Photoshop Elements 5
Sample Workflow

The "basic" philosophy is, ...after importing your images, evaluate them in an organizer using a full-screen view. After discarding unusable images, then rate the remaining images between 1 to 5 stars each. Then enter or edit the metadata using keywords you will use to search for each image in the future using tags.

Once you are ready to begin adjusting your images in Photoshop Elements, begin with the basic adjustments and migrate to the more complex and/or creative adjustments until you are satisfied with the final image for printing or sharing. This is the workflow method described here...

Sorting

- Download images
- Use the Organizer to quickly review thumbnails and discard the unacceptable images
- Use a preview view to review the images more closely, discarding those that do not seem to be worth keeping; also identify images that are your favorites
- Evaluate your favorite images with great scrutiny to make sure they are worth the effort of a complete image-optimization workflow

Initial Image Preparation

- Convert RAW captures into image files with Adobe Camera Raw after making the basic adjustments to the raw data file; that will allow you to later optimize them in Elements
- Perform basic rotation to place the image in the proper orientation
- Perform basic cropping and rotation to eliminate unwanted pixels around the periphery of the image and to fix the horizon if crooked, respectively

Basic Optimization

- Temporarily boost saturation to maximum can give a dramatic indication of what possible image-quality issues to address and colors exist in various areas
- Great tool for discovering subtle color casts in areas you thought were neutral
- Perform a basic tonal adjustment by using Levels to set the black point, white point, and middle-tone values
- Perform a basic adjustment to deal with any color cast in the image
- Perform a saturation adjustment with Hue/Saturation

- Clean up dust, scratches, and other blemishes by using the Clone Stamp and Healing Brush tools –

Advanced Adjustments

- Perform advanced tonal adjustments with utilities such as Adjust Color Curves. Then take advantage of painting with light or the Dodge & Burn tools using a duplicate layer technique
- Perform color adjustments targeted to specific color values by using Hue/Saturation, Solid Color, and Average Color Removal
- Perform targeted color fixes and saturation painting
- Create and save selections that isolate areas requiring targeted adjustments
- Make targeted and adjustments to specific areas of your images by creating selections and painting on masks
- Perform any creative adjustments such as Colorize, Convert To Black And White, or applying Filters

Workflow Wrap-Up

- Decide on a file-naming and organization plan determining the best locations for storing files
- Save your master image file, preferably in the PSD file format (Tiff is also acceptable)
- Prepare your master image files for output so they can be shared with others

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Home > **White Balance**

Color temperature:

Light can actually be expressed as a Kelvin temperature; the temperature of the light can make it appear bluer or redder (see scale). Think of a reddish-yellow sky at sunset while at noon the sky appears mostly blue. The white balance setting in your camera controls how the color temperature of the light source you are shooting under will be recorded either "cooler" (towards blue) or "warmer" (towards red"). Auto White Balance uses information from the scene and calibrates how a white object should appear under different light sources. While Auto White Balance works well for most situations, sometimes using one of the white balance presets or setting the white balance manually (One-touch) will provide more accurate results.

Using your camera's White Balance Presets:

Auto White Balance is suitable for most situations but may not be correct when there is no near-white area in the image. The white balance presets let you tell the camera precisely what type of light source you are shooting under. The presets are tied into a specific color temperature, and they give the camera a precise method to determine what white — as well as other colors — should look like under certain lighting conditions.

These are the presets available on your camera:

| WB mode	Light conditions
AUTO	Used for most light conditions (when there is a white portion framed in the viewfinder). Use this mode for general use.
☀ 5300K	For shooting outdoors on a clear day, or to capture the reds in a sunset or the colors in a fireworks display
☁ 6000K	For shooting outdoors on a cloudy day (when using the flash)
🏠 7500K	For shooting outdoors in the shadows on a clear day
💡 3000K	For shooting under a tungsten light
🔆1 4000K	For shooting under white fluorescent lighting
🔆2 4500K	For shooting under a neutral white fluorescent lamp
🔆3 6600K	For shooting under a daylight fluorescent lamp
🖳	Color temperature set by one-touch WB. ☞ "Setting the one-touch white balance" (P. 90)
CWB	Color temperature set in custom white balance menu. When the value has not been set, it is set to 3000K. The color temperature display changes according to your CWB setting.

Setting the auto/preset white balance   WB

You can adjust the white balance by selecting the appropriate color temperature for the light conditions.

1   Press the **WB** (white balance) button.
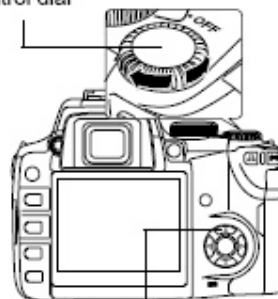
2   Use the control dial 🖢 to set.
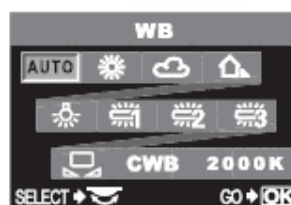AUTO / ☀ / ☁ / 🏠 / 💡 / 🔆1 / 🔆2 / 🔆3 / 🖳 / CWB

Control dial

Viewfinder

3000 — -R- : AUTO
          -- : Preset WB
          c / : Custom WB

WB

Not displayed when WB is set to AUTO.

WB button

WB			
AUTO	☀	☁	🏠
💡	🔆1	🔆2	🔆3
🖳	CWB	2000K	

SELECT ◆ 🖢   GO ◆ OK

Note: Look under WB Compensation in your reference manual to fine tune the color temperature of the presets.

The image below, on the left, was shot using Auto White Balance. The image on the right was shot using the 5300K ☀ preset. You can also use the Sunset mode, which applies the same white balance setting but also does other image adjustments such as applying (-) exposure compensation and boasting saturation.

Manual White Balance (One-touch):

When there is no near-white color in the image area, it is more difficult for the camera to determine correct white balance when set to Auto White Balance. In these situations, One-touch white balance lets you "tell" the camera what white looks like under the light your shooting.

To the right is a studio shot of a cologne bottle using Auto White Balance under tungsten lights.

Next, using One-touch white balance we fill the frame with white under the same lighting as our subject. The setting is locked following the One-touch white balance instructions.

Next, we take a shot using the One-touch white balance setting we just locked into place. The image now represents the cologne bottle's true colors.

The One-touch white balance setting will remain locked until a new one is set.
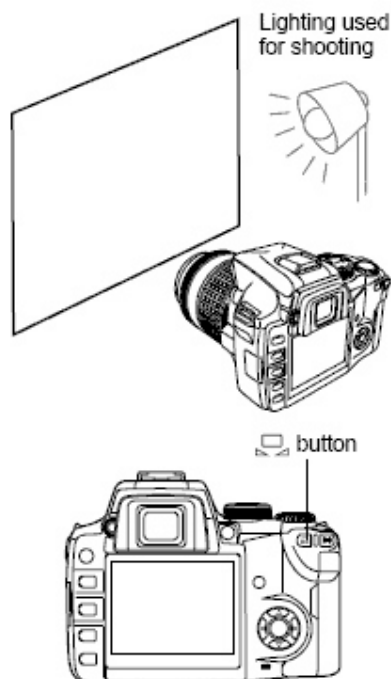
Follow the directions below to set the One-touch white balance:

Setting the one-touch white balance

This function is useful when you need a more precise white balance than preset WB can provide. Point the camera at a sheet of white paper under the light source you want to use to determine the white balance. The optimum white balance for the current shooting conditions can be saved in the camera. This is useful when shooting a subject under natural light, as well as under various light sources with different color temperatures.

1 Point the camera at a sheet of white paper.
- Position the paper so that it fills the viewfinder. Make sure there are no shadows.

2 While holding down the 🖵 (one-touch WB) button, press the shutter button.
- The 🖵 screen appears.

3 Press the ⊛ button.
- The white balance is registered.
- The registered white balance will be stored in the camera as a preset WB setting. Turning the power off does not erase the data.

Lighting used for shooting

🖵 button

📖 TIPS

After pressing the shutter button, [WB NG RETRY] is displayed.

→ When there is not enough white in the image, or when the image is too bright, too dark or the colors look unnatural, you cannot register the white balance.
Change the aperture and shutter speed settings, then repeat the procedure from Step 1.

Did you find this information useful?	◯ Yes ◯ No

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