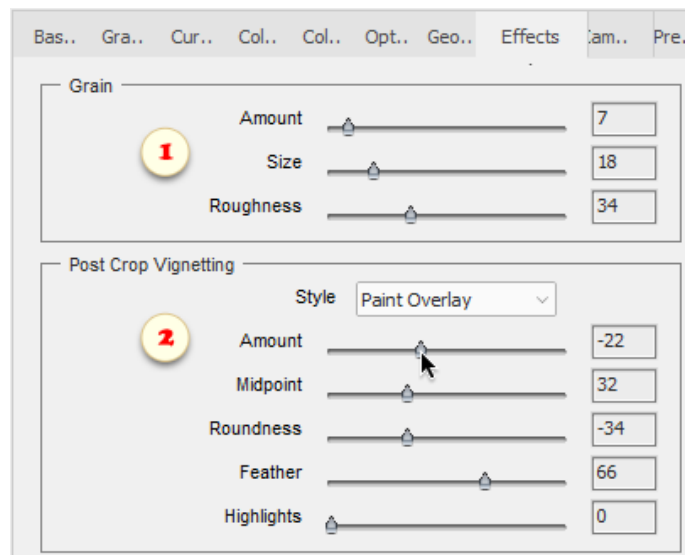


# Effects



This tab includes "Grain" and "Post Crop Vignetting" effects.



1. The "Grain" controls let you imitate grainy film (fig. 1).
2. The "Post Crop Vignetting" feature creates a frame-like effect by darkening the image edges (fig. 2).

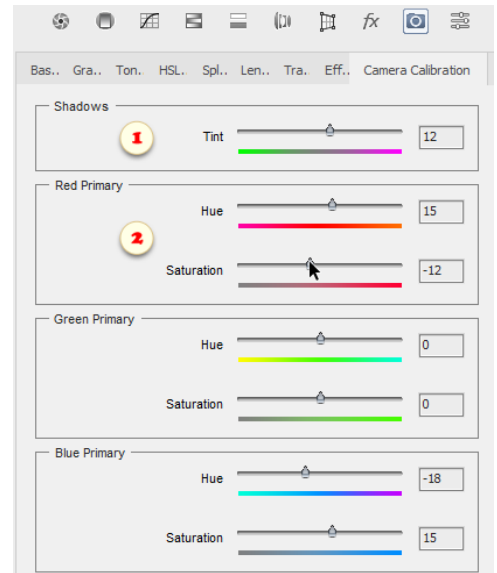


# Camera Calibration



"Camera Calibration" tab allows to define how the ACR plug-in renders the color from your camera.



1. For example, if the darker areas of your photo are greenish, pull "Shadows" slider to the right (fig. 1).
2. Or, if the red color is much too vivid, adjust it with "Primary Blue" sliders (fig. 2).
3. If you want to apply the same calibration settings to all the photos from your camera:
  - open a RAW file in PSE with the default settings (without any correction);
  - open raw  "RAW Corrections" dialog and accomplish the  camera calibration;
  - open the same photo in "Adobe Camera RAW" plug-in window;
  - in the plug-in menu, select "Save New Camera Raw Defaults" option.

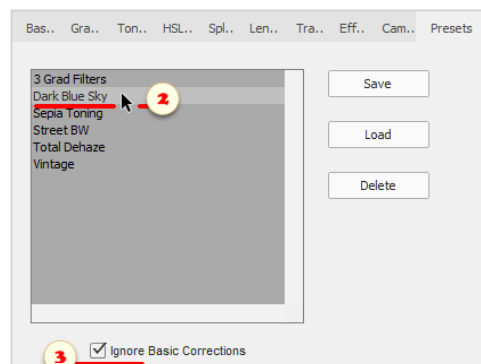
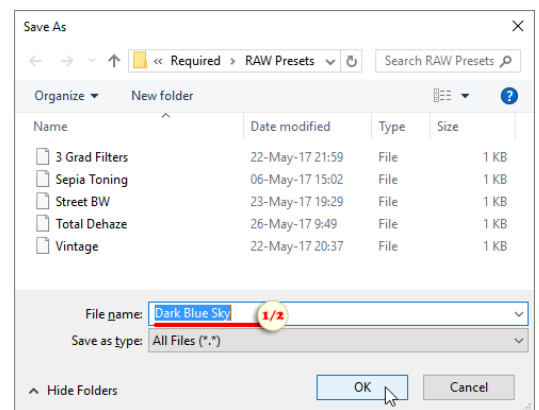
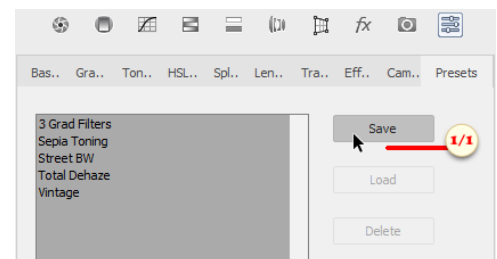


# Presets



"Presets" lets you save and reuse the correction settings.

1. To save the current settings as a preset, click "Save" button (fig. 1/1), in the dialog that opens, enter the new preset name (fig. 1/2), and press "OK".
2. To apply the saved settings to another photo, open it in PSE, call "RAW Corrections"  dialog, go to "Presets" tab, and double-click the required preset (fig. 2).
3. "Ignore Basic Corrections" option (fig. 3) defines whether a loaded preset should overwrite the current "Exposure", "Contrast", and other settings on the "Basic"  tab.



# Tool Presets



As we know, the Tool Options panel allows to dramatically change a tool's behavior. For quick switching between various usage scenarios, consider "Tool Presets" feature.


o. Choose a tool in the Toolbox and customize its settings in the Tool Options panel (fig. 0).

1. Open "Tool Presets" dialog and click "Create" button (fig. 1).

2. In "Create Preset" dialog that opens, enter a descriptive name (fig. 2) and click "OK".

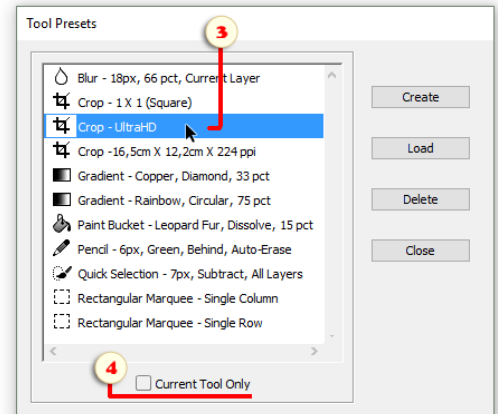
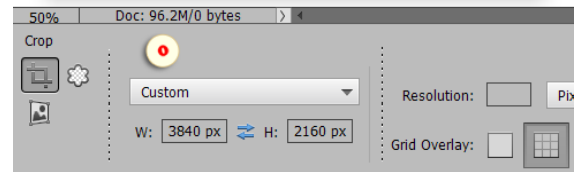
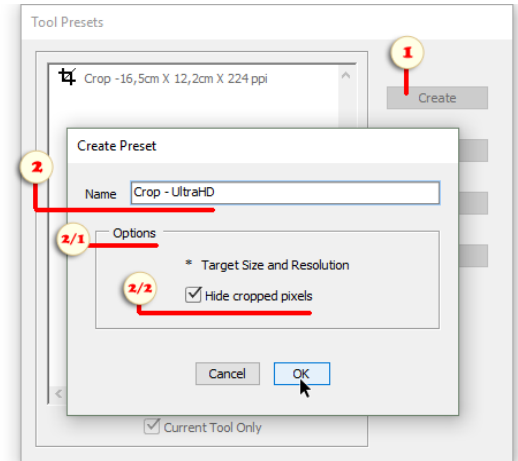
The savable settings for the current tool are specified in the "Options" section (fig. 2/1).

Not all parameters can be stored to a preset. For example, in certain cases, brush tip shape, scatter, and some other settings may not be saved.

In the meantime, for the Crop  Tool, you can define "Hide cropped pixels" option (fig. 2/2), which is unavailable in the Tool Options panel.

3. To load the saved settings, open "Tool Presets" dialog and double-click the required item (fig. 3).

4. By default, the dialog only displays presets for the currently selected tool. If you want to switch between any tool presets, uncheck "Current Tool Only" gadget (fig. 4).



# About Frame Animation



By default, PSE suggests animating graphics in two stages:  
1. Preparing a separate layer for each planned frame.  
2. Setting animated GIF's options in the "Save for Web" window.



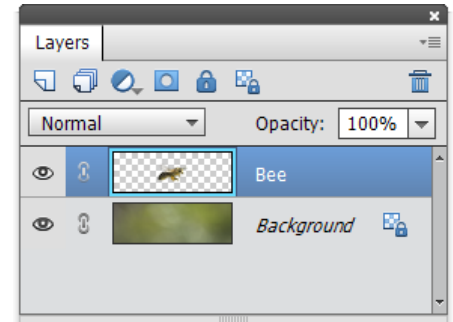
Elements+ offers a more robust and flexible approach based on the Photoshop "frame animation" technique.

To alter the composite image appearance for a specific frame, we edit the existing layers' properties:

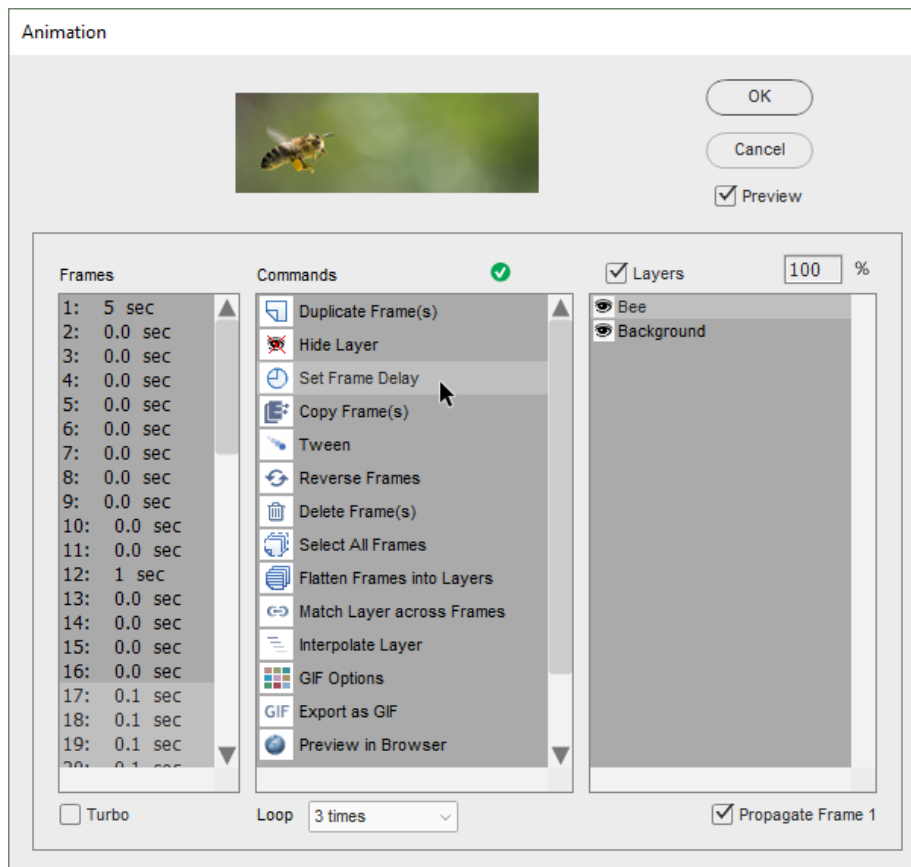
- position (but not the size!)
- visibility (including partial opacity change)
- style (effects and blending options).

In short, the workflow looks like this:

- create as many frames as needed;
- modify layer properties for each frame;
- set delay time for each frame;
- export the created animation as GIF file;
- save the source document as PSD file.



This approach lets us compose more complex animations by using fewer layers. For example, the GIF image on this page was created with just two layers.





# Animation Dialog

To open the "Animation" dialog, you either play "Animation" action from Elements+ action set or run "File > Automation Tools > e+ Animation" command.



*\*Opening this dialog from the Effects panel is possible but not recommended because this method doesn't work for hidden layers.*


1. To view/edit a specific frame, select it in the "Frames" list (fig. 1).

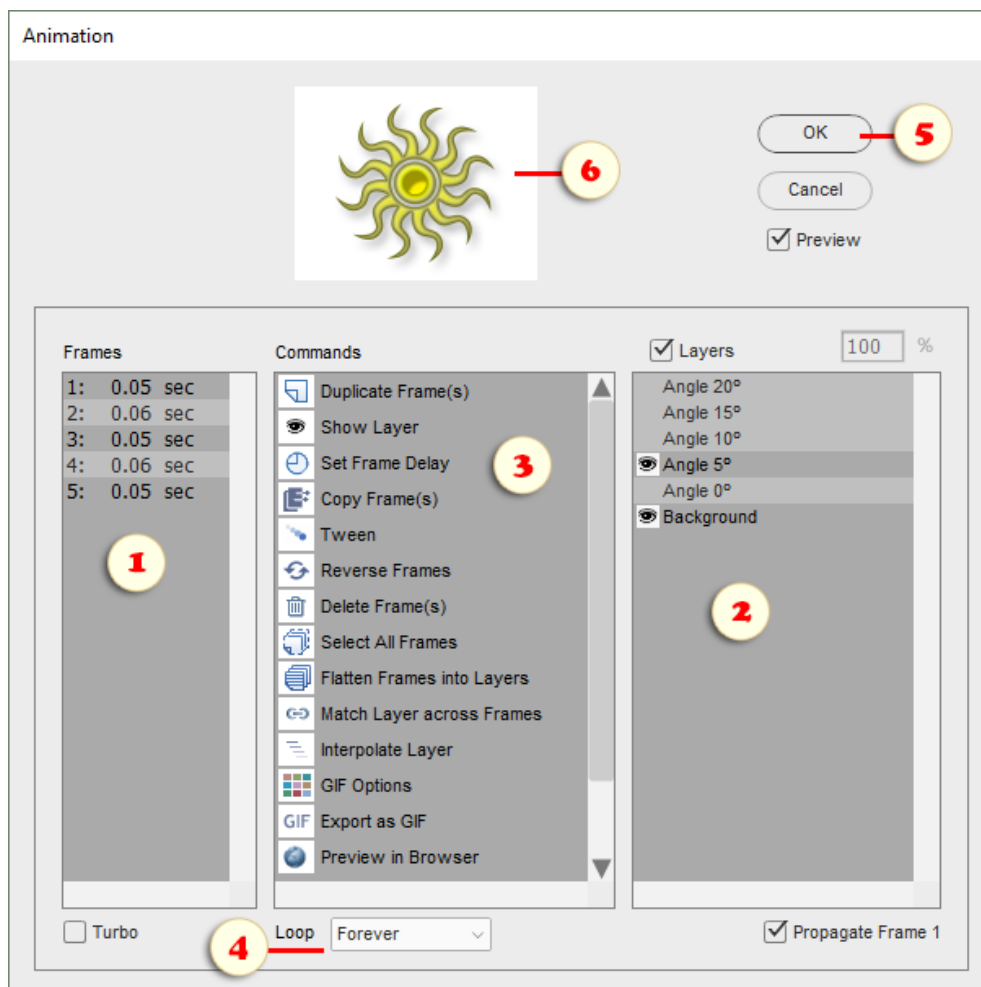
To modify multiple frames at once, hold down [Shift] or [Ctrl] modifier key while selecting.


To create a new frame, run  "Duplicate Frame(s)" command in the "Commands" list (fig. 3).

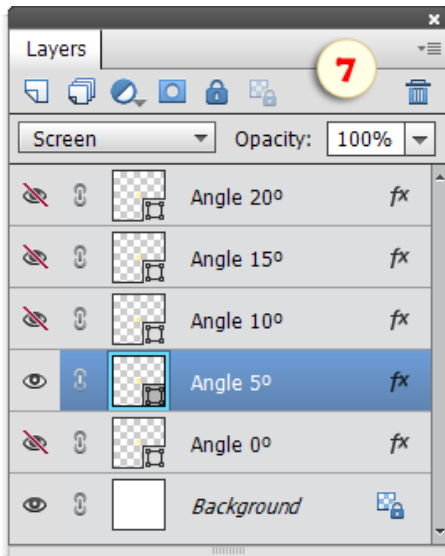
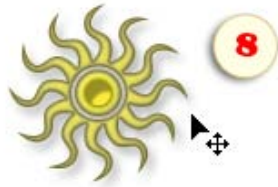
2. The "Layers" list (fig. 2) lets you select, hide/show, and fade layers without closing the "Animation" dialog.

To show or hide a layer for the selected frame(s), choose it in the list and then double-click either  "Show Layer" or  "Hide Layer" command in the "Commands" list (fig. 3). Alternatively, you can turn visibility on/off by double-clicking a layer in the "Layers" list (fig. 2).

3. To change the duration of the selected frame(s), use  "Set Frame Delay" command in the "Commands" list (fig. 3). Alternatively, you can open "Frame Delay" dialog by double-clicking a frame in the "Frames" list (fig. 1).



4. By default, a new animation is set to play only once. To change this setting use "Loop" menu (fig. 4).
5. Once a frame (or multiple frames) chosen in the "Frames" list, you can close the "Animation" dialog and edit the selected frame(s) in the PSE environment:
- So, click "OK" button (fig. 5).
  - Choose some layer(s) in PSE "Layers" panel (fig. 7).
  - Adjust the layer position with the  Move tool (fig. 8).
  - Hide/show layers, reduce opacity, or change their blending modes in the Layers panel (fig 7).
  - Use PSE "Styles" panel, "Style Picker", "Style Settings" dialog, or Elements+ "Styles" dialog to add/modify layer effects.
6. While the script dialog is open, PSE may not display the selected frame in the image window. The preview at the dialog top (fig. 6) shows the current frame's appearance in real time.



# Tweening

You don't always need to create and modify each frame manually. Some of the tasks can be done automatically.

For example, an object's movement or a shape's transformation can be animated like follows.

1. Create two frames containing the initial and final states.

This may be done


- by showing different layers for each frame

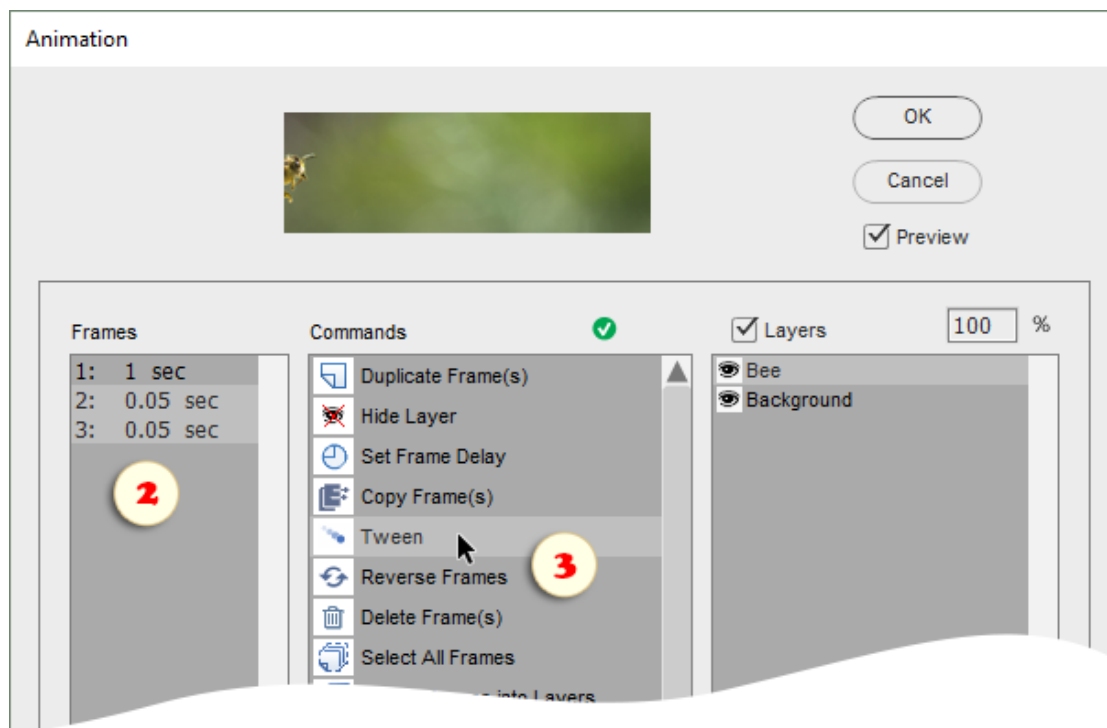
- or by repositioning the same layer(s)

(fig. 1/1 --> fig. 1/2).

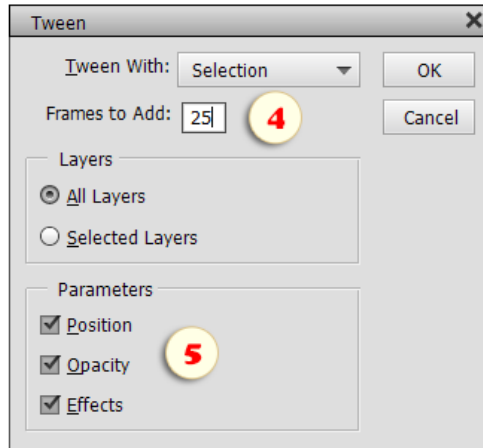


2. In the "Frames" panel of the "Animation" dialog, select the both -- initial and final -- frames (fig. 2).

3. Run  "Tween" command (fig. 3).



4. In the dialog that opens, define how many frames should be inserted between the initial and final frames (fig. 4).



5. Optionally, you may also define which layer parameters should be "tweened": position, opacity, and/or effects (fig. 5).

PSE automatically inserts the intermediate frames and sets the layer properties for each one.

# Interpolate Layer

Sometimes, you may want to alter the behavior of an animated object or to add a new object into an existing frame sequence.

0. Decide on the initial and final frames of the planned event.

For example, let's make the creeping line appear in the Frame 9 and disappear in the Frame 21 (screenshot).

1. Select the "initial" frame and then set the "object" layer's position (fig. 1) and/or opacity.

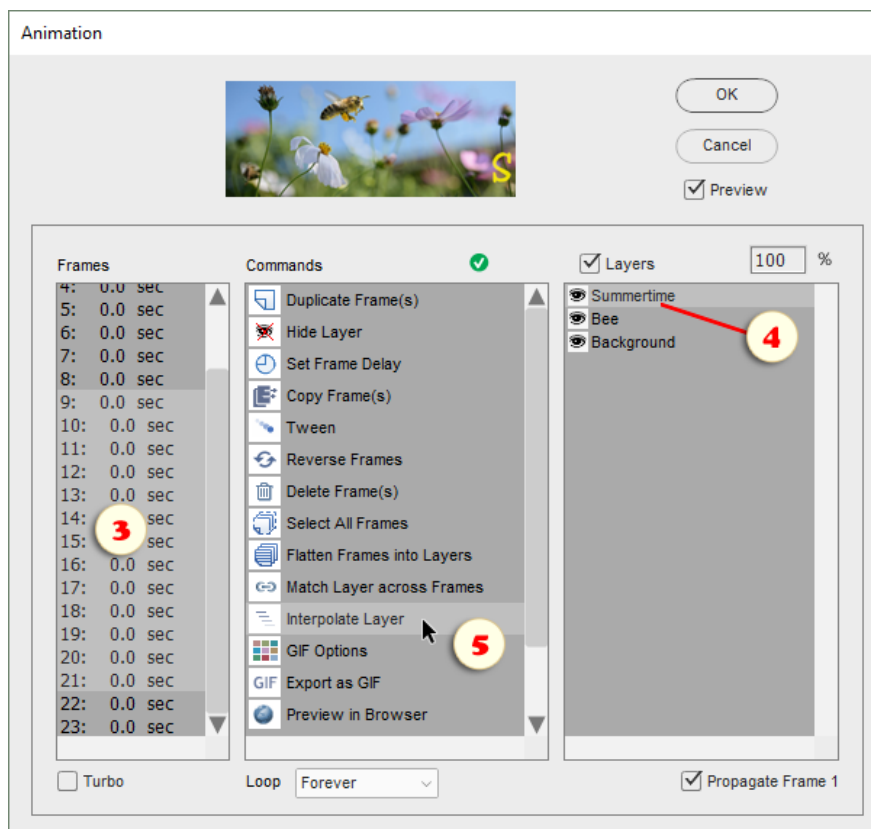
2. Select the "final" frame and set the layer position (fig. 2) and/or opacity.

3. In the "Frames" list, select the "initial through final" frame range (fig. 3).

4. Make sure the "object" layer (or multiple layers) is selected in the "Layers" list (fig. 4).


5. Run  "Interpolate Layer" command (fig. 5).


The script automatically re-calculates the layer position and opacity for the intermediate frames.



# Unifying Layer Properties

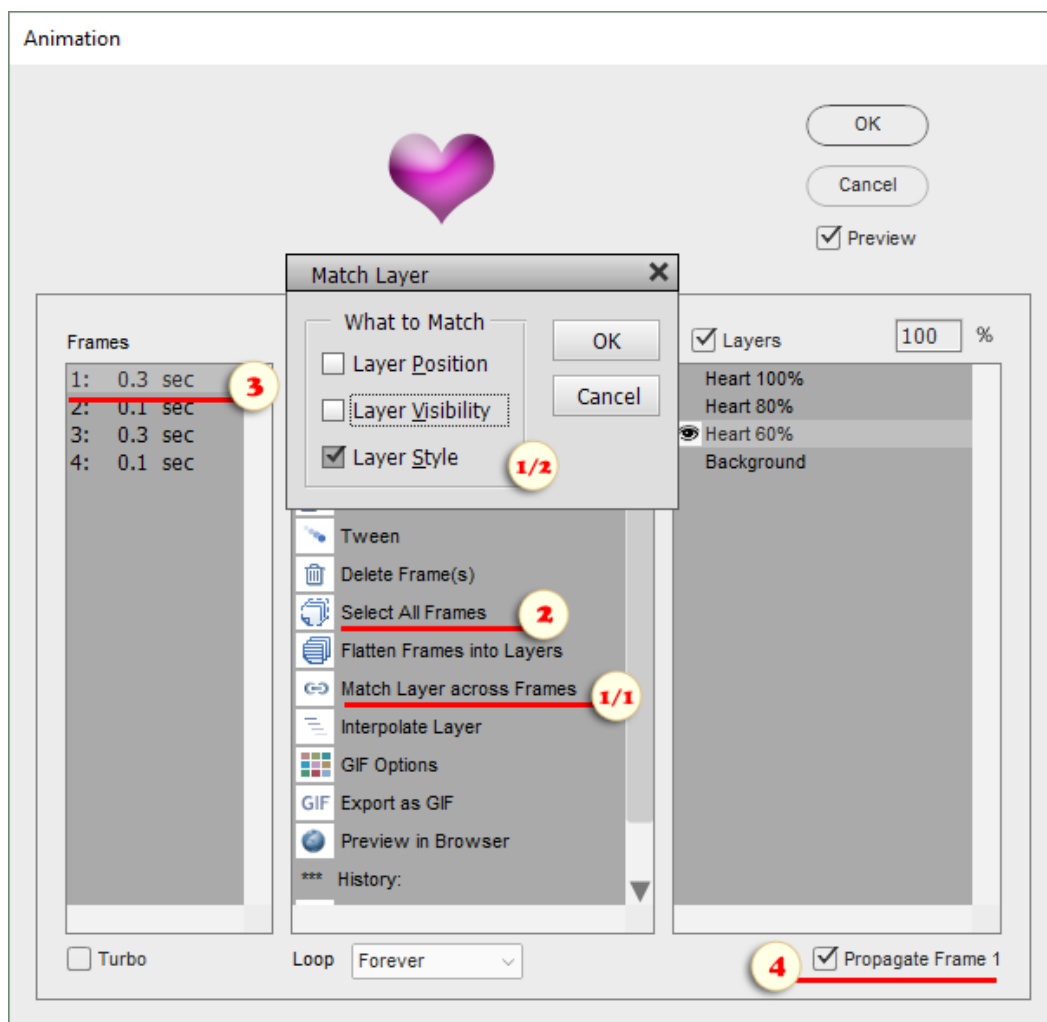
And what if you need to modify the appearance of the entire animation?

**Solution 1:** To apply the current layer properties to all the frames, run  "Match Layer across Frames" command (fig. 1/1) and, in the dialog that opens, define which exactly properties to match (fig. 1/2).

**Solution 2:** Run  "Select All Frames" command (fig. 2) and then hide, show, move layers, or edit layer styles.


**Solution 3:** By default, modifying the first frame of the animation affects all the other frames as well. So, you can just select the Frame 1 (fig. 3) and then make the required changes.

If you want to edit the first frame without altering the follow-up frames, uncheck "Propagate Frame 1" option (fig. 4).



# Saving Animation

I. To optimize the quality of the created animation:

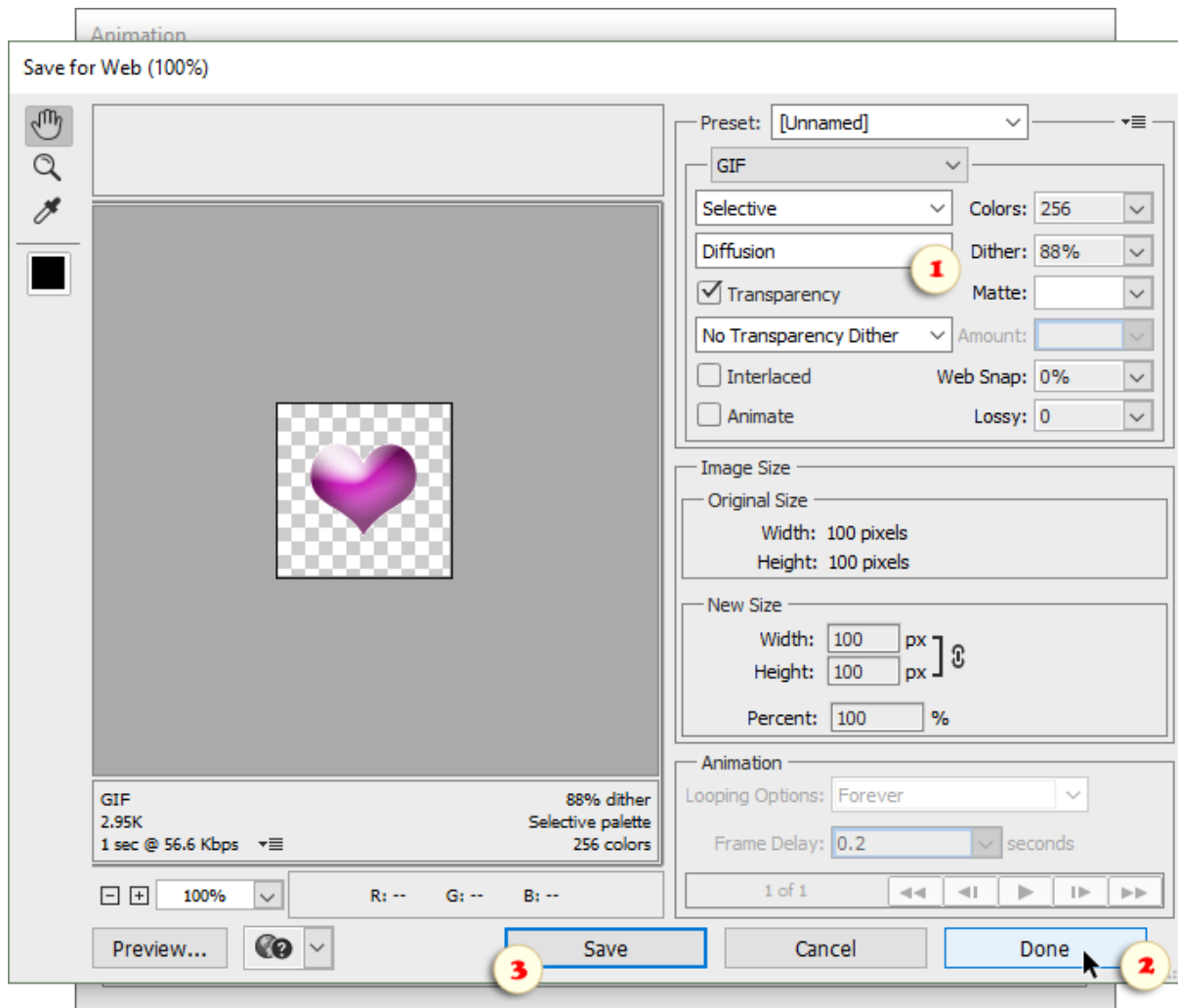
- In the "Animation" dialog, run  "GIF Options" command.
- In "Save for Web" dialog that opens, set the number of colors, transparency, matting, and/or other parameters (fig. 1).
- Click "Done" button (fig. 2).

II. To preview the animation with your default Web browser:


- In the "Animation" dialog, run  "Preview in Browser" command.

III. To save the final animated image:

- In the "Animation" dialog, run  "Export as GIF" command.
- In the "Save for Web" dialog that opens, click "Save" button (fig. 3).
- Specify the target folder.



# Macros

 In full Photoshop, actions are a great time saver allowing users to record their repeating tasks and replay those afterwards with a click.

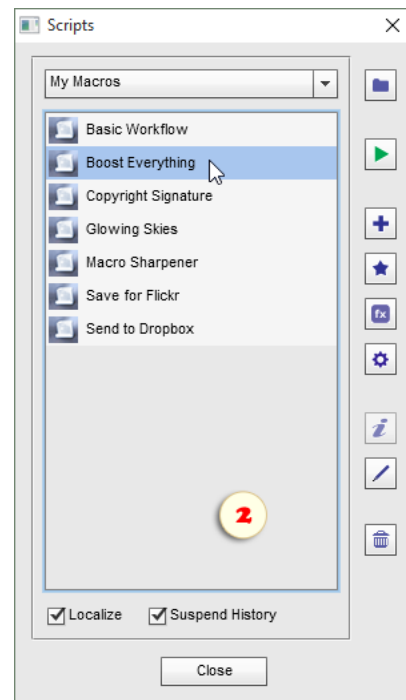
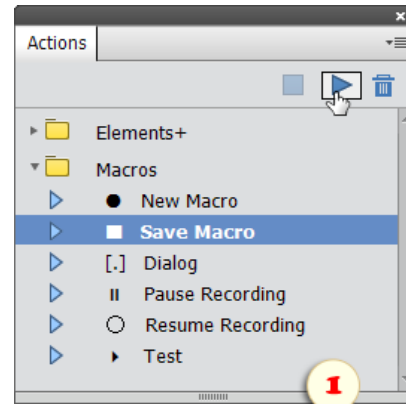
Unfortunately, Photoshop Elements doesn't let you create custom actions of your own. That's why you may need "Macros" kit to streamline your workflow.

In short, you save (fig. 1) a chain of editing steps as a macro, and then play it through the Scripts dialog (fig. 2).

Technically speaking, such an automatically recorded sequence is a regular script. The term "macro" is used here only to distinguish your own custom scripts from all the others in E+ catalog.

**Important!** To enable the automatic recording you have to **download Scripting Listener plug-in** and install it into PSE.

To make sure the plug-in works, restart Photoshop Elements, open any image, and then find a file named "ScriptingListener.JS.log" on your Desktop. Thereafter, you can proceed to the macro recording.





# Macro Recording and Saving

So, you have installed "Scripting Listener" and made sure it records your PSE activity.

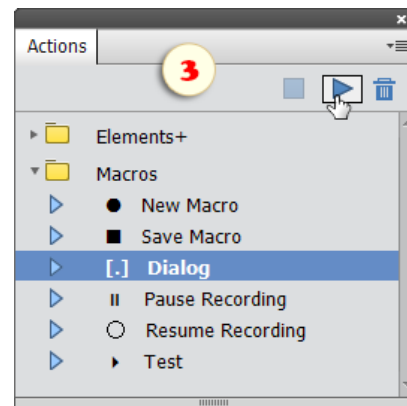
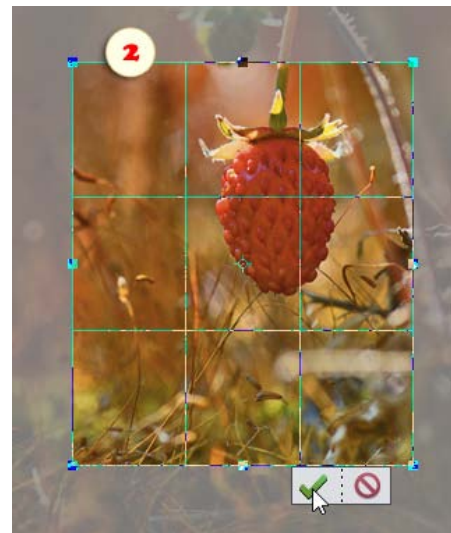
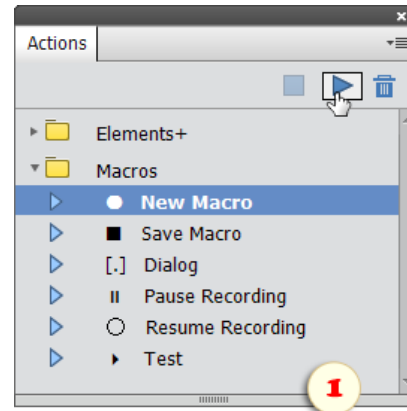
Now open the Actions panel (Window > Actions), go to the panel menu, choose "Load Actions" command, browse to "C: > Elements+ > 15.0 > Actions", and load "Macros.atn".

Then prepare all the prerequisites for your planned macro. For example, open some file if the macro should edit the current image; select some area if pre-selection is required, and so on.

Now, at last, you are ready for the macro recording.

1. Choose ● "New Macro" action and play it (fig. 1).
2. Accomplish the steps you want to record. For example, duplicate layer, adjust "Brightness/Contrast", apply a sharpening filter, crop the image (fig. 2), etc..
3. By default, the recorded macros execute silently (i.e., without user interaction). To make a command's settings customizable on playback, run [.] "Dialog" action right upon completing the corresponding step. For instance, to allow altering cropped area:
  - commit the cropping (fig. 2)
  - then play the [.] "Dialog" action (fig. 3).
4. Once all the necessary steps done, play ■ "Save Macro" action. Then, in the dialog that opens, enter the macro name and save it.

By default, your macros are saved to "My Macros" subfolder of the E+ Scripts catalog. However, you may choose any other location.



# Pitfalls and Workarounds

Please, keep in mind that not any Photoshop Elements activity can be recorded to a macro.

1. First off, any clicks in the "Effects" and "Graphics" panels are not recordable.

Possible solutions: Instead of "filter" thumbnails, use the corresponding commands in the "Filter" menu. To apply "drop shadow" or some other layer style, create it with the "Style Settings" command (Layer > Layer Style > Style Settings), as shown on the screenshot. To record an action execution, load it into the Actions panel.

2. Brush, Pencil, Sponge, Selection Brush and other "painting" tools can't be recorded.

Possible solutions: For area selecting, use Marquee, Polygonal Lasso, or Magic Wand tool. To imitate the Brush strokes, select some fragment, then feather (Select > Feather), and fill it (Edit > Fill Selection).

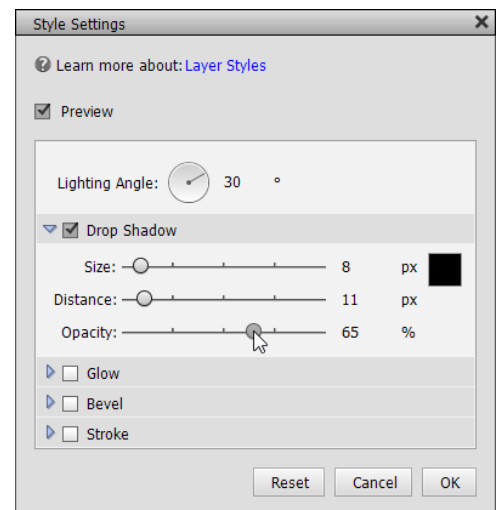
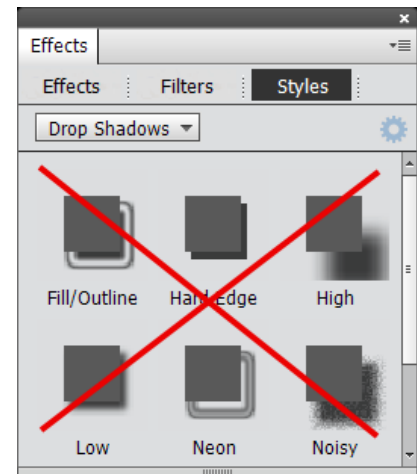
3. We can't record any commands and tools that are missing in full Photoshop: "Smart Tone", "Smart Fix", "Auto Red Eye Fix", "Convert to Black & White", Straighten Tool, and some others.

Possible solutions: Look for an alternative, Photoshop-compatible approach. For example, "Auto Levels" and "Auto Color Correction" work fine for automatic adjustments. For B&W conversions, use "Desaturate" or "Gradient Map" command.

4. Separately, we note that, in some cases, "Image Size" command may be recorded incorrectly. Therefore, for altering pixel dimensions, consider "Fit Image" command (File > Automation Tools > Fit Image).

In addition, it must be remembered that the edited images may differ in size, aspect ratio, color depth, and other properties.

To create an "all-image" macro, we should opt for "all-mode" algorithms, test the recorded macro thoroughly, and, if something goes wrong, devise a workaround.



## Auxiliary Commands

Let's see how to use the three auxiliary commands of the "Macros" set.

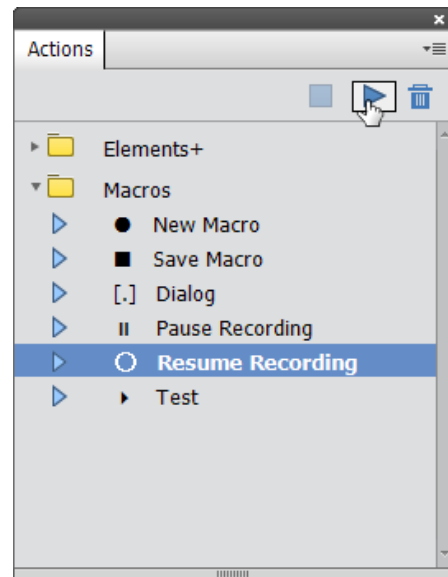
1. To execute the last saved macro without opening the "Scripts" dialog, just play ▶ "Test" action.

2. In case, while recording a macro, you need to perform some tasks that shouldn't be recorded, play || "Pause Recording" action. When you are ready to continue, use ○ "Resume Recording" action.

3. If you have recorded a part of a macro and want to validate it without saving, use || "Pause Recording" and then ▶ "Test" command. (In the "Pause" mode, "Test" executes the current, yet unsaved recording).

In case the recording works fine, either ■ save it to macro or ○ resume recording. If the recording doesn't work as intended, start a ● new macro.

4. If you want to append a few steps to the last saved macro, use ○ "Resume Recording" action. When finished, ■ re-save the macro.



# About Alternative Elements+ Interface

In case the E+ scripts don't work on your computer properly, if you find them slow or inconvenient, perhaps, the "windowless" version of this patch interface would suite you better.

As opposed to the standard "scripted" version, it's based mainly on the "actions" (macros recorded in full Photoshop).

Since such an approach means an individual thumbnail for every single action, the alternative E+ version adds to your Effects palette no less than 150 thumbnails, sorted by category.

Of course, the scripts are more powerful than the actions. However, the action-based interface lets you access most of the E+ essential features.

Furthermore, the effects from the 9th through the 19th categories let you run scripts from E+ catalog (or, to be precise, those of them that don't open script dialogs).

To install the action-based version go to the "C:\Elements+\15.0\" folder, launch the "e+15a\_setup.exe" file and wait until PSE rebuilds its cache.

**Important!** Please do not uninstall the standard (script-based) version of E+, because its files are required for the action-based set.

To access the E+ functions:

1. In the Effects panel, open the "Photo Effects" tab.
2. In the drop menu, choose one of the "numbered" E+ categories (screenshot 1).
3. To apply a function, either double-click its thumbnail (screenshot 2) or drag it onto the target image window.

