

This technique does have its down side. It doesn't recreate lost details and you will need to degrade your image by making it more noisy before you can dodge and burn. So it can't be considered a magic 'cure all' for problem pictures but it can help you get a little detail into that annoyingly white highlight or that equally frustrating blocked shadow area.

## Tinted monochromes

One of the most enduring techniques utilized by photographers the world over is the practice of toning or changing the color of their black and white prints. The Sepia tone (brown) look has come to be linked with quality image production partly because it was a process that increased the longevity of black and white pictures and partly because only committed photographers would take their work through this extra processing step. Digital photographers have the tools at hand to not only 'tone' their black and white images but also to apply this same technique to their color ones.



**Toning >>** Use the Hue/Saturation control (Enhance > Adjust Color > Hue/Saturation) to quickly and effectively add a tint to your color images.

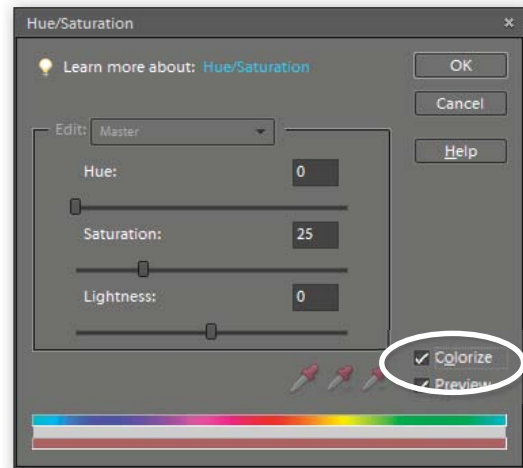
## 6.26 Using Hue and Saturation to tone your pictures

*Suitable for Elements – 6, 5.0, 4.0, 3.0, 2.0, 1.0 | Difficulty level – Intermediate | Resources – Web image 621  
Related techniques – 6.27 | Menus used – Enhance*

The simplest and fastest way to add color is to use the Hue/Saturation control (Enhance > Adjust > Color > Hue/Saturation). This can be applied directly to the whole image or as an adjustment layer (Layer > New Adjustment Layer > Hue Saturation). To change the feature into a toning tool click the Colorize option in the bottom right of the box. The picture will switch to a single color monochrome (one color plus white and black). The Hue slider now controls the color of your tone.

The sepia look in the example is a value of 30 on the Hue slider. The Saturation slider varies the strength of the color. The Saturation value used in the example was 25. The Lightness slider adjusts the brightness of the image but changes of this nature should be left for the Levels feature.

The predictability of this digital toning system means that you can achieve the same tint in each image for a whole series of pictures. The recipes for regularly used tones, or favorite colors, can easily be noted down for later use or if toning using an adjustment layer then the layer can be dragged from one image to another. You can even create a Toning palette like the example on the next page, which provides a range of tint options as well as hue strengths.



**Hue/Saturation toning >>** Check the Colorize option to convert the dialog to Toning mode.



**Toner recipes>>**

Use the recipes for the tints below to help guide you when toning using the Hue/Saturation control. Simply plug in the following numbers for the Hue, Saturation and Lightness sliders.

- (a) 0, 75, 0
- (b) 0, 50, 0
- (c) 0, 25, 0

- (d) 30, 75, 0
- (e) 30, 50, 0
- (f) 30, 25, 0

- (g) 80, 75, 0
- (h) 80, 50, 0
- (i) 80, 25, 0

- (j) 190, 75, 0
- (k) 190, 50, 0
- (l) 190, 25, 0

- (m) 250, 75, 0
- (n) 250, 50, 0
- (o) 250, 25, 0

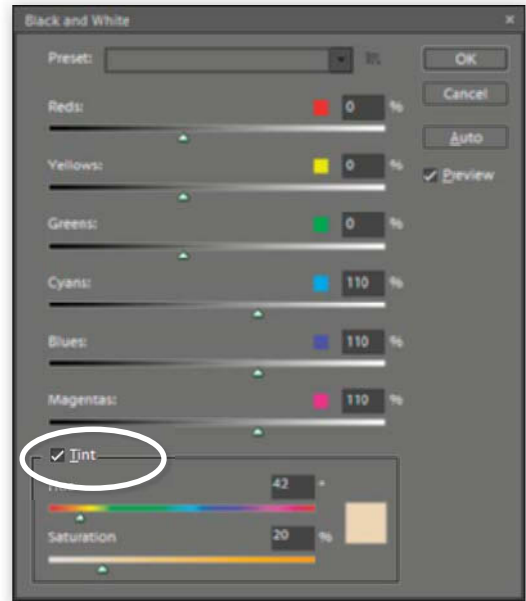
## 6.27 Tinting borrowed from Photoshop

*Suitable for Elements – 7.0, 6.0, 5.0, 4.0, 3.0, 2.0, 1.0*  
*Difficulty level – Intermediate | Resources – Web image 621 | Related Techniques – 6.26, 6.28*  
*Tools used – Brush | Menus used – Layer*

We have already seen how we can borrow adjustment layers from Photoshop documents to handle our conversions to grayscale, but there is also the opportunity to tint your photos with the same Black and White feature. Nestled at the bottom of the dialog is a tint control that contains the same Hue and Saturation sliders that feature in the Hue Saturation adjustment layer.

After setting the conversion sliders, ticking the Tint options changes the image from a grayscale to a toned monochrome. The Hue slider determines the color of the tint and the Saturation slider the strength of the tint color.

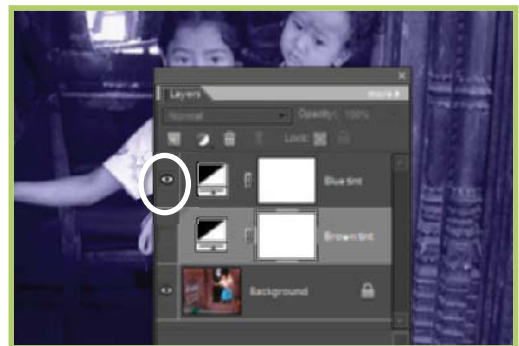
To gain access to this Photoshop feature simply drag a Black and White adjustment layer from the donor document ('Photoshop-Convert-to-gray-tinting.psd') which is available from the book's website, to an open Elements file. There are several different tinting adjustment layers to choose from.



**Photoshop's Black and White feature >>** After borrowing the Black and White adjustment layer, Elements users can open the feature's dialog by double-clicking the layer's thumbnail. At the base of the dialog is a Tint option that provides the opportunity for you to tone the images you convert to grayscale with the feature.



**Step 1 >>** Start by opening both the Photoshop donor document (Photoshop-Convert-to-gray-tinting.psd) and the Elements file that you want to enhance. Click onto the Photoshop document and scroll through the list of adjustment layers available in the document. Select a layer and click-drag it onto the Elements document. The enhancement change will be immediately previewed in the workspace.

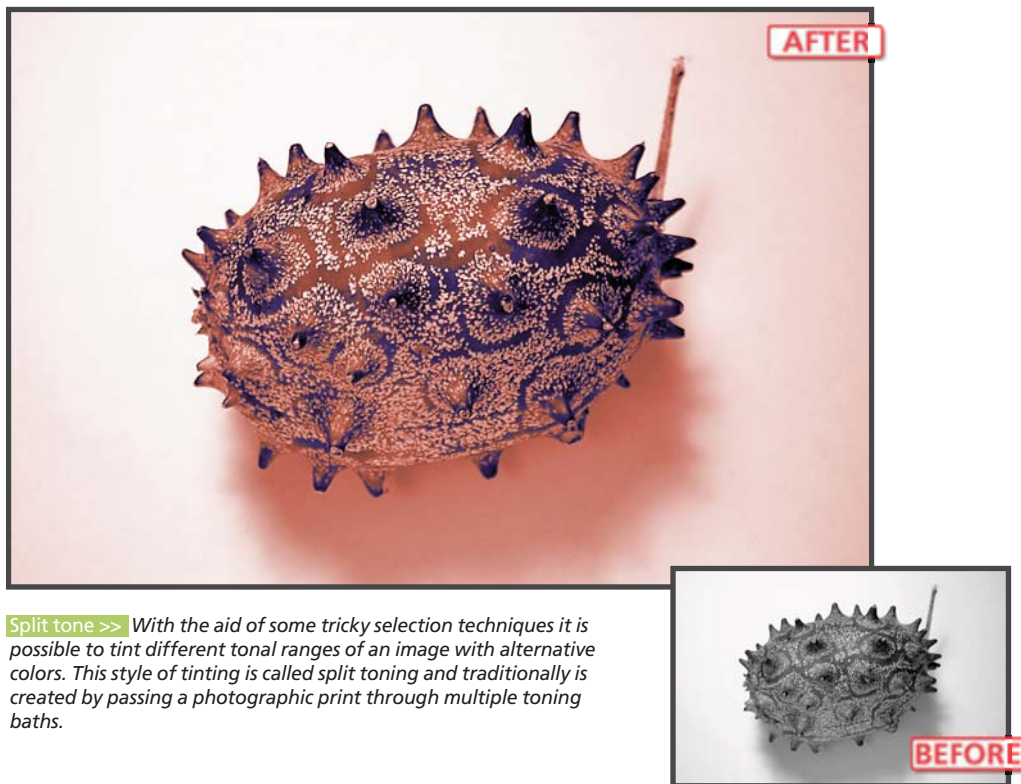


**Step 2 >>** Multiple Photoshop layers can be dragged onto the Elements document and their effects hidden or applied by clicking the 'eye' icon on the left of the layer entry.

## Split toning

Once you have mastered the art of toning your pictures it is time to spread your ‘tinting’ wings a little. One of my favorite after-printing effects back in my darkroom days was split toning. This process involved passing a completed black and white print through two differently colored and separate toning baths. This resulted in the print containing a mixture of two different tints.

For example, when an image is split toned with sepia first and then blue toner the resultant picture has warm (brown) highlights and midtones, and cool (blue) shadows. Getting the right toning balance between the two solutions was difficult and then trying to repeat the process uniformly over a series of images was even harder. Thankfully I can replicate the results of split toning in my digital picture with a lot less trouble and a lot more predictability.



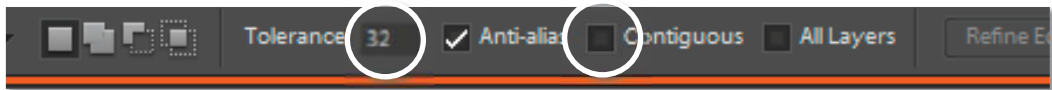
**Split tone >>** *With the aid of some tricky selection techniques it is possible to tint different tonal ranges of an image with alternative colors. This style of tinting is called split toning and traditionally is created by passing a photographic print through multiple toning baths.*

### 6.28 Select and tone

*Suitable for Elements – 7.0, 6.0, 5.0, 4.0, 3.0, 2.0, 1.0 | Difficulty level – Intermediate | Resources – Web image 622 | Related techniques – 6.26 | Tools used – Magic Wand | Menus used – Select, Enhance*

In order to tint a select range of tones such as midtones and shadows I must first select these areas of the image. The Magic Wand tool makes selections based on color and tone and so is perfectly suited for this type of selection. Normally we would use this tool with the Contiguous option turned on so that the selection comprises pixels that sit next to each other, but for this

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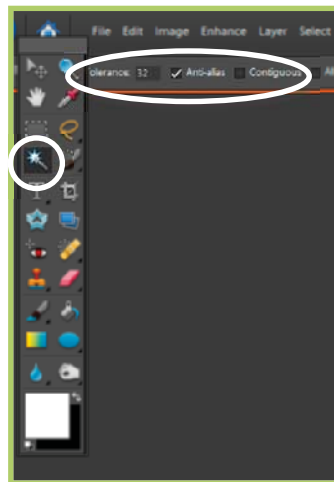


task turn this option off. The Tolerance value for the tool can range from 0 to 255. This setting determines how close to the selected pixel's tone the other pixels need to be before they too are included in the selection. The 0 setting is used to select other pixels in the image with exactly the same color and tone, whereas a setting of 20 will select other pixels that vary by as much as 20 tonal/color steps from the original.

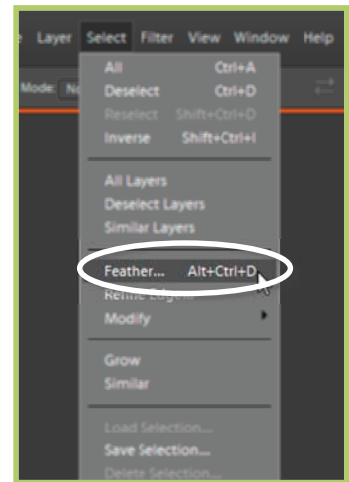
With this in mind we can easily employ this tool to select just the shadow and midtones of an image by setting the tolerance to a value of about 120 and then selecting the darkest part of the image (which we will assume has a value of 0 and therefore is black). The Magic Wand will then search the picture for pixels with a tonal value between 0 and 120. The resultant selection will include both shadows and midtones. It is then a simple matter of using the Hue/Saturation control to colorize these tones. To tint the rest of the pixels in the picture in an alternative color you must first invert the selection (Select>Inverse) and then repeat the Hue/Saturation toning procedure.

To soften the transition at the split of the two colors apply a feather of 1 or 2 pixels (Select > Feather) after your initial selection.

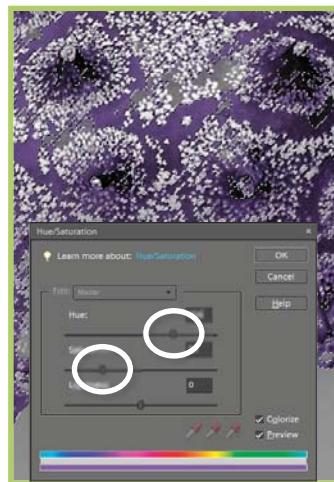
**Magic Wand settings >>** When using the Magic Wand to select a range of tones in an image be sure to turn off the Contiguous setting, increase the Tolerance value and then select your reference pixel.



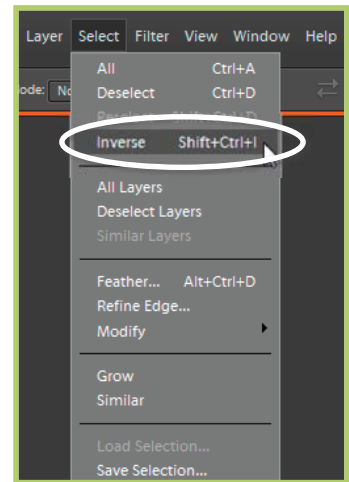
**Step 1 >>** Select the Magic Wand tool, adjust the Tolerance value and deselect the Contiguous option.



**Step 2 >>** Feather the selection by a value of 1 or 2 pixels to soften the split between toning colors.



**Step 3 >>** Tone the selected areas using the Hue/Saturation control.



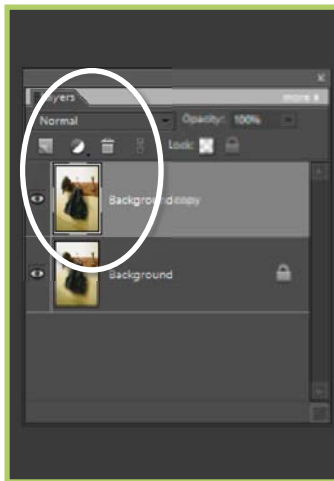
**Step 4 >>** Inverse the selection and tone the remaining pixels using an alternative color.

## 6.29 Two-layer erase

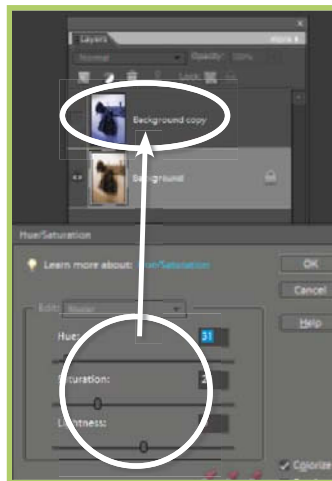
*Suitable for Elements – 7.0, 6.0, 5.0, 4.0, 3.0, 2.0, 1.0 | Difficulty level – Intermediate | Resources – Web image 623  
Related Techniques – 6.28 | Tools used – Eraser | Menu used – Layer, Enhance*

You can extend the split toning idea beyond its darkroom origins by using this technique to create an image where one part of the picture is toned one color whilst the rest is colored in an alternative hue. To achieve this effect duplicate the image layer and then select and tone each layer in turn. Then use the mask from a No Settings adjustment layer to remove parts of the upper layer to reveal the color of the layer beneath.

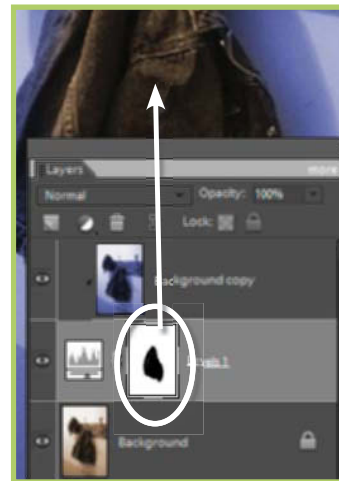
**Erasing toned layers>>** *By duplicating the image layer and then toning the two layers it is possible to use a No Settings adjustment layer mask to erase the upper layer to reveal the alternate colored layer below.*



**Step 1 >>** *Duplicate the base image layer by dragging it to the New Layer button at the bottom of the Layers dialog.*



**Step 2 >>** *Select each layer in turn and tone using the Hue/Saturation control set to Colorize. Select the lower layer and add a new Levels Adjustment Layer with no settings applied between the layers.*



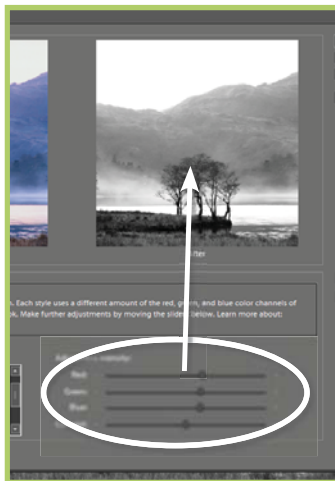
**Step 3 >>** *Select the uppermost layer and select Layer > Group with Previous. Now select the layer mask and a black soft brush and paint the details from the layer beneath.*

## 6.30 Color Variations based split toning

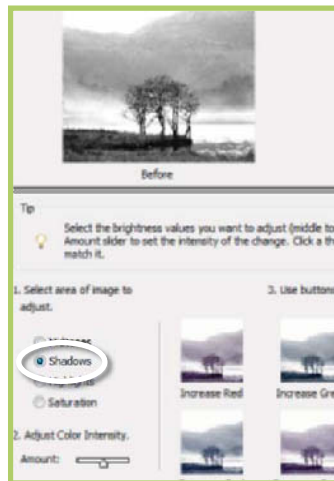
*Suitable for Elements – 7.0, 6.0, 5.0, 4.0, 3.0, 2.0, 1.0 | Difficulty level – Intermediate | Resources – Web image 624 | Related Techniques – 6.28, 6.29 | Tools used – Brush | Menus used – Layer*

The Color Balance feature in Photoshop provides a unique way of creating split tones. As the feature contains the ability to not only tint a grayscale image (that is in RGB Color mode), but also limit this tinting to one of three tonal ranges, shadows, midtones or highlights, it is the perfect tool for creating great split tones. The feature is also available as an Adjustment Layer meaning that split tones can be applied in Photoshop non-destructively.

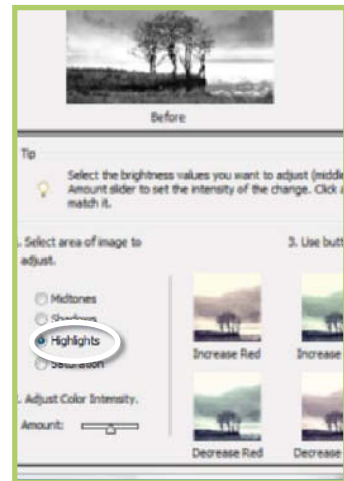
Thankfully the Enhance > Adjust Color > Color Variations feature offers the same tinting abilities that are customized for specific tonal ranges. To start the toning process use the Convert to Black and White feature to change the color image to grayscale but still retain the RGB Color mode. Next open the Color Variations feature and target the Shadows, click onto one of the colored thumbnails a couple of times to add a tint to the shadows. Next choose the highlight setting and add a different color here. Hey presto! A split-toned print.



**Step 1 >>** Start by converting the color original to gray using the Convert to Black and White feature. This removes the color but maintains the RGB Color mode of the file allowing for the split toning later.



**Step 2 >>** Next open the Color Variations feature and target the Shadow areas. Click onto one of the color thumbnails a couple of times to tint the shadows.



**Step 3 >>** While the Color Variations dialog is still open, switch to the Highlight tonal range and tint these values a different color.

## 6.31 Photoshop's Color Balance split toning in Elements

*Suitable for Elements – 7.0, 6.0, 5.0, 4.0, 3.0, 2.0, 1.0 | Difficulty level – Intermediate | Resources – Web image 625 | Related Techniques – 6.16, 6.17 | Tools used – Brush | Menus used – Layer*

For elements users who want to employ a non-destructive workflow, the Color Balance adjustment layer from Photoshop can be dragged and dropped from a Photoshop document onto an Elements file. To keep the whole technique non-destructive a Photoshop Black and White adjustment layer should be used first to convert the image to grayscale. To help with this process I have created a

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**Split toning >>**

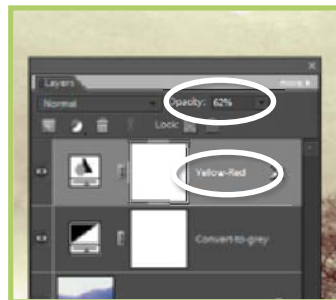
*Borrowing Color Balance and Black and White adjustment layers from Photoshop documents provides a way for Elements users to split tone non-destructively.*



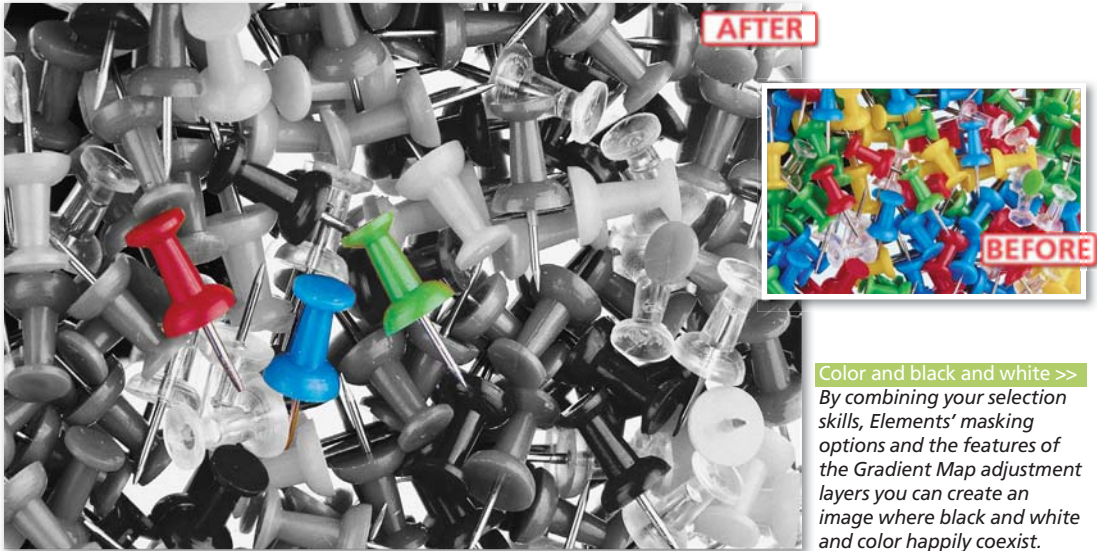
Photoshop file containing a convert to gray layer and a range of split-tone options. To use, download the Photoshop-Split-Tones.psd file from the book's website and open the document into Elements. Drag the Convert-to-Gray layer to the Elements file first and then add a split tone layer. Adjust the opacity of the split tone layer to control the strength of the split-tone colors.



**Step 1 >>** Start by opening the Photoshop-Split-tone.psd file into the Elements editing workspace. Drag the Convert-to-Gray layer from the Photoshop document to an open Elements file.



**Step 2 >>** Now drag a split tone layer to the Elements document. If need be adjust the opacity of the layer to reduce the strength of the tinting colors.

**Color and black and white >>**

*By combining your selection skills, Elements' masking options and the features of the Gradient Map adjustment layers you can create an image where black and white and color happily coexist.*

## Black and white and color

The same 'two-layer erase back' technique can be used for creating photographs which contain both color and black and white elements, but I prefer to use a different method based around Elements' masking options.

### 6.32 Layer mask and gradient map

*Suitable for Elements – 7.0, 6.0, 5.0, 4.0, 3.0, 2.0, 1.0 | Difficulty level – Intermediate | Resources – Web image 626 | Related Techniques – 6.18 | Tools used – Selection tools | Menus used – Select, Layer*

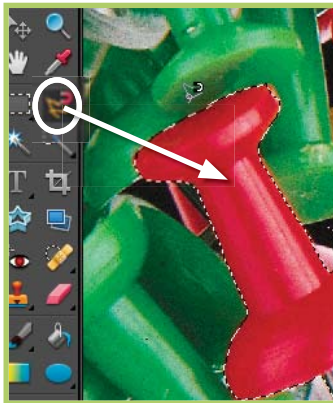
With the color image open make a selection of the objects that will not be converted to black and white. In the example I used a combination of the Magnetic Lasso and the standard Lasso tools to select the three map pins, but you could also use the Magic Selection Brush to achieve the same results. Next, feather the selection (Select > Feather) slightly with a setting of 1 pixel to soften the edge of the effect. Invert the selection (Select > Inverse) so that the background (everything other than the map pins) is now selected. Then, with the selection still active, create a new Gradient Map adjustment layer (Layer > New Adjustment Layer > Gradient Map). When the Gradient Map dialog appears select the map with a smooth transition from black to white and click OK. Elements uses your selection to mask out the adjustment layer effects and restrict them from being applied to the originally selected map pins. You can create a multitude of other effects using the same process but different gradient maps or adjustment layers.

**More effects >>** You can create other effects using the same masking technique with the Threshold (a), Posterize (b) and Invert (c) Adjustment Layers options.

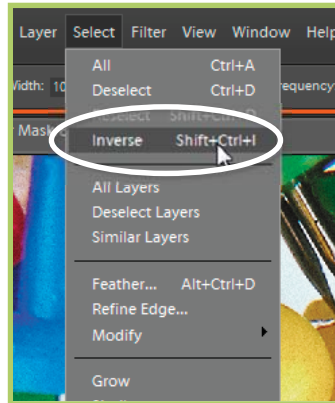




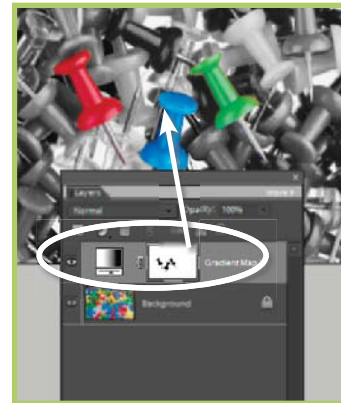
Make sure that you save your selections (Select > Save Selection) as you make them. This way you can always reload them later if you need to.



**Step 1 >>** Make a selection of the parts of the image that you want to remain in color.



**Step 2 >>** Feather the selection by 1 pixel and then Inverse the selection.



**Step 3 >>** With the selection still active create a new Gradient Map adjustment layer.

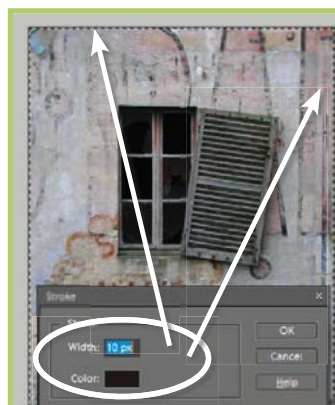
## Border techniques

Creating a great border is one of those finishing touches that can really make your images stand apart from the crowd. Using Photoshop Elements you can easily create and apply a variety of different border styles to your photographs.

### 6.33 Simple borders

*Suitable for Elements – 7.0, 6.0, 5.0, 4.0, 3.0, 2.0, 1.0 | Difficulty level – Intermediate | Resources – Web image 627 | Related Techniques – 6.34 | Tools used – Marquee | Menus used – Select, Window, Edit*

A basic line border can be created by selecting the whole image (Select > Select All) and then stroking (Edit > Stroke) the selection on the inside with the foreground color. For fancier styles Elements provides a range of Frame and Edge treatments in its Artwork palette (Window > Effects). Some frames require you to make a selection first; others can be applied directly to the picture with no preliminary actions.



**Stroked frame >>** Use the Eyedropper tool to select a suitable border color from the image. Select all the picture (Select > Select All). Stroke the selection (Edit > Stroke Selection) on the inside with the foreground color and a width of 10 pixels.



**Layer Effects >>** Display the Effects palette (Window > Effects) and then select the Special Effects > Photo Effects section. Choose frames from the drop-down list and then Drop Shadow from the thumbnails. Press the Apply button.

## 6.34 Sophisticated edges using grayscale masks

*Suitable for Elements – 7.0, 6.0, 5.0, 4.0, 3.0, 2.0, 1.0 | Difficulty level – Intermediate | Resources – Web image 628 | Related techniques – 6.33 | Tools used – Paint Brush | Menus used – layer*

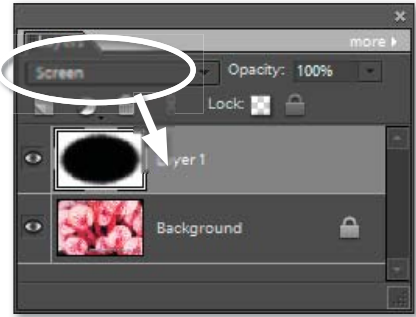
You can create truly imaginative edges by using a grayscale mask to hide the edges of the picture. Start by using the Elements drawing tools to paint a black shape with rough edges on a white background. This is our grayscale mask. Ideally the dimensions of the painting should be the same as the picture to be framed. With both the picture and the mask open as separate documents, use the Move tool to drag the mask image on top of the picture. The mask will become a new layer. Use the Free Transform tool (Image > Transform > Free Transform) to scale the mask to fit the image precisely.

With the mask layer still active change the layer mode to Screen. This will cause the image from beneath to show through the black parts of the mask whilst the white areas of the mask hide the rest of the picture below.

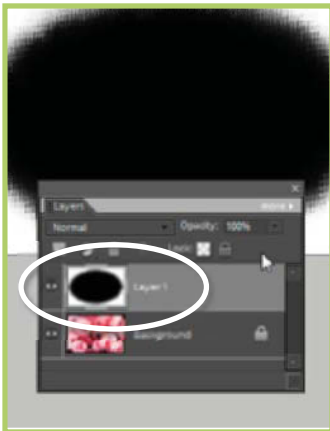
This technique can also be used to create an image-filled border by inverting the mask before changing modes. This way the center of the picture is hidden by the white portion of the mask and the edges are filled with the image from below.



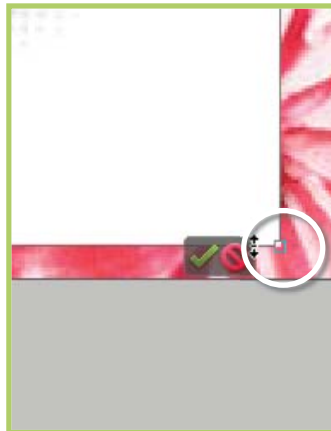
Search the web for pre-made grayscale masks that can be downloaded and used directly in Elements.



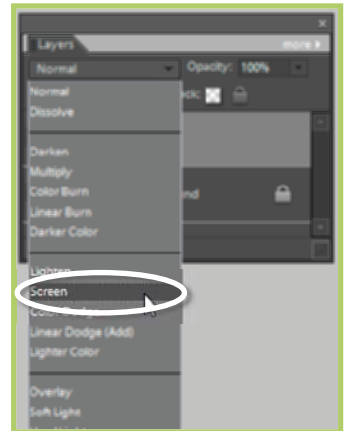
**Grayscale mask borders >>** You can use a grayscale mask to produce a creative border effect by stacking the mask on top and then changing the layer mode to Screen.



**Step 1 >>** Create or download a grayscale mask. Open image and mask. Drag mask onto image as a new layer.



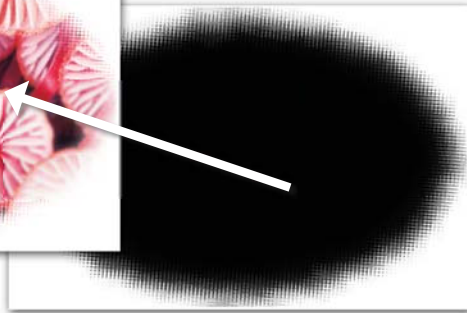
**Step 2 >>** With the mask layer selected use the Transformation tool (Image>Transform>Free Transform) to scale the mask to fit the image.



**Step 3 >>** Switch the mask layer's mode to Screen to create the edge effect. To invert the effect select Image > Adjustments > Invert before changing the mode.



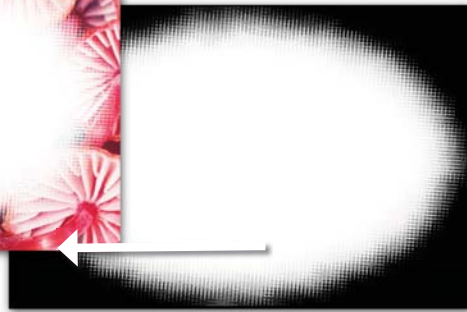
Grayscale mask border

**Picture edges >>**

More sophisticated masks of all manner of shapes, sizes and styles can be created using grayscale masks. By inverting the mask (Image > Adjustment > Invert) you can also create an edge filled with a picture rather than a picture surrounded by an edge.



Grayscale mask border inverted



## 6.35 Creating frames with Frame layers

Suitable for Elements – 7.0, 6.0, 5.0 | Difficulty level – Intermediate  
Resources – Web image 629 | Related techniques – 6.34 Tools used – Paint  
Brush Menu used – layer

Frame layers are brand new to Elements and have been introduced as part of the new system of creating multi-page themed documents (Photo or .PSE documents). Here, we will just take a quick look at the framing abilities of the new technology, but for a fuller description of how to create and edit PSE files go to Chapter 12.

Frame layers combine both the picture and the frame in a single layer. This is a really cool aspect of this technology as it means that not only can the frame and layer combination be sized and rotated as a single composition, but the picture can also be manipulated independent of the frame. Photoshop Elements ships with a huge collection of frames that can be quickly and easily added to your pictures.



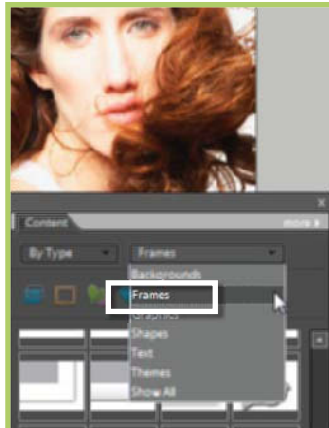
**Frame layers >>** Frame layers are a new way to dynamically add fancy borders to your photos.

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The various designs are collated in the Content palette (under the Frames option in the By Type section of the palette). To add a frame to a picture that is already open in the Full Edit workspace display the palette first ( Window > Content) and then click on the left-side drop-down menu and select By Type. Next choose the Frames option from the right-hand drop-down menu. After locating the frame type you want to add to your photo click on its thumbnail and then press the Apply button at the bottom of the palette.

Elements automatically creates a new Frame layer, adds your photo to it and then provides a small adjustment palette at the top of the framed image containing controls for sizing, rotating and replacing your photo. Alternatively, extra positioning and sizing options are available from the right-click menu.

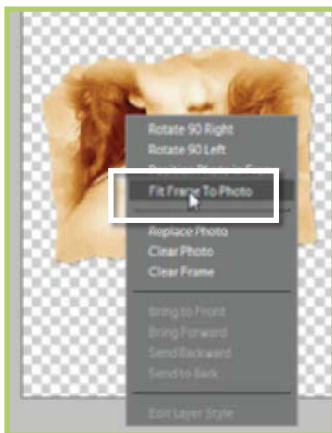
Click on the photo and then click-drag the corner handles to resize the frame and image together or the rotate handle to pivot the combination. Double-click the Move tool on the photo to select just the picture and use the handles to alter the photo independently of the frame.



**Step 1 >>** With a photo open in the editing space display the Frames section of the Content palette. Select the Frame Style thumbnail and click the Apply button.



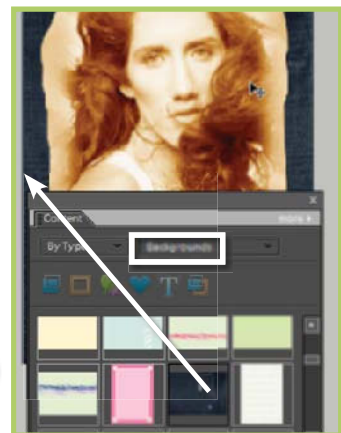
**Step 2 >>** Elements automatically creates a new Frame layer and places your photo in the frame design. Adjust the size and orientation of the picture using the pop-up adjustment palette.



**Step 3 >>** More picture controls are available from the right-click menu. In most cases the Fit Frame To Photo option should be selected first and then any fine-tuning added later.



**Step 4 >>** Single-click the photo to select both frame and photo. Double-click to pick the photo only. Use the corner and rotate handles to fine-tune the size of picture and frame.



**Step 5 >>** To finish add a background to the composition by selecting the Background option from the right-hand menu. Next Choose the background and then click Apply.