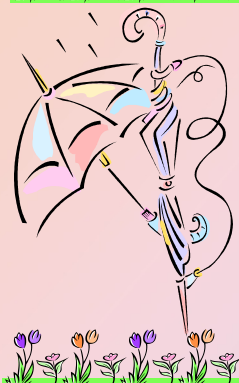
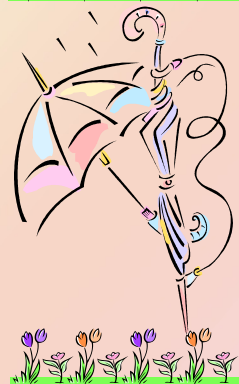
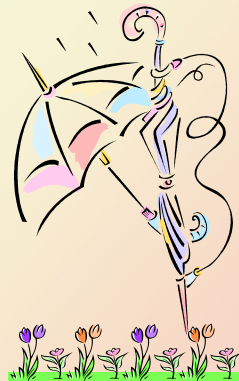
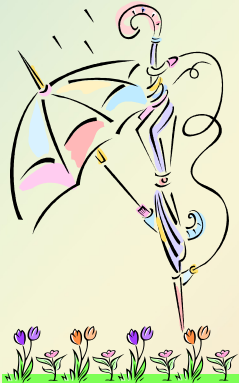


Photoshop Creative Elements Community Newsletter

Vol. 1 No. 5



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Hall of Fame Winners

Design the Next Header

When the forum started it was mentioned that we would have a quarterly contest for a header for the website. We have not yet been able to do this. I thought it would be nice to have a monthly contest to design the header for each newsletter issue.

Each month I will start a thread where you will post your creative designs. The post will include the dimensions, theme for the month, deadline, etc. I will select a panel of 5 judges each month to pick the winner for the next issue. No one besides myself will know the actual until the newsletter is posted on the 1st of the following month. The theme for the entire newsletter will be based on the winning header.

Our first contest will be for the May issue. Here are the requirements. Look for these on the forum as well after this issue is posted.

1. Header must be 7.5 x 2.5 inches at 300 ppi and save as a .png file
2. Must contain Photoshop Creative Elements Community Newsletter and Volume and Issue Number
3. The theme for May is Memorial Day or Mother's Day.
4. Post your header on Pixentral at 800 pixels on the widest side. Place a thumbnail link in the thread for the month's challenge.
5. Also post the full sized header in your gallery with a link to it in your post.
6. Deadline for May entries will be April 24th.

(If the above guidelines for posting are not met your entry will not be considered)

LET'S GET CREATING!!!!!!!!!!

Interview with Julie aka TNJewels

By JenClark

1. Will you tell us a little about yourself? Location/Career/Spouse/Children

I was born in Detroit, Michigan. At age 9 my family moved to Des Plaines, IL (a Northwest suburb of Chicago, where I lived for 36 years. In 2004 I moved to Lawrenceburg, TN a small rural community 90 miles south of Nashville and 20 miles from the Alabama border. When I lived in Des Plaines I worked for a sign company for 24 years. I did the accounts payable, receivable, payroll, billing and secretarial work. You'd think after working someplace for 24 years that you'd miss it but I don't miss it in the least! I've had some health issues since I moved to Tennessee and was diagnosed with Lupus last fall so it's unlikely I'll ever be able to go back to work.

The only kids I have are the furry four legged kind, so most of my time is spent taking care of my husband Eddie and our "zoo" which includes a Miniature Poodle named Abbey, two Yorkies named Gidget and Cilla (after Priscilla Presley) and two outside dogs named Elvis and Molly. I'm working with someone from the Animal Welfare League right now to rescue a stray that has lived up by our Walmart for a year. Some days I don't think we're ever going to capture her but she doesn't know how stubborn I am, I'll keep trying till we catch her.

Eddie is my kindergarten sweetheart and we were married in 2006. We found each other after 33 years on Classmates.com. Eddie has two sons from a previous marriage. Jason is an Anesthetist and Shannon is an EMT/Fireman. Both boys were also married in 2006 and we're hoping for some grandkids soon!!! (Edit: I just answered #7 when Jason showed up to tell us that him & Melissa are expecting!! I'm going to be a Grandma!

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)

A friend of mine had a 35mm camera. The first time I picked up her camera and looked through the viewfinder at the inside of a tulip, I was hooked. It didn't take me long to go out and purchase my own camera. My first 35mm was a Canon.

3. What made you decide to change from film to digital?

When I was working for the sign company my boss gave me a digital camera for one of my anniversaries there. I don't think I've picked up my 35mm more than 3 or 4 times since I came home with that first digital camera. Since then I've had 2 more digital cameras before I finally got a DSLR.

4. How did you find your way to Adobe Photoshop Elements/CS?

My husband bought me Elements 5.0 for my birthday about 18 months ago. I played around with it a little bit but it wasn't until I found PET that I really wanted to learn more about Elements.

One day I was looking through the gallery at PET and saw a watercolor that Westiemom and Lisabee did and I was hooked. It was because of those two that I joined PET. I was a bit intimidated by all the talent and spent most of my time lurking. I haven't been in PET in awhile but I think the last time I looked I had less than 70 posts there. It wasn't until PCEC formed that I started participating more.

5. What, if any, are your favorite plug-ins for elements/ CS?

Not too long ago I purchased Graffi's big package of actions. I'm still playing with those a lot to see what they will do. I also like Alien Skin's plug-ins. What I really want is Mike Warren's plug-ins that Suzib introduced me to but until I upgrade to Photoshop I'll have to wait.

6. books are in your personal library dealing with photography and Photoshop? Do you favor one over the other? If so, which one and why?

I have Photoshop Elements 5 Book for Digital Photographers, Surreal Digital Photography and More Surreal by Barry Huggins and Photoshop Finishing Touches by Dave Cross. I bought the last three at the same time and haven't had a chance to look through them much but I'm hoping that they'll help me be more creative.

7. What is your favorite person/place or thing to photograph? Why?

My dogs, kids, flowers and Las Vegas! I love to photograph my dogs, though they don't always cooperate! My niece's little girls are always so much fun to photograph. They don't mind in the least when I pick up a camera and start taking their pictures. Vegas has so many photo opportunities ... the lights, colors, the desert ... I always come home with hundreds of photos when I'm in Vegas. Lately my focus has been on the antebellum homes here in middle south Tennessee.

8. What was the one thing in photography have you had a hard time learning?

The hardest thing for me has been to remind myself to backup and analyze the subject before I shoot. I'm still at the very bottom of photography; most of my photos that turn out are just pure luck.

9. What does your camera bag consist of? (list all lens, filter, books, even gum wrappers!!)

Nikon D40x, 18-70mm and a new 70-200mm zoom lens, the charger for my battery and an extra battery already charged and ready to go and I think there is some lens cleaning supplies in there. In the other camera bag is a Minolta Maxxum, 50mm, 135mm, 28mm, 70-210mm zoom lens and a big stack of CoKin filters and one of those little brushes that you can squeeze air and brush the dust off along with some lens cleaning supplies.

10. What is the next thing on your must have list?

I'd love to have a macro lens but I don't see myself getting that for awhile since I just bought the 70-200 zoom lens.

11. What is your favorite photo and why? Was this a planned capture or a chance shot? (Please include the photo)

I remember one night it was storming and I decided to set my camera up in the bedroom on a tripod with the shutter open. When I picked up my pictures the next week the photos I had taken the night of the storm showed lightning barely missing our car by inches. That was probably one of my most memorable photographs but my favorite would have to be one of my first Yorkie named Tiger. She loved to pose for photos and I have some beautiful photographs of her.

12. How much time would you say you average on photography each week?

Between photography and Elements hours and hours. Elements is always open no matter what else I'm doing on my computer.

13. What are your hobbies/interest (including the obvious, photography) and in what order would you place them in from favorite to least favorite?

My animals are tops on my list. I'd have to say photography would be next, genealogy, anything having to do with the Mojave Desert, American Indians and the Civil War.

14. 2 of your photos were chosen for Columbia State Community College Intranet Board. Please tell us how they were chosen and what this means to you?

Our community college has a web site and they feature photographs taken of the middle Tennessee area. I submitted two of my photographs, the iron gates at Rippavilla Plantation named "Freedom's Open Door" and the photograph of one of the 1860's slave quarters on Rippavilla Plantation. A few days after I submitted them I received an email that they were going to be put in the rotation of the photographs appearing on the home page of their intranet. Unfortunately if you aren't a student you won't be able to see them. I am honored that they want to display my two photographs. I never thought I'd have one of my photographs chosen for anything let alone have the courage to submit one.

The two photos that Julie has mentioned above were both nominated last month for the Hall of Fame Image of the Month. They are both outstanding photos and can be viewed on the following page and in Julie's gallery [HERE](#).

Congratulations Julie on a well deserved honor.



1860's SLAVE QUARTERS
RIPPAVILLA PLANTATION SPRING HILL, TN



Freedom's Open Door

April Calendar by TNJewels



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

APRIL 2008

Click the Yorkie's nose to download this calendar

Have you visited our sponsors site lately?

Visit Viovio.com and explore the outstanding images uploaded by people all over the world. Check out the travel section and see photos from all over the world and dream of being there. Plan your next photo book, whether it is a Baby book or keepsake of your last vacation. Build a portfolio book to display your work to your clients. With the wide variety of sizes from 3.75x2.5" up to 14x11", square, portrait or landscape. What a better gift for your Graduate than a Photo Book of their school years.

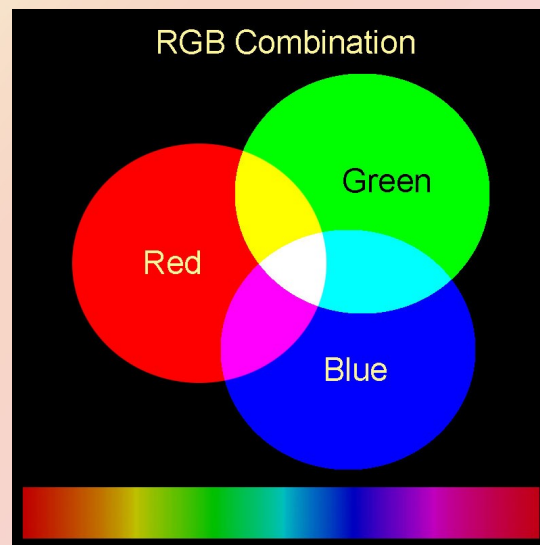
Channels in Elements Part 1

By MichelB

You think that channels are somewhat mysterious and that Elements lacks the more advanced features of the great brother Photoshop ? As a matter of fact you'll discover that you already understand and master all of the necessary pieces of the puzzle and that you can use channels in all versions of Elements to convert to black and white, to correct defective channels or work with individual channels without altering the others. All you have to know to begin with is an idea of what RGB means, a very basic knowledge about layers and levels adjustments. To understand the principles and memorize the steps to assemble the puzzle we'll use the analogy of how color photography was made in the second part of the 19th century. As learning depends on practice I'll suggest a few practical exercises after which you should be able to work with channels independently at the end of this first part. (A second part will deal more in depth with the grayscale components of channels).

Colors and our vision

White visible daylight is made of a continuous spectrum of hues varying from red to violet : the colours of the rainbow. The most important thing to keep in mind is that it is possible to recreate in our visual system (eyes, brain) this infinity of hues by combining only 3 basic hues : red, green and blue. Our retina has a category of cells (the cones), part of which are sensitive to red, others to green, others to blue. The sensor of your digital camera has photosites sensitive to red, green and blue for every pixel. Your LCD monitor display has also LEDs emitting the same RGB colours for every pixel.



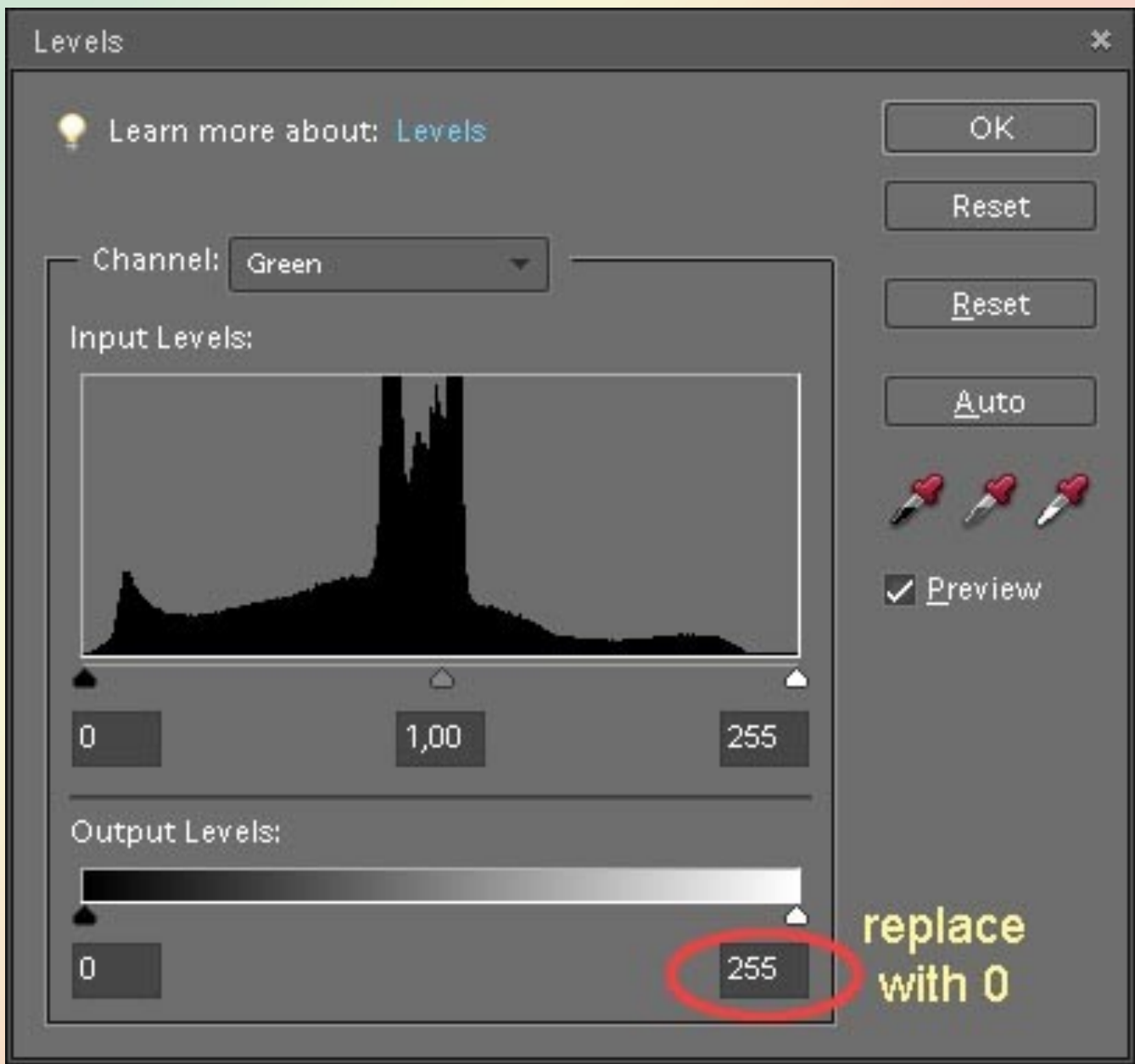
Digital recording of colours

A digital image representing light and colour is an array of figures specifying for each pixel the 3 values of red, green and blue. The info palette (to be found by the menu /window/info) is the tool to look at the values of a pixel. They range from 0 to 255 (minimum to maximum luminosity) for each colour R, G and B. Black is 0, 0, 0 and white 255, 255, 255. If all values are equal, no color : it's a shade of gray. For the software to extract the red channel it must ignore the G and B values (setting them to 0 for each pixel). This is exactly what a true red filter would do on your sensor or film : block any of the green or blue components and let red pass through.

Elements tools to work on channels

We'll examine two ways to work on individual R,G,B channels : the levels adjustment tool and blend modes, of which we'll use only multiply and its inverse, screen.

The levels adjustment tool is to be found under the menu /enhance/adjust lighting/levels. You already know how it can be used to adjust luminosity but for our purpose all we need to know is that you can limit your adjustments to a single basic colour (red for example). What you have to do is to select the blue and green component and tell the software that for blue and green, you want the result to be black (output value 0 instead of the default max, 255). You can either type the value 0 or move the lower output slider completely leftwards. Your image will be in monochrome red, and necessarily dimmer than before, since you have blocked part of the incoming light. You have extracted red, and discarded green and blue. You can save the result in a separate file (or a new layer) and do the same with blue and green. This is the first step to work on individual channels, before learning how to recombine them later on.



Multiply and Screen.

The use of layers acting as coloured filters in multiply blend mode is less obvious but if you keep in mind that according to Adobe's help file : « *Multiply looks at the color information in each channel and multiplies the base color by the blend color. The result color is always a darker color. Multiplying any color by black produces black. Multiplying any color by white leaves the color unchanged.* » Let's add a red layer in multiply mode over your background image. In the red layer, the values of red are 255 (white), those of green and blue = 0 (black). Red is kept unchanged since the red value of 255 is lighter or equal to all values of the red channel of the background, on the contrary, blue and green multiplied by 0 are filtered. The result is exactly the same as the levels adjustment tool.

Trichrome separation/recombination

The principle of separation and recombination of the 3 channels in photography dates back to the middle of the 19th century. 3 different photos were taken on monochrome plates through 3 coloured filters, and to recreate the colours, the (transparent) positive plates were projected with the same coloured filters by 3 distinct projectors on the same screen. This is what we want to simulate in Elements. We already know how to separate the components and we want Elements to recombine them. The solution is to stack the 3 components on separate layers. We need a blend mode to mimic the addition of the 3 channels : in a movie projection room in the dark, the white screen is dark and the 3 projectors combine the 3 coloured slides the screen. We'll start in Elements with a black background (acting as the unlit screen) on which we'll add 3 coloured layers. The blending mode to lighten (shed light) over black is the screen blend mode, the inverse of multiply. « *Screen Looks at each channel's color information and multiplies the inverse of the blend and base colors. The result color is always a lighter color. Screening with black leaves the color unchanged. Screening with white produces white. The effect is similar to projecting multiple photographic slides on top of each other.* » I cannot say better than Adobe.

Part 1 Summary : a layer setup with independant channels

- duplicate your background 3 times, naming the new layers red, blue and green (whichever order, no importance), and set the blend mode to screen.
- activate you background and create a new layer above it, fill it with black
- For each of the upper layer, use the levels adjustment and choose the 2 opposite channels (for layer red, select green, then blue) and for each replace the 255 output value by 0, as explained above.

You can check visually that the recreated image is the same as the original. You can already work on each individual channel : sharpen, blur, denoise, dodge and burn, add linked adjustment layers, run filters.

Suggestion of exercises for training :

- recreate the R,G,B additive chart by drawing shapes of the 3 colours on different layers, set the blend mode to screen and add a black layer under them. Move them so that they overlap.
- Play with the opacity slider of each layer, while having a look at the info palette
- Compare the result of separation via levels to that of multiply modes
- If you have add-ons for channels (Graf, Grant, Hiddenelements...) compare with your own results.



Look for Part 2 in the next issue.

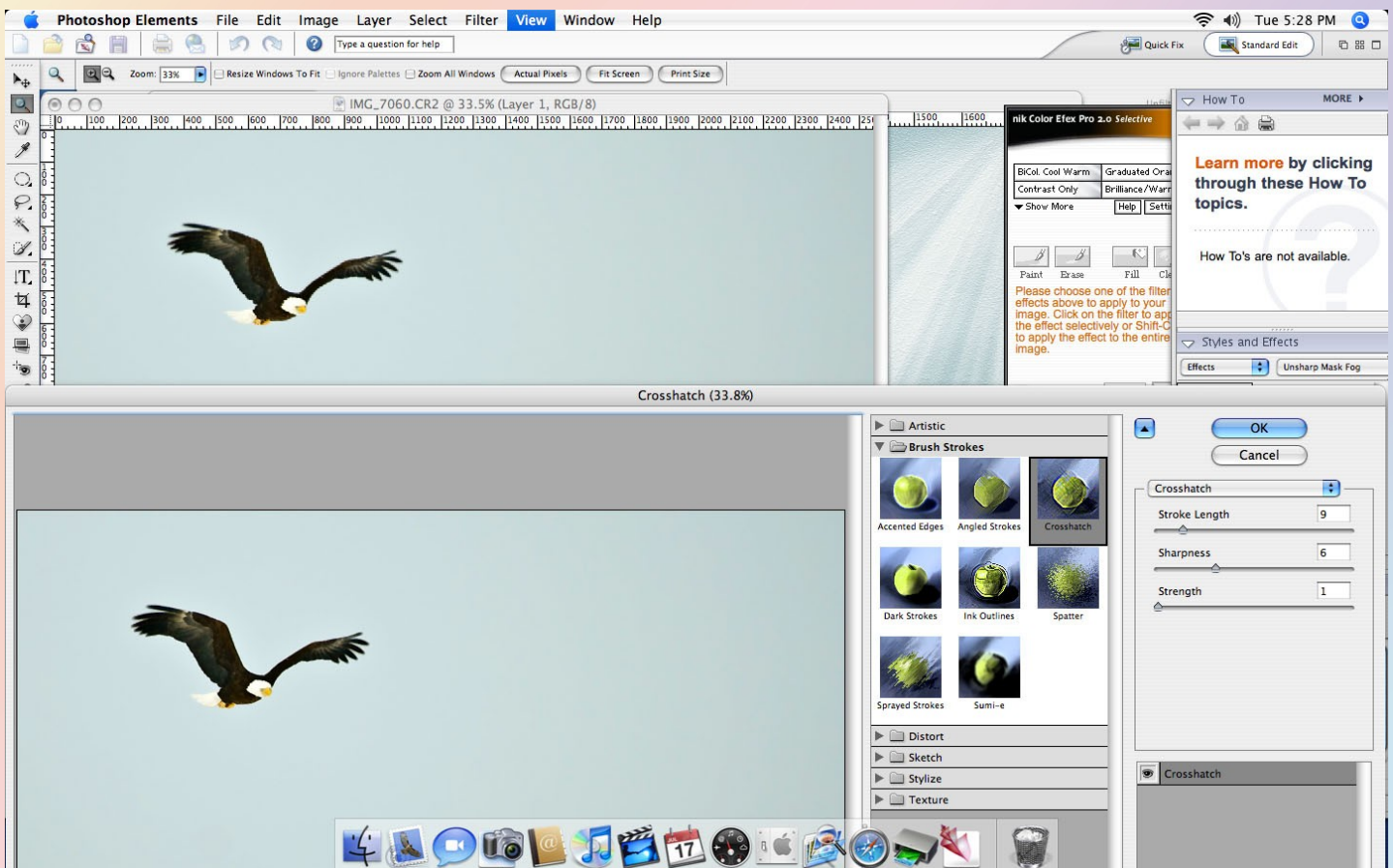
MOSAIC TILE PAINTING TECHNIQUE

By Linda Jameson On PSE 4/Mac

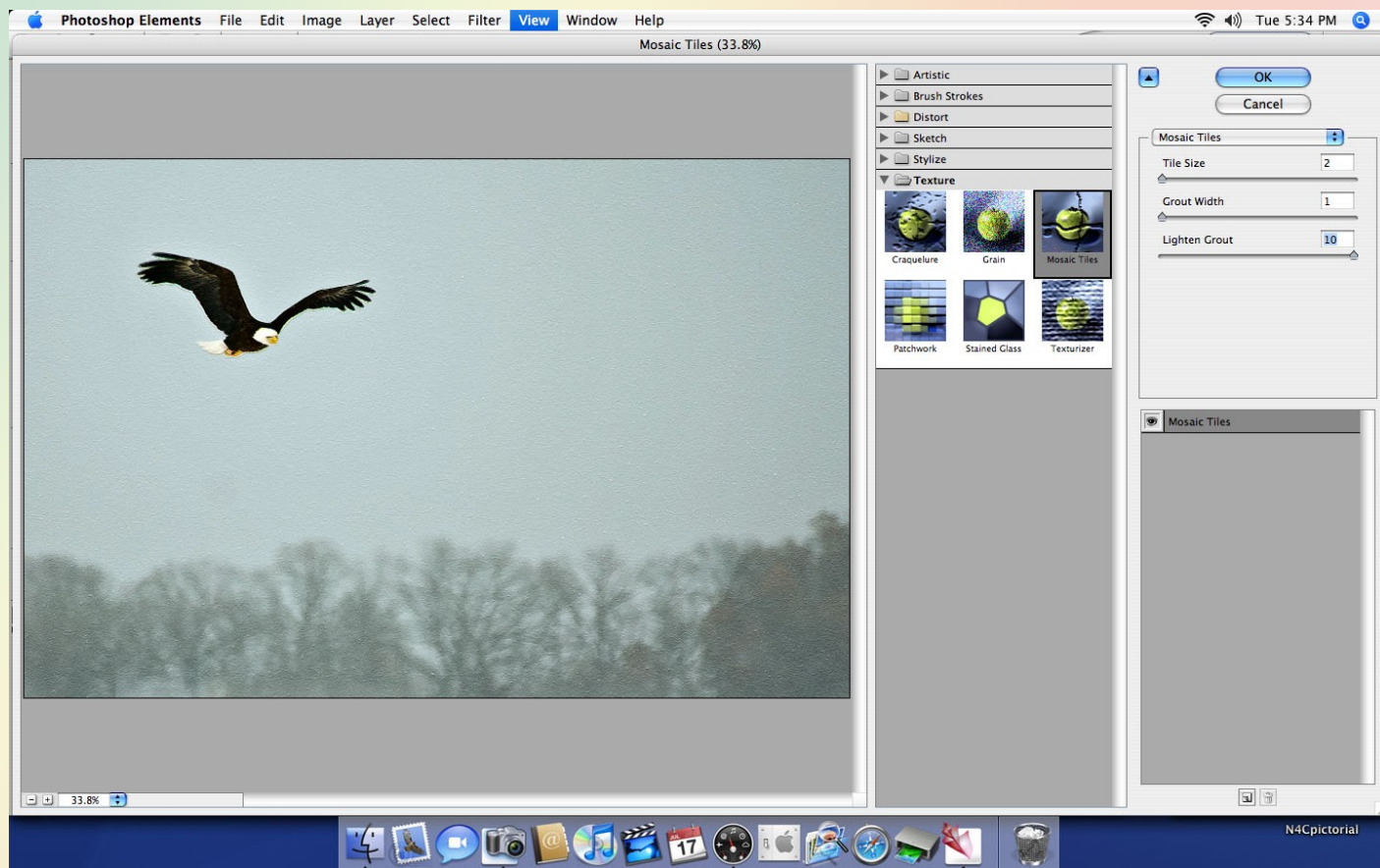
This technique was born while trying to salvage some eagle in flight shots. The eagle snuck up behind me; so instead of shooting out the open side window of my car (cars make a good portable blind) I only got a couple quick shots through the not so clean rear window. The heavy glass of the window gave enough of a soft focus effect that they just weren't tack sharp. The action and composition were good; and since painting conversions often start out by diffusing the image, I thought of that as a good end product.

Images that would be good candidates for this technique would have a subject against a relatively plain background. Besides birds in flight, other images come that come to mind are hot air balloons, boats at sea, flower close-ups, or could extract something and give it a plain background.

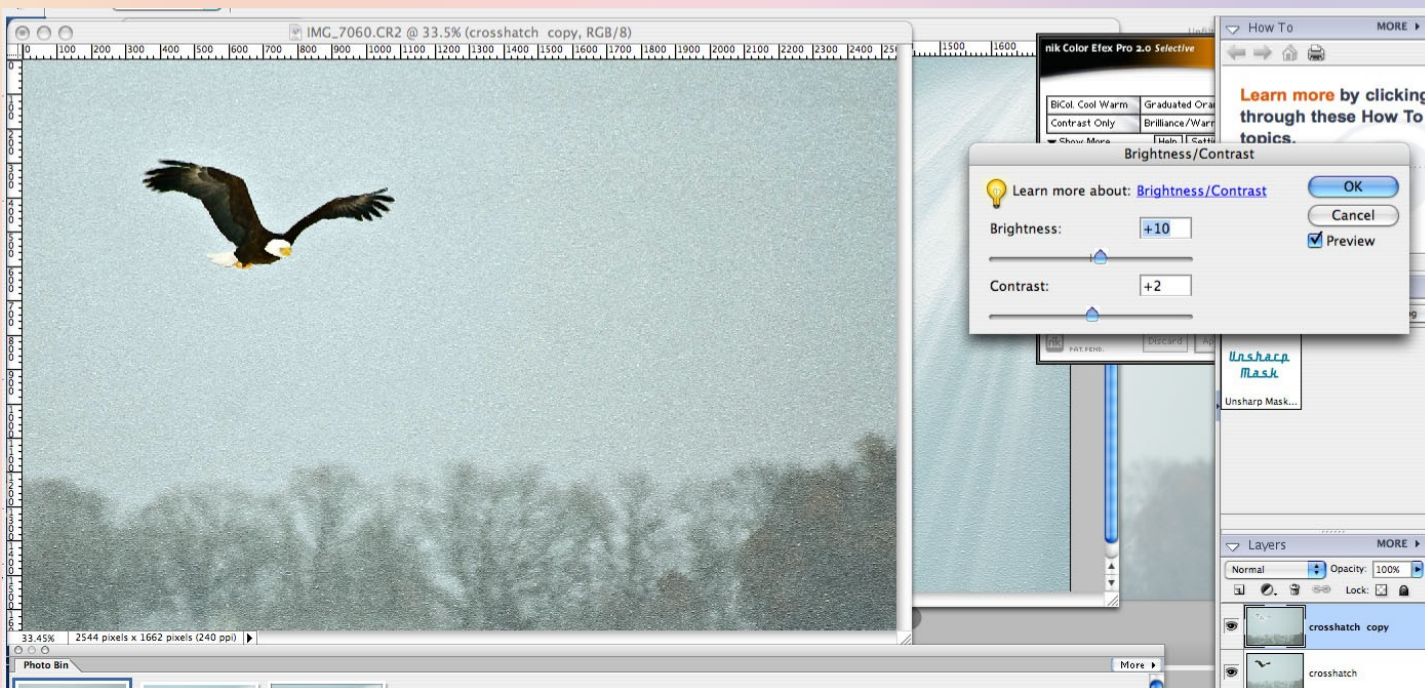
Select a processed image and duplicate it: file>duplicate. Add any extras you want (in one of my shots I added a light beam brush by Obsidian Dawn). Flatten the image. I often make a duplicate of the background layer to make reverting easy if I don't like what I'm doing so many steps down the road that I've used up the history memory by pressing Control/Command + J. Rename this layer crosshatch by double clicking on it and save the change by pressing enter. Go to filter>brushstroke>crosshatch. Set length to 9, sharp to 6, and strength to 1. Press ok.



Duplicate the crosshatch layer. Rename this layer mosaic tile. Go to filter>texture>mosaic. Set tile size to 2, grout width at 1, and lighten grout to 10. Click ok



With the mosaic layer active, either use the eraser tool to erase over the subject to allow the cross-hatch to show through or select the subject and delete. If the brightness of the mosaic layer is too different from the subject, use enhance>lighting>brightness/contrast to adjust. My results are on the next page.

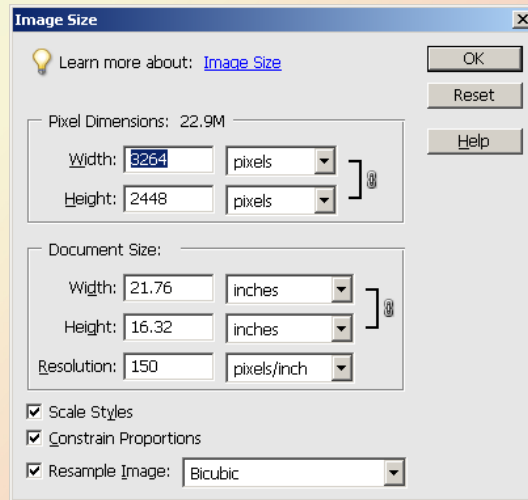




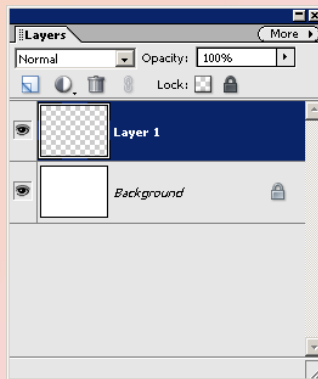
I look forward to seeing what everyone comes up with.

Montage Tutorial by Dame

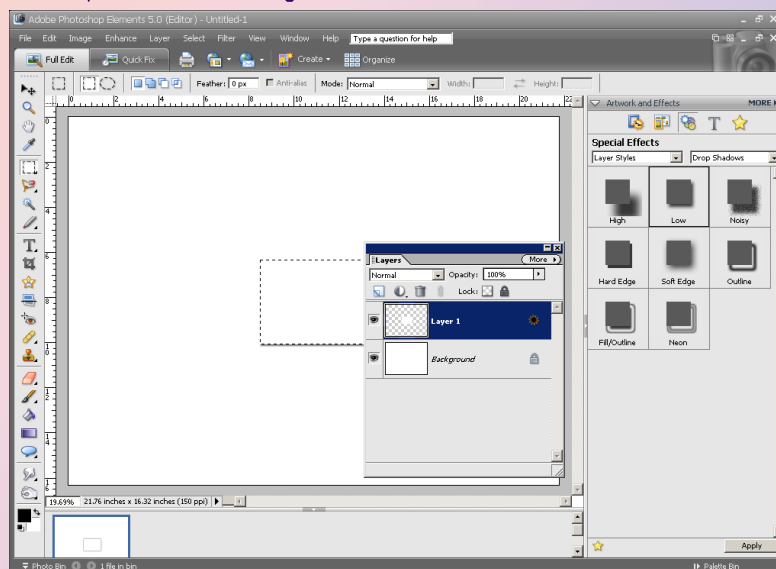
1. File -> New -> Blank File (The size of your 'blank file' is determined by the size of your image that you will be using. If you make the new file to large, then the whole image will end up going into one 'square'. So size does matter.)



2. Create a new layer (see figure 2)



3. Click on the Rectangular Marquee Tool and create a rectangular area on the new layer (layer 1).
4. Fill the rectangular area with white
5. Special Effect > Layer Styles > Drop Shadows (see figure 3)



Note the “star” on the right hand side of the layer (layer 1). Double Click on this to go into the Layer Style->Style Settings

Change the follow:

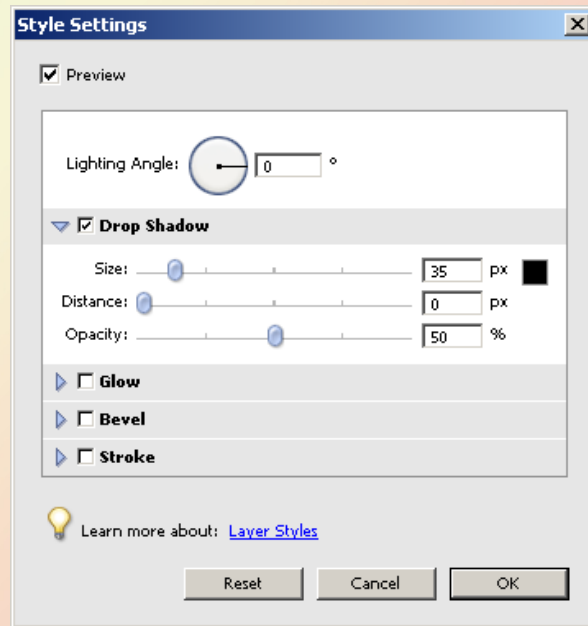
Lighting Angle: 0

Drop Shadow: checked

Size: 35

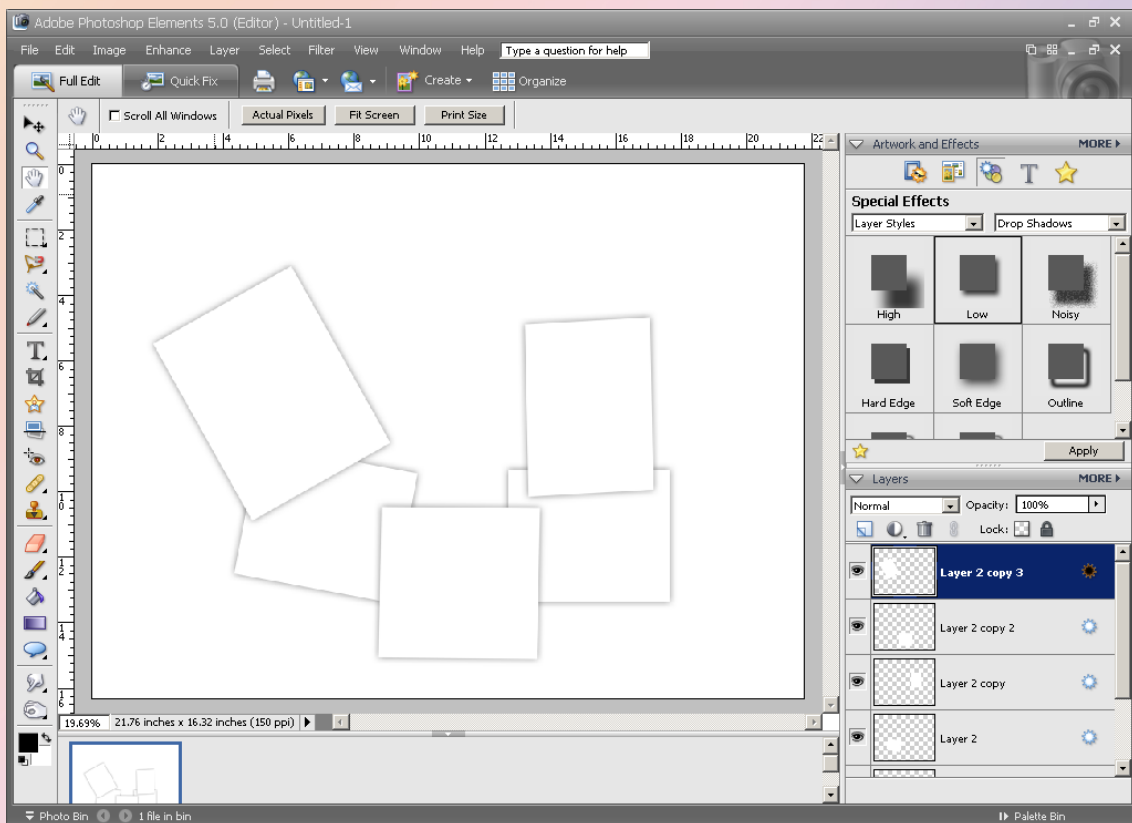
Distance: 0

Opacity: 50



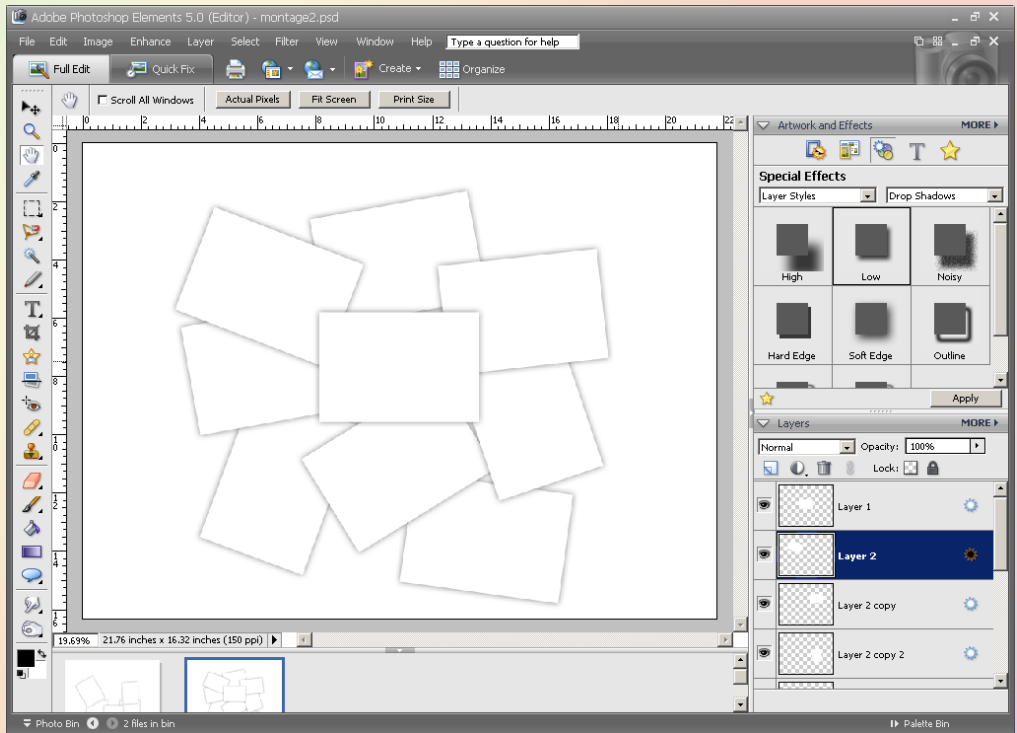
I like working backwards. This way I am able to keep my Style Settings without opening and making the changes on each layer. I like duping each layer and the use the Move Tool to move, turn, reduce the size, and make longer, etc. each rectangular area.

You can use more or less layers, but I find that 9 to 12 rectangular area layer make a nice montage template. The Key word here is template. This way you can have different templates for your images. (Figure 5)

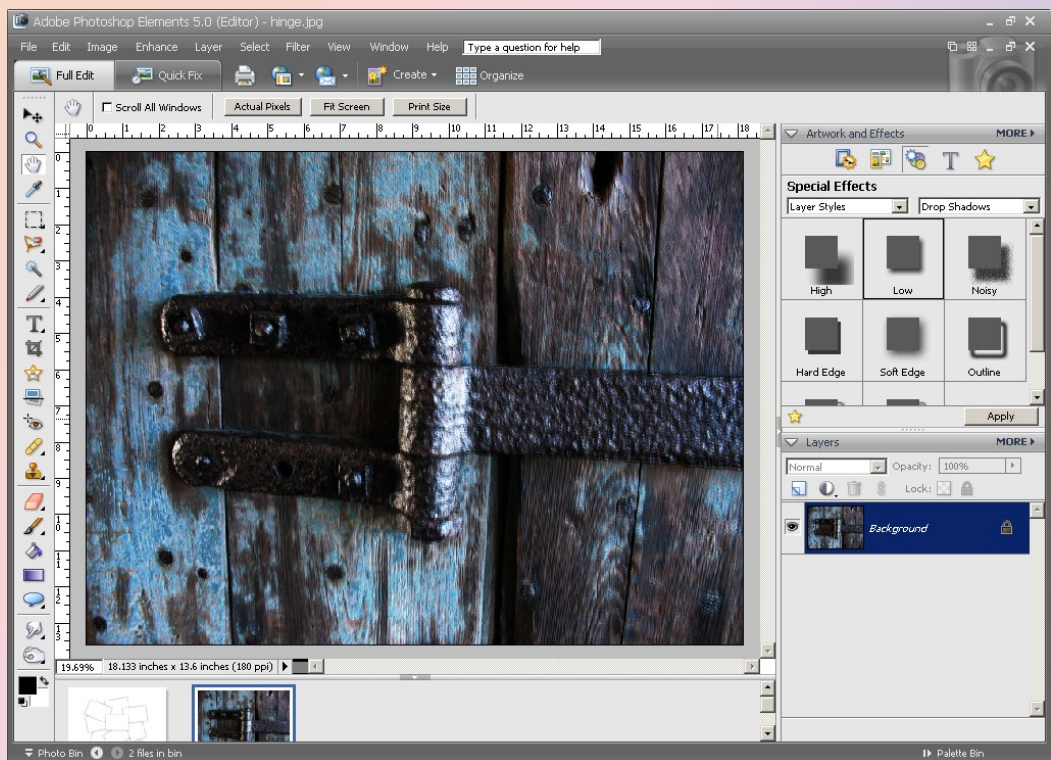


If you rather start with the center and work out ... then remember to move the copy layer **below** the one you copy. (Figure 6)

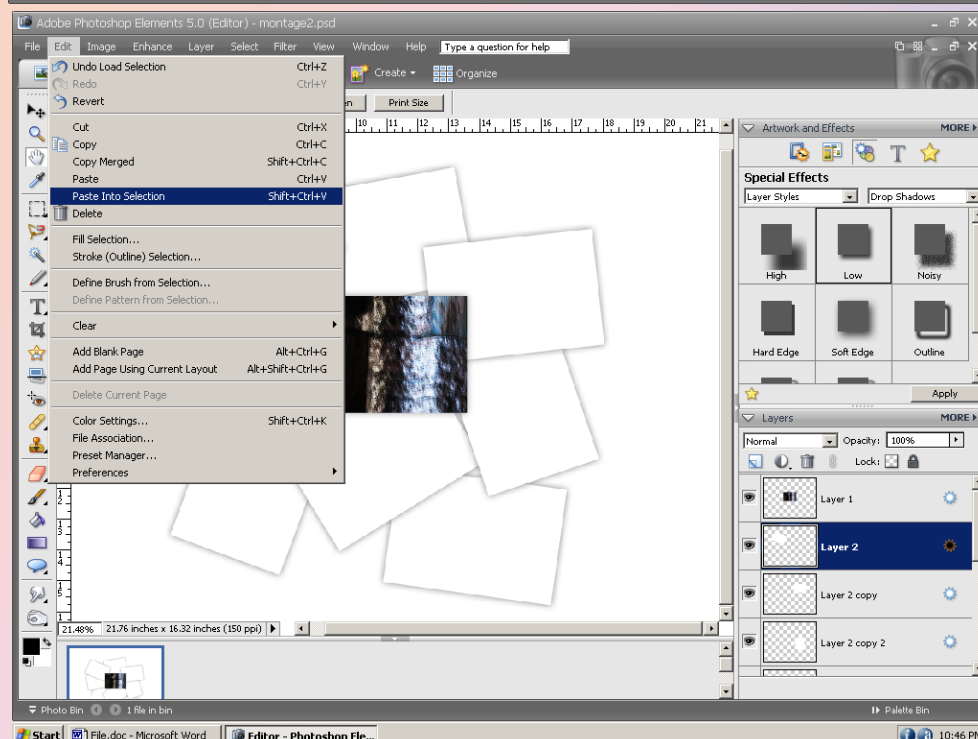
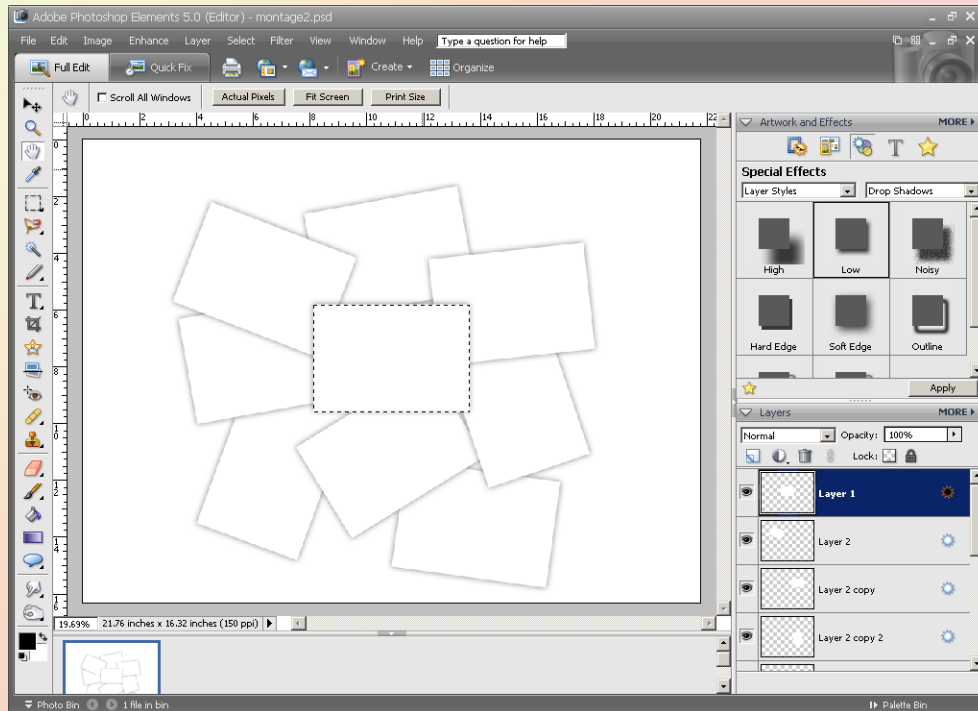
6. With you newly create template open, open the image you wish to create a montage from (see figure 7). Note that you montage template is first and you image is second and highlighted.
7. Go to Select → All
8. Edit→Copy (Once copied, you can close the image file, only.) Now the fun begins.

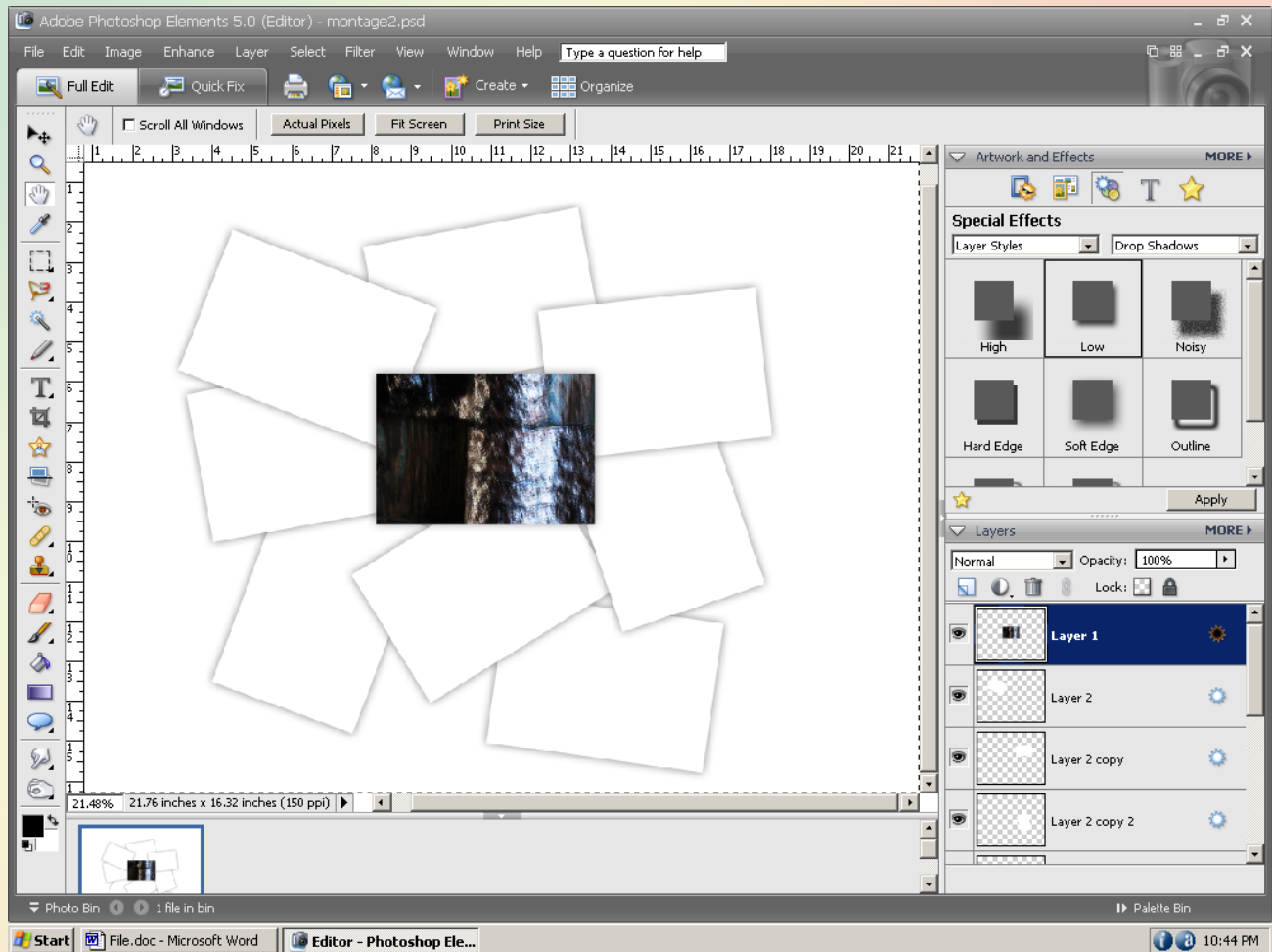


Once you get your 9 to 12 layers, go to File→Save As and give you template a name with the psd extensions.



9. From the montage start doing the following:
 - a. Click on a layer
 - b. Press and hold, then click on a rectangular area. This will highlight the area (marching ants will appear). See figure 8 below
 - c. Go to Edit->Paste into Selection. At this time, part of your image should appear within the selection (see figure 9). Repeat a through c for each rectangular layer until all are completed.
10. Once all of the layers are filled, click on the Move tool, click on Auto Select Layer box. Now you can click on an area and move it a little, turn it more if you like, etc. At this point you can click on any area and move, size, etc. to your liking. Once you are happy with it, click on the Auto Select Layer box to turn it off.
11. If you don't like the white background, just go to that layer (should be on the bottom) and fill it with the color that you like.





Eye Opening Tutorial

by Wags

Sometimes a picture is mostly perfect except for a small thing like closed eyes, or glare in a pet's eyes. Here is a way to fix those problems using the clone tool.

Most importantly you need a photograph where the problem doesn't exist. This is a picture of my dog Elijah. As you can see on the left there is glare in his eye. The picture on the right is a picture taken of him at an earlier date outside.



Now create a new blank layer on the image that needs the new eyes (or other part).

Alt/Opt click on the good eye in the document that has what you want and then move to the document you are fixing and place the clone stamp tool above the "bad" eye in the picture.

Be sure that the blank layer is selected and then carefully position the clone tool and stamp once where you want the correct eye to appear. If you need to do another eye be sure and label the first right or left and then create a new blank layer before repeating the steps with the other eye.

Since the "new" eye is now on its own layer you can rotate or manipulate it with free transform (CTRL T) tool or nudge it into position with the arrow keys. Proper placement and color match are the keys to making this improvement un-noticeable.



Grab your clone stamp tool and make sure it has "Use all Layers" checked in the options bar.



Here is an example using pictures of my daughter:



Delicate Colored Pencil Sketch

By AngelicKim

This is a very simple and quick tutorial. At Suzi's request I am submitting it here for you all. I hope you enjoy it.

I used a stock photo from [stock.xchge http://www.sxchu/index.phtml](http://www.sxchu/index.phtml)

1. Open your image.
2. Ctrl J to duplicate the image
3. Ctrl U, move saturation slider all the way to the left (-100)
4. Ctrl I to invert
5. Ctrl J to duplicate the layer.
6. Filter > Artistic > Colored Pencil > Pencil width 16 > Stroke Pressure 6 > Paper Brightness 50
7. Turn off the 2nd and 3rd layer eyes.
8. Reduce the opacity on the top layer to let the desired amount color show through from your original image.

Before



After

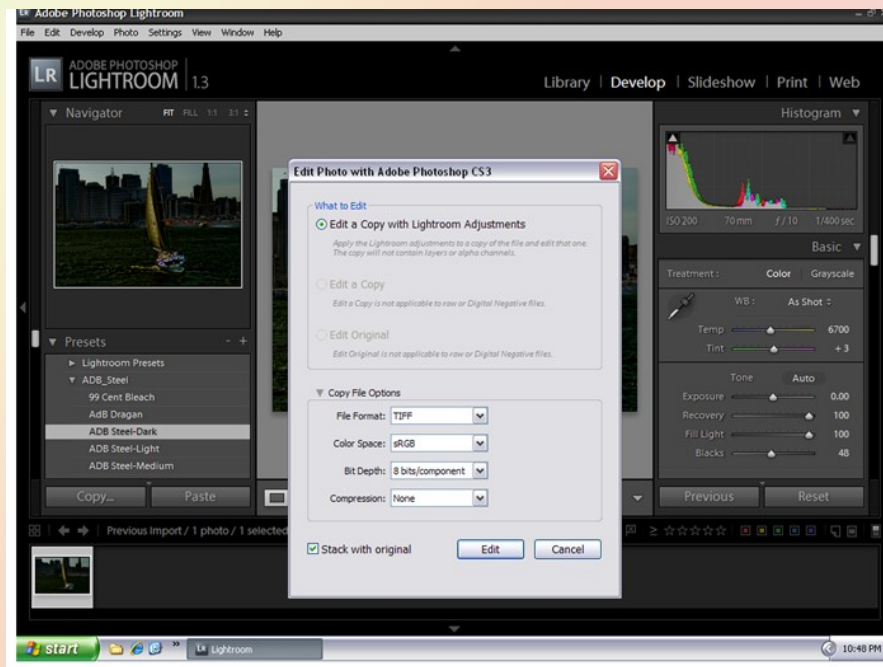


Blending Presets in Lightroom by SuziB & jlwilm

While back I had asked Chuck if you could blend presets in LR. His answer to that was no, you had to make a virtual copy apply a different preset to that one. Then export to CS3 and blend there.

The other night being bored as usual I started playing around in LR and found a way that you can blend presets in LR. It is a little convoluted but works great. Here are the steps I took to accomplish this.

1. open raw file (if you don't want to mess with original raw, make a virtual copy)
2. add preset
3. export to edit in either elements or CS3 make sure stack with original and tiff is checked



4. once you get it into CS3 or elements go back to LR
5. now here it gets weird.(I have to do this but John didn't) .close LR, don't do anything to images just close it
6. open LR back up, you now should have a raw file and a tiff file (see screenshot 2)



7. select the raw file, add a different preset..click on copy
8. select the tiff file (you should see loading on screen for a second or two)
9. click paste
10. Viola you now have two presets blended together. If you don't like the look just click on undo, select the raw file and start over. I have played around with adding 3 or more presets to the tiff file and it seems that it keeps blending

Now you are most likely saying to yourself..”self why not just apply the second preset directly to the tiff, instead of the copy and pasting”. I tried that and the results are not the same. But by all means try it that way also.

I had John test this and it works for him also but for some reason he does not have to close and re-open LR. I have tried and tried to do it without closing but can not get the tiff to show up for me. Have to close and open. If anyone can figure out why I have to close and re-open, please tell me.

If you try this and find a better way, please let me know so I am update this

Dee-Dee sent me her workflow on blending and is completely different from this with completely different results. I am trying to talk her into writing up her workflow for the newsletter also. Keeping fingers crossed I thank John so much because without his help I would not of been sure that it works.

If you want to mention this on another forums feel free to but please link back to this forum and the newsletter.



Raw original



Raw with first preset



Raw with second preset



Tiff with first preset



Tiff with blend of both presets



And this is what you get if you export both raw presets into Elements or CS3 and blend there

This is just to show you the two different presets i used and the final product. If you use this how to you will only have to files, the original and the blend. Or you could have as many as you like

Challenge of the Month

I have selected Suzi's new challenge for the March Spotlight Challenge of the Month. We have many challenges for Elements and Photoshop. Suzi has started one for ACR and Lightroom.

ACR / Lightroom #1

Challenge #1 is here. I am going to start this off with a bang. Am giving you three images to work with. All work must be done in either ACR or LR except for cropping, sharpening and using your de-noise filter. I know I prefer to so these in either elements or Photoshop.

If you use a preset, please, name it and if you want a link to where you got it. Also if you want to tell your workflow. If you would like to share a preset of your own would you please give it to Kim for the newsletter. I hope to see a lot of forum members trying this. Remember this is for ACR and LR, Elements and Photoshop.



Click [HERE](#) to visit the PCEC forum and this challenge to see what members have done.

A zip file with all 3 of the above RAW files can be downloaded from a link in the thread.



Pixels, PPI and Aspect Ration

By Codebreaker

One of the frequently asked question is ‘My camera produces an image of 3000 x 2000 pixels at 72PPI and I’m told in need 300PPI?’

This raises the question of what is the relationship between Pixel Dimensions and PPI.

The most important thing to remember is that Digital Camera images have no physical size. All you get in the image file is a bunch of numbers that indicate the colour for each pixel. In order to get a print from this image file the Pixels have to be ‘sprayed’ onto the paper. This is where the resolution or Pixels Per Inch (PPI) figure comes into play.

Imagine first that you have an image that is 3000 x 2000 pixels. If your printer ‘sprayed’ one pixel every inch you’d see something like the image below, where each pixel is one inch apart. It’s not going to be a very good print – large though 3000” x 2000”. (View it from a few hundred metres away and it *may* look ok.)



Now make the pixels 0.003 (approx. 300PPI) inches apart and you’ll get something like this.



A figure of 300PPI for resolution is the accepted ‘norm’ to give good prints. In other words the eye can’t see the pixels. In reality your printer wouldn’t give you the dots of the first figure above since it will try and fill the spaces with ink. What happens though is that the image doesn’t appear very sharp because the printer has to ‘guess’ what goes in the gaps!

We’ve now established that your image is made up of Pixel Dimension and that when printing you need at least 300 Pixels to be placed on every inch of your print. Well if you need 300PPI and you have a piece of paper which is 6 x 4in, it’s not hard to see that it’s going to need an image of 1800 x 1200 Pixels to fill it.

The magic formula then is that....

Physical Size = Pixel Dimensions / PPI

What this means then is that when printing you have to have enough Pixels to fit the paper size using a resolution of at least 300PPI. In reality you can get away with less but the quality of the print drops of. Having more just means bigger files and longer to print.

Here’s a table that shows you some typical image sizes and the prints you could expect from them.

Camera MegaPixels	Data Size (Mbytes)	Print Size						
		6" x 4"	7" x 5"	10" x 8"	A4	12"x10"	A3	19" x 13"
3	8.6	381ppi	293ppi	188ppi	181ppi	150ppi	128ppi	116ppi
4	11.4	440ppi	338ppi	217ppi	209ppi	173ppi	148ppi	134ppi
5	14.3	492ppi	378ppi	242ppi	234ppi	194ppi	166ppi	150ppi
6	17.2	508ppi	391ppi	250ppi	242ppi	200ppi	171ppi	154ppi
8	22.9	587ppi	451ppi	289ppi	279ppi	231ppi	198ppi	178ppi
12	34.3	718ppi	553ppi	354ppi	342ppi	283ppi	242ppi	218ppi

	The data size is extremely large and it takes longer to print, but the print quality is no different from the green zone
	The print quality is as finely detailed as the original allows and this is the recommended zone
	The print quality is good but may lack a little detail but depends on the original and viewing distance
	The print quality is alright but may lack some fine detail. Might be alright at longer viewing distances
	The print quality will be less and begin to be noticeable.

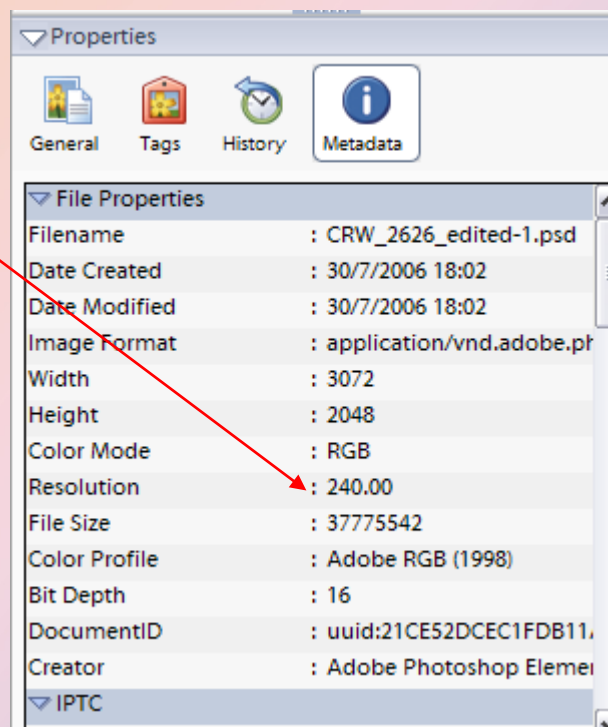
Now back to the original question. Why was the assumption that the image from the Camera is at 72PPI?

If you're familiar with EXIF data then you'll know this contains lots of additional information about your image. What camera, when you took the shot, colour space and so on. One of the tags in the EXIF data is for resolution and while this is totally irrelevant for Digital Cameras, other electronic documents do make use of this tag. It's useful when scanning, for example.

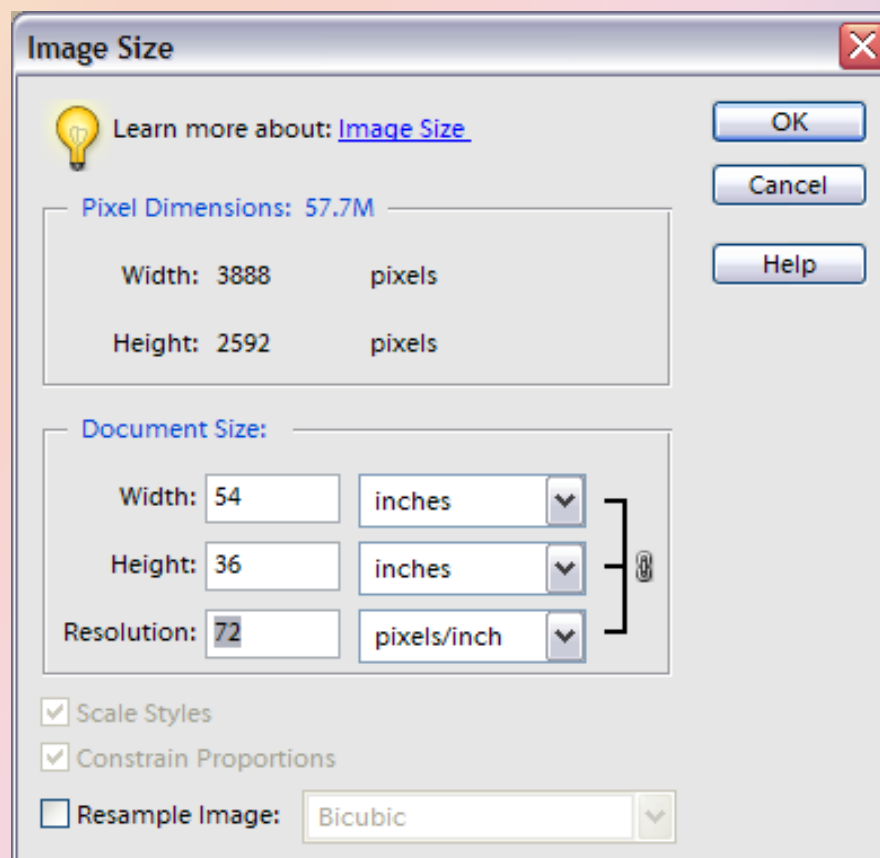
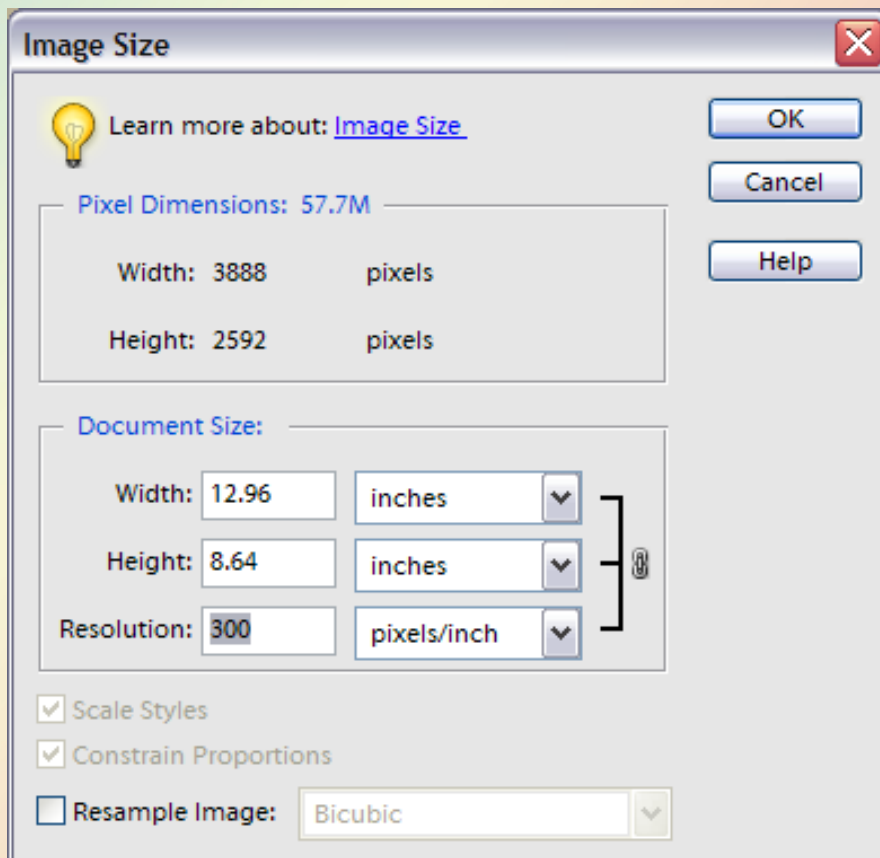
Camera manufacturers are free to put whatever number they like in the resolution tag field. Some Canons use 240, Kodaks 180 and some don't put anything there. If there is no value then the default is 72PPI.

The key point is that for Digital Camera images this resolution field has no significance. *You* determine the resolution based on the Pixel Dimensions and the size of the print you're trying to make.

If you want to see what this figure is in your camera image then use the Elements Organiser Properties window.



You can also open the image in the Editor and then go to Image > Resize > Image Size then you'll see a dialog box like the one below. This one shows an image of 3888 x 2592 Pixels which has a resolution of 300 PPP, which will give a physical image size of 12.96 x 8.64 inches. If I want I can change the resolution to any number I choose and the physical size will change accordingly. Look at the second screenshot below, where I've changed the resolution to 72PPI – a massive physical size – but a poor quality print. But in both cases the pixel dimensions remain unchanged.



Re-sizing and re-sample is a topic that deserves it's own article.

Scanning

I mentioned that the resolution field is used by other electronic documents. If you recall the magic formula from earlier, you'll know that if you have the Pixel Dimensions and a PPI value you can work out the Physical Size. Therefore when you scan in a document one thing you'll have to decide on is a scanning resolution. Scanning is like the reverse of printing. Instead of 'spraying' a number of pixels on every inch of the paper, what the scan process does is 'capture' a number of pixels from every inch of the document. And just like printing if you can capture 300 pixels from every inch of your document you'll be able to print it out at the same size.

Imagine then that you have a 6 x 4 print on your scanner and you want to send it to someone so that they can print it out at 6 x 4. You set the scan resolution to 300PPI and push the button. The image file then has the following information as well as the colour data....

Pixel Dimensions = $(6 \times 300) \times (4 \times 300) = 1800 \times 1200$

Resolution = 300PPI

With these parameters anyone can print the original document at the original size.

Which leads on to – what resolution do I need? And the answer is – it depends on what you want to do.

If all you want to do is make a print of the scan at the original size then scan at 300PPI.

If you want to make a print that is twice the size (twice as wide and twice as high), then you need twice as many pixels, so scan at 600PPI...and so on.

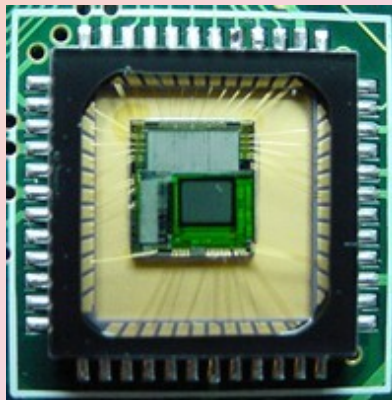
So, the more the enlargement you want, then the more pixels you need and the higher the resolution has to be. Which is why scanning 35mm Slides and Negatives to make prints needs the highest setting your scanner can achieve.

Aspect Ratios

This at least doesn't have to do with the relationship between Pixels and PPI, so you can breathe a little easier.

Another frequently asked question is why images don't always fit onto the paper.

The reason behind this is in the term Aspect Ratio, which is the relationship between the width and height of your image. The camera sensor is a physical shape – rectangular – and the pixels are distributed across it. This means that there will be more pixels in one direction (width) than the other (height).



If you look in your camera manual it should tell you the aspect ratio of your sensor. Typical values are:-

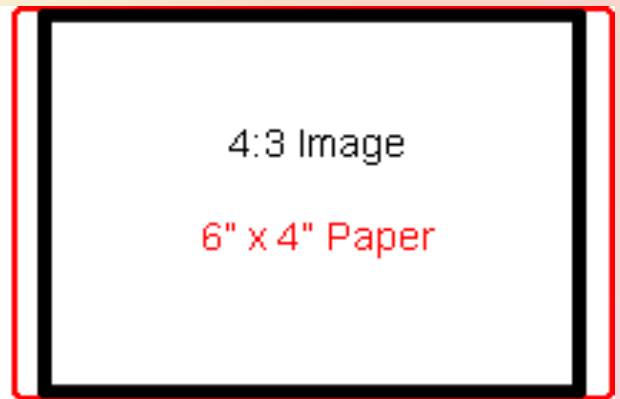
3:2, 4:3 and 16:9

Unfortunately paper sizes don't always line up with these aspect ratios. Some common paper sizes are:-

6" x 4" (3 : 2), 7" x 5" (2.8 : 2), 10" x 8" (2.5 : 2), A4 (2.828 : 2)

Which means a 3:2 image will fit correctly onto a 6 x 4 paper but not any of these others. A 4:3 image will not fit correctly on any of them nor will the 16:9.

What happens is this if you're using a 6 x 4 paper. The black represents the format of the image and the red the represents the format of the paper. Either it fits exactly or you get white space at the sides, or some of the image gets cropped off.



There is no way that the whole image can be made to fit exactly onto every different paper size. You either have to accept that the white borders may be un-even or that some of your image may get lost.

Within Elements you can crop your images into the same format as the paper but this still results in some of your image being lost. You can of course stretch or shrink your image but this will result in distortion.

Summary

- Digital Camera images do not have a physical size
- The resolution figure that you see for your camera image has no meaning
- You decide the resolution when you go to print – it's based on the Pixel Dimensions and the paper size
- The optimum resolution is 300PPI
If you don't have enough pixels in the image to get the print size you need at the optimum resolution, you need to re-sample your image.
- Scanned images often include the resolution which allows you to re-create the original document at the original size. The more enlargement you need when going from a scan to a print, will need a higher scan resolution.
- Image aspect ratios – the ratio of width to height – often differ from the aspect ratios of papers. Images may need to be cropped or prints may have un-even white space

Natural Boy Mini Kit by Wags



Click [HERE](#) to download one zipped file containing all downloadable files for the newsletter. Files in this zipped folder are also zipped.

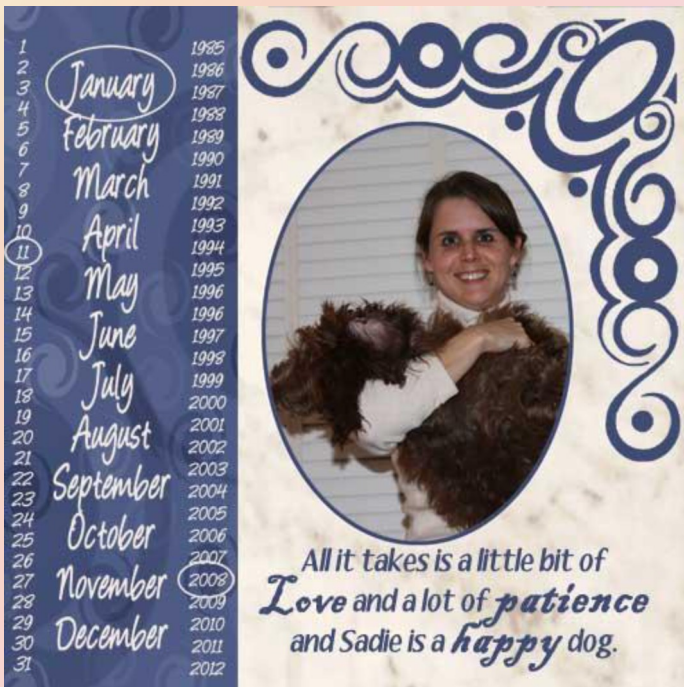
Calendar Template

By JenClark

Directions on creating a circle to mark the day/year:

- Create a new layer (place this on top)
- Select the elliptical marquee tool then draw a selection around the date.
- Edit
- Stroke (in the selection box I chose 10px, picked a color, outside)
- Then select Ok

Do this for each circle you make. Here is the example of what my final design looks like.



If you have your circles on different layers and save your design as a psd, you will be able to change the date and photo in a snap. Journaling is not included on this png so feel free to add your own. Hope you enjoy this layout.

All files contained within this zip file is © 2008 by Jenifer Clark aka IBJC.

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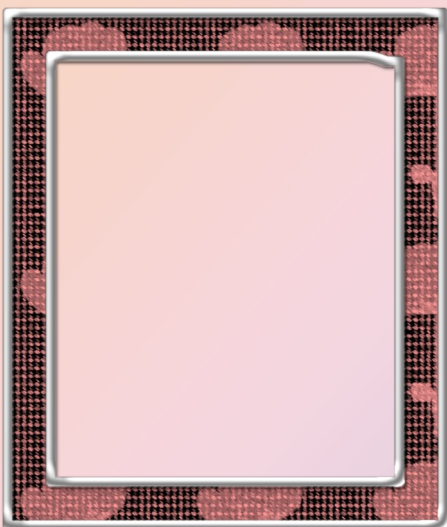
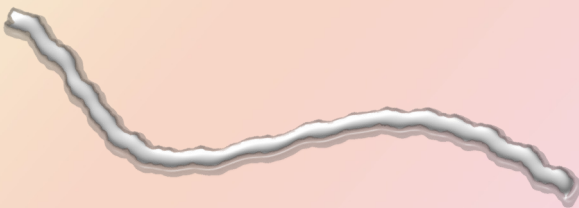
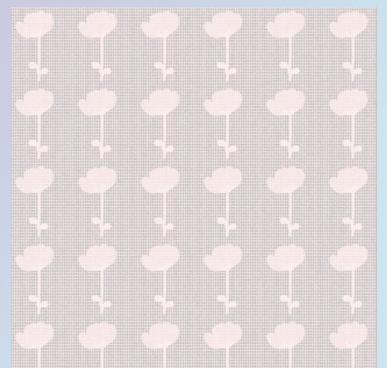
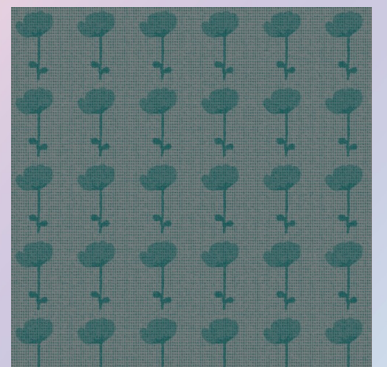
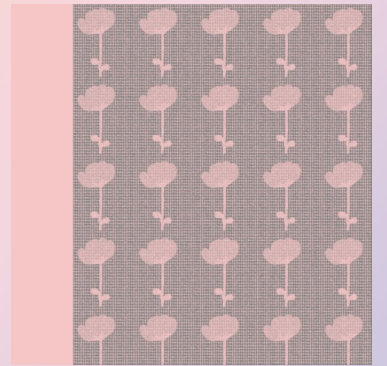
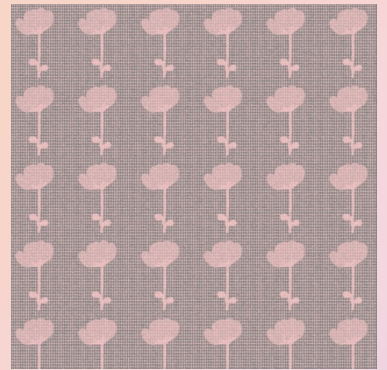
Images by Jenifer Clark

Old Time Mini Kit by Ladybug

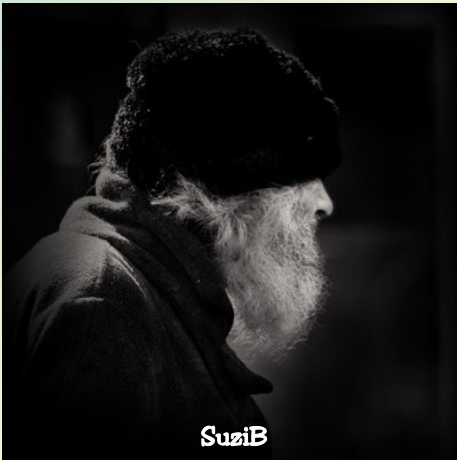


To
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Judy's
Mini Kit,

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Hall of Fame Nominations



SuziB



Sarch99



Kev



Rob1964

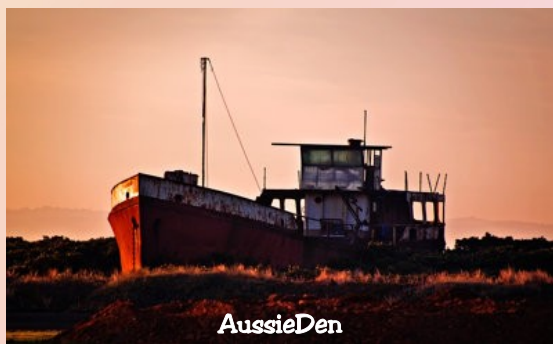


Kev

Mistral KQ



Snowfall



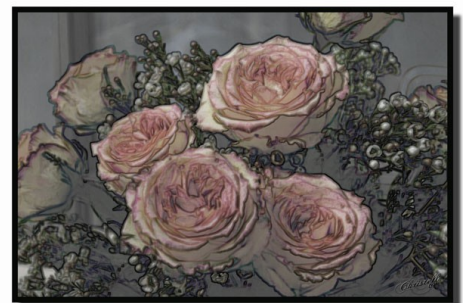
AussieDen



SuziB



AussieDen



Christell



Hall of Fame
Image of the Month
March 2008



Congratulations

To all the nominees and thank you to everyone who voted.

This months Hall of Fame Image of the Month is a tie.



Congratulations to AussieDen for West Cap Wave

And SuziB for I-Think-I-Got-It

Third place also goes to AussieDen for Old Trawler

