

FILTERS | STYLES | BRUSHES | PHOTO EDITING | PHOTOSHOP ELEMENTS **Free CD inside**

NEW! Photoshop® creative

The only monthly
Adobe® Photoshop®
dedicated magazine

Inside

Improve your skills!

Take control of
Photoshop with our
in-depth guides



Become a digital artist

Use brushes and
filters to create your
own version of
Klimt's *The Kiss*



Play with perspective

Create illustrations
using CS2's
Vanishing Point

Free CD-ROM!

- 50 Mac and PC fonts
- 15 royalty-free photos
- 40 creative brushes
- Exclusive plug-in
and much more

**Perfect
panoramas**
Get creative with the
panoramic format

**Make your
own brushes**
Transform photos into
personalised brush sets

45
pages of
creative
tutorials
inside

Add life to your photos



Master the Curves command and drastically
improve your images – full guide on page 56

ip
IMAGINE
PUBLISHING

ISSUE 4



£6.00

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Welcome



A glimpse
of what's in
store this
issue...



Virtual Photographer
plug-in
page 70



Digital painting:
Gustav Klimt
page 40

Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.



Using the
Channel Mixer
page 30



Get creative with
Vanishing Point
page 48



You'll notice a photo theme this issue, and there are some good reasons for this. This time of year offers bountiful opportunities for taking great photos. Whether it's capturing friends and family in the holiday season or getting up early to breathe in the beauty of twinkly frost (or snow, if you're lucky), you can pretty much point your camera anywhere and get a result. Plus, if Santa Claus has been nice, you may also be in possession of a lovely shiny new camera that you're itching to use. So we decided to pack this issue with loads of examples of how Photoshop can benefit photographers. Photoshop and photography go together like peaches and cream, and our feature looks at how professionals use the software to enhance their shots. There's plenty of tips and pointers that you can apply to your own photos. We also have a bevy of tutorials to show how to edit and enhance your photos, whether it's combining monochrome with colour or cloning out unwanted subjects. For those on a more artistic bent, there's our regular digital painting masterclass. This issue we look at the gloriously golden world of Gustav Klimt and reveal how to produce *The Kiss* on your computer.

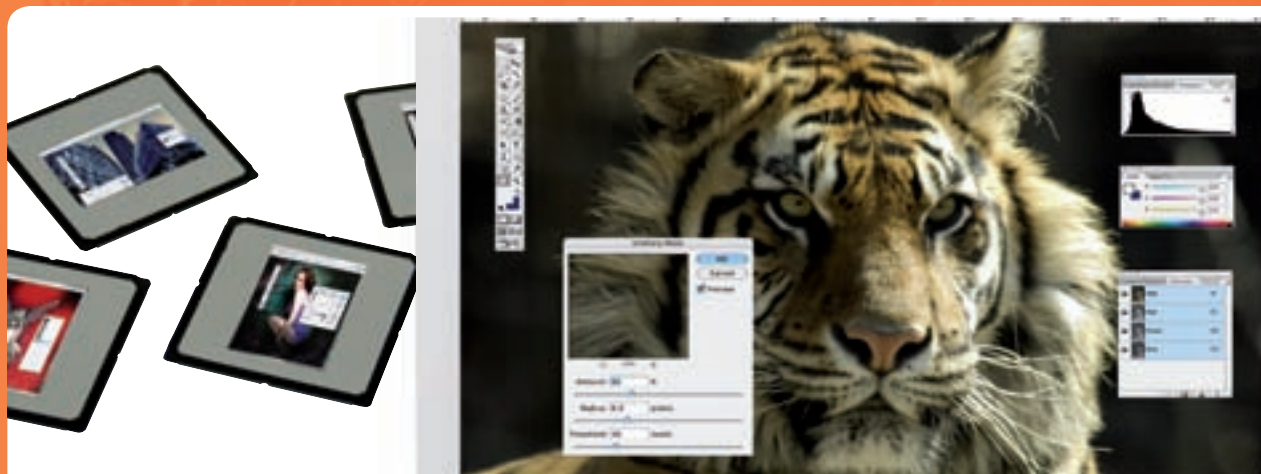
Finally, we'd like to wish all of you a really happy (and creative!) new year.

Jo Cole **Editor**
jo.cole@imagine-publishing.co.uk

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Photoshop for photographers

20 Professionals reveal the tools they use to make their photos sing

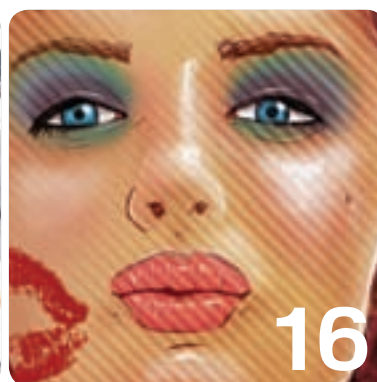


Creative hub

The latest creative news



Find out about a new brush search engine, catch up on hot products, and learn all about our exciting new website!



Exhibit

Artist showcase



Send in your images to be printed in this section. We want your own work and Challenge entries



Advice centre

Your questions answered



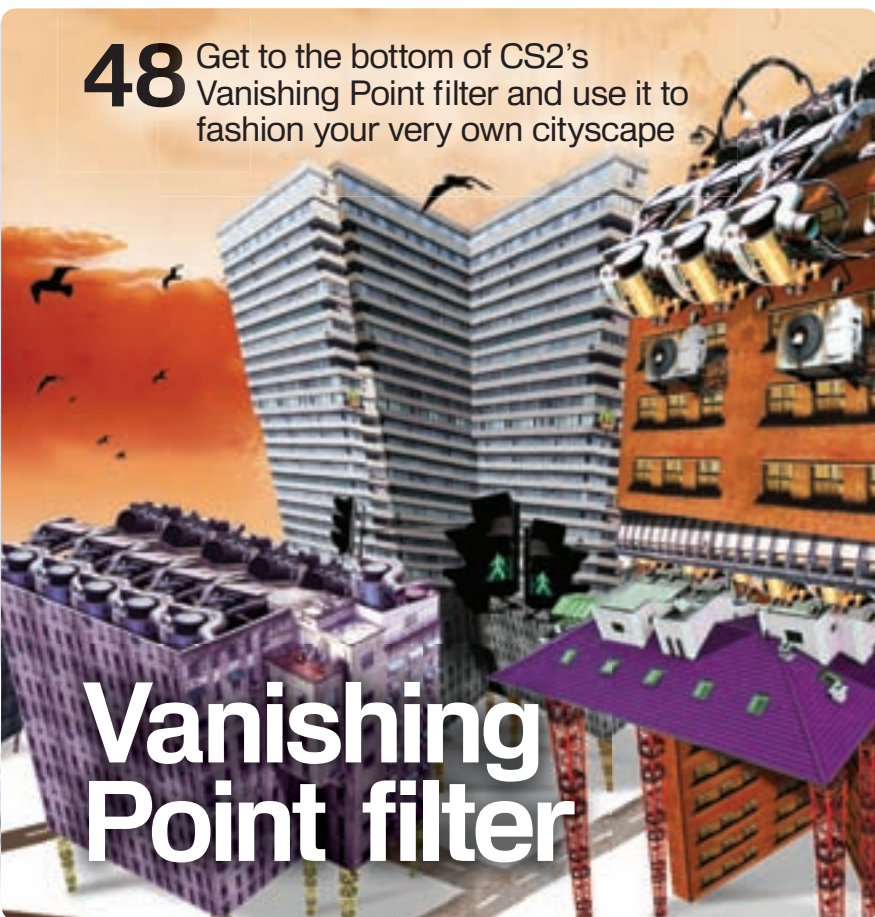
Learn how to banish your image-editing demons here, and get advice on fixing your problem shots



04



48 Get to the bottom of CS2's Vanishing Point filter and use it to fashion your very own cityscape



Vanishing Point filter



85

Creative reviews

Spend some money...



Be it cameras, printers, software or books, this section is where we examine products to help you get creative

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On the CD

650MB of resources



Each issue comes with a free CD-ROM packed with resources, add-ons and tutorial resource files

tutorials



Creative tutorials

Make great art today

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Learn how this powerful tool works and make targeted colour corrections to your photos. You can also take colour away altogether

34 Clone out objects

Get rid of any unwanted intruders that have wandered into your photos with this guide to successful use of the Clone Stamp tool

40 Digital Painting: Klimt

It's time to get passionate – learn how to reproduce a gilded masterpiece with our guide to making a digital version of Klimt's masterpiece, *The Kiss*

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Discover how you use this powerful addition to CS2 and then turn it to more creative uses, such as creating a whole new cityscape from photos

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We show you how to make your photos look as though they were taken against a shiny background by creating faded reflections

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Enjoy your work throughout the year by designing a calendar where your artwork takes pride of place. Then print it out and share with friends!



Technical tutorials

Understand your software

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Stamp your individuality on the Brush palette by creating your own brushes from photos

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Create smooth buttons with this effect



Creative Forum

Write in and share your creative triumphs, tears and tantrums with other readers

Photo fan

I never bother to write to magazines and newspapers, but am so impressed and enthused about *Photoshop Creative* that I'm breaking the habit of a lifetime!

The best aspect of *Photoshop Creative* was that it moved a little further than most photography magazines into the artistic possibilities of Photoshop. I regard it as a serious magazine. But I'm wondering about the balance of articles and tone for the intended audiences. At this stage I'd have the impression that it is more of a graphics artists' publication than a photographers' publication. Am I wrong? Maybe I am. But if one photographer got the impression that the magazine was intended more for graphic artists than for photographers, then surely others will have that impression too. Possibly it will not have the sales it needs if photographers come to regard it as just a magazine for graphic artists. So I think that the appeal to photographers is important. The main article that was well pitched to core photographers was the article on retouching portraits in issue one. Photographers will keep coming back for more if there's plenty of photo touch-up and effects like that. The camera reviews, however, did not do that much for the balance in favour of photographers. The cameras chosen were not DSLRs in either case, and would be

regarded as graphics artists' accessories rather than serious photographers' kit. I hope this didn't come across as negative. I only write out of enthusiasm to offer feedback, and would be the first to point out that mine may be a minority opinion. Lastly, and on a very positive note, I love Hannah Gal's articles on producing paintings in the style of the old masters. I'd keep



buying the magazine for that alone! Could Hannah's series include Jack Vettriano's style? I'd be very impressed by that and would make great use of the techniques.

Nigel McMorris

Thank you for your letter Nigel, and also your comments. To be honest, it's a bit of a nightmare putting the magazine together because there are so many possibilities offered by Photoshop it's impossible to try and squeeze them all in! Although it's

probably best known for what it can do for photographers, it also has a wealth of artistic options, as you rightly point out. But we don't want to forget about our photographer friends – you've no doubt noticed that our feature this issue is a special look at how professional photographers use Photoshop to boost photos. We're delighted that you enjoy Hannah's digital painting series – she's always up for a challenge, so we'll see if she wants to tackle Jack Vettriano's style. Watch this space!

Missing in action?

Hello, I really enjoy your magazine. I've been waiting for a title dedicated to Photoshop for quite a while now, so am over the moon that one's arrived. I've just bought issue and was looking forward to following the tutorial on using the selection tools. I've been a Magic Wand person for quite a while, but want to try my hand at some of the other methods. However, I can't find the blossom image on the disc. Is it there?

Terry Filby

If you have a little look at the bottom of page 36 (issue 2), you'll see that we list the blossom and city images as coming from the stock.xchng site. If you haven't already visited here you really must; take a few minutes to register (it's free) and you can gain access to over 150,000 photos. There are some real crackers in here and the best bit is they cost you nothing. Ideally the images would have gone on the CD, but since this wasn't possible we tried the next best thing. Sorry for any confusion.

Shorts

Back to the beginning

I have just picked up Issue 2 of *Photoshop Creative* and am very impressed. Is the first issue available to purchase from yourselves at all? I can't get hold of one anywhere! Looking forward to future issues.

Colin Bourke

At the time of writing we had copies of issue one still available. If you phone our subscriptions hotline, you'll be able to find out about availability and cost. Phone 0870 428 8353 if you're in the UK or 44870 428 8353 if you're outside the UK.



Visit us online!

We now have a website and forum dedicated to the magazine and want to see you in there! Visit www.pshopcreative.co.uk/forum and have your say!

Apologies

We'd like to clarify the picture status of The Standout Stock Site feature in issue two. All of the images used were from iStockphoto and should have been marked as such. We apologise to the company and the photographers for any harm caused.

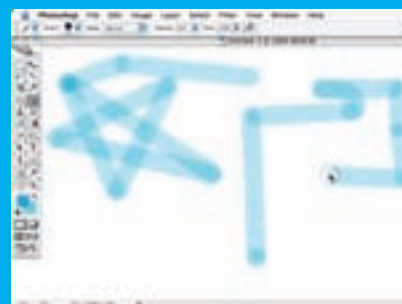
Going straight

I use Photoshop to do little bits of drawing and sketching, but used to find it impossible to draw a straight line. I have a graphics tablet, but still couldn't draw a straight line for toffee. The only way I could do anything would be to use the Pen tool or Line tool, but it was annoying to have to keep change from whatever brush I was using to do this. Sometimes I even tried using a ruler on my graphics tablet! However, it turns out there was a simple way all along. Now I can go about

my business using the Brush tool, but when I need to make a straight line, all I do is hold down Shift, click where I want the line to start and then keeping Shift held down, click on another point on the line. Perfect straight lines! As long as you keep Shift held down you can have as many lines as you want!

Rose Cringle

Thanks for the tip, Rose. We're a bit rubbish at drawing straight lines too, so your tip has saved us any embarrassment as well!

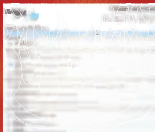




Creative hub

The latest news stories for the Photoshop community

OUR WEBSITE



We've been busy putting the final touches to our website together, which brings you information on issues, guides you to our subscription and back issues services and holds our forums where you get the chance to talk with other readers about your Photoshop experiences.

PENTAX WPI



This digital camera combines all the features any adventurous photographer could desire. Not only does it have 6 megapixels and a large monitor, it's waterproof at depths of up to 1.5metres for as long as 30 minutes (if you can hold your breath that long!). See our review next month.

FESTIVITY



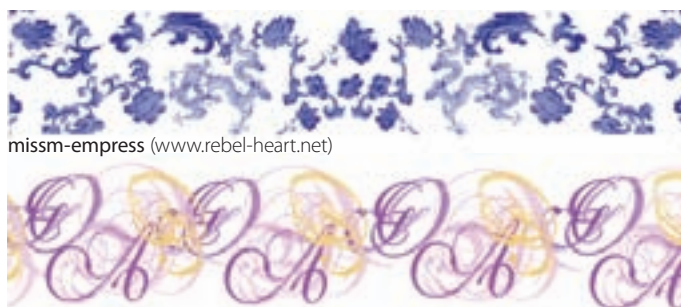
We love the winter months for many reasons. Not only does Christmas mean a time of festive cheer, it brings with it snowy weather and the perfect setting for some inspirational photographs. The Christmas holidays also give us lots of free time to get stuck in to creative projects. 'Tis the season to be jolly!

TOP STORY

BRUSHES

Locate the perfect brush

New Photoshop brush search engine makes life that little bit easier for creatives



missm-empres (www.rebel-heart.net)

ILS Swirls2 (http://rong.winterealm.com) (in two colours)



If you want an easy way to find a specific type of brush, pay a visit to **www.brushfind.com**. Boasting new search techniques, it

allows you to search the web for the perfect brush for your project. Josh Pigford, who launched the search engine, also runs the popular tutorial site, Tutorial Outpost. His latest project answers many Photoshop user's prayers, as it has made finding the correct brush a much easier task. The brushes are 'tagged' with the words that best describe the category they fall into.



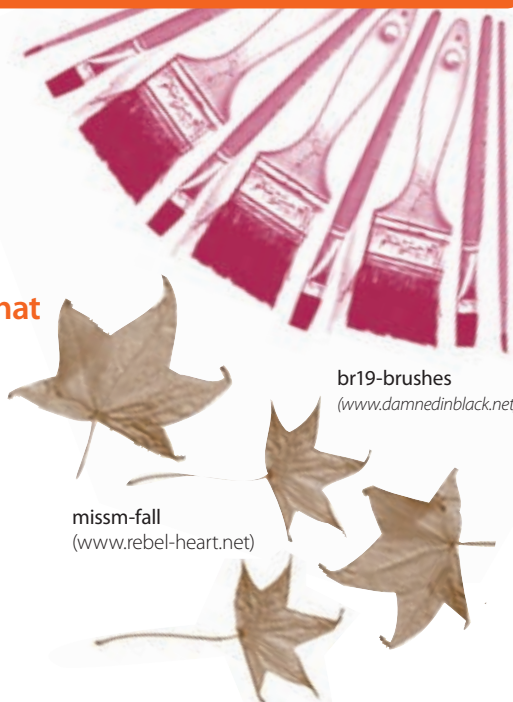
Get the brush you want quickly and easily

You can search for multiple tags or alternatively look down the tag list to find the closest match. "The site was created for a couple of reasons", says Pigford. "One being the lack of anything decent for finding brushes. There are hundreds of great sites out there with brushes available for download. The problem is that you have to search for ages to find brushes you're looking for and many of the sites will hardly ever see the light of day because there are so many others."

Because the site searches multiple online resources, you get a good wide selection. Simply enter the criteria that best describes the brush you want, and the search engine will bring up a list of all the brushes on the system matching that specification. Although there are other brush search engines, Pigford thinks his service offers much more. "The one or two other brush search engines out there have really just turned into a link farm of people saying how awesome their site is", he says. Although

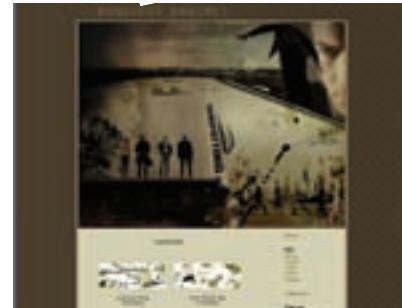


watercolours II (www.brunos-honeypot.net)



br19-brushes (www.damnedinblack.net)

missm-fall (www.rebel-heart.net)



it is a new service, Pigford has plans for future improvements. "We'll be putting together a few how-tos as well as releasing our own brush sets. We really want this to become THE resource for finding brushes." The site not only serves as a free directory for brushes but also features information on how to create your own. You will never go short on Photoshop brushes again!

TALK TO US! | SEND NEWS STORIES TO ZOE.MUTTER@IMAGINE-PUBLISHING.CO.UK

what's hot this month

In the
beginning,
part 3

Follow the evolution of Photoshop in this regular series



The release of version 2.0 of Photoshop in 1991 coincided perfectly with the desktop publishing craze, but saw it going head-to-head with ColorStudio. Characters such as Russell Brown

swung things in Adobe's favour, and his demonstrations made the program seem both enjoyable and easy to use. The selling approach of Photoshop and its rival were very different; ColorStudio being

promoted as a specialist tool and Photoshop as simple to use. A *MacWorld* article comparing the two concluded that Photoshop was victorious at around the same time as Version 2.0 was released.



COMMUNITY

Photoshop
Creative goes
live online!

Website and forum
launched especially for
imaging creatives

Make room for another bookmark, because *Photoshop Creative* has taken to the web. Point your browser to www.pshopcreative.co.uk and you will find our shiny new website. At the moment you can find information on the current issue, see what was in past issues and also link to a secure form to take out a subscription or order a back issue. You can also link to our forums area, or go direct by typing in www.pshopcreative.co.uk/forum. We want you to treat this area as your own, and build up a strong Photoshop



Visit the Photoshop Creative site for issue updates

community where you can share ideas and advice, make suggestions for what you'd like to see in the magazine and also link to your own websites to get feedback on any of your own work. You can also list any sites that you've found to be particularly useful and generally just get to know fellow readers.

It's early days for our forum but we're always thinking of ways it can be improved. If you have any ideas of something you'd like to see on there, let us know and we'll see what we can do. Pop along to the forum and register. We look forward to seeing you there!

IMAGING

Panoramic perfection

View oversized pictures or panoramic images with Panorado



Simple Software has produced Panorado 3.3, a viewer for very large pictures or panoramic images. Pictures can exceed the screen size and panoramic images are displayed as seamless 360° images. This is no ordinary image viewer, though, because the program also features soft panning, soft zooming and soft focus. Another strength of Panorado is that it supports 14 graphic file formats, including support for QuickTime panoramas. The new version, only available for PC, features a Finding Tool which locates images using their name, keywords or location. Panorado uses a method called Direct Draw, which makes the images move across the screen smoothly. Alternatively you can see all your pictures as thumbnails. If you want to be more adventurous you can try interesting projection effects like cubic or polar projection. You can also view your image in extreme landscape. Simple Software's Karl Maloszek,



Get the big picture with the Panorado software

says that "Panorado 3.3 is useful, coming from the practical demands of professional and non-professional photographers." Panorado is shareware and you can evaluate it during a 30-day trial. Visit www.panorado.com for more information or buy the application for £19 at www.shareit.com. To get a taster of the panoramic, turn to page 60 and discover how to create your own panoramic photos.

Updates...
THIS
MONTH IN
SHORT

New additions
to the world
of Photoshop



Over 50 2006 calendar templates for Photoshop and Photoshop Elements have been released by Human Software. The templates come as .psd files, ready to use within Photoshop. Priced at £12.30, you can create a calendar with your own images. See www.humansoftware.com



Photoshop Filter Effects Cookbook by Roger Pring is a useful resource that describes all 100 of Photoshop CS2's filters. There is no printed manual available tackling this complex subject so the book, costing £14.35, is a great investment. To read more about the book visit www.ilex-press.com.

EXPOSURE

work seen

Get your

DESIGN TAXI
www.designtaxi.com

Design Taxi is an international network that features a mix of design news, competitions, discussion forums and portfolios. Attracting up to 6.5 million page views a month, it's great exposure for your work. Join up at www.designtaxi.com

HUMUS
www.humus.nu

Humus is a 'place where images, creativity, thoughts and expressions have no border line'. Contribute your own graphic design, motion design, photography and illustration or see the range of inspiring work others have to offer at www.humus.nu

Make a date



At a loose end? Here are the must-see events this month

ALL YEAR

EXPERIENCE SEMINARS

UK photographic training project, Experience Seminars, has just released its 2006 catalogue at www.experience-seminars.co.uk. Have a look for the courses on Photoshop.

20 JAN - 7 MAY

ALL DIGITAL

The Museum of Contemporary Art in Cleveland is holding an exhibition of outstanding digital art between 20 Jan 2006 and 7 May 2006. For more details visit www.mocacleveland.org

17 JAN - 24 FEB

RE-STAGE

A free exhibition of 13 emerging artists' work is being held at the Arts Gallery, University of the Arts, London, between 10am and 8pm. For more information visit www.arts.ac.uk

Two of the best...

FONT SITES

For all your font needs

www.wantedfonts.com

From futuristic to primitive style fonts, Wanted Fonts has a diverse collection. You can search by font name, author or category. The site contains over 1,000 freeware and shareware fonts, which you can investigate at www.wantedfonts.com

www.typenow.net

Ever lusted after a font that you've seen in a film or on TV? Now you can use it in your own work with Type Now. The site contains over 6,000 free fonts specifically from movies, games and bands. Search for fonts alphabetically or by theme at www.typenow.net

New low-cost library arrives



Fotolia offers royalty-free images for free or as little as £1

Fotolia has launched a new low-cost digital image library. The site has been described as 'the first global, social marketplace for creative digital stock images where photographers and designers can share their work.' With over 115,000 images in its database already, the site offers digital artists and photographers an effective and easy way to promote their work. "The idea behind Fotolia has been to democratise and legalise the use of images," says Thibaud Elziere, CEO of Fotolia. "Fotolia exists to offer excellent standard, royalty-free images at outstanding prices. It is unique in that it benefits all users."

Creativity is promoted at Fotolia and artists whose images do not pass the judging stage

can still post them in the free sector of the site. The best part is membership to Fotolia is free and all photographers and designers keep all copyrights to the images they post onto the site. Visit www.fotolia.com to see the images available or submit your own.



© Françoise Duplessat/Fotolia

TEN4, a new venture from Ideas Factory

Creative industry magazine brings originality and innovation to readers over the UK

A new and diverse creative industries magazine, *TEN4*, is being published by Channel 4's Ideas Factory. Each issue will contain industry information and articles written by talented writers from the Midlands on a range of creative themes. "Issue 1 was released in October 2005 to a great response," says Dan Jones, Editor of *TEN4*. "We thought this would be a worthwhile thing to set up, as it would provide a showcase for emerging photographers, designers and writers".

Issue 2 of the innovative publication is out in February 2006 and you can pick up a copy in a range of places including galleries, libraries and universities. Visit the website at www.channel4.com/ten4 for more information.



The team's wish list

Pure material delight...

CANON EOS 5D

This great camera combines resolution with portability.

WE WANT IT BECAUSE...

The latest EOS 5D from Canon is being aimed at a more specific market consisting of photojournalists and those who need a robust camera that combines quality and speed. The dimensions are very appealing as its compact body make it easy to carry with you anywhere. The full-frame 12.8-megapixel sensor is an improvement on previous digital SLRs from Canon such as the EOS 1D. The camera costs £2,539 - for more information visit www.canon-europe.com





If you need to know something about Photoshop, Scott Kelby is the man to ask. He has shared his knowledge with people all over the world. Now he gives us an insight into his favourite subject...

THE STORY BEHIND...

Scott Kelby



Scott's most useful tools

Photoshop's power tools

- 01** The Healing Brush. How did we live without it?
- 02** Layers and blend modes. This is what separates Photoshop from the rest of the pack.
- 03** The Unsharp Mask filter. Without it, Photoshop wouldn't be what it is.
- 04** Curves. It's been around for years, and it still looks and pretty much works the same, but it's still the pro's color correction tool of choice.
- 05** The Pen tool. It's the king of all selection tools, and nothing does the smooth job it does.



Scott Kelby is president of the National Association of Photoshop Professionals, editor of *Photoshop User* magazine and *Layers* magazine

and Educational Director for the Adobe Photoshop Seminar Tour. He has also written numerous books alongside producing videos on every aspect of Photoshop. The list of projects is endless and it's surprising he has enough time for his most recent venture, the video Podcast Photoshop TV. We caught up with him to find out more.

Why do you think your podcast has been so successful?

Photoshop is a very visual program (needless to say), and although our radio podcast was rated in the top 100 of all podcast consistently, seeing the techniques sure takes everything to a new level. Also, I think the fact that have fun with the show, and don't take ourselves too seriously has helped. We're all in this together – we're all still learning, and we're all still having fun, and I think that love of learning, that love of sharing, and our enthusiasm and love for Photoshop just comes out in the show. Producing it is a ton of work, but it's an awful lot of fun.

What would you say is the most impressive feature of Photoshop CS2?

No doubt about it, the Vanishing Point filter, which allows you to edit in perspective. It's really a jaw dropper, and the first time I saw it, all I could think of was "There must be some crazy math going on there to pull off that little miracle."

Which tool do you use the most?

In Photoshop CS2, I definitely use the Bridge the most, because I spend a lot of time processing my own photography

(you can see my online portfolio at www.photoshoupser.com/napmem/gallery/view_img.php?id=19950). It's changed the way I work, and made my workflow much easier and more streamlined than in previous versions of Photoshop. I'm not sure if it's the tool I use the most, but I sure spend a lot of time there.

What inspired you to start teaching people about the program?

I was inspired by how hard it was for me to initially learn Photoshop. When I was first starting to learn the program, I was amazed at how secretive many of the local Photoshop experts were. They closely guarded their techniques and getting them to share their insights was nearly impossible. Apparently they felt that they had learned 'the hard way' and 'paid their dues' and thus, they were going to just share their secrets with me. So I made a resolution to myself that when I finally did learn Photoshop, I would dedicate myself to sharing everything I had learned with anyone who was willing to learn, and it's been an incredibly fulfilling and rewarding journey.

What drew you to the program initially?

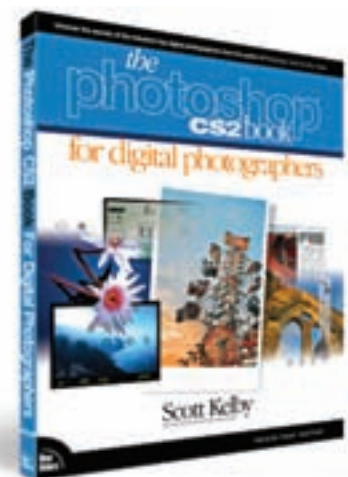
I was doing the layout for a Macintosh magazine, and at that time, we had our halftones shot with a stat camera, and I was always so disappointed with the results. The greyscale images just looked so flat, so when I first saw Photoshop, and how you could correct greyscale photos and create these sharp, high-contrast, vivid images, I was hooked.

What is the most common query you have encountered during your numerous training seminars and conferences?

Today, the most common question is about workflow, and more precisely, "What order are we supposed to do things in?" That's why I do my seminars in a workflow format, so everyone can see from start to finish, how the process is done, and in which order. There are so many questions about when to sharpen, when to resize, when to color correct, etc and that's a lot of what we focus on.

What do you think is the most exciting and innovative Photoshop plug-in?

There are a lot of great plug-ins out these days, but I'd have to say the Nik Multimedia plug-ins for sharpening, and their plug-ins for colour enhancement have really changed how a lot of photographers work these days. They've become such a part of many photographer's workflow, that I'm not sure they (we, us, them) could live without them.



Scott Kelby has written various books for Photoshop users, such as this one for photographers

Exhibit

We've had loads of interesting work from readers; whether it's entries to our regular challenge or someone's latest bit of art. Here's our favourites...

We love getting our post here at *Photoshop Creative*, because more often than not there'll be a bundle of envelopes containing CDs stuffed with your

Photoshop creations. These are either entries into our Readers' Challenge or examples of the kind of work you like to do when the creative urge strikes. So these pages are yours to do with what you like. Each

issue we will print our favourites from whatever we get sent. Don't hold back – send us your work and see if you get your name in print. We don't mind what you send us. You can go for illustration or photography, all we ask is that you have used Photoshop at some point in the creation process. And don't forget, the winner of each issue's Readers' Challenge will be sent a full copy of the Fluid Mask plug-in. With this on your side, painful cutouts are a thing of the past!

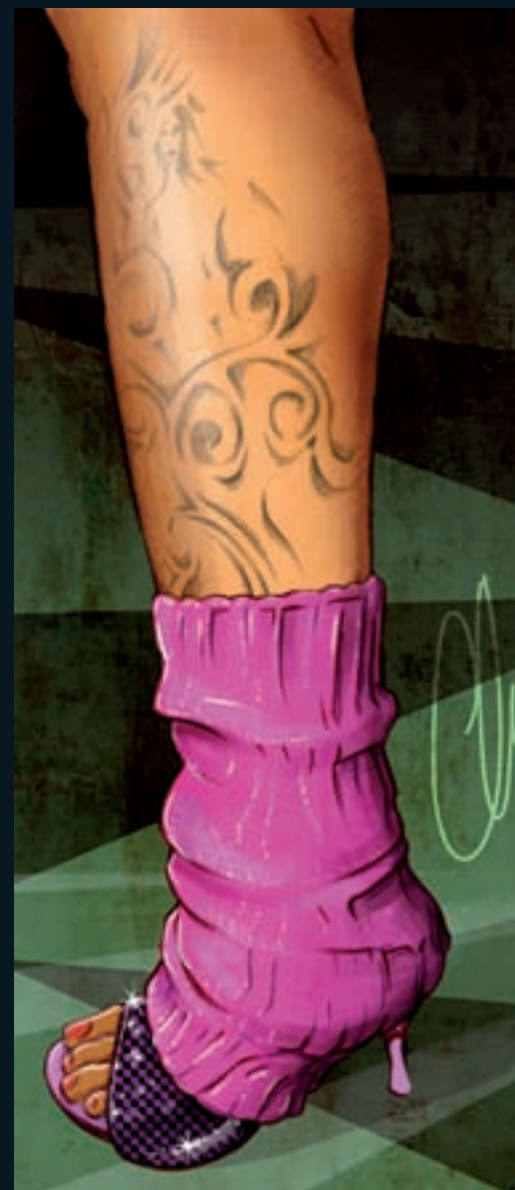
Love You (far right)

"This was a picture I did earlier this year with the Valentine's season in mind. I wanted something current to give my missus."



Shoe Warmers One and Two

"These are a range of images that I'm working on for self-promotional use. Originally pencilled the old-fashioned way and then coloured up in Photoshop."



Christopher King

Christopher really impressed us with his CD full of lovely illustrations. A freelance designer by trade, Christopher has tapped into the glory days of disco with his sparkly figures and lip-glossed maidens. Using programs such as Photoshop and Illustrator to create his images,

Christopher manages to bring a soft feel to the digital medium. Christopher has recently set up as a freelance designer, and if you like what you see here make sure you visit him at www.wingnutdesigns.co.uk where you can find more examples of his work. You can also email him chris@wingnutdesigns.co.uk, or phone on 01934 750 827.

Kiss Face

"An experimental piece for me where I tried using all sorts of different brushes in Photoshop over a pencil drawing. I really enjoyed this."





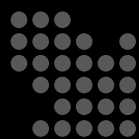
Get your work featured



If you have some work that you'd like to share with other readers, send it in to us and you could be featured on these pages. Just pop your images onto a CD and send to:

Exhibit, Photoshop Creative, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EQ, UK

Alas, we can't return any CDs



Exhibit

Steven James

Steven has been using Photoshop since version 2.5, so obviously has a few tricks up his sleeve. Since leaving college in 1993 with an HND in graphic design, Steven has found employment in a wide range of design-related roles such as multimedia, web design and pre-press. But illustration is where his heart belongs, and Steven took the brave move to become a full-time freelancer

in 2003. His work is very distinctive, managing to merge different elements seamlessly to produce dramatic images.

The thing we really liked about Steven's work is that it was a pure flight of fancy, taking us into different worlds where odd things happened, such as hands pulling ships into the sea!

If you'd like to see more of Steven's work, visit www.chimeracreations.co.uk



Entropy

This example has all the trademarks of Steven's work – strong composition, textured overlays and an intriguing message.

Non Compos Mentis

A brilliant photo composition that combines metal effects and lighting effects to make a realistic illustration that will no doubt strike a chord with any over-worked person!



De Profundis

The texture in this image works perfectly with the action and scene being portrayed and helps give the impression of a rough and turbulent sea.

Readers' challenge



WINNER!
Gets a copy
of the Fluid
Mask plug-in



Nick Slim

Bond



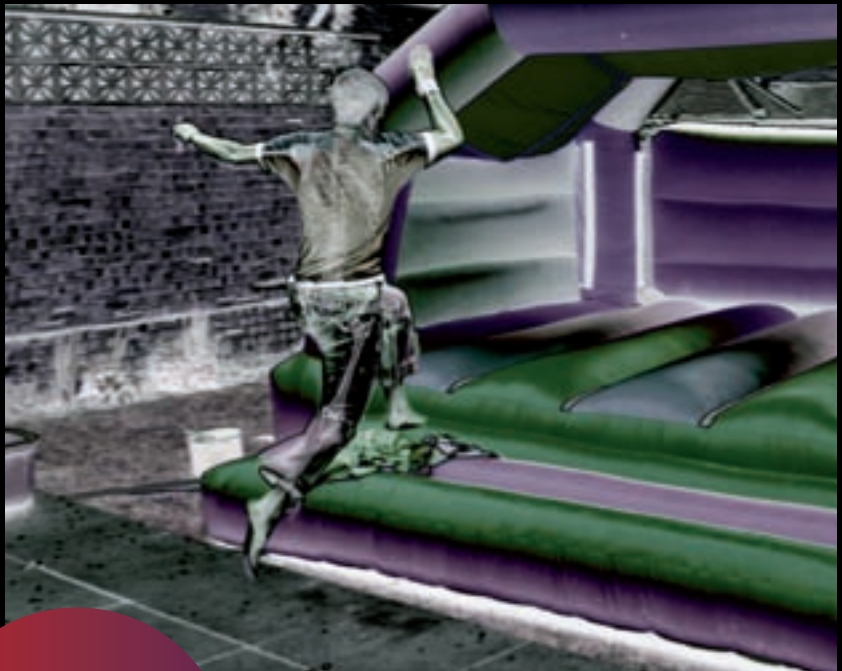
"I like fitting images together to create a narrative. The Chinese elements reminded me of a Bond film – and with 007 being quite current at the moment, I went for it..."

Ben McPhee

Xray leap



"This is created from a photo taken of a friend of mine leaping onto a bouncy castle. The skeleton image is made from a computer-generated skeleton, broken up and adjusted to fit the body."



Dr Angel Salazar

Pegasus



"I enjoyed the x-ray effects tutorial and found inspiration browsing through www.ilovedust.com. I applied this technique to a photocomposition of my own creation. I photographed the horse in Lancashire and the seascape in Hawaii."

Turn to page
98 and enter
this issue's
Readers'
Challenge

Paul Lawrence

X-ray Hand



"I found the tutorial on the x-ray bike to be very helpful. For my own image I wanted to do a face with a *Terminator*-style theme underneath but thought this to be a bit ambitious for a beginner. Instead I took the picture of my own hand and some nuts and screws from my toolbox."

WINNER



Photoshop for photographers





Photoshop for photographers

Are there certain Photoshop functions for certain types of photography? **Nick Spence** spoke to professionals in their field to find out what tools they use and how they use them



The latest version of the world's premier imaging application includes many enhancements that make the life of the busy photographer that bit easier. From simple stuff like one-click Red Eye correction, to complex Image Warp, Photoshop in each of its versions offers enormous workflow potential for photographers.

Advances in camera technology have also been accompanied by dramatic falls in hardware prices on the high street. An enthusiast digital SLR can be picked up for around £500, with better specs than cameras costing thousands 18 months ago. Yet higher spec cameras are on their way, bursting with megapixels and better lenses than you could have ever wished for. And with all these new shiny images on your hands, you need an image editor that can take the hassle out of

the dull parts of photo correction, but also offer a tasty selection of creative options for getting the optimum images you can.

The spice of life

They are no right or wrong ways of using Photoshop. It's a versatile tool with versatile users, and with many options for each and every task, there are numerous ways to remove imperfections from those masterpieces. Many photographers use the same tools in different ways, while others prefer old favourites to the latest enhancements, sticking to what they know best. Others learn new tricks from peers and colleagues, and while in the studio and or on location. Some get by perfectly well with Version 6 or 7, while others are already counting down the days to CS3. Some use tools specific to their area of expertise. The Crop tool, for example, instantly adds focus

to a landscape, but it's also a tool that's useful to all.

Photoshop is all about enhancing what's already there; it can't turn a poor photographer into a great one. But it's made professionals out of latter-day enthusiasts, who might previously relied on laboured workflows and costly reliance on others. It's also given photographers much greater control over how their images look in print.

Over the next few pages we'll speak to professional portrait, landscape and still life photographers, and get an insight into their creative process and the tools and tips they use to produce such dazzling effects. We're not showing you how to take better pictures; merely revealing what tools the professionals use to boost their photographs. Armed with their invaluable advice, we'll show how you can achieve professional results every time.



Photoshop for photographers

Going for dark and moody shots is a great way of achieving dramatic portraits

© Steve Brown

Traditional portrait photography has changed dramatically over the last few years as photographers switch to an all-digital workflow. A simple head and shoulders shot will barely suffice when a stunning portrait can be achieved with Photoshop. Steve Brown (www.stevebrownphoto.co.uk) is a professional photographer specialising mainly in rock portraiture. Steve switched from the 6x7 medium format photography to an all-digital workflow essentially due to cost and time

“A simple head and shoulders shot will barely suffice these days when a stunning portrait can be achieved using Photoshop”

restraints. “With digital I can cut out the film, processing, printing and scanning costs and also time, and take my images from capture to Photoshop with the minimum fuss,” says Steve. His striking work is dark and slightly surreal but grounded in a heightened, cinematic, reality. A look that Steve admits would be difficult to achieve without the power of Photoshop. “I try to create images that wouldn’t be possible just ‘through the lens’, but which look so plausible and seamless that people have to ask themselves whether it is real or not.”

Steve uses the Clone tool and more lately the Healing Brush to remove spots and blemishes, cleaning up backgrounds and general touch up work, although he is most reliant on Photoshop adjustment layers. “They give me the ability to always be able

to go back and change things, invaluable when you are working on very complex images with lots of elements.” Steve also recommends you learn a few Photoshop keyboard shortcuts, “Once you get used to them, they save so much time.”

The format of kings

Steve is one of many photographers working with the Camera Raw format. It has changed so much about using Photoshop, allowing photographers to retrieve images before any

in-camera processing has been performed. In 2004 Adobe Systems published the Digital Negative Specification (DNG) a unified raw format to help increase use of the format. “It provides the highest possible quality output from the camera but packs as many images onto each memory card as possible,” says Steve. “With a free Camera Raw plug in from Adobe, Photoshop can read the Canon RAW files and process them into PSD of TIFF format, so that I can work on them.”

Glenn Honiball is a versatile photographer (he’ll appear in the Still life section) and has some interesting insight into how to brighten up portrait shots. In the images you see above, he used Photoshop to seal a deal. “The client liked the one image of the women with the coat, but did not like her head,” he says. “They had a second shot



Photoshop gives photographers a great level of freedom. If you don’t like something, replace it, as was the case with this lady’s head

of her head. I added the head from the one image to the coat image by cropping it out with a selection. I then gradually erased the head image so that it blended in nicely with the image of the coat with the Erase Tool set to low erase opacity.” So if something doesn’t fit in, get rid of it!



Spot Healing Brush

Want to remove imperfections or make loved one’s faces even more attractive? New to Photoshop CS2 is another labour-saving idea from Adobe that does much of the work for you, no need to make a selection or define a source point. Best combined with Edit > Fade Spot Healing Brush function where opacity can be reduced and results achieved more subtle.

Rise to the occasion

Katharine Millichope is a London-based photographer and Photoshop retoucher working alongside partner James Keates (www.jk-photography.net), a freelance photographer specialising in portraiture. The two provide portraits for the likes of model and talent agencies, music management groups, theatrical agents as well as weddings. With everyone snapping away with digital cameras on the big day, professional wedding photography needs to be that extra special to capture that magical day. Katharine says; “The reportage style of wedding photography means that it is more difficult to produce

Portraits



© David Millichope

Katharine Millichope's father, David, added new life to a portrait by turning a child into a fairy

an impressive image on the spot. With little or no input at the time, I rely heavily on the usage of Photoshop afterwards, and shoot with this in mind." Back in the studio Katharine will start by cropping the shot to add more impact. "After cropping I desaturate to black and white. I always firstly make a new layer so that it is possible to erase through to the untreated one. My favourite tool for use in portraiture is the Omni lighting effect, which gives instant impact to an image."

Katharine adds: "I generally keep the settings so that the Intensity is around 38; the Properties I set to almost matt, Material to metallic, keep the exposure slightly under, and the Ambience down to -35. When the effect is applied, it will give out quite a moody look to the image, so I then bring up the brightness and contrast in Curves."

As well as the Omni lighting effect on her side in the battle against dull images, Katharine loves the good old Clone Stamp. "Anything can be achieved with this tool. It can be used as a paintbrush and can distort images beyond recognition if necessary," she says. Katharine's Top Tip? "Experiment with layers. Apply effects to the top layer, then erase through to the original!"

Whatever type of portrait style you like, you can see that there are lots of Photoshop tools to aid results.



TOP TOOL TIP

Shadow/Highlight

The Shadow/Highlight feature, first introduced in Photoshop CS, allows you to correct exposure problems that Levels and Curves may have problems with. This works well with any backlit headshots, where the face is darker than the background. You can bring out detail in areas lost due to poor, harsh or flash lighting. Used correctly you can turn a snapshot into a professional portrait. The Shadow/Highlight command also has a Midtone Contrast slider, Black Clip, and White Clip options for adjusting the overall contrast of the image.



TOP TOOL TIP

Red Eye Tool

Began life in Photoshop Elements 3, you're never far away, just two clicks normally, from resolving an issue caused by light from the flash bouncing off the retina of the eye. Simple and effective you click on the Red Eye Tool to select it, click on the red of each eye to remove it. This Photoshop CS2 tool supports 16-bit images and lets you set pupil size and darkening level.

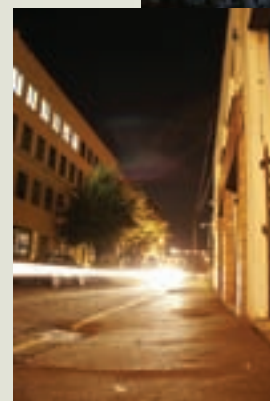
Steve Brown

www.stevbrownphoto.com

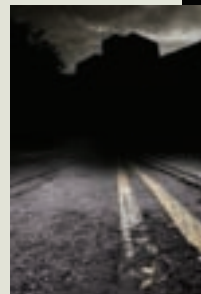
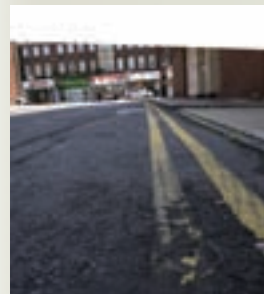
This striking photo shoot of Welsh rockers Bullet For My Valentine was produced by Steve Brown using many of the common popular tools found in Photoshop. "In these pictures, I shot the band first in the studio against a black background and later cut them out in Photoshop using a mixture of channels to create layer masks," says Steve. "I then went out and shot the different elements of the background. The floor was the trickiest as the perspective had to match that of the band for it to be convincing, so I shot various angles and elevations and picked the best. The midground I took to black to create a simpler, more graphic image, and the sky I colour treated to make it look darker and more ominous. I then used various colour balance, levels and curves layers, as well as Hue/Saturation to desaturate the image, to create the contrasty, desaturated, noirish look. "I use the polygonal lasso tool for cutting out. I find that, feathered by 1 pixel, it is great for going round tricky shapes as you can take your time and define as many points as you want. Once you've created a selection you can then fill that with black to mask out the selected area with a layer mask."

"I try to work in such a way that I always have the original file untouched," Steve says.

"So if I want to alter a part of the image I'll duplicate that part and work on the duplicated layer, or if I want to erase part of a layer to show the layer below I'll use a layer mask rather than the eraser," he adds. "Similarly, if I want to change the brightness or contrast of an image or part of an image I'll use Levels or Curves adjustment layers, then I can always change it back if I change my mind. The slightly noirish feel of the Bullet For My Valentine shots is achieved by upping the contrast (using Levels and Curves layers) and reducing the saturation (with a Hue/Saturation layer). I'll also combine adjustment layers with layer masks if I want to just brighten a certain area - I'll apply a layer mask to the adjustment layer so that it only affects a certain part of the image," Steve adds.



Using Photoshop to composite photos together is a good way of getting the just the mood you want



Photoshop for photographers



Landscape photography, whether rural or urban, is one area that can always benefit from Photoshop and its many tools and enhancing features. Dan Gulliver has been working as a professional photographer for five years, mainly for corporate architecture commissions for a number of blue chip companies. As Dan is working freelance he likes to “beg, borrow, steal and sob” to get the best cameras to take on location, most recently a Nikon D2X D-SLR and a Canon EOS 5D. Photographing buildings in typical dull British drizzle, Dan faces challenges away from the controlled environment of the studio. A flexible schedule means Dan can be found working early mornings, late nights and spending weekends wandering the streets

“Landscape photography, whether rural or urban, is one area that can always benefit from Photoshop and its many tools and features”

of London. Sometimes a client requires the deserted look of zombie flick *28 Days Later*, with streets free of pedestrians, cars and general clutter to best showcase their shiny new building. The strength and serenity of a scene can be ruined, however, when a stray carrier bag is spotted stuck in a tree. Dan uses Photoshop back at base to correct these and resolve problems of light and perspective associated with working outdoors.

Dan will resize the image using Photoshop depending on how the final sized shot is to be used, for example an A4 brochure, larger poster or for exhibition or display. “My first priority”, says Dan, “is looking at the edges on my images in Photoshop and seeing what the eye has missed. I normally start by using the Crop tool to focus the image and strengthen the composition.” After cropping Dan turns his eye to colour. “I start simple with curves, looking at what detail needs to be brought out, then slowly adding layers

adjusting these layers to build strong tone and contrast,” says Dan. Colour correction is an essential part of on-location landscape photography. Light sources can change in seconds, images that appear either gloomy or over-exposed will need colour correcting in Photoshop. Dan enjoys the simplicity of the sometimes-undererrated Curves option (found under Adjustments>Levels>

Curves) to manually tweak by eye a pictures appearance. You can also use Curves to make precise adjustments to individual colour channels in a photograph as well. The Colour Balance and Brightness/Contrast settings are sometimes best avoided because results can look harsh. Variations (found under Adjustments>Variations) is a great versatile way to colour correct, giving a large pop-up dialog box full of options to edit your images. Dan suggests you can fine-tune Variations by using the Fade Variations (found under Edit>Fade Variations) function to lower opacity or change modes.

Colour perfect

Dan uses the Hue/Saturation option (found under Image>Adjustments>Hue/Saturation) as another way to measure and adjust colour in Photoshop. You can scroll down the

Hue/Saturation dialog box options under Master to select just the reds, yellows, greens, for example, and apply changes that don't adversely affect the entire image. The settings can be used to modify the colour settings in a number of photographs, in the case of landscapes, to give a uniformed appearance to a set of outdoor shots. With light changing constantly during the shoot Dan can use the Match Colour (found under Image>Adjustments>Match Colour) to attempt to match up a batch of photographs taken under different natural light to give a uniformed look. He can even colour match with an unrelated photograph – a sunny location for example – to try and add colour to often-dreary winters day.

Whatever the weather

David Millichope is a professional photographer of many years, working with Photoshop on a daily basis. He's obviously



Making the effort to get up early pays its rewards with great shots like this one

© Dan Gulliver

TOP TOOL TIP

Vanishing Point

New in Photoshop CS2, the Vanishing Point filter works like a massive clone or patch tool allowing you to edit images in perspective. It's particularly useful to remove areas, or move objects in accurate perspective in landscapes adding uniformity and balance. You can clone, brush, and paste elements with relative ease once mastered within the dedicated Vanishing Point workspace. See our tutorial on p48.

no stranger to having to make the odd tweak to photos. “I recently returned from the Lake District on what should have been a brilliantly sunny day in late autumn, the kind of day photographers dream of,” he says. “Unfortunately a bank of cloud had dumped itself on the area and I was left with some rather unfulfilling grey and dismal shots. Digital photography handles underexposure better than overexposure so I always expose for the sky. The biggest problem with poor light is the lack of tonal range flatness. This is where Curves are a very important tool but you need to exercise your judgement a lot to get a pleasing effect. The use of the Lasso tool – feathered – is very useful to select out areas for different treatment. In the past, I've selected the sky and then used Select/Inverse and Select/Feather/150. This allows me to use Curves on the water and land to increase

Landscapes

Dan Gulliver

Dan Gulliver produced this striking cityscape for an exhibition on London by night. As he always seems to spend his time, Dan was out on location in the early hours searching for just the right location for the perfect shot. The photo was taken using a 120 film camera and then scanned on a Imacon 949 scanner at something like 2,400dpi to allow for cropping in Photoshop. Dan's training in traditional print techniques means that he starts with the basics in Photoshop, playing with Curves initially to bring out areas of the photograph. Creating layers, he selects, copies and pastes sections of his image to create blends, changing opacity until he is happy. "I guess I approach Photoshop from a Fine Art perspective, using layers rather like a paint brush, using opacity settings to add weight to some sections and place emphasis on others while darkening others," Dan says. "I use the Burn tool to darken areas I want to lose or mute, selecting Shadows and sometimes Midtones – but never Highlights – on a low Exposure level for a more subtle look", Dan adds. "You can use the Fade Burn

tool command to look at what you've just done and finely tweak it accordingly," says Dan.

In addition to these, he also uses Gaussian Blur on some shots combined with Unsharp Mask to isolate areas of interest, while dulling others. You can achieve an effective luminous glow on buildings by intense layering and use of Gaussian Blur. "I always produce several versions of the same shot in Photoshop, something more vibrant and graphic, something more muted and conservative depending on the client," says Dan. "This way you can show prospective clients samples that are similar but different, to try and convince them to go for something a little more graphic or artistic especially when photographing buildings."

Finally, does Dan have any advice for landscape photographers? "Find time to go back and look at your work with a critical eye; Photoshop is a great tool but you can over-rely on it, creating clichéd images that look like they have been put through the Photoshop mill. The trick is to use Photoshop in a way to make it look like it's barely been used, retaining the purity of the image. That's an art in its self," Dan concludes.



Tweaking an image's colour in Photoshop is a great way of instantly adding impact and drama



Photoshop is a whizz at sorting out photos that are too dark or pasty to make the grade. As long as the basic information is there, Photoshop can do something with it

contrast bringing out some more detail. I've then used Inverse again so I can work on the sky independently. I've duplicated the layer and added a lens flare (105mm type) into the sky, then 'painted' through using the Erase Tool (set to 25% opacity) and flattened. This adds a weak sun bursting through the clouds. Finally I've applied colour balance to the whole picture increasing both red and yellow to give a warmer evening look. Not an award winning picture but a good 'stocking filler' type shot."

Landscape shots are intrinsically linked with colour, whether it be lush green rolling hills or the brilliant white of snow, so using Photoshop to bring out these colours is vital for professional landscape photographers and also for you.



TOP TOOL TIP

Lens Blur

Add selective focus to landscapes with the Lens Blur filter. Traditional camera aperture settings can be achieved seamlessly in Photoshop. Create a Layer Mask alpha channel, add a gradient mask to pinpoint focus to a certain plane in a landscape and this will throw the foreground and background out of focus.



This image is okay as it is, but it needs some help to make it truly great



Dan uses layers to build up his editing tasks and keep control over everything that is happening



The first step was to clean up the image and get rid of any marks or imperfections



The final image, with all the colour tweaks and layer adjustments. Looks good, doesn't it?



Portrait and landscape photography can be a bit more forgiving than still life shots.

If a portrait shot has a slight problem with its highlights, for example, that can be compensated for if the person being photographed is stunningly attractive, or if they are in a powerful pose. Get to still life, though, and the shot has to be spot-on because that's all there is to look at. This is especially true of commercial photography, such as packing and product shots. These require all the tools that Photoshop has on offer in order to sell the products they are photographing. No-one's going to buy

a cream cake if the ad selling it looks as though the cream is a month old. One person who has loads of experience with still life photography is Glenn Honiball (www.retouch.ca). Based in Toronto, Canada, Glenn is a creative, artistic image retouching expert and author of *Commercial Photoshop Retouching: In the Studio* (O'Reilly). Glenn is a busy man working for ad agencies, design houses, photographers, web, newsprint, packaging, lenticular and personal photo work. He also happens to be a photo retouching veteran, who has slowly seen the industry switch from traditional to digital. Photo retouchers often face unrealistically tight deadlines and potential tantrums from demanding clients wanting frequent changes. In some ways the many wonderful time-saving features of Photoshop have only heightened these demands. Glenn encourages readers to try and produce sharp, expert, extraordinary photos that don't look retouched.

Glenn has many top Photoshop tips in a 20-year career, enough indeed to fill a book. "I think my favourite tool to use in Photoshop would have to be the History Brush," says Glenn. "With the History Brush I can basically make any correction I wish to

"When it comes to retouching images, the key is to keep things natural. Nothing is more off putting than an overly-cloned photo:



The Clone tool is perfect for adding in extra detail to make photos stand out and look more attractive



TOP TOOL TIP

Image Warp

Client not happy, and you need to change that logo quickly? Image Warp allows you to create convincing packaging mock-ups with relative ease. Wrap flat graphics on round surfaces or planes, then tweak the results directly on the screen to make natural-looking packaging etc.



TOP TOOL TIP

Match Colour

Match Colour is the perfect tool for either matching colours between images or adding a different hue to one. Go to Image>Adjustments>Match Colour and select a source to match colour from.

the image. I can then take a history snapshot of the correction done and undo it. With that History Snapshot I can then use the History Brush to paint in the correction(s) made to any area of the image I wish. This saves a ton of time as it saves me having to mask off areas in order to make a correction. It also makes the correction look a lot more natural as I can blend the correction as gradually as I wish just by varying the opacity of my History Brush."

When editing an image, it is vital that the correct area is selected –because the object in still life photos are the only focus, they are under greater scrutiny and need to reflect this in their quality. "I like to use the Quick Mask Mode to make selections," Glenn adds. "I have complete control over the selection made because I have the ability with the Quick Mask Mode to paint in my selection with the Brush Tool or the Erase Tool to modify it. Great tool to make selections of difficult things like hair or other soft transition areas."

Photoshop in action

Glenn uses Photoshop to its full potential when it comes to his work, which he reveals here. For the image 'Chips', which you can see to the right, Glenn had to digitally create an effect that wasn't picked up on in the studio when the image was being shot. "The client wanted to get rid of the potato skins on the french fries," Glenn explains. "This was done by making selections of other chips and pasting them over the skin. Much cloning was done as well with the Clone tool to conceal the potato skins." For the mug of hot chocolate, seen to the left, Glenn also bought his Clone skills to the party. "The client wanted to make the hot chocolate appear more appealing. The Clone tool was used to pick-up and create extra bubbles. Marshmallows were added by again cloning from the original ones and by painting them in with the Paint brush tool.

A different world

Bristol-based freelance photographer, Paul Nomm (www.paulnomm.com) produces still life shots, mainly various insects, that have been enhanced with Photoshop. Paul works extensively with museums and archives cataloguing rare and interesting specimens for research purposes. Paul is fan of the Quick Mask tool, used for making precise selections especially in his detailed close up



Photoshop means that if something has gone wrong in a photo, it can be sorted out digitally rather than having to redo a photoshoot

still life work. “I apply a quick mask, I first make a rough selection with one of selection tools. I click the Quick Mask button, get the red outline section and then I’m away,” says Paul. “It sounds really basic but it’s ideal for losing the detail you don’t want to keep and adding strength and clarity to your images.

“I regularly use the Threshold tool to acquire the black and white point of the image; from there I mark the points using the colour sampler tool,” says Paul. “When these points are marked I then use the Levels tool to define the black and white in the image. This tool is particular useful for dealing with colour correction.”

Whatever type of still life image you want to take, the important thing to remember is that nearly anything can be fixed in Photoshop. If you have a gap or something is looking lacklustre, use some of the tools mentioned and you’ll be laughing.

TOP TOOL TIP

Smart Objects

Place Vector objects into Photoshop CS2 and resize them as often as you like without comprising your images. Ideal for adding type and logos to your commercial work. Resolves the problem of scaling pasted images and gives a tight sharp finish worthy of your client’s name with perfect resolution. You can use Free Transform a Vector Smart Object to scale away, until a client is happy.

Glenn Honiball

www.retouch.ca

Glenn Honiball, author of *Commercial Photoshop Retouching: In the Studio*, talks us through one way to resolving an issue facing professional and enthusiast photographers alike. For ‘Showroom’, many images were used and combined to create the final image. Many elements in the shot were eliminated to create a clean-looking image. Various

elements were also cropped out using the Pen Tool to get clean accurate selections. I also used the Pen tool to create accurate selections on the main image so that I could use the Brush tool to paint in large areas to eliminate elements in the main image, like the back wall and staircase. Colour corrections were done with Curve Adjustments and Hue and Saturation.”



Even if you have taken a photo that seems cluttered and beyond hope, it is worth trying to sort it out in Photoshop. Thanks to some nifty clone work, Glenn turned this photo into a clean masterpiece







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Focus on...



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Satin effect	68

**Virtual
Photographer 70**

Tutorial starts on page 48

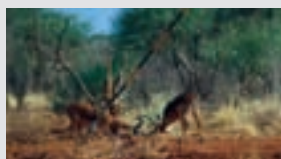
Vanishing Point filter



Transform photos of buildings into stunning artwork



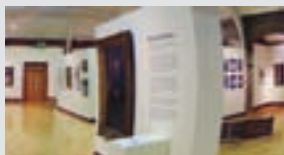
30 | Go B&W with the Channel Mixer



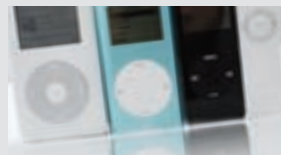
34 | Clone out unwanted items



40 | Digital Painting: Gustav Klimt



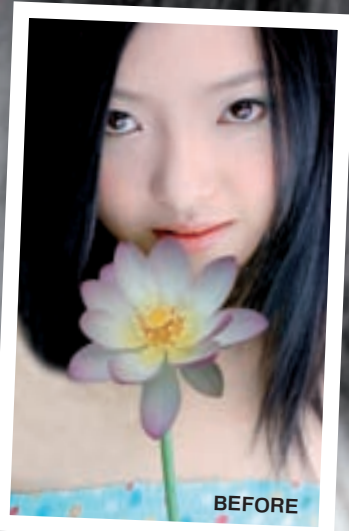
60 | Create perfect panoramic photos



66 | Add a reflective surface



72 | Design your own calendar





Merge black and white with colour

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

30 minutes

YOUR EXPERT

Jo Cole

Go one step further than a plain black-and-white image; try combining monochrome with colour for interesting effects



Working with black-and-white images has lots of advantages. For one, they are far more dramatic than their colour counterparts.

Something as innocuous as a cloud suddenly transforms into this interesting shape that pops out of the photo demanding your attention. Shadows and highlights begin to tell more of a story and something as simple as a lone tree on a hilly landscape suddenly becomes injected with power and emotion. When it comes to portraits, the black-and-white format not only provides drama, but it is also much more flattering – which is why our

staff photos in the magazine aren't in colour! Skin tones become much smoother and more flawless; an effect that would normally involve some nifty retouching in Photoshop.

But before you start merrily converting all of your images using the Grayscale mode, a word of warning. This conversion process averages out all of the RGB tonal values, so you end up with an even greyscale tone across the whole image. For really exceptional monochrome images, you need to pay a trip to the Channel Mixer. Images are made up of different colour channels, and the values of these channels determines the colour properties of the image. The Channel Mixer allows you to adjust these

different colour channels. What's interesting is that these colour channels actually record information using shades of grey, so the tool is perfect for getting monochrome images that really sing.

But to have even more fun with monochrome, you could also think about leaving some colour in the image. This can produce some great results, and is an effect made famous by the *Sin City* film. So in addition to showing you how to turn your photo into a monochrome masterpiece using the Channel Mixer, we will also show you how to select areas to introduce colour back into and change hues to make them stand out even more.

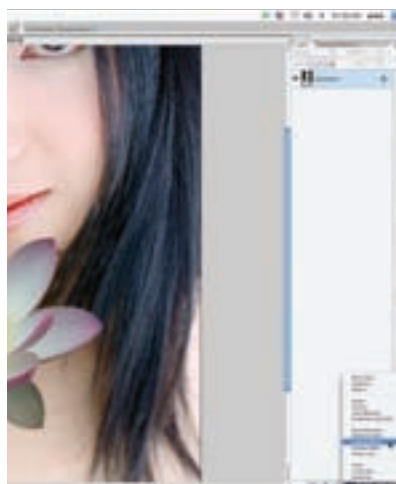


GETTING READY

Make sure your image is how you want it



01 Clone ranger Our image actually started out with a different flower, but unfortunately it was a fake flower and was frayed around the edges. This was magnified as soon as we went monochrome, so we replaced the flower. A bit of cloning got it sitting nice and snug.



02

Adjustment layer

Go to the bottom of the Layers palette and click on the Adjustment Layer icon. Pick Channel Mixer to create a Channel Mixer adjustment layer. This will keep the original nice and safe.



03

Delete the colour Before you do anything, see what kind of monochrome 100% red produces. Pick Red from the Output Channel and then click the Monochrome box at the bottom. Now hold down the Option key (Mac) or Alt key (PC) to change the Cancel button to Reset. Repeat the process, but using Green and Blue as the Output Channel.



PHOTOSHOP 7 AND ABOVE | WORKS WITH

Keep it constant

The Constant slider at the bottom of the Channel Mixer box allows you to alter the greyscale value of the Output Channel. Anything negative will boost the blacks, while a positive value adds more white.



GETTING THE GREY JUST RIGHT

Have fun with the sliders



04 Red it is For this particular image, having Red at 100% worked best, so that's what we went for. This smoothed the skin out but it is a touch in the harsh side. Not to worry, just reduce the Red slider – a setting of 80 seems to do the job.



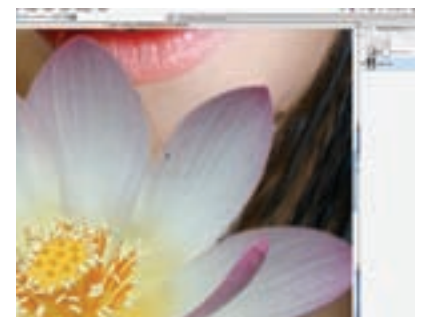
05 More tone The image could do with a bit more pep, so it's back to the sliders. A setting of 20 for the Green worked well and toned down the whiteness in the face. Keep an eye on all areas of the image – in this example the Blue slider tipped the white over the edge and bleached out areas of the flower.



06 Take it back a notch To combat this, we can just alter the slider. A setting of -5 sees to the bleaching. But the girl's face seems a bit too dark around the eyes. This is easy to sort out by upping the Red channel again. That's much better.



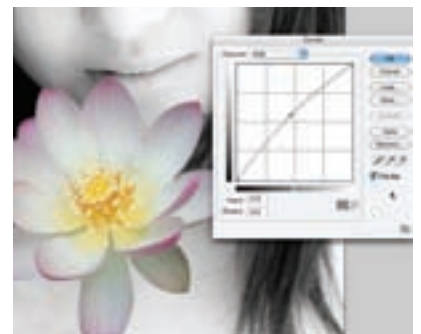
07 Doing your sums You can play around with the Red, Green and Blue sliders until you get the effect you want, but don't feel as though you have to go about this with careless abandon. As a general rule, if you make sure that any values for the sliders add up to 100, you should find that your shadows, highlights and midtones all work well and give a pleasing result.



08 Time for the colour Click on the original photo layer and turn the visibility of the Channel Mixer adjustment layer off. We used the Pen tool to trace the outline of the flower and when traced, we went to the Paths palette, clicked the right arrow and chose Make Selection. We then copy and pasted this into a new layer and named it.



09 Alter the colour With the flower selected, have a go at changing or boosting hues. Open the Channel Mixer again and move a slider. The Constant slider can tame any outrageous hues.



10 Lift things up If you find that the monochrome has made your colour element look a bit dull, you can call upon the Curves dialog (Image>Adjustments) to brighten things. Here we've lightened the flower and made it look more natural.

NOTES | OUR MAIN IMAGE CAME FROM ISTOCKPHOTO, REFERENCE NUMBER 1024524



What a difference a channel makes...

Get to know how each channel behaves

We touched upon the importance of trying out the different channels at 100% to see how they affect the monochrome effect. What you set at the

beginning can dictate the whole tonal relationship of the image, so it pays to spend a bit of time getting it right. Here's a closer look at what

the three different channels did to our image, which you can use as a guideline to your own monochrome adventures.



Red 100%

Everything is much softer in this image and her skin is a lot lighter and diffuse – almost soft focus. Her hair has lost a few highlights and features are less harsh. Overall this is an excellent setting for portraits, simply because it's so flattering.



Green 100%

The white in the flower is much more pronounced in the green example, but the skin has more definition in it than with the red example. This does mean that the blemishes on the skin show up and a bit more.



Blue 100%

The skin is much darker using the blue channel, and the skin blemishes are the most pronounced out of all three examples. The image looks quite flat, and definitely needs livening up with the introduction of some red values.

Expert Tip



Know how filters work

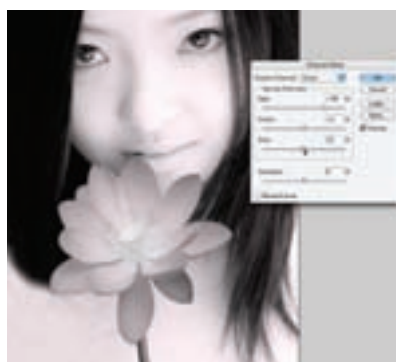
Black-and-white photography often involves using filters to prevent the continuous greyscale tone that is similar to the Grayscale Mode in Photoshop. These filters block certain colour wavelengths and therefore give a more toned look. Red filters will block blue colours and give greater contrast between clouds and sky. Yellow filters give a generally softer effect. Green filters make foliage appear lighter than other objects in the image, again making it stand out. You can apply this principal to the Channel Mixer. For example, concentrate on the Red channel to get dreamy clouds.



11 Each to their own Of course, you don't have to worry about being natural if you don't want to – go for some extreme slider action and see what kind of colour combinations you get. You may find one you like!



12 Another option In addition to using the Channel Mixer to make the image monochrome, you can also use it for duotones. With a colour photo open, open up the Channel Mixer and turn Monochrome on as before. Only this time, uncheck the Monochrome box after you've ticked it and you'll be able to access the colour channels.



13 Subtle colour Once you have a channel selected, start moving the sliders. This will produce a faint colour cast over the image and make it look like a duotone. Because you have the tonal qualities of a black-and-white image, the colour doesn't sink in to the image a get lost behind any other distractions.





Stamp out unwanted objects

A great image can be ruined by superfluous objects that detract from the main focus. Get things back on track with the Clone Stamp tool

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

Approximately
20 minutes

YOUR EXPERT

Zoe Mutter

ON THE CD

Clone before



The Clone Stamp is a very practical tool that enables users to sample one part of an image and then use this sample to paint over another area. It essentially allows you to rub out parts of an image, but instead of simply erasing it and leaving an empty space it is filled by whatever you've clicked. It's most commonly used in photo editing, as can be seen here, although it is just as valid for illustrators or graphic designers who need to get rid of annoying glitches in their work.

In order to get the best from the Clone Stamp tool you need to make sure that you set up the correct options and also that you handle the tool correctly so that you get the very best results. A common problem is that the results look as though they are patterned or pixellated. This is caused by repeatedly sampling from the same origin point. The key to successful cloning is to sample often and keep your strokes fluid – don't 'jab' otherwise you will end up with a dotted effect. When you are sampling, make sure that you sample from areas that match the part you are trying to

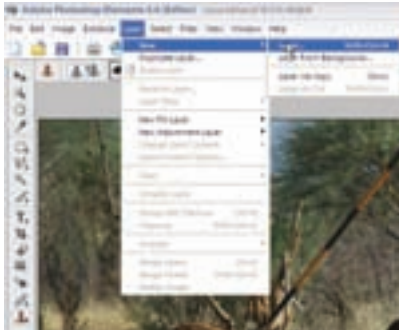
erase – nothing screams 'clone job' more than patchy areas that don't blend in with their surroundings. Sample All Layers is the tool's most useful setting, as it enables you to work on a whole new layer and still sample from the layers below. This protects the original image, and is like working on an adjustment layer. It's also important to think about the brush you use. Generally speaking, go for a soft one for a smoother clone. Go for the largest size you can, but make sure it doesn't bleed into other areas. Now load up our source image and try for yourself...



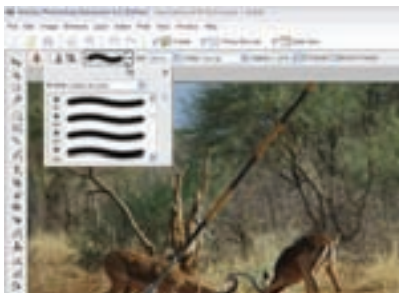
GET TO GRIPS WITH THE CLONE TOOL

Laugh in the face of unwanted objects

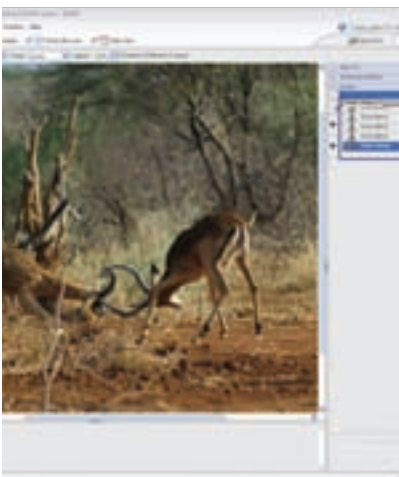
Expert
Tip



01 Protect your original image Open up 'clone_before.jpg' from the disc and go to Layer>New>Layer to create a new layer to work on. This leaves you free to experiment and also ensures that you will not ruin your original image should you make a mistake during cloning.



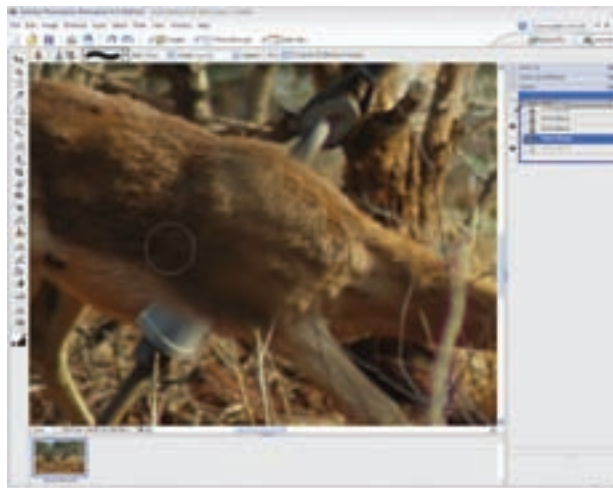
04 Brush options Now you have selected the tool you can customize it. The brush size you select to start with may change as you zoom in to different areas of more detail. You can experiment further using the range of different brush types. We chose to use the Soft Round Brush from the Default brush set. Altering the Flow of the brush also allows more control as you paint.



02 Selecting the tool Select the Clone Stamp tool from the toolbar. You will effectively be working with this as if it was a brush. Check in the top toolbar that the Clone Stamp tool is selected and not the Pattern Stamp tool. You can then choose the brush size that is appropriate for the detail of the area you are working on – go for a soft one and the largest size you can. We went for 200px.



03 Sample from all layers To ensure you are able to clone from your image on the layer below, you must have the Sample All Layers box ticked. You'll find this in the top options bar. There is now no limit to the number of layers, or even layer sets, you can create while keeping the underlying layers accessible.

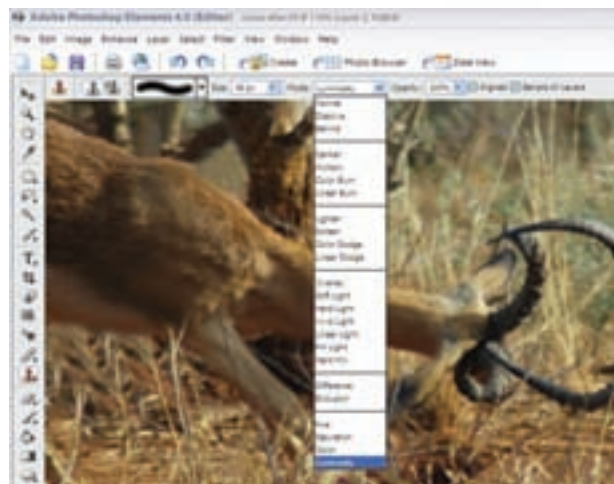


05 Zoom in for detail

Zoom in to the image before you start cloning so you can see exactly what you're doing. To clone from an area simply Alt-click (PC) or Option-click (Mac). This becomes your sampled area – to apply to a different area, simply move the cursor in smooth strokes. In our example we were painting over the obstructing power line with sampled fur.

06 Frequent sampling

For the best result be sure to sample regularly. This ensures you keep natural-looking tone and texture. Try sampling from one side of an object, then paint, and then sample from the other side to produce a natural effect. By using multiple origin points from around the obstructing power line we were able to erase it completely.



Use the Aligned setting



When the Aligned check box (in the tool's Option bar) is ticked the distance between the origin point and the Clone brush are kept constant. If this is not selected the original origin point you chose will be used again the next time you start to paint. In non-aligned mode each brush stroke is based on the original source. Aligned mode is normally the preferred setting because you can sample different areas as often as you like and keep things looking natural.

07 Experiment with modes

Trying out different blending modes can produce very interesting outcomes but for this image keep as Normal. To paint in a subtler manner, lower the Opacity. In addition to removing the power line, we removed some of the distracting tree stumps and bracken from the foreground.

THE BIG TECHNIQUE

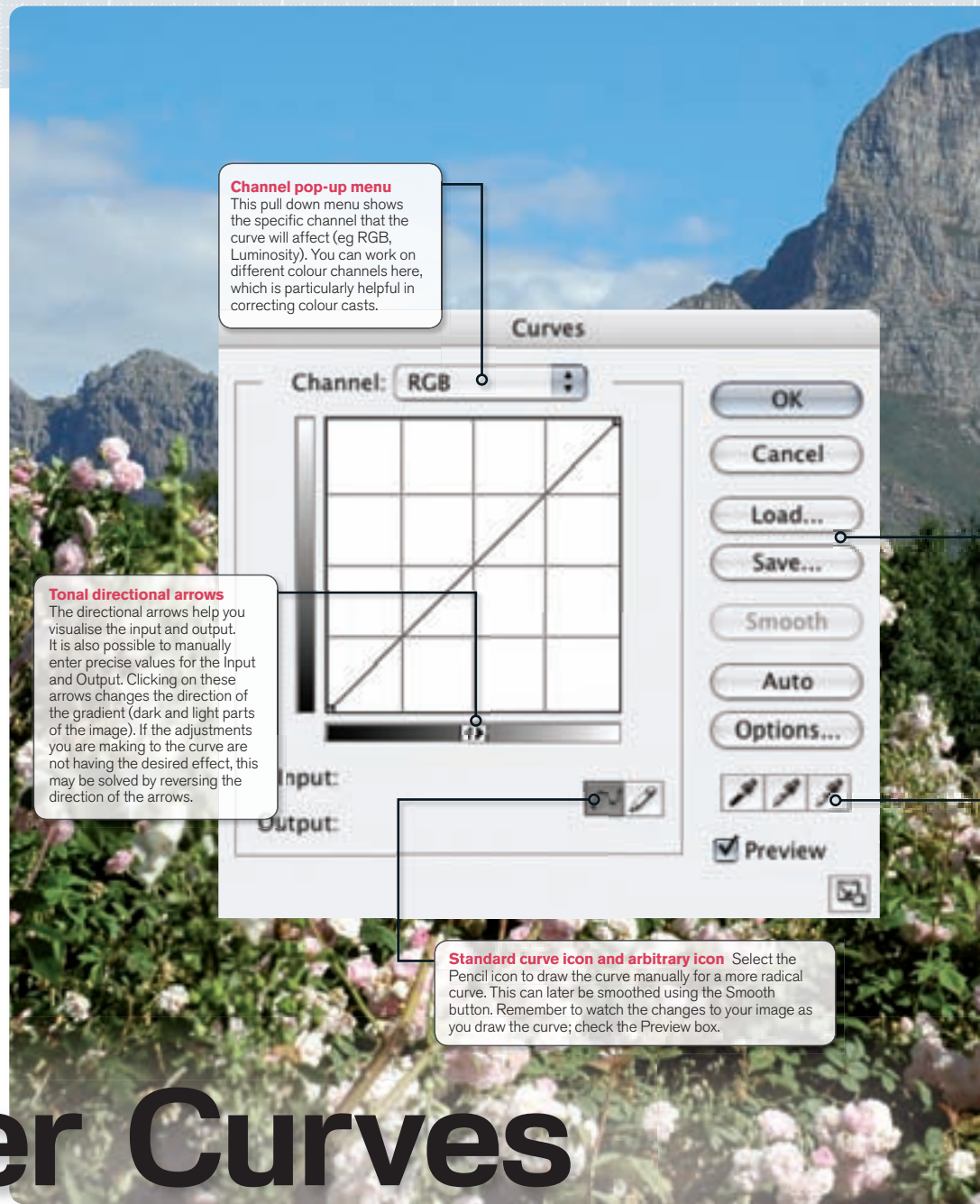


When it comes to controlling the colours and tones in an image, the Curves command is hard to beat.

You can either tackle the image as a whole, or use the Channel menu to pinpoint specific tones that are in need of a helping hand. The Curves command works on a principle of a slope. Each part of this line represents an area or colour in the image and by moving the slope at a certain point in a certain direction will affect the colour edit of the image. Curves are mostly used to enhance images and give them better contrast or perhaps correct a colour cast. However Curves can also be adjusted in more extreme ways for a drastic end result, such as posterisation. While you can use the Curves dialog without really knowing what you're doing, it is an exceptionally powerful tool that is worth taking some time over. The most important thing to remember whenever using Curves is that increasing one area, whether it is a colour channel or tonal area, will always affect another. As long as you keep balance in the adjustments you make to the curve you will produce beautifully contrasted digital images.

Don't be afraid of Curves – once mastered you can adjust colour, contrast and tones in your image with great precision

Conquer Curves



Channel pop-up menu

This pull down menu shows the specific channel that the curve will affect (eg RGB, Luminosity). You can work on different colour channels here, which is particularly helpful in correcting colour casts.

Tonal directional arrows

The directional arrows help you visualise the input and output. It is also possible to manually enter precise values for the Input and Output. Clicking on these arrows changes the direction of the gradient (dark and light parts of the image). If the adjustments you are making to the curve are not having the desired effect, this may be solved by reversing the direction of the arrows.

Standard curve icon and arbitrary icon Select the Pencil icon to draw the curve manually for a more radical curve. This can later be smoothed using the Smooth button. Remember to watch the changes to your image as you draw the curve; check the Preview box.



Create a simple curve

It couldn't be easier

Always create a Curves adjustment layer to work on by selecting Layers>New Adjustment Layer>Curves from the pull-down menus. A diagonal default straight line will display in the graph, mapping the input and output values. This line represents the unchanged image state. There are many ways in which you can alter the line, including selecting areas of the curve or focusing on different channels.

Adding points

To add an adjustment point, click on any place on the line. The lower end of the curve represents the shadow and the higher end the highlights. You can move points by selecting them and dragging. If you drag upward the image will brighten and the reverse will occur if you drag the curve downwards.



Shadows/highlights

Enhance the detail

As well as giving you more control over the contrast of your picture, Curves allow you to increase the detail of shadows and highlights. It is advisable to adjust the contrast and then the highlights and shadows on separate adjustment layers. If you lock the centre of the curve, by adding points at the quarter tone, midtone and three quarter tone, you can adjust the shadow by adding a point in that sector of the curve and dragging it accordingly. This is also the case when adjusting the highlights of an image. The midtone area of the curve is particularly useful for increasing colour saturation.



ALERT | UNFORTUNATELY PHOTOSHOP ELEMENTS DOESN'T HAVE THE CURVES COMMAND



Save and Load These give you the option to save your curves so you can use them again whenever you want. We recommend that you begin a file of your favourites. You can recall your most frequently used curves by pressing the Load button.

Eyedroppers These three buttons represent the Black point eyedropper (left), Midpoint eyedropper (middle) and Highlight eyedropper (right). They are used for setting the point in the image in which you want the white and black point set and also to alter the colour balance.



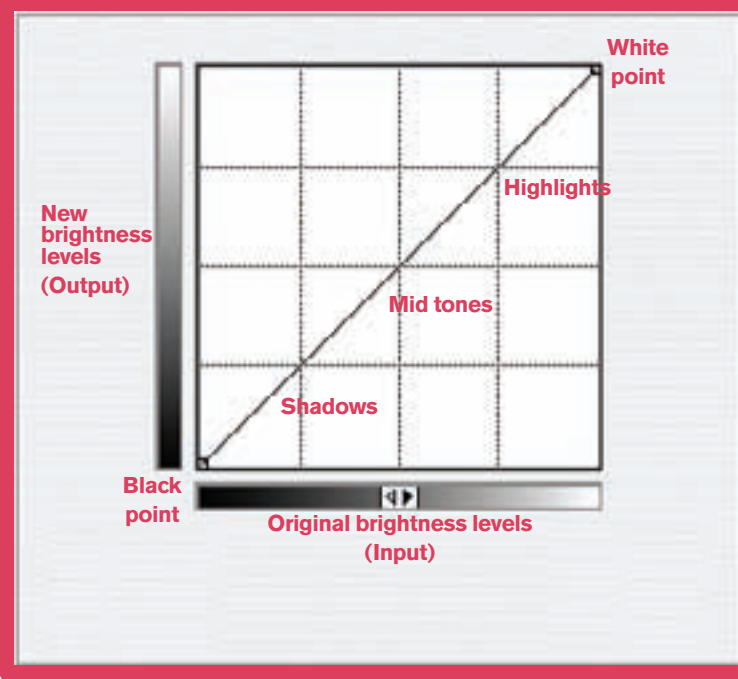
How to read the Curves dialog box display

When you first open the Curves dialog box you might not have a clue what's going on, but we promise you there is method to the madness! The horizontal axis of the Curves diagram represents the input level and the tones for the original image. The vertical axis shows the output level, in other words the altered image. Therefore an image in its original state will be represented in a straight, diagonal 45 degree line like the one in the diagram below.

To help you visualize the tones you are adjusting in your image, the tonal input

and output are displayed in the bars at the bottom and left side of the diagram.

The gradient here indicates where the highlights and shadows are represented in the curve. The highlights are in the upper section, mid tones in the centre and shadows in the lower sector. You set points in these areas to alter those particular tones. Remember; by clicking the arrow in the centre of this bar you can reverse the direction of the display, although this will be explained later when we discuss how to adjust CMYK and RGB images.



Tip



Point control

You can use the keyboard arrows to move points. There are different ways to delete points. You can either select them and press Delete or drag them off of the window.



Using the eyedropper

Working in specific areas



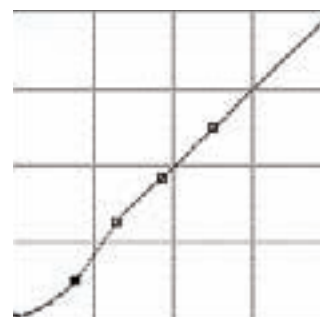
Instead of creating points by clicking on the slope, you can use the Eyedropper to click in selected parts of your image. If you place your mouse over parts of the image a circle appears showing where on the curve that particular tone falls in. To plot it on the curve press Ctrl-click (PC) or Apple-click (Mac) and a point will be created. You can set a higher black or lower white point manually using the three buttons at the bottom right of the dialog. Click on the black eyedropper and then, in the image click on the tone you would like to represent the darkest point. Repeat with the white eyedropper. The default values are 0 for the black point and 255 for the white point. You can alter these by double-clicking on the Set Black or Set White button and choosing the colour you want using the eyedropper or enter precise values manually.



Locking points

The easy way for specific adjustments

It is possible to make small adjustments to one element or area of your image and preserve the rest. With the Curves dialog open, move your mouse to the areas you want to keep. You will see a corresponding point on the curve, (seen as a small circle). When you have found the area you want to lock Ctrl-click (PC) or Apple-click (Mac) and the point will be plotted on the curve. When you come to making adjustments, avoid the plotted points and they will remain as they were.





CURVE VARIETY

A range of effects are possible with just some minor adjustments in curves

essentials

SKILL LEVEL

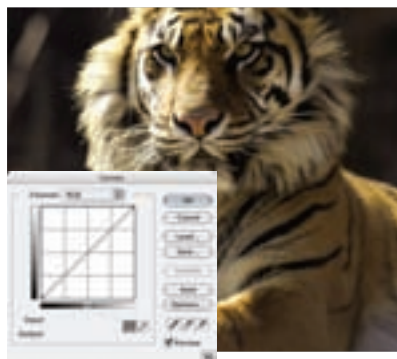
Beginner
Intermediate
Expert

TIME TAKEN

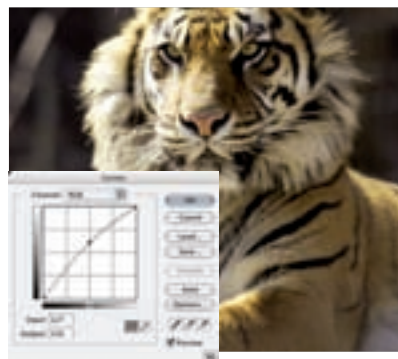
20 minutes

YOUR EXPERT

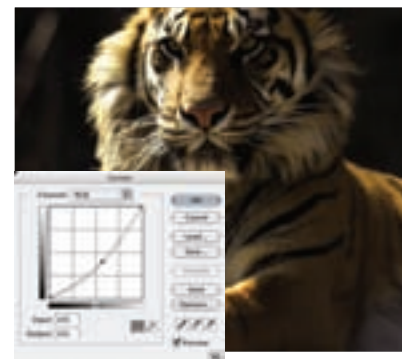
Zoe Mutter



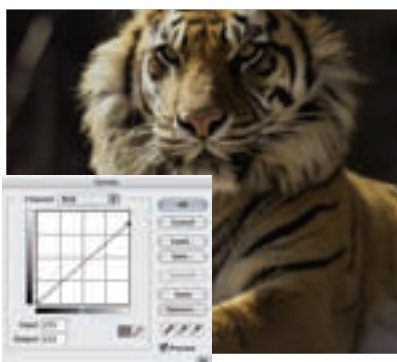
Unchanged image The dialog box will display a straight line to represent the image before it has been adjusted. This diagonal line represents the image's tonal range and needs to be moved in order to make alterations.



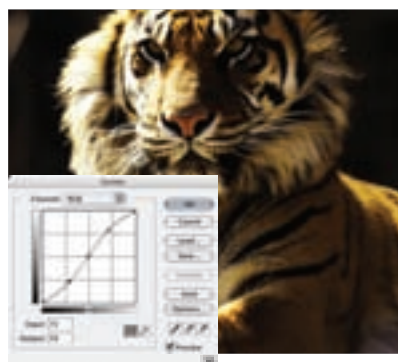
Increasing brightness The easiest way to lighten the entire image is to click near the centre to create a point and drag it upwards, making the pixels brighter. It is then possible to apply changes to individual channels for more control



Decreasing brightness Midtones of the curve seem to produce the greatest amount of change in an image as they are mapped to brighter values. The opposite effect is produced if you pull the curve down.



Moving the end points Another useful adjustment is to just move the end points. If you move the far upper end of the curve down, you reduce the brightness and also take the contrast down a notch.



The S-Curve Click a point near the shadow end of the curve and drag down to decrease the shadow contrast. Create another point at the opposite end of the curve to work on the highlights. Drag it up and increase the highlights.



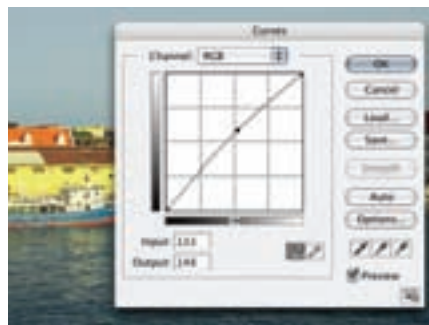
Inverse S-Curve On the opposite side of the scale, the inverse S-Curve will flatten image contrast. We used an extreme S-Curve here, although small slopes in the midtones section are often very effective.



Adjusting contrast

Adding in one area reduces another

You can be incredibly precise with the Curves tool because you have the option of altering the overall image contrast or just turn your attention to localized image tones and specific areas of the picture. For example, increasing the midtones will compress the highlights and shadows. The main concept to remember when working with curves is that by raising a curve up or to the left you are increasing the tonal value of an image and lowering it or moving it right will reduce it (in RGB images). Another incredibly important thing to remember is that extreme changes in a curve will produce greater contrast. If you want to keep things natural, adjust with care!



Precision

Get to see what you need

Most of the time you will play merrily with your Curves dialog box, but sometimes you will need to create very specific points on the line. If you find the Curves window a tad on the small size for close work, press the Scale Dialog Box icon, found at the bottom right corner, to give you the option to enlarge the Curves window. Now with your larger window, you will be able to see where you need to map your points.

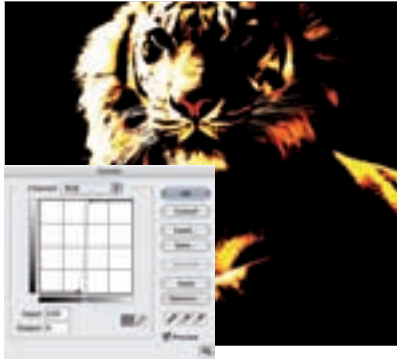


Tip

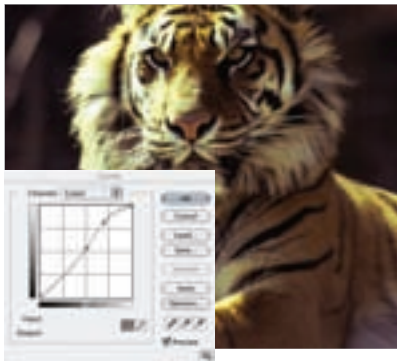


Keyboard Shortcuts

- Ctrl-click (Windows) or Command-click (Mac) parts of the image to add corresponding points on the curve.
- Shift-click points to select multiple points.
- Use the arrow keys to manually move points on the curve.



Posterisation By dragging the end point of the line upwards, you get a stylised effect that looks almost comic book-esque. Also remember to avoid erratic curve shapes if you want a natural-looking image.



Adjustment channels In this example the Green colour channel has been selected and a point has been added in the centre and then raised. These colour channels can be used to correct images that have too much of one colour.



Correcting a colour balance

Another use for the Curves tool

Curves provide a very efficient way of correcting colour balance. This is done using the different colour channels that can be found under the Channel drop-down menu at the top of the window. This is one of the best ways of correcting colour casts in defined tonal areas. By adjusting each colour individually, you can correct and adjust the colour balance for the areas you need rather than blitz the entire image and risk losing definition in areas.

When using curves to adjust colour balance, you can also identify what the image needs more of. It's a case of using your judgement to pick out what colours need to be reduced or increased and in which area of the tonal range. Curves is the ideal tool to make such precise changes. Another way of achieving this, especially with images with a fairly neutral midtone colour, is to click the Options button and then select Snap Neutral Midtones.



Target tone By targeting areas on a curve, you can correct casts in specific tonal areas. In this example the image has too much red in the shadows. This can be solved easily by using the different colour channels to map the problem and then do something about it.



Not seeing red To correct the red cast you need to add green to the image. To correct further you then add blue. Effectively what you are doing in this process is balancing out the colours. Once you have mastered the concept, you'll be much quicker.

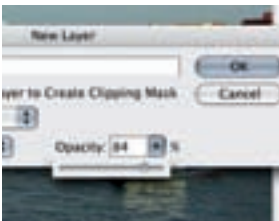


Give it a boost Now the image appears quite dull so the best way to amend this is to select the RGB channel. Lock the centre of the curve with a point and add another point near the upper section. Create an S curve by moving that point up and increasing the contrast.



Subtlety is key

Small adjustment make a big difference



Always remember that less is more and the subtler you are when altering a curve, the better the final result will be. Drastic changes in the curve cause abrupt transformations in colour. An example of this can be seen if you drag the top end of the curve to the top of the graph (almost vertical) which results in a more graphic and abrupt effect. Also keep in mind that when working with individual colours that you will always affect one colour when you are adding to another. For example if you add yellow then you are removing blue. Delicate changes to the curve can be made even more easily by reducing the opacity of the layer. This allows for greater fine tuning.

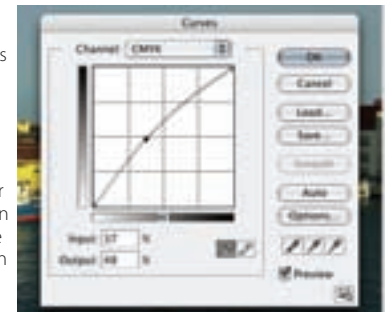


RGB and CMYK

How to use curves with different types of images

For Lab Color or CMYK images the curve displays percentage values from 0 to 100, with the whitest highlight (0) on the lower left. The darkest shadow (100) is on the upper right.

For RGB images, Curves displays brightness values from 0 to 255, with the shadows on the left. Performing actions described for the RGB channel, such as dragging the curve upward, will have a reverse effect and add ink, making an image darker. Many people click on the cursor to reverse the direction of the gradient to avoid confusion when working on CMYK images. Similarly, with Greyscale images Photoshop reverses the curve gradient's direction (from light to dark). You can once again use the arrow in the centre to change the gradient from light to dark.







Re-create Klimt's *The Kiss*

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

Approximately
3 hours

YOUR EXPERT

Hannah Gal

Re-creating Gustav Klimt's *The Kiss* offers budding digital artists plenty of opportunities for learning new skills



ustav Klimt's path as an artist was a fairly easy one. He studied art in Vienna and founded an art studio

with his brother. They enjoyed great commercial success creating murals, posters and magazine illustrations among other lucrative ventures.

A turning point came in 1897 when he helped found the Vienna Secession; a revolutionary society, bringing a fresh new outlook to the art world. Its artists worked in Art Nouveau style,

focusing on organic and abstract shapes, patterns and lines.

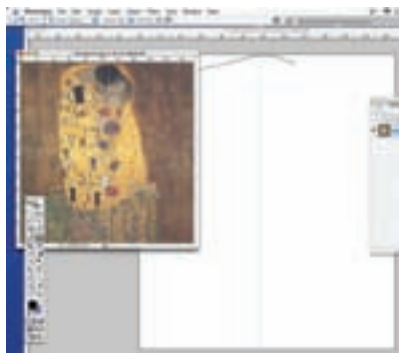
Klimt's own painting style has evolved over the years, and at one point featured somewhat dreamy, floating human figures. However, he is best known for using gold and silver colours in his highly detailed work. The paintings he produced are sexual and erotic, bursting with colour and shapes creating a mosaic effect. Lines and contours are sensitive and clear using metal, glass, ceramics, and oil on canvas.

Re-creating Klimt's style in Photoshop is a great way of using tools you may have forgotten about. The geometric shapes will be created by selection tools as well as freehand drawing, while the texture will come courtesy of Photoshop's Texturiser and Lighting Effects. We will delve into pattern creation, learn how to create a hairbrush from scratch and a glittery starry background. By the end of the tutorial, you will have plenty of knowledge to bring a touch of Klimt's opulent glitz to any project you begin.

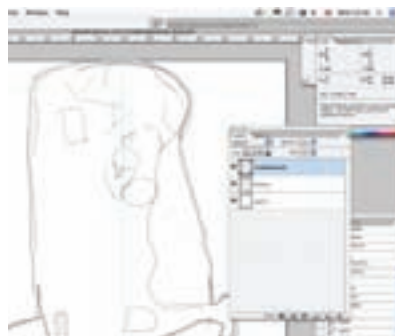


LAY DOWN THE FOUNDATIONS

Get the outline sorted



01 Measure up Open a new file at 290mm high and 250mm wide. Go to View and click on Rulers to display. The man and woman are wrapped in patterned material that is the centre of the painting. Start your creation by loosely outlining this shape, either from memory or by referring to the actual image.



02 Drawing Create a new layer and name it Drawing. Use the Pencil or Pen tool at low opacity to draw the outlines of the embracing figures. Start with the contours of the main shape and move on to details. Go to View>New Guide to place a vertical guide at the centre of the canvas to help you draw more accurately. Create a new layer and select the background surrounding the figures.



03 Background Click the Foreground colour square and select a dark brown. Go to Edit>Fill. With a blending mode set to Darken and Feather to 60, select smaller areas and fill with darker brown. This will add a different tone to the background and enrich it.



ELEMENTS 3.0 AND ABOVE, PHOTOSHOP CS AND ABOVE | WORKS WITH

Create the background stars

The stars in the illustration were created using

Photoshop's Scatter brush. Simply select the brush and go to Brush Settings to adjust size and scatter level. An alternative for achieving a starry night effect involves Photoshop's own set of filters.

Start with small dots to represent the stars in the sky. Create a new layer and fill it with darkest brown. Go to Filter>Noise>Add Noise and make sure the Gaussian and Monochromatic options are selected. Set an amount of 10.

Apply a 0.6 Gaussian Blur setting, and go to Image>Adjust>Threshold and set to 40. (Elements users can't do this).

Repeat Gaussian Blur application. Create a new layer, and set white as your foreground colour. Hold the Airbrush tool briefly over a star, to emulate a night sky glow. Apply this glow to different stars and occasionally adjust pressure and length of time you hold the brush down. Stars of varying glow level and size will create a more realistic look. When you've finished, merge the two layers.



WORK WITH BRUSHES

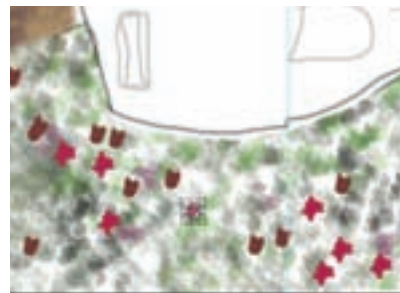
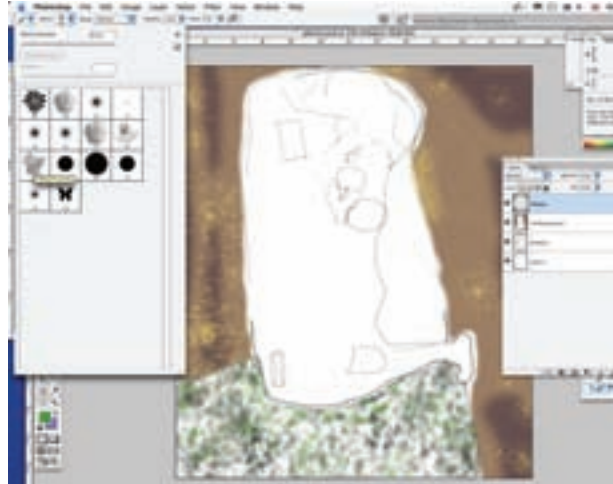
No drawing skill required!



04 Scatter Brush Select a glowing, golden yellow and go to Brushes>Wet Media Brushes>Scattered Dry Brush Small Tip. Set Opacity to 55-60 and Brush Size to 60 and lightly touch the background area. This stroke might require some practice so the sparkle is lightly spread. Apply to different areas at varying intensity.



06 Single flower Create a new layer for the colourful flowers. Go to Brushes>Special Effects Brushes and select any of the flowers. Lightly apply to the green surface to add colour (in this case a heather hue). At this stage we are creating the illusion of a flowery field – we will concentrate on details later on.



07 Transform a flower Set a rich red as your foreground colour and use the Lasso tool to draw a very rough flower shape (you can see ours is very rough). Fill with the foreground colour. Copy the flower many times to spread all over the field. You could copy and paste to create a separate layer for each flower. Use the Transform tool to change the size and direction of individual flowers.



08 Flower copy In the Layers palette, select the flowers layer and duplicate it. Reduce the new layer's opacity to 70 and set the blend mode to Soft Light. This is a short cut to adding depth to the field. Use the arrow keys to nudge the new layer into place, or move using the Move tool. Place it just off the layer below.



09 Field of flowers

Go to Brushes>Wet Media Brushes and select the Rough Dry Brush. Set the blend mode to Multiply and Opacity to 55. Pick a green and apply in short brief strokes. Sample a darker green and apply the same strokes all over. Continue to apply different shade strokes to the entire green area to build a field.

10 Wrapped in gold Create a new layer for the gold material surrounding the figures. Choose any low opacity brush to apply yellow to the area. With the same brush, set the Foreground colour to a light pink and cover the skin of the man and woman.



PATTERN MAKER

Apply the decoration to the robes

Expert Tip



Save brushes

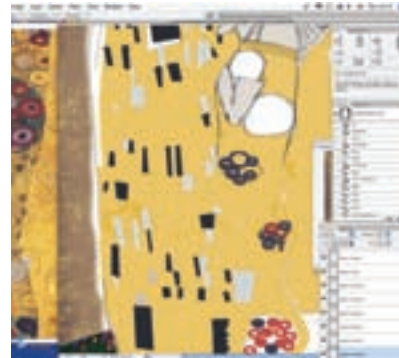
When you've created your hairy brush, you will want to save it. Open the Brush palette and select Save Brushes from the options (click the arrow). Pick a name and location and save. Use the same arrow to select Load Brushes when you want to add your brush to your palette. If you're using Photoshop Elements, make your brush shape and then go to Edit>Define Brush.



11 Black rectangles Create a new layer for the black rectangles covering the man's side of the picture. With the Polygonal Lasso tool, draw rectangles as in the original painting. These do not need to be an exact copy of the originals; they can be of a different width and placed at a different spot within the image.



12 Fill pattern Go to Edit>Fill and pick Pattern from the Use drop-down menu. Click the arrow, select Load and pick Artist Surfaces. One loaded, select Wax Crayon On Charcoal Paper. Fill the rectangles with the selected texture. Many of the Artists Surfaces would be suitable for the purpose of texturing the surface. Experiment with different surfaces, papers, patterns and textures.



13 Flowers on gold The flowers on the woman's part of the image are in clusters. Once you have created the outer shape of the cluster, select a wet media painting tool, and draw the shapes in using the same colours as the original.

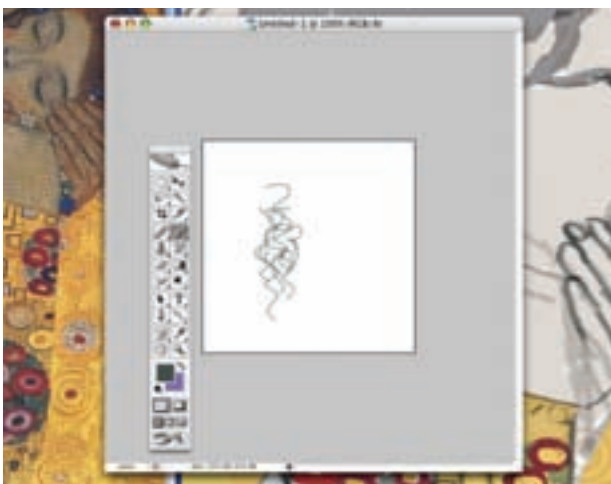


14 Concentric Circles Go to Brushes>Assorted Brushes>Concentric Circles. Go to Brush Presets>Scattering and turn Count, and Count Jitter off. Use a dark brown colour to very lightly touch the surface and create a circle within a circle shape. Apply over the material as in the original. Photoshop Elements users will have limited control.



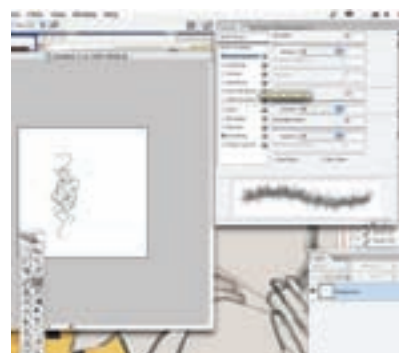
15 Mosaic

The many rectangles and squares over the man's part of the image are reminiscent of a mosaic. Use highly textured brushes like Dry Brush On Towel and Rough Dry brush to paint the shapes. Change brush size and colour using golden yellow, brown, black, black with white border, white with black border, following the tone and overall pattern in the original.

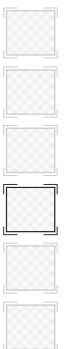


16 Hair brush

We will create a new brush for the man and woman's hair. Start by sampling a nearly black/dark grey colour. Go to Brushes and select a Round brush. Set to full opacity, and draw a few squiggly, curly lines, very close to each other. If you use Photoshop Elements, see the side bar on page 45 for what to do.



17 Splitting hairs We now need to fine-tune the brush. Go to the top right corner of the screen and under Brush Presets, click on Shape Dynamics. Set both Size Jitter and Roundness Jitter to Off setting.





Drawing techniques

If you think that you can't draw and are worried about attempting this part of the tutorial, there's no need to panic. Klimt's style is very forgiving for anyone lacking drawing skill and it's easy to re-create the outline shapes. We use a photo for the trickiest bit – the face. If you have no faith in your drawing abilities, find a high res version of the original painting, create a new layer on top of it and reduce the opacity of this new layer until you can see the painting beneath. Now pick a brush and trace around the outline. It only has to be rough – the big draw of this image is the gold effect and intricate patterns.

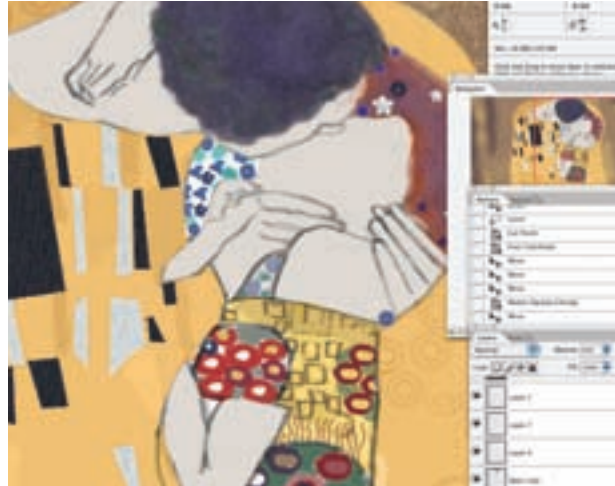


ADDING MORE DETAIL

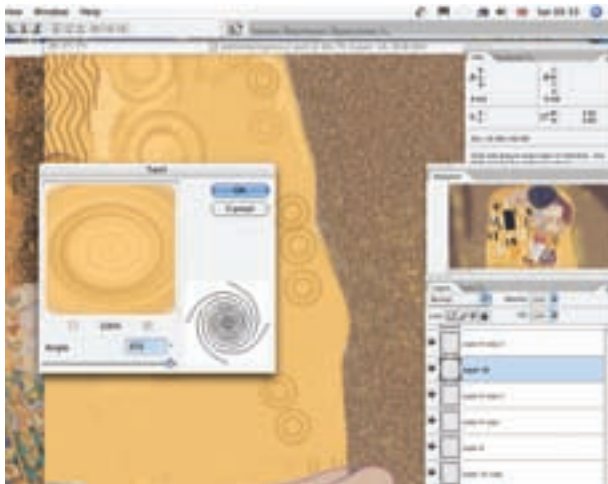
Build up the feeling of depth



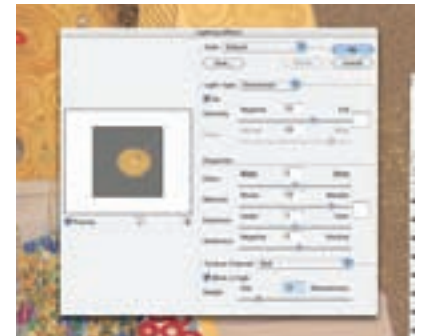
18 Man's hair The brush is ready to use. Remember to name and save the brush for later use – see the side panel on the previous page for how. Select it from your Brushes palette, set brush to full opacity and start to apply. Cover the man's head entirely, applying layer upon layer for depth.



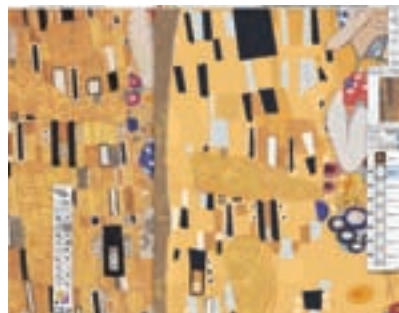
19 Woman's hair The woman's hair is also curly but has a different colour. Follow the same steps to create a new hairbrush, starting with a sample of her orangey red hair colour. All other steps are identical.



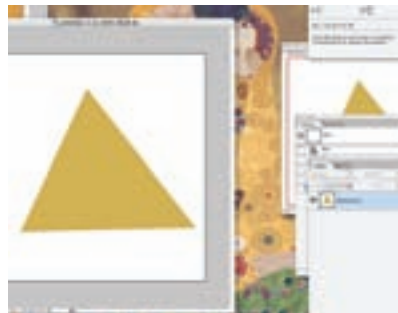
20 Twirl Use a selection tool to select one of the previously created circles. Go to Filter>Blur>Radial Blur, to soften the texture a little. Go to Filter>Distort>Twirl and apply a whirlpool effect. Repeat for the other circles.



21 Lighting Effects We now have the right circle shape and colour but need to add depth. Go to Filter>Lighting Effects to open the dialog box. Set Light Type to Directional and select a Texture Channel. With White is High selected, set Mountainous level to 64.



22 Build up The gold material is covered in a great number of rectangles, squares, circles and other shapes. Rather than copy each one, create the impression of a rich mosaic by placing shapes randomly. Copy a single shape as accurately as you can, and place several times before moving to a different one and repeating the process.



23 Triangle pattern To create the golden triangles flowing over and below the woman's leg, we need to make a new pattern. Open a new small file and create a solid golden triangle. Go to Edit>Define Pattern and name it. Select the Pattern Stamp tool and click on your new pattern from the Pattern drop-down list. Start painting.



24 Pattern copy Create several strands of golden triangles by finishing one and then selecting that strand and copying several times. Use the Transform tool to adjust the angle of some as in the original painting. Use a thin black brush to create contour lines around some of the triangles.





BLEND IN THE PHOTO

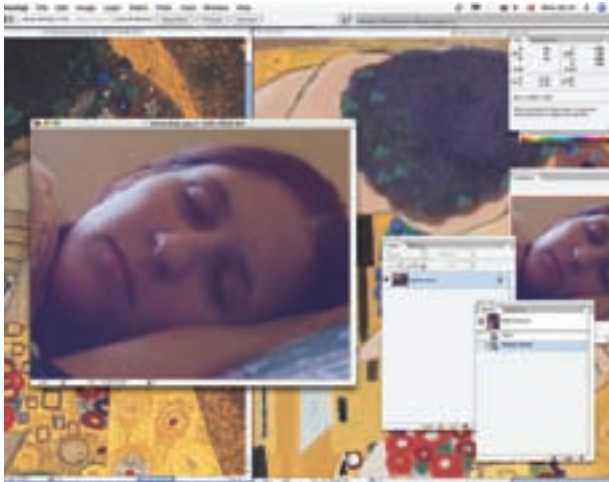
Merge the photo with the painting

Expert Tip



Brush settings

At various points in the tutorial we refer to altering a brush's Jitter and Scatter settings. These are all found in the Brush palette of Photoshop. However, if you have Photoshop Elements, you will have less control. You can still make some modifications; just not as many. Select a brush tool and then go to the More Options menu in the Options bar to access settings for spacing, fade, scatter and roundness, to name a few.



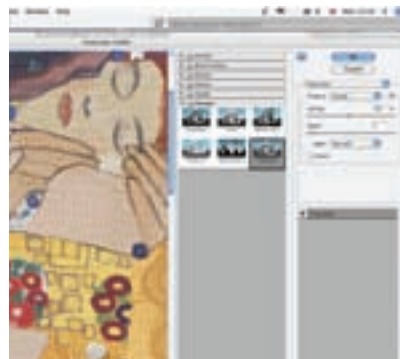
25 Face Take a photo of someone pretending to be sleeping and paste into the main image. Adjust Levels to bring out the midtones. This is going to be the basis onto which the face of the woman, with her eyes shut, will be drawn.



26 Blend mode Click on the woman's face layer and set the blending mode to Luminosity. Set the Eraser tool to size of 100 and Opacity to 20. Slowly start erasing area around the eyes. Erase the nose to the shape of that in the original. Use the Rectangle Marquee tool to select an eye and the Transform tool to match the angle to that in the original. Repeat with second eye.



27 Face paint Use the Dry Brush on Towel brush (found in Wet Media) to darken the shaded areas on the woman's face. Switch colour to black and reduce size and opacity to gently accentuate the shape of the eyebrows and lids. Do the same for the nose and lips.



28 Apply the texture Go to Filter>Texture>Texturiser and apply Canvas Texture to the entire piece. Set Scaling to 120 and Relief to 3. Several areas are almost 3D with paint; we will tend to them individually at a later stage.



29 Apply contours Select the Oil Small Tip brush loaded with black colour, at 40 opacity and draw squiggly lines on woman's side of the image. Now draw dark contour lines around some of the shapes as in the original. Repeat this process for other shapes, like the ones surrounded by white contour lines.



30 Selective texture Some parts of the image look shinier and more 3D than others. Select one of the rectangles or squares you wish to add depth to. Go to Filter>Blur>Shape Blur and select a square. Apply at 5 Pixel Radius. For a stronger effect, set a higher number of pixels. If Shape Blur isn't in your version, pick Motion instead.



31 More light Go to Filter>Render>Lighting Effects. Set Light Type to Directional, select Texture Channel and click on White is High. Experiment with different heights and shapes within the Shape Blur list.

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PHOTOSHOP FILTERS



Most of the time you want your image to be just right. Everything straight, parallel and perfect. However there are always occasions when you want to muck it up a little. You may be creating an abstract background,

faking rippled reflections in water or just plain having fun with someone's portrait. It's times like these when your first stop should be the collection of Distort filters.

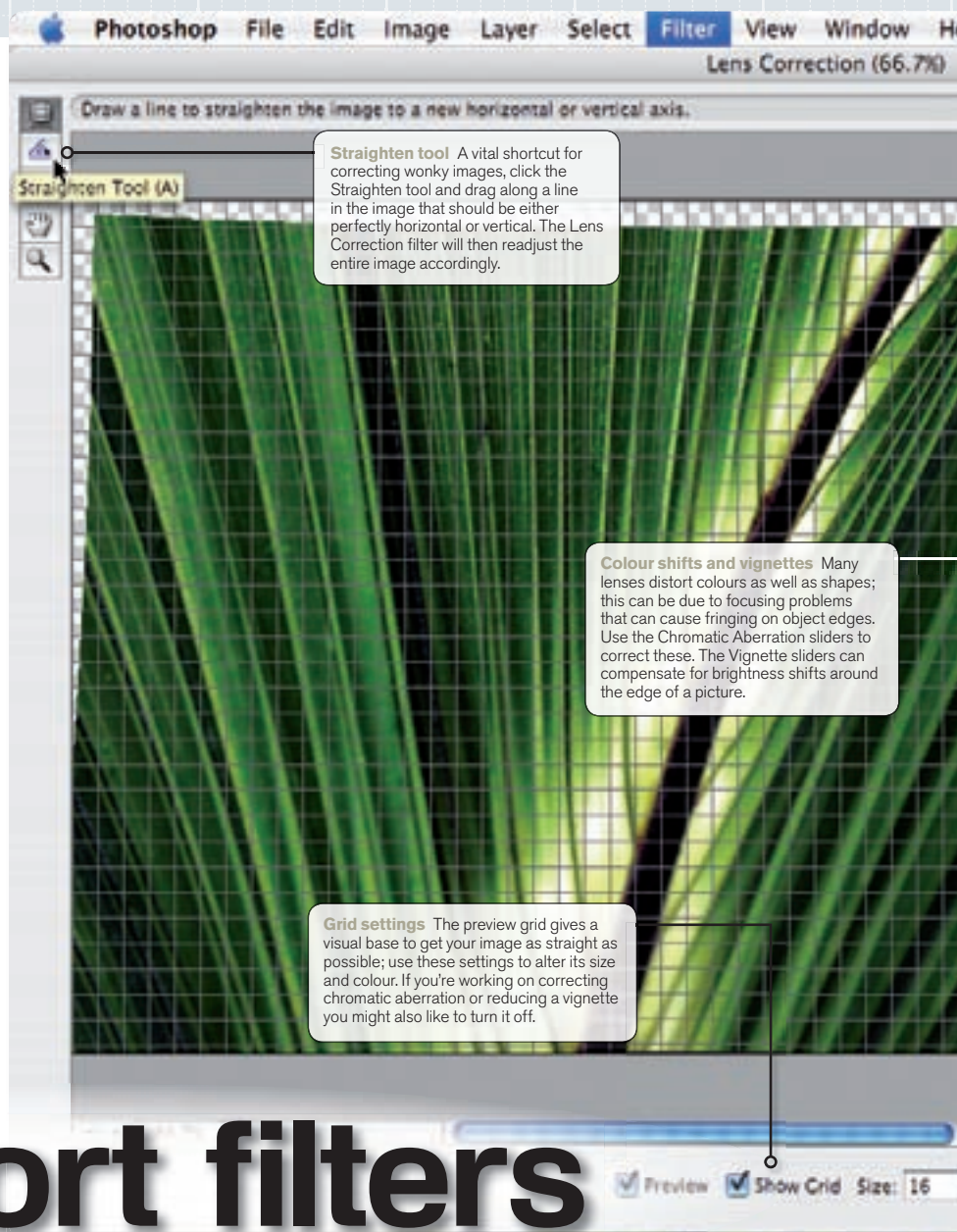
Many of the filters; Glass, Ripple and Ocean Ripple, Wave and ZigZag, give the impression of the image being reflected on, or viewed through, an uneven surface such as (unsurprisingly considering the names) turbulent water or glass. Although they can be great for producing this kind of effect, some – especially the Wave filter – are good for distorting an image to such a degree that it becomes unrecognisable and perfect for abstract images or backgrounds.

Pinch and Spherize are similar in both their application and results, either pinching an image in towards a central point (or out if you select a negative value) or applying the image to a concave or convex 3D spherical shape. The Twirl filter can produce an image that looks as if you've just stirred a liquid picture.

The most recent edition to the Distort clan, the Lens Correction filter, debuted in Photoshop CS2. It aims to be the one-stop shop for fixing many of the common mechanical problems photographers face as a result of in-camera optical distortions, such as skewed perspectives, colour fringing and converging parallels; as such it's the only Distort filter to give you that perfect picture the others try to shift around. See how it works to your right.

As our cursor travels down the Filter menu we arrive at the Distort filters; it's time to get a little warped...

The Distort filters



Polar Coordinates

One of those Photoshop mysteries

The Polar Coordinates filter is one of those little understood Photoshop filters. The official line is that it can swap the rectangular coordinates of an image to its Polar counterparts and vice-versa. If this has your eyes glazing over, all you need to know is that it can make straight objects circular, or curved objects straighter. Try creating a square selection around a straight line and using the Rectangular to Polar option to see what we mean. Interestingly, you can also use the Polar Coordinates filter to create a Cylinder Anamorphosis. All the rage in the 18th Century, these images look warped beyond recognition to the naked eye, only becoming recognisable when viewed in a reflective tube.



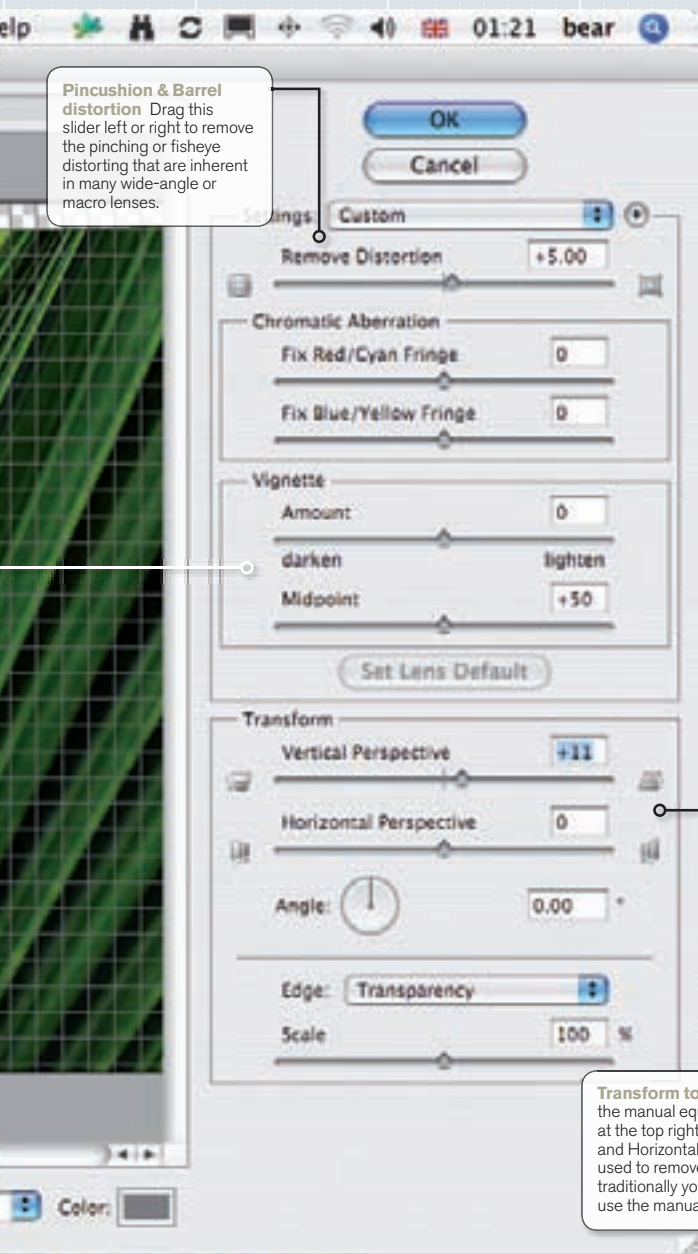
The Wave filter

On the same wavelength

One of the most customisable and useful Distort filters, the Wave filter offers controllable Sine, Triangular or Square ripple distortions. Increasing the number of wave generators will apply more individual waves to your image; while the Wavelength and Amplitude sliders allow you to adjust the shape of those waves. Possibly most useful, though, is the Randomize button. If you're looking for a ripple effect, play around with the sliders until you get close and hit the Randomize button to produce varied effects based on those settings.



NEXT ISSUE | SEE WHAT THE NOISE FILTERS CAN DO FOR YOU



Tip

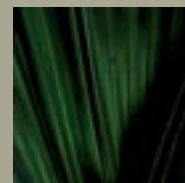


Lens default

Many of the problems the Lens Correction filter targets are inherent in your camera lens, and as such will be replicated in every photo taken with particular camera settings. Photoshop is clever enough to understand this and will examine the photo's EXIF metadata; if it's able to read the camera, lens, focal length and f-stop you'll be able to set a lens default correction. Open another image taken under the same conditions and you'll be able to quickly apply the same settings.

Distort filters

There's nothing quite like experimenting with the Distort filters to while away half an hour. They're also very good for quickly getting an interesting effect in a project and are definitely worth investigating.



Diffuse Glow



Displace



Glass



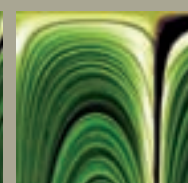
Lens Correction



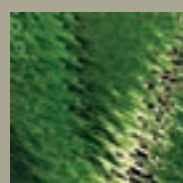
Ocean Ripple



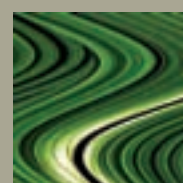
Pinch



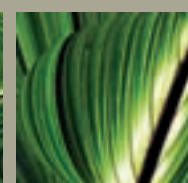
Polar Coordinates



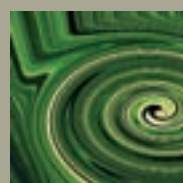
Ripple



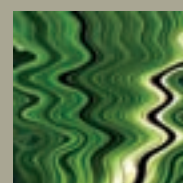
Shear



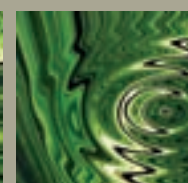
Spherize



Twirl



Wave



ZigZag

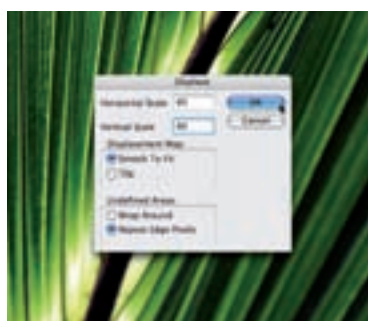


A quick guide to the Displace filter

One image distorts another

We covered the Displace filter in-depth back in issue two; but just in case you missed it here's a quick two-step guide.

01 Set options Open up the Displace filter and choose your scale; unless you've created a bespoke displacement map you're probably going to have to experiment with these settings. Luckily experimentation is half the fun of Photoshop!



02 Choose a map When you hit OK you'll be asked to locate a displacement map; there should be a bunch of sample maps in Photoshop's Filters folder. These are applied to images and scatter the pixels. Examine the preview, and then hit Open to see how the map displaces the image.



Tip



Artistic uses

The Distort filters came in handy with our Klimt tutorial on page 40. The Twirl filter produced a painted spiral effect perfectly and saved a lot of drawing!



Get creative with the Vanishing Point

The Vanishing Point filter in CS2 offers a huge amount of creative potential. Here we see how it works and how it can be used to fashion your very own cityscape



When Photoshop CS2 was launched, much was made of its Vanishing Point filter. Here was a tool that promised quick and easy perspective edits;

welcome news for anyone who had been struggling with making adjustments without losing an image's sense of perspective. Before the Vanishing Point, working with perspective involved a tricky dance between the Skew, Distort and Perspective tools. Although it is possible to make convincing edits with these, there had to be an easier way.

And so Photoshop CS2 launched with the Vanishing Point filter. In case you haven't seen what it can do, it allows you to move parts of an image to a different area, and the perspective will automatically adjust. In addition to adding to a scene, it offers a Stamp tool that allows you to clone out objects and keep perfect perspective.

We were interested in seeing whether the Vanishing Point could be used as a basis for creating art. We gathered together a bunch of highly unimpressive photos of buildings (which you can find on the CD) and set about altering them to create new shapes and structures. Because we were doing this using the Vanishing Point, we didn't have to worry about getting the perspective correct, because the filter did the hard work for us.

Over the course of this tutorial you will learn various helpful skills, from seeing how the Vanishing Point filter works, to placing and editing objects in a Photoshop document.

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

5 hours

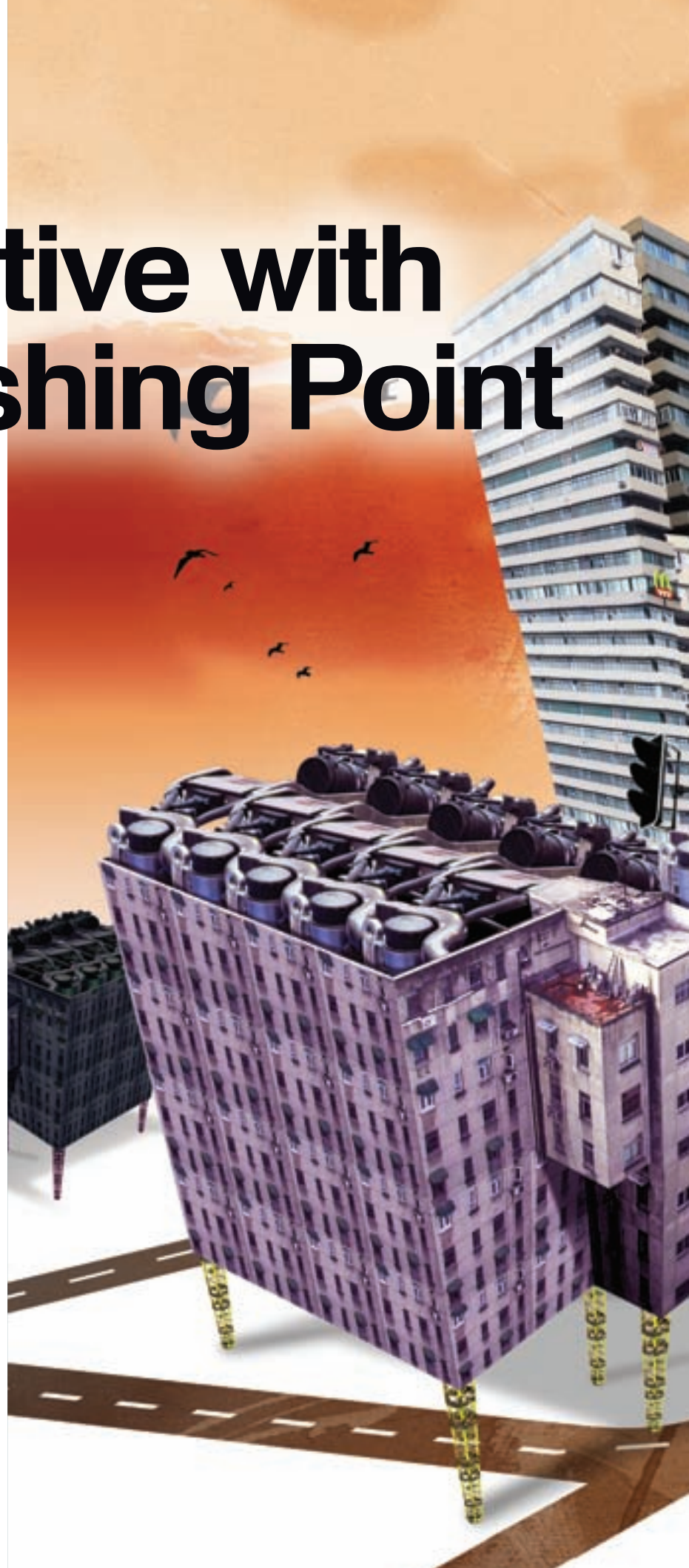
YOUR EXPERT

ilovedust

ON THE CD

Building images

WORKS WITH | PHOTOSHOP CS2







Vanishing Point

Vanishing Point is an incredibly useful filter. But there are still some things you need to pay attention to. Firstly, before you use the filter don't forget to create a new layer with the selection of the area you want to change. If you don't do this, the filter will use the whole image. Another thing to watch out for is not to press ESC in the filter's window if something goes wrong. Sometimes the image is big and the quickest way of undoing is Apple+Z (Mac) or Ctrl+Z (PC).



THE FIRST BUILDING

Begin the alterations



01 Open an image Open the photo '01.jpg' from this issue's CD. Use the Pen tool to trace around the area shown above and then go to the Paths palette and choose Make Selection by clicking the right-hand arrow. Copy and paste into a new layer and then go to Filter>Vanishing Point. There'll be a brief delay while the window opens.



02 Using the filter When the filter window opens, click the second button on the left. This is the Create Plane tool and is used to map out the area that will be edited and sets the perspective. Click the four corners of the selection to do just this.



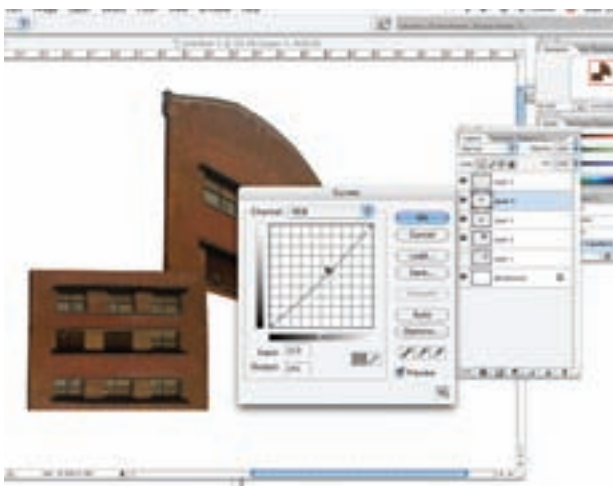
03 Delete wires on the wall Vanishing Point has an excellent Stamp tool. This allows you to clone objects on a perspective plane, and is perfect for cloning out objects from areas such as brick walls and so on. Select it and then hold down Apple (Mac) or Ctrl (PC) and click the area you want to keep. Release the key and click the place to clone. It will disappear. Click OK.



04 Get the windows Use the Pen tool to select the useless part of the wall and then delete it. Still with the Pen tool, trace out the window. Make a selection as before and then copy and paste in a new layer. We will use this part to extend a building.

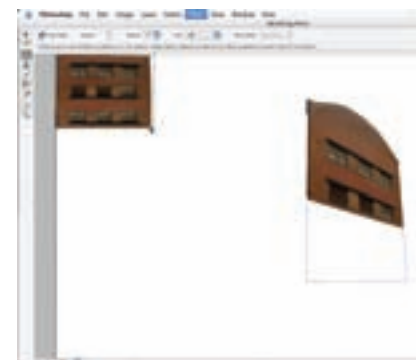


05 Distort the windows Go to Edit>Transform>Distort and move the corner handles so it looks like it's been photographed from the front. We will improve this using the Vanishing Point filter soon. The Distort tool is still worth using on images that are front-on and have no perspective.



06 Extend a wall

Because the wall is made up of different areas of an image, the colours don't match exactly. Use Image>Adjustments>Curves to make them look as though they are meant to be together. Link the window layers together and then go to Edit>Copy. Create a new layer and then paste.



07 More vanishing magic With your new layer selected, go Filter>Vanishing Point. Press 'C' and use this tool to create an editing plane. Then press Ctrl+V (PC) or Apple+V (Mac) to paste the image you have copied.





ON A NEW PLANE

Adjust to fit



08 Plane action Drag the image you just copied to the plane. Choose the Transform tool, which allows you to scale and rotate the floating selection in the perspective you set earlier.



09 Adjust the brightness

Click 'OK' in the Vanishing Point filter window to return to Photoshop. We will get an extended wall in the new layer. This will make the side of the main building. Then go to Image>Adjustments>Curves to adjust the brightness.



10 Build a building Use the Pen tool to select part of the wall and copy and paste into a new layer. Use the Distort command as before to make it look like it's been taken front-on. Copy and paste it three times, and combine these single pieces to a big wall with windows. Merge these layers together.



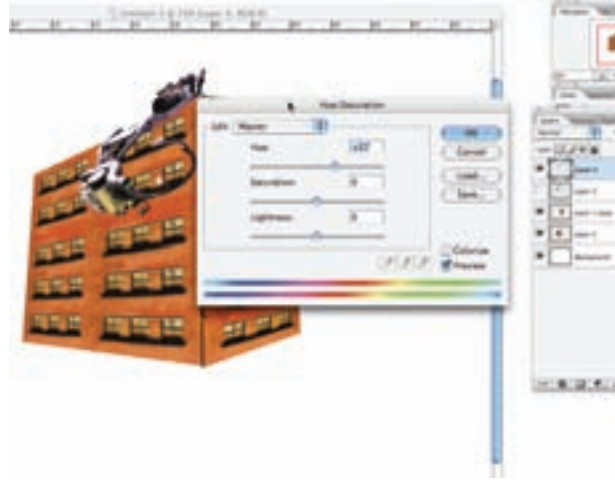
11 More of the same Select the layer you just merged. Create a new layer and then go to Filter>Vanishing Point. Repeat steps 7-9 until you get something that looks like above.



12 Create a roof Now we can start building a roof. Open the engine photo from the CD. Use the Pen tool to trace out the part shown above, make a selection and go to Edit>Copy to copy the selection.



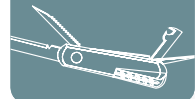
13 Add some distortion Paste the engine selection in the document with your building. Go to Edit>Transform and choose Distort to adjust the perspective.



14 Adjust the hue

The original photo looks dark. As before, we can use Image>Adjustments>Curves to adjust the brightness. But it still doesn't fit in with the other parts of the image. To fix this, use Image>Adjustments>Hue/Saturation. With the slider set to Master, adjust the Hue slider to make it fit.

Tool School



Make the selection by Pen tool

After tracing out a shape with the Pen tool, we need to make a selection. There are couple of ways of doing this. You can Ctrl-click (PC) or Apple-click (Mac) and choose make a selection. Alternatively, go to the Path palette, click the options arrow and pick Make a Selection.

Expert Tip



Link the layers

Merging and linking layers has become easier and more convenient in Photoshop CS2. It even allows you to move and duplicate unlinked layers. Hold down Alt (PC) or Option (Mac) to select different layers. Hold Shift to select layers in a sequence.

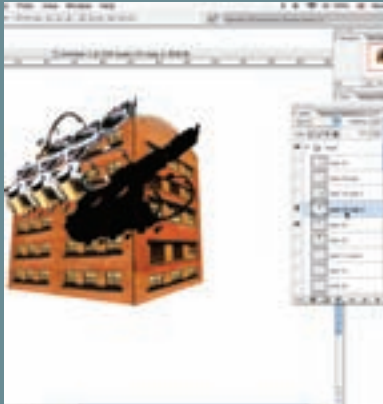




Add a shadow

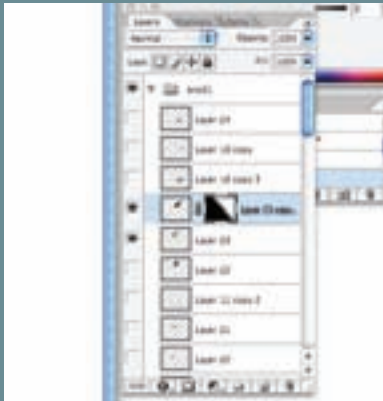
Get the ultimate control

In the image we have created a shadow for various elements. Shadows are always worth playing with because they really do make elements pop out of the page, and although you have the Drop Shadow layer style to play with, it's good to know how to create one yourself if you ever need a special treatment. Here's how it's done...



01 Make a selection

Copy the object that needs a drop shadow and paste into a new layer. Apple-click (Mac) or Ctrl-click (PC) the thumbnail of this layer. This creates a selection. Press 'D', make sure the foreground colour is black, press 'Alt+delete' to fill the colour in.



02 Add a mask

Go to Layer>Layer Mask>Reveal All to add a quick mask. On the panel, this layer will have two thumbnails. Choose the Gradient tool on your left hand or press 'G' on your keyboard. Draw a gradient on this layer and you will get a shadow from solid to transparent.



03 Blur the shadow

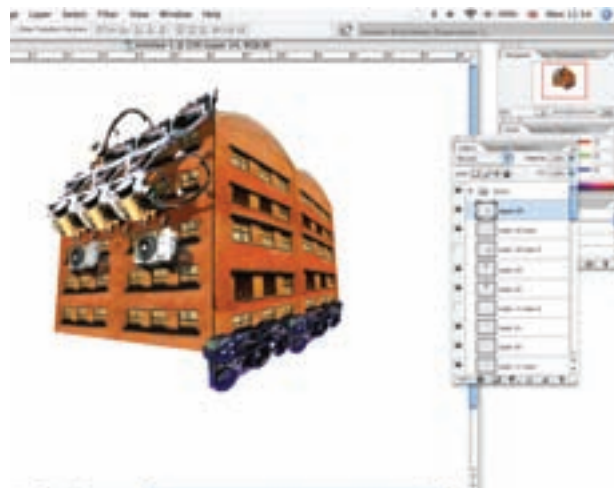
Then we will go to Filter>Blur>Gaussian Blur. Set how blurry you want the shadow to be. The shadow is too dark at the moment, so adjust the opacity in the Layers palette. Obviously you can use layer styles to create a shadow, but this allows for more flexibility.



15 Create the shadow Copy the element you just adjusted, use Transform>Distort to adjust the perspective, and then merge these layers together. Move the roof to a place you like, then create a shadow of it. See the panel to the left for how.



17 Air-conditioner eyes Use Edit>Transform to scale and distort the air-conditioner to give them the correct perspective. Then you need to add drop shadows as before.



16 Add air-conditioner Open the air conditioner photo from the CD. Use the Pen tool to trace out the part shown above and make a selection. Copy and paste the selection to the file you are working on.



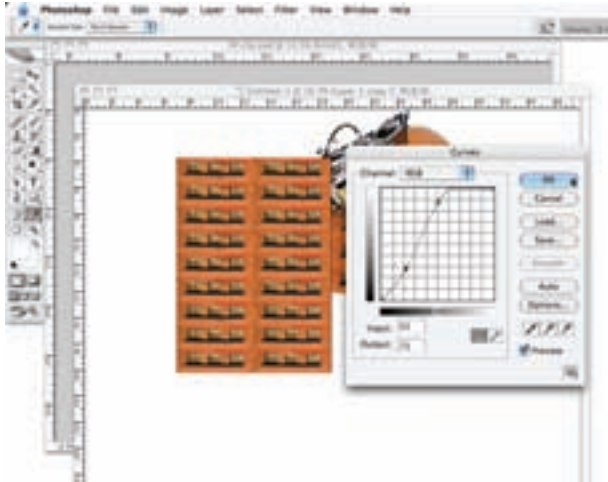
18 Add the accessories Go back to the engine photo and use the Pen tool to trace out another part as above. Make a selection and copy and paste into the main document.

19 Combine with the building Use Transform to scale and distort the elements you just copied. Use Image>Adjustments>Curves and Hue/Saturation to adjust the brightness and the hue of the images.



MORE EXTENSIONS

Build up your city



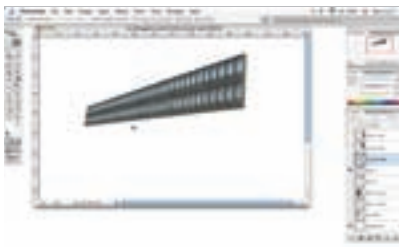
20 Extend the building, again

Return to the area you traced in steps 4 and 5. Copy and paste to make it look like a facet of a big building. Then use Image>Adjustments>Curves to adjust the brightness. Merge all the pieces of windows, select and copy. Create a new layer, then go to Filter>Vanishing Point. Create a plane, paste the selection and drag to the plane. Use the Transform tool to adjust the size. Click OK.



21 Extend the facet

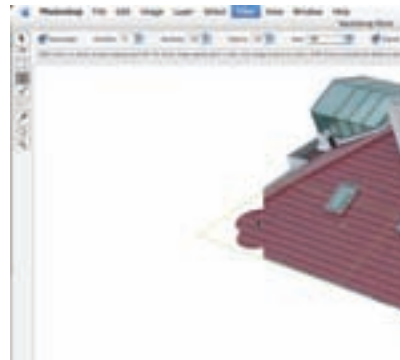
Copy the layer we just adjusted and use Edit>Transform to scale and distort the image. This makes the building longer and also gives an interesting effect.



22 Give it a vanishing point Use the Pen tool to select windows from one of the source photos and distort as above. Copy and Paste to expand. Merge the layers of the windows together and use the Vanishing Point to give the object a perspective. Copy, paste and move into your main image. Copy some elements from the roof of the building and put them beneath the windows.



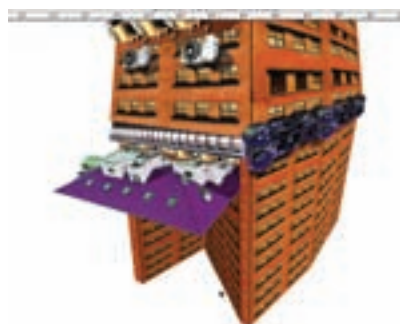
23 Add another roof Open the red roof photo from the CD. Trace the roof, select it and copy it to a new layer. Because the original photo is lacking a corner, we need make up that lost part.



24 Stamp tool Go to Filter>Vanishing Point, create a plane based on the perspective of the roof. Select the Stamp tool and repeat what we learnt in step 5. Now make up the corner of the roof we lost and click OK.



25 Adjust Colour and Brightness Use Curves and Hue/Saturation to adjust the brightness and the colour. Add some shadow for the roof. You can use the Pen tool to draw the shape of the shadow you want to create, and make a selection. Create a new layer above the roof, fill black in the selection, and adjust opacity of the layer.

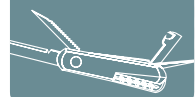


26 Add more facets for the building Copy the layers created in step 21, use the Transform tool to scale and distort the perspective and move to the position you like. Then use Image>Adjustments>Curves to adjust the Brightness.



27 Add foot for the second roof Open the crane photo from the CD. Trace out the part shown using the Pen tool and make a selection. Copy to a new document. Choose Edit>Transform>Vertical to turn the image upside down. Use the Rectangular Marquee tool to select a part. Copy the piece and use to extend the frames.

Tool School



Transform tool

Before the Vanishing Point came along, users would have to have used Edit>Transform to access tools to play and distort perspective. Although we've said this tutorial is for CS2 users, if you have an older version you could try getting the same results using the Transform options.





Expert Tip



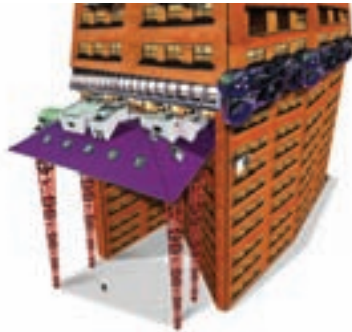
Plane talking

You use the Create Plane tool to draw out your initial editing plane, but you can also use it to edit a plane. If you move the cursor to the corner of the plane, your cursor will turn white arrow. Now click and drag to edit the plane.



MORE FEET

Stand up to attention



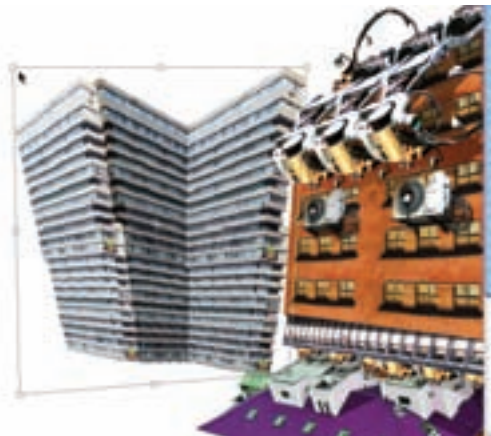
28 Add foot for the second roof Merge all the layers around the part of the crane. Copy and paste it to the main document. Scale and slightly distort it. Copy and paste three times, put these four layers beneath the roof and then add a shadow underneath it.



29 Create another building Open the photo you see above from the CD. Use the Pen tool to trace out the parts we need as the picture shows.



30 Combine facets to a building Open a new page, drag these layers to the new page. Use Vanishing Point to create the perspective. Copy the facet and combine them to a building.



31 Add to the main image Merge all the layers about the facets of the building, copy and paste them to the main page. Use Transform>Distort tool to adjust its perspective.



32 Create the third building Open the 'city.jpg' photo from the CD. Trace out the facets as shown and drag the layer to a new page. Copy and paste the piece to make the wall as big as you want.



33 Change again Use Filter>Vanishing Point to give the facets perspectives, and then combine them to a shape you like. Copy the part we traced from the engine to create the roof of the building. Don't forget use Image>Adjustments>Hue/Saturation to adjust their colour and brightness and make them look interesting.



34 Create a city Merge the layers together, copy and paste it to the main image. Use the foot we created for the first building and install them on to the new building. Add shadows for the new building, then merge or link all layers for the new building. Copy and put the building where you like. Adjust their hue and brightness by Curves and Hue/Saturation.



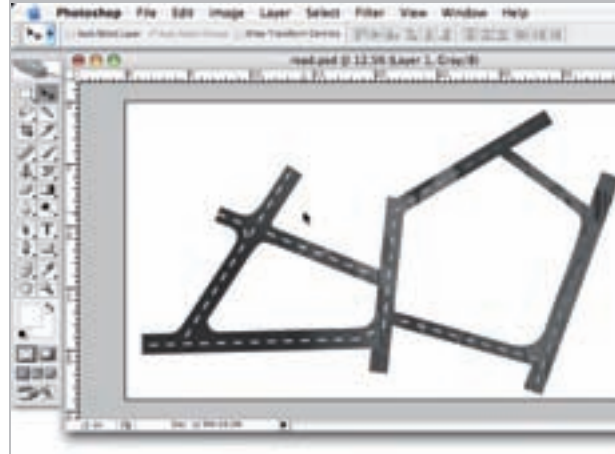
MAKE SOME LIGHTS

Finish the streets off



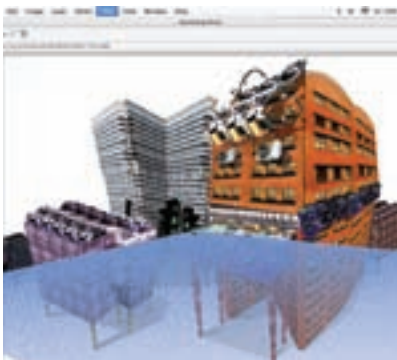
35 Add more elements

Open the 'trafflights.psd' file from the CD and trace out the part we need. Copy and paste it to the main image, copy this image again, and use Edit>Transform>Flip Horizontal, and slightly scale the image.



36 Draw a highway

Based on the position of the building in the main page, create a new layer and use the Pen tool to draw a highway. Fill with grey and then use the Rectangular Marquee tool to draw white lines. Select this and copy.



37 Add highway to the city Go back to the main page, choose Filter>Vanishing Point. Draw a perspective plane as the picture shows. Paste the highway selection into the window and drag to the plane. Use the Transform tool to scale and rotate the highway.



38 Add the sky Click OK in the Vanishing Point filter window, then you will get an image like the picture shows. Pick the background layer and select the Gradient tool. Give it a orange/yellow gradient. Use the Pen tool to make some new clouds, turn into a selection and then fill with white. Unselect them and choose Filter>Blur>Gaussian Blur to make them look like real clouds.



39 Add the textures and birds

If you'd like to add some more texture to the image, open up a texture file of your choice or pick one from our CD. Copy and paste the texture into the main document and place the layer above the cloud layer. Set the blending mode to Overlay. We've added a few birds to finish off, which you can find from any free stock site such as www.sxc.hu.



The layer structure

How we built our city

Building 1

Building 5

Building 3

Traffic lights

Building 2

Building 4

Highway texture

Highway

Birds

Sky





BRUSHES

Turn photos into brushes

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

10 minutes

YOUR EXPERT

Kirsty
Vandervoort

ON THE CD

Brush set

Brushes are a vital creative tool, but you don't have to stick with what others have created. We reveal how to turn your photos into bespoke brush sets



Plug-ins and presets can give that little bit extra to your work, and the default Photoshop brushes offer a wide range of effects,

from artistic strokes to patterns. However, there will always be occasions when you need something that Photoshop doesn't offer, and if you want to create more original work, you're going to have to look for more brushes. There are plenty of websites out there that give out free

brushes, but not all of those websites offer good quality brushes – they might be badly compressed or just plain too small. In the end, you might become frustrated, especially if you know exactly what you want, but can't seem to find it anywhere. If that's the case then you're just going to have to try and make it by yourself, no matter how intimidating it might seem to be. The good news is that creating a brush is actually one of the most simple things you can do in Photoshop, even if it can be a bit

time-consuming. Once you realise how easy it actually is you'll discover how much fun – and especially how addictive – making brushes can be. Plus, you might enjoy it so much that you'll want to start your own brush website and share your creations with the rest of us Photoshop users. Either way, making your own brushes is and can be incredibly rewarding, especially when using your own drawings and/or photos. So gather together your old snaps and turn them into something great.

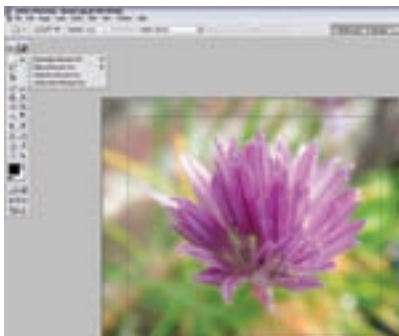


START THE TRANSFORMATION

Get your photos ready for their brush existence



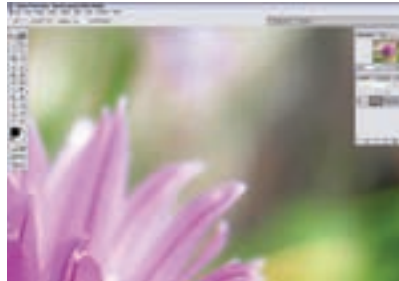
01 The right size Open a photo to set as your brush. Try to pick an image that's bigger than 650 pixels on the longest side, unless you specifically need a small brush. Don't worry if you end up picking a very large image – we're going to be cropping and resizing it anyway.



04 Select the brush area Using one of the Marquee tools (in this case, Rectangular) select the area of the photo that you wish to use. Take care to leave enough space around the object to avoid accidentally cropping off some important bits.



07 Resizing The regular size for a brush is around 600 to 650 pixels on the longest side, but it's entirely your choice in the end. At this point make it a bit bigger than might want because the brush shrinks slightly in the brush-making progress.



02 Quality counts The size of the image really depends on what kind of brush you wish to make, but you can't escape the most important aspect: quality. There's no way that you can make a good brush out of a badly compressed image; it will look nasty and will not give your work that professional touch that you're probably looking for.



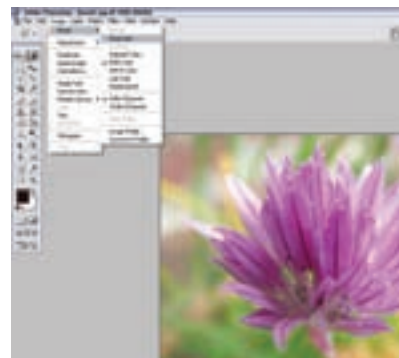
05 Selecting with the Lasso tools You might be faced with an image that's difficult to select. In that case the Lasso tools might be of more use to you. Pick one of the three (Lasso tool, Polygonal Lasso tool and the Magnetic Lasso tool) and then use it to select the area that you wish to use.



03 Background issues Here we've selected a photo of a nice flower (on the CD) to make into a brush. It's a good size, but don't forget to check if the background is too dark or too busy. The lighter and less uncluttered the background is the more suitable the photo becomes to be turned into a brush. It also means you do less work in the long run.



06 Cropping the image Go to Image, and then choose Crop. This should remove the unselected image and leave you with the selection you made in step three. Check if this is indeed the correct selection and if not, repeat the last step until you've got what you need.



08 Remove the colours Go to Image>Mode>Grayscale. This will remove all colours from the photo and render it, as you might have guessed, grey. This on its own wouldn't make a good enough brush, however.

Expert Tip



More on contrast and backgrounds

Remember that there are barely any limitations when making brushes – anything with enough contrast can be made into a brush. You can keep some of the grey if you wish the brush to look a bit softer, and contrast controls how 'hard' the brush will look when finished. If you're forced to use an image with a very dark or black background, consider inverting the colours. This will make all the dark colours light and vice versa. It doesn't work for every brush or colour combinations, but does for certain ones.

Expert Tip



Brush sets

After making several brushes, it's a good idea to collect them together as a set – it's also a good method for saving your newly made brushes; one Photoshop crash and you've lost them all. Go to Edit>Preset Manager. You'll find the currently loaded brushes on the left side and while holding down the Shift key, select which brushes you wish to save. Click on 'Save set', pick a name and location and that's it.



The Brush palette and some of its uses

Helpful settings for tweaking your brush

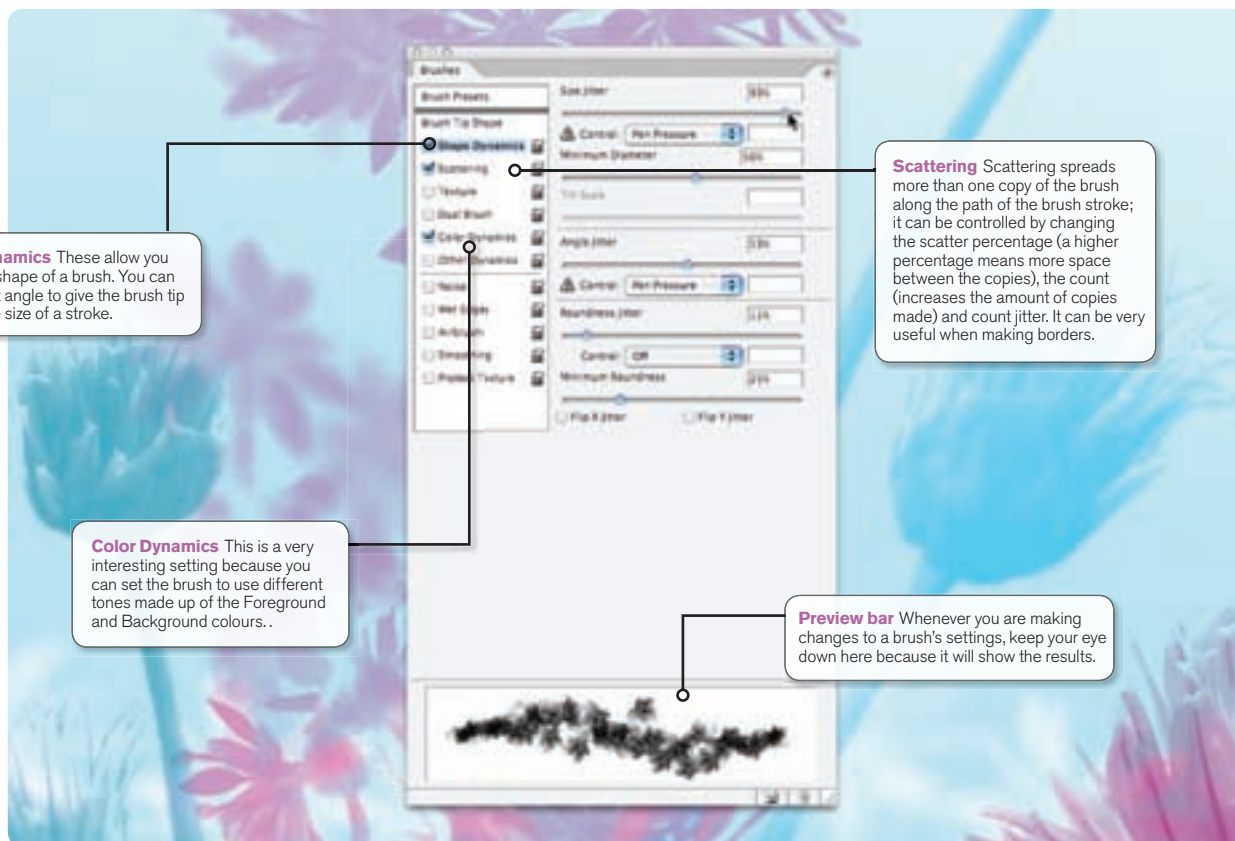
The Brush palette doesn't merely let you select a brush to use, it also offers several settings that let you change the actual way the brush will look when being used. Here's a look at some of the best

Shape Dynamics These allow you to alter the shape of a brush. You can decide what angle to give the brush tip and also the size of a stroke.

Color Dynamics This is a very interesting setting because you can set the brush to use different tones made up of the Foreground and Background colours.

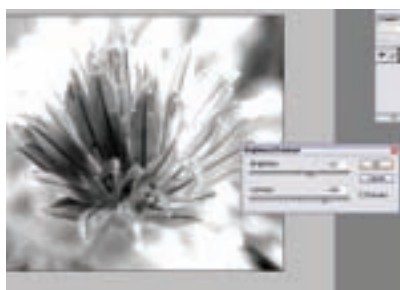
Scattering Scattering spreads more than one copy of the brush along the path of the brush stroke; it can be controlled by changing the scatter percentage (a higher percentage means more space between the copies), the count (increases the amount of copies made) and count jitter. It can be very useful when making borders.

Preview bar Whenever you are making changes to a brush's settings, keep your eye down here because it will show the results.

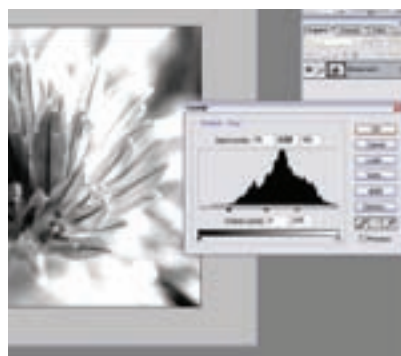


ALTERING CONTRAST

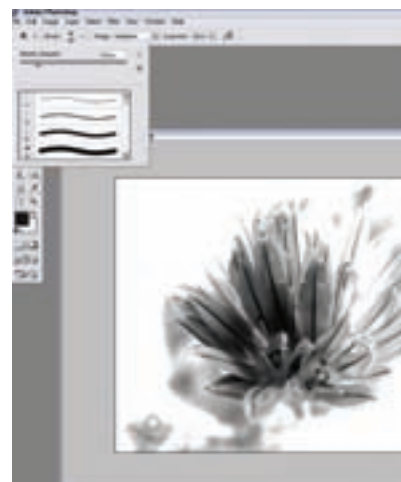
Make life easier for yourself



09 Contrast: Brightness/Contrast You'll need the background as light as possible and the brush as dark as possible without losing too much detail. You can either use Brightness/Contrast or Levels (see the next step). To reach the former, go to Image>Adjustments and then choose Brightness/Contrast. We used +21 on Brightness and +50 on Contrast to get this effect.



10 Contrast: Levels To reach Levels, go to Image>Adjustments>Levels. Levels are to less harsh than the Brightness/Contrast command, so you might prefer to use it. We used Input Levels 55, 0.88, 180 to get this particular effect.



11 Remove the background

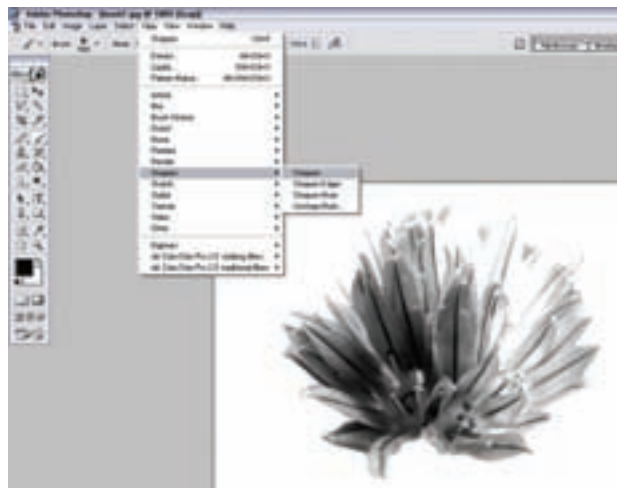
As this point the background is still visible. A good trick for dealing with this is to select the Dodge tool, choose a reasonably sized blurred brush and just start dodging all the remaining background away. It usually works best when the Range is set to Highlights, but if you encounter complete black areas, switch to Shadows and switch back to Highlights to finish.

NEXT MONTH | LEARN WHAT BRUSH DYNAMICS DO



FINAL TOUCHES

Get the brush ready for use

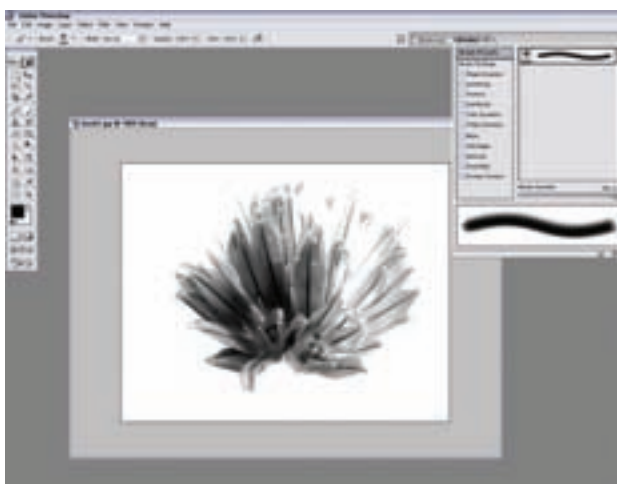


12 Sharpen the brush

In some cases you might think that your brush isn't sharp enough. If this is the case, go to **Filters > Sharpen > Sharpen**. If you wish to have more control then choose **Unsharp Mask**. To avoid this step altogether, make sure that the image you use is sharp!

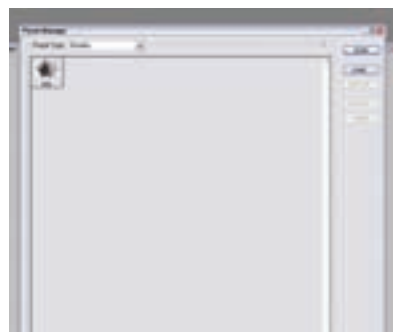


13 Define the brush Go to **Edit**, and then choose **Define Brush**. A window will appear asking you to name your brush, you can name it anything you want or not name it at all. You'll notice a small thumbnail of your brush and the size it now is at the left side of the window. In this case the size reduced from 650 to 586 pixels. Click **OK** and your brush is now finished!



14 Where to find your brush

You can find your brush either in the **Brushes palette** at the top right-hand corner, or in the **Preset Manager** (found under the **Edit** menu). All new brushes are always added at the bottom of each.



15 The Preset Manager The Preset Manager is a handy tool. It gives you a clearer view of all the brushes you have loaded in Photoshop at that moment and gives you the opportunity to delete brushes in bulk. It's also where you can save individual brushes into sets.

Web Resources



If you wish to gain some brush-making

inspiration or just want to check out what other people are making, then take the time to check out the following websites;

<http://veredgf.fredfarm.com/vbrush/main.html>
www.hybrid-genesis.net
www.echoica.net
<http://brushes.500ml.org>
<http://veredgf.fredfarm.com/vbrush/main.html>
www.hybrid-genesis.net and www.8nero.net/brushes



Exclusive brushes

You've seen one made, now enjoy them all!

In addition to the brush that was created in this tutorial, there are nine other floral wonders on the disc. This exclusive set has been made especially for you by the tutorial's author and they offer lots of scope when it comes to building up an image (just see our starter illustration). If this has inspired you to create your own brushes, send them to PCR@imagine-publishing.co.uk and they might go on our CD for everyone to enjoy.





Perfect panoramas

Add some drama to images using Photoshop's Photomerge facility and get a new perspective on your subjects. We'll show you how to produce the perfect panorama and try something different

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

Approximately
40 minutes

YOUR EXPERT

Ray Spence

ON THE CD

Source photos



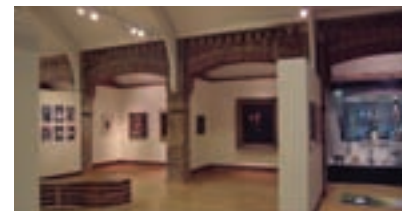
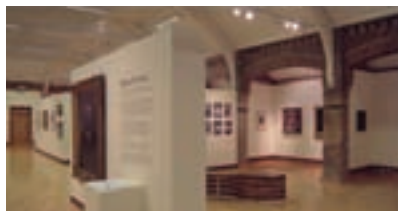
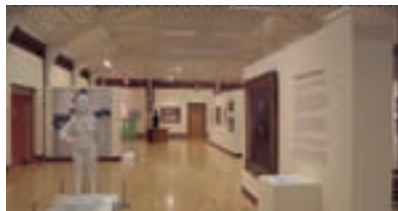
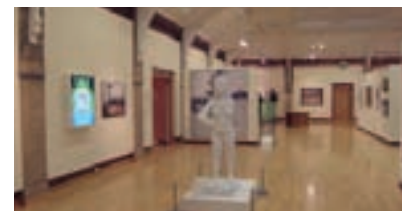
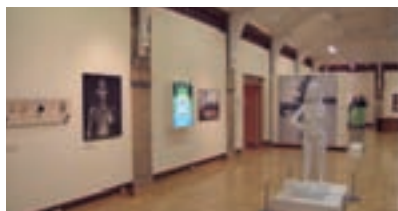
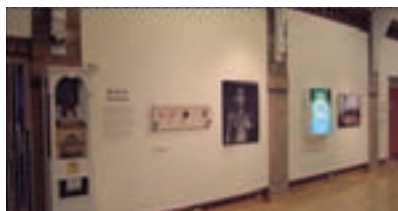
The production of panoramic images can be traced back to the Victorian photographer Edward Muybridge. He created

his panoramas by joining a number of individual pictures taken on a plate camera. Special cameras of various designs have been created over the years to produce panoramic photographs. The most interesting effects probably come from cameras with rotating lenses which scan the film from side to side. (Remember these from old school photos?) They tend to produce exaggerated

distortion of otherwise flat planes leading to curves and bulges in the subject. It is this effect which we are going to reproduce with the help of Photoshop's Photomerge function. This is available both in Photoshop and Elements. However, we are also going to make use of a new feature of CS2; the Lens Distortion filter. This is perfect for exaggerating the bulges and curves, but isn't a vital part of the process. Our start images are taken with a normal digital camera. The important thing to remember when taking the photos for panoramas is to produce consistent exposures between frames

and allow for some overlap between images. The technique works well with subjects we cannot see all in one go from a fixed viewpoint. We are in effect using our camera to scan the subject and produce a new perspective. Interiors, manmade structures and objects are all recorded in a fresh and exciting way.

We are also going to take the panoramic image into new territory by making a spherical panorama using Photoshop's Polar Coordinates filter. The effect is reminiscent of anamorphic paintings which can only be viewed on their edge or with the use of mirrors.



You can see in our source images that areas overlapped, which is essential for seamless panoramas

WORKS WITH | PHOTOSHOP ELEMENTS 3.0 AND ABOVE, PHOTOSHOP CS AND ABOVE



MERGE INTO THE BACKGROUND

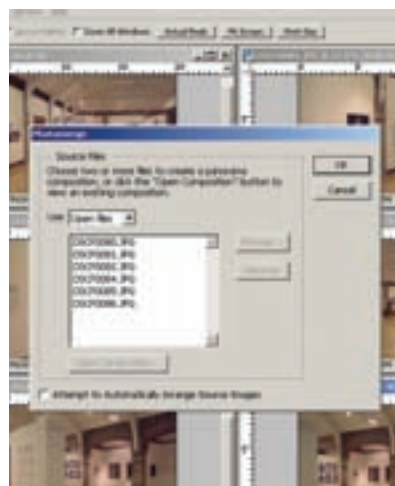
Begin the panorama with the source images



01 Open images from CD Copy the tutorial source images from this issue's CD onto your desktop and then open in Photoshop. It is useful to use the Window>Arrange>Tile Horizontally feature to arrange the images on the desktop, especially when using a large number as in this case.



02 Start the merge process Although it is possible to create a panorama manually, it makes sense to use the very powerful Photomerge facility to at least do the donkey work. It may not produce a perfect panorama first time but with a bit of work it should be seamless. From the menu select File>Automate>Photomerge.



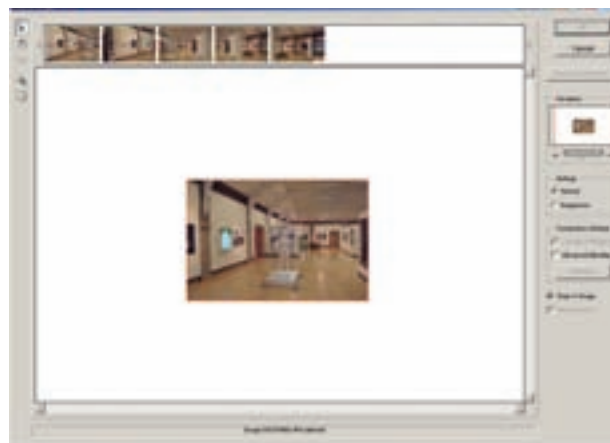
03 Selecting files

Photomerge now invites you to select the source images. As you have already opened them, they are listed by default. If you had not yet opened the images there is a browse facility. Click OK when finished.



04 Open the window

This now opens the Photomerge Preview palette. The individual images to be merged are shown in the top bar. On the left is a tool box and on the right a Navigator in which you can increase or decrease the size of the panorama.



05 Start the merge

Use the Move tool at the top of the toolbox to drag the first image into the workspace. If it needs resizing use the Navigator on the right.



TRY TO AVOID MOVING SUBJECTS OR CHANGES IN LIGHT LEVELS BETWEEN EACH EXPOSURE OR THERE COULD BE PROBLEMS WITH REGISTRATION | **NOTES**



Expert Tip



Manual control

To save a lot of unnecessary afterwork, ensure that when you take your original images for a panorama you switch your camera to manual exposure and focusing. Use exactly the same settings for each exposure. If you keep it on auto, each frame may be of a slightly different exposure and this can cause problems matching up your shots. Some cameras have a panorama facility that replays each image in the viewfinder to allow more precise overlap.

Expert Tip



Camera control

It is probably best to keep your camera on a tripod and ensure that it is perfectly level. By using the pan and tilt head, each frame should be overlapped by about 30-40%. It is possible to hold the camera by hand if you're careful. Keep your feet apart and swing from the hips! Don't move your feet and follow a straight line. Don't refocus otherwise you will have problems matching adjacent images as might change by a subtle amount.



START BUILDING THE PANORAMA

Line up the different photos



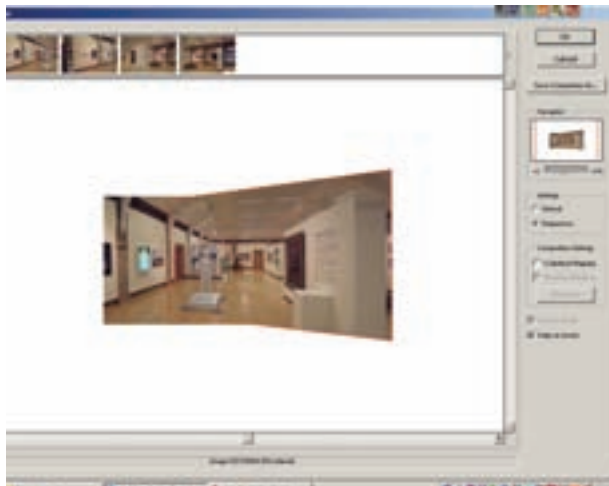
06 Adding a second image Now pull the next image down onto the workspace and roughly put it in the correct position to merge with the first image. Photomerge will automatically make an exact adjustment and the new image will be bounded by a red line. At this stage the Settings are on Normal.



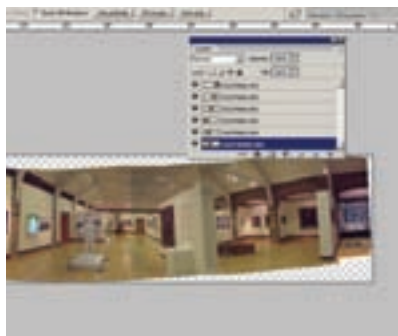
08 Adding the third image With the two images in place, you now have more of an idea as to how it all works. So, it's time to start extending the panorama. Open the next image and repeat step seven.



11 The benefits of mapping Click on the Preview button and you will see the effect that Cylindrical mapping has on our image. We have kept the perspective control but removed the massive distortion at the ends of the panorama. Now click on OK to take the panorama back into the normal Photoshop workspace.



09 And the rest Repeat step eight with the rest of the images in the sequence. As you progress to the ends of the panorama the distortion will seem quite frightening. You may have to use the navigator to fit the whole image on the workspace. Also you need to be very accurate in positioning otherwise Photomerge will not accept the image in the panorama.



12 Start manual fine-tuning You will see that Photomerge has done a pretty good job of aligning each image, but there is still work to do to get seamless matching. Open the Layers palette and you will see that each image is still on its own layer.

07 Changing perspective

Now change the Settings from Normal to Perspective. You will see an immediate change as Photomerge continues the correct viewing perspective from one image to the next. Also, very important, check the Keep as Layers box. We will need to modify the joins manually at a later stage so it is essential to keep separate layers.



10 Controlling perspective To go for something a little more interesting than just a straight panoramic image, go to Compositional Settings and check the box marked Cylindrical Mapping.



13 Creating seamless joins To create a seamless join we will use layer masks. Click on the Layer Mask icon at the bottom of the Layers palette and ensure that you set the default black and white foreground and background colours. Unfortunately Elements users will have to do without the layer mask.



ERASE TELLTALE SIGNS

Make your panoramas as smooth as can be

Expert Tip

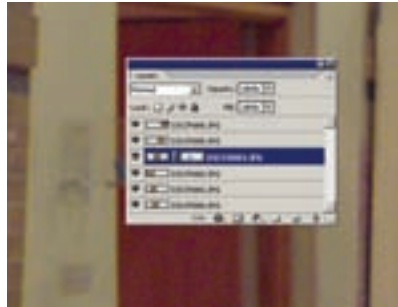


Vital tips for panoramic success

1. The golden rule is consistency – in exposure, lighting and focus – always use manual controls where possible.
2. A good tripod will give you very sharp images and enable you to preview each element of your image far more accurately.
3. Look for subject matter where the exaggerated viewpoint produces a surprise – something we are not used to.
4. If you do include elements which move in your image, eg people, take several shots from each position to enable perfect overlaps.
5. Moving objects can be interesting if they are allowed to appear a number of times in an image. Think of the old trick in school photographs of someone running from one end of a group to the other and appearing twice!



14 Locate problem areas Here we can see a close-up of part of a join that needs attention. Ensure that you have selected the correct layer and have the mask active.



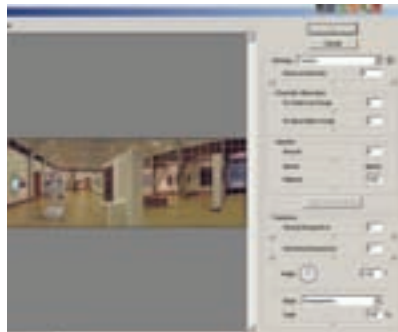
15 Paint the mask Choose a soft-edge brush about 30 pixels in diameter and proceed to paint with black on the mask to remove the harsh join. By switching from the default foreground to background colours you can add to (white) or subtract from (black) the mask as you see appropriate.



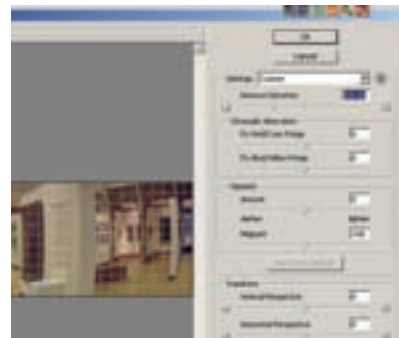
16 Work around the image Continue this process of making masks and editing with each layer as appropriate. Zoom into the image and locate all the areas that give away the fact it isn't a smooth transition.



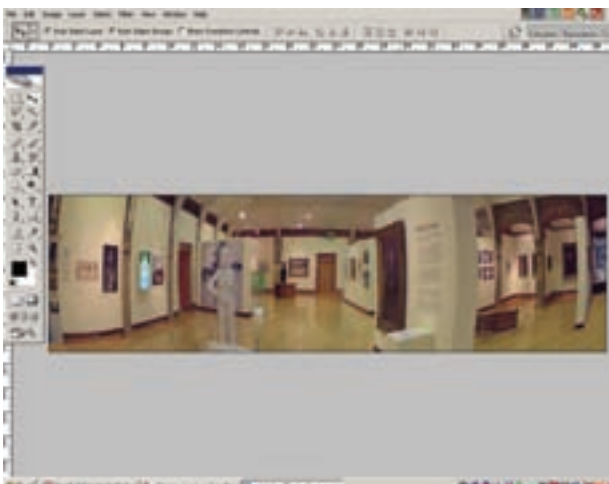
17 Tidying up When the joins are complete it will be necessary to clean up the lower left and right corners which have white background caused by the curvature and angle of the lens used. The Clone tool can be used to extend the floor over these areas. Use the Zoom tool to ensure that all joins are seamless and then flatten the image.



18 Adding the bulge We now have a perfectly acceptable panorama, but to give a more dynamic effect – the type of bulging distortion associated with panoramic cameras – we are going to use a filter effect new to Photoshop CS2. Go to Filter>Distort>Lens Correction.

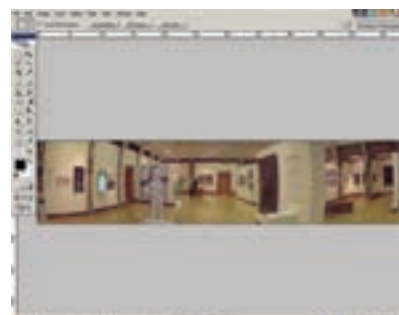


19 Lens Distortion Though this filter is designed to correct distortion caused by camera lenses, it can also be used to exaggerate lens distortion. Here we have set the Remove Distortion setting to -50, which has produced a bulge in the middle of our image.



20 Distorted panorama

Applying the lens distortion has given the bulge effect we were looking for. However we have lost some of the apparent width and space of our original panorama. To redress this we can elongate the image.



21 Finishing touches Using the Image Size option, uncheck the Constrain Proportions and increase the width of the image by about 30-50%. This will restore the sense of space but retain the bulge effect. Finally we have used Curves and the Unsharp filter to add a bit more contrast and bite to the image.

PANORAMIC IMAGES CAN BE BEASTS WHEN IT COMES TO FILE SIZE, SO CLOSE ALL OTHER PROGRAMS DOWN | **ALERT**





Expert Tip



Finishing touches

The finished image can be adjusted with curves to exaggerate the colours and dynamism of the effect. The success of the final image depends on the colours chosen to give a rather abstract interpretation of the subject. To learn more about curves, turn to page 36.

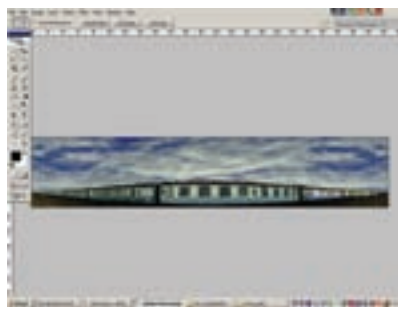


IN THE ROUND

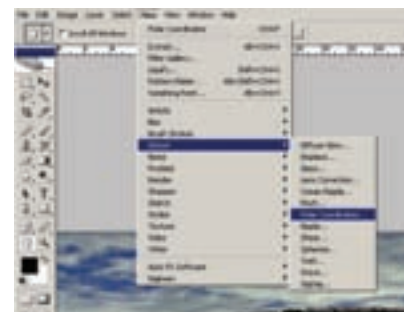
Turning a panorama into a ball



01 Prepare the image We are going to create a spherical image by joining the left-hand end to the right-hand end of the train. Open 'train.jpg' from the disc. Select the right side of the sky and add a small feather of about 10 pixels. Copy and paste to a new layer and then go to Edit>Transform>Flip Horizontally.



02 Match both sides of image Use the Move tool to place the flipped copy of the sky to the left-hand edge of the image. Ensure that the feather has provided a seamless join. If not, use a large soft eraser at 30% opacity to soften any join. Then flatten the image. If you leave it layered, the filter will only affect an individual layer.



03 Making the sphere From the top menu select Filter>Distort>Polar Coordinates. We are going to use the Rectangular to Polar effect which distorts the image into a sphere. It will become a long, thin sphere. To get the square shape, go to Edit>Transform>Scale. Hold down Shift and move a corner handle in to a square!

NOTES | WHEN CREATING THE ROUND EFFECT, IT'S BEST TO USE IMAGES WITH A STRONG SKY. THIS MAKES FOR A MORE INTERESTING CENTRE



Create reflections

Get the look of a glossy magazine product shot by creating your own reflections

If you open up any glossy magazine, you'll see the effect we're about to show you everywhere. To make products look more exciting, designers will often have them photographed on a highly reflective surface. This gives a really professional effect, especially if it's against a strong background colour such as black or white. But everyone obviously doesn't have access to a photo studio and getting the effect in a home setup can be a tiring endeavour. As with most photographic effects, though, the

reflective look can be achieved using some cunning Photoshop skills. With a bit of flipping, moving, and fading you can quickly turn a photo of anything into something suitable for one of those glossy magazines. We've used a photo of iPods for this tutorial, courtesy of our sister magazine, *Mac Creative*. This is a good one to practice on because the straight arrangement allows you to just concentrate on the reflection part of things. In our side panel, we look at what you can do if you have got an angled subject but for now let's get going with the actual creation of a reflection.

IPODS BEFORE

IPODS AFTER

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

15 minutes

YOUR EXPERT

Jo Cole

ON THE CD

Starter image

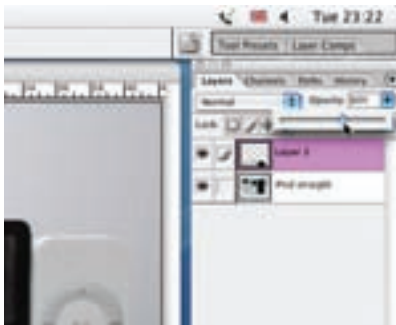


CREATE YOUR REFLECTION

Copy and fade your image



01 More canvas, please Copy the 'iPod_straight.jpg' photo from our CD to your desktop and open. We've got a nice bit of room under the objects, but if you had to create a bit of space, you could go to Image>Canvas Size, click on the top middle button and enter a value in the Height section.



03 Fade into the background Select the Move tool and position under the originals. Reflections are more faded than 'real' objects, so you need to see to the copied images. Go to the Opacity slider in the Layers palette and reduce. A setting of around 60 should suffice.



05 Apply a mask For that really professional look, try fading the reflection out. Click the Quick Mask icon at the bottom of the toolbar and then select the Gradient tool. With a black-white gradient, drag a line as shown above. The red areas will stay visible, while everything else will fade out.



02 Select and flip You need to select the iPods. Do this either with the Lasso tools or the Pen tool. If you go the Pen tool route, when you've made your selection go to the Paths palette and click the Load Path as a Selection tool icon at the bottom. Once you have your selection, select Edit>Copy and then Edit>Paste. A new layer will appear. Now go to Edit>Transform>Flip Vertical. The iPods will turn upside down.



04 Add some blur In addition to looking less solid, reflections are also a little blurry. Pay a visit to Filter>Blur>Motion Blur and enter 90 in the Angle field and 20 in the Distance field. This makes the reflection look much more realistic, but you can take things even further...



06 Adjust the contrast With the mask set, go to Image>Adjustments>Brightness/Contrast. Set Brightness to -31 and Contrast to -2. Now click the Edit in Standard Mode button at the bottom of the toolbar. You'll see a selection; simply hit the Delete button and the reflection will fade out. Genius!



Sideways action

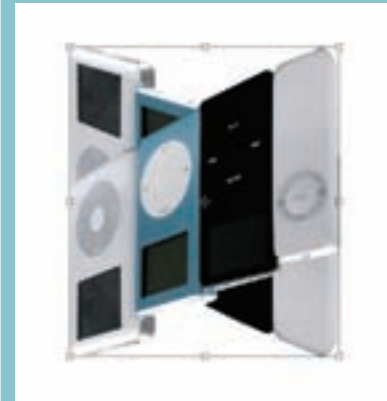
Get nifty with the Rotate tool

Using an image that's been taken straight on is obviously the easiest way of creating reflections, but don't worry if you're working with something that isn't – it's still possible to make realistic reflections. Here's our guide to how it's done, using some slanted iPods...



01 Select and flip

The first step is the same as before. Open up 'iPod_side.jpg' and then trace around the edges. Copy and paste into a new layer and go to Edit>Flip Vertical.



02 Rotate the image

At the moment everything is all wrong, but a quick dose of the Rotate tool will sort this out. Go to View>Fit in Screen and then make the document window a bit bigger. Now go to Edit>Transform>Rotate. Because you've made the window bigger you'll be able to see all the handles.



03 Move into place

Rotate to get roughly in line with the original iPod picture. Select the Move tool and place underneath. You may have to do this a couple of times to get things just so. Once you're happy with the alignment, proceed with the reflection!





LAYER EFFECTS

Using the Satin effect

Most commonly linked with bedding and the colour white, Satin is also a very handy Photoshop layer effect



The Satin style can be quite misleading. Yes, it gets its name from the sheen effects it can produce; giving the look of soft folds of material across an object. But its uses don't stop there – when applied in its

harsher variations it could have just as easily been named the chrome or metal style; giving the kind of distorted reflections that when combined with hard bevels and gradient effects can give a realistic impression of chiselled metal. When used in combination with a soft bevel and flowing shape, however, it can replicate the look of melted metal or mercury.

Another common use of the Satin filter is to add refractions to plastic and glass effects; the banding effects produced by the filter are perfect for adding the soft colour variations that work well in producing buttons, glass, plastic or jewel effects such as the green oval example to the right.

Like all layer styles, Satin can be used with any combination of shadow, glow, bevel, overlay or stroke and then saved into the Style palette for one-click application to any layer. It's this degree of flexibility and editability that has made the addition of layer styles to Photoshop so popular, and why it's worth taking the time to experiment with the settings. As with all things in Photoshop, the best way to get your head around how something works is to read these pages and then have a go yourself...



Work all the angles

Turn it around

Spinning the Angle dial allows you to control the direction of the colour bands that make up the Satin effect. With most elements you'll find that there is usually one particular angle that will look the most natural. This dial is the same as in shadows and bevels, but controls the direction of banding, not the light source.



Keep your distance

Stick to the edges

Although the colour bands produced by the Satin filter may seem almost random, they are in fact produced by a combination of the Contour setting and the shape of the object you are applying the style to. The Distance slider controls the contour's distance from the edge of the object, moving the bands nearer the centre as you drag it to the right. Low settings work particularly well in conjunction with the Bevel styles, producing complex effects.

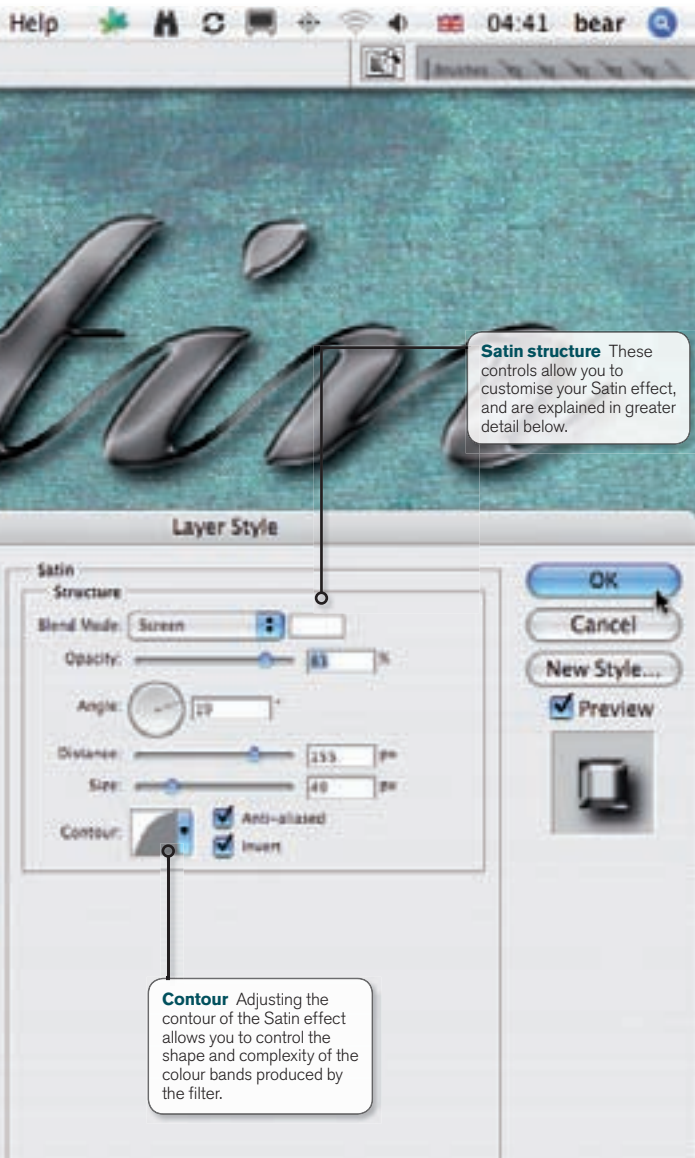


Tip



Add colour

Try applying the Satin filter to elements of flat colour that you'd like to appear less cartoony; the colour variances will soon add a healthy dash of realism to the overall effect.



Tip



Click and drag

As is the case with the Drop and Inner shadows, you can control the distance and angle of the Satin filter by clicking and dragging in the document window, outside the Layer Style dialog window.

How contours affect the Satin layer style



Contours control the shape of the banding applied by the Satin filter. Avoid anything too complicated unless you want a very definite look.



01

Simple ramp

A simple straight contour gives a soft sheen to the effect, adding only one modest gradient band to the interior of the image.



02

U-shaped

Changing the contour to a U-shaped curve results in a much stronger effect, with more banding that in the example on the left.



03

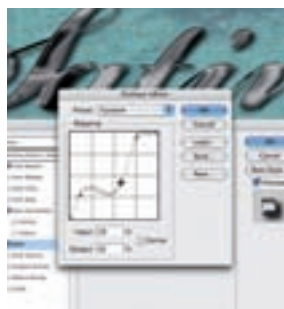
Two humps

Switching to a double humped contour with the same Distance and Size settings results in even more complicated effects, with multiple bands running across the object.



Customise contours

Make it yourself



Clicking the Contour thumbnail will open a dialog window to create your own bespoke contour. Click and drag any point on the line to add a control point and move it into a different position; the line will curve gracefully to accommodate it. The more complicated the line, the more complex the Satin effect. Take a closer look at this relationship in the box to the left.



Size it up

Little or big?



settings will give you a harsher more obvious effect, which are best used for metal and chrome effects. If you go for larger settings, you will produce subtler sheens that are slightly pillowy in appearance, as shown above.

Dragging the Size slider to the left or right gives you complete control over the size of the blur, softening the contours that produce the banding effect. Smaller



Save your effects

Create a lasting style

If you have produced a layer style that you're particularly happy with, you can create a New Style and save it to use again. A saved style can be a combination of any of the individual styles, as well as any layer blending options you have sprinkled in for good measure. Just hit the New Style button and then choose which options to save and give the style a name in the resulting dialog. Saved styles appear in the Layer Styles dialog for one-click application to any layer in any future document.



NEXT MONTH | WE SEE WHAT THE COLOR OVERLAY CAN DO

Enhance photos with Virtual Photographer

Professional-looking photographic styles are within your grasp if you use the the Virtual Photographer plug-in. Read on for a taste of what it can do

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

Approximately
20 minutes

YOUR EXPERT

Zoe Mutter



If you've ever struggled to emulate a certain photographic style in Photoshop, help is at hand.

Optik Verve Labs has come to

the rescue with Virtual Photographer, a free plug-in that enables you to create a variety of photographic styles quickly and easily. The plug-in features multiple presets that can be used to create numerous effects. By applying these filters, which include

Soft Focus, Film Grain, Black and White tinting and High Contrast, you can really have fun with your photos and maybe inject some life into otherwise dull images. The best bit is you haven't got to waste hours trying to work out the perfect settings – most effects can be achieved with just a click of a button, meaning you're free to get on with other projects. If you do want to have more control, all of the menus and options are self-explanatory and we'd say that the results are equal to similar products that you'd have to spend money on.

The amazingly diverse set of filters and effects are ideal for occasions when you need to add a bit more to a photograph. Virtual Photographer has a filter to suit every purpose.

With the fine-tuning options available you can then manipulate the image even further than the Presets and tailor them to your specific requirements. It is possible to save your favourite settings as .vph files so that you can apply the photographic styles to future images. Another advantage of the plug-in is that it is free, and is compatible with both Photoshop and Photoshop Elements. Currently it is PC only, but the company is working on a Mac version. For more information on how you can achieve such fine results with the plug-in, visit the website at www.optikvervelabs.com. Make sure you install the exclusive *Photoshop Creative*-branded version on this issue's CD and read on for a look at how it all works.

ORIGINAL



SEPIA



AMBIENCE





ENHANCE THE IMAGE

From photograph to atmospheric art



01 Choose your image We have chosen a ski slope scene which is pleasant enough as it is but could reach its full potential with the help of this plug-in. Once you have copied the Virtual Photographer folder into the Photoshop Plug-Ins folder, go to the Filters drop-down menu and you'll see it appear at the bottom. You may have to do a restart before it appears.



03 Preview as you adjust The Preview box allows you to see how the filter will look. If you hold down your mouse within the Preview box the original image will appear, making it easy to compare. The Film Type box allows you to tweak the effect; use the sliders underneath to adjust brightness and contrast. Slide 2 was used to give a slight grain and the brightness was reduced.



02 Experiment with presets The Presets drop-down menu is where the main filters live. The quickest way to experiment with the filters is to select one and use the arrow key to scroll down the list. You will add your own individual effects using the Photographic Style box later. We applied the Brownie filter to this image, giving it an aged appearance. This filter is best for images that include areas of cloud or water.



04 Examine in detail If you need to preview the effect in more detail, use the Zoom In and Zoom Out buttons. When zoomed in you can move the image around in the Preview box by holding your mouse over it and dragging to focus on a specific area. The Film Speed area lets you choose from five different film speeds, ranging from 25 to 1600 ASA. We chose 25 ASA and then altered the graininess of the image using the slider.

05 Fine-tune the filter

The Photographic Style area enables you to apply even more effects. If you are working with a greyscale image you can make the image appear as if it was taken with a coloured filter. We chose Blue from the Effect drop-down menu and moved the slider up slightly. Warm was selected from the B/W drop-down menu and once again was increased. When satisfied, click Process.



ENDLESS POSSIBILITIES

We have chosen a few of our favourite filters from Virtual Photographer and applied them to the same ski slope image. You can download extra .vph files from www.optikvervelabs.com to use with Virtual Photographer. Put them in the Optik Verve Labs folder in the Photoshop Plug-Ins directory. Now you have a whole new range of filters to apply. The Bronze filter, found within the .vph Set One you can download from the site, produces a particularly dramatic and atmospheric effect. It is similar to that of the Brownie filter we applied to our image.



01 Artistic result The Surreal filter, found within one of the extra downloadable sets, was used here. The film type we selected was Slide 2 and a Red Filter was also applied. To lessen the filter slightly, we made sure the effect was set to Softest.



02 Create mood The Ambience filter applies an effect similar to that of soft focus. There are many other filters that produce a similar result such as Dreamy, Glamour and Halo and Romance. These filters can also be quite flattering when applied to photos of people.



03 Use Still Life The Still Life preset is great for objects and people, however it is also suitable for landscapes. Here you can see it has enhanced the shadow in our image. Sometimes it is advisable to reduce the intensity of a filter if your image contains sky as the clouds can appear quite dark.





Design your own calendar

Don't settle for a boring shop-bought calendar – design your own and use it as a way of showing off some of your own photography or illustration work

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

Approximately
3 hours

YOUR EXPERT

BWB

ON THE CD

Source pictures
and template for
date grid



Keeping up with payments, reminders for updates, not forgetting your partner's birthdays – we at BWB value the calendar alongside the

kettle! Go out to your local town, and you'll see loads of examples of B-list celebrities trying to make extra money by appearing on a calendar, but you can do so much better than this! The calendar format is a perfect design canvas that you can exploit to act as a backdrop to your creative work. Plus, it's the perfect gift to give someone – you could base one around some holiday photos or maybe tailor it to the hobbies of a particular person. The point is you can have a lot of fun and create something to be proud of.

We're going to get started on the path to calendar creation by showing you how we came up with this design. It works on the principle of creating a frame that changes only slightly, and there's a space where you can put your own photos or artwork. Although it's important that the frame doesn't sink into the background, there's no reason why it can't also be something lovely in its own right. Because we were working on the month of January, we decided to incorporate photos and objects that typified the winter season, so there are bare twigs, snowflakes, blue/cold colouring... you get the idea. To keep things looking fresh, you can change the graphics for spring, summer and autumn, and make the colours and objects suitable for that particular season. Colours will

help enormously in changing the look of the calendar – we have used a very cool minimal palette for January, because of it being a winter month. For summer months, obviously go for vibrant and tropical colours. For autumn think of falling leaves and afternoon dust; rusts, umbers and dark greens. The contents of each seasonal composition will differ too, imagine scorching hot sunshine, palm trees, flamingos for the summer, and pastel blossoms and butterflies for the spring.

As mentioned, we're going to show you how to create a design for the month of January here, and show you how to make a wintery frame to place your image underneath, and to make a template for each month to decorate how you desire.

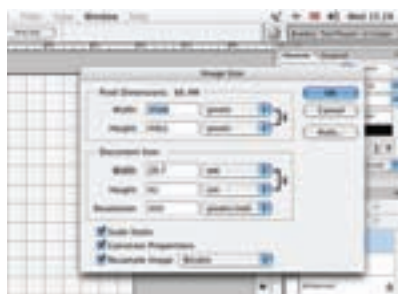


PUT IN THE GROUNDWORK

Collect the elements to make up the design



01 Preparing for the winter Spending time collecting imagery for your illustrations is as important as putting the valuable hours in creating it. Before you get started on the computer, go for a wander with your digital (or analog!) camera, and snap away at anything around that could come in useful for each season and month for your calendar.



02 And now for the computer Firstly, open a new canvas in Photoshop, with the dimensions of 30cm in width and 42cm in height, in CMYK mode and of course a resolution of 300dpi. Then for extra help in laying out your calendar, apply a grid across your canvas and also a guide layed 21cm down horizontally across the canvas.



03 Importing your months

Think of the guide as a crease in the middle of your calendar, because once each month is finished, we will separate half of the artwork to be bound. Import your desired image to the top half, and import the date template supplied on the CD to the bottom half





Look to the future

Some ideas for the rest of the year

We've started you off with an idea for winter, but that's only a quarter of the work done comrades! Here is a selection of layers, textures, photographs, custom shapes, patterns and colours you could use for the other seasons. Obviously it's best if you come up with stuff that's personal to you, but we all have to start somewhere...



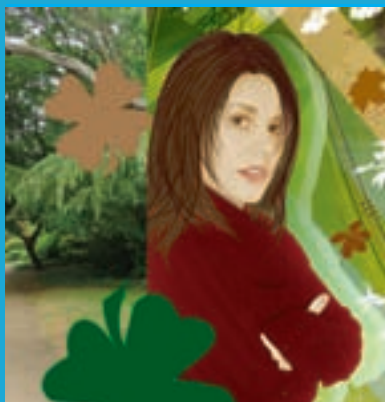
01 Spring

Colour-wise, we would suggest pinks and light greens. Then there's butterflies floating around and blossom, which would add to your collage, and of course daffodils, tulips and pansies to cover the border.



02 Summer

Summer palettes include bright fuchsias, cool greens, bright pinks, rich turquoise, and lots of vivid colours. Suns shining would be great as a custom tool shape; along with other icons you could generate such as sunglasses, buckets and spades, straw hats and obligatory flip-flops.



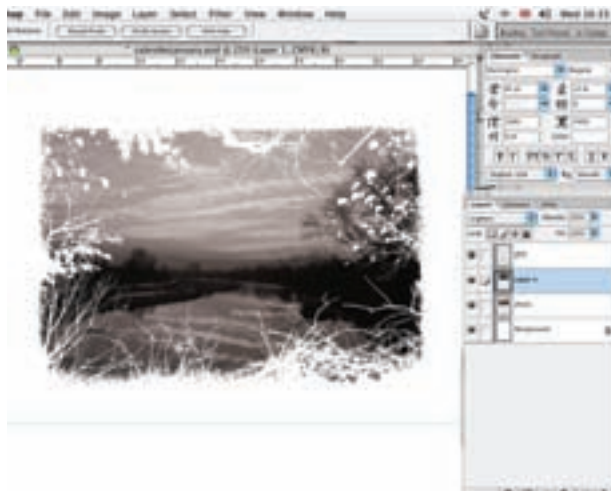
03 Autumn

Think earth tones, like heavy creams, greens, browns and tans. Falling leaves, bushy trees, parks, scarves, gloves, walking the dog, crisp air and the smell of bonfires. It needs to be warm and cosy and inviting.



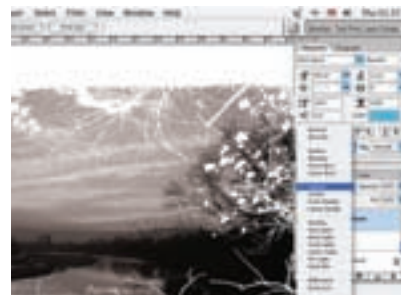
THE FRAME DETAIL

Somewhere for your image to sit



04 Negative shapes

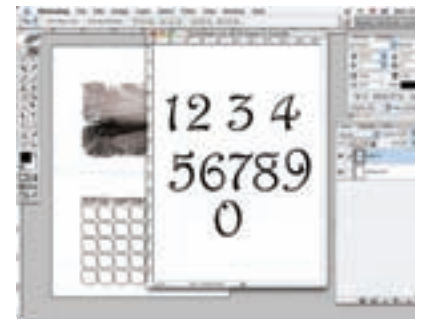
Now we have our chosen central image in place, we can decorate around this, firstly by giving the edges more of an organic look, using the files supplied on the disc. Copy them to your desktop and open in Photoshop. Turn to greyscale and alter the brightness and contrast until you have block black and white shapes. Now go to Select>Inverse so your subject is white and the foreground is black.



05 Import the shapes Once you have satisfactory results, bring each image on to your canvas and turn the layer mode to Darken. The white stays visible and the black disappears. Now arrange the decoration around the edge of your frame, (scale accordingly) so the straight edges and corners are hardly visible. It always helps to merge all of these layers to reduce the file size of your canvas.



07 Layer effects The text for the month needs to be big, bold and pleasing to the eye. Once scanned (or typed) in, scale and colour (using Image>Adjustments>Hue/Saturation). To add extra focus on your month, apply an outer glow to your shape, (Layer>Layer Style>Outer Glow) and play around with the effects settings.



06 Letters and numbers Back to the calendar grid now, for our days and dates we have gone for a more hand-crafted approach. It's easy to just type text in, but why not try typing the letters and numbers on a separate canvas, printing out, trace with a pen or pencil and then scan back in to place in the appropriate boxes?



08 Stripes To highlight the month even more we have added a few stripes behind it. This was created by making a stripe with the Rectangular Marquee tool and the Fill tool, and then once you have made a stripe with a suitable colour, duplicate this layer a few times. Move each stripe to make a row and change the colour. Merge all the stripe layers together so they fit tight together.

NOTES | IF YOU DON'T WANT TO SCAN IN PAINT TEXTURES, TRY MAKING A FEW SPLASHES WITH A WET WATERCOLOUR BRUSH IN PHOTOSHOP



ADD MORE ELEMENTS

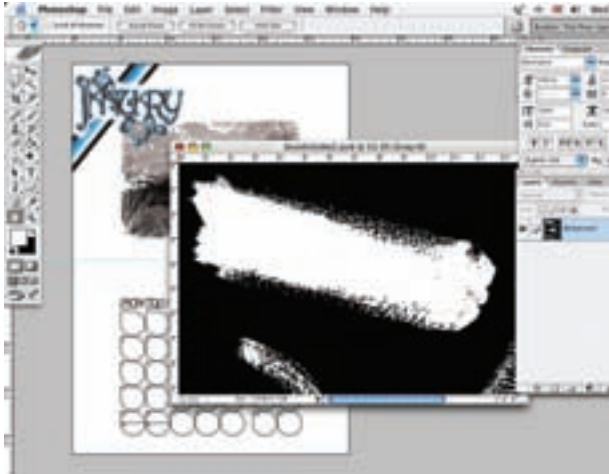
Using the Custom Shape tool

Expert Tip



Scan in images

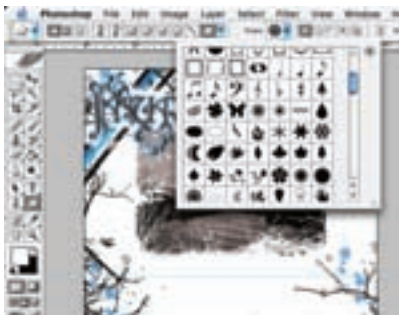
We wanted to throw this in as we scan a lot of files every day, and we wanted to tell you the basic settings you should be using. We all use different scanners here at BVB; one is roughly 3-years-old, another only a few months, but they are all set to 300dpi and Greyscale. We generally find this generates smaller files, and flat colour to give us complete control.



09 Make a break Now we have a rendered slick shape in our artwork, we can complement this with a contrasting surface. To break the stripes up, paint marks on some paper, scan in, turn to greyscale, invert and adjust the brightness/contrast as in step 4 and change the layer mode to Lighten. Lay over the top of the stripes but underneath the layer with the month on.



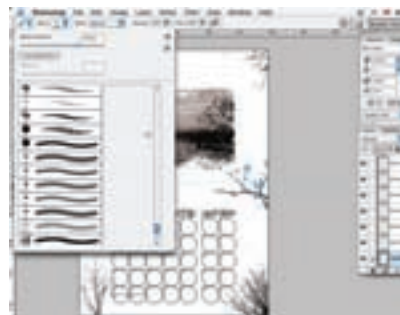
10 All the trees are bare This is basically a repeat of step 5, but inside out! We are now going to add an organic look to the outside edges of our canvas. Import some of the bare twigs and branches photo, invert so the branches are black and background white, then change the layer mode to Darken to allow shapes to be seen underneath. Repeat this several times.



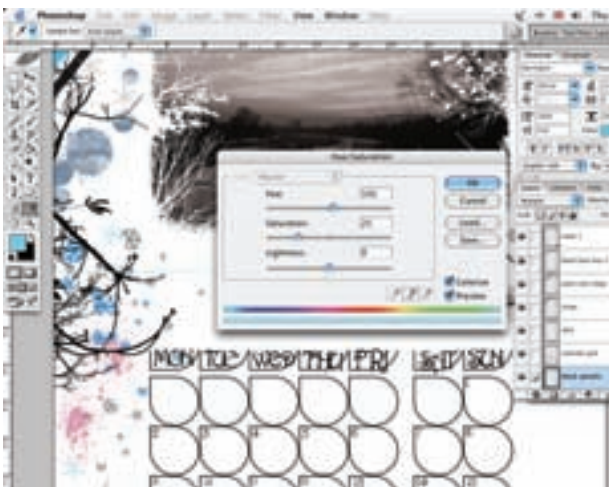
11 Custom Shape tool We've been asked to throw some shapes from the good ol' Custom Shape tool menu, so here goes. From the Tools menu, click the Custom Shape menu and under the picker menu, select one of the snowflake shapes. Then holding down the Shift key, drag out your desired shape onto the page.



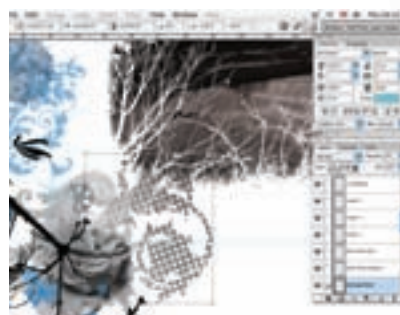
12 Raster fun Now that's there, it's time to rasterize the layer so you can edit it further. You will see your snowflake on your layers menu. Click the grey box, labelled 'vector thumbnail' to erase the grey fuzzy outline. Hold down the Ctrl key and click the layer to bring up the layers sub-menu, and then click Rasterize. That's now the regular layer, so go crazy, alter how you wish and scatter them like there's no tomorrow.



13 Vary the tools of your trade Just so you can show off how good you've become on Photoshop, define a snowflake as a brush. Copy a snowflake into a new file, then turn this into a brush by applying Edit>Define Brush Preset>OK. Scroll down to the bottom of your Brush menu and you'll see the brush you have just created.



14 Getting your hands dirty Why not try making some designs the traditional way? Lay some paper on the floor, and splash some paint down, both watered down and thick sludgy stuff, or maybe try some flicking paint on with an old toothbrush. Don't be scared to experiment. And you've guessed it; scan in your marks and apply them to your artwork. Adjust the Hue/Saturation to taste.

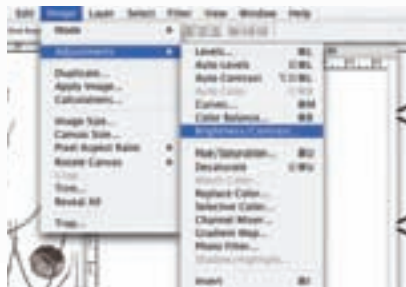


15 Ornament A lovely feature we like to use a lot is flock or ornamental patterns that contrast with the manipulated photos. Feel free to download some of our flock free of charge at our website (www.beardswithbeef.co.uk/decorations.zip). In your own way, place, layer and arrange them until you're satisfied.

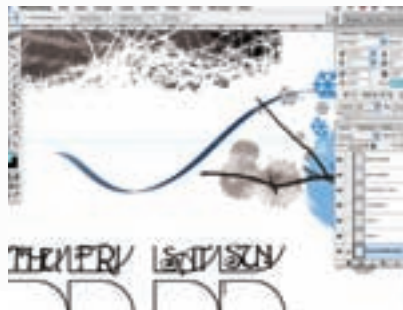


DON'T STOP NOW!

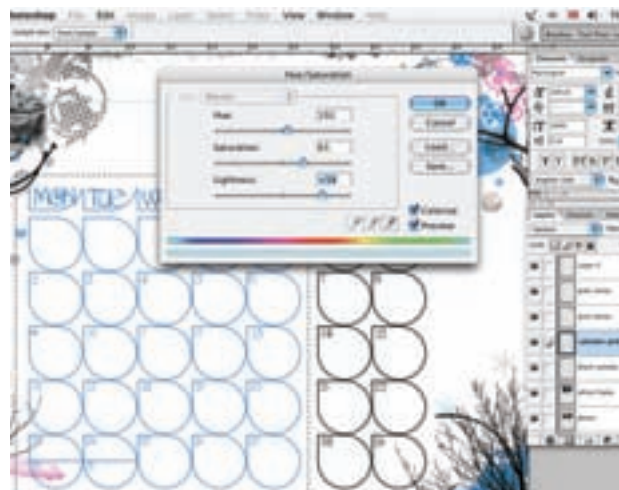
Try anything for a good effect



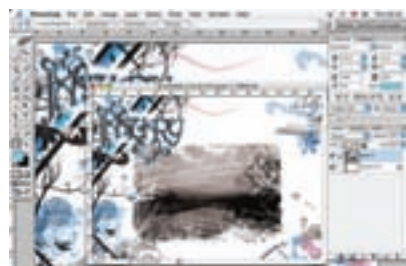
16 What a lovely mess! Like in step 14, do some more experimenting off the computer, this time try some washes, smears, strokes and sponge marks with some paint or any other substance you can get your hands on! Don't worry too much about colour because once on your canvas the colour can be altered to whichever tone fits the season.



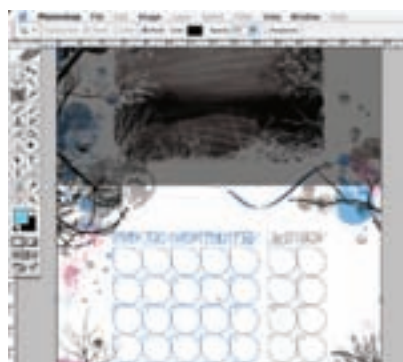
17 That other thing Maybe it's bending the rules a bit, but you can also make some lovely flowing shapes in Illustrator. Try some of the calligraphic and ink brushes, to give the artwork some rhythm. Simply save the file from Illustrator as an eps, then open it back up in Photoshop to a desired size.



18 Back to the grid Now it's time to start finalising your calendar, fill any empty or uneven spaces in, then merge your dates and grid layer, and then alter the colour of your grid and days to a desired match with the illustration.



19 Separation Once you're happy with your work, flatten the image and with your Rectangular Marquee tool select the whole area above the guide in the middle of your canvas. Copy that selected area using Edit>Copy. Now open a new document (the dimensions already set is the area you have just selected from your original canvas) and simply paste. This is the first page of your calendar completed.



20 See to the bottom Now refer back to your original canvas, and using the Crop tool select the whole area below the guide, this is now your second page completed for your beautifully illustrated calendar.

The layer structure

Making a timeless calendar

Month text

Month text glow

Tree shapes

Splashes

Ribbon

Snowflakes

Tree shapes

Photo detail

Blue pattern

Bitmap flock

Flock

Paint smudges

Stripe

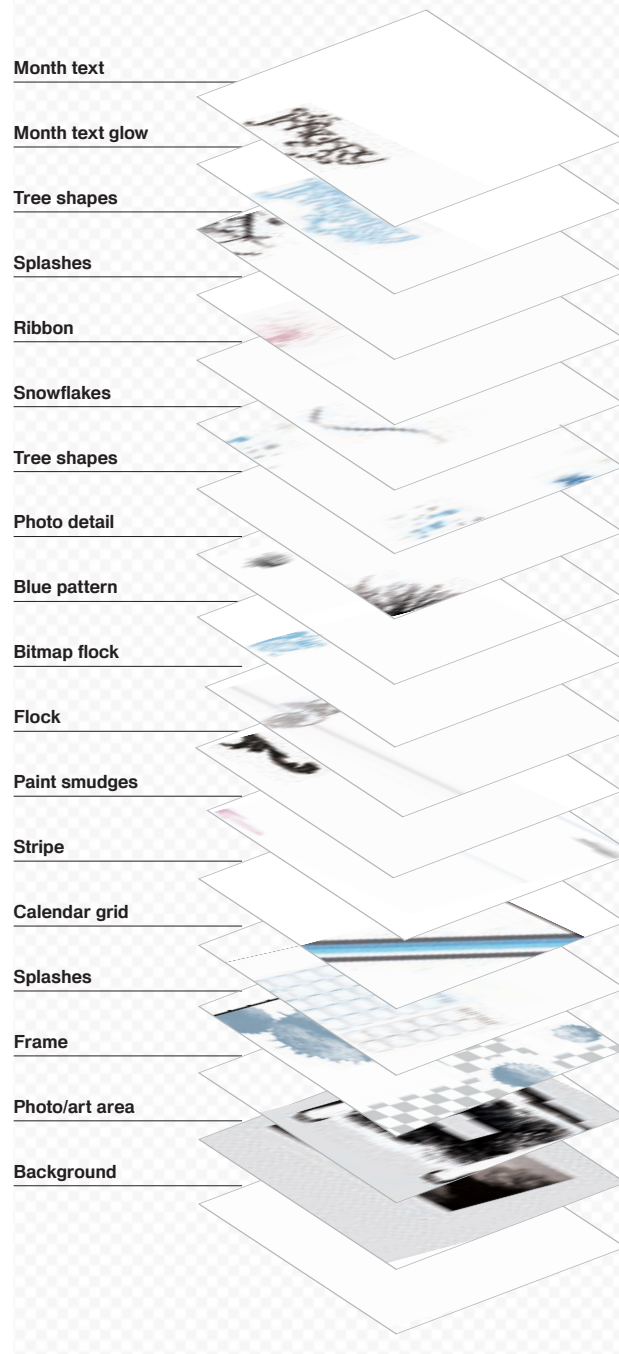
Calendar grid

Splashes

Frame

Photo/art area

Background







Visit the advice centre for help in fixing photos, solutions to your imaging-editing problems and directions to helpful destinations on the Web

Advice

Your expert panel...



GEORGE CAIRNS
A Photoshop user for many years, George can tackle any problem



LORA SYKES
When it comes to design quandaries, Lora can make miracles happen



JO COLE
The net is awash with helpful sites, and Jo brings you the best ones out there

What you'll find in this section



Q+A
Get to the bottom of your image-editing woes in this part



PHOTO FIX
Send us your problem shots for advice on making them all better



RESOURCES
We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to...



Post your questions to *Photoshop Creative Q&A*, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EQ.

Alternatively you can email us at PCR@imagine-publishing.co.uk.



Q+A

Let us sort out your image-editing quandaries

Layer versus quick masks



I do a lot of creative image editing where I cut out people from one picture and place them in another.

To tidy up the edges of my selection I tend to use quick masks, though I've dabbled with layer masks, too. I like the fact that quick masks let you see both the area you are selecting and the area you are removing on screen at the same time. To see the pixels that layer masks have hidden, I need to temporarily disable the mask. Is there a way of getting a layer mask to behave more like

a quick mask, so I can see hidden layer mask pixels while I'm editing?

Claire Wyndham



Many professional image editors use layer masks instead of quick masks because the former are permanently available. Once you've edited a quick mask and deselected the marquee, the mask is gone for good. A layer mask, however, will stick around. You can access the layer mask at any time and use a black brush to hide more content, or a white brush to reveal hidden pixels.



This looks like we're using a quick mask doesn't it? We're not. This is a layer mask in quick mask's clothing!

Tip



We make sure we include lots of tips that help you get more from Photoshop, but it's impossible to cover them all. If you have found a particular gem, share it with other readers by posting it on our forum. Go to www.pshopcreative.co.uk and sign up today.



Image size

Going over the limit

If you need to edit a layered image with a truly monstrous resolution, you might exceed Photoshop's maximum file size for PSDs. The largest file size a PSD can be is 2GB. You can save TIFFs up to 4GB. To work on a file that's larger than this you'll need to save as a PSB (Large Document Format). PSB format files can only be opened in CS2.



Layer Groups

All together now

One of this month's questions brings up the issue of organising layers, like putting related layers into Groups, for example.

Another quick way of placing a layer into a group is to drag the layer's thumbnail onto the Groups folder icon at the bottom of the Layers palette. This will create a new group that you can drag other layers into, just like you'd drag files into a directory or folder on your desktop.



NOTES | DON'T FORGET TO VISIT OUR ONLINE FORUM, WHERE YOU CAN POST PROBLEMS AND HELP OTHERS



KEYBOARD SHORTCUTS Repeating tasks

Reselect last selection
Apply last filter
Display last filter dialog box
Transform again



PC
Shift+Ctrl+D
Ctrl+F
Alt+Ctrl+F
Shift+Ctrl+T



Mac
Shift+Cmd+D
Cmd+F
Cmd+Option+F
Shift+Cmd+T

At first glance quick masks are easier to use because you can see both the hidden and visible content at the same time. The hidden (or masked) content is indicated in red. As you edit the quick mask to isolate your chosen subject you can see exactly what parts of the layer will be included and what parts will be excluded. With a layer mask you are 'flying blind'. You only see the non-masked pixels on the layer, while the rest of the layer is made up of the chequer-board texture that indicates layer transparency. To tidy the edges of your chosen subject you have to paint with a white brush until you reveal some unwanted pixels, then swap to the black brush to mask them out. This can be a hit and miss affair, and seeing the masked pixels would definitely speed up your workflow.

Luckily you can make a layer mask behave like a quick mask. Let's say you need to isolate an aircraft from its cluttered museum background. Duplicate the layer you want to edit. On the top layer create a selection as normal using a tool like the Magnetic Lasso. Click on the Create Layer Mask icon at the bottom of the Layers palette. The black-and-white layer mask will appear next to the layer's thumbnail. The unselected areas of the layer will become transparent, though at this stage you'll still see the unwanted museum background from the unedited layer below. Now pop over to the Channels tab next to the Layers tab. As well as the usual Red, Green and Blue channels, you'll also see a hidden mask channel that is based on the layer mask you created. Activate this mask channel by turning

on the little 'eye' icon next to it. The unselected background area will now appear in red, just as if you were using a quick mask. You can click on the layer mask next to the layer thumbnail and edit it as normal. However, you now have the added benefit of seeing masked pixels become red, as well as being able to see both the unwanted background and the selected object on the screen at the same time. When you've finished tidying up the layer's unwanted pixels, turn off the layer below and the selected object will be visible against a transparent background, allowing you to add any new background you like. This technique gives you the permanence of the layer mask and the ease of use of the quick mask.

Thumbs up

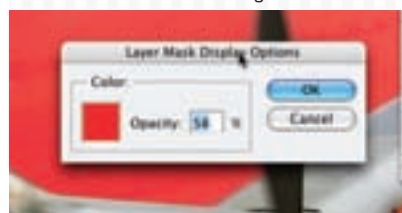
Q I tend to create files with dozens of layers. The more complex a project gets, the longer I seem to spend wading through my layers looking for appropriate content. I'm quite organised and like to label each layer, but would appreciate any tips you can give me to speed up my layer-related workflow.

Josh Green

A Organising a Photoshop project as it grows is like any housekeeping challenge – the more work you do to keep things under control, the easier the project will be to manage. Photoshop's Layers palette can end up in a bit of a state if you don't keep it under control as your project

Layer Mask Display

When using a layer mask as if it was a quick mask, you can vary the opacity of the red colour. Double-click the layer mask thumbnail to activate the Layer Mask Display Options dialog box. Type in a new percentage value to increase or decrease the strength of the mask



Up to scratch

Double the fun



If Photoshop seems a little sluggish, make sure you've got a secondary scratch disk assigned. Go to Edit>Preferences>Plug-Ins & Scratch Disks (or Photoshop>Preferences>Plug-Ins & Scratch Disks on a Mac). Choose a secondary hard drive or partition so that Photoshop has more resources to call upon.

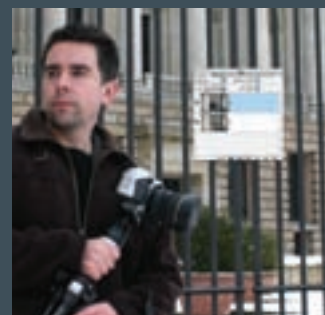
IT'S A G-G-G-GHOST!
Haunting layer mask techniques

I've been experimenting with getting a ghost effect by taking a picture of a person in front of a background, then taking a photo of the background on its own and mixing the two shots together in Photoshop. However the finished result looks too clean and unconvincing. Any tips?

Dillon McPherson



Photoshop is great for faking ghosties and ghoulies. We can augment the semi-transparent mix you mention with a layer mask and a filter to break up the ghost's layer and create a more spooky effect. Cue the *Ghostbusters* theme tune...



01

Shoot it

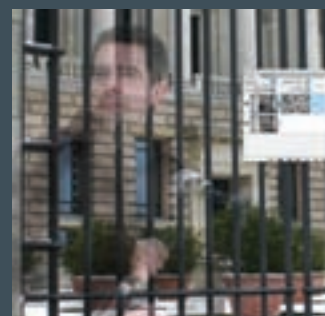
The starting point for faking ghostly happenings is to lock the camera on a tripod and take two shots; one with the 'ghost' and one without. Set your camera to Manual exposure and focus to keep the background looking identical in both shots.



02

Mix it

Place the two shots together in Photoshop. Call the shot with the figure in it 'A'. Call the background shot 'B'. Reduce the Opacity setting of shot A to 60%. This will make the background show through. This effect has been used since photography began.



03

Mask it

To give the effect a unique Photoshop spin, add a layer mask to the 'ghost' layer. Target the mask and choose Filter>Render Clouds. Then choose Image>Adjustments>Equalize. This will poke misty holes in the 'ghost' layer making it look even more ephemeral.



KEYBOARD SHORTCUTS Painting with Photoshop

Fill with foreground colour
Fill with background colour
Get eyedropper while painting
Return to default colours

PC
Alt+Backspace
Ctrl+Backspace
Alt
'D' key

Mac
Option+Delete
Cmd+Delete
Option
'D' key



AUTUMN LEAVES

Edit brush tip attributes

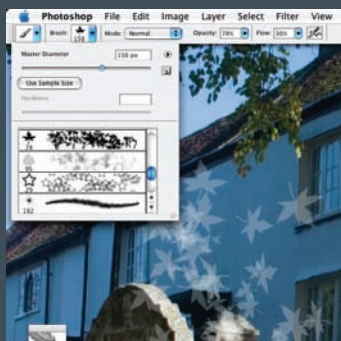


I want to create a romantic autumnal scene with leaves being blown around. I've found a great leaf brush tip, but am having trouble making it look like lots of different leaves. How can I turn one into many?

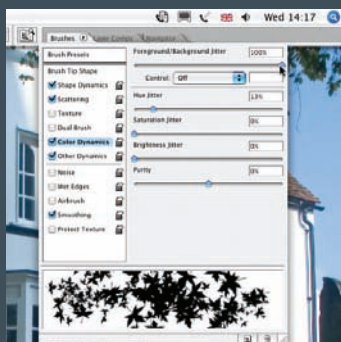
Gwen Mendlesham



We presume that you discovered the leaf shaped brush tip from the Brushes Preset picker. It has been designed to create leaves of different size and rotation, but the colours of each leaf are whatever the Foreground colour is set to.



01 Select tip
Select the Brush tool and scroll down the list of brush tips in the Brush Preset picker. There are a couple of leaf-shaped brush tips near the bottom of the list. We went for 'Scattered Maple Leaves'. Do a test spray to see the brush's default settings in action.



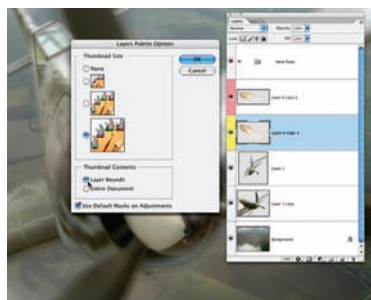
02 Get the jitters
Choose suitably autumnal Foreground and Background colours. Click on the Brushes palette icon in the Options bar to edit the tip's behaviours. This is where you can change attributes like Scattering to make the leaves spread further. Click on Color Dynamic and set Foreground/Background Jitter to 100%.



03 Let's spray.
Spray the edited brush tip. The leaves will now change colour, alternating between the Foreground and Background. The leaves will be semi-transparent, so duplicate the layer a few times to increase the strength of the leaves and give more visual impact.

progresses. You're very sensible to label your layers as you create them, Josh. Wading through dozens of layers with names like Layer Copy 04 is no way to locate a specific layer in a hurry.

One way to locate specific layers more efficiently is to fiddle with thumbnails. Go to the arrow icon at the top right of the Layers palette to access a pop-up menu. Scroll down to Palette Options. In the dialog box you can choose a larger thumbnail, making it easier for you to identify layer content. However, some layers may only have small groups of pixels on them, making it impossible to identify their content from even large thumbnails. CS2 has a new trick up its sleeve to help you spot a layer's contents, no matter how small they might be. Open the Layers palette Options dialog box. In the Thumbnail Contents section of the dialog box, tick Layer Bounds. This crops each layer thumbnail so that it only shows a layer's visible



CS2 can crop your thumbnails so that they only show the content of a layer, even if it's a mere handful of pixels!

content. This makes it much easier to visually identify a layer's content from a thumbnail. An alternative way is to right-click on any thumbnail in the Layers palette and choose Clip Thumbnails to Layer Bounds. Elements 4.0 also features the option to crop layer thumbnails to fit their contents, so it's worth buying if you're an Elements 3.0 user.

Another sensible way to manage large amounts of layers is to group them together. Photoshop CS allows you to link multiple layers in the Layers palette by clicking on the little chain icon adjacent to them. Click the little arrow at the top right of the Layers palette and choose New Set From Linked. This puts the selected layers into a folder, meaning you can store them in a logical and more accessible way. CS2 allows you to do exactly the same thing, though it calls these collections of layers Groups instead of Layer Sets. Check out the Layer Groups tip for yet another way to group layers together. If you're feeling particularly organised you can even colour code the Group folders. Simply right-click by a Layer Set or ordinary layer and choose Layer Properties. Pick a colour from the properties dialog box. Colour is a great way of differentiating between different layers and layer groups.

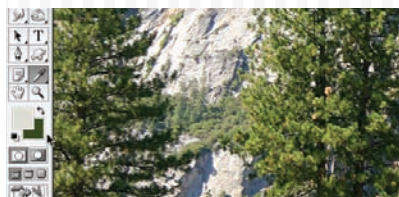
Missing link

Q I've just got hold of Elements 4.0, and am coming to grips with the changes in its interface. I want to link some layers together, but can't find a way to do it! The little box you normally



Select colour

Pick what you want

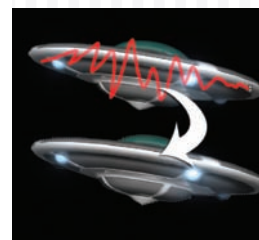


It's easy to set colours from an image as the foreground and background colour. To set the foreground colour, hold down Option (Mac) or Alt (PC) and click on a pixel. To set the background colour, select the Eyedropper tool and then Option-click (Mac) or Alt-click (PC) a pixel.



It's magic!

Easy cutouts



Can life get any easier? Elements 4.0 has a fantastic new way of selecting objects. Grab the Magic Selection Brush tool (F) and simply scribble

roughly over the object that you want to select. After a couple of seconds waiting for Photoshop's magic pixies do their thing, the object will become selected by a marquee. This works well on objects that contrast with their background.

KEYBOARD SHORTCUTS Painting with Photoshop cont'd

Display Fill dialog
Decrease brush size
Increase brush size
Fill



PC
Shift+Backsp
[key
] key
Shift+F5



Mac
Shift+Delete
[key
] key
Shift+F5

tick to add a link to a layer is gone! I can see a little chain icon at the top of the Layers palette, but it is always greyed out and inactive. How do I find the missing link?

Joe Lane

A If you click on a layer in Elements 4.0 (and CS2), the chain icon will stay greyed out, as you haven't told Photoshop what you want the layer to link to. Simply Shift-click a few layer thumbnails to select more than one and the Link Layers icon will become solid. Click the Link Layers icon and little chain symbols will appear to the right of each selected layer thumbnail, indicating they are all linked. CS2's Link Layer icon works in exactly the same way, though it's located at the bottom of the Layers palette whereas Elements 4.0 keeps the icon at the top. Once you've linked your layers together you can move all the contents with the Move tool, or right-click on one layer's thumbnail and choose Select Linked layers, for example.

Kill two birds...

Q I've been experimenting with Smart Objects in CS2, and like the fact you can scale a layer down, carry on editing the project and then scale the Smart Object layer back up again with no quality loss. From what I've read you're also supposed to be able to duplicate a Smart Object layer lots of times, then update all the layers in one go by editing the original layer. When I edit the original Smart Object layer



Can't find a way to link layers in Elements 4.0 because the Layers palette has changed? We show you how

in the Layers palette only that layer changes. All the duplicated Smart Object layers stay untouched. How can I get this cool sounding feature to work?

Michael Beaumont

A When you turn a layer into a Smart Object, Photoshop creates a secret and separate file that it refers to when it needs to remember what the contents of the layer originally looked like. The mistake you've been making is to edit the first Smart Object layer that you created in your main Photoshop document instead of changing the separate Photoshop file that contains the Smart Object's original contents. Here's how to edit and update multiple Smart Object layers in one go.

First of all you need to create a Smart Object. Select a layer in the Layers palette and



Change and update multiple copies of a Smart Object layer in one go by editing the original source image

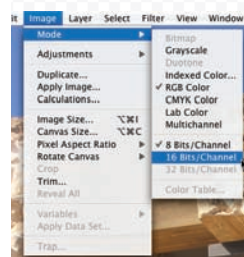
choose Layer>Smart Objects>Group into New Smart Objects. Look at the layer thumbnail in the Layers palette. You'll see a little icon indicating that this is a Smart Object. You can duplicate this Smart Object layer by dragging its thumbnail onto the Create a New Layer icon. To edit and update all of the Smart Object copies in one go, click on any of your Smart Object copies in the Layers palette and go to Layers>Smart Objects>Edit Contents. Alternatively double-click on a Smart Object layer. A dialog box will pop up. Click OK. A new file will open containing the contents of your Smart Objects layer. Notice that it has a strange .psb file extension. You can edit this file in any way you like and when you've finished editing the .psb source file save and close it. The changes you made will be updated in every Smart Object layer in your main project.

Online Resources



The excellent About site is a great place to come for finding Photoshop resources. Go to <http://graphicssoft.about.com/od/photoshop> to get your fill of tips, advice, tutorials and much more.

Preserving data



When you tinker with an image's colours and levels you start to lose some of the information that makes up your image. Saving a file as a .jpg also loses valuable data.

Most images that you load into Photoshop are 8-bits per channel. Before you start image editing go to Image>Mode and choose 16 Bits/Channel. This will give you a few more pixels to play with.

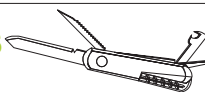
Change type colour



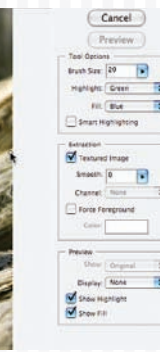
If you want to change the colour of type in your document, chances are you highlight the text and then click the Foreground square to select a new colour. However, this hides the text and you can't see the new colour until you leave the Color Picker. To instantly see the new colour, click the colour swatch in the Options bar. When you pick new colours, you'll see the change straight away.

Better extracts

Get to what you want



Photoshop CS brought with it the excellent Extract filter, which allowed users to cut out objects with the least possible amount of pain. However, if you have a tricky extraction, such as a dark object against a dark background, you may come unstuck. No worries – click the Textured Image box and the tool can select where it needs to extract based on texture.



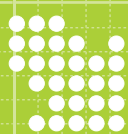


PHOTO FIX

Send in your troublesome images for us to fix...



Send your problematic photos to:

Photo Fix, *Photoshop Creative*, Imagine Publishing,
Richmond House, 33 Richmond Hill, Bournemouth,
Dorset BH2 6EQ

Unfortunately we cannot return CDs

Change colour

Ever wanted to improve an image by changing the colour of an element within it? Here's how...



A common query among Photoshop users is the best way to change the colour of an object or area within a photograph. And this picture, sent to us by Robert Warbrick, serves as a perfect example of how you can go about altering hues. Robert asked if we could change the colour of the boy's white shorts to match the blue of the bow tie. When changing the colour of an object, it is vital that you keep the detail and shading

otherwise it will look like you've just painted some colour on. There are various ways you can do this, but we're going to be using a Hue/Saturation adjustment layer in this particular example. Blending modes are also important in keeping the look realistic; in this case we found Color Burn worked best. But adding the new colour is only half of the battle – there are other little tweaks you can make in order to ensure that the final colour change is as natural-looking as can be...



SHORTS BEFORE



SHORTS AFTER

This image, sent in by Robert Warbrick, needed the Hue/Saturation command in order to get a realistic colour change



MATCH THE COLOUR

Maintain the shadow and detail of the fabric

Tool School



Softening touch

 As you make your selections

of areas, you will probably find that the edges look quite harsh after you add your colour. We had that exact problem on the example here. But don't worry if you have harsh edges, they can easily be solved using the Smudge tool to go around the edge and soften them. We used a brush of size 17 with a strength of 35 to allow better control.



01 Select the area Use the Magnetic Lasso tool to select the area to alter, remembering to tick the Anti-Alias box and set Feather to 2px. If any areas are missed, switch to the Polygonal Lasso tool. Once the selection is made, use the Quick Mask option to see the area you have selected and amend it. Use the brush to either add to the selection by painting with white as the foreground colour or remove using black as the foreground colour. There's no Quick Mask option in Elements, but it's only really a double-check that everything's okay.



02 Create adjustment layer Use the Eyedropper to click on the dark bow tie and go to Layer>New Adjustment Layer>Hue/Saturation to bring up the New Layer dialog box. We found that the Normal blending mode didn't work with our colour, and after experimenting with different layer modes and opacities of layer, the Color Burn mode was found to be the best for picking up the shadows in the fabric. An Opacity of 80% was selected to make the effect less harsh.



03 Experimenting with sliders Once in the main Hue/Saturation box the hue, saturation and light sliders need to be adjusted until the correct colour is found. Tick the Colorize box to make the layer you are working on a tinted shade of the foreground colour. Tick the Preview box to view the alterations to the trousers as you tweak the sliders.



RESOURCES

Excellent tutorial sites to increase your quest for image-editing nirvana

PHOTOSHOP CAFE

www.photoshopcafe.com

This site is renowned as being the number one resource site for Photoshop users and with a combination of tutorials, tricks, the latest news and reviews, it's easy to see why. The tips section is packed with handy hints that will make everyday tasks in Photoshop much easier. The best tutorial is featured every week; at the time of writing it was masking impossible images using channels. To view some impressive examples of design, visit the gallery to see artwork from the site's creator and award winning graphic designer, Colin Smith. Particularly beneficial are the actions articles by Al Ward, where you can learn about and download sets of actions. There is also a forum called The Café, and a gallery for people to showcase their photography, web and design work.



TUTORIAL MAN

www.tutorialman.com

Tutorial Man brings you 1,500 of the best free Photoshop tutorials available from the web, covering loads of topics related to digital art and effects. It also features a particularly vast library of text effect tutorials, which you can try out using the free fonts on the CD. If you feel up to the challenge, you can also submit your own tutorials!



PHOTOSHOP CHOP

www.photoshopchop.com

This site will rev the engines of any car fanatic because it features multiple ways to modify car images using Photoshop. The tutorials explain how to change automotive pictures in a variety of ways, such as changing the rims, creating angel eye headlamps and even converting your hardtop to a convertible. In the monthly contest an image of a flashy motor is supplied for you to tamper with and the best submission is showcased in a 'featured chop' page.



TUTORIALIZED

www.tutorialized.com

Featuring a range of programs including Flash, Dreamweaver and of course Photoshop, those wishing to branch out and learn how to use new software will benefit from this resource. With more tutorials than you can imagine in over 490 categories, you will enjoy spending a few hours browsing through the offerings. There is a particularly full selection of lessons on photo effects. As the name suggests, this site purely focuses on tutorials, so you'll have to go elsewhere for news and reviews!



PLANET PHOTOSHOP

www.planetphotoshop.com

The danger for any site that holds lots of information is that it can be a nightmare to navigate, and visitors are often left languishing in a menu and sub-menu nightmare. Thankfully, the comprehensive layout of the Planet Photoshop site means that you can quickly find what you need. The selection of forums is ideal for anyone who has some Photoshop queries or maybe just want to get together with other users to discuss the program in general. With up-to-date news and sections of tutorials on subjects including correction, effects, and photography, this is a handy resource for all Photoshop fans. The archive of video tutorials is particularly helpful for getting to grips with new ideas, and if you hanker after even more Photoshop knowledge, visit the Education page for links to useful magazines, books and videos.



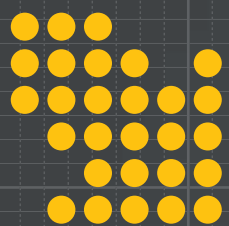
PHOTOSHOP ROADMAP

www.photoshoproadmap.com

One of the most useful aspects of this site is its vast plug-in directory, complete with download links. The site even contains a catalogue of posters, photography and modern and comic art prints to browse through. For those wanting to use their images in a website there are web templates you can buy. Although there are no free tutorials, the site lists ones available to purchase alongside training resources and an impressive list of plug-ins. Bursting with tips and techniques, animated tutorials and even a bookstore this will appeal to many.







creative reviews

This is the place to come for a closer look at the best hardware and software to extend your creative options



Hardware reviews

Pentax *ist DL	86
Wacom Intuos3 A5 Wide	88



Software review

Size Fixer plug-in	89
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Book reviews

The Art of Photoshop	90
Easy Guide to Photoshop CS2	91
Assembling Panoramic Photos	91
Colour Management for Photographers	91



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HARDWARE

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COMPANY

Pentax

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www.pentax.co.uk

PRICE (SSP)

£459 (body only)

£539 (with lens)

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Pentax *ist DL

With its compact body and straightforward operations, has Pentax come up with the perfect entry-level digital SLR?



ie-hard SLR film camera enthusiasts who have yet to make the leap to digital will find that using an SLR digital camera such as the 6MP

Pentax *ist DL is the easiest way forward. The controls and handling are reassuringly familiar, and if you already have Pentax Autofocus KAF lenses or manual focus KA lenses, then this is a tempting buy in its body only form. However, before you dig out your old film camera lenses, we need to point something out. Because of the smaller size of the imaging chip compared with the area of the 35mm frame, film camera lenses used on this camera will have a telephoto effect of approx one third, so a 24mm lens from a film camera will perform like a 32mm lens when used on a digital camera. Remember this little rule and you will avoid any nasty surprises!

But enough with the lens talk; onto the camera. Anyone who's familiar with the previous *ist DS will notice that this model is smaller and lighter. The technical among you might be interested to learn that this is because it uses a pentamirror viewfinder instead of a pentaprism but there seems to



A CLOSER LOOK

The main features in detail

A camera isn't worth a damn if you have to fight with the controls to take a picture. Thankfully everything is logically designed on the *ist DL, so this isn't a problem. There are a number of standout features; here's a look at them...



In the large

For a digital SLR, the Pentax has a very generous and exceptionally vivid 2.5-inch screen that doesn't seem to affect battery life too much.



Manual or Auto?

It's exceptionally easy to flick between manual or auto focus using this simple switch located next to the lens.



Lens ahoy!

You can use a wide variety of lenses on the *ist DL, so you won't have to pay out a small fortune on add-ons.



be hardly any reduction in viewfinder image quality. Its compact structure means that it's perfect for taking out on shoots, and the nippy start-up time helps you capture the action as soon as it happens. The fact that it is so easy to hold reinforces the feeling that this is aimed at those making the jump from consumer models. Some digital SLRs can weigh a tonne, so it's good that this model is more svelte in the weight stakes. The camera uses the SD card format, as do many compact models, which also makes it feel familiar.

But regardless of if something feels familiar, buying a digital SLR is still a big step for most people. Leaving the comfy confines of a compact model for the stark professional world of digital SLR can seem like a daunting challenge, so we were really pleased with the level of user friendliness offered by this model. Work in the Auto Picture Mode and the camera will automatically select the best Picture mode for the current scene, such as Portrait, Landscape and Action. This is just the thing if you're still finding your way in the manual settings jungle, and produced some great shots. The ease of use doesn't stop there; all the dials and controllers are easy to get to and don't involve a mammoth amount of finger activity to get the setting you want.

The 2.5-inch LCD monitor screen displays very clear pictures of all of the images you capture. These images can also be magnified up to 12x, so that sharpness can be checked when you're out in the field. As well as the obvious benefit of being able to see images, the screen's size also means you don't have to squint at the menus. If you prefer to use a viewfinder to frame your shots, you'll be happy to know that the one offered by the *ist DL presented a bright, clear image every time. The pop-up flash can be activated either manually

BEHIND THE *IST DL

The Pentax pedigree really shows when you pick this camera up; the controls follow a traditional layout for the most part and everything falls naturally to the finger or thumb. Here's a close look at what everything does at the back of the camera

LCD display The large LCD display shows off your images in crystal clear resolution.

Mode dial This scroll wheel can be used to switch between different settings on the *ist.

Big buttons Whether you have large or small hands, the controls are easy to use.

Push the button The interface and button configuration work together to make framing shots and taking great pictures really easy.

or automatically although for professional use, an additional flash bulb is recommended and can be mounted on top of the unit. Also on top of the camera are the mode dial and the on-off switch (incorporating the shutter button and depth of field preview control). As if to reinforce the 35mm reflex feel, the camera makes a very authentic shutter clunk noise when the shutter button is pressed.

We were impressed with the results of this camera. Pictures were colourful and rich, and the option to shoot in RAW will please the

quality police. The automatic modes worked really well and is the perfect support for anyone making the leap to digital SLR. Our only gripe is that the price is a little high; you can pay about £530 for the *ist DL with a lens, but pick up Nikon's D50 for £474 with lens. That said, the *ist DL handles well and deserves to succeed in this competitive market sector. Like the Pentax cameras of the past, the *ist DL is a robust and not overly weighty camera that will suit many photography uses from studios to sports arenas.

PROS

- Makes the movement from compact to digital SLR a breeze
- Clean layout around the back means you don't keep pushing the wrong buttons

CONS

- Is a tad more expensive than other entry-level digital SLRs
- Experienced photographers may balk at the handholding

VERDICT

8.5

- This is a good-looking camera that makes an excellent choice for a first-time digital SLR user

"PICTURES WERE COLOURFUL AND RICH AND THE OPTION TO SHOOT IN RAW WILL PLEASE THE QUALITY POLICE"



Less is more

The back area is kept nice and uncluttered. You can call up all you need from these buttons, and also make quick deletions.



Navigate and select

Use this for navigating through all the menu options or images and then selecting the ones that you want.



Flash operation

There's a decent flash built into the camera, which is activated by pressing the Up button. You can also use the hotshoe for professional results.

HARDWARE

Wacom's latest release heralds the first widescreen format graphics tablet. But does its size really matter?

Wacom Intuos3 A5 Wide

info

COMPANY

Wacom

WEB

www.wacom.com

PRICE

£293

OPERATING SYSTEMS

PC and Mac

MINIMUM REQUIREMENTS

Windows 2000,
XP x64
Mac OS X 10.2.8
or later



ast issue we reviewed the Graphire4 Studio; Wacom's entry-level graphics tablet aimed, not surprisingly, at the entry-level user. This time

around we look at the more professional arm of the Wacom range – the Intuos3. This model has been around for a little while now, and has delighted users across the globe. So if it's been around for so long, you may well ask why it is we're reviewing it. The answer lies in the tablet's shape...

This latest addition to the Wacom family has an active area of 6x11 inches, and boasts a 16:10 aspect ratio, in other words it looks like a widescreen TV. Because so many of us are using widescreen monitors, Wacom decided to produce a tablet that perfectly matches the

screen area, meaning you can enjoy a seamless relationship between the placement of the tablet pen and the cursor position. It was also designed for those of you with a dual monitor setup, so you can instantly see this is a tablet for serious creatives.

When we first heard about this tablet, we must admit we were a little perplexed. We could be really unobservant, but we use a 'normal' A5 Intuos3 when putting the magazine together and haven't noticed a problem with using it and a widescreen monitor. In fact, this release is actually an interesting one for Wacom, seeing as how its existence seems to suggest that using one of the older format tablets would lead to problems if you had a widescreen monitor. So we plugged it in, not really expecting to see any improvements in how the tablet handled and was shocked to find that there was. It wasn't until using the A5 Wide that we realised there were minor discrepancies in the 'normal' A5 and cursor position. Working in the middle area was fine, but things were a bit shakier towards the outside edges. When making big sweeps, we realized that we were backing up a bit so that the cursor point matched the pen position. This was especially noticeable in the bottom area of the screen. It wasn't until using the A5 Wide that we even noticed this was a problem; it goes without saying that there were no such problems with the Wide version and the tablet area matched up to the screen area perfectly.

So that's a thumbs up, but what else does it offer? If you're familiar with the Intuos3 range, you'll be familiar with the other features of the A5 Wide. The Grip Pen that ships with the tablet gives you 1,024 levels of pressure sensitivity, which means you can control brushes just by pushing harder or lighter with the pen. The tablet can also recognise a tilt angle of up to 60 degrees, allowing you to get really interesting sweeps and swoops with a flick of the brush.

Either side of the tablet area is flanked with the ExpressKeys and the Touch Strips. The ExpressKeys can be customised to do the job of modifier keys such as Control and Alt, so you can bring up options in Photoshop without having to touch the keyboard. The Touch Strips can be used to zoom in and out of windows or to navigate through documents. Software comes in the form of Painter Essentials 2, which is good for having a play around with digital painting and sketching.

So should you upgrade it you already have an Intuos3 tablet? Probably not. Even if you do have a widescreen monitor the tablet works beautifully and will give you no end of joy as you make your way through Photoshop's various features and commands. If you were thinking of buying a tablet, however, we'd definitely say go for this one. It has all of the great features of the Intuos3 range, which is reason enough to buy it, with the added bonus of having a tablet area that matches your screen area.

EXAMINE THE A5 WIDE

The standout features to watch out for



Look, it fits! With the A5 Wide, you can use your pen with a widescreen monitor and not have any 'missing' parts



One pen does it all Make sure that you set the brush settings to respond to the pen movements – it's much easier



Far away The A5 Wide means that reaching the outside edges of the screen area is never problematic and you always reach your target



Express service These keys can be set to your favourite modifier keys and let you perform tasks without going near the keyboard.

Made to fit The active area of the tablet now matches the widescreen format perfectly.

PROS

- Lets you reach every screen pixel with no problems
- Provides unprecedented control over tools

CONS

- Does have a touch of the 'gimmick' about it

VERDICT

9.5

- Perfect for anyone who has been thinking about getting a tablet

SOFTWARE

info

COMPANY

Fixer Labs

WEB

www.fixerlabs.com

PRICE

SLR £149
XL £249

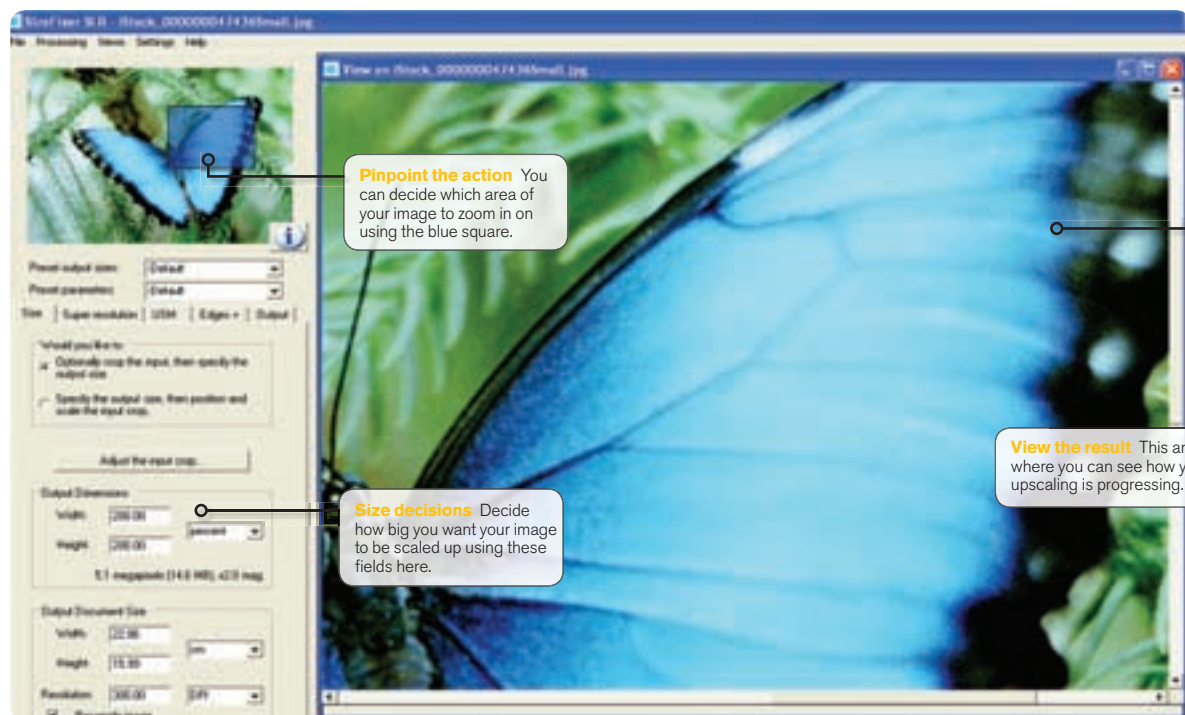
OPERATING SYSTEM

Mac and PC
XL is only available
for Mac

MINIMUM REQUIREMENTS

Mac: OS X 10.3,
1GHz G4

PC: Windows XP,
500MHz or higher



Size Fixer SLR

Scaling up images without losing quality is the holy grail of the digital world. We see whether Size Fixer SLR gets you closer to the dream

DETAILS

Take a closer look...



Zoom in on an area If you don't want to enlarge the whole image, you can just choose a selection and adjust the large preview window until you have just the section you want.



Move the selection window You don't have to keep to the original area you have chosen. By dragging the blue square in the thumbnail preview on the left-hand side, you can select another.



Super resolution If the EXIF data is attached to your picture, the Super Resolution option will be available so you enhance the quality.



Precise enlargement Choose the exact output dimensions in percent or pixel and then select the output resolution that you require.



Trying to enlarge images without making them look blurry and grainy can be a time-consuming and often pointless task. Photoshop can

do a lot of things, but it can't take a 4-inch picture and turn it into a 40-inch picture without losing some quality. Thankfully the Size Fixer plug-in aims to do exactly this; rescuing images you might have otherwise deleted.

The concept of Size Fixer is simple – load up an image that's lacking in the size stakes and then use the various functions to bump it up. The plug-in claims that you can enlarge an image up to 400% and still keep its quality. We put this to the test and took a small image measuring 2cm by 3cm and enlarged it by 400% to 8cm by 12cm. The results were impressive and, as the program claimed, it retained its sharpness. If you do try and adjust the Output Dimensions in a way that reduces the sharpness you will be warned and the image will be reduced to a size that does not compromise quality. A further strength of the plug-in is that you can work with RGB, JPG, TIFF, 8-bit and 16-bit photographs.

Fine-tuning in Size Fixer produces images of the sharpest quality. For your image to appear at its best resolution make sure JPEGs or TIFFs

are of maximum quality and uncompressed when they are brought in. You can choose to enlarge the whole image or focus on a specific portion and dragging the blue square in the thumbnail image allows you to select another part of the picture. Adjusting the size of the large preview window can then change the size of the area. The Preset Parameters dropdown menu is particularly useful if you want to find the optimum settings for your image quickly. For the best results the Very Good Quality setting in the Super Resolution box is particularly effective. We found that processing the final results could take a little while to complete but the output image is worth waiting for. If you do want to make this quicker, setting the Speed/Quality control to Fastest or Draft helps. We used Size Fixer SLR on a PC, which enlarges images up to A1 size at 300 dpi. However if you want unlimited enlarging try using Size Fixer XL (only available for Mac OS X).

If you have an image taken with a digital camera that still includes the original EXIF data attached, you will be able to access the Super Resolution feature. This ensures that you get the best quality in the final image and is another feature that makes this an excellent solution to the age-old problem of making an image stretch further.

PROS

- Create enlargements that keep their quality and sharpness
- Super Resolution mode further enhances quality
- Easy to understand interface helps you get on with the task in hand

CONS

- Size Fixer XL is only available for Mac
- Settings in the Super Resolution panel can take a while to show up in the preview image

VERDICT

8.5

- Does an excellent job of enlarging images without also causing a loss of quality

BOOKS

The Art of Photoshop

An entertaining read accompanied by some inspirational artwork



info

AUTHOR

Daniel Giordan

PRICE

£35.99

PUBLISHER

Sams Publishing

ISBN

0-672-32810-0

This book emphasises creativity; featuring striking design, step-by-step instructions and informative yet entertaining introductory sections.

The included CD also features the images used in the book, so you can follow along. Sub-sections explain various Photoshop features such as toolbars, pull-down menus and dialog boxes. The title is aimed at users of varying ability but a basic knowledge of Photoshop is assumed.

The book's chapters start with a piece of artwork, and the following pages explain how this artwork was created. This is done using a mixture of thumbnails and steps, making the book perfect for those wishing to learn and see interesting examples of digital design. In addition to the beautiful designs, you also benefit from clearly labelled diagrams and informative sections such as the top 10 modifier keys for selecting objects in a document.

The combination of information, interesting design and tutorials makes this an enjoyable read and demonstrates perfectly how Photoshop is a tool that can create striking illustrative effects. All levels of Photoshop user will benefit from the innovative approach described for producing remarkable images and the CD means they can get busy trying the effects at home. Giordan's book is inspiring and exceptionally well presented, making it ideal for those interested in the artistic capabilities of Photoshop.

A joy to behold This book is suitable for both Photoshop users and those who appreciate great art and design.



Before and after By seeing both the original images and the final outcome it is possible to see what a little creativity can do.



EXAMINE THE ART

A closer look inside the covers



Striking The array of Daniel Giordan's digital design that runs throughout the book is a joy and will give you plenty of ideas.



Inspirational Introductions to each chapter provide an insight into the motivation and inspirations behind each piece of work.



Informative and well structured In conjunction with useful screen grabs, the book provides clear explanations of complex techniques.



Now it's your turn Using a combination of the source images and the book's text, you can soon create images as impressive as Giordan's.



Variety of topics The book provides clearly labelled diagrams of menus and toolbars and descriptive text on an array of topics.

NOTES | LET US KNOW IF THERE'S A TYPE OF PHOTOSHOP BOOK YOU'D LIKE US TO REVIEW – JUST EMAIL PCR@IMAGINE-PUBLISHING.CO.UK

Assembling Panoramic Photos: A Designers Notebook

Help and advice for creating panoramic magic



Featuring the work of nine expert French artists, this book is an intriguing read and shows how flexible the panoramic

format can be. Using a range of programs, but predominantly Photoshop, the book breaks down an image to illustrate how it was constructed, which is always the best way to learn. The task of stitching together a panorama is broken down into its various components; from the initial stages of taking the pictures, to retouching, assembling and in some cases writing script and integrating an HTML page. The multiple artists bring with them a variety of approaches to panoramic art. Although no CD is provided, the instructions are detailed enough to follow using your own photographs. Everything you need to produce the range of landscape, interior and photomontages are listed and all tools and settings are clearly explained. To get a taste of the panoramic format, turn to page 60 for an in-depth tutorial.

info

AUTHOR

Bertrand Bodin, et al

PRICE

£12.95

PUBLISHER

O'Reilly Media

ISBN

0-596-00975-5



Crazy effects The image manipulation possibilities are endless, even 360-degree panoramas.



THE BIG PICTURE

Making friends with panoramas



User friendly Step-by-step tutorials cover all stages of creating a beautiful panoramic scene for yourself.



Highly visual Full of stunning images, the work will inspire you to try your hand at being a panoramic genius.



Virtual reality Panoramas don't have to be static – the book looks at how QuickTime can add movement to images.



Exciting locations The pictures are not limited to familiar sights and are beautiful photography in their own right.

info

AUTHOR

Brad Hinkel

PRICE

£14.99

PUBLISHER

Focal Press

ISBN

0-240-52001-7

The Focal Easy Guide to Photoshop CS2

An easily accessible and visual resource for Photoshop CS2 users of all abilities



This concise and accessible title is excellent for anyone thinking of upgrading to CS2, or those who have already made the leap. Although aiming

at users of all abilities, earlier sections are particularly relevant to beginners because they focus on getting to grips with the basics. Even when more complex features are being discussed, the book manages to present information in a straightforward and accessible way, with some excellent illustrations that instantly get the point across. The book primarily focuses on manipulation of digital photographs rather than Photoshop's illustrative features, and although no CD is provided, the book's highly visual nature illustrates concepts succinctly. The guide manages to cover a hell of a lot of ground, so even experienced Photoshop users gain a greater understanding of its features. Some images are quite small, making it difficult to see changes in examples when a point is being illustrated, but generally this is a well-structured book that is useful and easy to navigate through.



Colour Management for Photographers

A thorough insight into the often-daunting subject of colour management



Trying to get your head around colour calibration is a nightmare and it's little wonder that people will do anything to avoid it.

But if you're serious about your work, there's going to be a time when you need to take the colour bull by the horns. And this book is just the thing for when such a time arrives. Author Andrew Rodney has done an excellent job in tackling this slippery subject, and although text-heavy, effort has been made to make sure everything is explained as clearly as possible. Later sections discuss specific topics such as colour profiles for displays, scanners, digital cameras and printers. The chapter containing case studies features examples of Photoshop and colour management being used, putting the theories in context. Interviews with industry experts provide informed opinions, acting as light relief after text-intensive earlier chapters. The book also has a CD with sample images, and plug-ins such as InCamera for building camera profiles. All in all, a very helpful title.

info

AUTHOR

Andrew Rodney

PRICE

£29.99

PUBLISHER

Focal Press

ISBN

0-240-80649-2

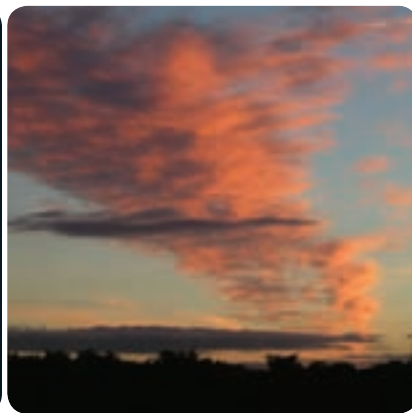




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challenge and
see your work in
the magazine!



Readers' Challenge

More raw material for you to turn into something wonderful



We've been really surprised by the response we've had to the Readers' Challenges so far and are very heartened that you all seem up for some creative wrangling! It appears that a lot of you prefer to be given some images to work with, so here's the selection for this issue. None of them are very inspiring on their own, but we're sure you can transform them into something to be proud of. As ever, you are free to mix them up with your own photos or artwork; all we ask is that you use at least one. You'll notice that we've also included some texture files. There's no reason why you can't just focus on these to create some abstract backgrounds – it's up to you! So have a read through the magazine, try out a few of the techniques and send in the results. You could get your entry printed or you may even win a copy of the excellent Fluid Mask plug-in. We look forward to the results.

HOW TO ENTER

Go to the Readers' Challenge folder on the free CD-ROM to access this challenge's images. Once you've completed your masterpiece, send it to us on a CD along with your name, address and a few words about what you've created, to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EQ

NOTES | IF YOUR ENTRY IS UNDER 2MB, YOU CAN EMAIL IT TO US AT PCR@IMAGINE-PUBLISHING.CO.UK. UNFORTUNATELY WE CAN'T RETURN CDS



Photoshop for photographers

Whatever your photography skill, Photoshop is festooned with features to turn limp images into vibrant photos. This issue we got professional photographers to reveal their favourite Photoshop tools and how they use them to create images that sparkle – see page 20