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✓ Brushwork ✓ Layers ✓ Adjustments  
✓ Selections ✓ Filters ✓ Retouching

## 5 WAYS TO... BOOST PHOTOS

- ✓ Enhance light
- ✓ Correct focus
- ✓ Improve colour
- ✓ Create contrast
- ✓ Fix composition



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12 pages of  
beginners'  
guides

**UNDERSTAND  
CURVES AND  
MASTER LEVELS**  
Why you need these  
essential controls



**WORK IN  
BLACK & WHITE**  
How to create stunning  
monochrome portraits

**ALSO INSIDE**

- Make your own sci-fi text
- Top 5 ways to earn from art
- Secrets of adjustment layers



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ISSUE 109

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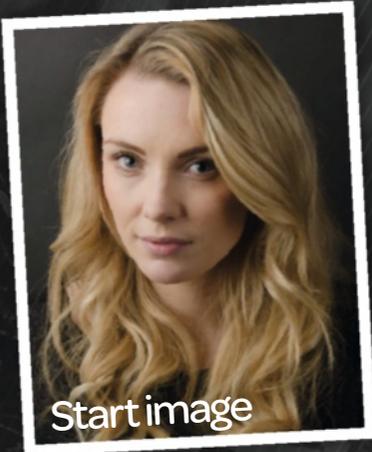
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Give your portraits some monochrome magic with our ultimate guide to black & white on page 30

# Welcome

## 5 THINGS YOU WILL LEARN THIS ISSUE



### 01 Create splatter portraits

Add a stunning effect to your photos today and perfect your Brushwork at the same time!



### 02 Warp for creative effects

Discover why Photoshop's Transform tools are great for creative composites.



### 03 Five ways to boost photos

Fix composition, work with colour, boost lighting, edit contrast and improve focus.



### 04 Understand colour swatches

A complete breakdown of colour swatches, how they're used and why you need them.



### 05 Work with levels and curves

A step-by-step guide shows the true power of the levels and curves histogram palette.



**Happy new year from all the team at Photoshop Creative! We've got a jam-packed issue to kick off 2014 in style.**

First off there's an incredible 16-page feature to help you learn Photoshop in just seven days (p12). Discover everything,

from layers and selections to blend modes and beyond. Once you've got the essential skills under your belt, give the cracking tutorials a try, starting off on page 30 with a few step-by-step guides on mastering monochrome. There's a pretty cool sci-fi text effect over on page 56 and an unmissable feature on how to fix your photos on page 50. As usual, I'm always on the lookout for cool artwork from our readers so, if you fancy seeing your Photoshop creations in the next issue, drop me a line at: [pcr@imagine-publishing.co.uk](mailto:pcr@imagine-publishing.co.uk). See you next issue!



Charis Webster **Editor**  
[charis.webster@imagine-publishing.co.uk](mailto:charis.webster@imagine-publishing.co.uk)

**NEXT ISSUE ON SALE 06 FEBRUARY 2014**

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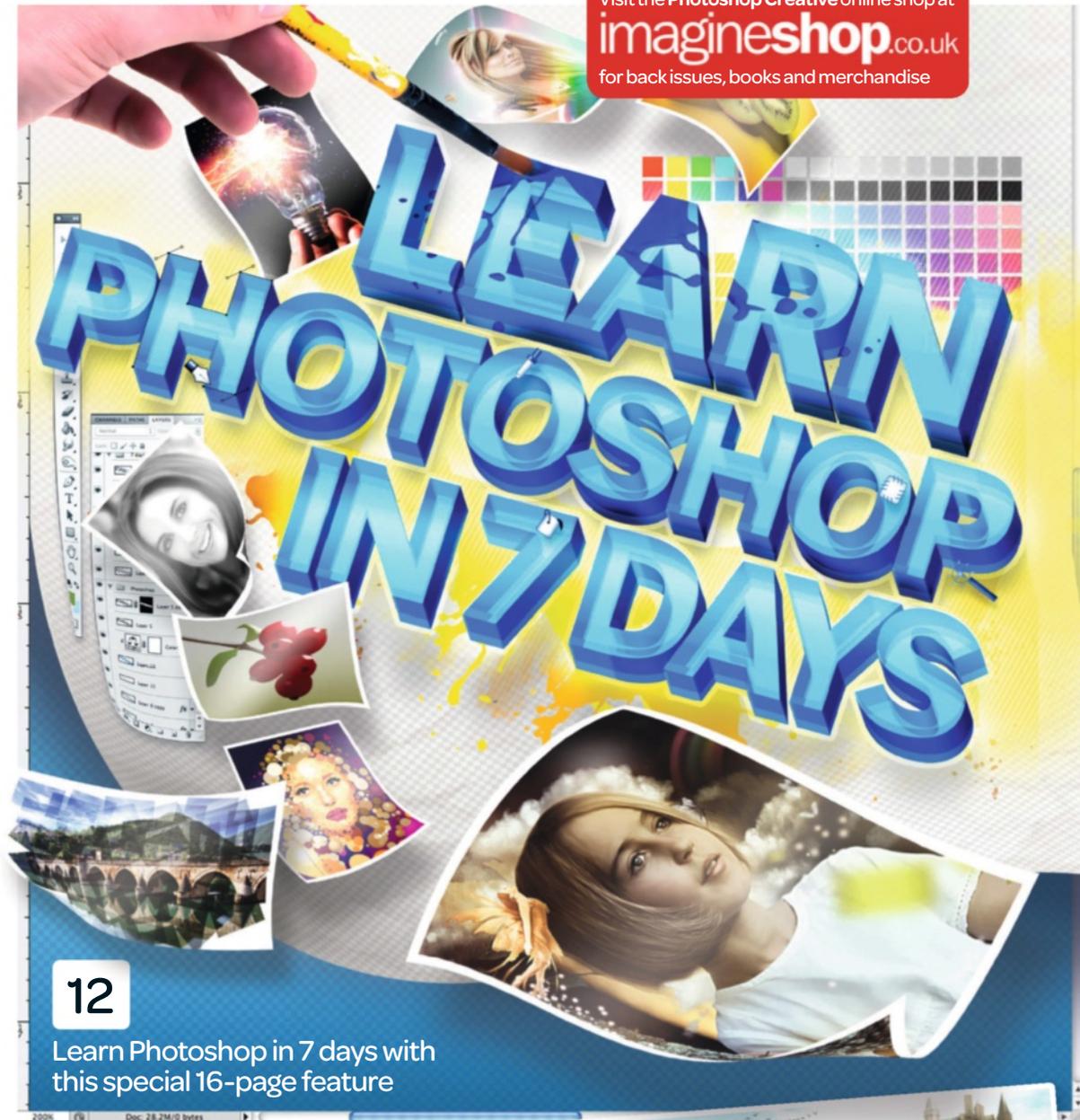
www.photoshopcreative.co.uk

**Q&A**  
Your Photoshop  
questions  
answered  
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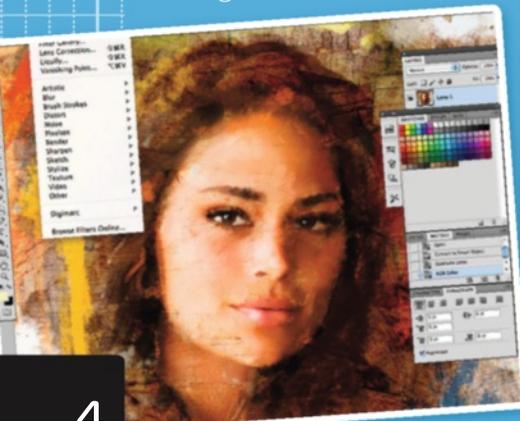


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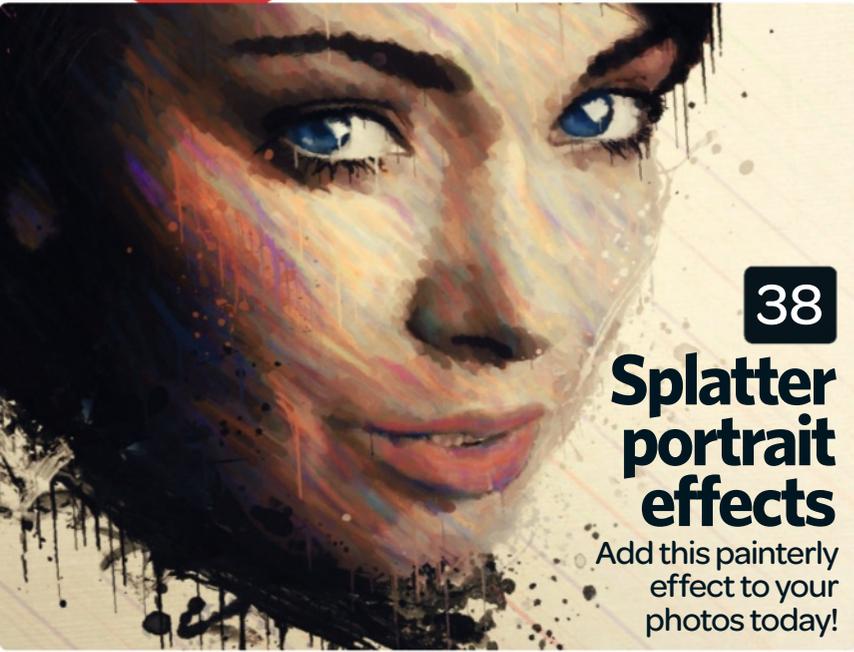
## Readers' gallery



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Turn to page 88 to get this amazing deal! US page 67



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## Splatter portrait effects

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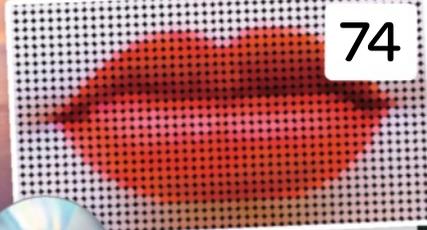
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Histograms may look difficult but learn why you need them!

# READERS' IMAGES

Welcome to an inspirational round-up of great Photoshop artwork created by none other than your fellow readers

**IMAGE  
OF THE  
MONTH**



**Kostis Keritis**  
[www.photoshopcreative.co.uk/user](http://www.photoshopcreative.co.uk/user)

[/kostis\\_keritis](#)  
"After I selected the image with the Pen tool, I started creating effects with custom brushes and mixing them with a variety of elements. The satellite, the planet and the music amplifier are stock images. It included 44 layers and it was all done in Photoshop CS5."



**Luis Araujo**  
[www.photoshopcreative.co.uk/user/luisaraujo](http://www.photoshopcreative.co.uk/user/luisaraujo)

"This image was inspired by a parallel world like in *Alice in Wonderland*. The castle represents a beautiful, magical kingdom. It is hard to get there and the road sometimes looks more like a maze, but there are those wonderful horses that can sometimes give you a lift and take you there."



# Get in touch

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**Stephen Littlewood**

[www.photoshopcreative.co.uk/user/Puertouk](http://www.photoshopcreative.co.uk/user/Puertouk)

"This was made up of several images from the Lake District and blended together. The sky was taken from a sunset image I took in Tenerife."

"I took the photo of Windermere in 2010. I copied the background layer and inverted it, changed blend mode to Vivid Light and turned it into a Smart Object. I used High Pass and Gaussian Blur filters, painted with a white brush on the areas to blur on a mask, and warmed it up with a Photo Filter."



**Milos Karanovic**

[www.photoshopcreative.co.uk/user/PlaviDemon](http://www.photoshopcreative.co.uk/user/PlaviDemon)

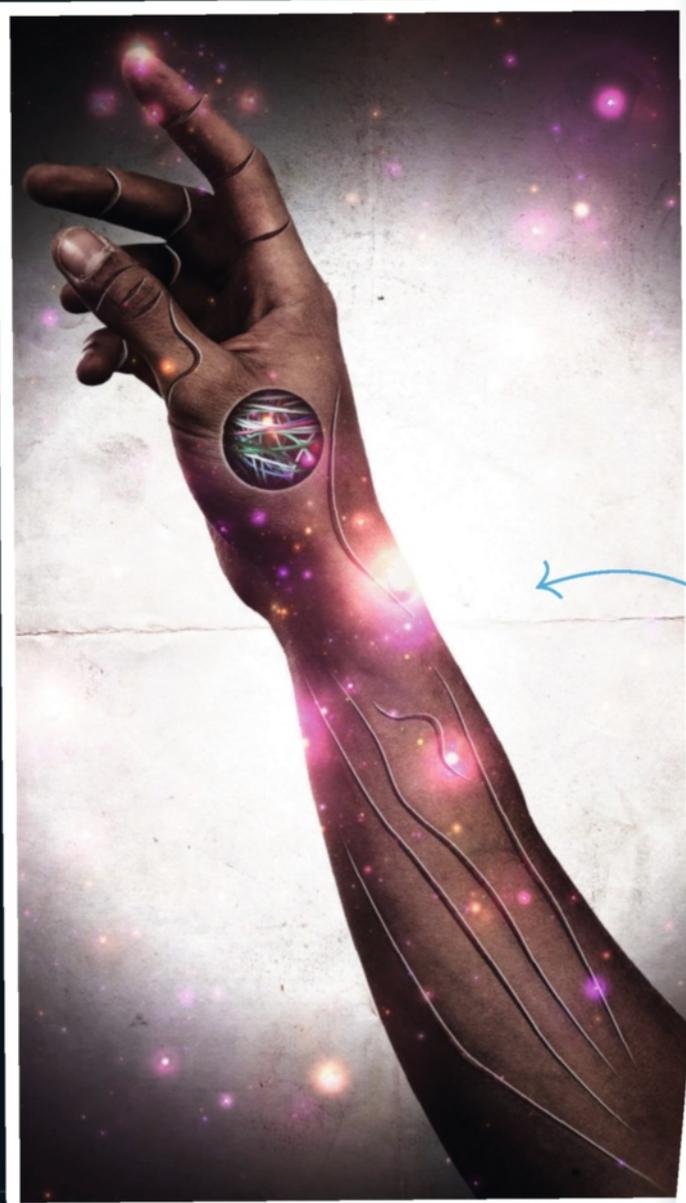
"I created a new layer and started adding points with the Pen tool. I then selected the Stroke Path option and used Brush with Simulate Pressure, then deleted the path. I applied the Drop Shadow and Inner Shadow styles, and finally added texture."



**Rogério Sousa**

[www.photoshopcreative.co.uk/user/Rogério32](http://www.photoshopcreative.co.uk/user/Rogério32)

"You know what I feel when I open Photoshop? The chance to escape my reality, escape from life, entering into a world of fantasies and mysteries to make my dreams come true. This is my inspiration."





**Leonardo Barros**

[www.photoshopcreative.co.uk/user/LeonardoBarros](http://www.photoshopcreative.co.uk/user/LeonardoBarros)

"I always found this model inspiring and I took the challenge to use it. The original idea was to turn it into a statue of paradise in her mind, something very surreal even. But the idea changed over the course of its making."



**Ata Alishahi**

[www.photoshopcreative.co.uk/user/Ata](http://www.photoshopcreative.co.uk/user/Ata)

"A reference image was used for this painting. I used the Colored Pencil filter on a copied layer, then by sampling colours from the reference, used custom brushes to paint over and blend."



**Jayson Aglubat**

[www.photoshopcreative.co.uk/user/Jayson](http://www.photoshopcreative.co.uk/user/Jayson)

"I took a photo of a boat at sunset, and then adjusted the colour using Photoshop Lightroom. I decided to digitally paint it, focusing on the details of the image to get the best result."

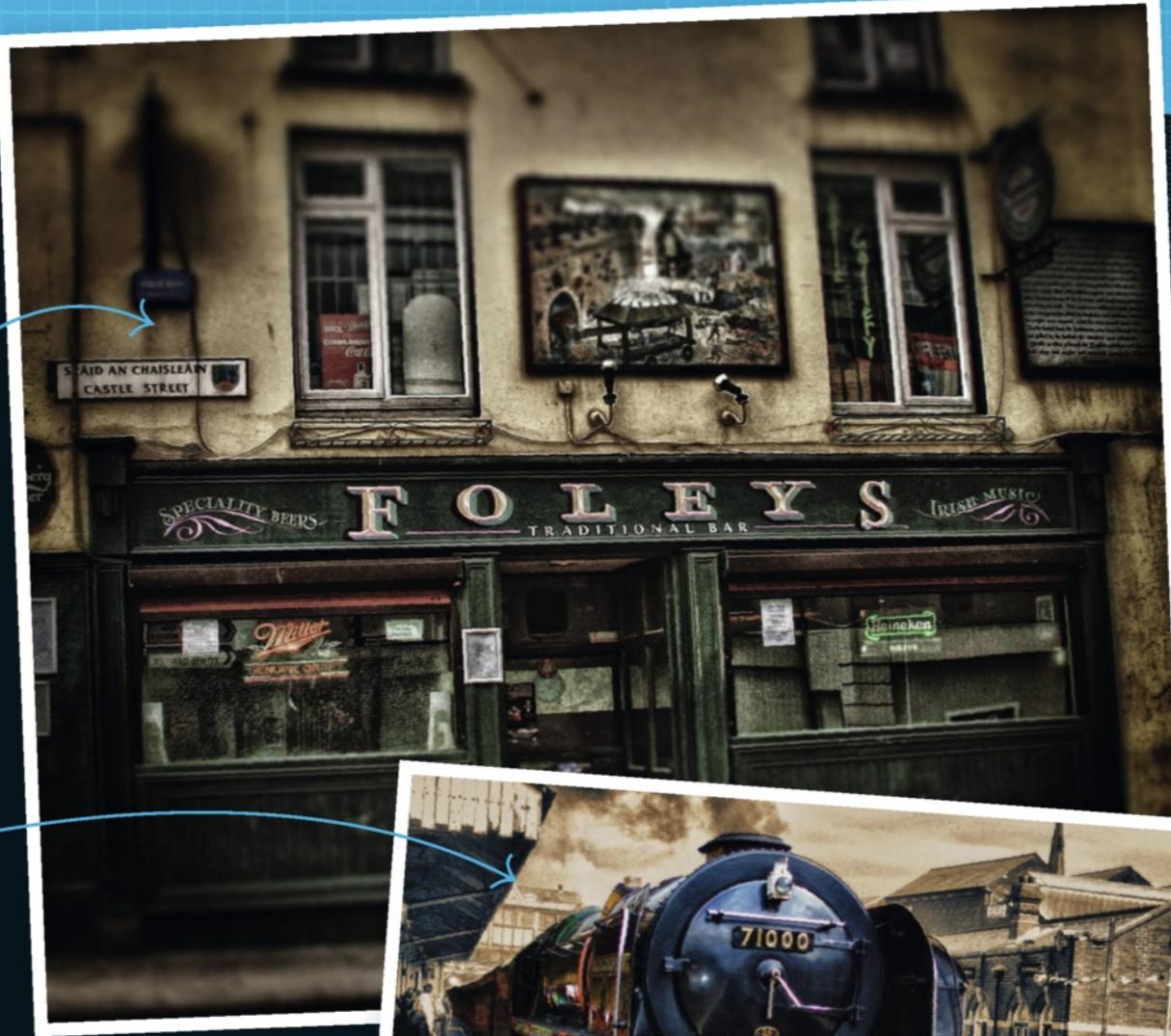


**Steve Calcutt**

[www.photoshopcreative.co.uk/user/Steven](http://www.photoshopcreative.co.uk/user/Steven)

"The pub image was mainly an HDR effort. The Tilt-Shift filter was used to give it that miniature effect which I like to use. I spent a lot of time adjusting the lighting in this image. I really like working with the HDR effect, but you do have to be careful not to over use it."

"The photo of the train was taken on a heritage steam train line, but there were some modern things in the picture which I first removed with the Spot Healing Brush and Patch tools. I then separated train from the background, keeping in colour. The background layer was aged with sepia toning and a HDR effect. The image was flattened and then a second HDR effect was added to the whole image. Dodge and Burn tools were also used to finish."



**Amith Fernando**

[www.photoshopcreative.co.uk/user/AmithSL](http://www.photoshopcreative.co.uk/user/AmithSL)

"Photoshop CS6 3D functions are amazing! I did my design using the 3D Properties like Extrusion of Depth, Materials Pallet, Lighting and Shadows. On top of that, I applied Split Extrusion and distorted the letters for natural effects using blend modes."

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# READERS' CHALLENGE

Upload your images to [photoshopcreative.co.uk](http://photoshopcreative.co.uk)

## Challenge entries

The best entries and overall challenge winner

### 1 Kellie Bave

*India Inspiration*

"I wanted to create splatter art, but I also wanted to give it an Indian feel."

### 2 Theresa Dickerson

*Beauty In Black And White*

"The challenge with this creation was to drop all grey elements while strengthening the black lines. The Pen tool and multiple layers were important to rendering a clear, sharp and crisp look and feel."

### 3 Phillip Danner

*Lost In Dream*

"I wanted to throw in some texture. The idea was being washed away by sunlight and saltwater winds."

### 4 Kev Rowley

*The Uncooked Chilli Peppers*

"I warped the chilli peppers using Puppet Warp to create each band member, and used stock photography and the Pen tool for the rest."

Readers' Challenge WINNER

1



2



3



4



#### Charis's choice

"We love Kellie's use of splatter brushes with the portrait to create this awesome composition."

## Download our images

Think you can do better? Prove it!

Get creative with the images on your disc and you could win a fantastic prize! You can use as many of the images as you like (from previous issues too!) and include your own photos if you wish. Just head over to [www.photoshopcreative.co.uk](http://www.photoshopcreative.co.uk) and hit the Challenge link. Good luck!



## THE PRIZE WORTH £104.83!

### AKVIS Photo Correction Bundle



Enter and you could win the Deluxe edition of the Photo Correction Bundle by AKVIS (<http://akvis.com>). This prize includes three amazing plug-ins – Enhancer, Noise Buster and Refocus – each with the all-new Share feature. The winner will be announced in our next issue.

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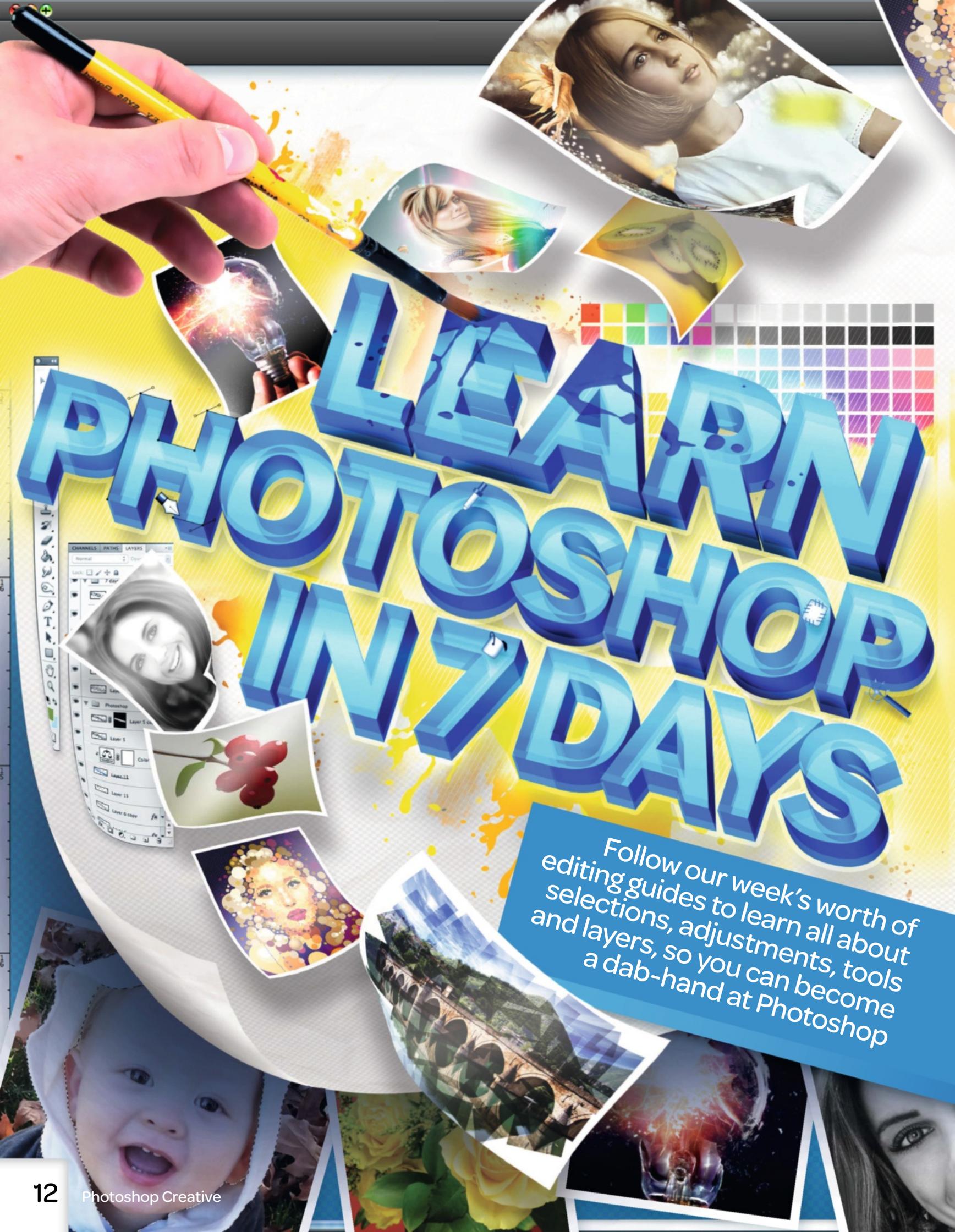
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# PHOTO LEARN IN 7 DAYS

Follow our week's worth of editing guides to learn all about selections, adjustments, tools and layers, so you can become a dab-hand at Photoshop

# WHAT YOU'LL LEARN

## DAY 1 SELECTIONS ON MONDAY

- ✓ Magic Wand tool
- ✓ Quick Selection tool
- ✓ Color Range
- ✓ Refine Edge

## DAY 2 LAYERS ON TUESDAY

- ✓ Layer styles
- ✓ Quick select
- ✓ Layers palette
- ✓ Layer groups

## DAY 3 RETOUCH ON WEDNESDAY

- ✓ Clone Stamp tool
- ✓ Vignettes
- ✓ Adjustment layers
- ✓ Skin smoothing
- ✓ Filters

## DAY 4 BRUSH AND PEN TOOLS ON THURSDAY

- ✓ Vector layers
- ✓ Masking
- ✓ Painting from a photo
- ✓ The Brushes palette

## DAY 5 FILTERS ON FRIDAY

- ✓ The Filter Gallery
- ✓ Blur filters
- ✓ Artistic filters
- ✓ Noise filters
- ✓ Sharpen filters

## DAY 6 ADJUSTMENTS AND BLEND MODES ON SATURDAY

- ✓ Lighten blends
- ✓ Darken blends
- ✓ Colour blends
- ✓ Contrast blends
- ✓ Adjustment layers

## DAY 7 FINISHING TOUCHES ON SUNDAY

- ✓ Blend layers
- ✓ Detail enhancement
- ✓ Shadow and highlight edits
- ✓ Opacity control

## On the disc

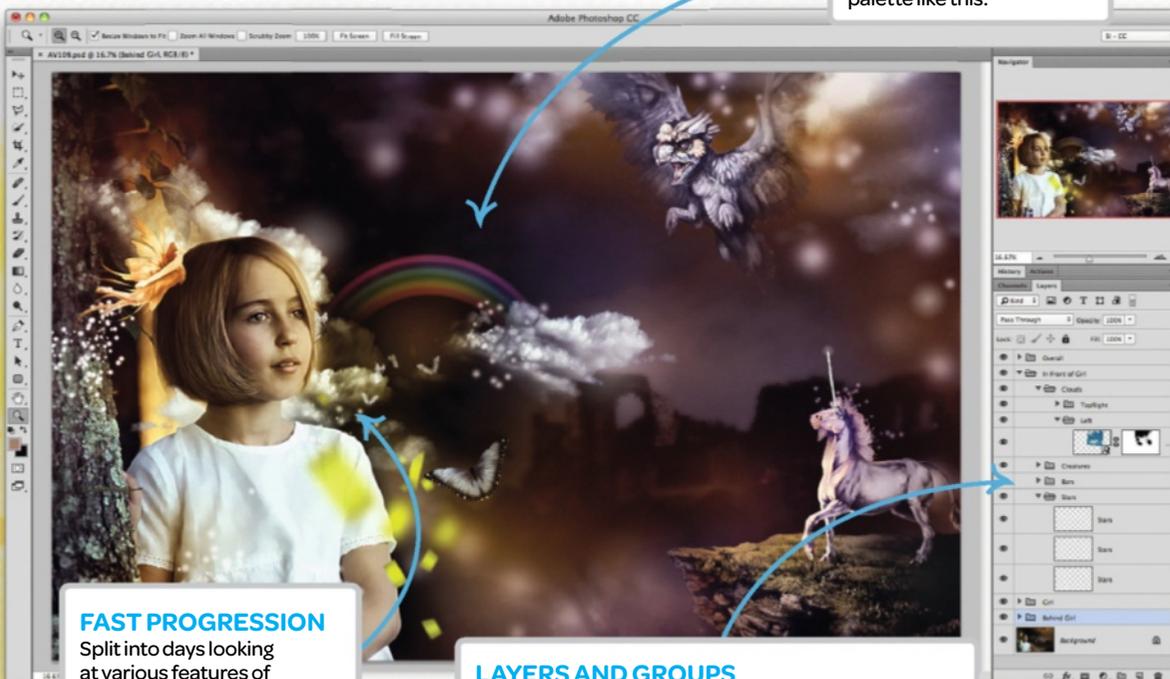
Download all you need to follow along this week-long creative project

# Follow along and create

Build a fantasy scene in just a week

### SMALL BEGINNINGS

Starting from the very beginning, we take you through the making of this dream-like composition, to end up with a Layers palette like this.



### FAST PROGRESSION

Split into days looking at various features of Photoshop, you'll be able to pick up something new as you move through the week.

### LAYERS AND GROUPS

Many layers were blended together with adjustments and brushes, so turn the page to uncover how you can get this composition off the ground.

# THE MUST-KNOW TOOLS

- Rectangular Marquee Tool M
- Elliptical Marquee Tool M
- Single Row Marquee Tool
- Single Column Marquee Tool

### MARQUEE TOOLS

Create instant selection areas using the Marquee tools, which come in all shapes and sizes.

- Gradient Tool G
- Paint Bucket Tool G
- 3D Material Drop Tool G

### FILL TOOLS

Apply colourful gradients to fade and fill areas for better blends between layers. Presets are available.

- Quick Selection Tool W
- Magic Wand Tool W

### SELECTION TOOLS

You can select pixels either by shape using the Quick Selection tool, or by colour or tone with the Magic Wand tool.

- Dodge Tool O
- Burn Tool O
- Sponge Tool O

### LIGHTING TOOLS

Control the impact of lighting and colour on each layer with the Dodge, Burn and Sponge tools.

- Spot Healing Brush Tool J
- Healing Brush Tool J
- Patch Tool J
- Content-Aware Move Tool J
- Red Eye Tool J

### HEALING TOOLS

These tools help cover up damaged pixels with similar surrounding pixels.

- Pen Tool P
- Freeform Pen Tool P
- Add Anchor Point Tool
- Delete Anchor Point Tool
- Convert Point Tool

### PEN TOOLS

Lay down your vector paths for smooth lines using the arrangement of Pen tools.

- Brush Tool B
- Pencil Tool B
- Color Replacement Tool B
- Mixer Brush Tool B

### BRUSH TOOLS

You can mix colour, paint and draw with the Brush and Pencil tools.

- Path Selection Tool A
- Direct Selection Tool A

### PATH TOOLS

Edit your vector shapes with the Path and Direct Selection tools, giving you extra precision when cutting out objects.

# MONDAY

## PERFECT SELECTIONS

Become a master of selections, from the quick and easy to the polished and refined

Photoshop offers a wide range of selection methods to fit different situations. Which one is most appropriate depends on your intended results. Many situations simply need a fast and rough selection that can be easily accomplished with the Magic Wand or Quick Selection tools. Others call for more advanced techniques.

For example, Photoshop allows you to select all pixels in a particular colour or tone. It also allows you to edit, refine and save any selection you make. Here, we cover the basics of four fundamental selection methods: Magic Wand tool, Quick Selection tool, Refine Edge and Color Range selections.



### EDGE DETECTION

To add pixels that are outside of the selection, increase the Radius. Tick Show Radius to see it in the window.

### VIEW MODE

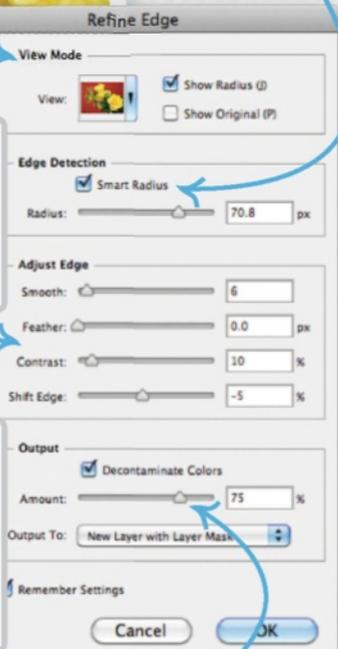
In the Refine Edge dialog there are several options for how the selection is displayed.

### ADJUST EDGE

Smooth will reduce jagged edges, Feather blurs the edge, and Contrast will enhance edges. Shift Edge expands or contracts them.

### OUTPUT

The Output option removes fringe and applies adjustments to a modified selection, layer or mask.



## QUICK SELECTIONS

The Quick Selection tool is nested behind the Magic Wand, and is useful for selecting parts of an image requiring precision, while allowing you to quickly add or subtract pieces with a single click. Adjust its size with the square bracket keys. Simply click, or click and drag an area to select it. As you drag, the tool determines the edges of your selection based on contrast between pixels. Hold Opt/Alt to toggle between adding and subtracting from the selection.

## COLOR RANGE

The Color Range command is similar to the Magic Wand tool because it selects a specified colour in a selection or entire image. For example, you can instantly select all pixels of a specified colour or tone by choosing that colour from the menu. Or, use the Eyedropper tool to select, add or subtract the colour from the selection in the image.



### How it works

**01** The Magic Wand tool finds pixels of similar tone, meaning it's best used for selecting large, uniform areas with clearly defined edges. First, open 'Grapevine.jpg'.



### Tool settings

**02** Select the Magic Wand tool (W). Tolerance determines the range of brightness for the selection. Continuous only selects connecting pixels in a range.



### Make your selection

**03** Anti-alias blurs the selection so it doesn't have a jagged look. Leave Sample All Layers and Continuous unticked. Set Tolerance to 100 and click on the sky.



### Invert selection

**04** Go to Select>Inverse. Now the plant is selected, and none of the sky. Hit Cmd/Ctrl+J to duplicate it. Toggle visibility off for the background to examine the result.

# 1 CREATIVE PROJECT

This is a chance to put what you know to the test by following the steps in our big project

Let's create an enchanting scene while practising core Photoshop tools and techniques. Start with a background and then use key selection features like Refine Edge to extract the girl onto her own layer. This allows you to place objects both in front of her and behind, helping to create depth.

Clouds will be extracted using Blending sliders (if your version lacks these, apply a layer mask and paint out the edges with black). Then use some of the most reliable Photoshop tools and features, such as brushes, Smart Objects and filters. Finally, various adjustment layers will be used to complete this wondrous composition.



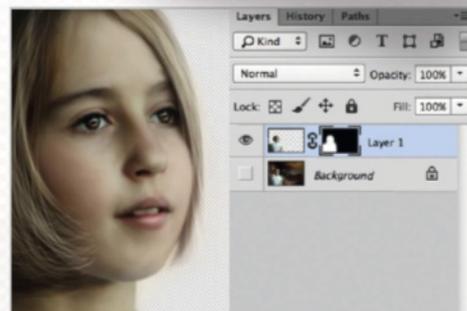
## Rough selection

**01** Open the start image and use Rectangular Marquee to create a selection of the girl, then press **Cmd/Ctrl+J** to copy to a new layer. Use the Quick Selection tool to select the girl.



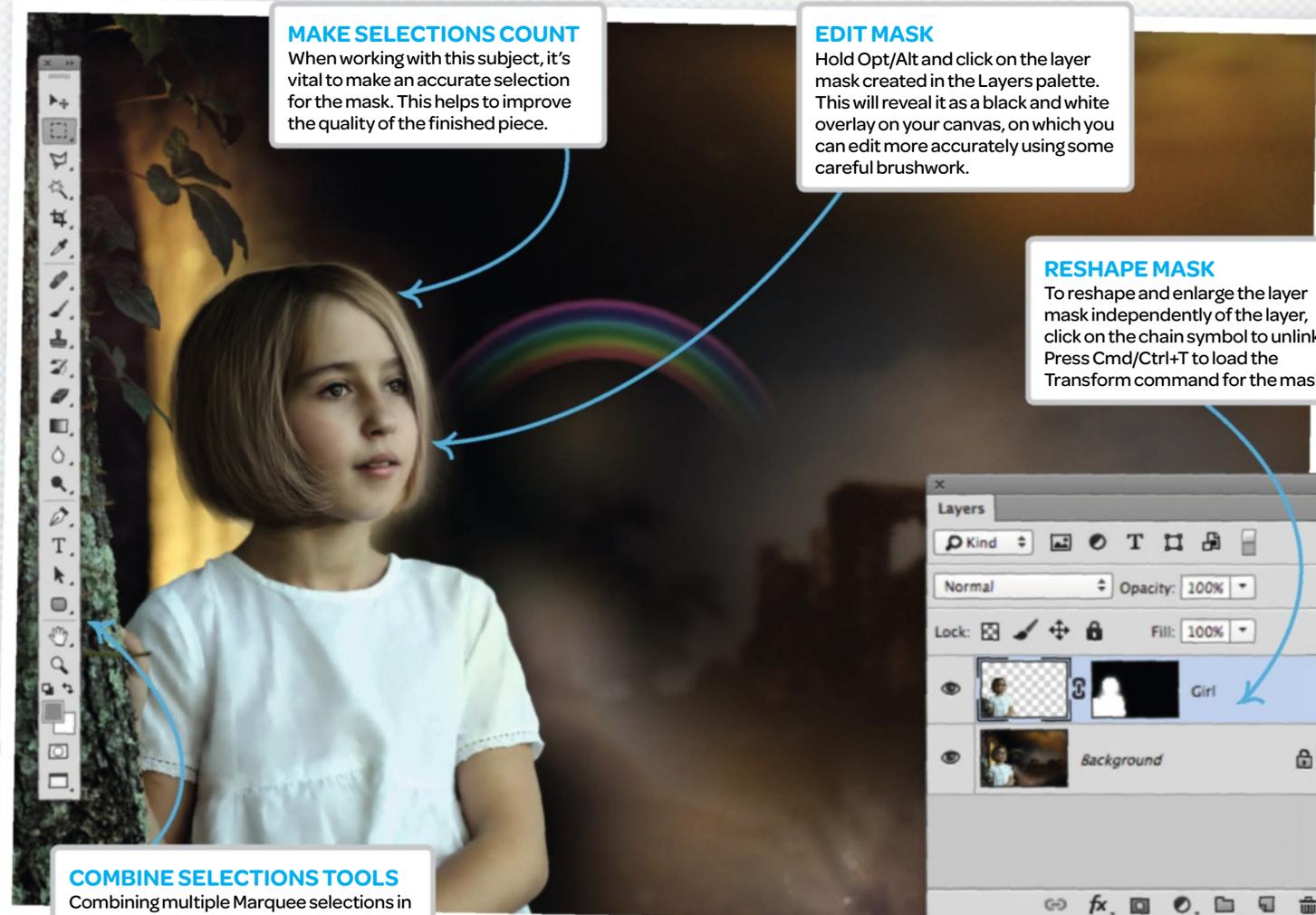
## Refine Edge

**02** Go to **Select>Refine Edge**. Use the Refine Radius tool to paint around the selection. For **Output To**, choose **Layer Mask**. Hit **OK** when done. Turn off the background layer's visibility.



## Output and clean-up

**03** Select a soft, round brush at 80% Opacity and 50% Hardness. In the layer mask, paint white to restore detail, black to hide. When done, turn on the background's visibility.

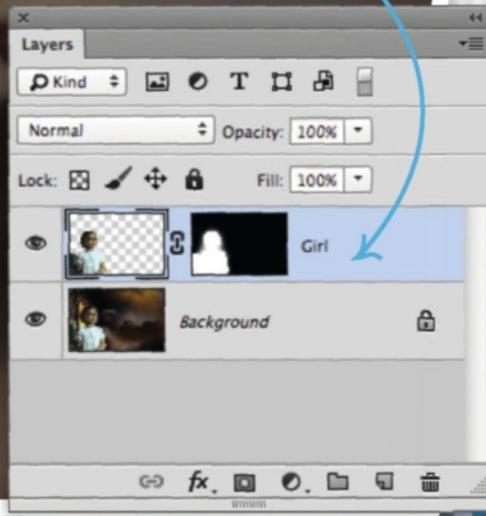


**MAKE SELECTIONS COUNT**  
When working with this subject, it's vital to make an accurate selection for the mask. This helps to improve the quality of the finished piece.

**EDIT MASK**  
Hold **Opt/Alt** and click on the layer mask created in the Layers palette. This will reveal it as a black and white overlay on your canvas, on which you can edit more accurately using some careful brushwork.

**RESHAPE MASK**  
To reshape and enlarge the layer mask independently of the layer, click on the chain symbol to unlink. Press **Cmd/Ctrl+T** to load the Transform command for the mask.

**COMBINE SELECTIONS TOOLS**  
Combining multiple Marquee selections in step 1 makes it quicker and easier to fine-tune the final selection around the girl.



# TUESDAY

## UNDERSTAND LAYERS

### Promote healthy editing by using layers

The layer is, without doubt, the best thing that ever happened to Photoshop. Without them, we'd be very limited as to what we could create, and having the option to go back and re-edit images just wouldn't be possible.

Getting to know the Layers palette inside and out is an important step to take for all digital artists just starting out, as the palette holds secrets that will help you unlock different doors to your own creativity.

**EXPERT TIP!**  
**LAYER GROUPS**  
 Select multiple layers by holding the Shift key, then press Cmd/Ctrl+G to place them all in a new Group folder in your Layers palette. This will let you manage them easier.

**WHAT ARE LAYER STYLES?**  
 Layer styles are creative effects for layers. They range from a simple Drop Shadow effect, to the more complex Pattern Overlay – ideal for adding texture. Layer styles help give a composition depth and detail. Rather than creating a new layer with these styles on, they are linked to existing layers for efficiency and convenience. To locate the Layer Styles menu, just double-click on a layer or go to Layer>New Layer Style.

**ADJUST A LAYER**  
 Layers also include adjustments, and with these we can adapt colour and lighting independently. Having adjustments as layers also means we can edit them whenever we like.

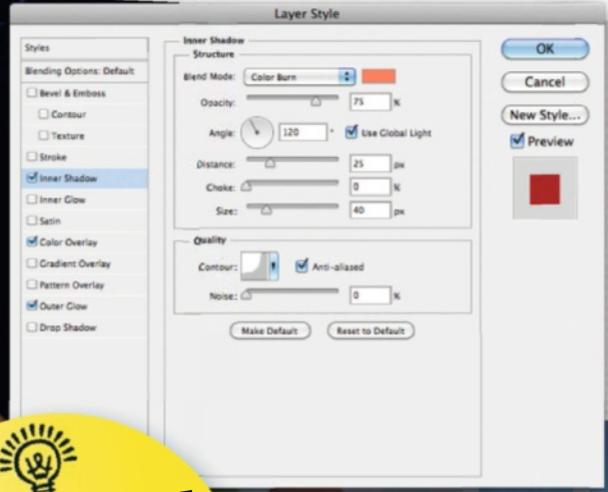
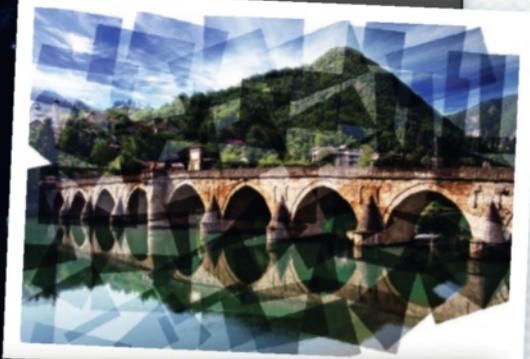
**ADAPTABLE BY NATURE**  
 Without layers, controlling small fragments such as shards of glass just wouldn't be possible. Having them on layers means all these pieces can be moved and shaped on their own.

**REMOVING LAYERS**  
 Deleting layers gives us the flexibility we need to create a dynamic composition such as this. We can also move layers around and re-order them to add depth and detail.

**NEW LAYERS**  
 Create a new layer quickly by pressing Cmd/Ctrl+Shift+N, or press the Create A New Layer button at the bottom of the Layers palette.

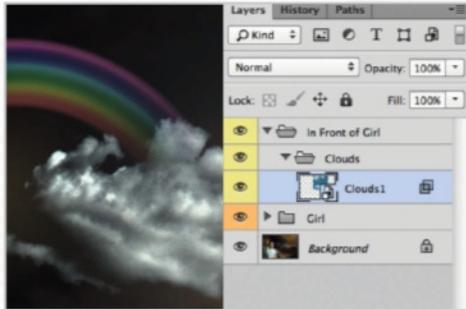
**ACTUAL SPACE**  
 Hold Cmd/Ctrl while clicking on a layer's thumbnail to select its area. This is a good technique for revealing the area coverage by one layer across your canvas.

**EXPERT TIP!**  
**QUICKSELECT**  
 The Move tool lets you move layers on your canvas. You can Ctrl/right-click anywhere on your canvas to quickly jump to the corresponding layer in the Layers palette.



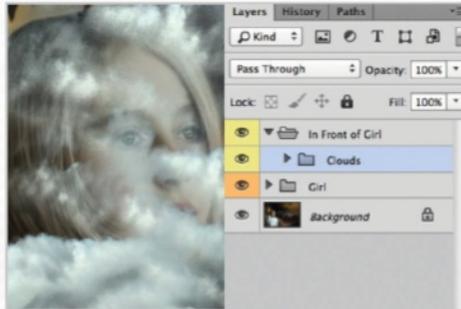
# 2 THE MAIN ELEMENTS

Take the composition to the next level by layering in clouds



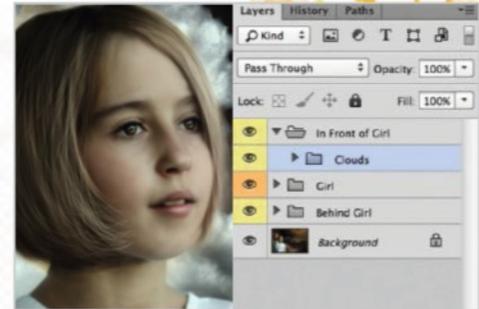
### Blend If sliders

**04** Go to File>Place and add 'Clouds1.jpg'. Scale down before confirming. From the fx menu in the Layers palette, choose Blending Options. Drag the This Layer dark slider inward to hide the darkest parts. Opt/Alt-click and drag the slider to split for a smoother transition. Click OK.



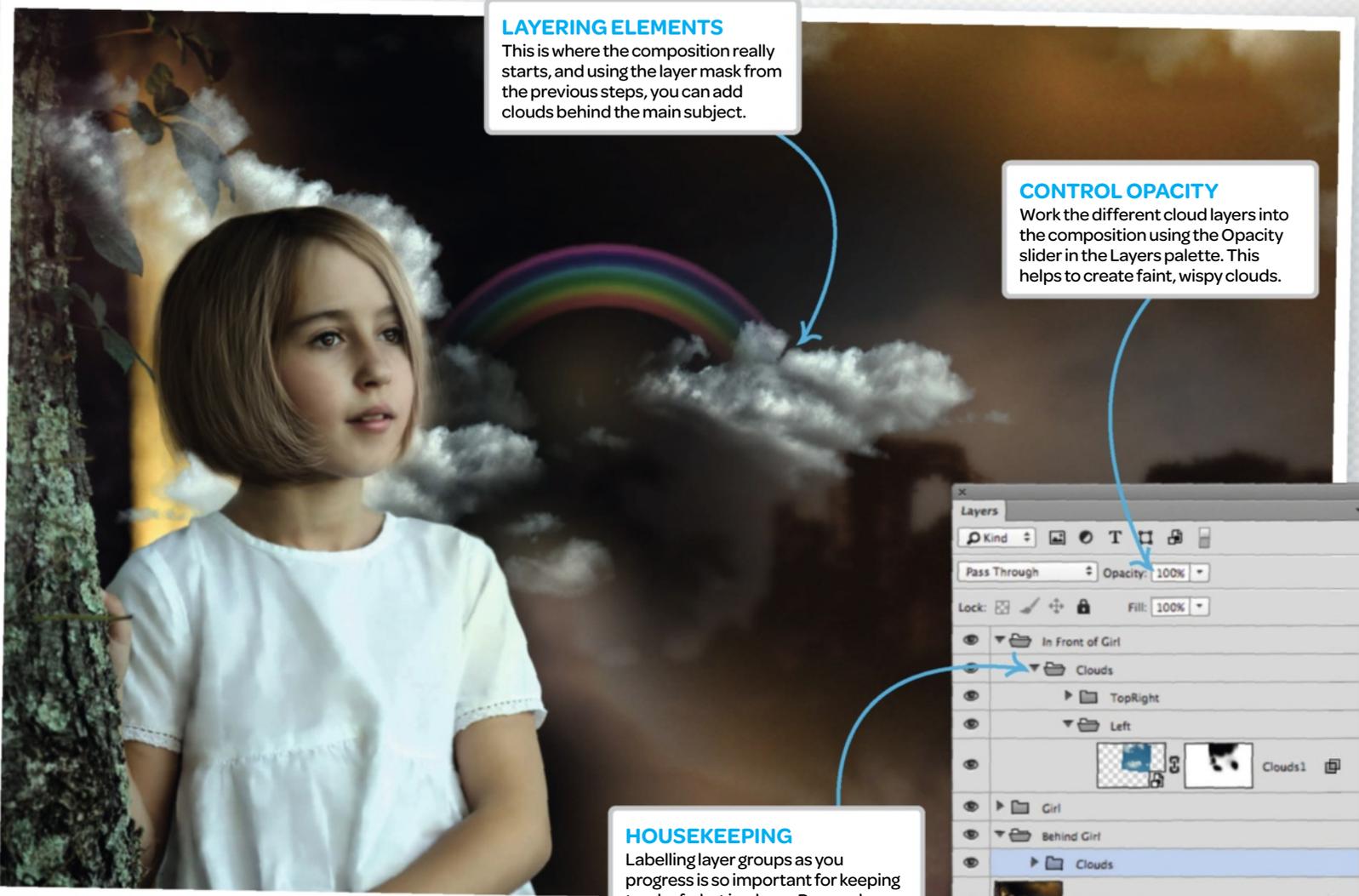
### Place the clouds

**05** Add a layer mask with the icon in the Layers palette. Use a soft, round brush at 40% Opacity to feather the edges and hide unwanted areas. Place 'Clouds2.jpg', situate it in the top-right, and process just like 'Clouds1'. Make several duplicates of the clouds.



### Transform the clouds

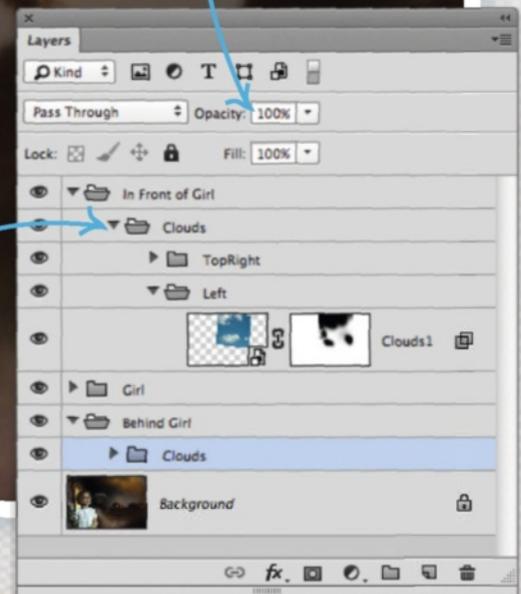
**06** Use Free Transform (Cmd/Ctrl+T) on each duplicate for variation. Scale, move and rotate them until they look unique, then click the check mark in the Options bar to confirm. Then move some clouds behind the girl for added dimension.



**LAYERING ELEMENTS**  
This is where the composition really starts, and using the layer mask from the previous steps, you can add clouds behind the main subject.

**CONTROL OPACITY**  
Work the different cloud layers into the composition using the Opacity slider in the Layers palette. This helps to create faint, wispy clouds.

**HOUSEKEEPING**  
Labelling layer groups as you progress is so important for keeping track of what is where. Remember, groups can also be created inside groups, in case things start to get really messy!



# WEDNESDAY

## RETOUCH YOUR IMAGES

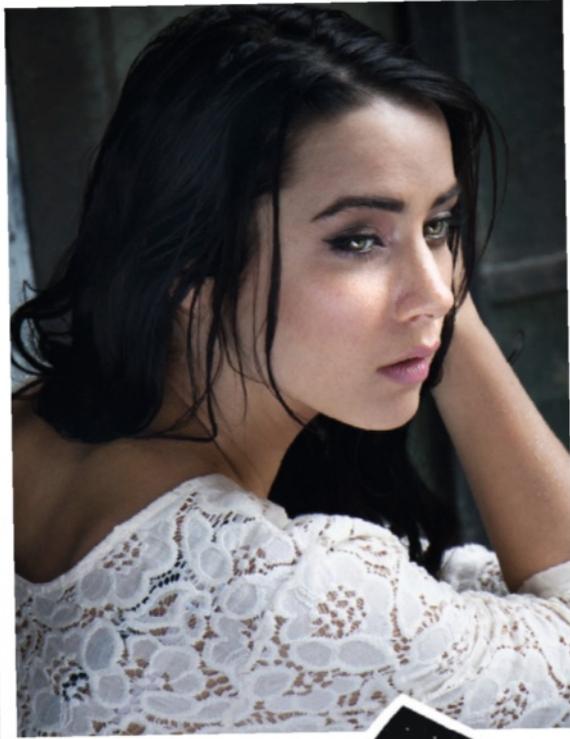
Discover how the right tools can transform your portraits into dramatic artwork

Light is the essence of photography, and dramatic lighting effects enhanced via the use of Photoshop can create stunning and authentic effects in portraiture, fashion and glamour photography. The most effective tools for creating and enhancing dramatic highlights within an image are the Dodge and Burn tools, which are actually brushes.

Using reduced opacity settings, luminous highlights and high-contrast shadows can enhance an image with spectacular results. Best of all, these techniques can be applied without altering the original layer. In each of the following steps, we've made sure that a duplicate layer is always created from the Background layer before editing the image in Photoshop.

### SMOOTH AWAY WRINKLES

One of the most effective ways to smooth skin is with the Gaussian Blur filter. This is best applied over a duplicate layer of the background, and key detail like eyes, hair and teeth can be restored using the Eraser tool at 90% Opacity. Additional fine details like wrinkles can be reduced using the Spot Healing Brush tool. A quick boost in brightness and contrast (around 5%) can also provide a nice finishing touch.

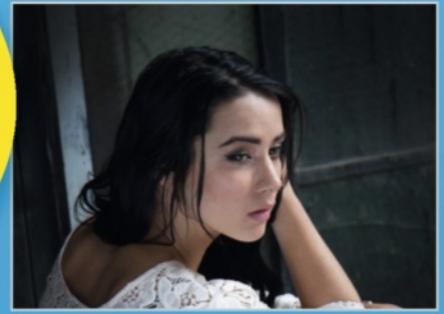


### STAMP OUT IMPERFECTIONS

A multitude of options exist within Photoshop that let us retouch and clean skin, which include the Healing Brush, Patch tool and Clone Stamp tool. The Clone Stamp tool enables you to select a sampling point such as a clear area of skin, and paint over distractions and blemishes. A distinct advantage of this tool over the Healing Brush is that the Clone Stamp paints a complete copy of what is selected, making it ideal for correcting areas with defined colour, tones and edges.

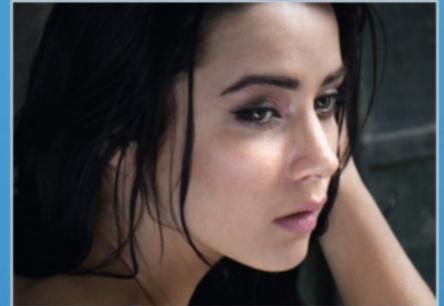


**EXPERT TIP!**  
**CREATE COLOUR**  
 The colour of an image can be improved using the Photo Filter on the Warming (85) setting and a Curves adjustment layer to boost the shadows and highlights, for contrast.



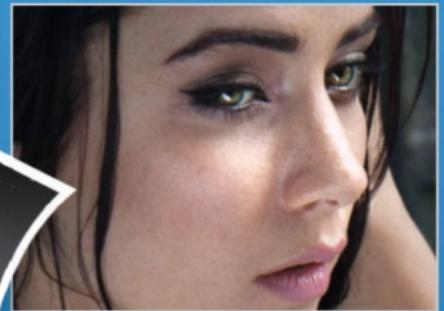
### Burn a vignette

**01** Paint a moderately dark vignette around the model using the Burn tool set to Midtones with a brush Size of 825px, a Hardness setting of 0 and Exposure of 25%.



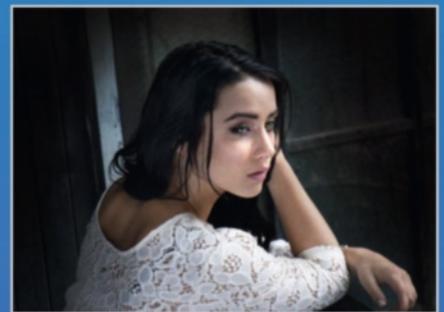
### Skin highlights

**02** Select the Dodge tool set to Highlights, make the Size 120px and Exposure 5%, and carefully paint over facial highlights. Set it to 2% to paint new ones in.



### Intensify the eyes

**03** Zoom in to 300%. Use the Dodge tool set to Highlights, with a brush Size of 12px and Exposure at 20-30% to paint in the iris to increase its brightness.



### Finishing touches

**04** The final step is to create further vignettes with the Burn tool at 11% Exposure, and then paint the highlights with the Dodge tool at 2% Exposure (120px Size).

# 3 USE LAYERS IN YOUR PROJECT

Start layering in more elements and blend them to perfection



## Place the unicorn

**07** Add 'Unicorn.png'. Select the Burn tool, and set Range to Midtones and Exposure to 50%. Click on the unicorn and rasterise. Burn areas of the unicorn and promontory to add shading. Set Range to Shadows and continue burning. Use the Dodge tool to lighten areas, too.



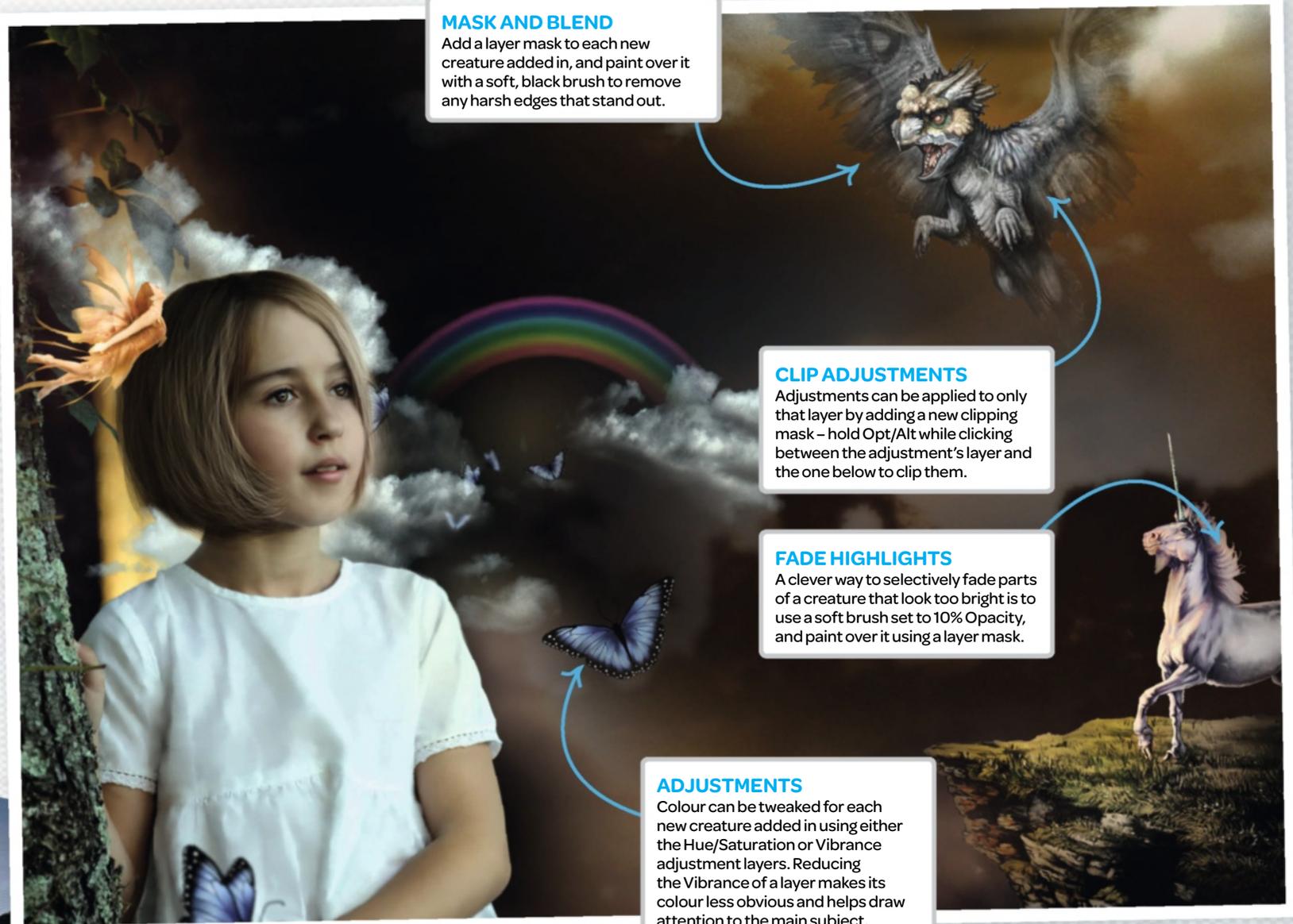
## Feather with a mask

**08** Apply a layer mask with the icon in the Layers palette. Use a soft, round brush at 30-40% Opacity to slightly paint black to soften the hard edges. If you remove too much, paint back with white.



## A fantasy zoo

**09** Now add 'Dragon.png', 'Fairy.png', and 'Butterfly.png'/'Butterfly2.png'. Make duplicates of the butterflies, then scale/rotate with Free Transform. Use the same Masking technique from before to soften their edges.



### MASK AND BLEND

Add a layer mask to each new creature added in, and paint over it with a soft, black brush to remove any harsh edges that stand out.

### CLIP ADJUSTMENTS

Adjustments can be applied to only that layer by adding a new clipping mask – hold Opt/Alt while clicking between the adjustment's layer and the one below to clip them.

### FADE HIGHLIGHTS

A clever way to selectively fade parts of a creature that look too bright is to use a soft brush set to 10% Opacity, and paint over it using a layer mask.

### ADJUSTMENTS

Colour can be tweaked for each new creature added in using either the Hue/Saturation or Vibrance adjustment layers. Reducing the Vibrance of a layer makes its colour less obvious and helps draw attention to the main subject.

# THURSDAY

## BRUSH AND PEN TECHNIQUES

Master these to improve both raster and vector-based art

The Brush and Pen tools work very differently from each other, but each has a unique strength. The Brush tool paints instantly on the canvas when a stroke is made. The Pen tool works in vector, meaning creations can be resized and never lose quality. Instead of instantly painting like the Brush, the Pen tool draws smooth lines and shapes, and can be extremely useful for making custom selections.

### CONTROL

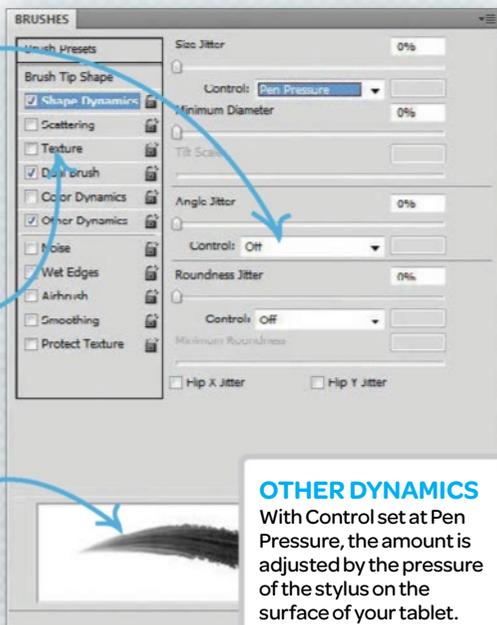
Each can do awesome things according to its Control. Angle Jitter can create a spin effect if Control is set at Rotation.

### TEXTURE

Texture can be added to your brush tip to help add some depth, and the sliders make it easy to readjust on the fly.

### SPACING

To create a stamp-like brush, adjust the Spacing to a higher percentage. A lower percentage will create a smooth stroke.



### OTHER DYNAMICS

With Control set at Pen Pressure, the amount is adjusted by the pressure of the stylus on the surface of your tablet.



## PAINT FROM A PHOTO

First, you'll probably want to set up your photo reference alongside your canvas for easy comparison of the two. Using a grid (Cmd/Ctrl+) can also aid in better accuracy by comparing the photo with the gridlines. Choose a trusty brush that you are comfortable with and begin adding big blocks of colour onto the canvas. Work in the biggest shapes first with a large brush diameter, and then slowly work your way down to the smaller details and decrease the brush size to accommodate for them.

## CREATING VECTOR ART

Grab the Pen tool, or press P, and ensure that Shape Layers is selected in the Options bar. Draw a path using the Pen tool over the photo, adjusting the curvature of the path as you go. When you've made a shape, double-click the swatch of colour in the Layers palette to change its colour. We recommend you choose a darker shade for the base. Next, continue with another shape layer on top. This layer can be clipped to the base layer with Cmd/Ctrl+Opt/Alt+G. Continue stacking shapes until you're satisfied with the level of depth and colour.



## EDITING MASKS

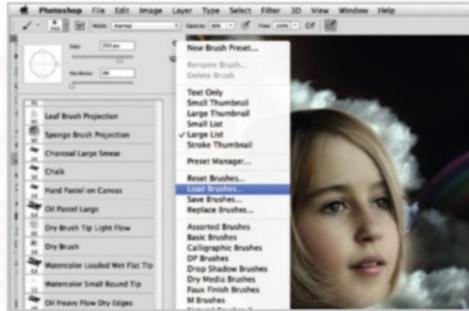
Once you have a layer mask, simply select the layer mask thumbnail in the Layers palette and use the Brush with black to hide or white to reveal. If you need to see the layer as you work, Cmd/Ctrl-click on the mask and press Q to enter Quick Mask mode, displayed as transparent red for hidden areas and revealed areas as completely transparent. Hiding and revealing still works the same way. When you're done, press Q again to exit with your new selection, which can be used to rework the existing mask or to create a new one.



**EXPERT TIP!**  
**PENKNOW-HOW**  
 With the Pen tool selected, choose a spot to begin. Click and drag to create an anchor point with two directional lines. Continue until you reach the start to make a path.

# 4 LAYER UP BRUSHWORK

Work brushes and colour into the composition for exciting visuals



## Load brush

**10** Select the Brush tool. From the Brush drop-down in the Options bar, click the flyout menu and choose Load Brushes. Load 'Stars.abr', then choose it from your list of presets. Create a new layer for your stars.



## Add stars

**11** Set the brush Opacity to 80%. Set both the Foreground and Background colours to white. On the new layer you created in the previous step, click and drag to paint a cluster of stars trailing in the fairy's wake.



## More stars

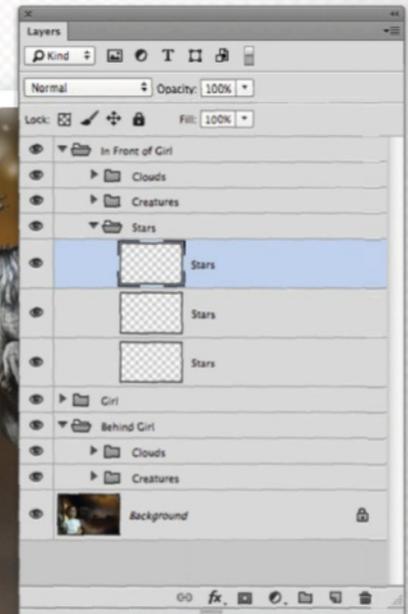
**12** Now paint more stars varying the brush size. The Stars brush jitters, or randomises, the colour between the Foreground and Background, so you can experiment with it. Paint across multiple layers to easily undo or edit later.

### BRING TO LIFE

White circular specks were added in and around the various creatures to make the whole composition come to life more.

### PAINT ON LAYERS

Painting on new layers for different areas of the image is a good habit to get into. This also makes it easier if at any stage you need to blur certain layers.



### SCATTER BRUSHES

To create this random arrangement of white dots, the brush settings in the Brush palette, such as Scattering and Shape Dynamics, can be adapted.

### PROGRESS SO FAR

By now, the image is progressing into an interesting piece, with more creatures and extra elements such as white fairy dust to make this seem even more dream-like.



# FRIDAY

## LEARN ABOUT FILTERS

Don't dismiss filters as heavy-handed editing... We reveal how they can produce stunning images

Photoshop filters can get a bad rap. Despite providing users with essential tools for sharpening, reducing noise and correcting lens distortion, to some they only represent horrific attempts at digital art. But we're here to fly the flag for filters. Whether you are just starting out and want to

make a complete edit, or you are more advanced and want a start point before progressing to a more extensive Photoshop workout, they all have something to offer. We'll take a look at using the Filter Gallery, in addition to the techniques and ways filters can be used to improve your images.

**EXPERT TIP!**  
**WHY LAYER FILTERS?**  
 The New Effect Layer icon in the Filter Gallery enables you to layer filters. Use this to enhance an effect or to add different filters on top of each other for a bespoke result.



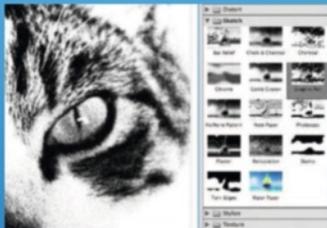
**WORK THE FILTERS**  
 Not all filters are available from the Filter Gallery, but those that are can be found in this list. Click on one to apply.

**FILTER CONTROLS**  
 Once a filter is selected, it can be controlled using the sliders in this area. The controls are bespoke to each filter.

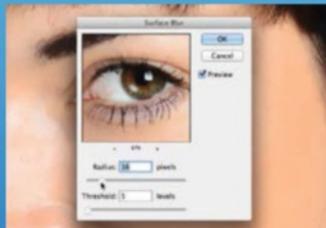
**ARRANGE THE VIEW**  
 Click the icons or the pop-up menu to set the level of zoom for the preview. Alternatively, type a value directly in.

**LAYER THEM UP**  
 Filters are usually applied in one blast, but if you want more than one at a time, click this icon to add a new filter layer.

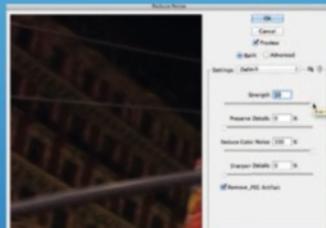
### TOP FOUR FILTERS AND THEIR USES



**ART EFFECT FILTERS**  
 It's possible to transform photos into good-looking digital art with the Artistic and Sketch filters. Open these up and you will find options for Charcoal, Watercolor, Pastel and Pencil effects.



**ADDING BLUR**  
 Blur is useful for a wide range of tasks, from adding depth of field effects to photos, through to softening graduation lines between two layers. The Surface Blur filter can also be used for retouching.



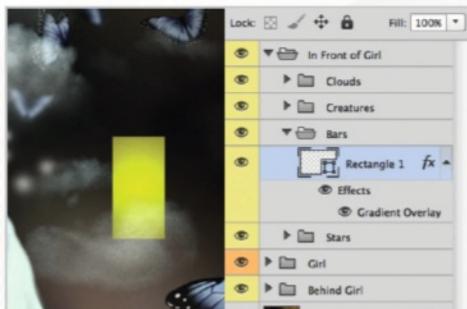
**NO MORE NOISE**  
 There are filters for adding noise for a vintage effect, but when it's blur-busting you're after, the Reduce Noise filter is for you. Whack the Strength and Reduce Color Noise sliders to maximum.



**SHARPEN SHOTS**  
 There are a few Sharpen filters, but the old favourite is Unsharp Mask. Amount sets the strength, Radius sets the area, and Threshold is a kind of dampener for each and will soften the effect if increased.

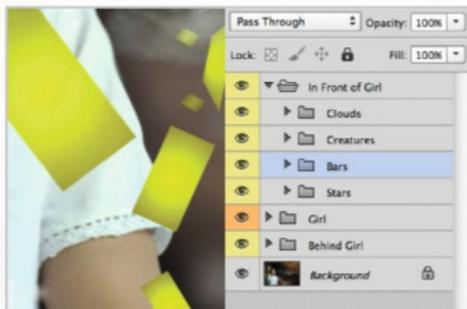
# 5 BLUR AND SMART OBJECTS

Add gold bars into the composition for more abstract appeal



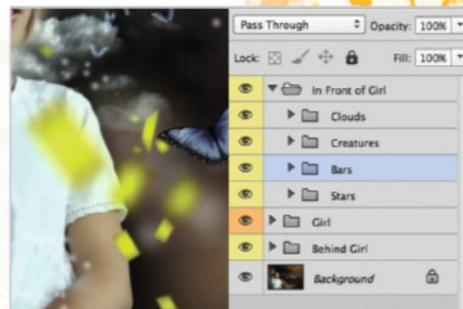
## Gold bars

**13** Set the Foreground colour to #deff00 and Background to #86730b. Use the Rectangle tool (set to Shape) to create a gold bar. Apply a Gradient Overlay layer style. Choose the Foreground to Background preset, then set Style to Radial and Scale to 150%. Click OK.



## A wealth of bars

**14** Ctrl/right-click on the layer and choose Convert to Smart Object. With the Move tool selected, quickly make duplicates by Opt/Alt-clicking and dragging. Use Free Transform to make each look different, and vary opacities. Make one larger than the rest.



## Gaussian Blur

**15** Select the large bar and go to Filter>Blur>Gaussian Blur. Increase the Radius to make it blurry. Opt/Alt-drag the Gaussian Blur to other Smart Objects to copy the filter, then double-click to edit. Paint black in the Smart Filter mask to reduce.



### LOOK FOR THE SYMBOL

Smart Objects are indicated by a small box inside the layer's thumbnail. Double-click on this to open the layer in a new document.

### SMART OBJECT LAYERS

These layers can keep the settings of a filter editable at all times, so whatever happens, the composition can be adjusted even at the last minute.

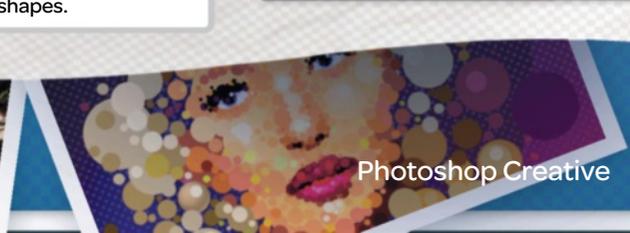
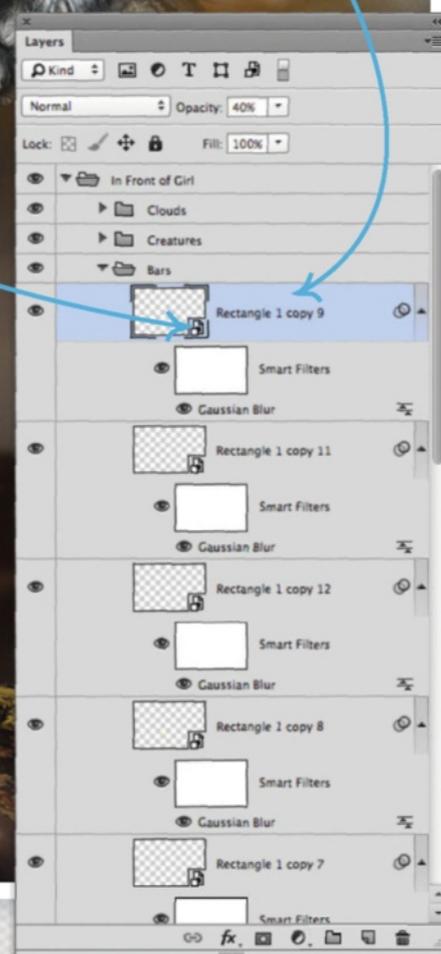


### GOLD BARS

Applied as vector objects, working with the Rectangle tool (U) to create the gold bars gives a lot of flexibility for reshaping into the composition.

### MIX IT UP

Don't just stick to these gold bars! Explore your own creative genius to make this as abstract and whimsical as possible by adding more elements and shapes.



# SATURDAY

## ADJUSTMENT LAYERS AND BLEND MODES

Use these to carry out non-destructive editing or combine the two for more creative effects

If you want to make adjustments to an image, it's advisable to use an adjustment layer instead of applying the adjustment directly over the image. This is because they allow non-destructive editing, and you can edit the settings of your adjustments at any time.

Another great advantage of using adjustment layers is that you can change the blend mode of the layer and use masks to tweak effects. This allows you to combine one effect with another, with the use of blend modes, and puts at your disposal a new set of creative possibilities.

### LIGHT BLENDS

The second group in the blend modes list affects the lightness of an image. The Lighten blend mode affects the shadows, so the effect will be more noticeable on the shadows area. If you are looking to brighten up your image, the Screen blend mode works well, and the effect is the opposite of the Multiply blend mode. For more extreme effects, the Color Dodge can be used.

### DARK BLENDS

You can achieve darker tones using any blend modes from the first group, which include Darken, Multiply, Color Burn, Linear Burn and Darker Color. These will increase the contrast of the image and the result is a much darker effect. The strength depends on the adjustment layers that you use and its settings, but it can be fine-tuned using the layer's opacity or a layer mask.



### COLOUR BLENDS

There are a few blend modes that only affect the colours of the image without changing the contrast. Blend modes such as Color, Hue or Saturation allow you to change the colours of your image creatively, especially when used with a Gradient Map, Selective Color or other colour adjustment layers. The Hue and Saturation blend modes do not work on black and white images.

### CONTRAST BLENDS

Other very commonly used blend modes are Soft Light, Overlay, Hard Light, Vivid Light and Linear Light. These modes can dramatically increase the contrast of the image, so in most cases the effect is a lot better if you decrease the opacity of the layer. Some adjustment layers that gel with these blend modes are Gradient Maps, Photo Filters or Color Balance.



### EXPERT TIP! THE RIGHT BLEND

Most adjustment layers work using the brightness levels, so when searching for the right blend mode, sometimes it's better to just drop the opacity of the layer first.

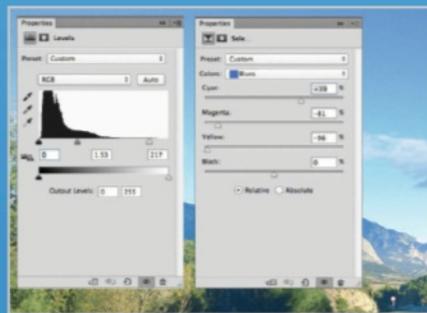
## Mix and match

Use adjustment layers for great colour and exposure



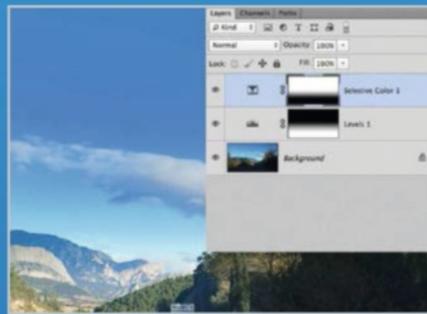
### Analyse your image

**01** When you create an adjustment layer, it comes with a layer mask that can be used to selectively adjust parts of the image. Here, the sky is well lit but the road is too dark.



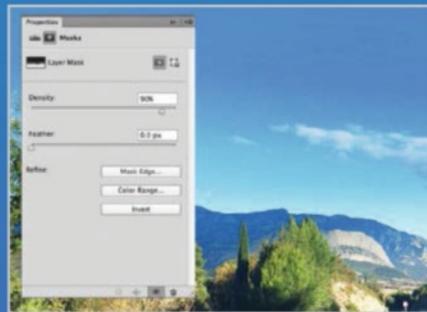
### Make the adjustments

**02** We first used a Levels adjustment layer to make the bottom part of the photo brighter, and a Selective Color adjustment layer to change the sky tone.



### Gradient masking

**03** Now the sky is too bright and the colour of the road is not right. To solve this, we used the Gradient tool to create a linear gradient on the layer masks.



### Refine the transition

**04** Use a medium soft brush with low Opacity and Flow values to refine the layer mask and reveal or hide the effect on particular areas.

# 6 SET THE MOOD

Control colour and contrast to create a better atmosphere



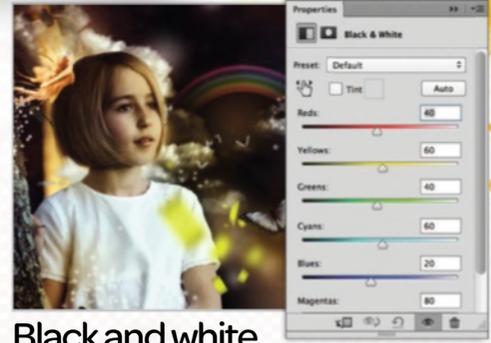
## Color Balance

**16** Select the topmost layer. Click the Create New Adjustment layer button in the Layers palette and choose Color Balance. Set Midtones (from top to bottom) at 0, -25 and +21. Paint black in the area around the girl using a soft, round brush at 80% Opacity.



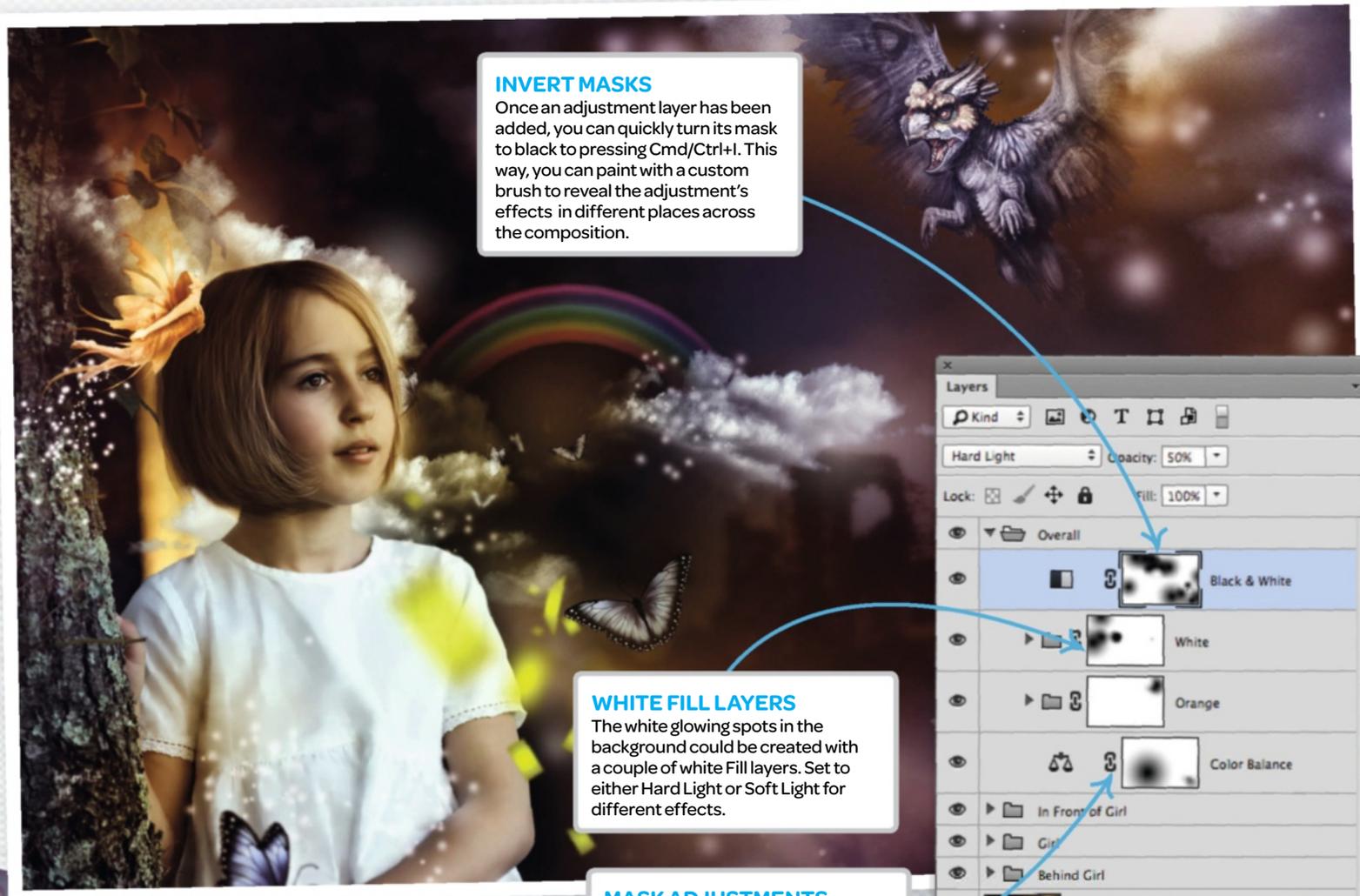
## Mystic glares

**17** Click the Create New Fill Layer button and choose Solid Color. Pick #e19c00. Set it to Soft Light. Fill the mask with black. Paint white at 60% Opacity into the mask to add glares. Repeat using white and Hard Light. Paint in the mask at 10% Opacity to reveal.



## Black and white

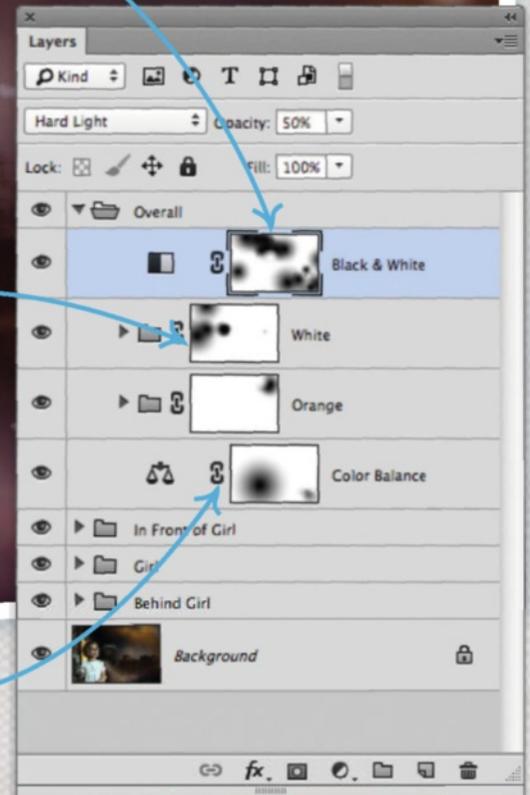
**18** Click the Create New Adjustment Layer button and choose Black & White. Set the blend mode to Hard Light and drop Opacity to 50%. Paint black in the mask at 80% Opacity to reduce areas that have darkened too much.



**INVERT MASKS**  
Once an adjustment layer has been added, you can quickly turn its mask to black to pressing Cmd/Ctrl+I. This way, you can paint with a custom brush to reveal the adjustment's effects in different places across the composition.

**WHITE FILL LAYERS**  
The white glowing spots in the background could be created with a couple of white Fill layers. Set to either Hard Light or Soft Light for different effects.

**MASK ADJUSTMENTS**  
The Black & White adjustment, combined with the Hard Light blend mode with reduced Opacity to 50%, helps to intensify the exposure and contrast of the overall composition.



# SUNDAY

## FINISHING TOUCHES

Finish the week in style with these great sharpening and toning techniques

So our Photoshop editing week has sadly come to a close, and most of the major edits have been applied. It's now time to make those vital finishing touches that will help to bring your composition together and complete the Photoshop process.

Some of these final edits can include light and colour tweaks that bring harmony to the image. Sharpening pixels will add the crispness in the details, and the Shadows/Highlights adjustment is also on the cards. After all this, you can happily gaze upon your finished artwork with pride.

### DYNAMIC LAYERS

To help balance your composition and the layers inside, the Shadows/Highlights adjustment gives you lots of control. First, select the layer that you want to adjust, and then head to Image>Adjustments>Shadows/Highlights. By tweaking the Amount and Tonal Width sliders for both the Shadows and Highlights layers, as well as the Midtone Contrast slider, individual layers can be lightened or darkened to fit in better with the rest of the composition.



### PERFECT BLEND

If you've incorporated multiple stock images together to make your composition, then here's a clever trick to help make each layer sit better within the artwork. On the layer masks of each one, apply a subtle Gaussian Blur of 0.5-1.0 pixels maximum. This will soften just the edges of an object that's been placed into a composition, and gives its layer a natural blend around the outside.

**EXPERT TIP! CRITICALEYE**

Once you've finished, go back through your layers and tweak opacity settings and blend modes to make sure your image looks its best. Use keys 0-9 to alter opacity.

## A closer look at High Pass

Expose the hidden details in your artwork



### Merge layers

**01** It's best to apply the High Pass filter at the end of everything else. To do this, click on the topmost layer in your palette and press Cmd/Ctrl+Opt/Alt+Shift+E to merge all layers into one.



### Harder blend

**02** Change this layer's blend mode to Hard Light. The contrast will dramatically increase, but this is only temporary. Go to Filter>Other>High Pass to load up the Filter menu, and make sure Preview is ticked.



### Apply High Pass

**03** So you can a better feel for this filter, reduce the Radius slider down to 0.1 pixels. Gradually increase the slider until details start showing through. Hit OK and switch this layer on and off to view and see the changes.

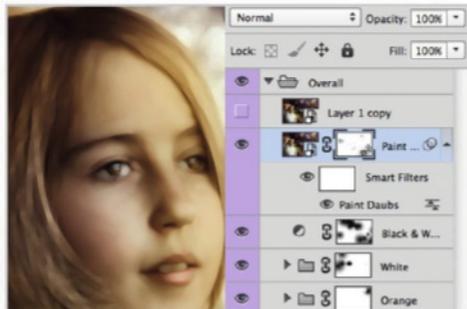
# 7 ADD THE FINAL FLARE

Bring it all together to complete your masterpiece



## Merge layers

**19** Merge layers with **Cmd/Ctrl+Opt/Alt+Shift+E**. **Ctrl/right-click** on the layer and choose **Convert to Smart Object**. Press **Cmd/Ctrl+J** to duplicate the merged layer. Turn off the visibility icon of the upper duplicate and select the first duplicate.



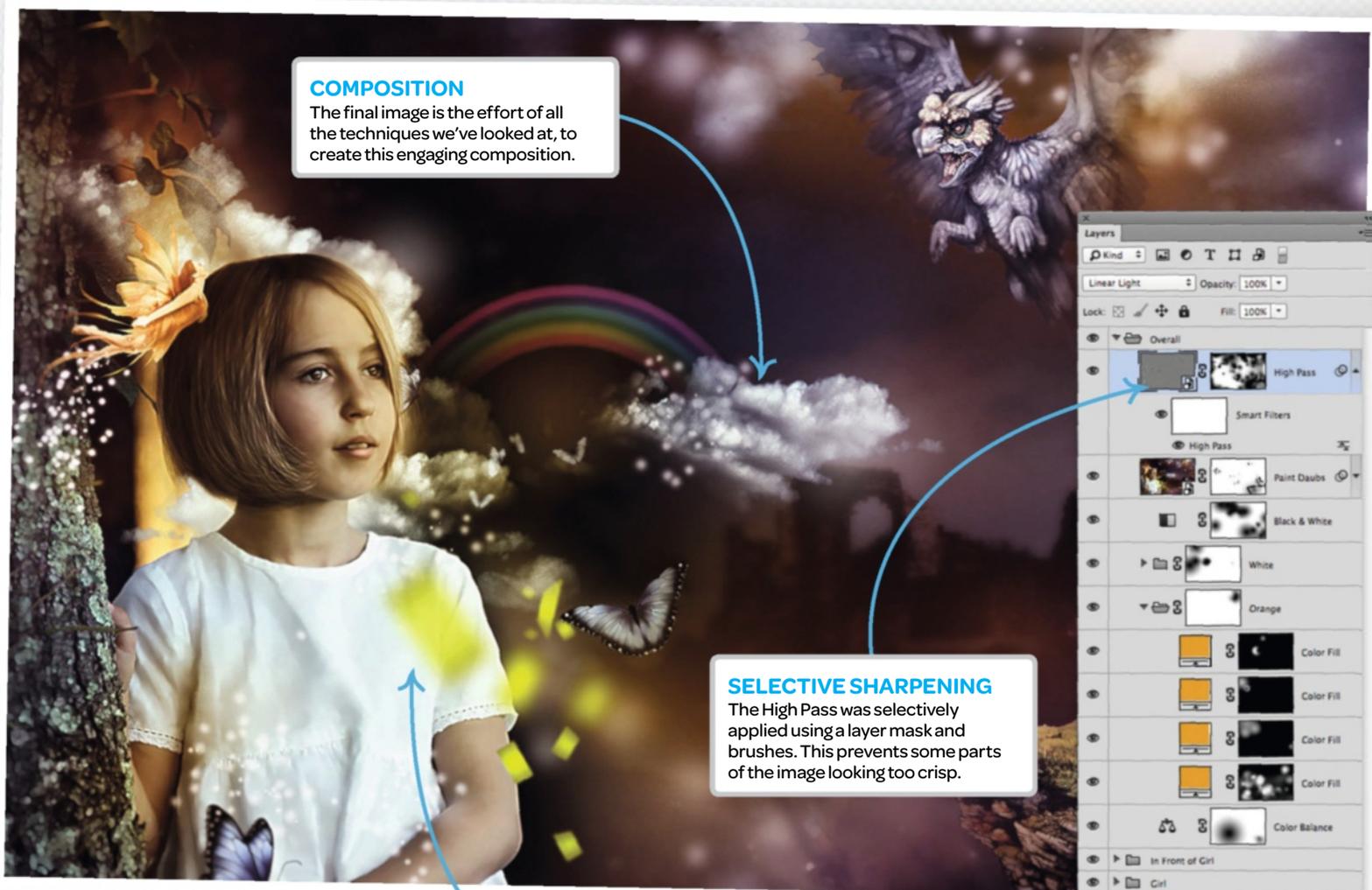
## A painterly touch

**20** Now you can go to **Filter>Artistic>Paint Daubs**. This will help to give a slight painterly look to your image and also unify the various elements. Set both brush Size and Sharpness to 25, and then set brush Type to Simple. Then click **OK**.



## High Pass

**21** Finally, make the topmost layer visible and select it. Go to **Filter>High Pass**. Set the Radius to 7 Pixels and click **OK**. Then set the blend mode to **Linear Light** and add a layer mask. You can now paint black into different parts of the image to tone down areas.



### COMPOSITION

The final image is the effort of all the techniques we've looked at, to create this engaging composition.

### SELECTIVE SHARPENING

The High Pass was selectively applied using a layer mask and brushes. This prevents some parts of the image looking too crisp.

### PAINT EFFECT

Using the Paint Daubs filter helps to blend layers and smoothen details to give this a fantasy look.



# NEW HOS

## MAXIMUM FLEXIBILITY AND PERFORMANCE

1&1's high-performance data centres are amongst the safest and most efficient in the world. Our multiple redundant networks with over 300 Gbit/s connectivity ensure the best availability.



### MORE EFFICIENCY: CDN PERFORMANCE

An improved CDN (Content Delivery Network) provides maximum availability for your website.

**NEW:** Now for mobile devices as well! Plus, over this network (distributed over 23 PoPs and various backbones worldwide), the static data, and now also the dynamic website content is stored locally (caching) so requests can be delivered extremely quickly.

### MORE SAFETY: SECURITY SCANS

With 1&1 SiteLock, your website, including the content of your pages, is actively protected from malware, unauthorised access and other threats from hackers.

**INCLUDED:** Daily malware scans and complete website scans every 30 days, allowing you to protect yourself and your website visitors against viruses and trojans.



### MORE CONFIDENCE: GEO-REDUNDANCY

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# Tutorial Why you should work in

## RETOUCH FIRST

Get clear skin, remove wrinkles and blemishes, and create the perfect portrait to work on.

## SELECTIVE COLOUR

Bring back some colour for the final flourish.

## SOFT EDGES

Monochrome creates stunning softness and is perfect for beautiful hair in portraits.





Got any black & white images?  
Tweet us @pshopcreative

# WHY YOU SHOULD WORK IN BLACK & WHITE

Turn your portraits into stunning monochromes in no time at all with this easy monochrome makeover

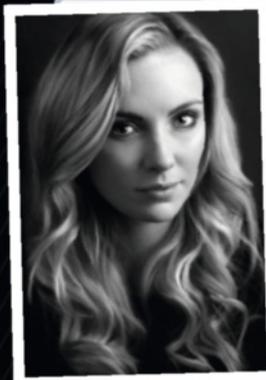
**T**he truth is, black and white photos have been around for ages and yet they still maintain an extraordinary essence; an interesting and timeless quality that is unexplainably appealing. They effortlessly transport us into a grayscale world full of glamour, class and simplicity.

It's true; merely zapping the colour from your portraits can have an instantaneous impression, but often with much to be desired, leaving you with

a flat photo, lacking the particular spark and charming quality you were hoping for.

Don't despair, we have a few tricks up our sleeve that can remedy this and get your photos in top shape. Follow us in this tutorial as we venture into the world of monochrome. We'll show you how to step it up from ordinary desaturation, arming you with the secrets of subtle enhancement to bring out the best in your black and white classics every time, with very little effort.

## Experts



**Sara Biddle**

"I love portraits, and there's just something about grayscale that I really adore. This tutorial covers many of the techniques that I often use in my work as a freelance illustrator, which I've been enjoying since I began in 2009. Art is something that I've always been – and continue to be – passionate about."



**Jono Hislop**

"I create landscapes and portraits using organic elements from nature, looking out for strange textures and shapes. A Kiwi now living in London, I'm on a countdown to insanity if I don't see a beach sometime soon. I'm inspired by culture as well as lamingtons that are neither pink nor brown."



### On the disc

All you need to re-create both projects!



# Tutorial Why you should work in black and white

## Essentials

### Works with



Photoshop CS and above,  
CC and Photoshop Elements

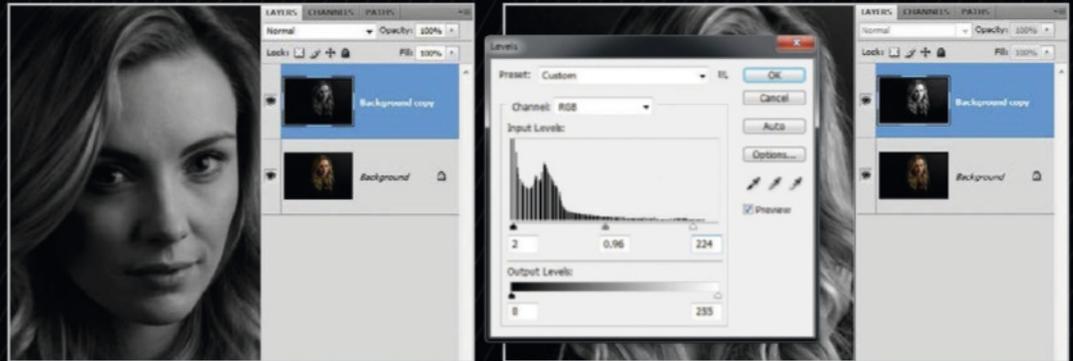
### What you'll learn

Learn the enhancement techniques of monochrome portraiture with basic tools and layer blending modes

 **Time taken**  
45 mins

## Project 1 Stunning portraits

Why mastering monochrome is more than just hitting Desaturate

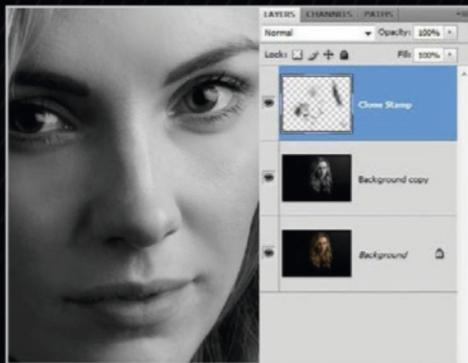


### Desaturate

**01** Open up the image and duplicate the original image layer. We won't be working on the original, only the duplicate. With our duplicate layer selected, hit Shift+Cmd/Ctrl+U to Desaturate.

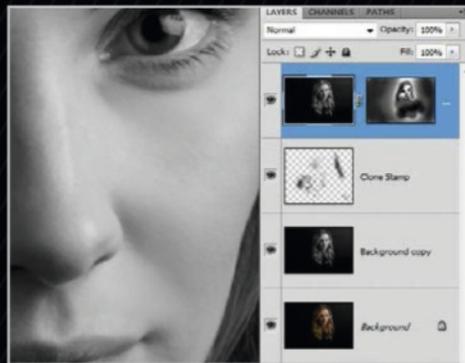
### Adjust tones with Levels

**02** Press Cmd/Ctrl+L to bring up Levels. The sliders underneath the histogram represent Shadows, Midtone and Highlight. Tweak them to get a good tonal balance. For this image, we set Shadow at 2, Midtone at 0.96, and Highlight at 224.



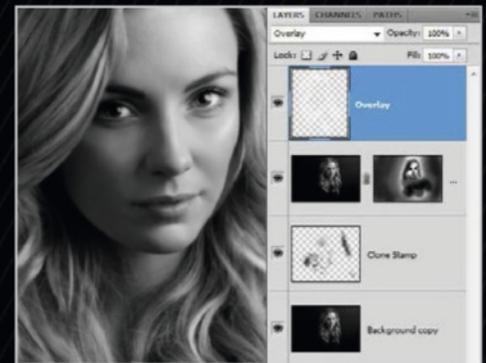
### Touch up with Clone Stamp

**03** Create a new layer, and we'll use the Clone Stamp on low Opacity with a Soft Brush to smooth the skin. Sample often, and only in areas with the same tone as where it's being applied.



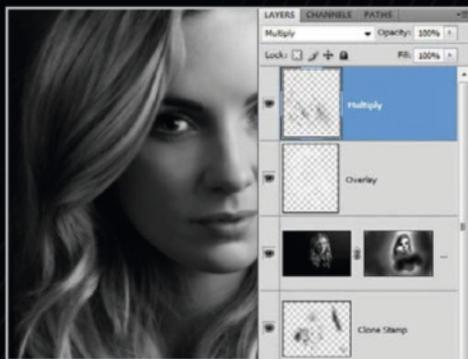
### Soften with blur

**04** Duplicate the Black and White image layer. Filter>Blur>Gaussian Blur on a low Radius; 1.0 pixel or less. Create a mask or erase to reveal sharpened areas. Leave the skin and edges of the hair blurred.



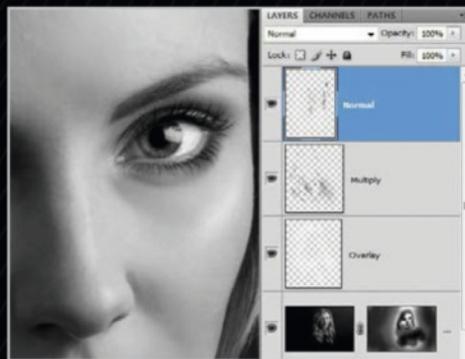
### Control highlights

**05** Create a new layer and set layer mode to Overlay. Using a Soft Round brush with Opacity settings lowered, brush in highlights using white. This allows closer control over highlights.



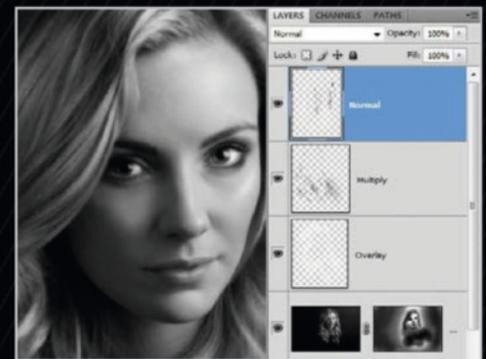
### Add drama with shadows

**06** Create a new layer, but instead of setting to Overlay, set the mode to Multiply. Grab the same brush in black and dramatise the shadows. Darken the area around the eyes for added effect.



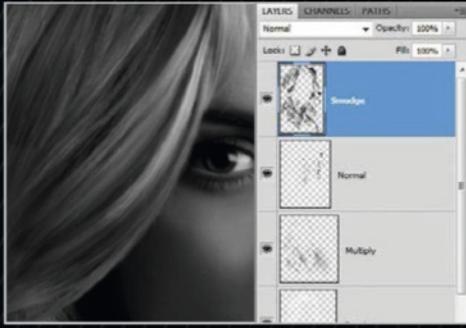
### Detail on the focus

**07** Create another new layer and leave the layer mode Normal. Decrease the Brush Size and work on accentuating the most focused features, such as the eyes. Add extra length and volume to the lashes.



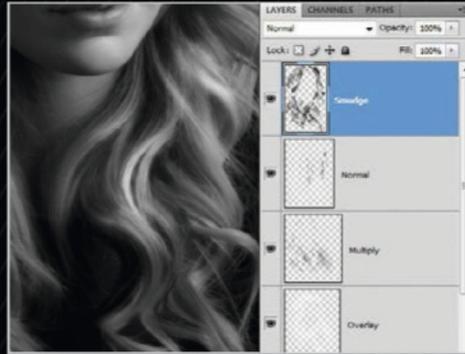
### Smooth transitions

**08** We'll use the Brush and the Eyedropper (Opt/Alt) together to pick colours and blend them, smoothing transitions in trouble spots between shadows and highlights.



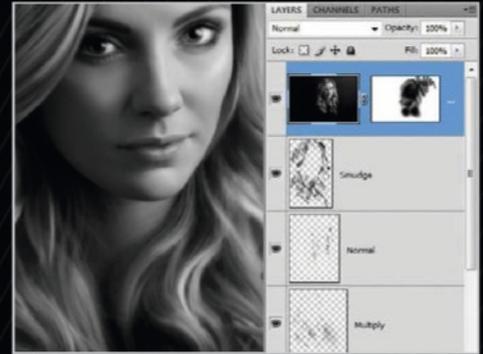
### Smudge the flyaways

**09** Grab a dotted brush tip on the Smudge tool, set strength to 75-85%, and check Sample All Layers. Brush through the hair in the same direction as the hair flow to remove flyaway hair pieces, starting at the scalp and working downwards.



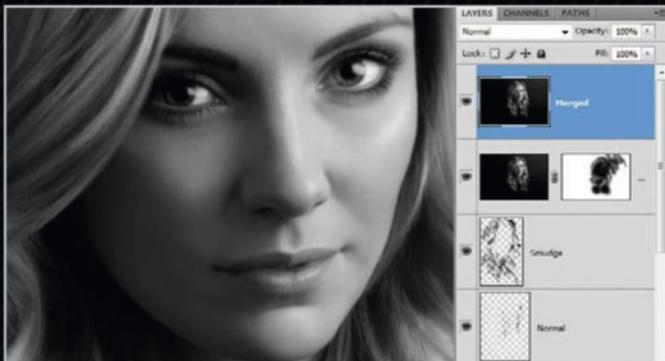
### A hairy situation

**10** Continuing downward with hair smudging, we find that the locks are getting curlier. Pick out the biggest locks and brush over them to smooth the majority at once, enough to make a nice impression.



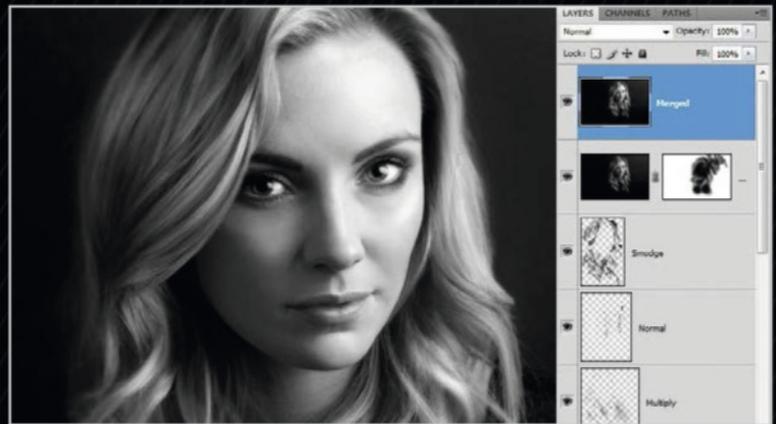
### Strengthen the focus

**11** Press Shift+Cmd/Ctrl+Opt/Alt+E to create a new merged layer, then use Filter>Blur>Gaussian Blur with a Radius high enough to blur parts without being unnatural. Reveal the underneath via erasing.



### Sharpen it up

**12** Merge visible layers again with Shift+Cmd/Ctrl+Opt/Alt+E. Use the Sharpen tool very gently on the most focused areas of the image to increase the overall impact. Especially concentrate on the eyes, lips, and the locks of hair that frame the face.



### Make final revisions

**13** Make any necessary final adjustments to the image, including tonal adjustments with Levels or Brightness/Contrast, or you could do some manual touch-up work with a new layer and the Brush tool.

## A step further Textures and selective colour

Want a bit more? Try adding some texture into the background and making vibrant eyes...

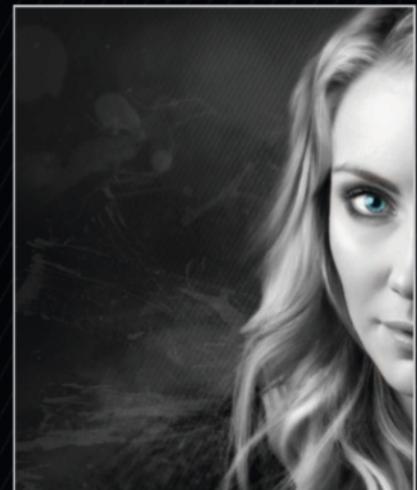
### Vibrant eyes

**14** Use a Layer Mask on your Black and White image to reveal the original eyes, making sure that it's just the pupil that needs masking, not the entire eye. Add a Hue/Saturation adjustment layer and increase the saturation. Add a Color Balance adjustment layer and alter the sliders to give the pupils a much stronger blue.



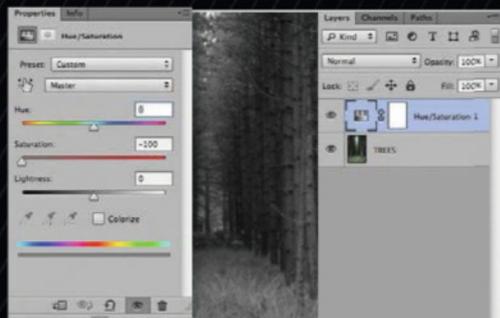
### Background

**15** Use textured brushes on multiple layers to paint in a textured backdrop. Adjust opacity to suit the image and move the brush marks around to give an even distribution. Add a new layer and draw a diagonal line. Duplicate this layer and group it. Add a Layer Mask to reveal the portrait and adjust opacity to suit.



## Project 2 Black & white compositions

Create a scene that invokes the suspense of old noir films



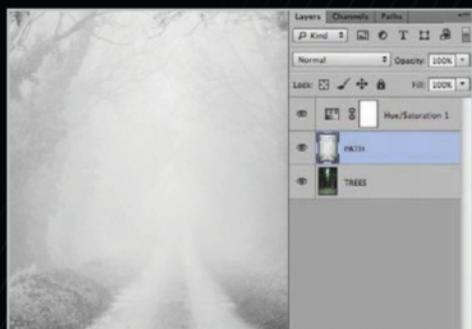
### Desaturate the image

**01** Open up 'trees.jpg' and click on the black and white circle in the bottom-right corner to bring up Adjustment layers. Select Hue/Saturation and desaturate the image until it is black and white.



### Ruling

**02** Using Cmd/Ctrl+R to bring up Rulers, click and drag from the horizontal ruler to pull a line across. It'll lock in when it gets halfway. Create a vertical ruler and the centre point will be our alignment reference.



### Setting up Layer Masks

**03** Drop in 'example2.jpg' and resize it to fit the whole canvas. Next to the Adjustment Layers icon is a square with a circle inside it. Click it with the 'example2.jpg' layer selected, to drop in a Layer Mask.



## Essentials

### Works with



Photoshop CS3 and above, CC and Photoshop Elements

### What you'll learn

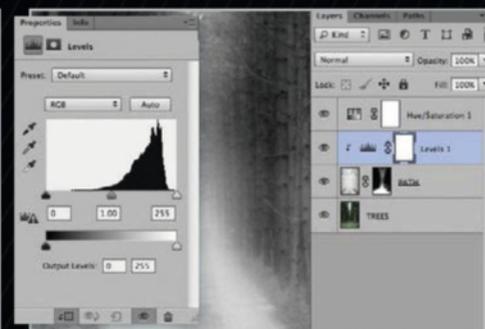
Use Layer Masks and Adjustment Layers to merge compositions

**Time taken**  
45 mins



### Using Layer Masks

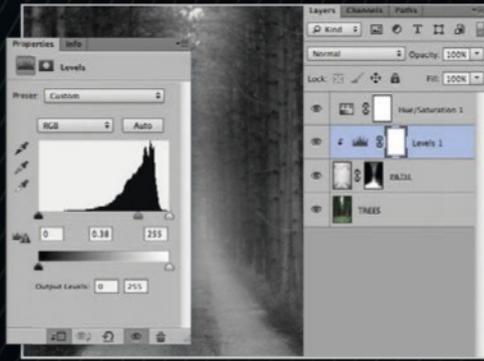
**04** Select the white square that has appeared. Paint with a black brush to erase parts, and with white to bring back content. Erase everything except the path and a vertical streak using a Soft Brush.



### Assigning adjustments

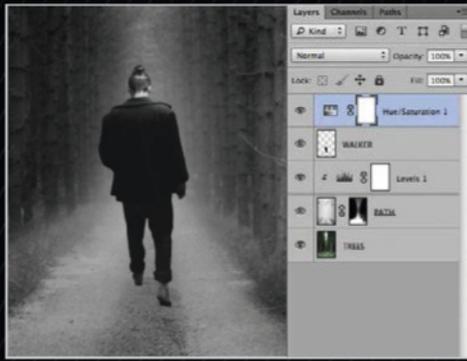
**05** Bring up a Levels adjustment layer. With levels above our 'example2' layer, holding Opt/Alt, click between the two layers. Now our Adjustment Layer will only affect 'example2' and nothing under it.





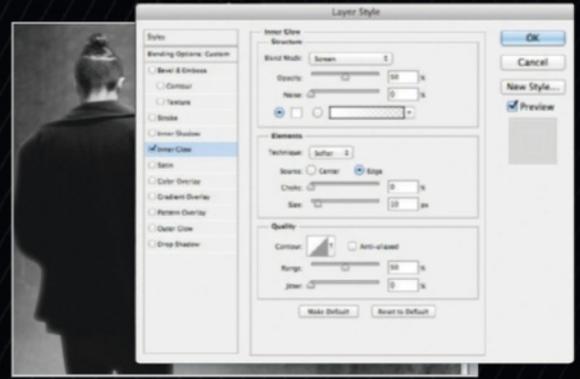
### Adjust the mid-range

**06** With the Levels panel still open, adjust the mid-range. See the middle grey slider? Pull that up until the number changes to 0.38. You can also use a Layer Mask if you want to retain brightness of the original image in certain areas.



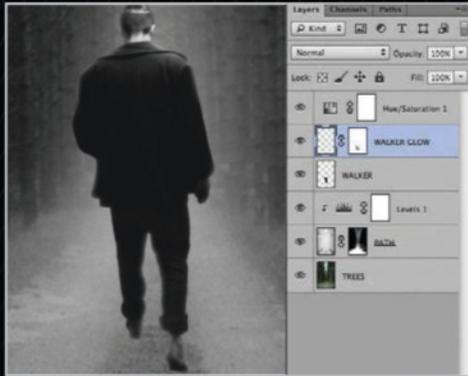
### Placing the walker

**07** Drag 'Male.psd' on top of your canvas so it opens as a layer instead of a new document. Use the resize tools (Cmd/Ctrl+T) to get his size just right, so he is placed at a reasonable distance back into the picture.



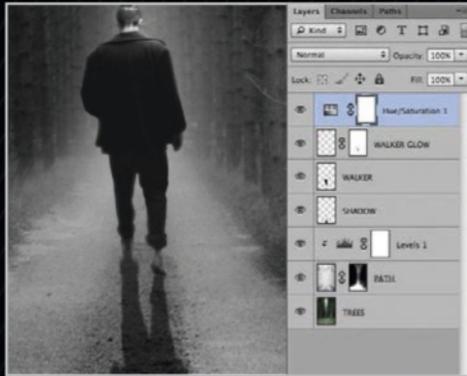
### Fitting the walker

**08** Using a Hue/Saturation adjustment layer, crank our walker's lightness up +10 so he matches the canvas. Duplicate the walker layer, bring the fill down to 0 and add an inner glow (Layer>Layer Style>Inner Glow) 50% Opacity, 0 Choke, 10 Size.



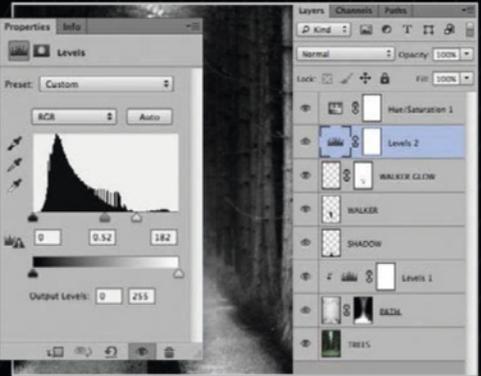
### Finish fitting

**09** Create a new layer and highlight both your new layer and the layer with inner glow. Cmd/Ctrl+E to merge them, then throw on a Layer Mask. Paint out the glow on his body leaving his head, shoulders and a little light on his sides.



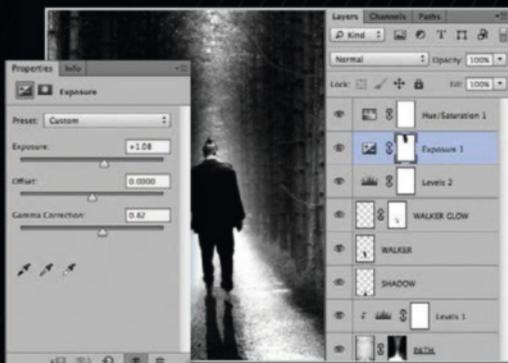
### Creating his shadow

**10** Right-click the original walker layer and duplicate. Using Cmd/Ctrl+U, bring the lightness down to 0. Cmd/Ctrl+T to transform, then right-click and flip vertically. Stretch the image vertically, creating a streak hitting the bottom of the canvas.



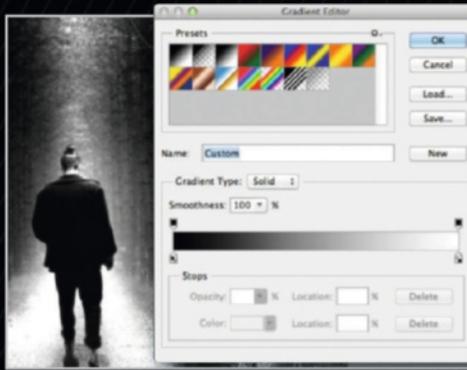
### Contrast with Levels

**11** Create a Levels adjustment layer and move it to the top of your Layers list. Input the following settings across the three boxes; 0, 0.52, 0.182. This sharpens the contrast between white and black values to put more emphasis on the image.



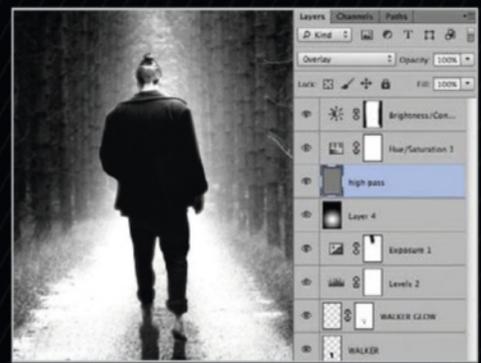
### Contrast with Exposure

**12** We need some exposure to give it that final pop! Open up an Exposure adjustment layer, and set the exposure to +1.08 and the Gamma Correction to +0.82. With a Layer Mask, erase in places where the exposure is too harsh.



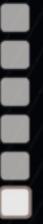
### Adding a vignette

**13** To top off the noir look, create a new layer and select the Gradient tool. With colours black and white, use a Radial gradient and create a white circle emitting from your centre figure. Set the Layer Style to Soft Light and 50% Opacity.



### The final touch

**14** Save out a JPEG of your work at best quality. Bring that JPEG back in as a layer and throw it on the top of the chain. Use Filter>Other>High Pass with a setting of 1-2px. Set to Overlay for a final sharpened polish





# TOP 5

Expert advice for earning from your Photoshop art with **Charis Webster**



## EARN FROM THE CLASHOT APP

Upload JPEGs (photos or artwork) and sell instantly via your smartphone!

## Earn from your art

If you're creative and enjoy making art, let earning money be the icing on the cake!

In an age where everything is online, instant and accessible, it makes sense to consider your artwork in such a way too. A 'share' culture now helps the way we keep in touch, get instant access to and now earn from our hobbies! For those who wish to, it's much simpler than ever before to do more with your artwork, sharing it with like-minded creatives and possibly earning a little extra money on the way. Here's how...

### 01 THE CLASHOT APP

For both Apple and Android users, sharing photography and JPEGs has never been easier. From leading stock site **Depositphotos.com**, Clashot is a free app that allows you to simply upload JPEGs and share them with the world via your smartphone. With a live friend feed and the ability to link with Facebook and Twitter, the app is great for photographers and Photoshop-users alike. Choose to share JPEGs, browse others' images and select favourite collections, images or profiles in an instant. The ability to then sell your photos via PayPal adds a financially rewarding incentive.

### 02 SHARE WITH DEVIANTART

Online community **www.deviantart.com** has a plethora of artwork ranging in genre, design and skill level. There are Photoshop resources galore too, including brushes, vectors and stock photos, a lot of which are free to use. Users can turn their art into sellable prints that vary in size, and gain popularity through a very interactive and incredibly vast website filled with all types of creative user.

### 03 GET NOTICED ON BEHANCE

Filled with beautiful photography, graphic design, illustration and fashion, **www.behance.net** is a platform for creatives to showcase and discover inspirational artwork. With a high level of work on show, the site is great for creative talents to get noticed, be inspired by and even browse jobs in a designated Jobs area. Behance users can sell their work directly via the site, and can set up personal profiles to use almost like an online portfolio for would-be employees and/or clients.

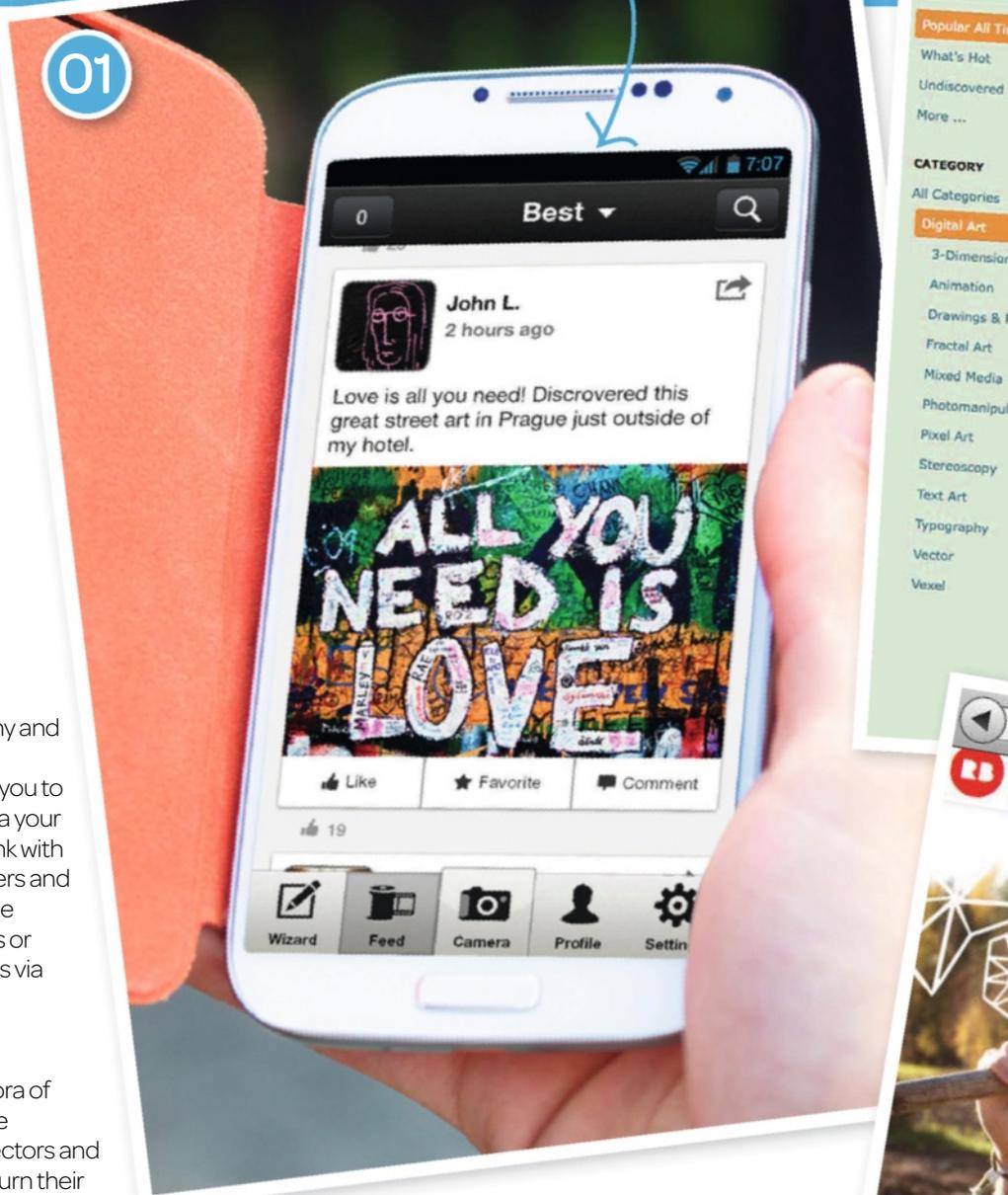
### 04 GO GLOBAL WITH REDBUBBLE

Online marketplace **www.redbubble.com** gives artists access to a range of products upon which their artwork can be printed, to be sold across the world. There's everything from T-shirts

and hoodies to posters, prints, calendars and smartphone cases. Redbubble do the hard work, from customer coordination to printing and shipping. All you need to do is set up a profile and submit work. A simple video tutorial on how to get started makes everything easier and more accessible.

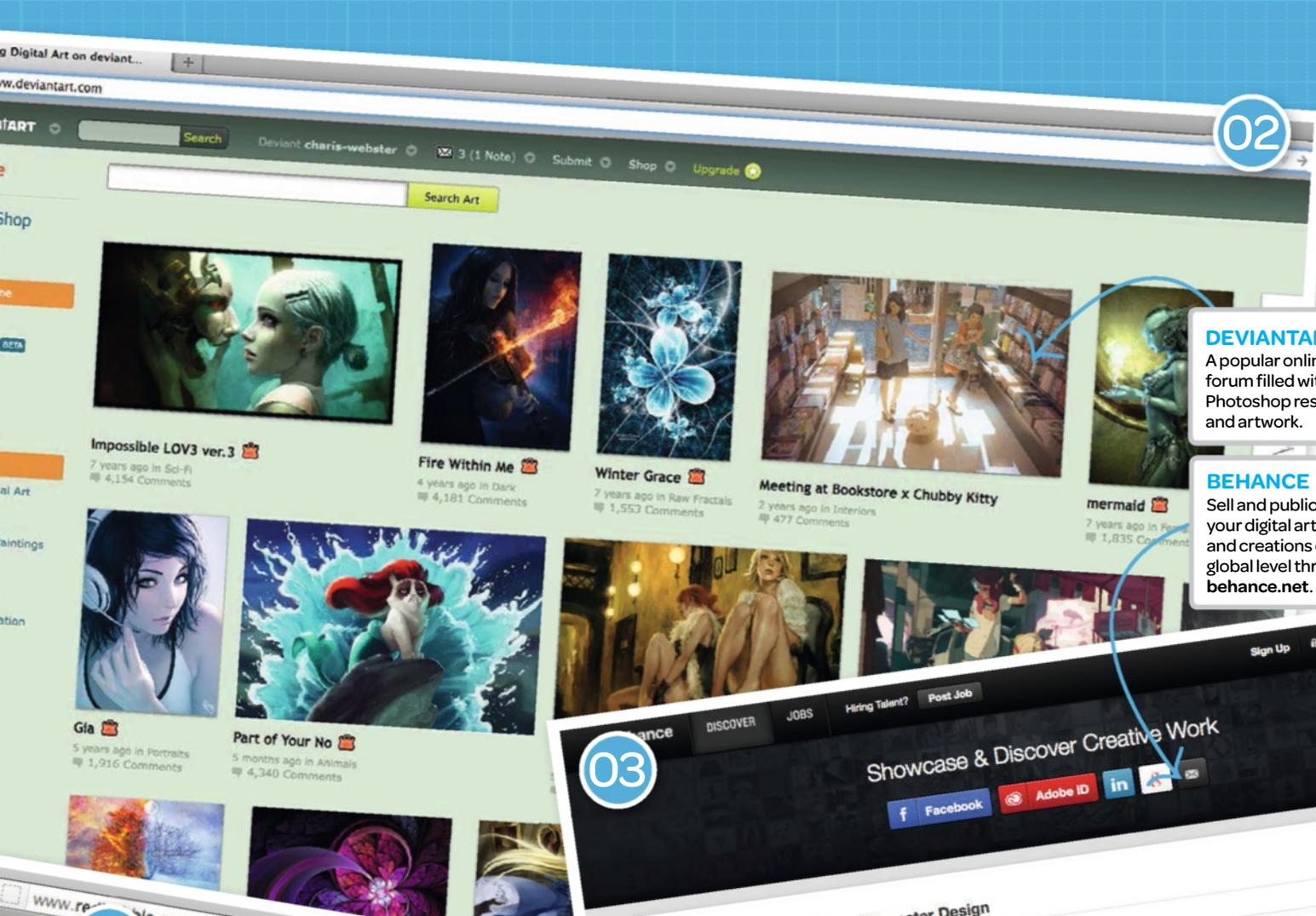
### 05 ENTER COMPETITIONS

Budding artists and passionate students may find that a good way into the industry is to enter their work into online competitions. Not only is there often a great financial incentive in the form of prizes, they're also a great way to be discovered and earn kudos in a competitive world. Websites like **worth1000.com** and **www.photoshopcontest.com** run regular user-based tournaments that carry some weight in the creative industry. Users can simply follow an online brief, submit their piece of art and let the international audience judge their submissions via a simple click-to-vote method.





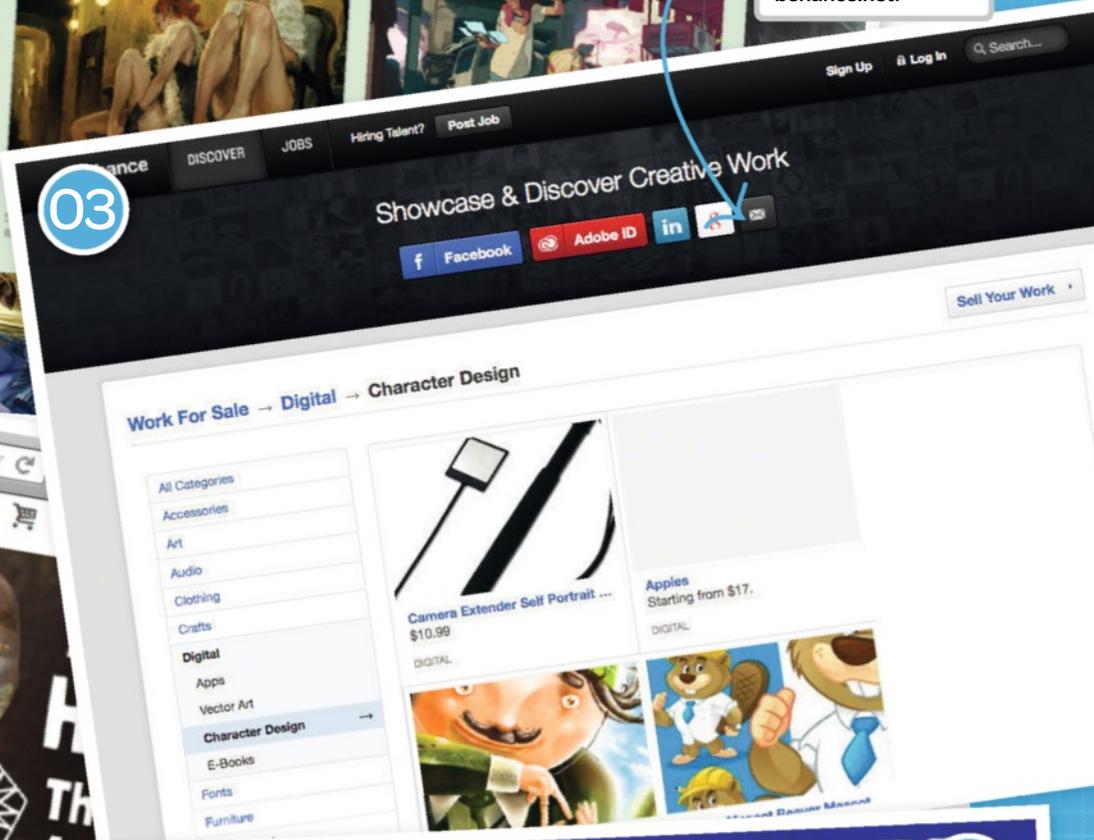
02



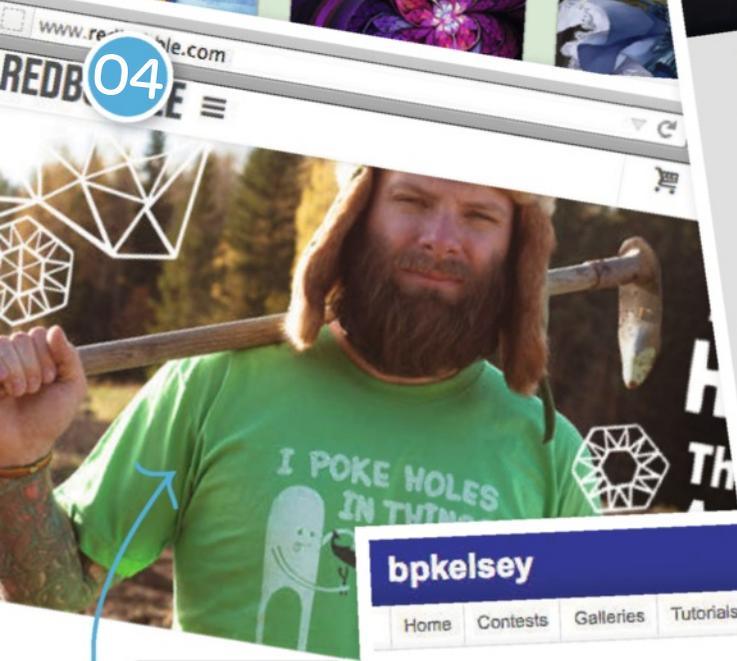
**DEVIANART**  
A popular online forum filled with Photoshop resources and artwork.

**BEHANCE**  
Sell and publicise your digital artwork and creations on a global level through behance.net.

03



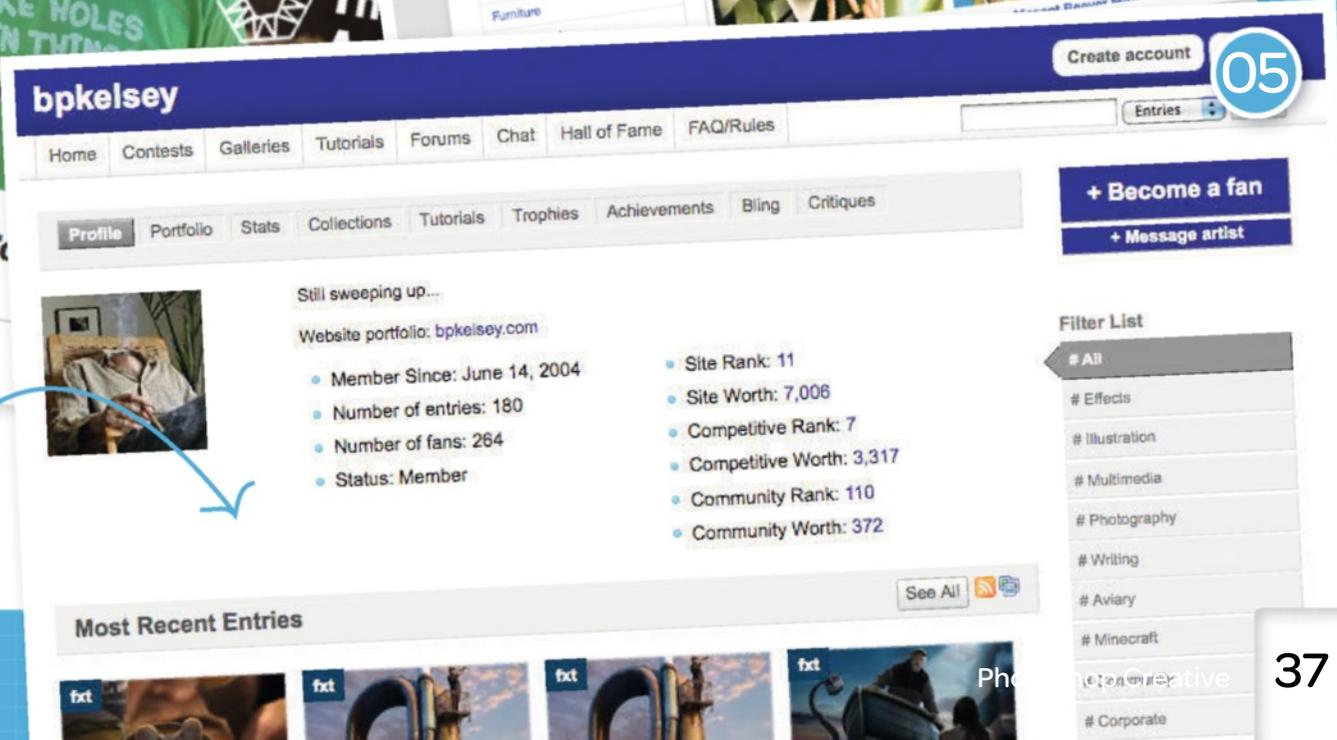
04



**REDBUBBLE COMMUNITY**  
See your work on T-shirts, posters, mugs and more.

**COMPETE FOR CASH PRIZES**  
A chance for you to get your artwork recognised on a global level.

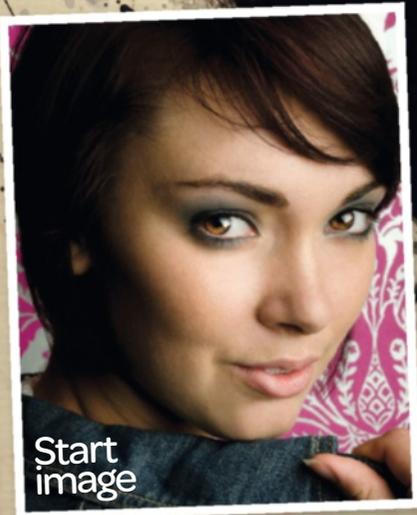
05



Most Recent Entries



# Tutorial Splatter portrait effects



Start image





## On the disc

The resources you need to get painting!

## Essentials

### Works with



Photoshop CS2 and above, CC and Photoshop Elements

### What you'll learn

Improve your use of the Brush tool, overlay painting, and colouring

**Time taken**  
3 hours

## Expert

### Brandon Spahn



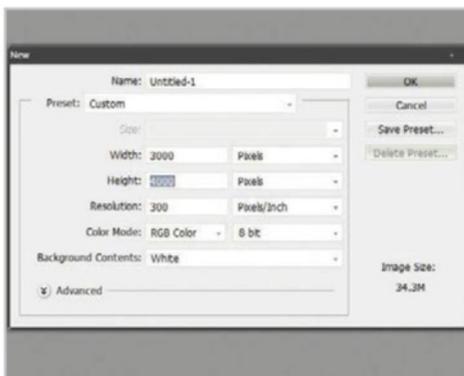
"I am a twenty-year-old Junior at Indiana University studying Informatics with Graphic Design and Human Centered Computing. I have spent the past seven years perfecting my unique photomanipulation style and learning new concepts."

# Splatter portrait effects

Learn various ways to blend different colours and effects to create a dripping splatter portrait

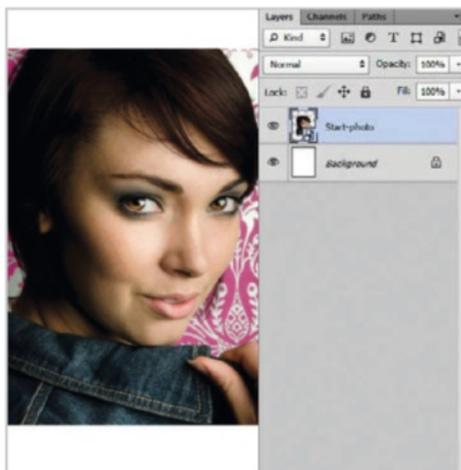
**P**hotoshop is a powerful tool that can fulfil many different purposes and concepts. In this tutorial, we will be using features that you may already have a good understanding of, but when combined together, can create something new and unique. Many of the techniques are basic, but we will be exploring how to push them to create an amazing image. We will be covering topics including the Brush tool, adjustment layers,

and different ways to blend effects together, all to achieve a beautiful paint splatter portrait. Photoshop is amazing at providing multiple ways to create the same outcome, and it is worth noting that this tutorial is simply a guideline for you. If you would rather skip an adjustment layer, or add your own effects, feel free to do so! Hopefully you will learn something new and be able to use the techniques in your future projects.



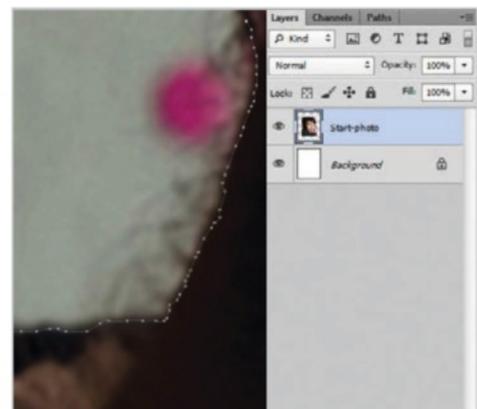
### Create a document

**01** After opening Photoshop, you will need to create a new document by going to File>New. A dialog box should appear. Feel free to use your own settings; however, we set the width to 3,000, the height to 4,000, and the resolution to 300.



### Place the image

**02** Go to File>Place. Find the stock image you wish to use in this tutorial and place it into the document.

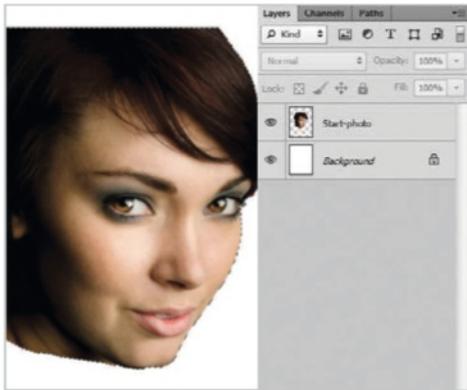


### Select the face

**03** Select the Pen tool, and with it selected, begin clicking around the image until you have it traced. Elements users decide on a selection tool of their choice, like a Lasso tool.

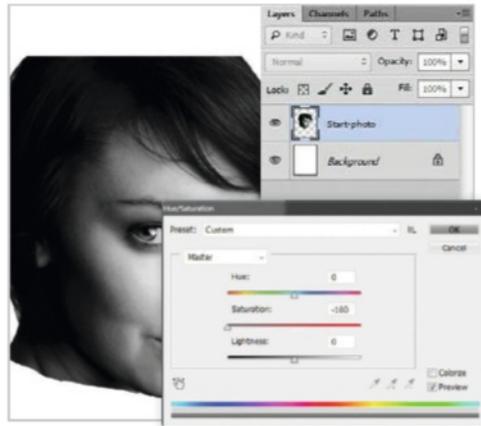


# Tutorial Splatter portrait effects



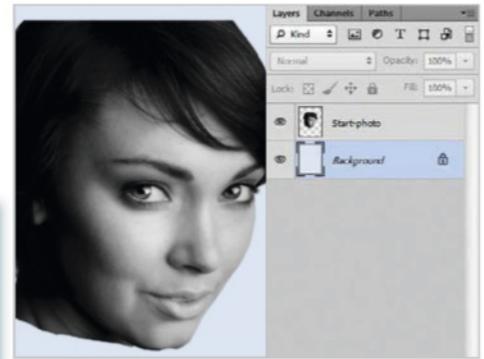
## Cut out the face

**04** You now need to Ctrl/right-click anywhere on the screen and click Make Selection. Click OK. Go to Select>Inverse. This will select the inverse of your original selection. Hit the Delete key.



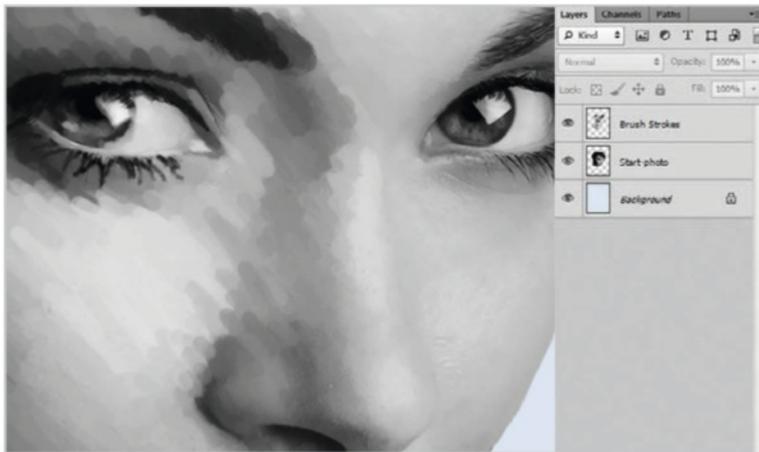
## Convert to monochrome

**05** Go to Image>Adjustments>Hue/Saturation. Bring the Saturation slider down to -100. This will make the image black and white.



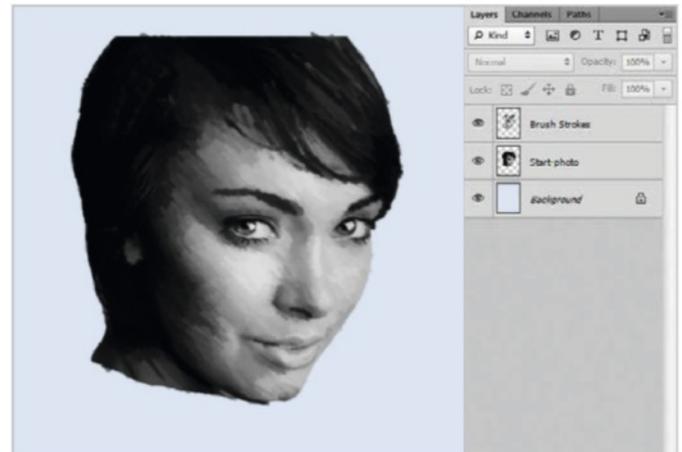
## Fill in the background

**06** You will now use the Paint Bucket tool to fill in the background. This is hidden under the Gradient tool in the Toolbar. To find it, hold down on the Gradient tool and the icon will appear. Fill in the background with a light blue colour.



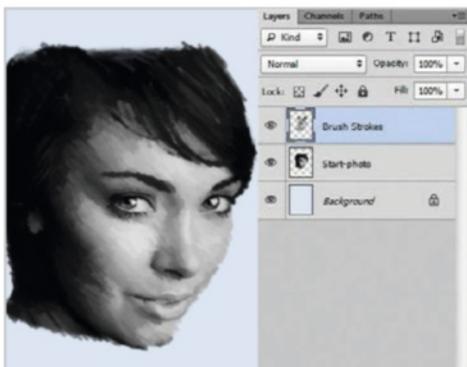
## Begin the painting

**07** Create a new layer. Select a colour on the photo with the Eyedropper tool (I). With the Brush tool (B) selected, set the Opacity at 50% on the Layers palette. Brush diagonally onto the image with a Hard Round brush. Keep repeating this process.



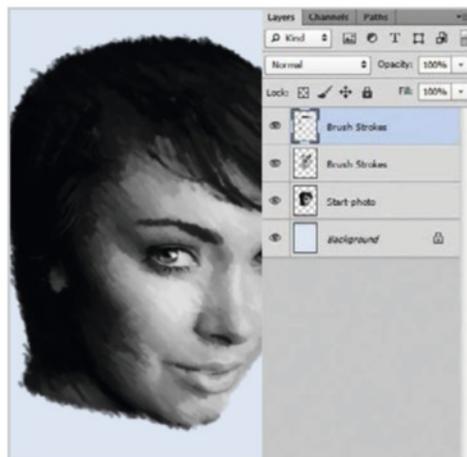
## Focus on features

**08** Repeat this technique over the entire face. Remember that the hotkeys are very important and help speed everything up. Pay close attention to the model's eyes, nose and lips. Feel free to change brush sizes and opacities.



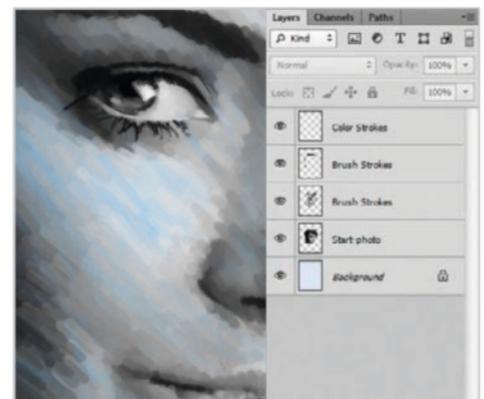
## Use the Eraser

**09** You will now repeat the process, but this time with the Eraser tool. Select a round brush and opacity of your choice and begin erasing. Make sure you select the original stock photo layer, and not the brushstrokes layer.



## Paint in the photo

**10** On a new layer, paint in the rest of the photograph using the techniques in steps 7 and 8. Take time to enjoy this stage!



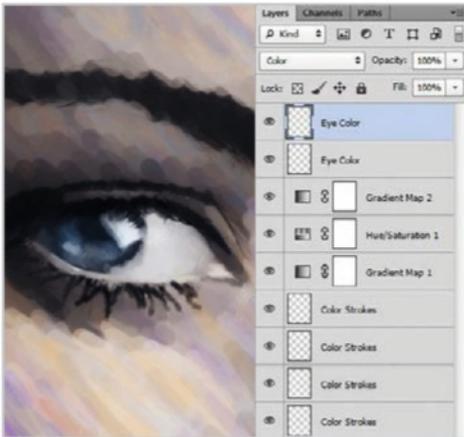
## Add colour

**11** Now comes the fun part, as you are going to start adding colour! This is essentially the same technique used earlier, but you want to lower the Opacity down to 3-5%. Use longer strokes, too!



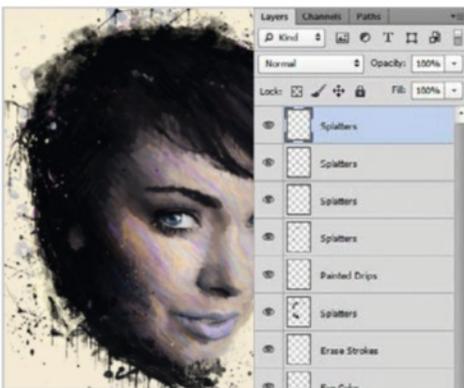
### More colour

**12** Repeat this process on new layers with different colours.



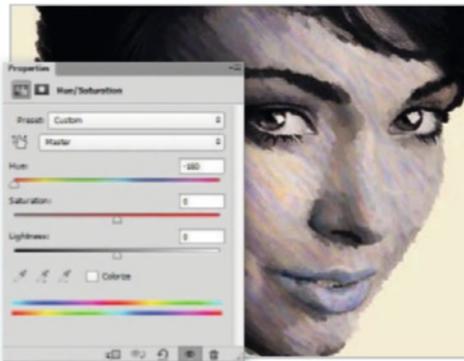
### Change the eye colour

**14** Create a new layer. Using a soft brush, paint over the eyes with blue. Set this layer to either Color or Overlay.



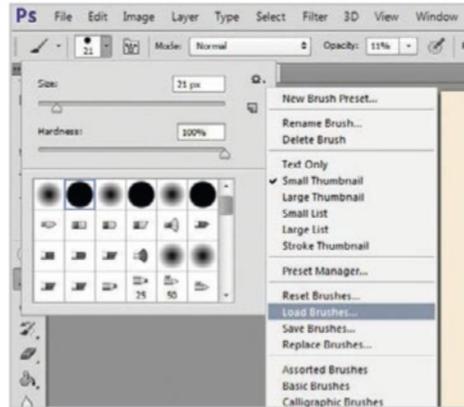
### Paint in drips

**16** Create a new layer. You will be using the painting methods from step 7, but this time you are going to be painting vertically and with a smaller brush. You want to paint drips into the image. Feel free to add more splatters, too.



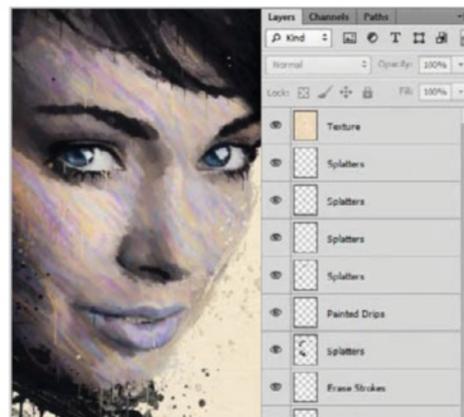
### Colour adjustments

**13** Now add three colour adjustments. The first one is the Purple to Orange Gradient Map on Overlay at 17% Opacity. Next is a Hue/Saturation with the Hue at -180. Finally, another Purple to Orange Gradient Map on Overlay at 34% Opacity.



### Add Splatter brushes

**15** Load the Splatter brushes provided. Begin brushing around the face with a black colour on a new layer. Be sure to resize, reposition and rotate them!



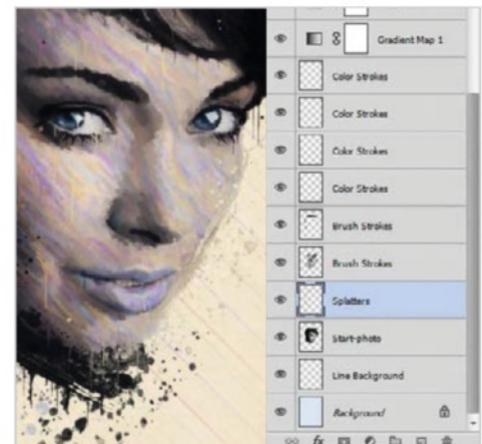
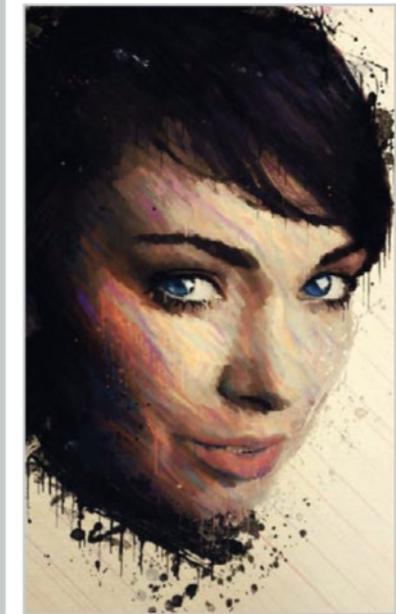
### Add texture

**17** Go to File>Place and place the provided texture into the image. Set this layer to Darken with an Opacity of 30%. You can erase any distracting parts by using the Eraser tool.

## Expert tip

### Perfecting the image

After step 18, the image may look finished to you. However, it's a good idea to continue working with the colours, background and small details. Because the front of her face is lighter, I darkened the background behind her. I also used many of the adjustment layers we learned previously, as well as a few new ones. Depending on the project you are working on, you can use your own adjustment layers. Use what you think will look good! Continue working on small details, too. I repainted the colours on her lips because I was not satisfied with them.



### Improve the background

**18** Go to File>Place and place in the provided background. Set this layer below all of your previous layers so that it goes behind the stock image.





# EXPERT TOP TIPS

WITH DUNCAN CROOK

Start image



## Add vivid selective colour

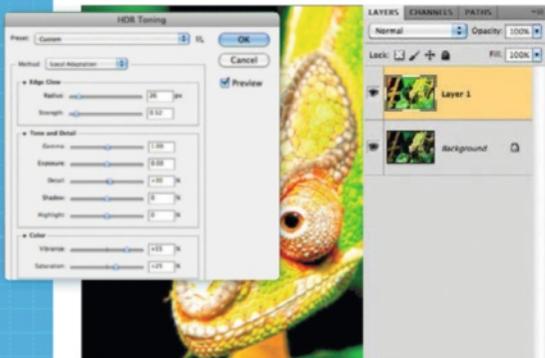
Use a simple HDR preset and some easy masking to add instant impact

**T**urning a great photo into an extraordinary image is easy when you know how. A spot of simple selective colour creates the main effect, while the use of a simple HDR toning preset makes the whole image pop. Photoshop has several preset effects which look great on their own, but they're really designed to be used together, or with other techniques, to get the

best from them. HDR is a good example; the presets look great, but by adding multiple presets together or just adding a basic mask and adjustment layer, it can make the end result really pop off the screen. And best of all, it only takes minutes to do! These easy steps will show you how to combine just one preset layer with an adjustment layer to create a vivid piece of artwork.

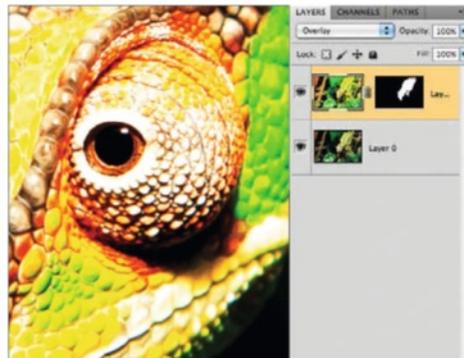
**Tool tip:** Make sure you have the right brush for masks. Use a soft brush to make it more natural.

### Quick edit Use masks to enhance your HDR



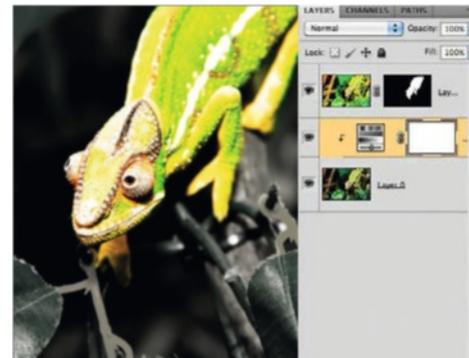
#### HDR presets

**01** Go to Image>Adjustments>HDR Toning. Choose the Saturate preset from the drop-down menu. Hit OK and then File>Save As. Call this 'HDR.psd'. Open your original photo again and copy 'HDR.psd' onto a new layer by simply dragging it over.



#### Mask out the unwanted HDR

**02** Put the new HDR.psd layer at the top and set its blend mode to Overlay. Click the Add Layer Mask icon at the bottom of the Layers palette. With a soft brush, paint out the background (with black). Adjust brush size to work in the smaller gaps.



#### Desaturate the background

**03** Click the Create a New Fill or Adjustment Layer icon on the Layers palette, choose Hue/Saturation. Opt/Alt-click the line between the adjustment layer and the one below it to clip them. Lower the Saturation to -90 on the middle slider.

# World of Animals

The new magazine from the makers of **HOW IT WORKS**

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<p>Amazing stories</p> 	<p>Creature cutaways</p> 

**NEW** BEES \* HORSES \* BEAVERS \* PUFFERFISH

From the makers of **HOW IT WORKS**

ISSUE TWO

# World of Animals

**ALL ABOUT DOLPHINS**  
EXPLORE THE HABITS AND HABITAT OF THE INTELLIGENT SEA MAMMAL

**FASTEST ANIMALS ON EARTH**  
HOW THE QUICKEST CREATURES REACH FANTASTIC SPEEDS

**50** AMAZING FACTS ON AUSTRALIAN WILDLIFE

— ORANGUTANS —  
**BATTLE FOR SURVIVAL**

MEET THE PEOPLE FIGHTING TO SAVE THE GREAT RED APES

**MEET THE EAGLES**  
Six varieties of the most majestic bird

**LION SAFARI**  
How to see the king of the jungle yourself

**WOODLAND WILDLIFE**  
Explore the animals of Europe's forests

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Available on the following platforms





## On the disc

The house you can turn into a spooky home!

## Essentials

### Works with



Photoshop CS and above, CC & Photoshop Elements

### What you'll learn

▶ Create a spooky house using Free Transform and adjustment layers

**Time taken**  
2 hours

## Expert



**Daniel Sinoca**

"The Free Transform tool can create a simple yet cool effect. I started to get involved in the digital world more than ten years ago and I've been working as a freelance artist ever since, creating all kinds of multimedia projects."

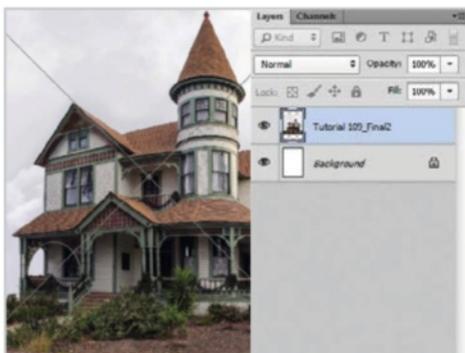
# Use Warp for creative edits

Learn how to combine multiple images and use simple warp techniques to create a mysterious composition

**S**ometimes you only need to use a basic tool like Free Transform to create a cool effect. This tutorial is all about that. You'll learn how to use the Free Transform tool and other simple techniques to create a complex composite. You can access the Transform tool from the Edit menu and choose one of the commands you want to use, like Scale, Skew, Distort and so on, or you can use the Free Transform tool, which allows you to perform all these transformations at once. In this tutorial you'll use the Free Transform tool, and will

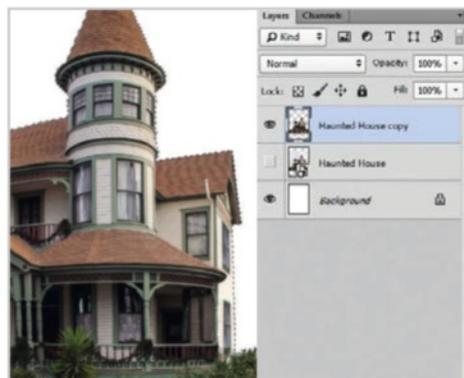
learn how to apply and use the keyboard commands to transform the image.

One quick tip before you start is that you can access additional commands by Ctrl/right-clicking inside the Bounding Box. This allows you to easily select the transformation commands. If you are using Photoshop Elements, the Warp tool isn't available for you, so check the Expert Tip at the end of this tutorial to learn an alternative way to create the effect. You will find all the images and brushes to work with on the supplied disc.



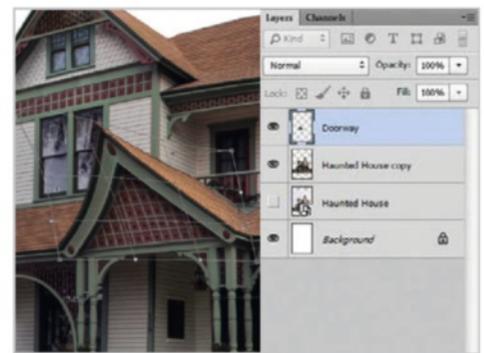
## Set up the document

**01** Create a new document via File>New>Blank File or by hitting Cmd/Ctrl+N. In the New window, enter the name 'Haunted House' and set the Width to 220mm, Height to 335mm and Resolution to 300. Click OK. Now go to File>Place>'Haunted House.jpg' and hit Enter.



## Create a selection

**02** Right-click on the image layer and click Rasterize layer (Elements users choose Simplify). Select the sky with the Polygonal Lasso tool (L) then hit Delete on the keyboard. Go to Layer>Matting>Remove White Matte to remove fringing pixels.



## Choose Warp mode

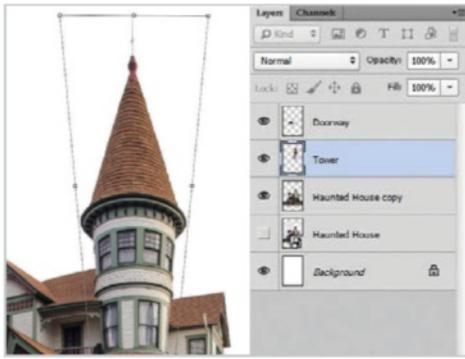
**03** Duplicate the layer (Cmd/Ctrl+J). Grab the Polygonal Lasso tool and select the top of the doorway. Duplicate the new selection and name it 'Doorway'. Grab the Free Transform tool (Cmd/Ctrl+T) and select Warp mode. Drag the corners to adjust the perspective.



Start  
image

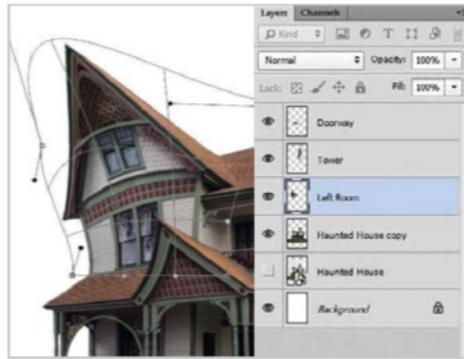


# Tutorial Use Warp for creative edits



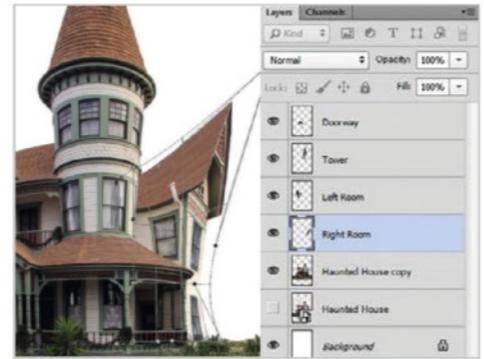
## Free Transform the tower

**04** Grab the Polygonal Lasso tool again and now select the tower. Duplicate it and name the new layer 'Tower'. Select the Free Transform tool, hold down Cmd/Ctrl and drag the handles to enlarge the top of the tower.



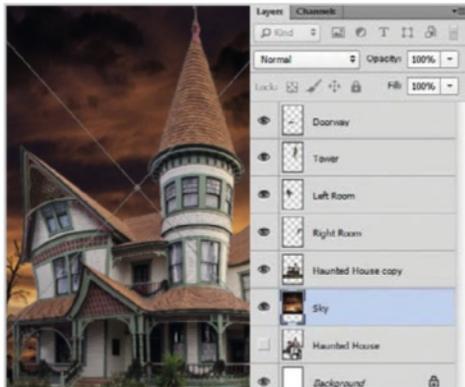
## Warp the house

**05** Click on the 'Haunted House copy' layer. Grab the Polygonal Lasso tool and select the upper-left room. Duplicate it and name it 'Left room'. Open the Free Transform tool and select the Warp mode. Drag the handle to skew the image.



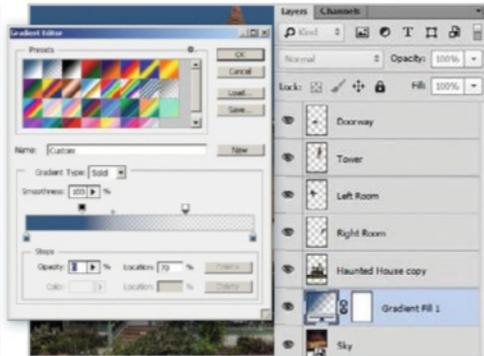
## More transforming

**06** Repeat the steps once again. Select the upper-right room using the Lasso tool, duplicate it and name it 'Right Room'. Again, open the Free Transform tool and select the Warp mode. Drag the handle to skew the image.



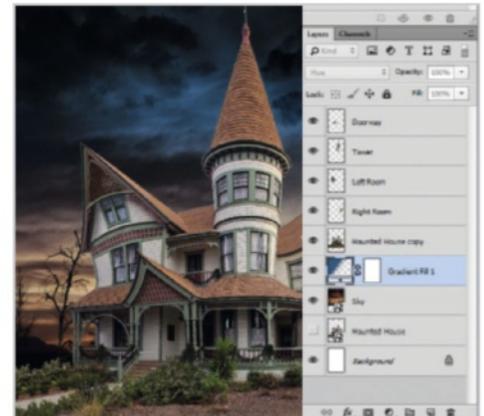
## Place the sky

**07** Go to File>Place>'Sky.jpg' behind the 'Haunted House copy' layer. Drag the handles to fit the frame and hit Enter. Ctrl/right-click on the Sky layer and select Rasterize layer (or Simplify in Elements).



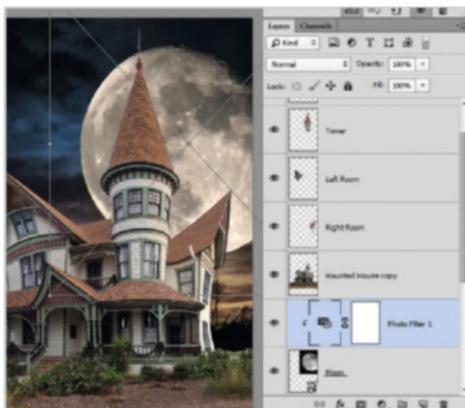
## Create a gradient

**08** Set the Foreground colour to #315981. Go to Layer>New Fill Layer>Gradient and hit OK. Click to edit the gradient, and in the Gradient Editor choose Foreground to Transparent. Set the left stop to 25%, midpoint to 30% and right to 70%.



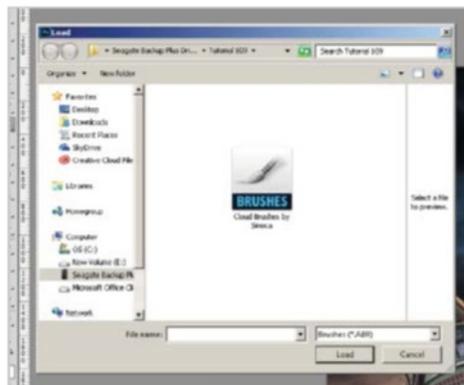
## Set the blend mode

**09** On the Gradient Fill window, set the Style to Linear and the Angle to -90 with Scale at 100% and then click OK. Now set the blending mode for the layer to Hue.



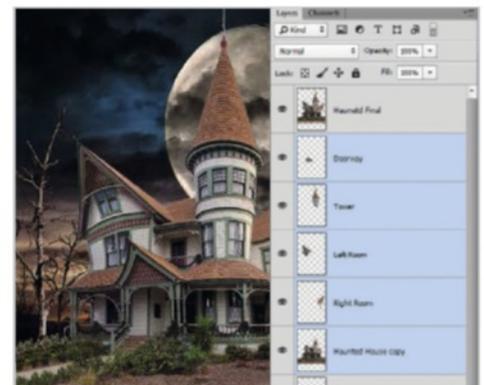
## Place the moon

**10** Go to File>Place>'Moon.jpg'. Set the blending mode for the layer to Lighter Color. Go to Layer>New Adjustment Layer>Photo Filter, select Warming Filter (81), set the Density to 40% and click to clip the layer.



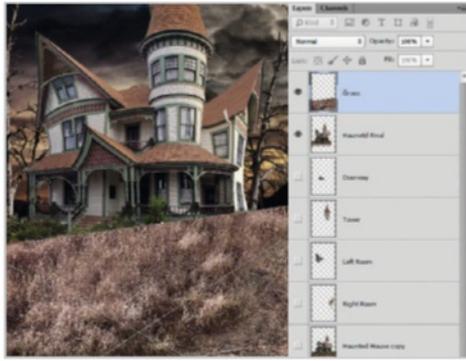
## Load the brushes

**11** Create a new layer (Cmd/Ctrl+Shift+N), name it 'Clouds' and click OK. Select the Brush tool (B) and press F5. Click Brush Presets. Click the upper-right menu and hit Load Brush. Select 'Cloud Brush.abr' and hit Load. Choose black and paint the clouds.



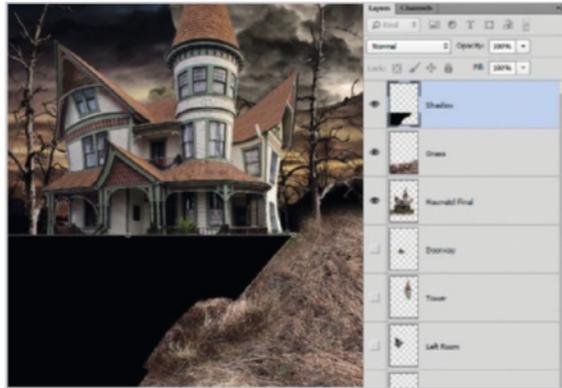
## Merge the layers

**12** First, go to File>Place>'tree1.png' and 'tree2.png'. Now select the 'Haunted House copy' layer, hold the Shift key and select the Doorway, the Tower and the Room layers. Hit Cmd/Ctrl+E to merge the layers and name it 'Haunted Final'.



### Place the grass

**13** Now go to File>Place>'Grass.jpg'. Open the Free Transform and adjust the angle. Ctrl/right-click and pick Rasterize Layer (Elements users choose Simplify) now grab the Eraser tool (E) with a soft tip and rub out the edges to blend with the grass.



### Create shadows

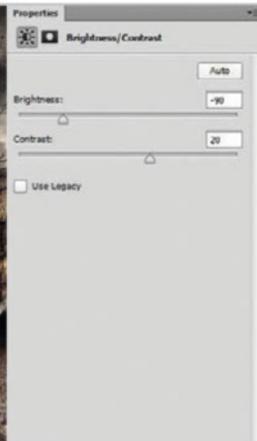
**14** Duplicate the Haunted Final layer and drag over the Grass layer. Go to Edit>Transform>Vertical and drag the handles to create a nice perspective. Go to Filter>Gaussian Blur and set the Radius to 15px. Change the layer Opacity to 60%.

## Expert tip



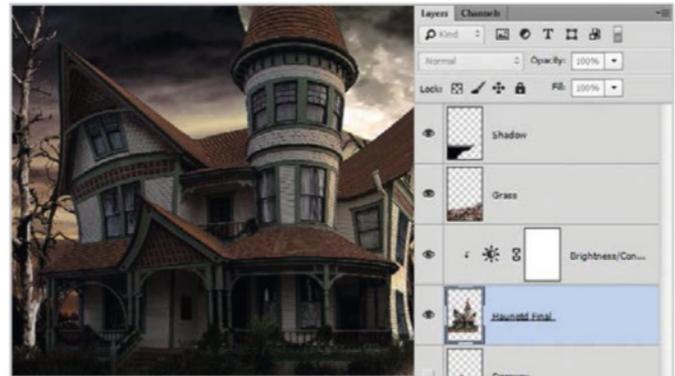
### Warp tool in Elements

Elements users can use the Liquify Filter. To access it, go to Filter>Distort>Liquify. On the Liquify window, select the Warp tool (W). Adjust the brush size according to the size of your image; a large brush is easier to control. Place the brush over the area you want to transform, hold down the mouse button and drag. Remember, the distortion is concentrated at the centre. You can reverse the changes by holding and dragging the Opt/Alt key.



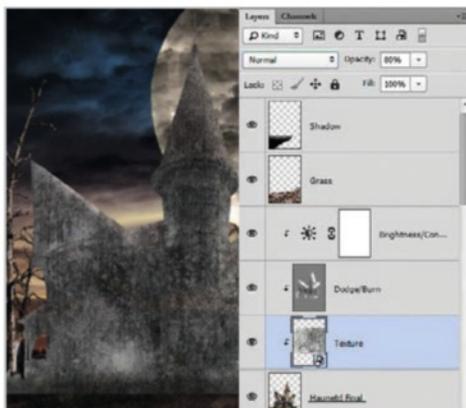
### Adjust the brightness

**15** Select the Haunted Final layer and go to Layer>New Adjustment Layer>Brightness/Contrast, then set the Brightness to -110 and the Contrast to 40. Ctrl/right-click and choose Create a Clipping Mask.



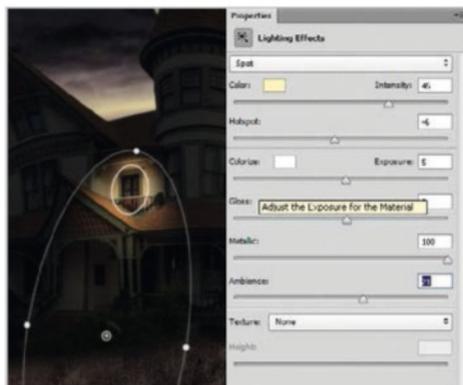
### Dodge and Burn

**16** Now you need to create a new layer. On the New window, name it 'Dodge/Burn', check Use Previous Layer to Create a Clipping Mask, set the Mode to Overlay and check the Fill 50% Gray, then hit OK. Grab the Dodge and Burn tool (O) and paint over the house.



### Apply texture

**17** Now go to File>Place>'Texture.jpg' over the Haunted Final layer and hit Enter. Ctrl/right-Click and choose Create a Clipping Mask. Now set the blending mode to Soft Light and lower the Opacity to 50%.



### Apply lighting effects

**18** Hold Cmd/Ctrl and click the Haunted Final layer. Copy (Cmd/Ctrl+C) and paste (Cmd/Ctrl+V) on top of the Texture layer. Go to Filter>Render>Lighting Effects, choose Spot Light and drag the handles to resize. Set the blend mode to Lighter Color.



### Colour variations

**19** Place 'Tree3.png', resize and position it, then hit Enter. Go to Filter>Blur>Gaussian Blur and set the Radius to 9px. Go to Image>Adjustments>Variations, choose More Cyan and hit OK (Enhance>Adjust Color>Color Variations>Decrease Red).





# TOP 10



Ways to become a better digital artist with **Simon Skellon**

## Editing habits to get out of

Discover ten ways to improve your daily edits and become more efficient as a digital artist

**B**ad habits. We all have them. From editing destructively with adjustments to not labelling layers in a big composition, these can easily be forgotten about. Trying to kick them has its benefits, so that's why we've chosen ten of the most common bad habits that you may, or may not, be guilty of.

### 01 NAME YOUR LAYERS

This is something that can easily fall by the wayside, but it can be an absolute lifesaver for staying on top of your layers. Naming each one as it's added into your palette will mean you'll no longer need to go through and switch them on and off to locate the right one.

### 02 SINGLE-LAYER EDITS

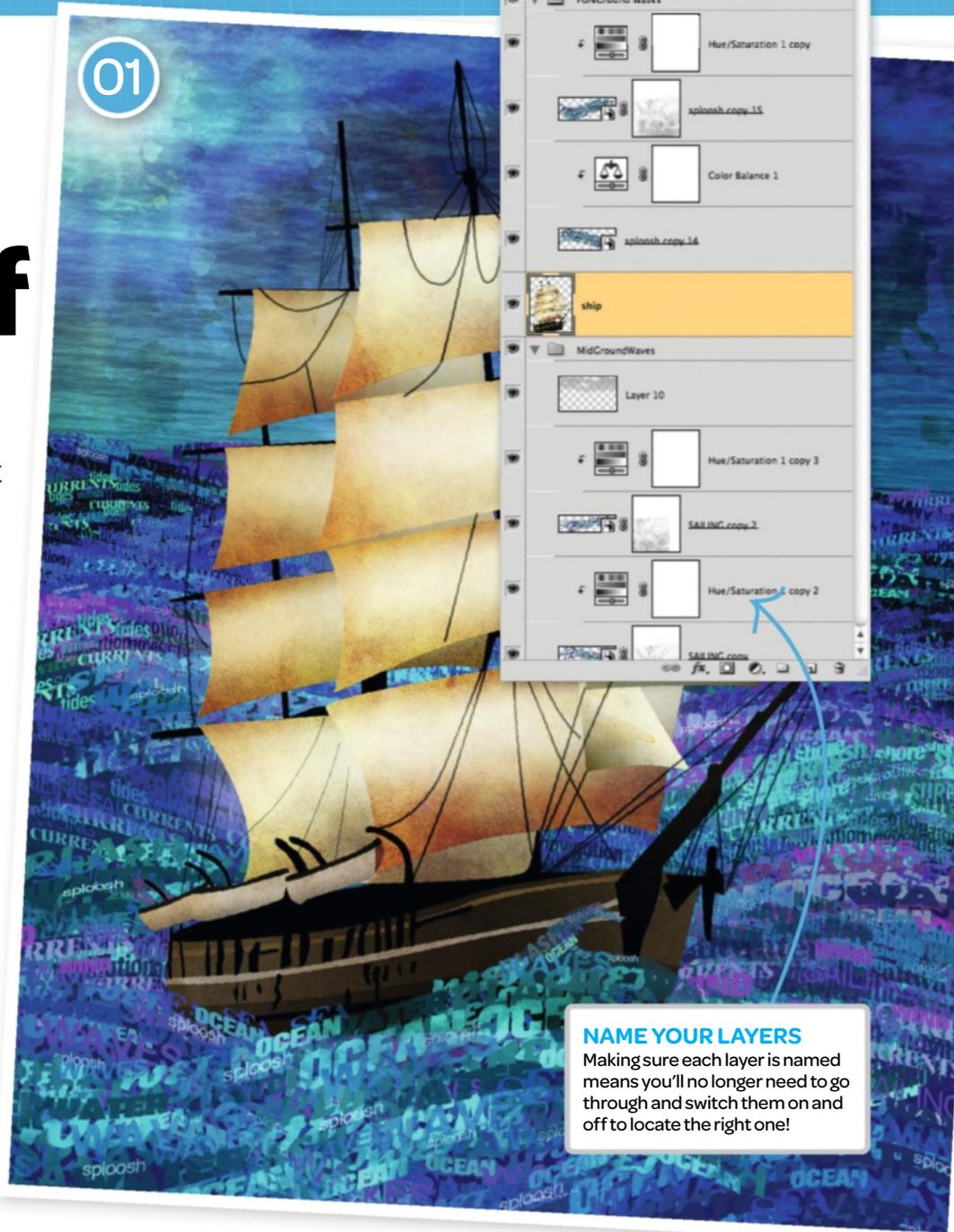
Many of us get in the habit of editing the Background layer without adding new layers for new edits. Working with layers is important, and so making sure you add new ones for every new edit will mean you're working smarter and non-destructively.

### 03 KEEPS LAYER SAFE

This is something that many of us do out of bad habit: saving an image without making a backup of the layers. A good habit to get into is to never flatten your image before saving out as a PSD version first, as you may want to come back to the layered version layer on.

### 04 STAY SMART

When using filters in Photoshop, like us, most of the time you will probably apply them destructively to layers. This will likely be met



**NAME YOUR LAYERS**  
Making sure each layer is named means you'll no longer need to go through and switch them on and off to locate the right one!

with some regret. A good habit to get into is converting the layer first to a Smart Object (Filter>Convert for Smart Filters), then applying a filter.

### 05 KNOW THE RULES!

Google makes it easy to pick an image from the web at random and use it in a composition. But not all images picked this way are high-resolution, nor are they copyright-free. Images have rules and rights depending on who took them and what

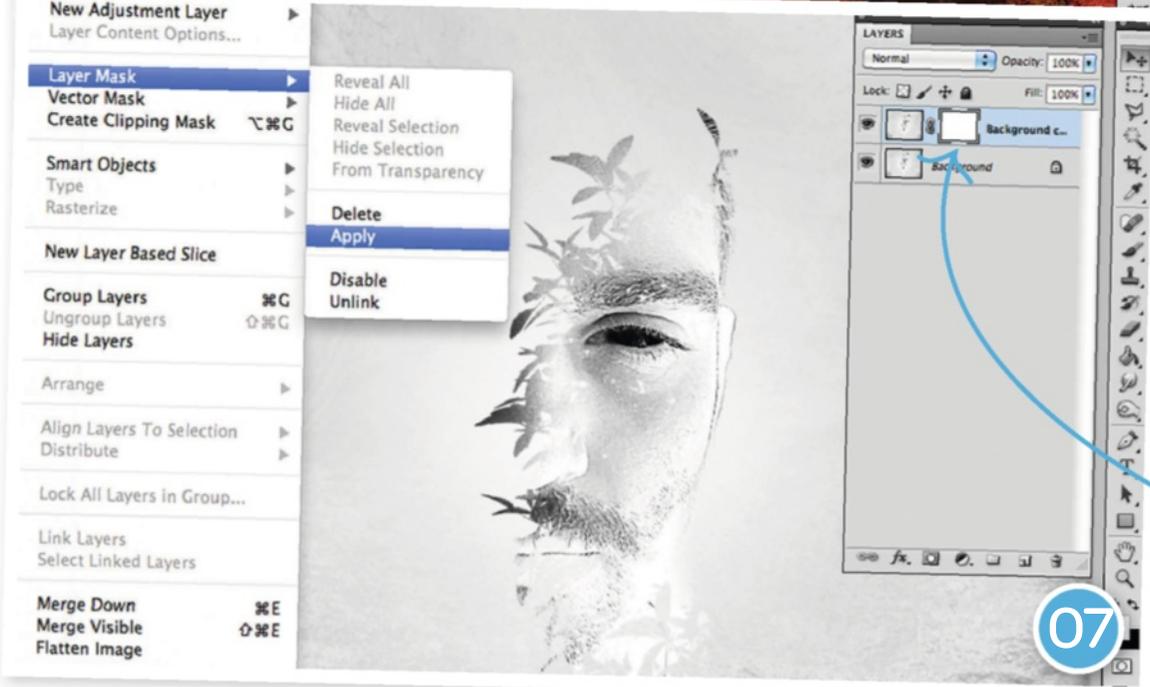
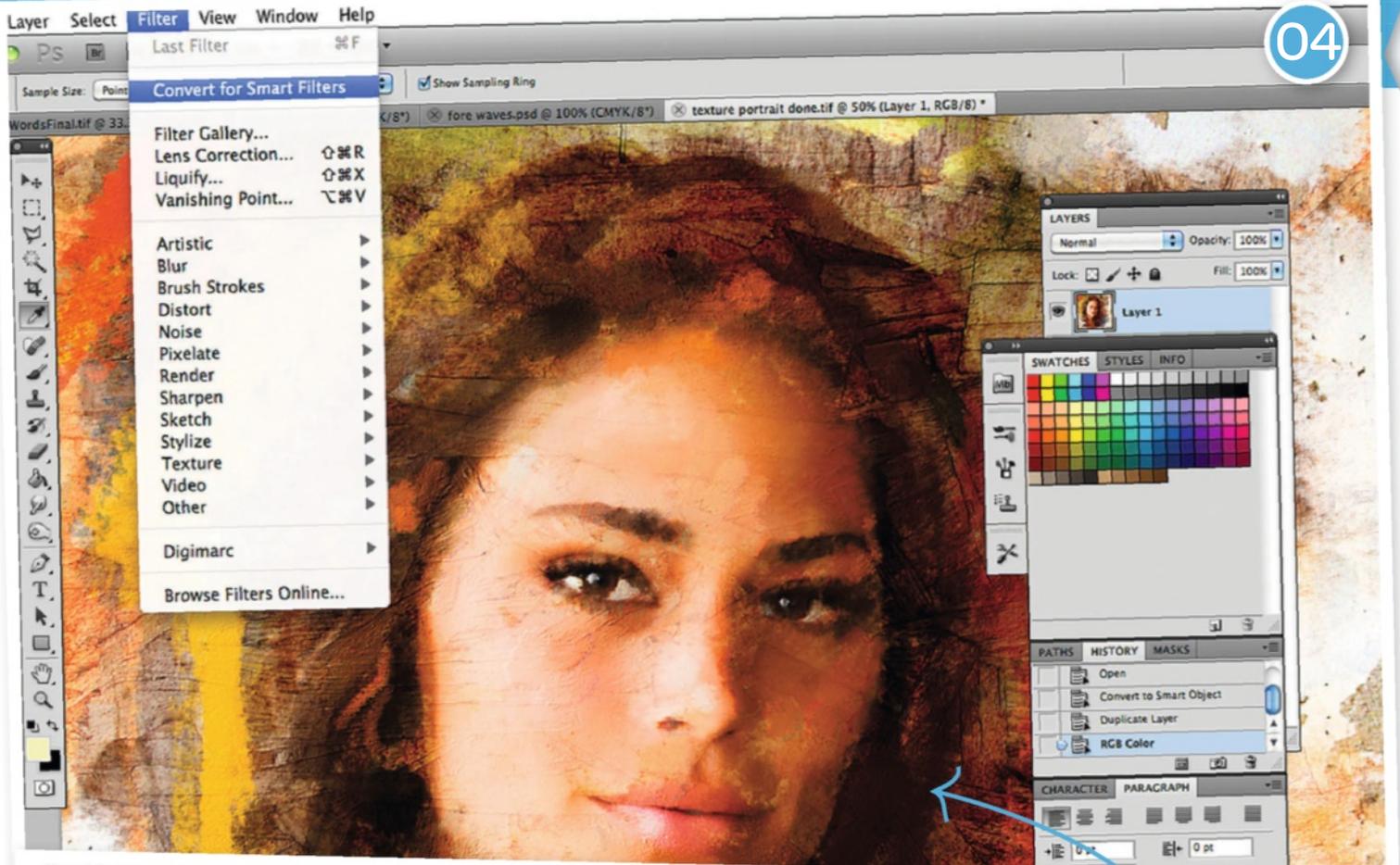
they're of, where they were taken and under what restrictions. Always read the small print, usually listed beside a stock image on an image-sharing website. Never assume it's okay to use it in your own work, even if it's just for personal use.

### 06 MASTER OF SHORTCUTS

We could all do with being more efficient in Photoshop, and that's why getting to know shortcuts for your most-used Actions is worth doing. If you have commands that you



04



07

**BE SMART WHEN APPLYING FILTERS**  
 Apply filters via Filter>Convert for Smart Filters instead so that you can go back and remove any unwanted effects later.

**WHY YOU SHOULD USE LAYER MASKS**  
 When you don't use a layer mask you actually destroy the pixels of that layer. Improve your workflow by editing safely!

use regularly, then set up keyboard shortcuts using the Edit>Keyboard Shortcuts menu.

**07 DESTRUCTIVE CALLING**

When editing layers, it's all too easy to forget about using masks. When we're not using masks, we're actually destroying pixels on that layer, and we can only jump back using History states or by doing the image again.

**08 COMFORT ZONE**

Sometimes stepping out of your comfort

zone helps to expand your skills as an artist. Branching out to different genres of art or exploring new styles will tempt you into using new tools and techniques, and you may discover a new side to your art.

**09 USE ADJUSTMENTS AS NEW LAYERS**

Adjustments are used for all sorts of reasons. Always be sure to apply them as separate layers via Layer>New Adjustment Layer, instead of going via the Image>

Adjustment route. This keeps your edits re-usable and adaptable at all times.

**10 DON'T SETTLE FOR PHOTOSHOP PRESETS**

Photoshop comes with a range of its own presets for brushes, styles and Actions, to name a few. But these only go so far. Expanding these is key to varying your artwork, and looking for presets from stock websites or even creating your own will help make your work stand out from the crowd.

# 5 WAYS TO BOOST YOUR PHOTOS

When an image has the potential to be incredible, use these simple edits to make the picture perfect



## On the disc

Load the photo and custom shape now!

## Essentials

### Works with



Photoshop CS4 and above, CC and Photoshop Elements

### What you'll learn

▲ Make customised adjustments to increase the impact of your photos

 **Time taken**  
1 hour

## Expert

**Sara Biddle**



"These ideas aren't limited to just photos; they can be applied to final steps in any form of digital art! This tutorial covers many of the techniques I use as a freelance illustrator. Art is something that I have always been – and continue to be – passionate about!"

Some of the most common photo problems need simple, subtle fixes like horizon-straightening and colour-boosting. Get ready for an eye-opening journey, on which you will learn about essential fixes that boost your photos in minutes. You will also find out about saturation, colour, lighting, contrast using the Curves Adjustment, and how to improve focus.

You will be using layer masks throughout this tutorial to make Adjustments. However, if your

version doesn't support masks, erasing with a Soft Airbrush tip will work in a similar manner. In this case, you may also prefer to alter the Opacity level or set the Eraser's Other Dynamics to Pen Pressure to get a really controlled soft stroke.

Pick out the focus point of the image so the eye is drawn to the area of attention. Knowing this will help in determining the composition. We've chosen the brightest point in the sky to be the main focus in this example. Let's get started!

# 1 Fix composition



## Fix the horizon

**01** Press Cmd/Ctrl+J, and with Rulers on grab a horizontal guide by dragging from the top ruler down onto the canvas where the horizon should be. Press Cmd/Ctrl+T and rotate the image along the guide.



## Rule of thirds

**02** There are many methods for creating an appealing composition, such as the Rule of Thirds. Make a new layer and use the Line tool or Custom shape to divide the image into three sections horizontally and vertically.



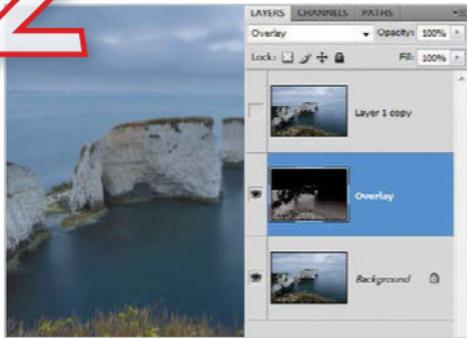
## Crop the composition

**03** The key of the grid is to line the focus point along – or close to – one of the four intersections. Press Cmd/Ctrl+T and hold Shift to resize the division grid, then crop the outer edge.



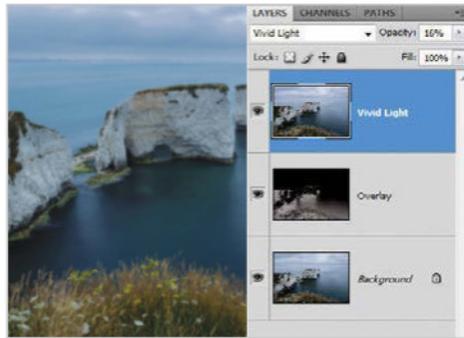
# Tutorial 5 ways to boost your photos

## 2 Work with colour



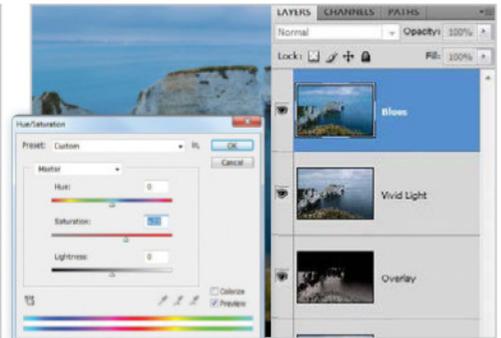
### Saturate with Overlay

**01** Delete the grid, and merge all layers down. Press Cmd/Ctrl+J twice. Hide the top and select the bottom-most of the duplicates. Press Cmd/Ctrl+Shift+U, then Cmd/Ctrl+I, and set the layer mode to Overlay.



### Add in darker tones

**02** Moving up to the top duplicate layer, unhide it and set its layer mode to Vivid Light. Slide the layer Opacity down fairly low – around 15-20% – which will give your image even more saturation with added darker tones.



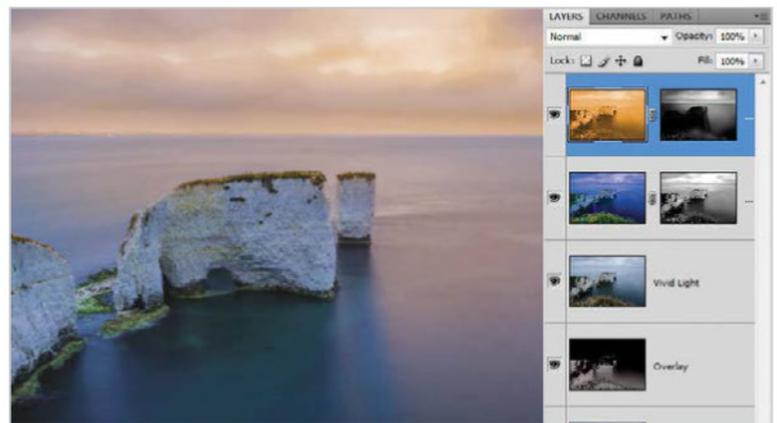
### Custom blues

**03** Press Cmd/Ctrl+Shift+Alt+E to merge visible layers together, and make sure it's at the top of the stack. Press Cmd/Ctrl+J to duplicate this layer, but hide it and save it for later. Cmd/Ctrl+U and up the saturation yet again to get some nice blues.



### Mask and unmask saturation

**04** Create a mask for this blue layer, and fill it with black so that it's hidden. With a big, soft airbrush, paint on the mask in white to reveal the saturation in desired areas.



### Introduce sunny yellow

**05** Next, move up to the merged duplicate. Press Cmd/Ctrl+U, check Colourize, and change the base colour to a nice yellow. Create a mask for it like you did for the blues, and reveal colour, especially in the sky and on the water.



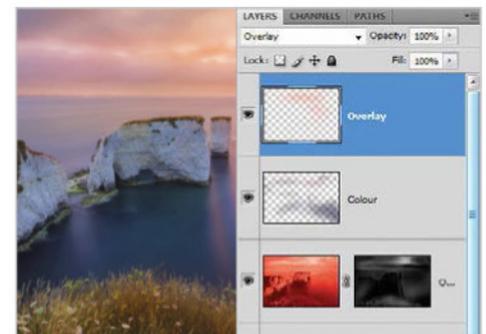
### Add some orange

**06** Press Cmd/Ctrl+J to duplicate the yellow layer. Cmd/Ctrl+U to bring up Hue/Saturation, check Colourize again and move the sliders so that you get an orange/red colour. Paint on the mask to hide more of the orange so the yellow is dominant.



### Blend freehand

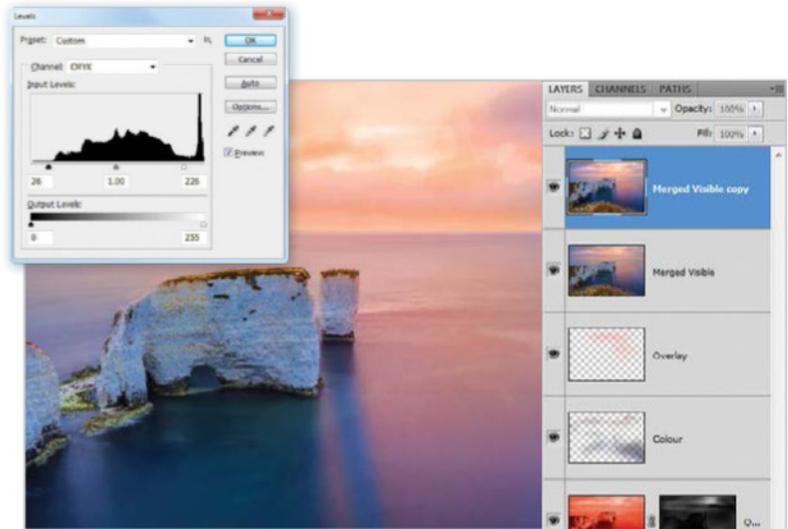
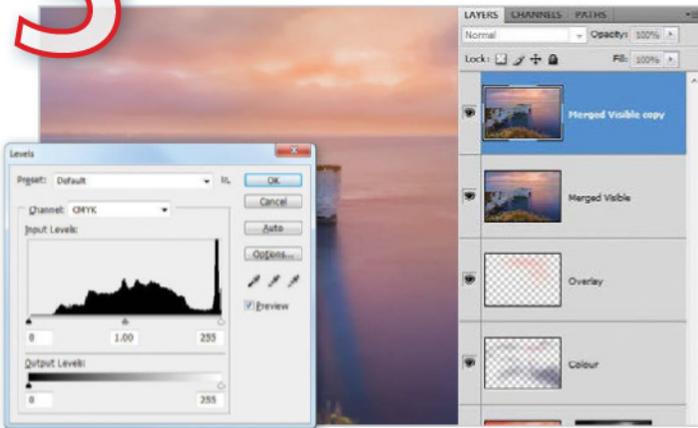
**07** Now that a large part of the custom colour alteration is taken care of, grab the Brush with a soft tip, make a new layer set to Colour, and paint in saturated shades to blend everything together.



### Final colour tweaks

**08** Create a new layer with Cmd/Ctrl+Shift+N, and this time set the layer blending mode to Overlay. This setting will allow you to get richer colour in there. Brush on with a soft brush in spots that need extra colour strength.

# 3 Boost lighting

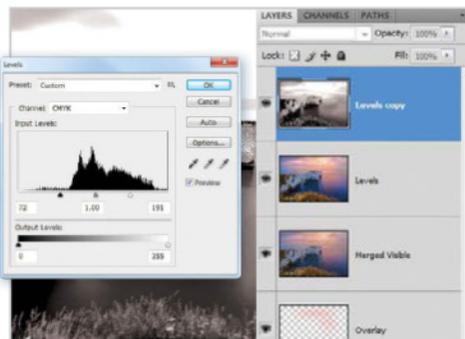


## Merge and Duplicate

**01** Press **Cmd/Ctrl+Shift+Alt+E** to make a new merged layer composite. Duplicate this layer with **Cmd/Ctrl+J**. Leave the original merged composite alone for now and just work on the duplicate. Bring up the Levels prompt with **Cmd/Ctrl+L**.

## Use Levels

**02** In Levels, there are three sliders. The black represents shadow, the grey midtone and white highlights. Move the black and white sliders toward the centre, the white double the distance of the black.



## Duplicate and Desaturate

**03** The results of the Levels will be drastic, but you will be able to tone that wild colour down into a more natural state. For now, though, duplicate this levelled layer and press **Cmd/Ctrl+Shift+U** to Desaturate.

## Levels again?

**04** Press **Cmd/Ctrl+L** to bring out Levels yet again. Move the sliders even further in to get a striking balance between white and black. It's especially important to get good white coverage, as it is useful for the following steps.

## Selection with Color Range

**05** Go to **Select>Color Range** and in the Select drop-down box choose Highlights. This creates a selection from the white areas in the image. If Color Range is unavailable in your version, the Magic Wand is a good alternative choice.



## Customised brightness

**06** With this, hide the selection layer in case you need it later. Step back down to the bright and colourful levels composite layer and create a mask for it using the selection, revealing only the highlighted areas.

## Mask adjustment

**07** This can be toned down or amped up by swiping the Brush tool on the mask in either black or white. Blend it up so that the brightness appears natural – as if the Sun is just behind the clouds.

## Expert tip

### Make selections

If they are available in your version of Photoshop, Channels are excellent for creating selections from black and white images such as what we've done using Colour Range. After you've prepared the black and white image (which could also be done with Channels), visit the Channels palette, press **Load Channel as Selection** and press **Cmd/Ctrl+Shift+I** to **Inverse Selection** if needed.



# Tutorial 5 ways to boost your photos

## 4 Edit contrast



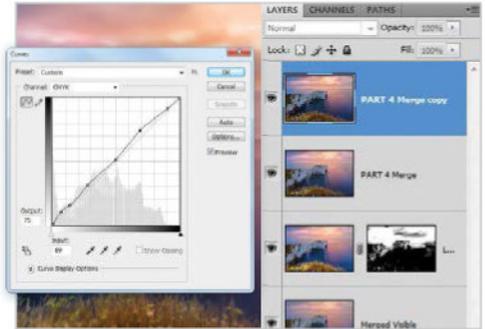
### Prep for contrast enhancement

**01** The contrast is already looking nice at this point, but you can improve it further. Create another merged layer by pressing Cmd/Ctrl+Shift+Alt+E.



### Increase contrast

**02** Go to Image>Adjustments>Brightness Contrast, and move the Brightness and Contrast sliders to increase the overall contrast. This also has the effect of increasing the saturation a little.



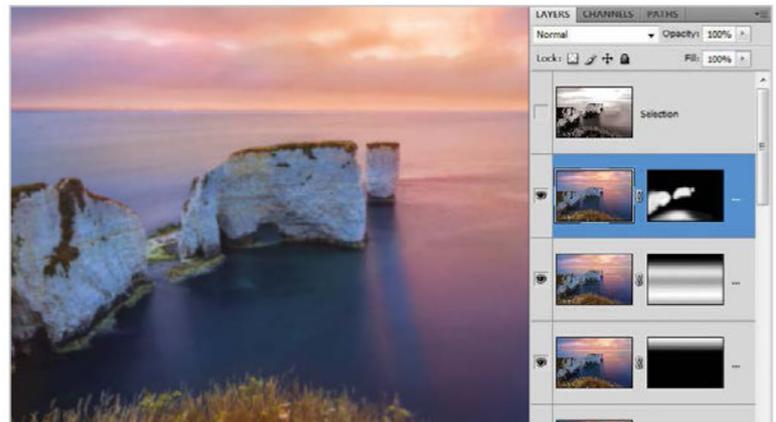
### Precision adjustment

**03** Next, use Curves to do some more tweaks. Press Cmd/Ctrl+J then Cmd/Ctrl+M to display the Curves dialog box. Focus on one area, like the sky, and adjust the Levels curve so it has a nice balance.



### Single out with masks

**04** Since you focused on the sky in adjusting the curve, create a mask for the layer, and use a gradient to fill the mask so that the rest of the image is hidden.



### Separate each element

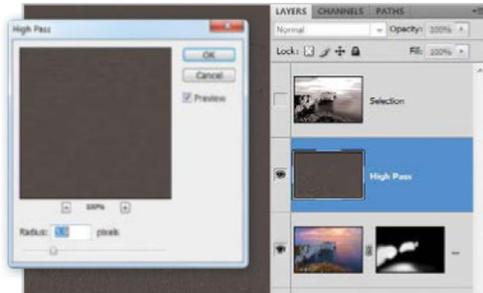
**05** Continue by creating separate Curves layers with masks for each element, like the water, rocks and grass. This ensures the entire image is manually tweaked to customised perfection.

## 5 Improve focus



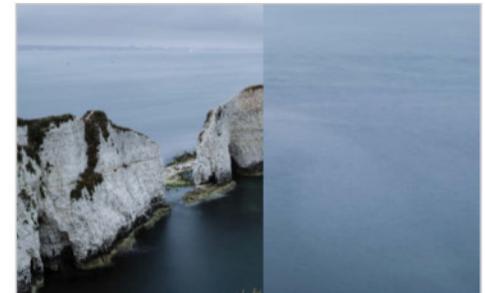
### Run High Pass

**01** Next, make the image nice and crisp with some sharpening. Merge all visible layers together on a new layer by pressing Cmd/Ctrl+Shift+Alt+E. Find the High Pass filter in Filter>Other>High Pass.



### Adjust High Pass Radius

**02** Move the Radius slider so that some outlines start to show up in the preview. These edges will give the image the crispness you're looking for. When you're done, set the layer mode to Overlay for instant effects.



### Focus finale

**03** Alternatively, Filter>Sharpen>Unsharp Mask can be used, and have a similar effect, but no layer mode change is needed. As a final focus effort, a merged layer can be made to use the Sharpen and Blur tools if necessary.

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THE FUTURE IS HERE  
CREATIVITY IS KEY

# Make your own sci-fi text effects

Create the Matrix identity in a few easy steps, learning simple techniques to apply to any sci-fi piece

**A** great sci-fi image has the capacity to capture and entwine someone's imagination to such a great degree.

Artwork inspires possibility. Many of the inventions in your home today were inspired by the old sci-fi flicks of yesteryear. As they say, "Whatever the human mind can imagine, it can achieve".

Sci-fi artwork for this reason, to me, has a deep importance in society. Here you'll be making something that's easy for any beginners out there to wrap their heads around. Stick to the craft and who knows? Maybe your futuristic matte painting for a feature film will inspire a young man or woman to do the impossible.

Whimsical words aside, you'll be tackling some fundamental features with this simple tutorial, including layer masks, adjustment layers and blending options. This may be nothing more than text on a page, but these techniques carry through to the fundamentals of sci-fi scenery matte painting. Imagine the future with non-destructive editing!



## On the disc

The background and font for you to use.

## Essentials

### Works with



Photoshop CS3 and above, CC and Photoshop Elements

### What you'll learn

Use Motion Blur, layer masks and layer styles to achieve a futuristic glow

**Time taken**  
1 hour

## Expert

**Jono Hislop**

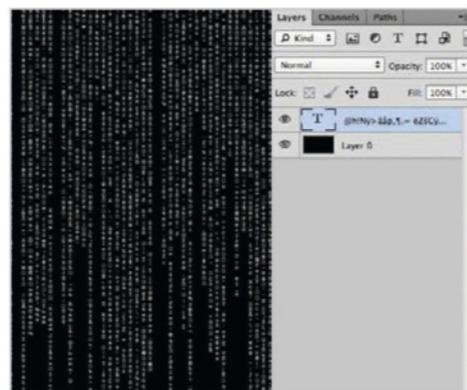


"I'm an illustrator and motion designer based in London, working predominantly as a cover designer for labels and artists in the music industry. I like to use photography and digital matte painting in Photoshop to visualise my creative ideas."



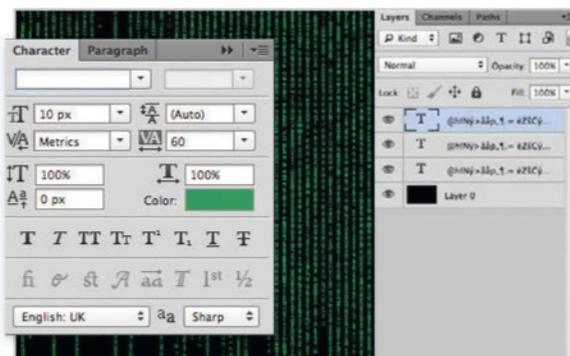
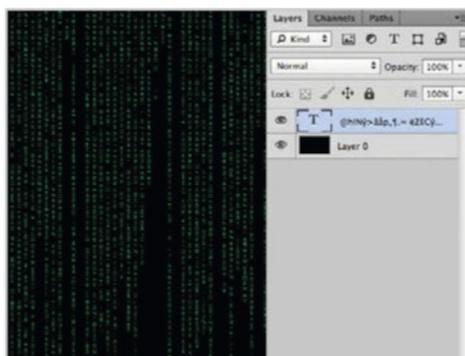
### Create the base

**01** Open a canvas at 1920 x 1080px and fill the background with black. Using TextEdit (Mac) or Notepad (Windows), open an unsupported file type (eg .mp3) and copy a selection of the characters.



### Add the text

**02** Using the Text tool, create a box that spans the entire canvas. Set the text to vertical by clicking the icon in the top-left with the horizontal and vertical arrows. Paste the text and set the size to 10pt.

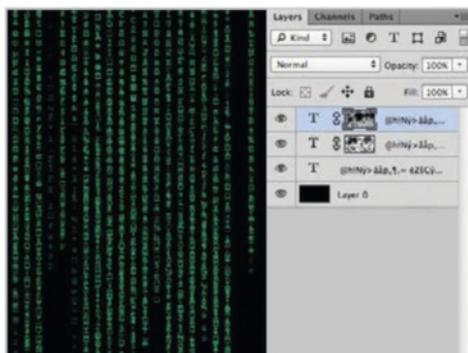


### Adding the text continued

**03** You can skip the previous steps if you have CS6, as pasting in text is unsupported. To counter this you can open 'base.psd'. Change the text colour to #239056 and delete sections of text to create an even flow of long and short strings.

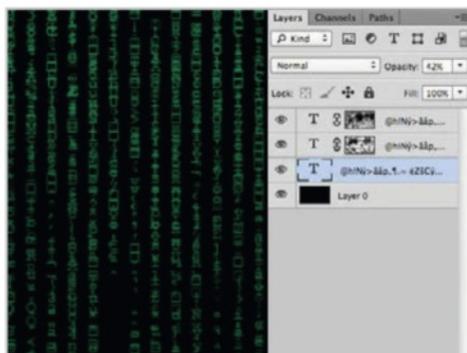
### The falling string effect

**04** Duplicate the text layer and go to Window>Character. Change the spacing (the V/A icon) to 30 to create the gaps between the characters. Duplicate the layer again and change the spacing to 60. Add a layer mask to each text layer (Layer>Layer Mask>Reveal All).



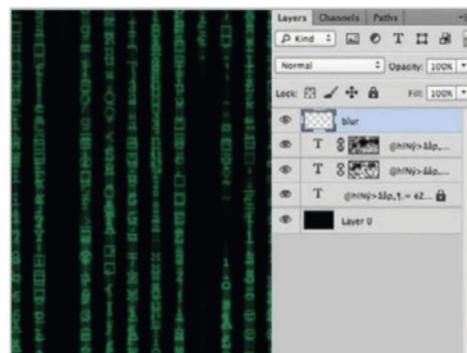
### Falling string effect continued

**05** Select the white squares that have appeared next to your second and third text layers and go to Filter>Render>Clouds. Using a black brush and with the white square (now cloudy) selected, paint a few blotches onto the canvas to remove parts of the text layer.



### Add depth

**06** Set the Opacity of the first text layer to 40%, the second to 60% and the third to 40%. You should now have a nice blend of the individual layers, creating the depth you've been chasing, where some layers seem further back than others.



### A touch of motion

**07** Select your three text layers, Ctrl/right-click and select Duplicate. With your duplicated layers selected, merge them into one layer using Cmd/Ctrl+E. Go to Filter>Blur>Motion Blur and set the Angle to 90 and the Blur to 36.



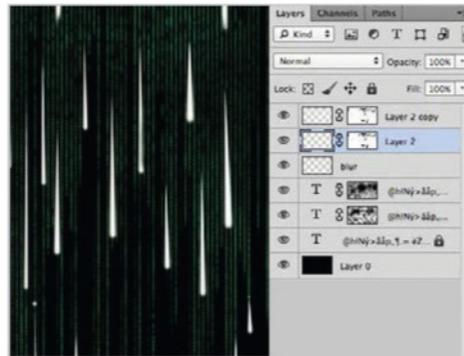
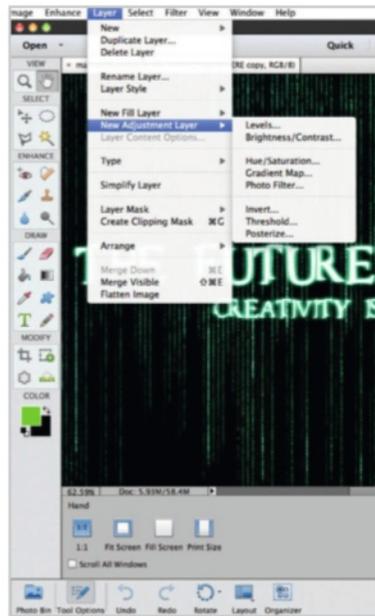
# Tutorial Make your own sci-fi text effects

## Expert tip

### Layer masks for Elements users

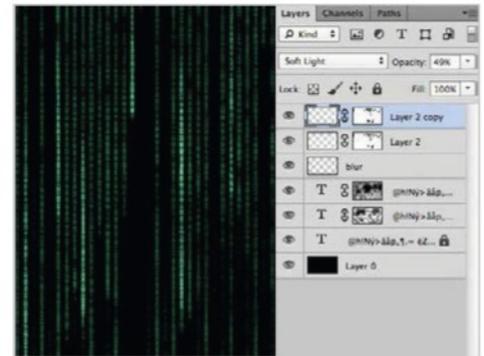
Layer masks don't exist in Photoshop Elements, but that doesn't mean you can't cheat! Add an adjustment layer (they come with masks) and don't change the settings. Put it underneath the layer or image you want to have a layer mask on, and with that layer or image selected, go to Layer>Group With Previous. By painting on the adjustment layer mask with a white or black brush, you will erase or add to the grouped layer above it.

Layer masks are a crucial ingredient to being a fast Photoshop user, as they support non-destructive editing.



### Add highlights

**08** Create a new layer and use a white brush set to 15px size and 0% Hardness to create vertical lines across the page. You can use Cmd/Ctrl+T> Perspective to close up the tops for a raindrop effect.

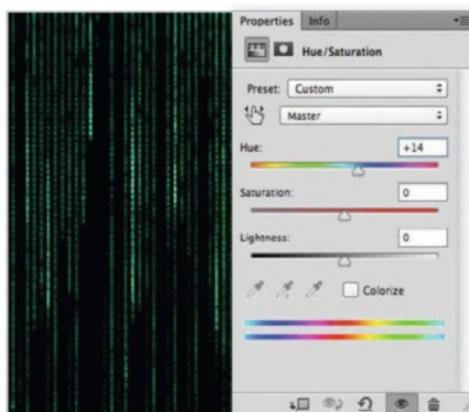
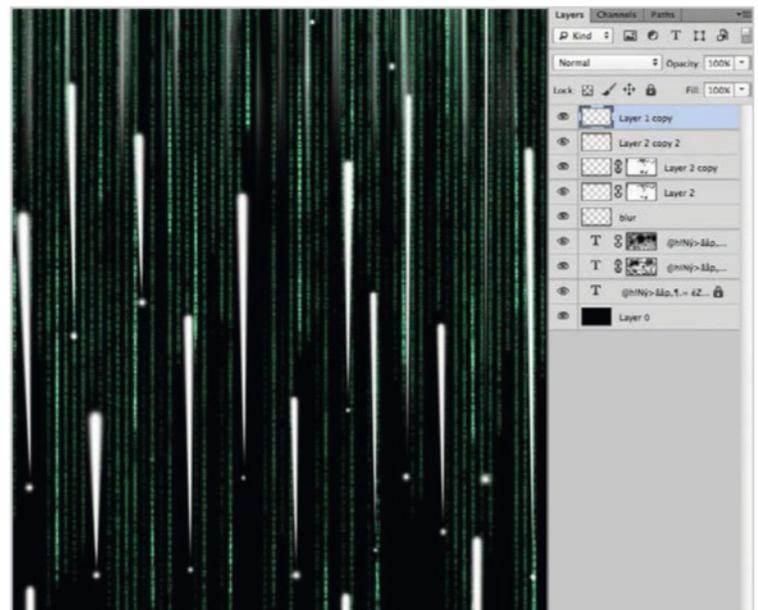


### Create the glow

**09** Add a couple of white dots with your Brush tool, then set the layer style to Overlay. Your piece should now have a sci-fi glow. Duplicate the layer and play with the opacity for added brightness.

### Detail the image

**10** Duplicate a highlight layer and flip the layer vertically or horizontally so some highlights are brighter than others. Add additional brush strokes on a layer to the top of the canvas to thicken it up, plus some dots to the bottom of strings. Set it to Overlay.



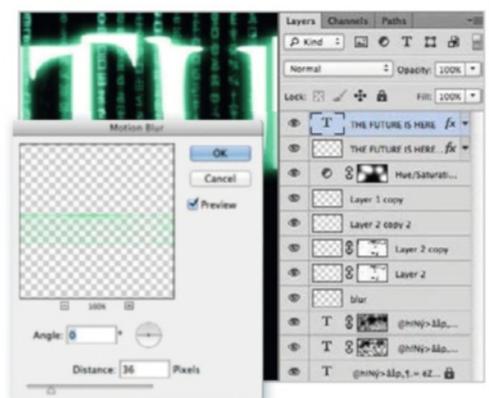
### Apply colour

**11** Add a Hue/Saturation adjustment layer by clicking on the black and white circle. Change the Hue to +14 to create a blue tone. On a layer mask with a black brush, leave a few streaks of blue for colour depth.



### Create the header

**12** Open the font from the resources and click Install Font. You often don't need to restart Photoshop to see it appear, but if it doesn't show up, simply re-opening your Photoshop file will do the job. Create a text box across the screen and set the alignment to Center. Type in your desired header and add Layer>Layer Styles>Outer Glow with 10px size and the colour #2bc282.



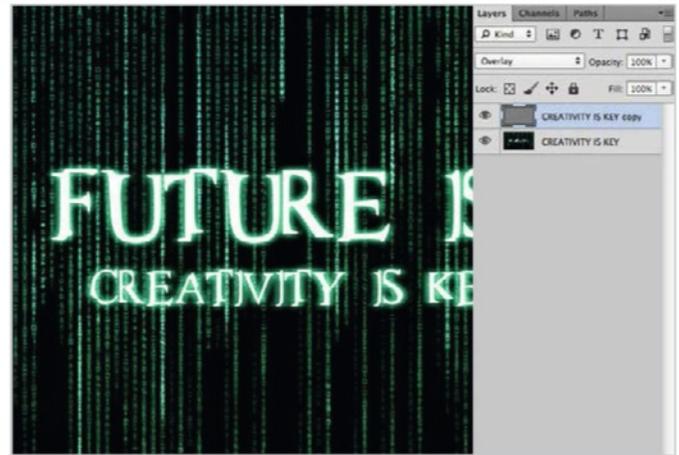
### Add motion blur

**13** Duplicate your header and try to brush on it to rasterise the layer. Place this layer under the original and add a Motion Blur with the Angle at 0 and Blur at 20. You can choose to leave the outer glow on this layer or take it off.



### Further text options

**14** Add the words 'creativity is key' as a sub-header underneath your header at size 80pt. Repeat step 13, and drop the Opacity of the motion blurred 'creativity is key' to 80% and 'the future is here' to 60%.

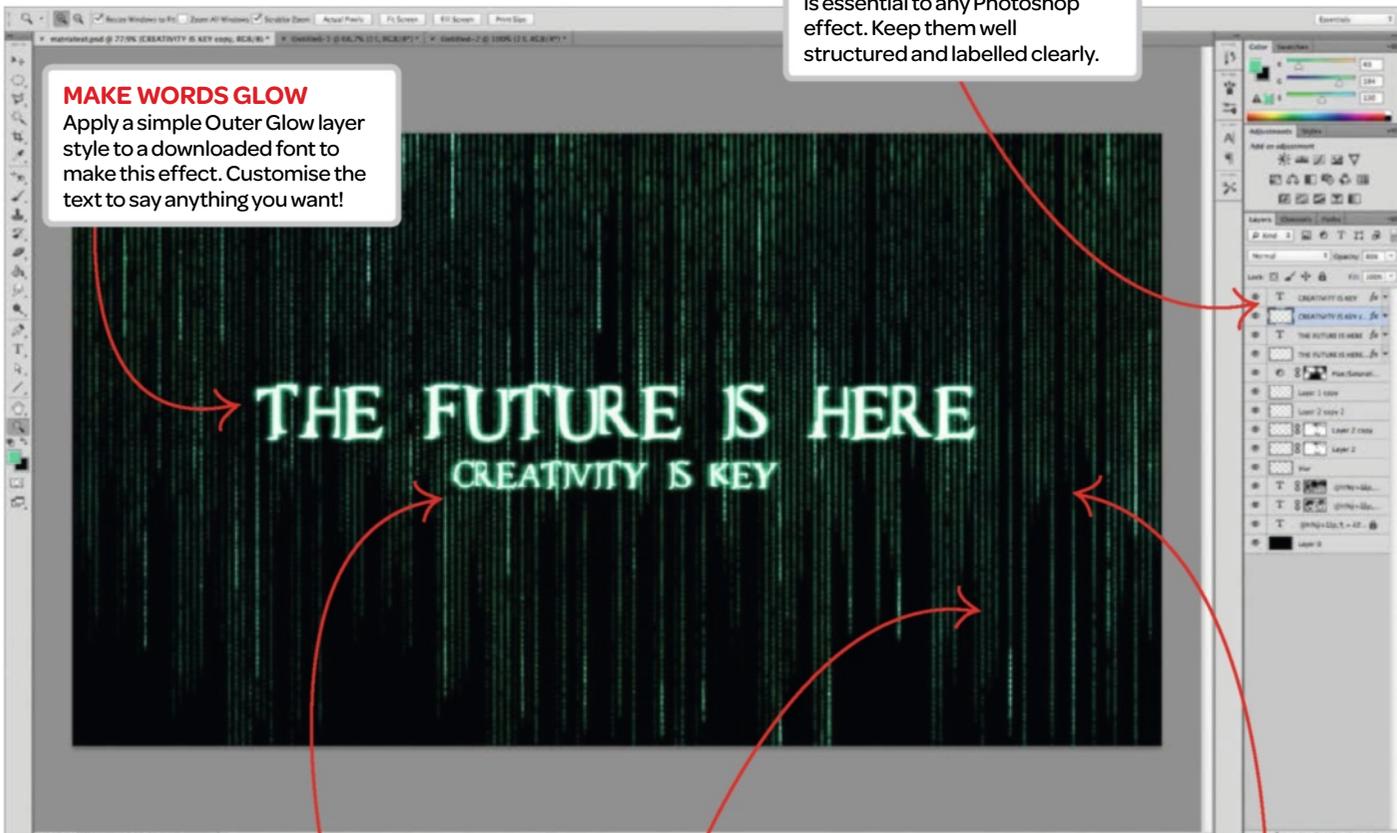


### The final polish

**15** Select all your layers and merge them. Duplicate the layer and go to Filter>Other>High Pass with the Pass set to 1. Subtly is key here. Set the layer to Overlay to give your image its final sharpness.

## Closer look The main tools

Layer styles and Motion Blur are essential



#### MAKE WORDS GLOW

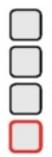
Apply a simple Outer Glow layer style to a downloaded font to make this effect. Customise the text to say anything you want!

**LAYER STRUCTURE**  
Ordering your layers correctly is essential to any Photoshop effect. Keep them well structured and labelled clearly.

**ADDING DEPTH**  
Changing the opacities of different text layers adds depth. Experiment with different settings for varying results.

**VERTICAL TEXT**  
The initial effect begins by using the Text tool. Create a box that spans the entire canvas and set the text to vertical.

**ADD MOTION BLUR**  
The Motion Blur filter creates the slightly out-of-focus effect to some of the falling text, which adds to the sci-fi look.



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## Essentials

### Works with



Photoshop CS3 and above, CC and Photoshop Elements

### What you'll learn

Use adjustment layers to alter any image non-destructively

**Time taken**  
30 mins

## Expert

### Stewart Wood



"When I first started to use Photoshop, I applied all of my adjustments onto a single flat layer. This worked fine, but I quickly found out that I couldn't re-edit my images. Adjustment layers are a gift, giving me non-destructive editing at my finger tips. As a portrait photographer and composer, adjustment layers are a must-have."

# Learn what adjustment layers can do

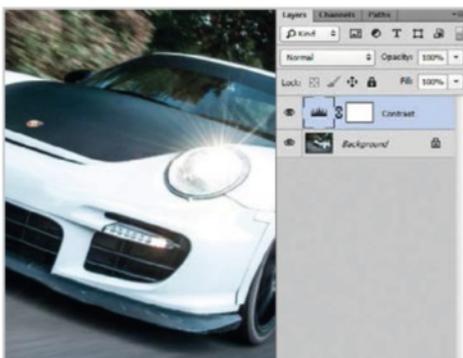
Unleash the power of adjustment layers on your images for a truly non-destructive editing workflow

**In this tutorial, we'll be showing you how to use adjustment layers to better your workflow.**

Adjustment layers apply any correction to all the layers below them, without affecting any of the layers above them, making them a very powerful weapon in your workflow. The adjustments applied can also be housed or 'clipped' inside of a single layer, affecting just that layer alone. You can edit, duplicate, merge, or rearrange the adjustment layers at any time without destroying any pixels in

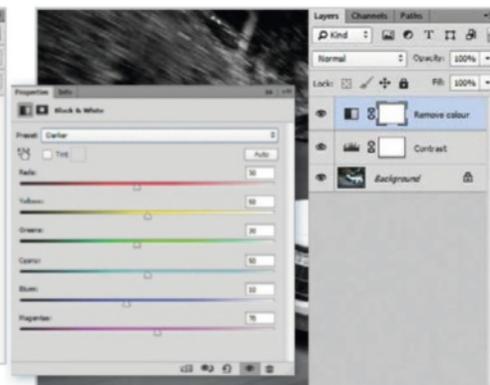
the image. Another advantage of adjustment layers is that they don't add pixels to your image, so they keep your file sizes small.

You'll be using adjustment layers to change the colour and contrast of a car image and to add light to the headlights. You will also add some fog to the image to make it more dramatic. You'll be clipping highlights and shadows, but that's something you don't need to worry about on this type of image. All you have to worry about is having fun!



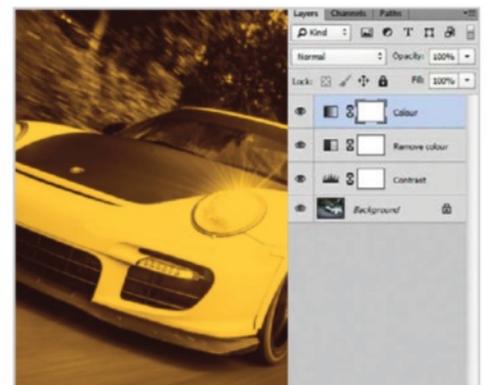
### Add contrast

- 01 Open 'Start.jpg' from the supplied resources and add some contrast. Go to Layer>New Adjustment Layer>Levels. Name this layer 'Contrast'. Adjust the shadow input level to 20 and the highlight level to 240. Keep the midtone level at 1.00.



### Remove the colour

- 02 To remove the colour, go to Layer>New Adjustment Layer>Black & White. Name this 'Remove colour' and pick the Darker preset. Elements users will need to use Hue/Saturation and set it to -100.



### Add the colour back

- 03 Now that you have removed the colour, you have a clean slate to add your effects to. First, go to Layer>New Adjustment Layer>Gradient Map. Call this layer 'Colour'.

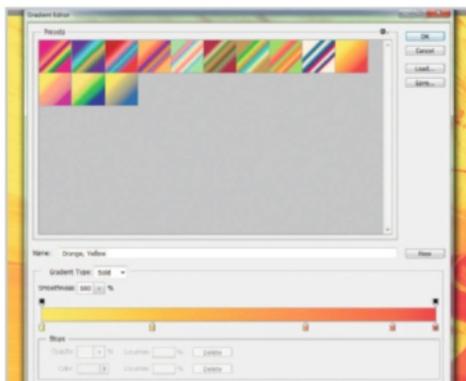


Got a tip about adjustments?  
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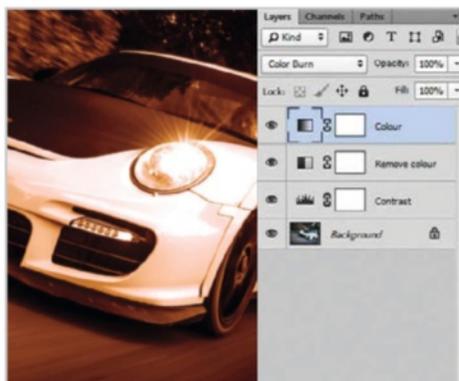
## On the disc

Download this photo  
and try it yourself!



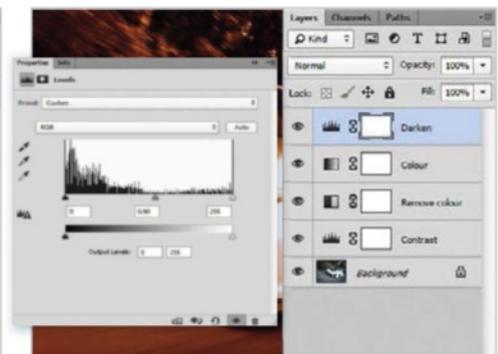
### Edit the Gradient Map

**04** Click on the gradient to edit it. Click the gear icon to the top-left and pick Color Harmonies 2 to load the presets, then click OK when prompted. Now choose the Orange, Yellow preset and click OK.



### Change the blend modes

**05** At the top of the Layers palette you will see a select box with 'Normal' selected. Click on that selection box and choose Color Burn. This will help to blend the Gradient Map in with your image.

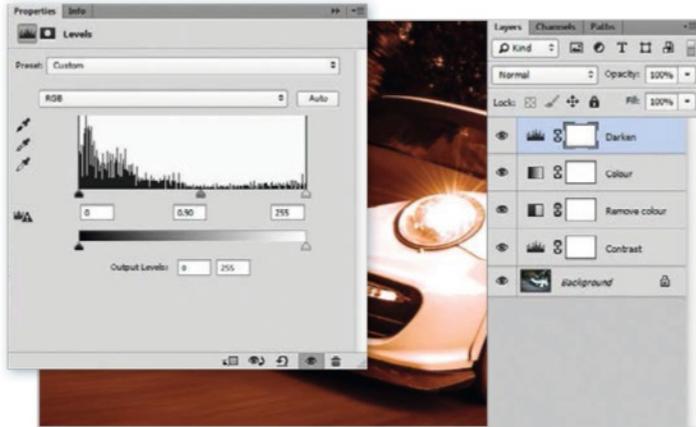


### Darken some more

**06** You will now need to darken the image a bit before adding the car headlights. Go to Layer>New Adjustment Layer>Levels. Name this layer 'Darken'. Adjust the midtone levels to 0.90 and leave the rest of the settings as they are.

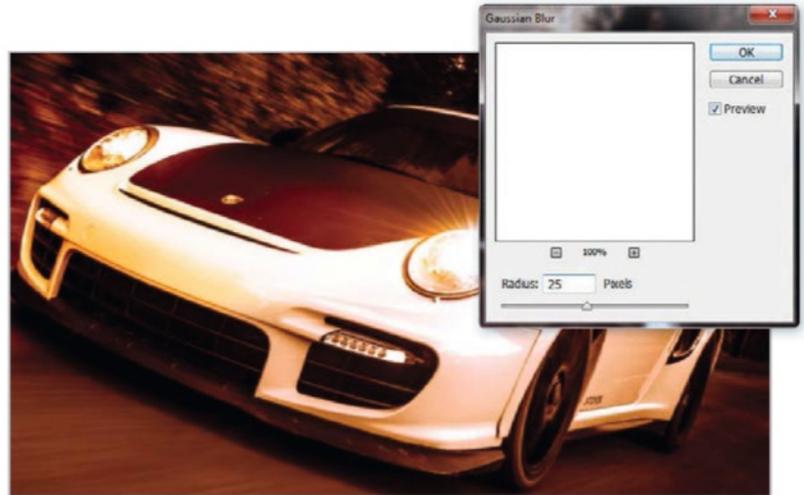


# Tutorial Learn what adjustment layers can do



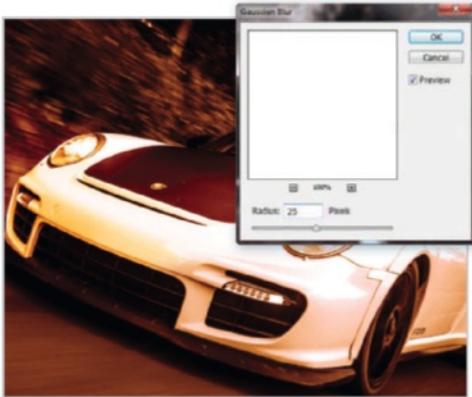
## Add headlight beams

**07** Select the Polygonal Lasso tool (L) and draw a selection over the right headlight. Go to Layer>New Adjustment Layer>Brightness/Contrast. Name this layer 'Light beam 1'. Select a Brightness of 100 and a Contrast of -50.



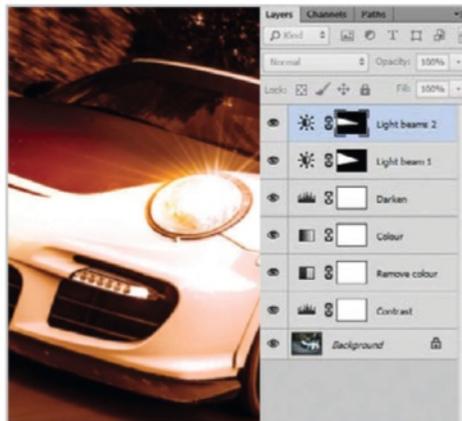
## Blur the light beams

**08** Now add a blur to the light beam to feather the edges a little. This will make it look a little more realistic. Go to Filter>Blur>Gaussian Blur and select a radius of 25 pixels.



## Add more light

**09** Select the Polygonal Lasso tool again and draw a selection just like before, but this time make it smaller than the previous one. Go to Layer>New Adjustment Layer>Brightness/Contrast. Call this layer 'Light beams 2'.



## Blur some more

**10** Select a Brightness of 50 and a Contrast of -25. Again, you need to add a blur to this light beam to make it more realistic. Go to Filter>Blur>Gaussian Blur and select a radius of 50 pixels.



## Just one more time

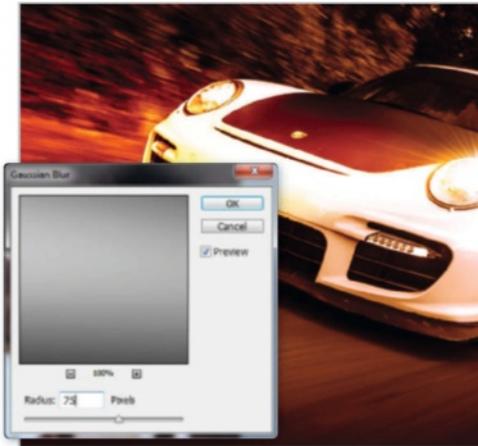
**11** Draw a thin selection in the centre of the beam with the Polygonal Lasso tool. Go to Layer>New Adjustment Layer>Brightness/Contrast and name this layer 'Light beam 3'. Select a Brightness of 50.

## Extra retouches Clean up the image

Add the final flourish with perfectly retouched pictures

Once you've created any piece of artwork in Photoshop, it's a good idea to take a good break from it, sit back and view it objectively. Are there areas you can retouch so as to perfect your work? It's a shame to spend time on something and have an area of your image just slightly let it down. So, zooming in on the bumper and areas where mud has splattered up on the car, use the Clone Stamp tool set at a low opacity and on a new layer to smoothen out areas. The secret is to take your time. Use the Opt/Alt key to select a 'good' area of your image next to the 'bad' area you want to cover up and paint carefully and slowly so as to create a subtle correction. Continue to do this, zooming in and out as you go with the [ and ] keys.





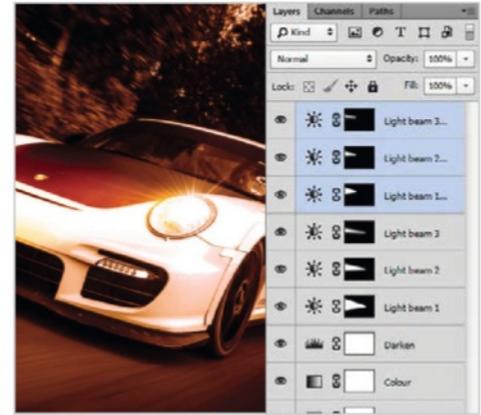
### The centre beam

**12** Again, you need to add a blur to this light beam to make it real. To do this, go to Filter>Blur>Gaussian Blur and select a radius of 75 pixels.



### Copy the beams

**13** Select the Light beam 1 layer, and holding down the Shift key, select the Light beam 3 layer. This will select all of the light beam layers. Then go to Layer>Duplicate Layers.

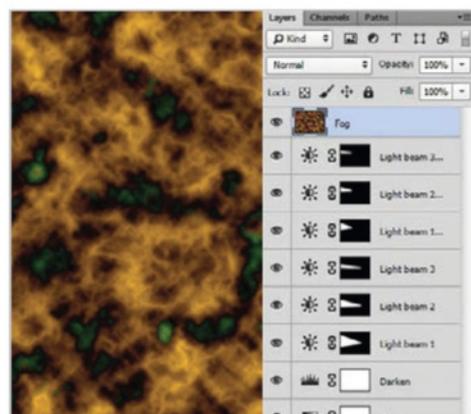


### Move the layers

**14** Select the Move tool (V) and move the duplicate light beam layers over to the left headlight. If you want to add more realism, you can repeat steps 7 to 11 on the left headlight.

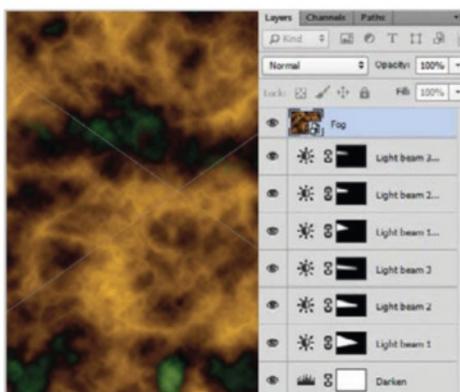
### Create atmosphere

**15** Create a new layer (Shift+Cmd/Ctrl+N) and name this layer 'Fog'. Select the Eyedropper tool (I) and pick a bright colour from the image, switch your Foreground and Background colours (X) and pick a dark colour, but not black.



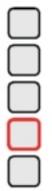
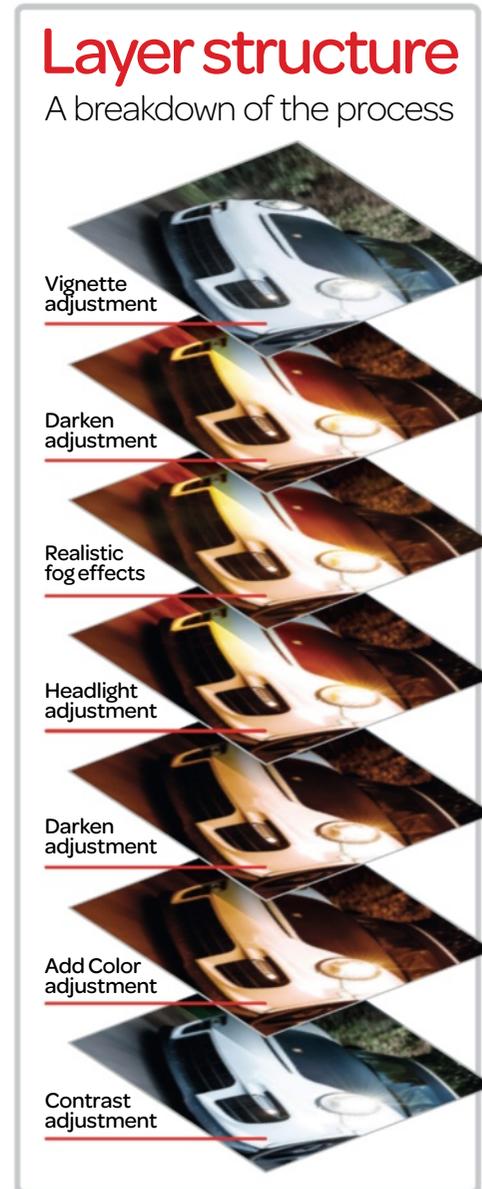
### The Clouds filter

**16** With your colours selected, go to Filter>Render>Clouds. Now go to Filter>Render>Difference Clouds. Press Cmd/Ctrl+F three times to repeat the Difference Clouds filter.

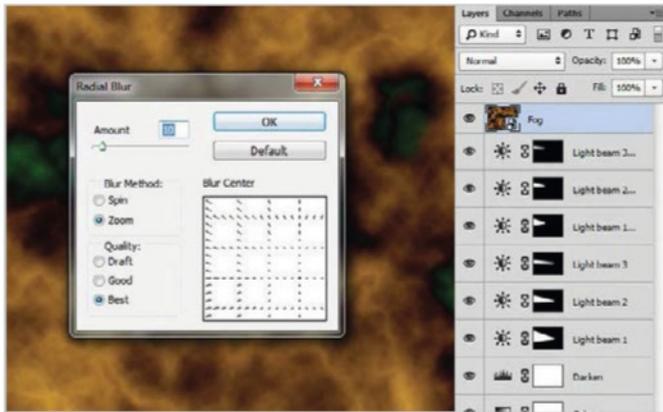


### Smart Objects

**17** Go to Layer>Smart Objects>Convert to Smart Object. Now resize this fog as it's too small. Hit Cmd/Ctrl+T to free transform and increase the size to 200% on both the height and width. Click the tick button to confirm transformation.



# Tutorial Learn what adjustment layers can do



## Add motion blur

**18** Now simulate the motion blur from the start file. Go to Filter>Blur>Radial Blur. Set the Amount to 10 and the Blur Method to Zoom with Best quality. In the Blur Center window, select a position to the bottom-right of the image.

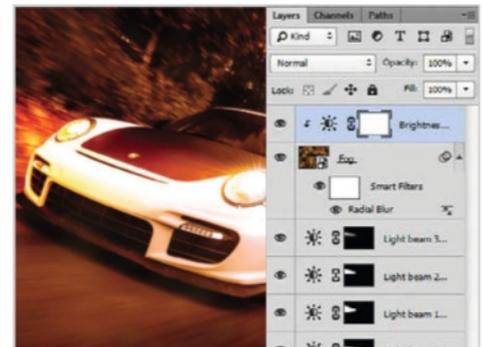
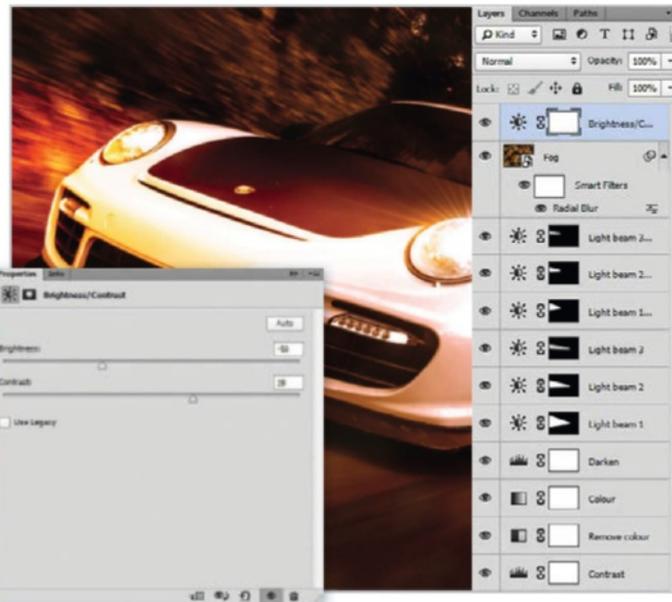


## Repeat until correct

**19** When you're happy, click OK and check your blur. You may need to repeat the blur to get it just right. Now set this layer's blend mode to Screen with Opacity at 25%.

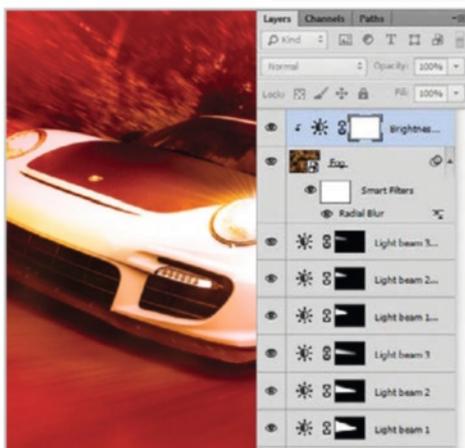
## Darken the fog

**20** You can now darken the fog a little. Go to Layer>New Adjustment Layer>Brightness/Contrast. Set the Brightness to -50 and the Contrast to 28. Next, you will need to clip this layer to the Fog layer so it only affects that layer.



## Clipping masks

**21** Unlike layer masks, clipping masks simply use the contents and transparency of a layer to determine which parts of the layer above it remain visible. To create a clipping mask, go to Layer>Create Clipping Mask (Cmd/Ctrl+Opt/Alt+G).



## Select the car

**22** Select the Elliptical Marquee tool (M) and make a selection around the car. Next, click on Refine Edge in the Tool menu and apply a 250px Feather to your selection.



## Add a vignette

**23** Go to Layer>New Adjustment Layer>Levels and call this layer 'Vignette'. Since you had a selection of the car already, this will have been applied to the Levels layer mask for you. Now adjust the shadow input level to 50. This will darken the car.



## Invert the mask

**24** One final step is to invert the Levels layer mask. To do this, go to Image>Adjustments>Invert (Cmd/Ctrl + I). Now it's up to you to play and have fun!

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The image shows a stack of Photoshop Creative magazine covers. The top cover features the headline "LEARN PHOTOSHOP IN 7 DAYS" and lists various topics like "Brushwork", "Layers", "Adjustments", "Selections", "Filters", and "Retouching". Other covers in the stack show "20 QUICK-FIX ACTIONS" and "5 WAYS TO... BOOST PHOTOS". A hand is holding a small American flag in front of the stack.

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## 20 QUICK-FIX ACTIONS ON YOUR DISC!

Download your exclusive actions pack from the disc now to start applying these incredible instant effects!



### Essentials

#### Works with



Photoshop CS and above, CC and Photoshop Elements

#### What you'll learn

How to load an Action into Photoshop and apply it to an image

 **Time taken**  
30 mins

### Expert



#### Simon Skellon

"Actions are ready-made quick fixes which apply instant effects to your photographs. From colour-fixes to creative effects, they scream efficiency, and go a long way when you're attempting to transform your workflow into a faster and smoother process."



# Instant effects with actions

How to use the incredible actions from the Photoshop Action Man

**W**e partner up with the Photoshop Action Man ([www.photoshoptactionman.com](http://www.photoshoptactionman.com)) to bring you a collection of finely tuned effects designed to give images a blast of creativity.

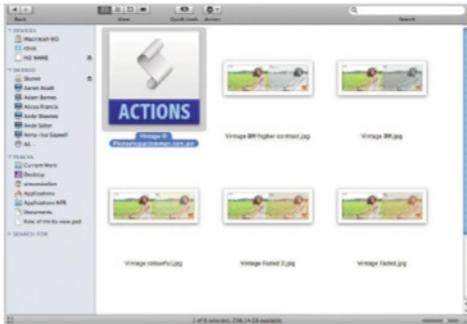
There are 20 in total, and all have been provided especially for **Photoshop Creative** readers. They provide a range of instant effects; from gritty colour and vintage styles to smooth sharpening

and detail enhancements, there are loads of different effects to try.

So follow the three steps opposite to find out how to load the Actions into Photoshop, and then apply a HDR effect to make colour and detail pop in this landscape. Also, check out the range of other cool effects that are included in the pack, such as Vintage Colourful and Retro Sunshine, each with their unique creative touches.

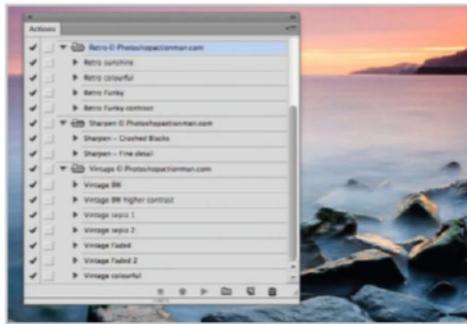
# Step-by-step Actions to the rescue!

Make colour and detail pop with an HDR Action



## How to load actions

**01** From your supplied files, grab the Action Man pack and stash it somewhere easy to find on your PC. To load the Actions into Photoshop, double-click on their '.atn' files (we chose the HDR set).



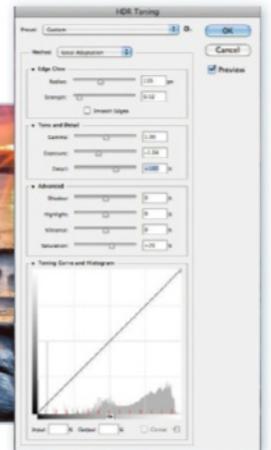
## Load them up

**02** If you don't have the Actions palette open, go to Window>Actions. The chosen set of Actions will appear inside. Open up this landscape image from your disc, or try them on one of your own images.



## Hit Play!

**03** Expand a folder with the Actions. Click HDR – Brighten Shadows, hit Play, and the HDR Toning adjustment will open. Set Exposure to -1.0, Detail to +100% and hit OK. Increase layers' Opacity to 80%.



## Closer look The top six actions

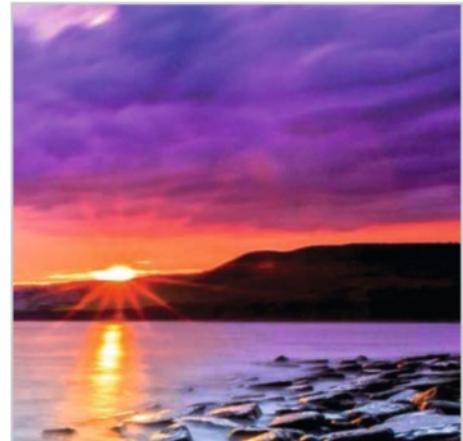
A look at the kind of effects that are possible with your free actions pack



High Pass - Fine



Gritty Colour



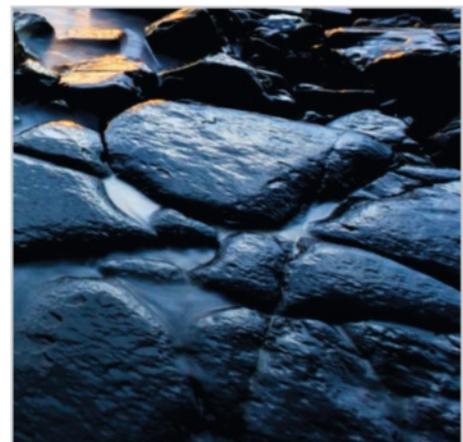
HDR – Brighten Shadows



Vintage Colourful



Retro Sunshine



Sharpen – Crushed Blacks



# Not just for dummies



# for Beginners

A clear, comprehensive series for people who want to start learning about iPhone, iPad, Mac, Photoshop, photography and more

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Photoshop File Edit Image Layer Select Filter View Window Help

Creative projects...

## Moasic pop-art effects

Follow this step-by-step guide  
for eye-catching results (p74)

Vital tools...

RESTORE PHOTOS WITH

# LEVELS & CURVES

Find out why you need these  
editing techniques on page 80

Step-by-steps...

Essential editing guides

Understand colour swatches	72
Mosaic pop-art effects	74
Add perspective shadows	78
Use levels and curves	80

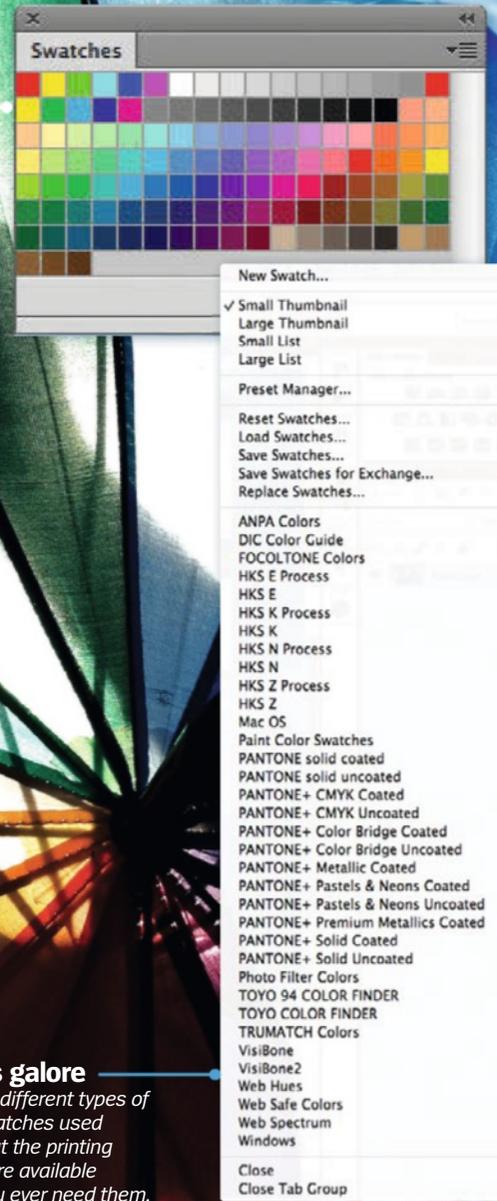
**Precision picking**

With the Brush or Eyedropper tools, use Alt/Opt and click and hold the mouse to open this colour picker for a closer view.



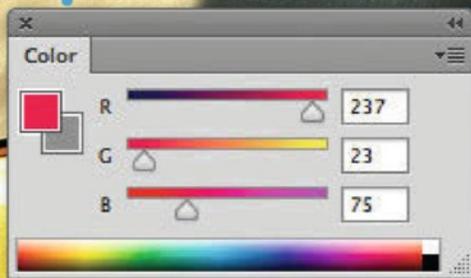
**Easy to access**

Swatches are the most-used colours available in handy clickable thumbnails.



**RGB colours**

Another way to add or edit colours precisely is via the RGB sliders.



**Colours galore**

The many different types of colour swatches used throughout the printing industry are available should you ever need them.

**Essential breakdown...**

# Understand colour swatches

Get more from colours by utilising the Swatches palette, and learn how to create your own colour swatches

Swatches are collections of colours that you can use for painting, filling, adding shapes, creating text and more. Just like a swatch book for fabrics, you can browse thumbnails of colours and pick the right ones for your project. The default swatch set contains all the common colours, and there

are a number of other swatch sets built in too. Elements only has a few, but Photoshop offers more options. Chances are, though, that you will stick mainly to the default set.

The real power of swatches is in the ability to create your own sets. You can build a collection of colours for a project and save

them as a custom set to load at any time. You can pick colours using the Color Picker tool from a photo or use the Color palette to slide the RGB controls to create custom colours. Double-click on your new colour thumbnail and you will have the option to name it and add it to the Swatches palette.



## What does it mean?

**PANTONE** This is the spot colour printing system most adopted in the printing industry. Printers use a mix of different colour inks to achieve the specific colours needed. There are over a thousand colours in the PANTONE system and each one has a different name or number.

# Swatches Why you need colour swatches

Swatches are simple collections of colours. The default set is made up of commonly used colours. You can select the little down-facing arrow in the top right to see a menu with other available collections, such as PANTONE colours. The best thing about Swatches though, is the ability to add your own colours and save them in

sets. Use the Color Picker tool from the left-hand toolbar to click on a colour in a photo to select it as the Foreground Color. You can then double-click the Foreground Color icon to launch the Color Picker dialog, where you will see an Add to Swatches button. Name your colour and you can add it to your Swatches palette.



### ADD SWATCHES

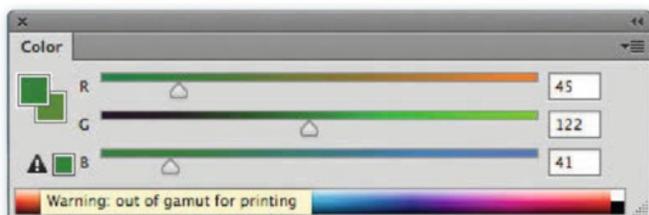
The best thing about swatches is you can add your own colours saving most-used ones for speed.

### COLOR PICKER

Work with a rainbow of colours on the left, and the intensity of the colour tone on the right.

### SWATCHES PANEL

To see all the available colours in the Swatches panel, load it up from the Window menu



## RGB colour slider Get a more precise colour

If you want to get a more precise colour, use the Color palette instead. This lets you tweak the Red (R), Green (G) and Blue (B) values to get the mix you want by dragging sliders from left to right. If you see a warning triangle come up, this means your colour selection is 'out of gamut'. That means the colour you've picked can't be represented in CMYK for commercial printing. A swatch next to the triangle gives you the closest CMYK alternative. Pick this to ensure colours can be printed in CMYK if required.



## Swatches at a glance

### Swatches in Photoshop

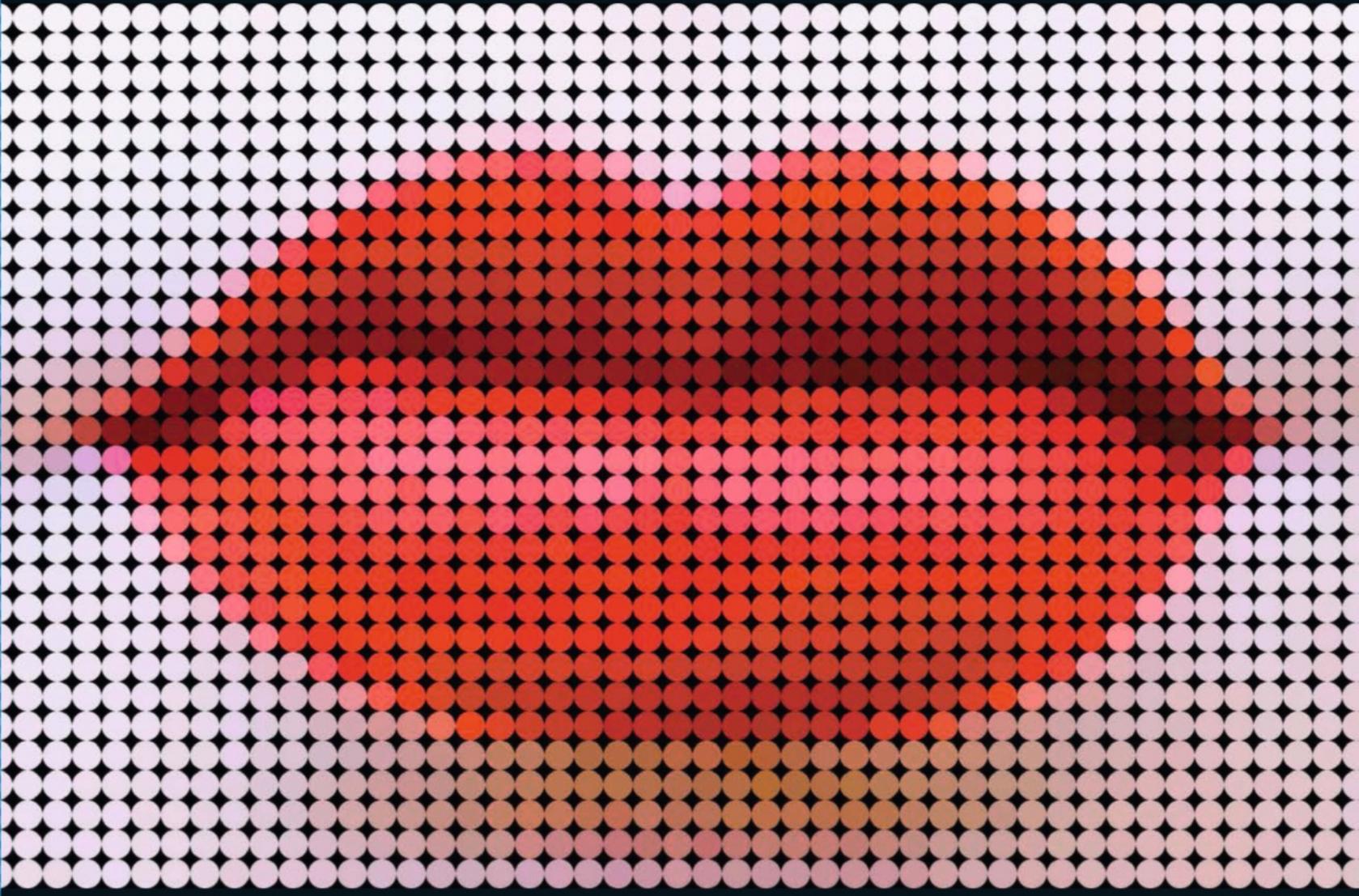
The Swatches palette in Photoshop can be shown with either small thumbnails, large thumbnails or as a list, which you can pick from the drop-down menu in the top-right of the palette. If you want to select a colour as a foreground colour, then you can simply click on it. If you want to select a background colour, however, then you can hold down Cmd/Ctrl and then click on a swatch. If you hover over a blank swatch, the picker icon changes to a Paint Bucket, so you can fill the swatch with the current foreground colour.



## How it looks in Elements

### How swatches differ

The Swatches palette in Photoshop Elements is a little simpler than the one in Photoshop. There aren't as many options when it comes to swatches, for example, as there are no PANTONE or other colour sets built in. You can still create your own custom swatches in the same way and add and load them from the drop-down menu in the top-right of the palette. To select different sets, there is a drop-down menu at the top that isn't in Photoshop, and you can pick your sets of swatches directly from here instead.



Start image



**On the disc**

Download this image and make mosaic magic.



## Creative projects...

# Mosaic pop-art effects

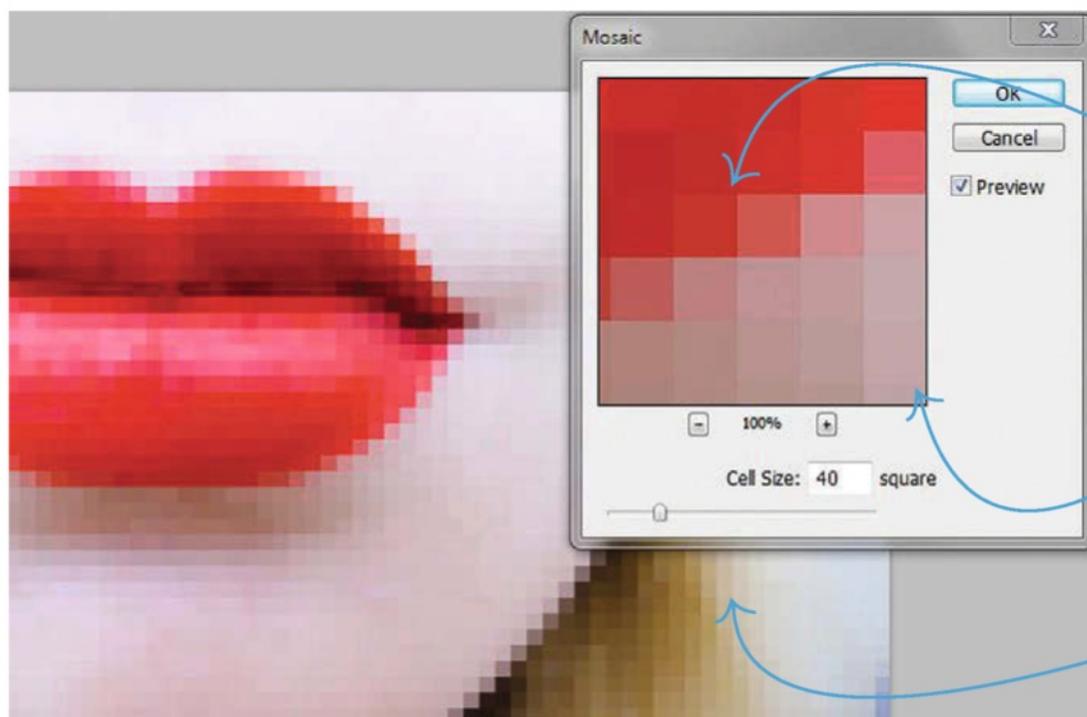
## Vivid imagery with the Mosaic filter and clever edits

In this Photoshop tutorial, you will learn how to turn a photo into a pattern of coloured dots and create circle pixels, pop-art style. Let us make everything from scratch using one of Photoshop's filters, a Layer Mask and a simple repeating pattern.

The Mosaic filter pixelates an image by turning it into a series of solid-coloured squares. These will eventually become your coloured

dots, so you will want to set your Cell Size value based on the number and size of the coloured dots you want in your final effect.

The start image is available in the supplied resources (originally from [www.flickr.com/photos/86988508@N02](http://www.flickr.com/photos/86988508@N02)) so give this a go. Whatever you do, be sure to send us your attempts for a chance to appear in next issue! Drop us a line at [pcr@imagine-publishing.co.uk](mailto:pcr@imagine-publishing.co.uk).



## At a glance

Check out the main tools

### MOSAIC FILTER

The Mosaic filter is the first port of call, transforming your image into thousands of square colour pigments.

### LAYER MASKS

A simple layer mask is used to fill with the repeating pattern, and create the great effect needed for this fun style.

### REPEATING DOTS

To create the pop-art effect, draw a round dot by hand then repeat the process using Photoshop Patterns.



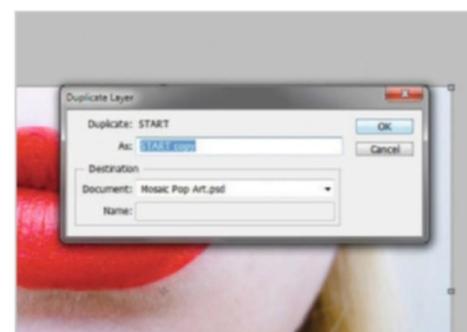
### 01 Open a new image

In the start menu of Photoshop, go to Open and browse where the 'Red Lips' image is saved from the supplied resources. Double-click on the layer (Background) to unlock the layer, and rename it 'START'.



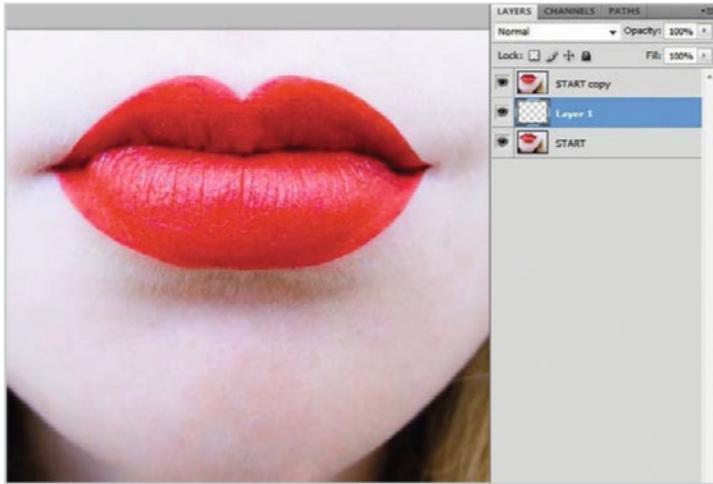
### 02 Change the image size

Go to Image>Image Size or use the shortcut (Ctrl+Alt+I). Uncheck selection – Constrain Proportions and change the width to 240mm and height to 170mm. Change the Resolution to 300 dpi and click OK.



### 03 Duplicate the image

Go in the START layer in the Layers panel. Click on the layer, and some options will appear. Select the Duplicate Layer option, and click OK. Alternatively, duplicate the layer via the shortcut (Cmd/Ctrl+J).



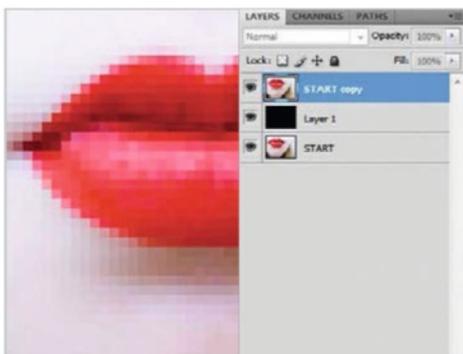
### Add a new blank layer

**04** Hold down Cmd/Ctrl and click on the New Layer icon to add a new blank layer to the document. Photoshop will add new layers above the layer that is currently selected, but by holding down Cmd/Ctrl while clicking the New Layer icon, Photoshop will place the new layer below it instead.



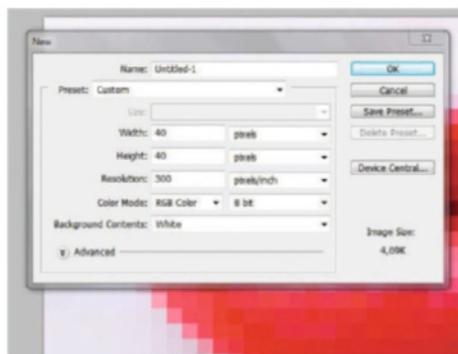
### New layer with black

**05** Go to the Edit option in the Menu bar along the top of the screen and choose Fill by selecting the Fill command from the Edit menu in Photoshop. Change the Use option to Black, and then click OK.



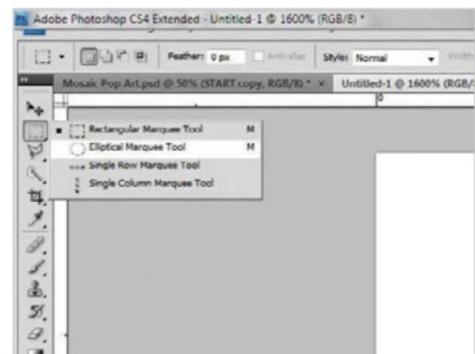
### Apply the mosaic filter

**06** Click on the layer in the Layers panel to make it the active layer. Go up to the Filter menu, choose Pixelate, followed by Mosaic. Go to Filter>Pixelate>Mosaic and set the Cell Size value to 40.



### Create a new document

**07** Go to File>New and set both the Width and Height to the same value you entered for the Cell Size option in the Mosaic filter's dialog box. Click OK to close it. Your new document will appear on the screen.



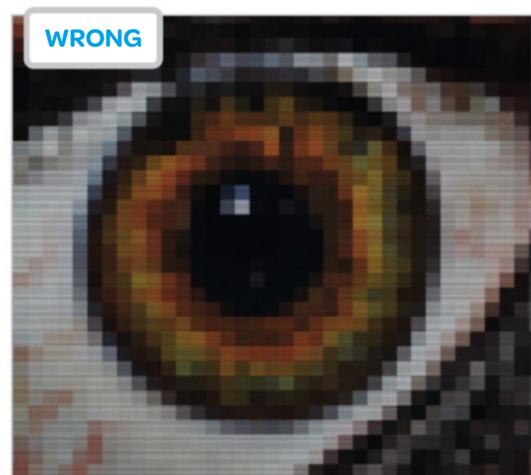
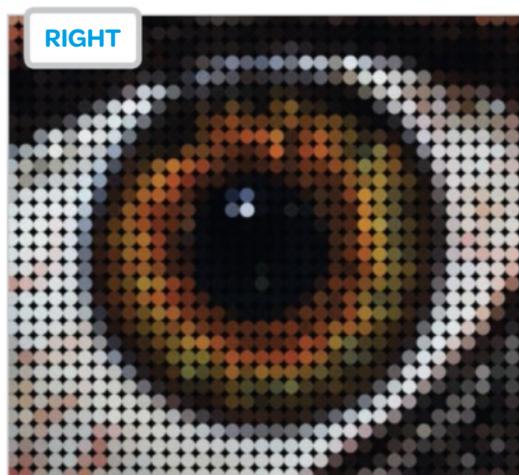
### Select the elliptical marquee tool

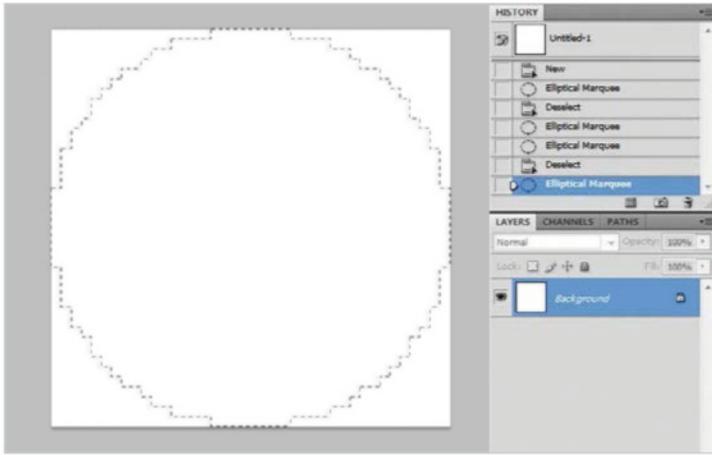
**08** Click on the Rectangular Marquee tool, hold the mouse button down until a menu appears, and choose the Elliptical Marquee tool.

## Expert tip

### Pay attention to changing values

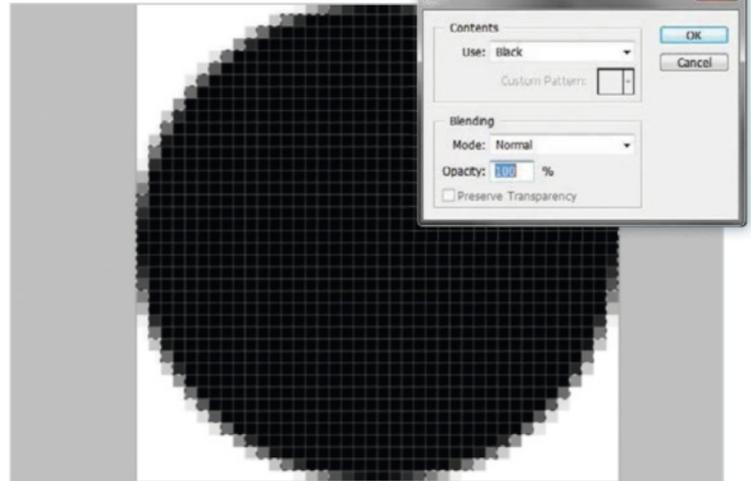
When creating a new document, remember to set both the Width and Height of the document to the same value as what you entered for the Cell Size option in the Mosaic filters. In this tutorial, the Cell Size is 40, and the Width and Height options should both be set as 40 pixels each. These definitions should have equal values for the tutorial, or it will change the end result. Have a look at the two images on the right for an example of what can happen if you haven't made a note of those details correctly.





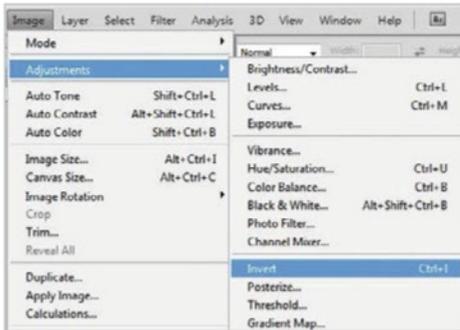
## Draw circular selection

**09** With the Elliptical Marquee Tool in hand, hold down the Shift key, click in the very top left corner of the document and, with the mouse button held down, drag diagonally down to the bottom right corner of the document to draw a circular selection outline.



## Selection with black

**10** Go to Edit>Fill. The option should already be set to Black since that's what it was changed to in Step 5, so click OK. Press Cmd/Ctrl+D on your keyboard to quickly deselect the area and remove the selection outline.



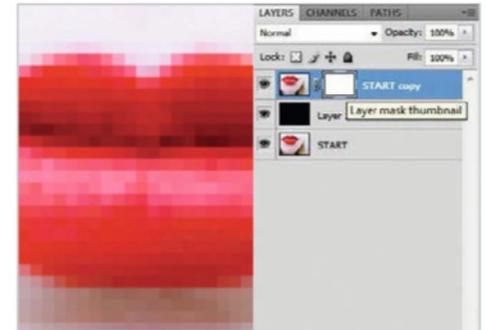
## Invert the colours

**11** Go to Image>Adjustments Invert. This inverts the colours in the document; making the circle white, while the corner areas become black. Alternatively, if you prefer, use the shortcut (Cmd/Ctrl+I).



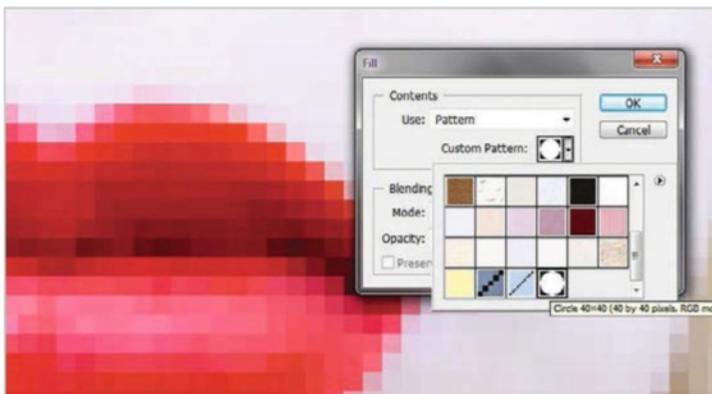
## Define circle as pattern

**12** Go to Edit>Define Pattern. Give the pattern a descriptive name, like Circle 40x40, and click OK, which will save the document as a pattern. As it has already saved, click Don't Save.



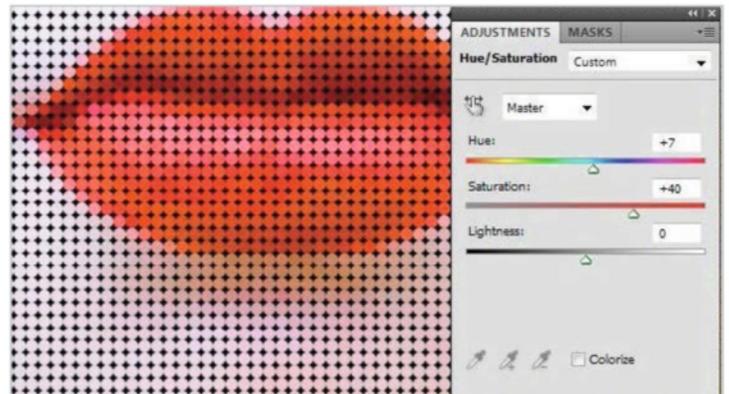
## Add a layer mask

**13** Switch back over to your main document and make sure the copy layer is selected. Click on the Add Layer Mask icon in the Layers panel. With the copy layer selected, click on the Add Layer Mask icon.



## Fill the layer mask

**14** Go up to the Edit menu and choose Fill. Change the Use option from Black to Pattern, and click on the Custom Pattern preview thumbnail in order to select the pattern you want to use. Click on the Custom Pattern preview thumbnail in Fill, which will open the Pattern Picker. Choose the circle pattern you just created by clicking on its thumbnail – it should be the last thumbnail in the list. Click OK once you have selected it.



## Add a hue/saturation

**15** You can enhance the effect by increasing colour saturation in the image by clicking on the New Adjustment Layer icon at the bottom of the Layers panel. From the list that appears, choose Hue/Saturation. Now, increase the level of colour saturation in the image by clicking on the Saturation slider and dragging it towards the right. The further you drag it to the right, the more saturated the colours will become.



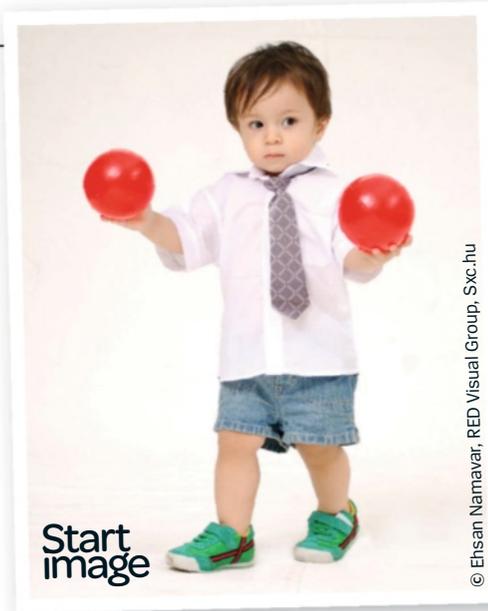
## Start with selections

Choose the right tool for the job – the Lasso tools are perfect for fairly easy selecting work.



## Realistic placement

Always consider where the shadow would be in real life. Only a small part should show under this shoe, for example.



Start image

© Ehsan Namavar, RED Visual Group, Sxc.hu

## The shadow

The actual shadow is simply a transformed and colour-filled selection of the main subject.

## Essential edits...

# Add perspective shadows

### Use selections and layer masks to create photorealistic shadows

Shadows are great for adding depth and effect to your photos. Sometimes, depending on lighting or how overcast the day is, there just isn't a shadow to be seen. However, adding your own in Photoshop using some of its basic tools and a few nifty tricks is perfectly straightforward.

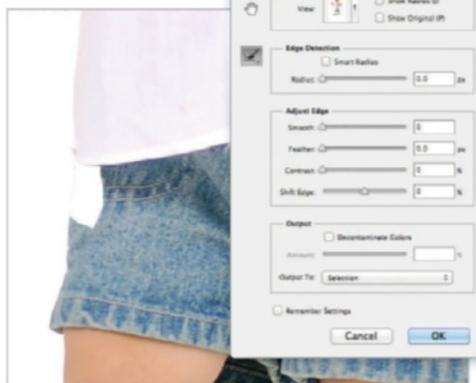
In this image, the cute little boy has been photographed to eliminate shadows, but you may want to add them back in. There isn't a lot of room behind the boy in the original image, so the first step is to select the model from the background, then paste him into a new custom-sized canvas to work on.

You can create the shadow by using a duplicate layer turned black and then warping it into position. Then, blur it a bit so the edges are less defined, like a real shadow, and add a gradient on a Layer Mask to blend the shadow out, so it is more transparent as it gets further away.



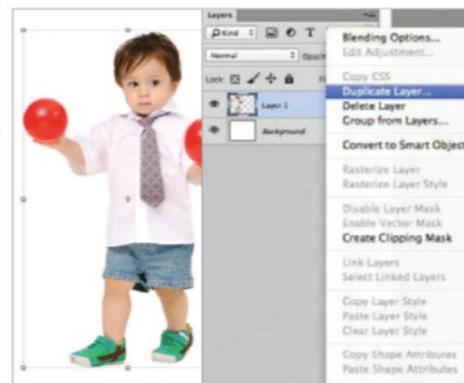
## Make a selection

**01** You need to make a selection of your main subject. We used the Magnetic Lasso tool to carefully draw around the boy as closely as possible, but you could try other selection tools if you prefer. Go to Select>Refine Edge.



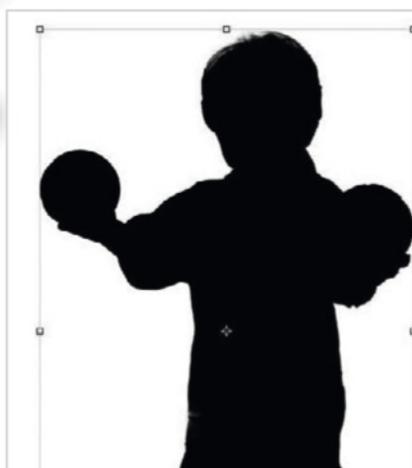
## Refine the selection

**02** In the View mode, opt to view the image on Layers, so you can see your cutout clearly. Select the Refine Radius tool (the icon on the left next to Edge Detection) and paint over any missing areas, like the hair or this bit on the shorts.



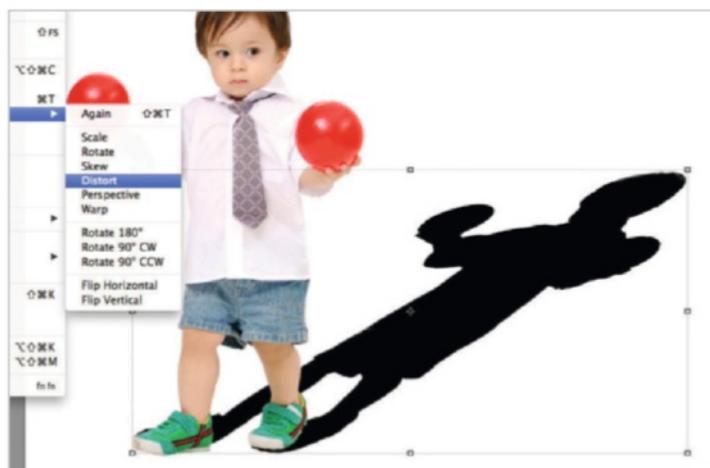
## New canvas and paste

**03** Choose Output To: Selection and then OK. Go to Edit>Copy. Set up a new, blank canvas (File>New) that is 180mm high, 240mm wide, 300dpi and White. Paste (Edit>Paste) in your selection. Finally, make a duplicate of your model layer.



## Make it black

**04** Make sure the Foreground Color is set to black and then use Cmd/Ctrl+Opt/Alt+Shift+Backspace, which will fill the selection with black but preserve transparency. Move the black shadow layer underneath the colour model layer in the Layers palette.



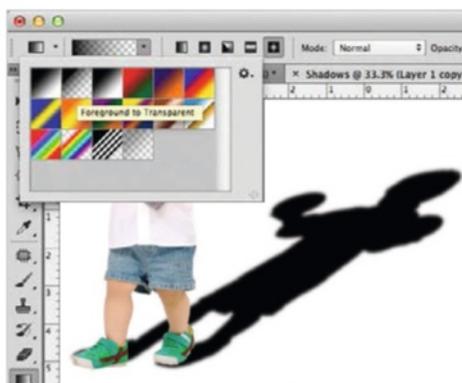
## Distort it

**05** Go to Edit>Transform>Distort and then use the corner handles to start pulling the shadow where you want it to go. You might want to rotate the shadow slightly to make the angle right. Play with the Transform options to suit your image.



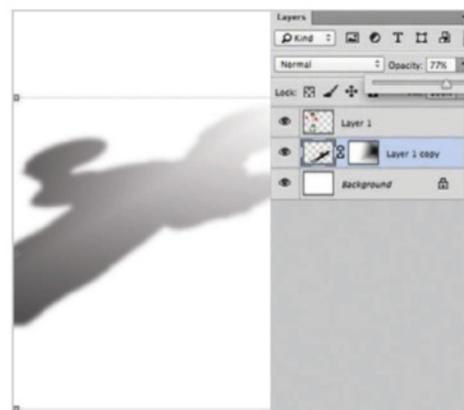
## Blur it out

**06** Make sure the shadow layer is selected and go to Filter>Blur>Gaussian Blur. Change the Radius to between 8 and 9 pixels. Next, add a layer mask to the shadow layer via Layer>Layer Mask>Reveal All. Select the new mask thumbnail.



## Gradient tool

**07** You will want to make the shadow less transparent as it gets further away. Pick the Gradient tool from the left-hand toolbar (it might be hiding under the Paintbucket tool). In the top Options bar, pick the Foreground to Transparent gradient preset.



## Drop the Opacity

**08** With your Foreground Color as Black and the Background Color as White, draw a line from the head of the shadow to the feet with the Gradient tool. Finally, set the Opacity of the shadow layer to 70-80%.



Understand histograms...

# Use levels and curves

Using levels and curves is one thing, but are you getting the most from histograms?

**Histograms; the often overlooked indicator in all images is surprisingly more than just a pretty pattern in your Levels and Curves dialog boxes.** This little graph is a representation of the colour and tonal depth within an image – a quick-glance indicator if you like – explaining how much lightness and darkness is present, and can also telegraph any gaps within the tonal integrity of an image that may affect the editing possibilities of the image.

When you look at a histogram in context to the image you are working with, depending on which side of the graph/scale has more information on it, indicates the brighter or darker the image. Seeing as how histograms work in both X and Y scales, there is an indicator as to which tonal area is affected, and typically, the graphical representation of all histograms are all laid out the same, with the shadow details indicated on the left, the mid-tones in the middle, and the highlight detail on the right. The vertical column is dedicated to showing intensity, reflecting the amount of detail present, be it nothing or everything.





# Closer look

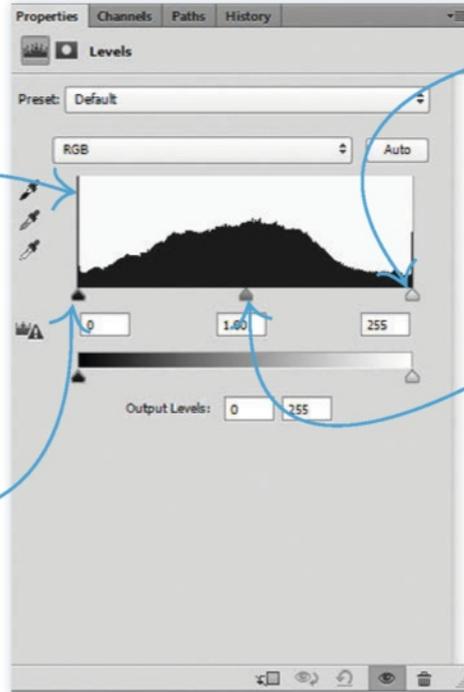
What the different elements of a histogram palette actually mean

### THE X AND Y AXIS

The X axis displays the tone/shade, anywhere from 0-255, 0 being black and 255 being white, and the Y axis indicates how strong that tone/shade's presence within the image is.

### ADJUST THE DARK TONES

Using the Shadow detail indicator you can adjust the value of the dark tones, darkening the image by sliding the black point along, reducing the lightness of the image.



### ADJUST THE LIGHT TONES

The Highlight indicator is the polar opposite of the Shadow's except it deals with pure whites and greys. By adjusting this, you can bleach out your image by extending the reach of pure white within an image.

### ADJUST THE MIDTONES

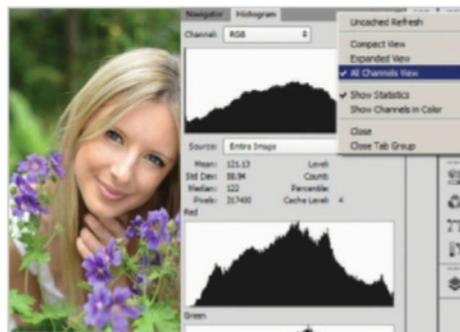
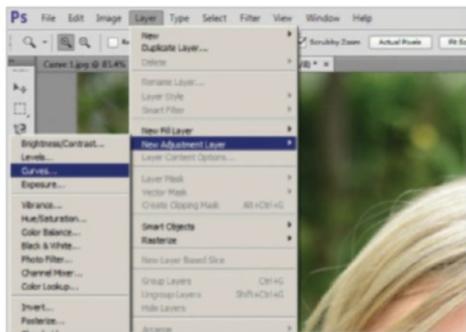
The Midtone indicator is possibly the most subtle, and most affective of the histogram's tonal areas. Here you can adjust the overall contrast of the image, by either lightening or darkening the image.

### BOTH LEVELS AND CURVES

Even though this histogram is taken from the levels, the principle is the same across the board in terms of histograms, meaning that the principles stated here are the same for curves.

# Use the histogram with curves

The starting point for many edits is curves. To edit tone or colour, read on to see how to get more from this tool



## Select your image

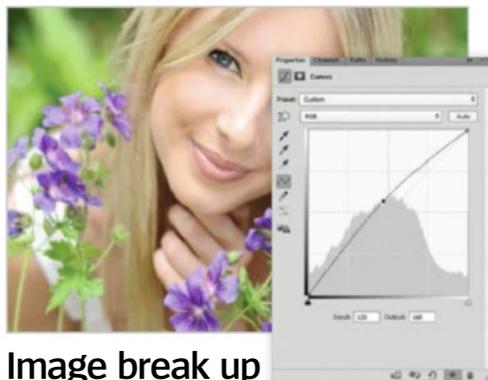
**01** Click Cmd/Ctrl +O to open your image. Select the curves via Image> Adjustments>Curves (Cmd/Ctrl +M) or by creating a re-editable adjustment layer; click Layer>New Adjustment Layer>Curves.

## Access the histogram panel

**02** Go into View>Histogram to access a live feed showing your edits' impact on the integrity of the image. We've clicked on All Channels View, so we can see each channel's role in the build up to a final image.

## Access Curves

**03** Once the curve information is available, look at the histogram. Colour and tonal arrangements are reflected in the histogram, giving a gradual peak over the midtone section, indicating a dense colour palette.



## Image break up

**04** We want to add contrast and colour, but when using curves it's easy to damage the image. We've boosted brightness, and the breaks in the histogram indicate missing tonal detail. Avoid this at all costs.

## Plot points revealed

**05** To add the contrast without damaging the image too much, we will add a few anchor points into our curve. Click three points in the line and give them the following input/output values: 54-45, 102-102, 133-138.

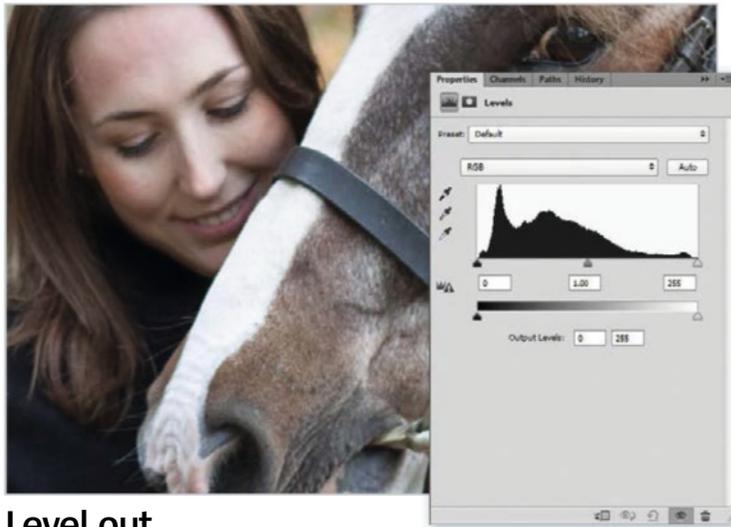
## RGB plotting

**06** Exactly like the last step, drop down the channel option and select each colour and add in the following input/output values: Red; 44-33, 179-172, Green; 127-121, Blue;128-117.



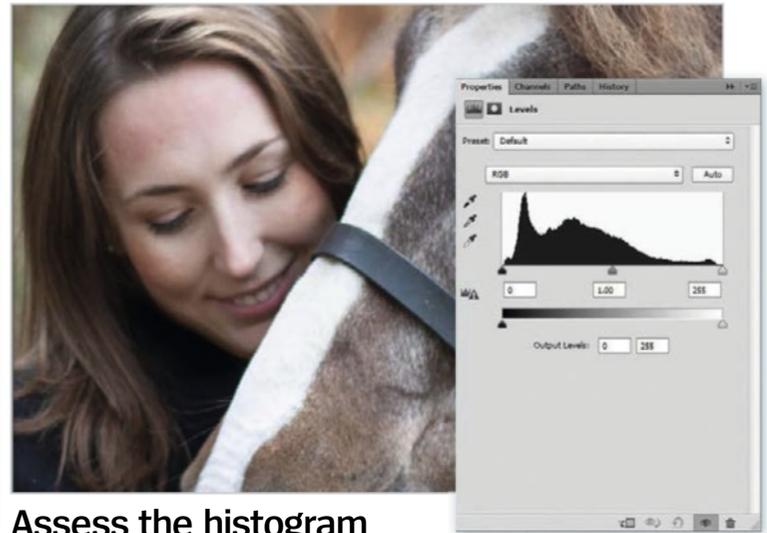
# Use the histogram with levels

Similar to the Curves histogram, the Levels histogram leaves out the lines but can have quite an impact



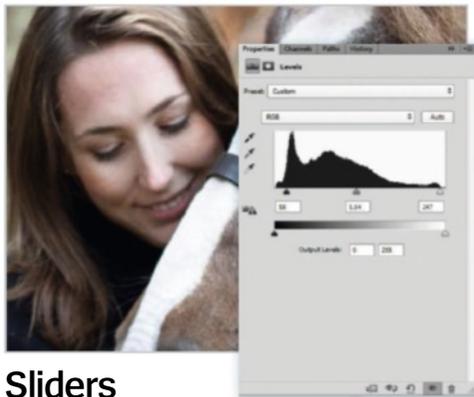
## Level out

**01** For this project we will be using an adjustment layer as we have before, so open your image and click Layer>New Adjustment Layer>Levels. This will open the Levels dialog box.



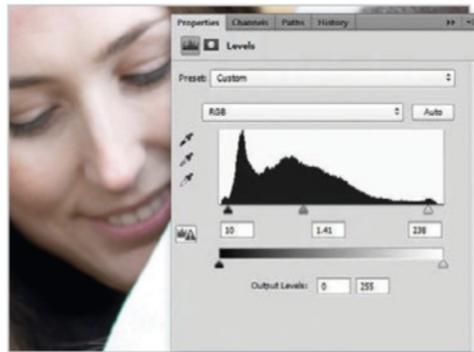
## Assess the histogram

**02** With clear peaks on the left-hand side of the histogram in Levels, it's clear this image is a lot darker than the last. Open up the Histogram panel as well as the Levels by clicking View>Histogram.



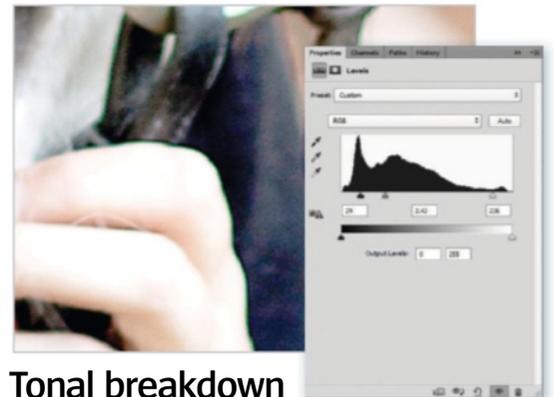
## Sliders

**03** As with Curves, Levels does almost the same job, but is laid out differently. For starters, the edit mode uses a slider, giving you a strong sense of exactly where on the scale you are editing.



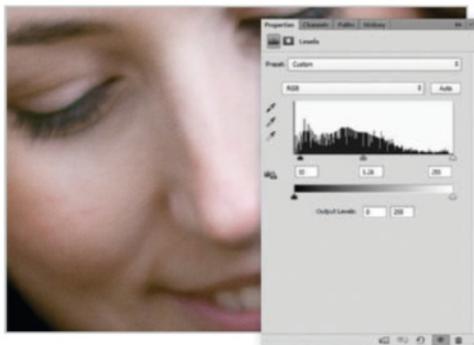
## Slider operations

**04** The sliders on the Levels histogram relate to the Shadow, Midtone, and Highlights. The output sliders underneath control shadow and highlight representation when using specific printers and paper.



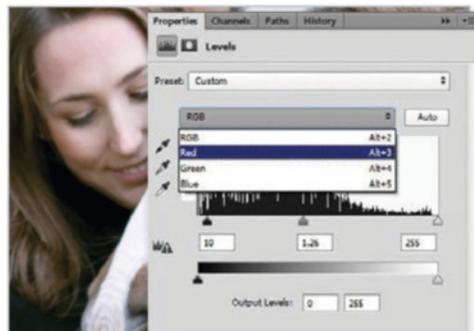
## Tonal breakdown

**05** As you can see, there is some breakdown in tonality because we're pushing the lightness of the image past that of what was captured in camera. Too much will result in digital noise and distortion.



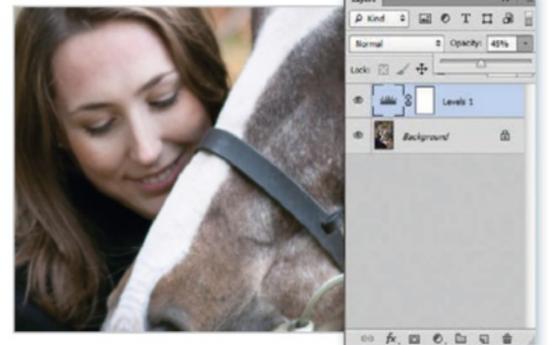
## Expose your image

**06** As this image is naturally dark and lacking saturation, use the Shadow slider and move it to 10, and the Midtone slider to 1.26. You don't need to worry about the highlights.



## Bring out the foliage

**07** Like the Curves dialog, there's access to the RGB controls. However, the control is very linear and can appear heavy handed. Add in the following: Red; 14, 1.13, 250. Green; 8, 1.10, 255. Blue; 8, 1.10, 255.



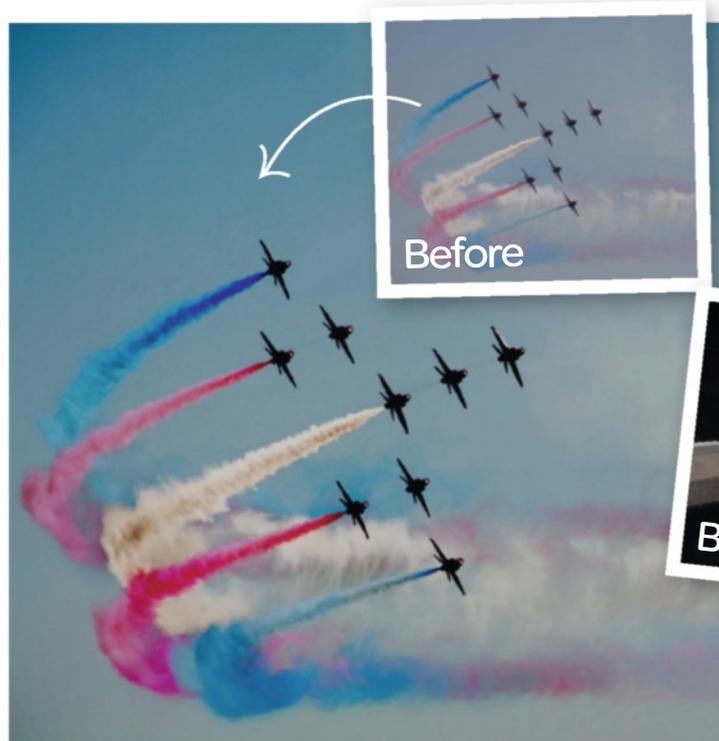
## Appease the histogram

**08** As the histogram is a clear indicator as to the exposure value and tonal reference of an image, at the end of the edit you may want to fade the effects of your edit to make the histogram less patchy.



# Histograms at work

Once you've got your head round them, histograms are essential for fixing photos



## Create dramatic impact

Already a dark image, this shot was set up to be contrasting but with detail. It would have been easy to simply use the Shadow or Highlight pipette in Curves to boost the contrast, but instead a subtle curve was added based around the information contained in the histogram, so applying tweaks to level out the peaks and flows slightly, without losing the contrast. Then as a finishing touch, the black and white conversion was added to keep the midtone range in the lighter areas of the image.



## Fix colour and contrast

For this image, a combination of both levels and curves has been applied to give the dynamic scene a more colourful and contrasting edge. The histogram was looked at, and in the centre was a large spike in the midtones and not a lot else. To bring out the colour, the RGB options of the curve and the levels were adjusted bringing the colour out, then the contrast was tweaked on both levels and curves. This gave a vibrant feel, but sadly brought out the grain of the shot and made the midtone of the blue channel blocky, so a Gaussian Blur was used on the blue channel and with the help of the History tool, carefully edited so it didn't affect the planes.

## Subtle lighting corrections

With this image, the challenge is set in that the exposure is pretty much perfect from the start. The issue raised is in the marble work where the highlight tone is burning out to white. By using the curves, you can plot points to bring back detail to a specific range of highlights by subtly replacing the value of 'white' with something a little darker. This is where the curves hold the advantage over levels as the ability to plot specific values in the scale to edit is more versatile than simple sliders.



**Company** Canon  
**Additional specs**  
 • 16 megapixels • 16x optical zoom  
 • 3-inch LCD • 720p movies

**CAMERA** Price £169.99/\$179.99US Web www.canon.com

# Canon PowerShot SX170 IS

The SX170 IS is a 16 megapixel superzoom that looks the part. But we want to find out if it can do more than just snap ordinary photos

**C**anon's SX170 IS is a hardy superzoom compact with all the designer trimmings from the company's EOS range of DSLRs. The camera's chunky bodywork and black finish (also available in red) will appeal to the more discerning photographer, but this is a mixed bag; impressing us some times, while leaving us wanting more at others.

The camera's highly anticipated superzoom lens steals the limelight as expected, with a long 16x optical focal range. This is expertly steadied by Canon's reliable IS (Image Stabilisation) technology. The lens, however, isn't the brightest we've seen. At just f3.5 at its widest, our low-light captures lacked a certain level of detail and quality when we chose not to use the flash for varying reasons. Zooming the lens is steady, and is back-dropped by a mechanical whirring noise as it moves. What's more, a temperamental focusing system prevented us capturing some quick off-the-cuff moments.

The camera features a number of manual and programmable modes, which helped us to adjust exposure and colour. Shuffling between shutter speeds and aperture settings was easy with the help of its spinning dial on the back.

The Live mode let us tweak exposure more quickly. As well as that, the arrangement of Creative modes led to some really fun effects to give our images extra flare. These include Fish-Eye, Miniature, Poster and Super Vivid among the more standard colour enhancements available in playback.

Leave the camera in Smart Auto mode, and one of 32 scene options will be picked to match the scene in front of you. Without the option to shoot RAW, going manual to tweak images helped to achieve better captures.

Featuring Canon's DIGIC 4 technology, this is a reminder of its lower-end positioning in the PowerShot range. In direct comparison to its big brothers – the SX240 HS and SX280 HS (which both features Canon's DIGIC 5 and 6 respectively) – it doesn't necessarily live up to their standards. The SX170 IS video quality goes up to 720p, but not quite Full HD. Good stereo sound had made it worth it when watching them back on the small screen, minus the mechanical zooming noise that would sometimes be captured as a result.

Low lighting was one of the more serious concerns when the flash wasn't up. Shadows and details struggled to come through, but utilising its pop-up flash produced a balanced

helping of light to compensate this. When we weren't tackling low lighting, the image quality was actually quite good, but like many compacts, it's not without its flaws. This is possibly reflected in its price tag – at £169.99 it lends itself a little easier to a larger audience than its bigger brothers.

Slight distortion occurred around the corners of images, but this is where most lenses struggle. Noise is noticeable even at ISO 200, and a certain amount of editing was required. Colours showed up bright and true, and its Macro mode goes as close as a centimetre to subjects for lots of detail

Canon is known to price its compact cameras relatively higher than other brands, with the expectation of paying more for higher-end photography. The SX170 IS is no exception, but we would have hoped for more substance and a better processor for its price.

## The verdict

**7** With a long zoom and high-resolution stills, this makes for a good introductory compact for beginners even though other models have more to offer.

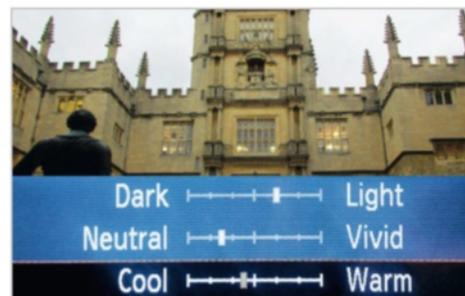
## Edit before taking photos

We look at the SX170 IS's Live mode



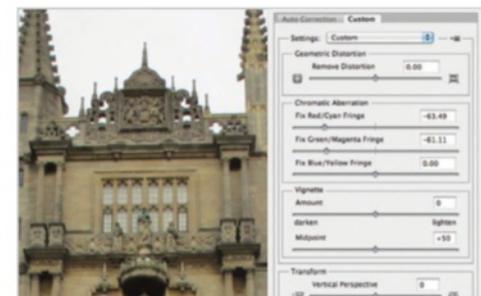
### Mode selection

**01** The SX170 IS has a range of modes for adapting and improving images to suit the scene, whether it's a creative effect or basic photo edit. Live mode is situated next to the Auto and P modes.



### Adjust exposure

**02** Live mode includes three adjustments: Dark to Light, Neutral to Vivid, and Cool to Warm. What these enable you to do is adapt the exposure and tone your image before taking the photo.



### Chromatic correction

**03** When inspecting the image close up in Photoshop, we needed to use the Lens Correction filter's Chromatic Aberration sliders to fix the slight shift in green and magenta pixels.



**VERSATILE LENS**  
Versatile in various scenarios, the camera performs well with close, mid and long shots.

**FLASH PHOTOGRAPHY**  
The pop-up flash gives good coverage of light and makes sure the scene isn't over or underexposed.



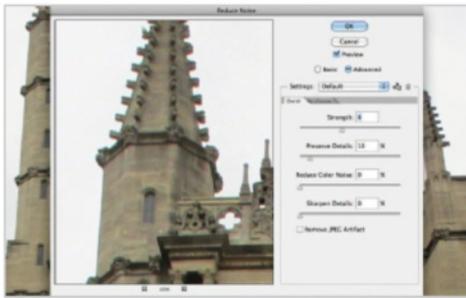
**THREE-INCH DISPLAY**  
The three-inch LCD screen is more than enough for everyday shooting, and is also handy for more complex compositions.

**HOLDING ON**  
The camera was comfortable to hold with just one hand, and features grips for both fingers and thumb.

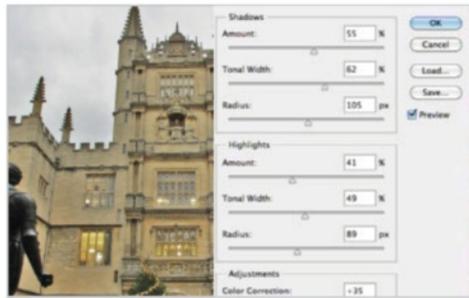
**DSLR STYLE**  
Canon has brought the camera's design more in line with its DSLR range.

### Standout feature

**32x ZoomPlus**  
Extending the zoom even further is the camera's ZoomPlus feature. This turns 16x optical zoom into 32x, holding onto image quality as much as possible in the process. We found that without ZoomPlus the zoom provided ample amounts of reach, but on the rare occasions this proved helpful to get that bit closer into details in the distance.



**Look out noise!**  
04 Image noise is present in images at ISO 200 or above. In Photoshop, go to Filter>Noise>Reduce Noise and set the sliders to 0. Set Preserve Details first to 10%, then slide up Strength until noise fades.



**Shadow control**  
05 To bring back details, go to Shadows/Highlights in Image>Adjustments. For Shadows and Highlights, set Amount to 55%, Tonal Width to 62% and Radius to 105px for a boosted dynamic range.



## SOFTWARE

Price Approx £109/\$180 (upgrade for \$100) Web [www.ononesoftware.com](http://www.ononesoftware.com)

# Perfect Photo Suite 8

onOne Software's new Suite brings it all together in version 8

**T**he Perfect Photo Suite by onOne Software has developed into a finely tuned group of plug-ins that have been primarily designed for the photographer. The Suite caters for pretty much every type of image editing scenario, from editing portraits to creating black and white images, and even perfecting a layer mask. Perfect Photo Suite can be used alongside Photoshop as a set of plug-ins, or just as a standalone, complementary program.

There are eight plug-ins to the updated Suite, seeing new ones added and old ones removed. No more is the Focus plug-in a part of it all, as two new ones have stepped in to make up the numbers: Browse and Enhance. The first of which is where we could search for photos and apply batch processes to more than one image. The Enhance plug-in, comparable to Photoshop Elements' Quick mode, is where simple photo adjustment are made to sharpening, colour, contrast and detail, or removing red-eye and cropping images down to size.

Being a contained suite of plug-ins, we found it easy enough to switch between each one. Once we applied an effect to an image in one plug-in, the option to 'Save and edit in'

meant it was easy to combine effects across multiple ones. Each effect is stored onto its own layer as well, helping to keep things non-destructive. The Layers plug-in offers a means to adjust the layered version of the image and tweak before applying it for good.

The overall number of creative preset effects has been boosted, and there are now twice as many as before. What's more is that every one of the preset effects is editable in its own right. This meant we found ourselves spending a lot of time simply flicking through effects just to see how they looked.

The amount of variation is virtually infinite. Take, for instance, the Effects plug-in; there are 23 Filter groups, each containing a handful of ready-made effects. Alongside these, there are 15 Preset groups, some with 15 effects inside, all ready to be applied with one click.

Direct links to social networks have been missed out, and if you're running a PC with less than 8GB RAM, then you will feel the pressure put on rendering times due to this memory-crunching application. But it's hard to fault a program that's gone through so much in terms of development to meet its users' needs. That's why Suite 8 has come out on top as a photo editor for photographers.

## The specs

**Company** onOne Software

### Additional specs

- Photoshop CS5 or above, Photoshop Elements 10 or above
- Mac OS X 7, Windows 7 or later
- 8GB RAM
- Intel Core 2 Duo, Xeon or better

## Standout feature

### Adjustable filters

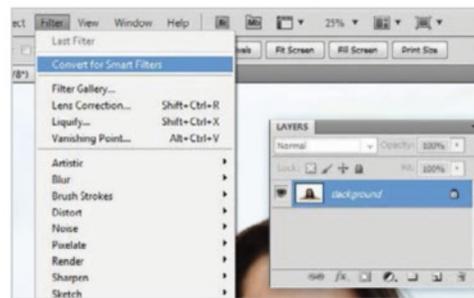
Not only can these do simple colour editing, they can also do more complex effects and selective enhancements. With a great range of brushes and tools, we could perfect and tweak effects using techniques such as Magic Brushes layer blending, which forms a bigger part of the Suite in version 8.



## The verdict

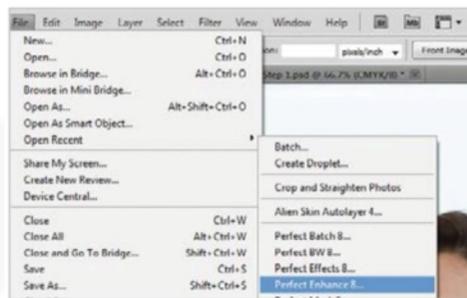
**9** The Perfect Photo Suite 8 has grown into an efficient and high-performance piece of kit, ideal for any photographer regardless of their skill level.

## In Photoshop Using the Suite's plug-ins with your images



### Prepare your layers

**01** Convert your image to a Smart Object by heading to Filter>Convert for Smart Filters. You can do this directly on your Background layer before heading into the Suite for applying effects.



### Load plug-in

**02** Head to the File menu and down to Automate. This is where you'll see all the programs listed in the Suite. Click on one to load the interface, where you'll be taken into the plug-in.



### Apply effects

**03** After adding your desired effects inside the plug-in, click on Apply to go straight back into Photoshop. Alternatively, click on the small arrow next to this to choose another one the plug-ins.

### FROM ONE TO THE NEXT

The eight plug-ins can be chosen from the top of the interface, moving from Browse to Resize in one swift motion.



### QUICK FIXES

Quickly improve your photos with these options which help bring out detail and colour in an instant.

### EASY-TO-USE INTERFACE

The whole suite is well-designed so that it's easy to navigate around the best effects, tools and techniques.

### RENDERING TIMES

Images update with new edits straight away, but depending on the resolution and your PC specs, rendering times could keep you waiting.

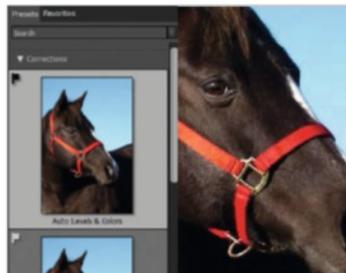
## Overview The Suite at a glance

A breakdown of what is included in Perfect Photo Suite 8



### Perfect Effects

Effects come in their hundreds in the latest Perfect Effects, with more presets and ways to adjust images than ever before.



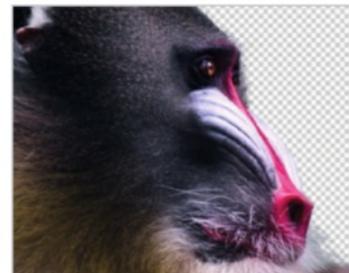
### Perfect Enhance

Apply basic edits to images using colour correction presets and lighting, sharpening and tonal adjustments in one place.



### Perfect B&W

With the Detail, Brightness and Targeted Brushes, we could paint areas in a monochrome image to get them exactly how we wanted.



### Perfect Mask

Using the Keep and Drop Brushes, subjects can be masked from their backgrounds quickly. Refine and Chisel Brushes perfect the edge.



### Perfect Layers

The Layers interface offers basic retouching tools options to crop and trim when comping multiple images, for quick compositions.



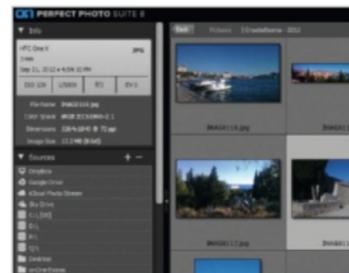
### Perfect Portrait

Perfect Portraits applies edits to skin, eyes and mouths, taking into consideration shine, blemishes, skin texture and warmth of image.



### Perfect Resize

Perform key pre-print adjustments such as sharpening, resizing and gallery wrapping, depending on your media.



### Perfect Browse

Go into the Browse interface to locate your images and apply batch edits, before heading into one of the other programs.

**YES!** I would like to subscribe to Photoshop Creative

**YOUR DETAILS**

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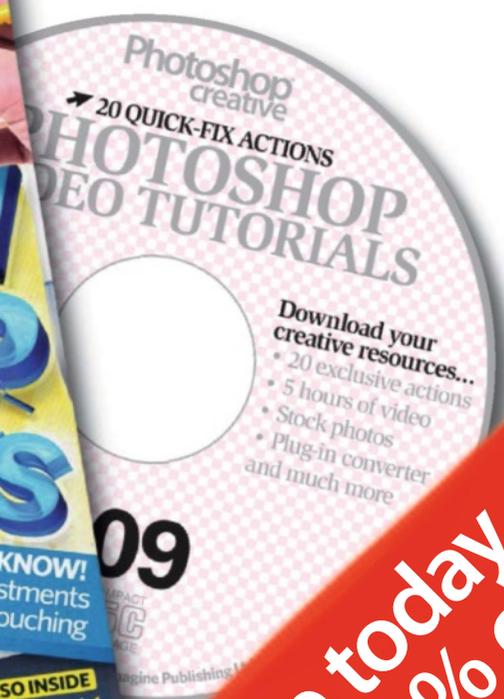
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# Q+A

# PHOTOSHOP & ELEMENTS

We put a range of niggling questions to our panel of editing experts!



Before



## Your experts...



**Amro Ashry**

"Colour adjustments are some of my favourite tools in Photoshop because they almost enable me to express my mood."

Photoshop because they almost enable me to express my mood."



**Daniel Sinoca**

"I love the fact that Photoshop Elements has many great tools to transform simple images into interesting compositions."

to transform simple images into interesting compositions."



**Jenni Sanders**

"Elements is so easy to use, even the most nervous editing beginner can learn to make a creative, digital masterpiece."

can learn to make a creative, digital masterpiece."



**Simon Skellon**

"Letting us control the extent of an image effect is what Photoshop does best! The depth of edits are really only capped by the imagination."

best! The depth of edits are really only capped by the imagination."

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## HOW CAN I USE THE FILTERS IN ELEMENTS CREATIVELY?

To begin with, create a perfect square document with the same Height and Width values. Fill with black and apply the Lens Flare filter (Filter>Render>Lens Flare), choosing Lens Type 50-30mm and Brightness 100%. Next, head to Filter>Distort and choose Polar Coordinates. Check Polar to Rectangular and click OK. Go to Image>Rotate>Flip Layer Vertical. Now, apply the Polar Coordinates filter again and go to Filter>Distort>Polar Coordinates, but this time choose Rectangular to Polar and click

OK. Grab the Elliptical Marquee tool and select the globe. Duplicate the apple using Cmd/Ctrl+J, and then hide the layer underneath.

Now, go to Filter>Distort>Liquify and, using a large brush, create the apple shape. Use the Hue/Saturation to change the colour. Duplicate the apple and use the Free Transform tool to re-shape and position for the reflection. Use the same technique for the leaves and stalk. As a finishing touch, go to Effects>Styles>Glass Buttons and apply the Translucent Glass option.

## WHAT IS THE CROSS-PROCESSED EFFECT AND HOW CAN I RECREATE THIS IN PHOTOSHOP?

This is a favourite with smartphone apps, mostly for its artistic edge. But Photoshop has its own way of applying this twisted colour effect to images. Load up this image from the supplied files, and find the Curves adjustment layer (Image>Adjustments>Curves). Click on the drop-down list of presets at the top of the adjustment and select the Cross Process option to apply a basic conversion to your image. This might not suit your image, but it gives you a good place to start for making your own.

Change the Channel setting from RGB to Red to view just the red line. Lift up or pull down the top and bottom points along the curve to adapt the colours in your image. Repeat this for the Blue and Green Channels as well until you have achieved the desired effect.



## WHAT CAN STYLES BE USED FOR WHEN EDITING IN ELEMENTS?

Photoshop Elements offers a variety of prepped styles and effects to customise your fonts. You can apply Bevels, Drop Shadows, Inner Shadows, Strokes or more complex effects like chrome, neon lighting and several others. To open the Styles panel, press F6. Type a word of your choice and select your desired style from the drop-down menu in the panel. One of the coolest things about styles is that they're cumulative, which means you can apply more than one from different categories onto your text. For example, apply the Wow Chrome effect and Drop Shadows, or even the Stroke style, to create a different effect. To apply styles, double-click over the desired one, or drag it onto your text. You can edit them by changing the Style Settings, which is done by clicking on the cog symbol in the panel.



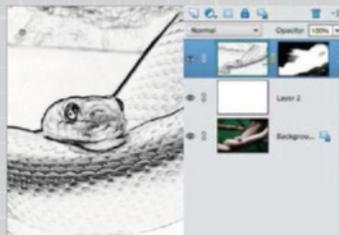
## Jenni's expert edit **Make monochrome the right way**



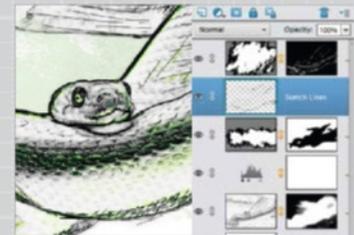
**01** Open an image in Photoshop Elements and select Expert mode. Duplicate your image via Cmd/Ctrl+J, create a layer under it (Cmd/Ctrl+Shift+N) and fill it white.



**02** With the top layer selected, go to Filters>Filters Gallery. Navigate to Glowing Edges, set to full Brightness and move the Width and Smoothness for contrast.



**03** Press Cmd/Ctrl+I to invert the stylised layer and Cmd/Ctrl+Shift+U to desaturate. Add a layer mask and use a soft Black brush to block grey areas and edges.



**04** Create a new layer. Use a small black brush on 80% Opacity to add extra sketch lines. You can also add some lines and shapes in a bright accent colour.



## HOW CAN I USE ADJUSTMENT LAYERS TO TINT MY IMAGES?

Adjustment and Fill layers enable you to make tonal adjustments and apply solid colour effects, gradients and patterns onto your image. There are many advantages for using Adjustment layers; the main and most important benefit being that they create a separate layer right above the image so it doesn't affect the pixels of the original image. The second advantage is that they are editable, so you can come back any

point in time and adjust the settings without undoing or starting over.

To create an Adjustment layer, go to Layer>New Adjustment layer or just click the New Adjustment layers icon, which is located on the top of the Layer palette and choose the desired Adjustment or Fill layer. Using the Gradient Fill layer with the Linear Dodge (Add) blend mode gives a very dramatic colour effect to spice up normal images.

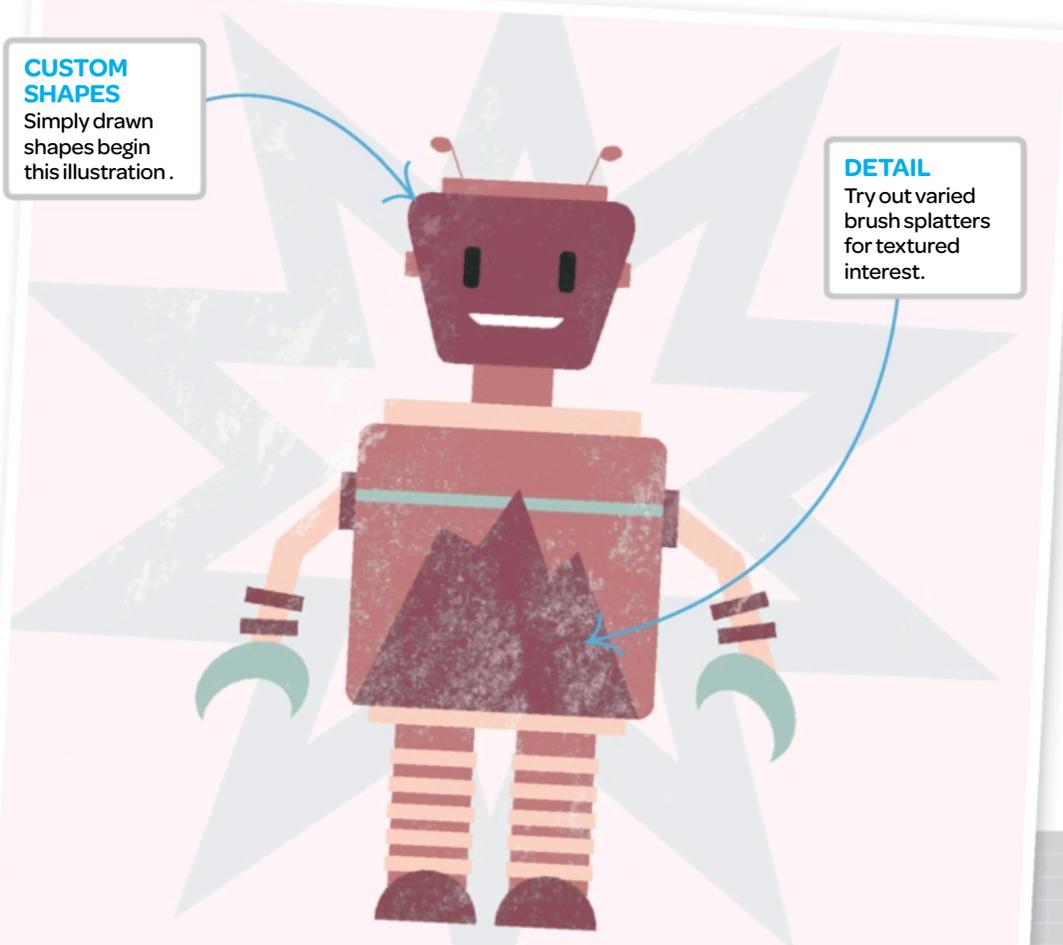
## HOW CAN I GET CREATIVE WITH THE CUSTOM SHAPE TOOL IN ELEMENTS?

Open Photoshop Elements in Expert mode and create a new blank canvas with the size of your choice (Cmd/Ctrl+N). The Custom Shape tool is located on the left panel, or its keyboard shortcut is U. Select the tool and options will appear along the bottom enabling you to choose different shapes, change their colour, style, size. There are also some handy options to manipulate the shapes by adding or subtracting them.

To begin an illustration, start with the basic shape, with the basic rectangles and circles as a base. Each shape will be created on a new vector-based layer. To build up details, continue with adding basic shapes and utilise the range of Custom Shapes. To load Shapes, select the first blue shape icon – Custom Shapes – and click the arrow that appears next to the shape preview. To ensure you're viewing everything, change the drop-down menu at the top to All Elements Shapes.

### CUSTOM SHAPES

Simply drawn shapes begin this illustration.



### DETAIL

Try out varied brush splatters for textured interest.

**SCATTERED TIPS**

Inside the Brush palette you will find Brush Tip Shape, then active Scattering. From here you can increase the Scatter slider and spread the paint randomly outwards.

**APPLYING COLOURS**

Set the Mixer Brush to 'Clean the brush after each stroke' and also 'Load the brush after each stroke' in the Options bar. Make Wet: 27%, Load: 5%, Mix: 0%, and Flow: 100%.

**TEXTURE BRUSH**

Activate the Texture option in the Brush palette and increase the Scale of texture to 50%. Set Mode as Height, Depth to 6% and Minimum Depth to 22%. Lastly, be sure to set Control to Pen Pressure.

**MERGE ALL LAYERS**

Once you've completed the painting, merge all the layers using Cmd/Ctrl+Opt/Alt+Shift+E, and then use the Mixer Brush tool again to paint over the merged layer for final adjustments and balance colour.

**SAMPLING EVERYTHING**

This is probably the most important step. Add a new layer and go to the Options bar to activate Sample All Layers so colours can be taken from all the layers underneath.

**HOW CAN I USE THE MIXER BRUSH TOOL EFFECTIVELY?**

Photoshop CS5 and later provides several tools for painting over or editing your photos. They enable you to make a realistic painting just like a traditional effect. You can use the Mixer Brush tool to create a painting from scratch, or draw over your photo.

First of all, duplicate the layer of your photo using Cmd/Ctrl+J. Go to the Brush palette and select Round Point tip. Change the Bristle to adapt the shape, thickness and angle of the tip. Then apply any texture that you like in your painting by just clicking on Texture. On the top of the menu you will find Wet, Load, Mix and Flow. Lastly, go to Adjustments and enhance the colour of your painting.

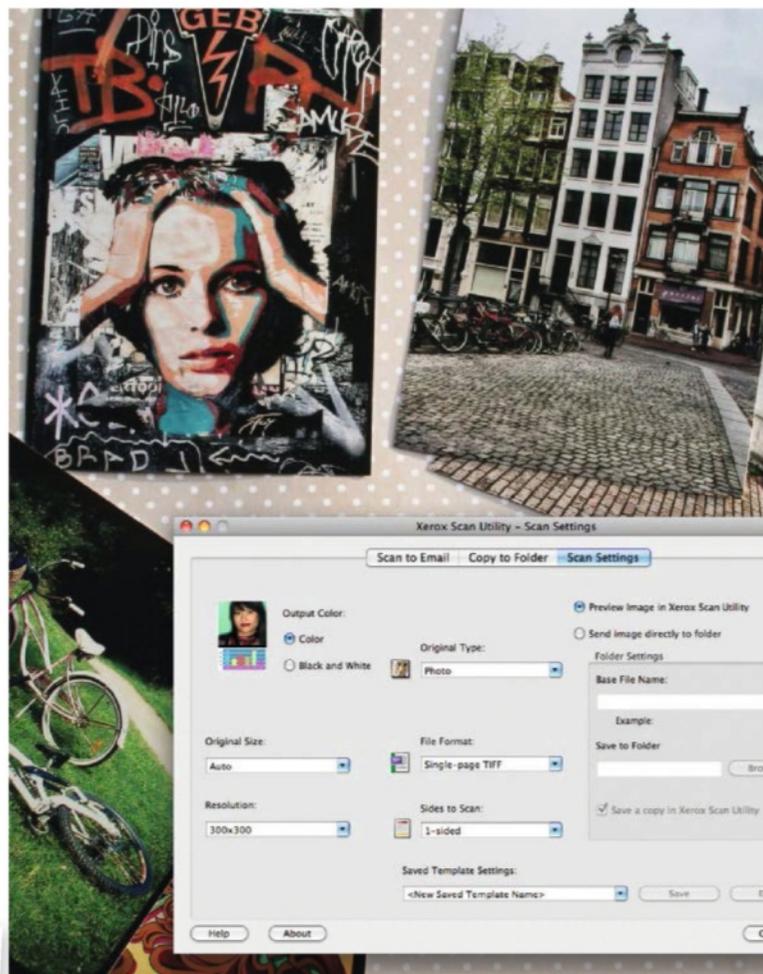


Before

### WHAT ARE THE GUIDED EFFECTS USED FOR IN ELEMENTS?

Guided edits in Elements offer a great way of retouching photos that doesn't take hours or require specialist knowledge. A vignette occurs when the light falls off an image towards the corners due to the circular lens interacting with the rectangular sensor, creating a soft but dark edge. This can be replicated using Elements in a few clicks.

When in Elements, open your image and click on the Guided tab near the top of the screen. A list of retouching tools opens, containing effects and presets down the side of the interface. Under Photo Effects click on Vignette Effect. Here, you can select either a black or a white vignette, and adjust the intensity (how dark or light it appears). You can then go into Refine Shape options to adjust the Feather and Roundness to suit your style. This can be repeated multiple times to make the vignette more dramatic.



### HOW CAN I IMPROVE THE QUALITY OF MY SCANNED PHOTOS?

Scanning images doesn't always lead to good results. Going into the custom options – or Professional mode in some scanners – will help you improve the results of your digital conversions.

Scanned artwork can easily suffer from a mottled effect or bumpy texture. Use the Descreen

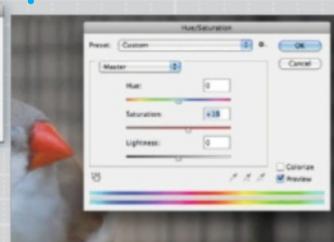
option, found under the Custom options, inside the Scanner's software to help reduce this. Using the Sharpen options on a low to medium setting will also help keep details crisp. Keep resolution, or DPI, set to at least 300 if you want to incorporate the image in another piece of artwork in Photoshop.



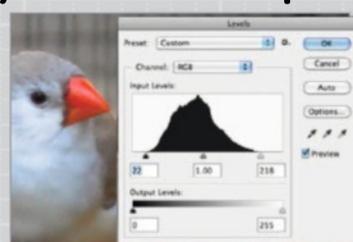
### Simon's expert edit Edit your mobile phone shots



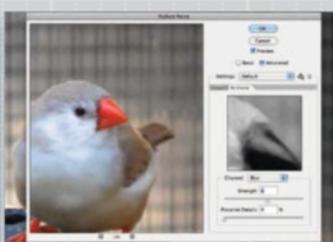
**01** Add a Gradient Fill (Layer>New Fill Layer>Gradient). Make it black to transparent or white to transparent. Set Opacity to fade and blend to Soft Light.



**02** Press Cmd/Ctrl+U for the Hue/Saturation adjustment and bump up the Saturation to +20 (or until colour looks brighter). Hit OK to apply.



**03** Fix bad exposure via Image>Adjustments>Levels. Try Auto first, or slide in the far right and left handles to boost shadows and highlights.



**04** Go to Filter>Noise>Reduce Noise and in Advanced click Per Channel. Look in the channels for where the noise is, and increase the Strength slider to reduce it.

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Printed by Wyndeham Heron Ltd, Bentalls Complex, Colchester Road, Heybridge, Maldon, Essex, CM9 4NW  
 Distributed in the UK & Eire by: Seymour Distribution,  
 2 East Poultry Avenue, London, EC1A 9PT  
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 Distributed in Australia by: Gordon & Gotch, Equinox Centre, 18 Rodborough Road, Frenchs Forest, NSW 2086  
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 Distributed in the rest of the world by: Marketforce, Blue Fin Building, 110 Southwark Street, London, SE1 0SU  
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## Marthi Alvarez

Expressing emotions through art is what Marthi does best – here she reveals her Photoshop secrets

**W**e catch up with Spanish digital artist Marthi Alvarez to find out how her relationship with Photoshop was an instant attraction. Trying to overcome a creative barrier soon ended once she started learning Photoshop, making her ideas and emotions come to life.

### Why did you start learning Photoshop originally?

My relationship with Photoshop was love at first sight, which began after seeing a photomanipulation that made me think 'I want more!' My ideas and imagination have always haunted me, so I turned my creative instincts around to learn to use Photoshop; dedicating hours and hours with tutorials.

### What are your favourite tools?

The Pen tool because of its accuracy, and also layer masks. What I like about Photoshop is having such a large number of tools available to express myself through art.

### What inspires you to create?

I just let go of my instincts. I see an image that inspires me and I seek the best way to convey what I want. The possibilities with Photoshop are endless and that's very exciting.

### What do you look to achieve?

To portray my emotions, to express what I feel, and affect the sensibility of the viewer. If any trace of those intentions resonates in the observer then I am satisfied.

### Do you have a favourite composition of yours?

I have a special affection for my image Mother Nature, because I think this was the first composition of mine that had come out as I had initially intended.

For more work by Marthi, visit [www.photoshopcreative.co.uk/user/Marthi](http://www.photoshopcreative.co.uk/user/Marthi).



## The Making Of Acuarela

Find out how Marthi creates her artwork in Photoshop

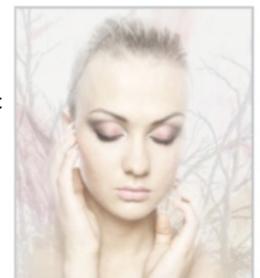
### Texture and paint

Background images of the tree were combined with paper texture and watercolour brushes.



### Recompose

I added the image of the model and applied adjustment layers and masks to achieve a better composition.



### Watercolour effects

Additional watercolour brushes were applied above the model, and make-up was painted on her face using various brush techniques.



### Adjust to perfection

Final adjustment layers and filters were applied very gently, tweaking settings to achieve the best possible results.





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