

Photoshop Creative Elements Community Newsletter

Volume 2

January 2008

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Photoshop Creative Elements Community

The Photoshop Creative Elements Community was created out of a desperation for a new home for us by Jane (Wags) and her boss, Christian (Spider), when we thought the PET site was going to close. Thanks to Christian and his company Vivio we have a great new forum to call home with many incredibly talented and friendly people. Although it turned out that PET kept the forum going and gave it a new home, Elements Village and now has announced the PET subscribers area and newsletter are no longer closing, we still have our new home and we are all enjoying it here. Many of us migrated from PET/EV and frequent both sites. Continuing in a tradition of friendly and helpful people. It is great to hear that PET will remain and is accepting subscriptions again as it is a great resource for learning PSE. I for one had no clue how to use Elements until I stumbled across the forum there.

Here at PCEC we have many of our old friends from PET/EV as well as many new members. It has been really great over the past 7 1/2 weeks to see so many members that never posted before have the confidence to do so now. We are learning Elements and Photoshop together and having so much fun. Jane and Christian have set up a forum with all the elements that we asked for. While there are some issues that still need the bugs worked out, we are growing and thriving each day. I am sure as some as the holiday business wraps up Christian will have more time to fix those few things that need his attention.

2008 is going to be an awesome year for us. We look forward to what this year has in store with more challenges and tutorials and ever growing and improving galleries. At this time, our community has over 1100 topics, more than 13,000 post and 446 members. We can't forget the incredible job SuziB does at welcoming new members almost the second they join our happy family.

We also have this newsletter. Created by us for us. Our first edition was awesome and it is my hope you all enjoy this one as much. With the holidays consuming so much of all of our time this past month it is also my hope that the upcoming issues are even better as we have more time to come up with more unique and creative ideas to submit. I ask that you all keep in mind this is a community newsletter. If you have an idea for a tutorial, type it out and submit it. If you have a thought on something you think would be a good article or review or whatever, don't suggest it to me or PM me asking if I think it would be OK for the next issue, just do it. This is OUR newsletter and you are all more than encouraged to contribute in anyway you want.

I look forward to 2008 and growing and learning with all of you on this awesome forum. We are more than just an online community. We are friends and family and it has been my personal pleasure to meet and get to know you all through your talents and creativity.

HERE IS TO ALL OF YOU AND TO 2008.
HAPPY NEW YEAR TO YOU ALL!!!!!!!!!!!!

Kim LaCroix, Editor



Interview with Jane aka "Wags" Fearless leader and Moderator

by Jenifer Clark, Co-Editor

1. Will you tell us a little about yourself? Location/Career/Spouse/Children *I have lived in the Pacific Northwest for the majority of my life. My husband Matthew, to whom I've been married for 14 years, and I have two children, Bekah, who is 3/12 and Ari who just turned two. We also have two dogs, two cats, 4 dairy goats and 8 hens. Through the years I have had a variety of careers including 7 years as a 911 dispatcher. Currently I am a full time mom and a part-time digital scrapbooking consultant and media manager for Viovio.com.*
2. What was the first thing that made you want to start using a camera? (Special photo, the equipment, or anything that sticks out in your mind) *I don't really remember what first got me interested. I had a little instamatic camera when I was in grade school. In college I majored in Communications and took a few photography classes. Really enjoyed the photojournalism class.*
3. How did you find your way to Adobe Photoshop Elements? *In the spring of 2004 I started searching for the "perfect" baby book for my soon to be born daughter. I came across Scrappers Guide and really liked the layouts there. So I bought PSE2 and hated it! Never created a thing with it, But I kept going back to that website to look at the layouts and when I finally purchased PSE3 then things started to click.*
4. What, if any, are your favorite plug-ins for elements? *I use a lot of different actions/plug-ins, I don't think I could pick just one.*
5. What is your favorite person/place or thing to photograph? Why? *It used to be my dogs or landscapes, but now it is in my kids, because they are just so darn cute. ☺*
6. What is the one thing in photography have you had a hard time learning? *Exposure! I never have gotten a firm grasp on it all, too many numbers I guess.*
7. What does your camera bag consist of? (list everything, even gum wrappers!!) *Camera bag? I'm lucky to be able to carry a camera around with me. Up until my most recent camera, I had one I could just shove in a pocket because lets face it when you are trying to take pictures and keep track of two toddlers you've got to be fast! Special thanks to the folks that suggested the Lowepro replacement camera strap – now I can at least take an extra SD card with me.*
8. What is the next thing on your must have list? *Probably a new camera! I have a Kodak Z712is that I got this past August and I really don't like it at all! A close second on my list would be CS3.*
9. What is your favorite photo creation? What was your inspiration? *This is probably the toughest question for me to answer. I don't have some of the wonderful professional creations that other members have in their galleries. My creative life has been all about scrapping my kids baby books for the past 3+ years. This layout of my daughter at 3 months old is a favorite because the pictures really showoff her personality and because it was the first layout I ever did where everything on the page was my own creation.*



10. How did you first learn to create digital scrapbook pages? How long did your first one take you? *I purchased the training CD's from Scrapplers Guide for PSE3 – would have never learned without them. I created my first scrap page in March 2005 about my daughter's first visit to the beach. Don't remember how long it took, most of my pages take about an hour because that's about all the time I have.*
11. What is your favorite photography book, the one you couldn't live without? *Sad to say nothing comes to mind. Oh wait, I have one by Scott Kelby that was a good read at the time, but I'm so sleep deprived that I honestly don't even remember the title let alone what the content was.*
12. What do you feel is the best feature of our new home PCEC? *Without a doubt it is the people, but if we are speaking strictly of software than I love the rolling gallery. I rarely have time to go looking through galleries. I like having it right there so I can see it at a glance and go take a look. But I have to confess that most of the time I just leave comments there, rather than back in the member gallery section. That's another feature I like, being able to leave comments in the galleries themselves.*



Making a Book Tip

By Jane

Family Yearbook

You have no doubt taken a lot of beautiful photos over this past year, but do you have a plan yet on how to get them off your computer and onto your family coffee table? A family yearbook is one of the best ways to do just that.

You can take inspiration from your old high school year book and layout your family year book so that it focuses on one family member at a time, or you can do a chronological book that covers the whole family throughout the year.

And no matter what your preferred scrapping size is, [Viovio](#) has the right [size custom photobook](#) for the project at a very affordable price. If you prefer to design your own pages the "[Step-by-Step Instructions](#)" and "[Design Guidelines](#)" sections have a lot of very useful tips on designing and ordering your perfect family memory. And if you need creative inspiration don't forget to check out the 50+ templates available in the members freebie section.

Colour Management – Part Two

By Colin Woodbridge

In Part One I introduced you to the terms, Colour Space, Colour Profiles and also what the basics of Colour Management is – the translation of image data between different devices. In this part I'll give you a little more detail about Colour Spaces and Profiles so that you can perhaps appreciate why you need to use Colour Managed programs. Warning!!!! - it gets a little technical but try and stay awake, there are questions at the end!

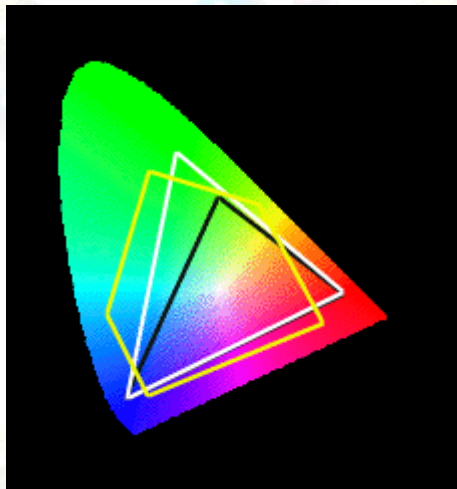
There are in fact three terms you'll come across in Colour Management which quite often get used interchangeably when in fact they do have different meanings. Even Adobe goes astray in Elements with some of its usage of these terms.

- Colour Gamut
- Colour Space
- Colour Profile

Colour Gamut

A simplistic meaning of Colour Gamut is Colour Range. In other words, the boundaries of the colours of a colour space. Where the Blackest Black, the Whitest White and the most saturated of colours are in the complete spectrum of a particular colour space.

Take a look at the diagram below and don't worry about the odd shape – it just illustrates the point. The Red, Green, Blue colours you see represent the limits of what the eye can respond to. However, our cameras, screens, and printers have far less capability and their Colour Gamuts could be represented by the Yellow, White and Black Lines.



At this point you may be asking yourself – well, if my camera captures the colours inside the Yellow line and my display can only show what's inside the black line, what happens to colours in between the Yellow and Black areas? More later.

Colour Space

Colour Space describes what goes on inside the Colour Gamut to make up the colours. So, for example we make up colours by using a mix of Red, Green and Blue and we may use 256 different levels of each to give a total of over 16.7M colours within the Colour Space (256x256x256).

If you go back to the diagram above you'll notice that the areas under the straight lines are different sizes. Each area still has 16.7M colours but the range of colours is different. This means that in each Colour Space the same number may represent a different colour.

The two most common Colour Spaces you'll come across are sRGB and AdobeRGB. These are standard colour spaces.

sRGB was conceived because it approximates the Colour Space of a normal display. The idea was that images made of numbers in the sRGB colour space would look ok on a normal display even without using Colour Management, (although you still have to set the brightness/contrast/white temperature correctly – called calibration).

AdobeRGB came about because a wider space was needed for some printers which could reproduce colours outside the sRGB range.

There are others. One notable Colour Space is ProphotoRGB which is very wide and is approximately what the sensor in your camera is capable of.

Its important to note then:-

1. Different Colour Spaces have different Gamuts or ranges of colours
2. Different Colour Spaces contain the same number of colours.
3. Same number in different Colour Spaces can result in a different colour.

As an example of #3 take a look at the image below. Each patch shows two groups of numbers. The bottom group is the number of the colour in the ProphotoRGB colour space and the top group of numbers is what my display needs to render the same colour. Quite a difference in some cases

118,75,66 81,66,52	194,149,131 160,138,116	99,122,152 94,102,134	90,109,70 74,86,56	131,126,172 118,111,154	102,189,172 128,168,157
215,122,51 164,117,48	78,89,162 79,75,140	192,79,100 143,84,80	97,60,106 68,51,83	155,190,77 144,168,74	228,163,58 184,155,61
55,58,150 59,48,126	71,151,78 85,123,67	176,38,63 122,58,46	233,198,55 200,188,68	187,75,145 142,83,123	0,132,165 76,108,145
243,243,243 241,241,241	200,200,200 190,190,190	160,160,161 145,145,145	122,122,123 104,104,104	85,85,85 67,67,67	52,52,53 37,37,37

This is where Colour Management becomes important because it translates the numbers in the image (bottom row) to the numbers my display needs (top row) to keep the colour appearance the same.

Colour Profiles

Colour Profiles are basically the translation phrase books needed by a Colour Managed program to enable the conversion of numbers between colour spaces, like the example above. There are profiles for sRGB and AdobeRGB – which are called device independent because they are not linked to a specific camera or display or printer for example. However, our displays and printers are really unique even though they come off a production line. Printers in particular are also capable of using many different types of paper each of which has a different Colour Gamut/Space and needs it's own profile.

Camera to Output

The diagram below shows what happens to the image data in getting from your camera to the display and printer.

1. Inside the camera the image data from the sensor gets converted to data in the sRGB Colour Space
2. The sRGB image data gets loaded into the computer
3. To display the image Photoshop Elements converts the sRGB image data in memory to the Monitor Data, using information from the sRGB profile and the Monitor Profile. (source and destination)
4. For printing, Photoshop Elements converts the sRGB image data in memory to Printer Data using the Printer Profile. (source and destination)

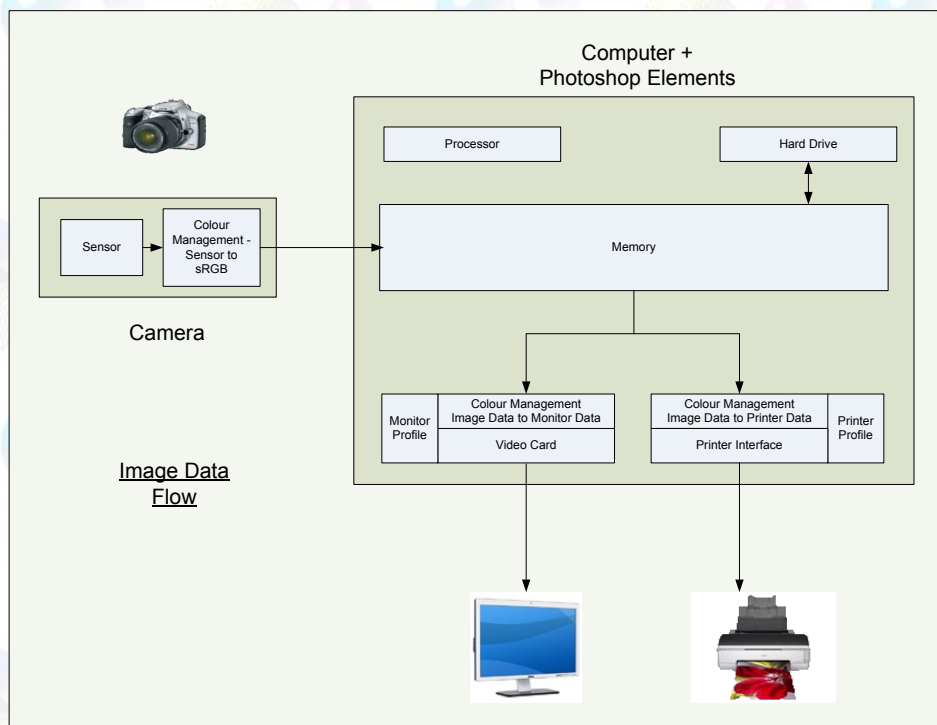


Image Data Flow

One of the key things to note about this process is that you don't actually print what you see on the display instead you always print what's in memory. This is one reason why it's vitally important to setup your display correctly. If your display is too dark or too red, then you may adjust the image on screen to make it brighter and less red and looking good. What this does to the real image data in memory is to make it too bright and much less redder, which means the print looks wrong. What you've done is corrected a display problem and not an image problem.

Out of Gamut Colours

Now, if your camera, display and printer all have different colour ranges, what happens to the colours that the Camera captures, for example, and the printer can't actually print. These colours are known as Out of Gamut – in other words they are outside the range of the device.

There are some options you can set in Elements that effects the end results and I'll go into these in the next part. Basically though, Elements can either do some clever trickery to make you think the colours are there (when they're not really) or it can get close (but no coconut!). These are controlled by the something called Rendering Intents. You have some control over these for printing but the option is fixed for displays.

Although you can get some very close matches between display and prints, sometimes you just have to accept that a few images are going to look different. As a parting thought – what did you do in the 'goode olde filme dayes' when you had nothing to compare them with (a display)? Did you worry quite so much??

In summary and some things to think about then:-

1. Different devices have differing colour ranges, which means the numbers to display a specific colour or print the same colour may be different. What happens then if you don't have a Colour Managed program? - Will it display or print the correct colours?
2. What happens when you send an image to someone who doesn't know about Colour Management and doesn't have a Colour Managed program? It may or may not look ok for them but the safest option is to use sRGB as the colour space.
3. For accurate colour rendering you need a Colour Managed program and you need Profiles for your images and devices. Have you an accurate profile for your display and printer?
4. You don't actually print what's on your screen but what's in the computer memory. Just think – if you turn the display off or the brightness way down and just hit the Elements Print button – the print will still look ok. If your display is setup wrong you may be correcting display problems and not image problems.
5. Colours outside the range of your printer or display may or may not look correct. Sometimes you just have to accept some differences.

Coming soon

In the next part(3) I'll go into the settings and controls in Elements that effect Colour Management, and if space permits tackle the tricky subject of printing and printer settings.

Have a good holiday and a great start to the new year. Colin aka Codebreaker

Making a Filmstrip

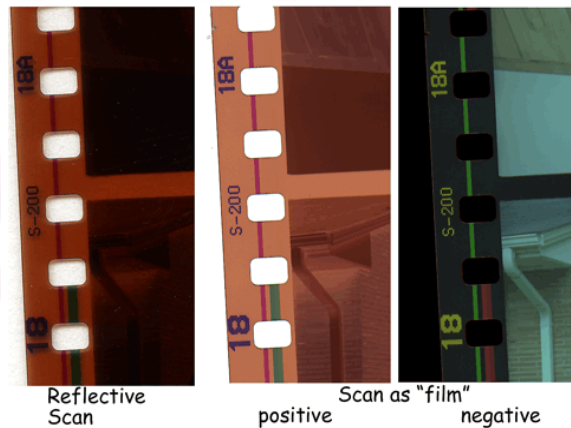
By Rusty

A common editing technique is adding a filmstrip to an image, or even making the entire image look like a strip of 35mm film. I think that was one of the first, “How do I...”, questions I asked. I was directed to a multi-part video tutorial. It was an excellent tutorial but way more complicated than what I wanted.

If you like fooling around and creating images from scratch, by all means, find a tutorial and learn how to create a template that looks like a strip of film, complete with sprocket holes and other cool indentations. You can even number the frames and identify the brand of film.

I don't mind spending hours to try to make an image “look right” but I'm not about to create 35mm film when a scanner will do it just fine. The first mistake I made was to perform a *reflective scan*. If all I'm after is a template, image detail doesn't matter, right?

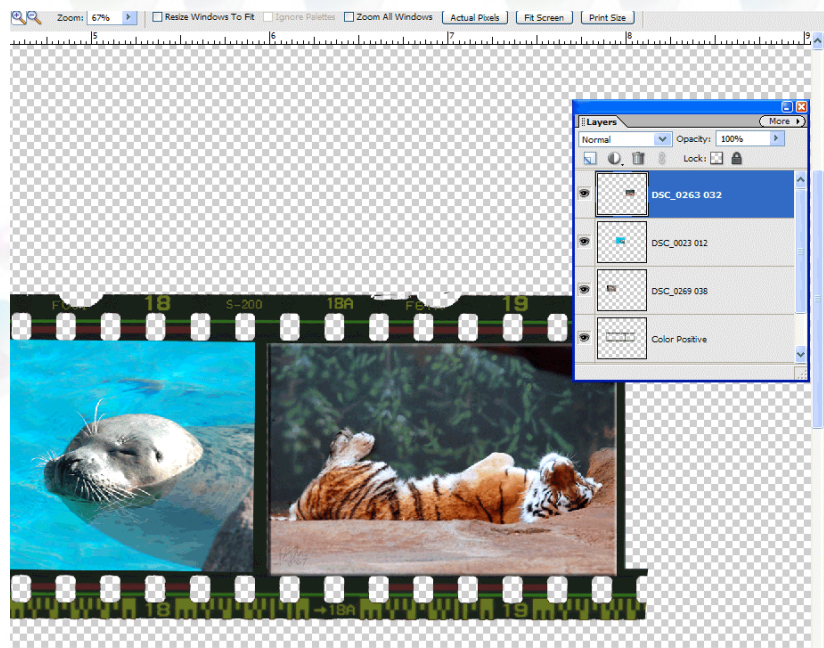
The other two scans are crisp, one click of the magic wand selects the entire, unwanted background. **Scan as film, not as a document.**



Wrong! Look at the left side. It is muddy and the shadows under all of the sprocket holes makes it a bear to delete the background.

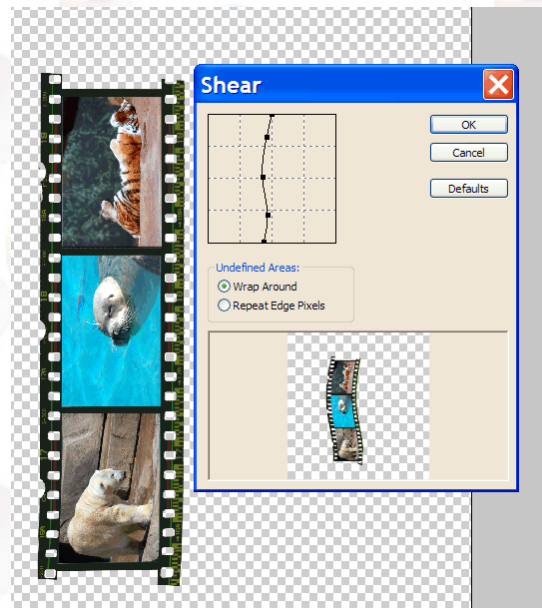
After you have your strip template, I find it easy to place the images as follows. A 35mm frame is 35mm x 24mm which is almost the same aspect ratio as a 4x6. After you complete all editing to your individual images, flatten the images and crop to 4x6.

Start with a blank, transparent file; make the resolution the same as the target file (where the filmstrip will end up). Put your template in this file and drag each of your 4x6 images into the file. You want them on layers above the template. Use the move tool to resize and position each image so that it covers the rectangular “holes” and overlaps the template frame – just a little on each side. You don't want to cover any of the sprocket holes. After all are in place, drag your template up to the top of the layer stack.



Examine each image, look at the edges and continue to resize using the move tool if necessary. If you covered any sprocket holes, use the eraser. When satisfied, **merge visible**, do NOT flatten the image, you want to preserve transparency. If you want a flat strip, you are done. Drag it onto your target file.

If you want a curl to the strip, use Filter>Distort>Shear. Your image must be vertical to use this filter so rotate if necessary before applying the filter. Don't go overboard. A little goes a long way.



Rotate back to desired orientation
after shear.



Final Image; ready to be
dragged onto canvas image

If you wish, use one of my templates. There are several examples in this PSD file. <http://www.sendspace.com/file/tn3zvo>

If you want instant gratification, actions are available to do this for you.

Panos *Film Machine for PS Elements* (Excellent, inexpensive collection of actions)

<http://www.panosfx.com/index.php?option=content&task=view&id=146>

Panos *Movie Film* (free download)

<http://www.panosfx.com/index.php?option=content&task=view&id=156>

Panos *B&B Filmstrip* (free download)

<http://www.panosfx.com/index.php?option=content&task=view&id=135>

Graffi *Add-O-Matic*: If you get actions from the Web, especially free downloads that never come with automatic installers, you can't go wrong using Graffi's utility to properly load these files into Elements. Current cost is a grand total of ten bucks!

http://www.graficalicus.com/graffishop/index.php?main_page=product_info&cPath=1&products_id=37

Infrared Effect with a Splash of Color Technique

Photoshop Elements 5.0

By John Gray



With the covered bridge image I wanted to have the splash of color while not losing the infrared effect on the foliage. The tutorial is an approach to bring back a dash of color from the original image into the infrared effect.

This technique starts out using last month's Infrared Effect Tutorial in the PCEC Newsletter. Apply the first five steps of that tutorial to your image. **(Do not flatten the image layers)**. Now you are ready for a **"Splash of Color"** with your infrared image.

1. Duplicate (Ctrl-J) the Background and name the layer "Splash of Color".
2. Drag and drop the "Splash of Color" layer between the Infrared 1 & 2 layers.
3. "Splash of Color" is now the active layer. Change the Blend Mode to "Lighten or Screen" and reduce Opacity to 0%. Then increase slowly the Opacity % of the "Lighten or Screen Mode" to where you want the splash of color to show. Experiment with different Blend Modes (Soft light, Overlay, Multiply etc...) with your image. Increase the color that you want or until you begin losing the infrared effect on the foliage.
4. Flatten the image layers
5. Finally, apply the Curves Tool (Grants, Smart Curve or Graffi's). Create a slight "S" shape to increase the contrast to your image.

If you would like to use the covered bridge image used for this tutorial and last month's to practice you may do so. You can get it in my gallery, here [Covered Bridge](#)

A Tip From SuziB

For all Elements users that are trying to do a Photoshop tutorial and run into this "fade" effect.

All you need to do is before you run the effect is make a duplicate layer of the layer for the effect. Apply the effect to the top layer and lower the opacity on that layer. When done merge the two layers together. It works have been testing it out.



Adding Styles to PSE6 in Vista

By Kev

Members who are using this combination of programs are confused as how to get Styles and Actions to work. It's not too difficult but it is a little tedious. The first thing, your PC must be set to show Hidden Files and Elements must be closed.

Styles

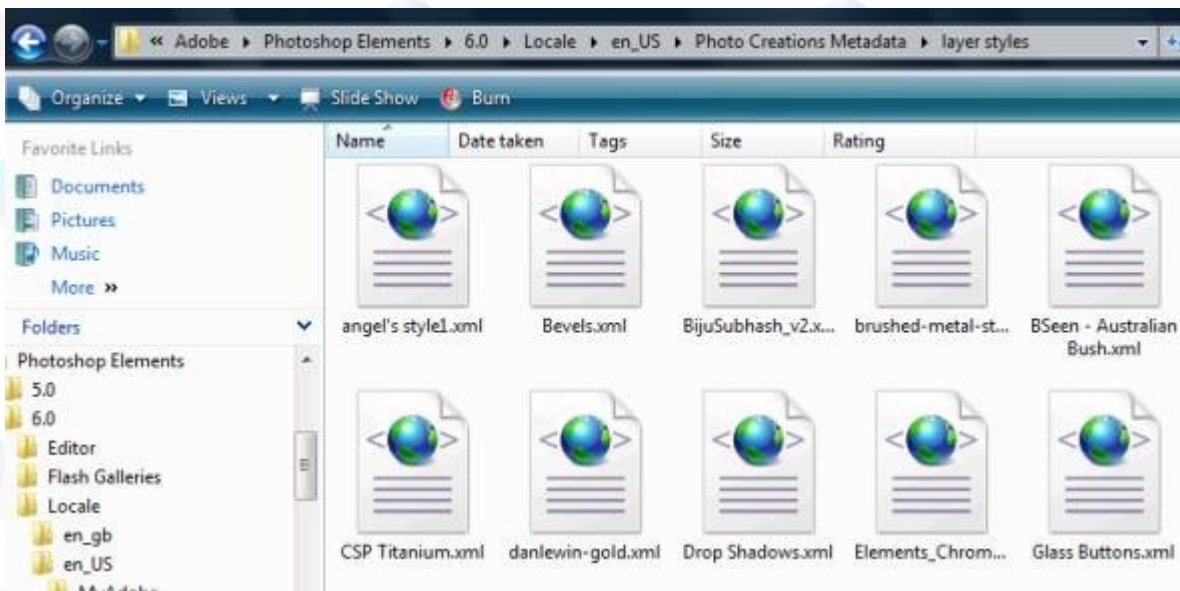
Copy your Style then go to -

C:\ProgramData\Adobe\Photoshop Elements\6.0\Locale\en_US\Photo Creations\layer styles

Paste in your style, easy but there is a snag, they will only show in the All section and can be a pain to find. To make it easier follow this path -

C:\ProgramData\Adobe\Photoshop Elements\6.0\Locale\en_US\Photo Creations Metadata\layer styles

You should see -



Right click on any one of the thumbnails and select Open With - Notepad.

You should see this -

```
angel's style1.xml - Notepad
File Edit Format View Help
<?xml version="1.0" encoding="UTF-8"?>
<PSEContent xmlns="http://ns.adobe.com/PSEContent/1.0/">
<global>
  <type value="style" />
  <typecategory id="catangel's style1" value="angels style1" localize="true" />
</global>
</PSEContent>
```

In the places indicated type in the EXACT name of your style, for example after Cat type Wag's Style repeat the name in the second indicated place.

Go to File – Save As, change the name of the file to the exact name of your style and click save.

Now Open Elements, you may be lucky and your style will show but you may have to try 2 or 3 times.

I can't stress enough the importance of having the exact name of your style. If doesn't work, double check that the style name is right and correctly spelled. If it is you can go to –

C:\ProgramData\Adobe\PhotoshopElements\6.0\Locale\en_US

And delete this file –



When you restart elements it rebuilds the MediaDatabase.db3 file, this rebuild seems slow but doe's work.

Also if you wish to delete a style you have to delete the style icon and the .xml file and the MediaDatabase file.

Members Post Rankings



0-49 – Young Grasshoppa!

50-250 – Here for the party!

251 – 499 – I have my own room here!

500 – 749 – I Am I hooked or what?

750 – 999 – Full of radiant possibilities!

1000 – 1025 – Look at me I broke 1000!

1026– 1499 – Creative Super Power!

1500 – 1999 – A Valuable Resource!

2000 – 2025 – Look at me now - 2000 posts!!

2026 – 4999 - Thinkin' outside the box!

5,000 - Creator of Beauty, Art & Happiness

10,0000 - custom title



Q&A

Q: I have seen some people talk about using a "gray card" when taking pictures. What is that and how do you use it???

A: To understand what a gray card is and how to use it, you first need to understand some of the basics of how the light meter (either hand-held or in your camera) works. After all, one of the most challenging things in photography is getting the proper exposure. And the three legs of proper exposure are aperture, shutter speed, and ISO in their nearly infinite combinations. Getting the proper exposure is not only important in making sure that we get the proper balance of highlights and shadows within the limitations of the media you are using, whether it be film or digital, color or black and white, but it is also getting the proper colors along with it. None of us want our whites and blacks to turn gray. This is true not only in your laundry basket, but in your camera.

Hence, the invention and use of the light meter. The light meter is a wonderful tool, and when properly used can be extremely helpful in obtaining that proper exposure we are all looking for. But, as good as they are, they are built basically to do one thing, and that is to average out the light that it is seeing, and then spit out what it thinks is the proper settings to obtain the correct exposure under the given lighting conditions. Now, your meter doesn't see the world in color. It sees it in shades of black and white and the progression of grays in between as light goes from one end of that spectrum to the other. And the middle point from pure white to pure black, is what is known as 18% gray. And this is the point that the meter is shooting for when it is sitting smack dab in the middle as you adjust your f-stops and shutter speeds at a given ISO. When you have hit that middle setting, as far as your meter is concerned, the world has just turned gray. 18% gray. In other words, the exact middle of black and white. Everything is now gray as far as your meter is concerned. The blue sky, the white snow, and that pretty green meadow you may be looking at have all just turned gray. And if you are not shooting manually, and have your camera's settings at their defaults with no exposure compensation, that is what the camera is doing every single time.

Now, if you have a scene where there are a lot of different colors and the light is decent, this may not present too many problems to the meter and your camera. They are getting better, and the meters today are more accurate than the ones several years ago were, including the one in your camera. The problem is, can you always trust it to give you the exact settings you need to get the correct exposure and the proper rendering of the colors in the scene before you? And the answer to this is no, you can't. When there is an overabundance of a particular color, the meter is going to do its best to make that overabundant color gray. And in the process of that, will throw all the other colors off along with the dominant one. That is why if you are shooting a snow scene and completely trust your meter, it most likely is going to come out looking gray. This is where a gray card comes in handy.

Instead of metering off the scene before you, meter off the gray card. The gray card is calibrated at 18% gray and takes all the guess work out of it for your light meter. So, instead of metering off the scene, you hold the gray card out in front of the camera in such a manner so that the light that is being reflected off the gray card is the same lighting that is being reflected off the scene you are trying to expose. This allows the meter to get the correct setting for a properly balanced exposure, since it will be measuring light that is already 18% gray. This is in spite of the fact that there they may be an overabundance of a particular color in the scene you are trying to record. If you are shooting manually, once you have set your exposure you just recompose your scene at those settings and shoot. If your camera does not have a manual mode, then you will need to lock the exposure from the gray card before you recompose (if needed) and shoot. You will need to know how to do this for your particular camera model. And once you have the proper settings, not only are your pictures going to look better coming out of the camera, its going to save you a lot of time in PSE or CS not having to adjust colors and exposure to get them correct just so your photo looks like what you saw when you originally took the shot.

All cameras nowadays have several program modes they can shoot in: portrait, outdoor, scenic, shadow, night time, etc., just to name a few. These shooting modes are designed with what the camera manufacturer thinks are the best settings and compensation values for proper exposure in a given mode. As long as you have the proper mode set, you will most likely get a good exposure. The problem lies in if you forget to set your mode, you may not get what you think are. For as sophisticated and smart as our meters seem to be, they are pretty dumb overall. I mean, they can only do one thing and that is average out the light in a scene to that 18% gray value. Unless the particular scene is compensated for, either by the programming in the camera, or by the programming you do as the photographer that wants to get the best out of his/her equipment. And in doing this you are more likely to come away with that creatively correct exposure we are all striving for every time we push that shutter button.

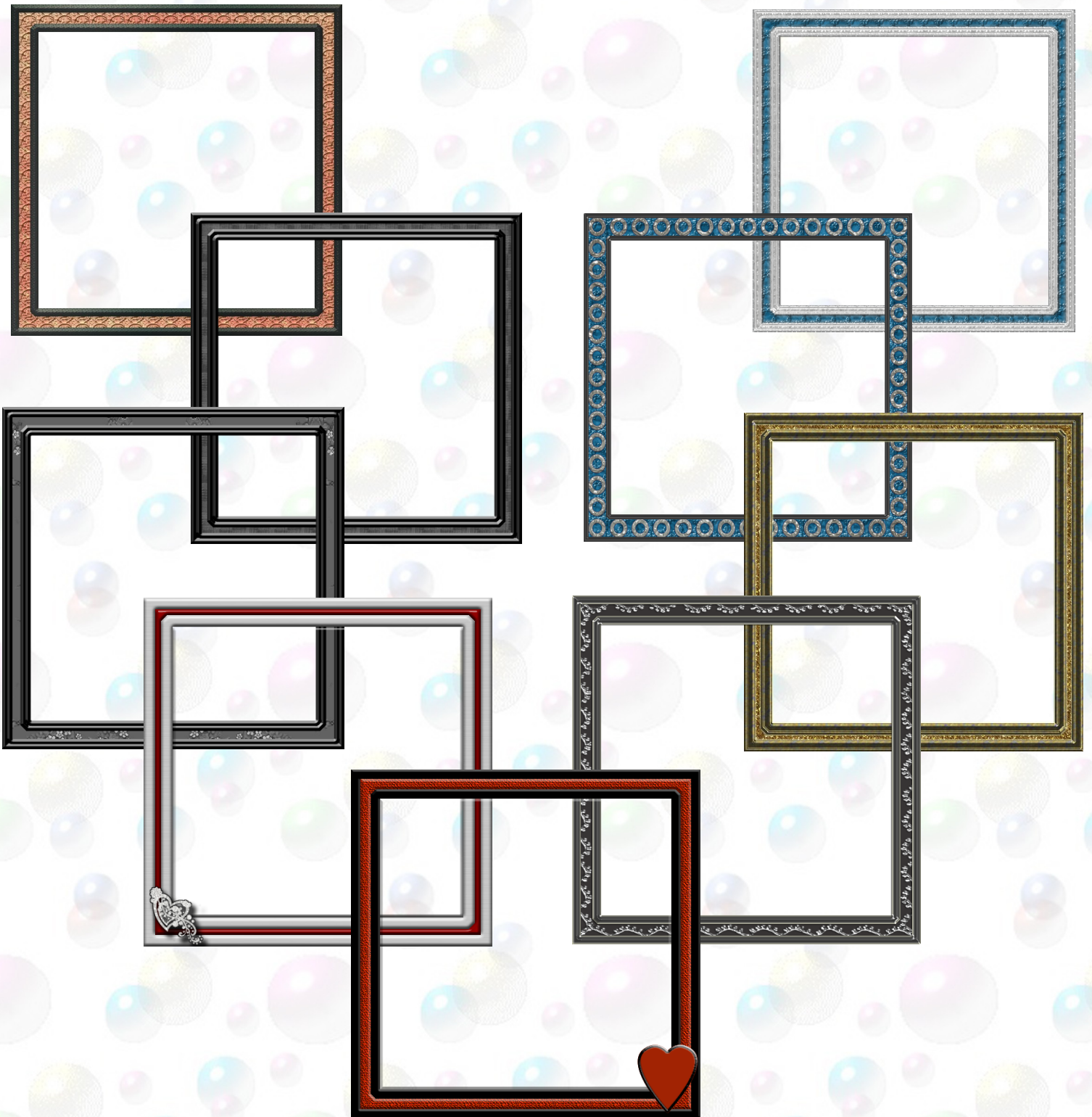
No matter how good the meter becomes, it will never meter for that "creatively correct" exposure you may actually want to achieve. That is something you as the photographer have to think about every time you push that button, and the best way to achieve it. And to do this we need to get our cameras off auto mode, and practice, practice, practice. And when in doubt as to the proper exposure and you don't want to bracket the heck out of a scene, whip out your trusty gray card. It will set you in the right direction every time if properly used.

I hope this helps. Enjoy, and Happy Shooting!

Gene

Members Freebies

Thank you Shari (smiles) for the great frames.



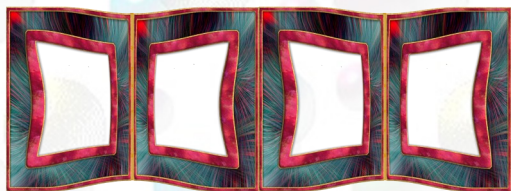
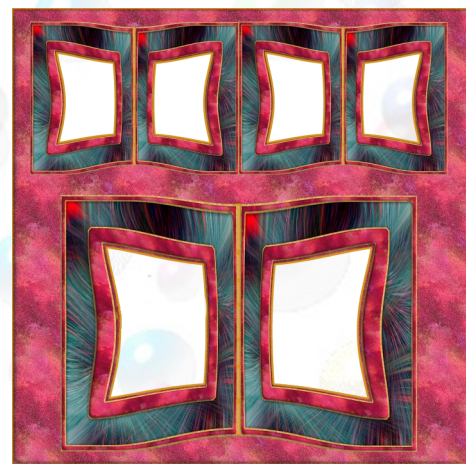
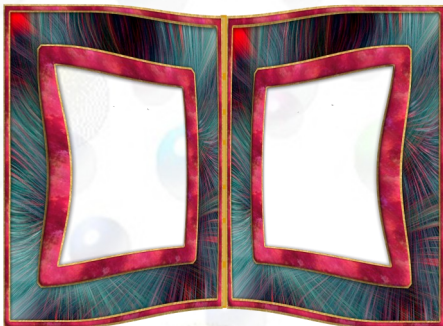
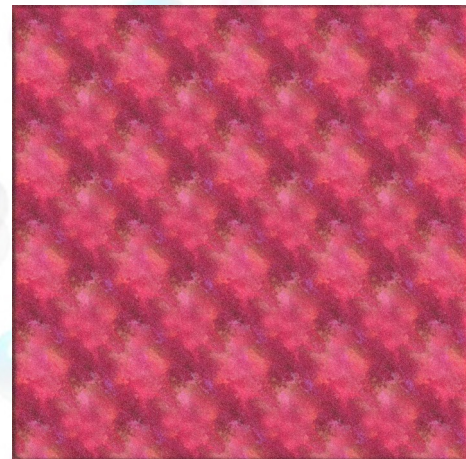
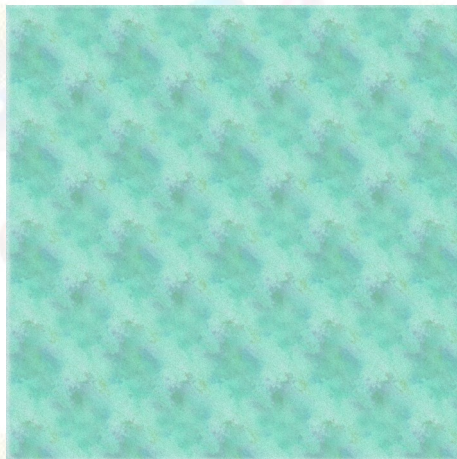
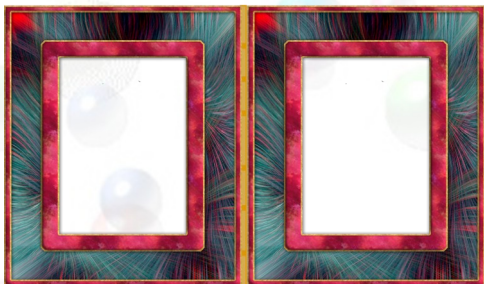
Shari's frames and Judy's pages and kit can be downloaded here

<http://www.4shared.com/dir/5111056/94b1c924/sharing.html>

Members Freebies

Thanks to Judy for her contribution of a mini kit and 2 quick pages to go with last months quick page and a matching paper. Judy has asked for a special thank you to go out to jenclark for the use of her swirl page in her gallery. You can download Judy's freebies using the same link on the previous page with Shari's. There are 3 zip files available on the one link.

Swirl Mini Kit



Castle Quick pages and paper



Challenge Yourself to Be Creative

Each month we will be spotlight one Challenge from the forum. This month's spotlight challenge is Kimi's Creative Homework #6.

Make all corrections to your image. (levels, etc.)

Make two duplicates. Ctrl J twice.

Edit: If you are working on a person, add a little gas blur to the image before starting to smooth out the face.

Let's work on the layer right above your original. Highlight that layer. Go to filter, artistic, poster edges. Move your setting to: 1, 1, and 1. (If you still have your top layer showing you will not see any changes.)

Now let's work on the top layer. Highlight the top layer. Go to filter, stylize, find edges. Ctrl U to remove the color.

Here is the fun part: with your top layer still highlighted. Click on the word normal in your blend mode palette. It will highlight the word. Use the down arrow key on your keyboard to scroll through your blend modes until you find the look you like. Let us know which blend mode you used.



Did You Know???

As of 12/27/2007 on "Introduce Yourself" we have the following interesting facts on 43 of us so far: This section will be cumulative from the start of the Introduce Yourself thread. Thanks for joining in.

Want to know where we are from:

United States: 39

AR-Arizona	1	NM- New Mexico	1
AZ-Arizona	1	NV-Nevada	1
CA-California	4	NY-New York	1
CO-Colorado	1	OR-Oregon	4
CT-Connecticut	1	PA-Pennsylvania	2
FL-Florida	3	SC -South Carolina	1
GA-Georgia	2	TN-Tennessee	2
IL -Illinois	2	TX-Texas	1
LA-Louisiana	2	USVI-Virgin Islands	1
MD-Maryland	1	VA-Virginia	1
MI-Michigan	2	WI-Wisconsin	3
NC-North Carolina	1		

Canada: 1

England: 1

France: 1

Italy: 1

Want to know what types of Cameras we use:

Canon (24): 20D-2, 30D-1, 40D-4, Rebel 300D-3, XT-6, Xti-1, S31S-1,G6-1, G9-1. G2-1, S2is-1, SD1000-1, PS-1

Fuji (5): FinePix S5600-1, S3800-1, E550-1, s700-1, s9100-1

Kodak (3): Z612-1, Z712is-1, 7590-1

Minolta (2): 5D-1, Dimage Z3-1

Nikon (14): D40-1, D50-2, D70-3, D80-3, Coolpix-1, Coolpix 5700-1, CP8400-1, ?-1

Panasonic (2): Lumix FZ7-1, Lumix FZ-18-1

Pentax (3): K100D-3

Sony (3): DSC H2-1, DSC H5-1, DCS-P71-1

Want to know how many of us started to use PSE when???

Adobe Photo Deluxe v1: 1 person that will admit it

2000: 4 people

2001: 1 person

2002: 2 people

2003: 1 person

2004: 9 people

2005: 4 people

2006: 10 people

2007: 8 people, these would be the "Newbies"

Quiz Questions about us for you to figure out...How well do you know members #2:

1. Who is originally from the state (Alabama) that first introduced Mardi Gras?
2. Who is an old purest?
3. Who has 9 great grandchildren and counting?
4. Who's into competitive sports shooting for rifle and shotgun?
5. Who is Mr. Mom?
6. Who has sung in front of RCA executives?
7. Who traveled the world for 20 years at taxpayer's expense?
8. Who is the king of B&W?
9. Who likes Lithuanian food?
10. Who uses the photo their kids take instead of using their own?
11. Who is Dakota?
12. Who is married to a twin?
13. Who's married to a rice and crawfish farmer?
14. Who lived in Alaska for many years?
15. Who is wearing Pooh bear?
16. Who is from Scotland?
17. Who is going to be a new Grandmother again in May of 2008?
18. Who is Napoleon Dynamite?
19. Who's film habit exceeded of \$900.00 per year?
20. Whose intro photo has PCEC in the background?

ANSWERS to the first newsletters Quiz Questions section:

1. Who has a Masters in Bacterial Molecular Genetics and Pathogenesis? DeedeeO/Denise
2. Who hides chocolate covered cherries? Kimi_boo/Kimi
3. Who is single? Hibe/Gary
4. Who is married to their kindergarten sweetie? Tnjewels/Julie
5. Who was born in Nova Scotia? Suzib/Susan
6. Who has 8 grandchildren? sarch99/Sunny
7. Who has 3 boys? ChristineV/Christine
8. Who takes an average of 500 photos per month? Tina_b/Tina
9. Who was born in a car? JenClark/Jen
10. Who has more than one secret? Dsstrick9/Danny
11. Who is shy? G_OReilly/George
12. Who has a new iMac? Russinator/Russ
13. Who hates their camera? Wags/Jane
14. Who is originally from the Buckeye State? AngelickKim/Kim
15. Who trained a 1 ½ year old filly? AP_Photos/Amanda
16. Who has two homes? TNWaltz/Mary
17. Who is ruled by a cat? Kevq/Kevan
18. Who has been married 45 years? Rusty
19. Who was "BUSY" when they were young? Genevh/Gene
20. Who are the 2 members that have been married 40 years? JohnLGray/John, Suzib/Susan
21. Who lives in France? Michelb/Michel
22. Who put a sunflower on a friend's car when they had a bad day? Hukari/Reka

Creative Imaginations



Rusty



Christell



Smiles



sarch99



Tina_B



Stevea



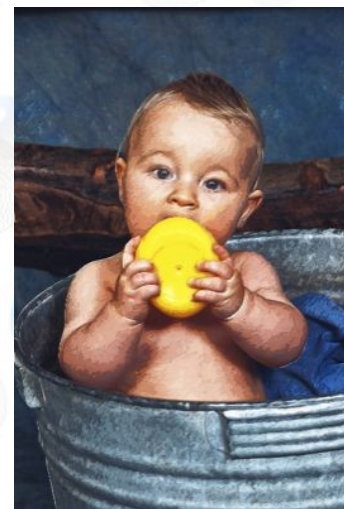
work gloves
suzib



Chas



Joe_Kostoss



nolanc