# The

The ultimate guide to getting the most out of Photoshop CS6





**Creative selections** 





Work in 3D



Transform with warps



Master effects

# Welcome to Photoshop CS6 Book

The Photoshop CS6 Book is your ultimate guide to creating and perfecting stunning images and effects. Photoshop CS6 features revolutionary new features like 3D manipulation, motion graphics editing and erodible brushes, making this the most sophisticated version of Photoshop in a very long time. At the heart of it all is a faster Photoshop engine which ensures smoother workflow. This book helps you decode all of the outstanding features of CS6 with the help of step-by-step tutorials. We start off with what's new in the latest version, before showing you how to manipulate images for photo editing, digital art and how best to work with images and effects for your creative projects. There's also a free disc with over 50 minutes of video tuition, 152 brush packs and all the resources you need to better perform the tutorials in the book.





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Part of the









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# All about CS6



# Everything you need to know about the new version

Photoshop CS6 is here! We guide you through its new features and top tips for using it to the best of its ability





Photoshop CS6: As usual, both an Extended and Standard version of Photoshop is available, as well as a selection of Suite options, giving users an even greater range of options to choose from

Right: Turn to the dark side: The new interface embraces the black colouring of Lightroom and other Adobe programs, such as Premiere Pro. There are also additions to the Layers palette and a new Properties palette, among other cosmetic changes



eing **The Photoshop CS6 Book**, we can't help but get a little overexcited about a new installment to the Creative Suite. So we couldn't wait to get our hands on CS6, and it appears Adobe was just as keen to let everyone else have a play too! The Beta was made publicly available a month before the official launch and plenty of sneak peeks were revealed even before that. It's an interesting move from Adobe, which has usually remained much more tight-lipped over its Creative Suite releases.

Chances are, therefore, that you have seen the Photoshop CS6 interface, had a play and maybe even made a few discoveries for yourself. There has been a 62 per cent increase in features, with many inspired by user feedback. Over these 13 pages we will be taking an in-depth look at the new key tools and features in the program, as well as looking at how to use them to the best of their abilities.

#### The interface

The most noticeable differences to Photoshop CS6 are on the outside, which is again a departure from previous releases where cosmetic differences have been minimal. There are now four interface colour options, with black replacing grey as the

## YOUR THOUGHTS

We asked you what your first thoughts were on Photoshop CS6 and here's what you said...

- Dáire Goodwin (Facebook): I don't like the new dark grey interface... but it can be reversed!
- Joakim Unge (Facebook): Will be getting it for the dark interface alone, hah! Oh, and the new 3D and Tilt-Shift feature is nice.
- Jeroen Callewaert (Facebook): I'm impressed with the overall GPU support. The dark UI, the high-end capabilities of the Liquify tool, better performance workflow = happy user.
- Daniel Damocles Wall (Facebook): I ended up using the Oil Paint filter for some parts of a illustration gig, which I normally would never do, but it worked really well. However, I really like the new 3D interface. It's a nice, fairly intuitive way to incorporate some simple 3D stuff into my workflow. I can't wait to dig in deeper!

standard (though it's easy to revert back). This offers more aesthetic choice, but it's practical too – certain artworks lend themselves better to being worked on in black. If you have previously used Lightroom, then this redesigned user interface will feel more familiar than it will to those coming straight from Photoshop CS5 or earlier.

Some of the palettes have been streamlined as well. The Mini Bridge palette is no longer in the main dock, but is a strip across the bottom of the page. The Layers palette has a new Filter option, so you can search for layers in large documents easily. The new Properties palette stores all your masks and adjustment layers in an image so that you can easily alter them all from one place.

The best way to find out how the new interface works is simply to try if for yourself, and as you read through this feature you will discover lots of hidden secrets that definitely make Photoshop CS6 worth the upgrade.

## PRICING, AVAILABILITY AND CREATIVE SUITES

Photoshop CS6 is available on its own in the Standard or Extended versions, through the Creative Cloud and as part of a choice of Creative Suites. All these products can be pre-ordered now. All UK prices exclude VAT.

Photoshop CS6	From £190.80/\$199 (upgrade)
Standard	£660.51/\$699 (full)
Photoshop CS6	From £370.80/\$399 (upgrade)
Extended	£944.64/\$999 (full)
Master Collection	From £476.40/\$525 (upgrade) £2,644.50/\$2,599 (full)
Design Standard	From £262.80/\$275 (upgrade) £1227.54/\$1,299 (full)
Design & Web	From £357.60/\$375 (upgrade)
Premium	£1794.57/\$1,899 (full)
Production	From £357.60/\$375 (upgrade)
Premium	£1794.57/\$1,899 (full)
Creative Cloud	£46.88/\$49.99 a month (annual contract) £70.32/\$74.99 a month (month-by-month)
Photoshop CS6	£14.29/\$19.99 a month (annual contract)
subscription	£22.23/\$29.99 a month (month-by-month)



# CONTENT-AWARE PATCH

# Make specific selections and heal images using this automated clone tool

Content-aware technology was one of the major updates that put Photoshop CS5 on many professional photographers' radars. This modern imaging technology heralded a new era for enhanced automated image editing, presenting highly intuitive functionality for Photoshop users.

Photoshop CS6 has seen further radical enhancements with the new Content-Aware Patch tool. Not a strict replacement for the Content-Aware Fill option, which still exists, this tool looks to provide users with a hands-on way to achieve precise results.

The Content-Aware Fill option was notorious for grabbing bits and pieces from the surrounding objects.

**WORK WITH THE RIGHT MODEL** We didn't find the Content-Aware Patch tool ideal for detailed retouching procedures, but when swapping out larger facial details it handles well. However the process works best with face-on profile shots, like with this sequence of images.



But with the Content-Aware Patch tool this becomes a lesser eventuality. The tool does this by enabling users to specify areas of the image to source from, by enabling a process much like the original Patch tool, where it works with selections.

However, for the option to apply the Content-Aware technology, users will have to set the Patch drop options to Content-Aware. Once done, users can drag their selection on top of a new designated area, swapping out the original area with this new area's visual detail. This is basically a user-driven Content-Aware Fill tool that makes clearing blemishes and artefacts in your photos much more reliable.

**O2 GET THE RIGHT SETTINGS** The Content-Aware Patch tool only functions with a single image, so merging your image layers is a must. We suggest setting your Adaptation option to Loose, before making a selection of the facial regions you want to alter.



**O3** ACHIEVE THE BEST RESULT Last, drag and align your selection from one model to the next, and watch Photoshop CS6 work its magic. Any artefacts or problematic edges are minimal, but can be amended with the standard Patch tool.



# CONTENT-AWARE MOVE Let Photoshop CS6 intuitively relocate and replace image content

If the Content-Aware Patch tool is all about taking, then the Content-Aware Move tool is about giving, making it easier for you to replace and reposition existing image elements into new locations.

The tool's Content-Aware technology works yet again in unison with user selections. After targeting the image element you want to reposition, simply drag it to its new position. CS6 algorithms manage and replace the newly aligned and deleted object seamlessly into the same layer.

What this means is a huge improvement in limiting time-intensive production, which is great news for photo-based professionals. However, much like the Content-Aware Fill option, Content-Aware Move can be prone to grabbing bits and pieces from the surrounding objects. This shouldn't diminish enthusiasm for using this tool though. Like many Photoshop options, it couples with other intuitive operations to get professional results.

Most of the tool's success hinges on the selections you make of an object. We would suggest that you make

selections using the Pen tool, which offers far more control with Bezier Curve functionality, making it easier to match edges. Then use the Refine Shape options to specify your selection edges further. Or you could activate the Select>Modify options, choosing Expand.

The Content-Aware Move tool also has its own settings that help manage edge selection and ultimately improve results. These are known as Adaption options, letting you set from Very Strict to Very Loose.

Each of these works best with a specific background type, from detailed to uniform. Less subsequent applications take place with the latter style of backdrop, which Content-Aware Move works best with, much like other similar options.

The Mode>Extend option lets you duplicate your selection into multiple new positions, but we will warn you that this option lacks any colour adjustment intuition, so lighting and colour values stay true to the original selection that you had.







# THE BLUR GALLERY Apply even more control over focal points and depth of field in your images

Photoshop CS6 sees several cool updates to its Filter options. The most apparent are the new types of automated blur effects you can apply. Field Blur is great for simulating degrees of depth of field (DOF). Iris Blur puts a central area in focus, with surrounding soft edges that are great for directing photo focal points. Tilt-Shift simulates lens effects that can create a miniaturised look. This is currently a very popular feature in the photographic community.

The operation of these new filters has been radicalised. Effects are now applied through control points, known as Pins. Blur amounts can be controlled with a settings wheel by simply dragging and clicking clockwise or anti-clockwise. Pins can

#### FIELD BLUR

The best way to achieve a strong DOF effect is to place multiple Pins adjacent to one another, creating direction according to the existing depth of field in your photo. Set your Pin closest to the foot of your image at a higher blur amount, gradually decreasing in subsequent pins. Move any additional Pins to update your effect live on the screen.

#### IRIS BLUR

Iris Blur is the most rudimentary of the new filters, but holds the most itemisation of settings. Users can expand and reduce control points to establish the proximity of your blur, even feather or sharpen your gradient mask edges. Holding Opt/Alt will let you alter control points individually instead of all together, as with the default operation.

#### TILT-SHIFT

Tilt-Shift makes the very most of the Blur Effects settings. A band of focus can be set with simple movable guides, with a linear gradient mask designating this filter's transitional blur. By increasing Blur Effects>Light Bokeh and Bokeh Color, you can saturate tonality to complement synthetic looks and cool miniaturised effects. also be applied in multiples, enabling even greater user control.

Each new Blur filter lets you set Blur and even Distortion (Tilt-Shift only) amounts, but the Blur Effects menu enables you to edit further. This includes Bokeh Light, Bokeh Color, and Light Range sliders, which all serve to illuminate, saturate and tweak image and blur exposure to perfection.

The ability to stack your new blur filters also exists to create more advanced effects, although in a fixed order. You'll also discover a High Quality option, which protracts effect render times, but offers better results. Your settings needn't be a one-time affair either, with the ability to save results to your Channel palette.

#### TOP TIP shortcut previews

There are two keys that let you see how images are affected by blur effects more clearly. Pressing the H key hides all guides, making it easier to comprehend the effect of your applied settings. Pressing M shows a preview of the gradient mask, so users can realise the areas they are affecting at the time.













# □ NEW CROP TOOLS

#### Non-destructive crop tools with a host of new time-saving presets

Photoshop CS6's Mercury Graphics Engine means a significant boost in GPU-accelerated options and tools – ensuring these work faster, rendering in real-time, as well as performing more advanced applications. Those that have benefited from this upgrade are the new CS6 crop tools, now with transform perspective capabilities.

Users will instantly notice how images interact with the Crop tool guide. Your image now moves within the cropping space, meaning you don't have to fit this manually to your image, as with previous Photoshop software. Consequently, users can line up images far more intuitively than before, by eye and in real-time.

This is complemented with a host of tool presets that can be activated from the View drop options – including the Rule of Thirds, Golden Ratio and more. Crop guides can also be set to constrain aspect ratios, with further drop option presets. An easy one-click Rotate option enables users to move a crop selection between landscape and portrait mode, to make the scrutiny of the cropped area more accessible.

The Set Additional Crop options let you optimise viewing results even further. You can deactivate and re-activate the Crop Shields, that show or hide interfering visual areas outside your crop guide.

Users can also get rid of this outside region completely if it helps with viewing and subsequent decision making, by deactivating the Show Cropped Area option (H key). If you prefer the classic operation of this tool, it can be activated here too.

The Perspective Crop tool is a hidden gem, brought to the front in CS6. This offers further radical image editing effects. The is an extremely simple tool to use and it works best with images that have a pre-existing distorted perspective.

This option applies a crop guide in a grid format, which offers you the ability to distort individual edges as well as vertical and horizontal dimensions with manoeuvrable control points. This is all done in real-time and, again, it makes the most of that GPU acceleration to help benefit you.

Once you've used these control points and crop grid guide, to map the perspective of your existing image element, simply hit Enter and let it work its magic. What the Perspective Crop tool will then do is correct crooked selections, straightening out visual elements. This is great for photo editors looking to achieve keystone effects, or repurpose textures and elements for projects.

# SKIN TONES SELECTION OPTION Speed up face detection with this new feature

Photoshop CS6 has galvanised its working relationship with retouch artists and photo editors, with multiple improvements and new additions to photo fixing and selection options. The latest Skin Tones option is a shining example.

It's true that many retouchers will already have routine techniques for picking up skin regions. But for amateurs, enthusiasts, or those photographers who simply want to work quickly without the necessity of layer mask editing, this is a highly productive alternative to have.

Users can activate this option from the Color Range dialog box, under the Select menu. Skin Tones sits at the foot of the Select drop options. Photoshop will intuitively select skin tones, with selected areas easily specified with the Fuzziness slider. Activate Detect Faces for a more comprehensive selection, including hair detail, which is great for selecting the entire model profile.

The Selection Preview makes affected areas far more apparent, mapping them through Grayscale (view results similar to the Threshold option), White Matte, Black Matte and Quick Mask settings. All settings result in a layer selection, which you can use to edit skin tones and exposure when coupled with adjustment layers or an applied layer mask. However, you should know that the Skin Tones option only operates in RGB Color Mode.



Improved automation for professionals: This new option has made a massive difference to this menu's selective capabilities, now making detecting facial regions all the more faster





#### TOP TIP cycle overlay option

Additional drop options are always a big plus, meaning even more settings to complement your production. However, this can also mean you waste valuable time, clicking and scrolling through. Not with this tool though. Simply press the 0 key to cycle through your View option presets.

## EXPERT QUOTE Kirk Nelson Photoshop Trainer

The Skin Tones and Detect Faces features in the Color Range dialog is a welcome addition to the selection tools. The thing to keep in mind with this feature is that it's not a one-click solution, rather it provides an excellent starting point while crafting a selection. It's one of those features where you feel like Photoshop is actively working with you, not striving against you or purposely getting in your way.



# CAMERA RAW 7

# Camera Raw now offers new sliders and a manual application tool



001 |

Instead of a dedicated tool you Instead of a dedicated tool year get an Erase option set, which is great if you only want to work away to a lesser degree than your original effect. To completely erase, we'd recommend just holding the Opt/Alt key

#### 002 |

All settings are set to All settings are set to midpoints so you can fully adjust to your own specifications. This reflects how users want to make their own tweaks, with new software technology complementing this

Adobe's Camera Raw converter has had a productive facelift in accordance with the Photoshop CS6 launch. Version 7 enables you to edit your digital negatives more flexibly than ever before, improving the precision of both manual and automated tools and options.

Camera Raw 7 gives even the most compressed images, including those taken from tablet and smartphone device cameras, a total visual overhaul. This is partly due to its improved menu, now providing two entirely new options.

The somewhat confusingly titled Fill and Recovery sliders have been replaced with the more comprehensible Highlights and Shadows sliders. These recover light and dark values at a far better rate than previously.

The addition of these two sliders also makes it easier for new users to understand how to edit the Histogram. This way they can make the required amendments and speed up their workflow. You can apply these along with your Exposure slider to balance out any visible clumping. Shadows will

# 003 |

UU3 | Two new sliders, Shadows and Highlights, have now been included. These recover light and dark value at a far better rate, and make more sense when amending the Historram the Histogram

004 | The Camera Raw Adjustment Brush applies Pin markers for each image region. Select the new Options button to work with multiple Pins. These are live at all times, like adjustment laver. layers – simply activate one and tweak with sliders

group to the left, highlights to the right and exposure central

The Clarity slider isn't new but has been thoroughly enhanced in version 7. This option is now far more robust in application, eradicating any fear of haloing that appeared in previous software versions.

Even more impressive is that all the above, as well as additional Sharpness and Noise Reduction settings, can be applied manually with the new Adjustment Brush. This can be selected from the menu above your workspace, or by pressing the K key on your keyboard.

The Adjustment Brush options let you configure your brush settings through Size, Feather, Flow and Density, which is akin to an Opacity setting. The brush cursor will visually translate your effects through its own appearance. The inner circle represents your paint region, the outer circle the transitional area of your Feather. Setting your Feather amount to 0 per cent will synchronise both circle outlines and increase value vice versa.

#### 005 |

The Adjustment Brush activates its own additional settings along with standard types. Noise Reduction, Moire Reduction and Sharpness are all applicable to fix leftover lens and sensor artefacts in wour photographe your photographs

006 I

The Adjustment Brush Color The adjustment brash cour option lets you apply from a blue to yellow spectrum, with its plus and minus buttons. This lets you manually cool or warm image areas, much like Photoshop's Photo Filter adjustment layer

🛃 Camera Raw 7 gives even the most compressed images, including those taken from tablet and smartphone cameras, a total visual overhaul

# TOP TIP

**NEW AUTOMATE OPTIONS** 

Camera Raw 7 deals with preproduction but CS6 has brought back an old favourite postproduction option. Automate> Contact Sheet II is once again available directly in-app to make a quick and easy sample spread of your photo collections for clients and buyers

#### The Photoshop CS6 Book 13



# LIGHTING EFFECTS FILTER

## Master multiple lighting effects with this feature's new interface and options

A common complaint among Photoshop users is that some of the Filter option dialog boxes don't display applied effects at a perceivable scale. Many are especially tricky when regarding the Render options. This has been remedied with the Render>Lighting Effects option, now presenting an improved interface, which is far larger after a serious reshuffling of option sets.

Spot Light is the most manual of these three, controlling both strength and direction. Point Light is much like a light bulb, with applicable strength but not direction. Infinite Light is more global, so users can control the direction of the light from a fixed position.

Affected areas are edited with the use of the Properties menu and a new and intuitive control point system, much like but not wholly identical to the Blur Gallery option. Effect amounts are again controlled with a settings wheel, simply dragging and clicking clockwise or anti-clockwise.

An inner ellipse defines the diffuse of your light, controlled with the Hotspot slider from the Properties. At the top of this menu is a drop option that lets you cycle through the previous three options. The Properties menu has a host of other slider options to discover.

The Colorize and Ambience tools have become synonymous. The first option functions as you'd expect, a filter to apply a colour wash to your image exposure. When reacting with Ambience settings, both act together to increase or decrease luminosity and temperature. Gloss and Metallic options are unchanged. The new Lighting Effects option enables the layering of multiple lighting styles and settings, with fixed layers in the Lights palette. What even more impressive, is that it's also compatible with Smart Objects.

Top right and right: CS6 offers a whole range of new intuitive ways to control the lighting effects within your images





# NEW 3D CONTROLS OVERVIEW Now more easy and intuitive. Apply all effects live through simple sliders and presets

Photoshop has accommodated cross-platform production for a long time, becoming integral to CG production. Most of the time this is used as a postproduction asset, but with the new CS6 software more inclusive 3D production is now natively available.

Related tools and functions are far more intuitive, with users now able to create and manipulate 3D objects directly on their screens in real-time. This again underlines how Photoshop CS6 is more content-sensitive than previous versions.

This improved degree of manipulation is down to CSG's easy-tonavigate option sets. Viewing effects is so simple, with manoeuvre handles letting you zoom, rotate and position your 3D objects any way you like.

Scrutinising your effects from every angle is also instant with the new View Finder. This lets you set camera angles from top to bottom, left to right or back to front. Click the Swap Main and Secondary View button to alternate view instantly.

If you're working with 3D type, then font styles can be quickly updated in the Character Panel, again live, through the familiar Characters palette. There's no need to leave your 3D workspace. The same can be said for bevel effects (Cap options), as well as tapering, twisting and extruding (Deform options). Applying textures is as simple as selecting from a bunch of fun presets, reapplying your Diffuse, Specular and other colour light through the Color Picker. All separate

options have a



variation of a control wheel. This again operates like previous examples, offering you a more intuitive alternative to the available option slider, affecting your image's looks. Rendering your effects (3D>Render) becomes far less time-intensive thanks to the new improved GPU acceleration, with ray tracing resulting in incredibly authentic effects.

The Photoshop CS6 3D engine also enables the end user to import 3D objects in a wide range of formats. These include up-to-date versions of OBJ, Collada DAE, Flash 3D and Google Earth 4 KMZ. There's also the ability for one-click Stereo Scopic effects.

Lighting your object: Your 3D object is lit through the same types as the Lighting Effects options and operates in a much similar fashion. You'll find this corresponds intuitively with your Shadow values and effects



# VIDEO EDITING IN PHOTOSHOP CS6

## Now available in Standard versions of Photoshop, video editing has made a leap forward, offering an accessible and simple solution for basic edits

Video editing was available in Photoshop CS5 Extended, but it has got a lot more intuitive and easier to use in this latest incarnation. not to mention the fact that it's now in the Standard edition, making it accessible for all.

It's not a dedicated video editor, so its controls are pretty basic, however if you shoot the odd video on your DSLR and want to trim it, for instance, then this is perfect. It is also great for creating slideshow products, mixing stills and videos, adding transitions and effects, bringing in music files and outputting them as a video file.

There are some great little features in the toolbar. For example, if you cut a clip and delete a section of it, the gap between clips is automatically closed up.

FIND VIDEO IN BRIDGE AND IMPORT You can use Mini Bridge to find video clips on your system. Click on any clip to add it to the Timeline. You can then continue to add more clips to the same project from there by going to the little filmstrip icon with arrow in the Video Group 1 section on the Timeline, selecting Add Media.



Colour correction over multiple clips is also simple. You can use the usual adjustment layer options to apply levels, for example, then edit them as needed. These are applied like adjustment layers in that they are clipped to just the one layer, or clip, that you want to affect and it's non-destructive. It is exactly the same as using the tools in Photoshop, making it a familiar operation.

While the functions are more advanced than previously, the actual performance is much faster, with real-time playback as soon as edits are made.

#### THE EDITING INTERFACE U Your clips are now in the Timeline panel, back-to-back. You can also see them listed as layers in the Layers panel. Your playback buttons can be found in the Timeline window, and you will see that an Audio Track can be dropped in underneath the video.



#### ADD TRANSITIONS

You can add simple transitions between clips using the pop-up Transitions menu (the square icon next to the scissors). The default options are pretty basic, but they are handy. Pick the one you want and then drag to the Timeline between clips. You can set a duration and colours where needed.









# TOP TIP

FIND VIDEO IN BRIDGE Bridge can host all of your video

clips, just as it does with your still projects. However in this version, unlike before, you can see a real-time preview of the video directly in Bridge. Also in Bridge you can see the video full-screen, add ratings and view metadata to help sort your clips

#### TRIM CLIPS

03 The most common task is to trim clips, so navigate to where you want your video segment to end, then Ctrl/right-click and choose from the pop-up options, or hit the scissors icon. This will split the clip. You can delete the excess and Photoshop will bring the next clip forward.



**RENDER YOUR VIDEO** When you've finished editing and are happy with your video, you can find a tiny icon in the bottom-left of the Timeline that will read Render Video. This brings up a dialog box where you can choose all your output and export settings for rendering out your video.





# MEET THE REST OF THE CREATIVE SUITE

It's not just Photoshop that has had a major overhaul with CS6



# Adobe Illustrator

Illustrator is one of the programs in CS6 that has been completely overhauled – in fact, it has been called a 'historic release' – to the point where it feels like a whole new program, and it's a refreshing change. There are over 40 User Interface enhancements in total. The interface adopts the same black-window look as Photoshop and feels more familiar to users of Photoshop than previous incarnations. This will certainly lead to better integration between the two applications in the future.

The Mercury Performance System, which lies under the hood, enables large, complex files to be worked on with ease, especially those with hundreds upon hundreds of intricate layers. This offers native 64-bit support and full use of the entire RAM on your system, so production times are significantly decreased. All of the built-in effects, such as Gaussian Blur, are faster and more intuitive to use.

We were particularly impressed by the Image Trace function, which is a completely new tracing engine that helps to get high-resolution vectors quicker than ever before. There is a dedicated Tracing workspace and the Image Trace panel bundles together all of the controls you need.

# Adobe Flash

Flash Professional addresses one of the biggest problems previously associated with Flash. It offers wide platform and device support, meaning that content can be created and delivered to Android and iOS devices using the Adobe AIR 3.2 runtime.

The latest version has also targeted the gaming market, with many features being added to help online game developers and app creators. Bitmap-based sprite sheets make the most of the GPU to help with smoother playback and performance. This creates a single reference sheet of all animations and symbols

# Adobe Dreamweaver

This is Adobe's premium web creation application that enables you to build websites and pages in HTML5 and CSS3. In this version you can create a website for use on desktop browsers and preview the same design for smartphones, tablets and other mobile devices so that they can be made to work smoothly across devices.

Fluid grid layouts are an easy way to get started with designs, with three different adaptive layouts available for the most common mobile, tablet and desktop resolutions. You can then create layouts and rules to suit each of the intended devices, ensuring The Mercury Performance System, which lies under the hood, enables large, complex files to be worked on with ease, especially those with hundreds upon hundreds of intricate layers

Pattern creation is another area that has been redesigned and simplified, so much so that those designers who would never before have attempted this complex task can get creating in moments, building seamlessly tiled patterns. There are instant previews as you work and applying patterns to vector shapes is almost instantaneous.

There are plenty of smaller improvements too, which build up to create a version worthy of the program's 25th anniversary. This includes the ability to apply gradients on strokes, an adjustable interface, Transparency, Color, Character and Transform panels for easy access to commonly needed tools. It also offers better integration across the Creative Suite.

used within a Flash creation that can be referenced rather than loading every element individually.

App development is improved with the prepackaged AIR runtime settings, which enables embedding of AIR with an application so that it can be easily installed by a user for them to run the app. Apps can be tested in the Adobe AIR mobile simulations, so that they can be checked quickly and easily for bugs. It will be interesting to see whether Flash will undergo a resurgence in popularity with the many improvements in this version.

compatibility whatever your user opts to view your website on. The real-time Multiscreen Preview then lets you view three different screen sizes at the same time to run your HTML5 and CSS3 code.

Mobile app development is an area that has been targeted throughout this release and Dreamweaver offers integration with the JQuery Mobile framework, which offers access to pre-built mobile themes or themes created in Fireworks. Finally, there is also integrated access to Adobe Business Catalyst for help creating business sites with e-commerce attributes.









# Adobe InDesign

InDesign CS6 builds on some of the innovations that we first saw in the CS5.5 release last year, with plenty of focus on reusing content in various layouts and for different platforms. It is aimed at those working in print, as always, but it has plenty of features for use in tablet app development and interactive PDF files.

Liquid Layout is a brilliant feature that enables simple repurposing of content. Create a page in one layout and then you can apply rules for where content needs to be placed in relation to guidelines or other elements. Resize the page and InDesign will alter the layout using your set rules, saving you loads of time and effort. Content can also be linked across multiple layouts, meaning that if it is adapted on one, then all of them can be instantly updated.

The Content Collector is a handy new panel where items such as text, images and logos can be dragged into and held in the panel to be reused on further documents. This saves a lot of copy and paste action, and will be perfect for those re-creating content for multiple uses.



# Adobe Premiere Pro

Video editing is promised to be a lot simpler and quicker with the new tools in Adobe Premiere Pro CS6. It has been redesigned using feedback from real-life users, getting rid of a lot of the clutter on the interface,. This has made way for bigger preview windows, less buttons and more intuitive control. The workspace is more customisable than ever before, meaning that it can be tailored to your specific needs. However, the default workspace is so much more streamlined, that customisation isn't necessarily needed in many cases.

The monitor panels (Source and Program) have been stripped back, so that they don't have loads of buttons underneath; the buttons that are there can be amended so that you only see the ones that you use most often.

Other enhancements include a redesigned audio mixer, resizable thumbnails in the Media Browser, better markers and advanced trimming features.



Standard

# **Adobe After Effects**

After Effects CS6 has been described as the biggest release in ten years, offering better outcomes thanks to the new Global Performance Cache. This isn't something that you would see on the interface, but is a combination of a whole host of technologies that will improve production times significantly. The caching system has been overhauled so that it's easier to play around with different ideas and scenarios without having to wait for long render times. The cache is also retained when a project is reopened to save time. The whole program makes better use of OpenGL, as with the rest of the Creative Suite. An impressive addition to the program is the 3D Camera Tracker, which analyses motion in 2D footage so that you can move around a scene with a virtual 3D camera. A new ray-trace rendering engine, variable mask feathering and tighter integration with Illustrator all help to justify the promise of this release.



Collection

Premium

Production Premium

#### BEST OF THE REST... More CS6 upgrades from Adobe



# Adobe Audition

This is Adobe's sound-editing program for videogames, radio, broadcasts and much

more. The CS6 upgrade offers wider support of audio and video formats, faster operation and more precise audio editing, improved sound analysis and noise reduction functions and better integration with Premiere Pro using roundtrip editing.



## Adobe Edge

While this won't be part of the CS6 suites, it is being released alongside it as part of the Creative Cloud. It

has been in beta stage for a while and it's designed to help add animated content to the web using HTML5, CSS3 and JavaScript. It runs perfectly on mobile devices and modern browsers.



# Adobe Prelude

Aimed at video editors, this program is designed to help unify workflows, creating rough cuts

with postproduction notes that can be integrated with Premiere Pro in a similar interface. It has incorporated a keyboard-driven logging system to speed up the process of inputting information. You can also add searchable markers and metadata.



# Adobe SpeedGrade

This is a recent acquisition for Adobe from IRADIS and is a professional film finishing and colour

grading application. It is designed to work seamlessly with Adobe's other production tools, such as Premiere Pro and After Effects. As such it forms part of the Production Premium suite.



# ■ INTRODUCING THE CREATIVE CLOUD

Use the Creative Cloud service for all the Creative Suite programs at a reduced cost



Alongside Creative Suite 6, Adobe has also launched its Creative Cloud service, which has been in the works for a while now. This is a new way of accessing the programs in Creative Suite, offering the entire product line for one monthly fee. But there is more than just applications on offer. The Creative Cloud also provides a generous storage space for you to share documents created in CS6 and share them with others, including advanced online previews and the ability to download the files or make notes on them for feedback and collaboration. Finally, Creative Cloud gives access to programs not available with CS6; it provides a simple way to interact with the mobile apps available and there are a number of Business Catalyst websites provided for testing e-commerce projects.

#### Get all of CS6

The biggest advantage of the Creative Cloud is that it creates a more affordable way to get the entire Master Collection of CS6 products – that's 14 programs in total. The monthly fee (see the boxout for pricing) covers use of the programs on up to two systems and all future updates to the programs, meaning that it is a great way to future-proof your setup. The suite is enhanced with two HTML5 products that are only available through the Creative Cloud: These are Adobe Edge and Adobe Muse. Edge is designed to simply animate content for web and Muse lets you create simple websites without any coding knowledge.

#### Share and collaborate

Syncing and sharing is also a huge bonus. Any files created using a Creative Suite program can be shared via the Creative Cloud and others can access it. They can then view the document online, using preview tools that enable them to turn pages into an InDesign document, view links, and even turn layers on and off.

# **PRICING STRUCTURE**

**Counting the cost of the Creative Cloud** Creative Cloud membership will be available to customers in 36 countries in multiple languages

UK pricing	E46.88 a month (excluding VAT) for annual contract £70.32 a month (excluding VAT) for month-by-month contract £22.23 a month (excluding VAT) special introductory offer for CS3, CS4, CS5 and CS5.5 users for a limited time
US pricing	\$49.99 a month for annual contract \$74.99 a month for month-by-month contract \$29.99 a month special introductory offer for CS3, CS4, CS5 and CS5.5 users for a limited time
Student and multi-user options will also be available	



# WHAT'S INCLUDED

So what do you actually get in the Creative Cloud for your monthly fee?



# The Creative Cloud offers a great way to access all the Creative Suite programs that you will average that Suite programs that you will ever need. You can be safe in the knowledge that you have access to all future versions, keeping you one step ahead of the game

Documents can be downloaded to be worked on

further and updated, so collaborative work is simple. The Creative Cloud works with the Adobe Touch apps too. While these apps must be bought separately for the devices that they work on (they are all on Android and selected apps are on iOS, with the full range soon being added to the iPad as well), they can connect to the Creative Cloud to share and access images. At the moment you get 20GB of Creative Cloud storage, though there will be options to purchase more storage for those with greater requirements.

#### Additional benefits

The Creative Cloud gives access to a few services owned by Adobe as well. This includes Adobe Typekit, which is a web-based font library that offers more than 700 typefaces for the use of real fonts on the web. Business Catalyst is now integrated into the service, offering the ability to create and publish business websites made in Muse or Dreamweaver.

You get a set number of Business Catalyst websites included in your Creative Cloud membership to get you started. Finally there is Adobe Story Plus, a collaborative screen-writing service.

Adobe Creative Cloud is slowly peaking, with more additions being added to the service in the last few months. Adobe Photoshop Lightroom 4 is now currently included in the programs available, not being part of CS6. Likewise, Adobe InDesign CS6 and Adobe Illustrator CS6 are also a part of Creative Cloud. Adobe Edge Animate 1.0 had its first complete release and the Digital Publishing Suite Single Edition was added to the Creative Cloud as a perpetual (non-expiring) product.

All in all, the Creative Cloud offers a great way to access all the Creative Suite programs that you will ever need. It is good for those on a budget, as the cost can be spread each month and you can be safe in the knowledge that you have access to all future versions and updates, keeping you one step ahead of the game all the time.



Creative Cloud online: The Adobe Creative Cloud web page has all of the latest information on availability, pricing and a host of new features

# TOP TIP

JUST NEED PHOTOSHOP?

much all or nothing, as you need to buy a membership to access interested in getting Photoshop on a budget, then subscription plans are available. They start from under £15 a month (excluding VAT).



# INSIDE PHOTOSHOP CS66 Photoshop File Edit Image Layer Type Select Filter 3D View Window Help

Unwrap Photoshop CS6 and you'll find some real game-changers in terms of new tools, filters, and palettes. We map out the locations of these top features in the latest version of the program, and divulge on what each can offer photographers and artists alike

**001 | Content-Aware Move tool** The Content-Aware Move tool in Photoshop CS6 does all the hard work for you when it comes to moving an object. Just mark a neat selection around an object and then drag and drop it over another part of the image to sample that area. Photoshop uses those new pixels to make subjects vanish.

#### 002 | Lighting Effects filter

Much improved in Photoshop CSG is the Lighting Effects filter. This is an intuitive interface that uses a set of rings to control the spread and intensity of the light focussed on an image. Multiple lights can be stacked up in layers, or one light can be made the dominant source for illuminating a subject.

#### 003 | Adaptive Wide Angle

From the Filter menu comes Adaptive Wide Angle. This filter analyses which camera and lens were used to take the image, and adjusts any distortion to straighten out edges and horizon lines. Draw a line across the part of the image that should be straight and watch the filter do the work for you. The Correction setting changes the way an image is bent back into shape.

#### 004 | Adobe's Mercury Engine

Memory-crunching tasks such as using Liquify take less time to buffer with the latest Mercury Engine. This will speed up Photoshop CS6, so, when it's time to save an image, you can keep working on other open files without having any interruptions.

#### 005 | Mini Bridge

Mini Bridge keeps all your photos and files stored on your hard drive in plain sight in Photoshop. This palette can be tied down to the base of the interface by selecting it from the Window menu. Mini Bridge is an efficient way to look for images using keywords and grouped folders.







#### 006 | Interface style

The new interface now has four colour modes. From near black to light grey, these variations look to change the contrast between the image and the palettes and menus surrounding it. A dark interface draws more attention to the photo being edited and away from everything else.

#### 007 | Perspective Crop tool

Change the angle at which your image or layer is facing using the handy Perspective Crop tool. If you've tried taking a photo of a square object - for example - but the camera has added distortion, this tool takes the effort out of reshaping perspective. Perfect right-angles are then created as a result.

#### 008 | Video support

Now shipped with the standard version of Photoshop CS6 as well as Extended, video editing is performed using the Timeline palette. Audio tracks can be added and adapted into your movies, and adjustment layers are included as part of the palette's powerful new additions.

#### 009 | Layers palette

The Layers palette is smarter than ever, with filtering modes to find layers by what they contain. Other new additions to the palette include features such as Groups having the ability to have Layer Styles applied directly to them. This means that each layer inside is altered by the Layer Style all at once. Clipping Masks also have been made Group-friendly, which keeps the palette looking tidier. Blend Modes can be assigned to multiple layers at one time, just by highlighting as many as you need in a row.



UIU BLUT INTERS Create three different blur effects using Field, Iris and Titt-Shift filters. These particular filters work inside a separate interface, with pins that are placed around a subject to blur it to varying amounts. They enable you to create realistic depth-of-field effects using Field; an instant miniature effect with Tilt-Shift; and also a circular blurring around subjects using the Iris filter to draw attention to the main subject. These new controls in this user-interface makes each filter a doddle to use doddle to use.



#### 011 | The Properties palette

This enhanced palettees patettee This enhanced palette combines the settings of an adjustment layer and the mask into one. When you're adapting a mask, this palette keeps all the important sliders in one place. There's the option to jump between the applied adjustment and the accompanying mask at the very top of the palette for easily making readjustments. Density and Feather sliders soften and fade a mask, and Mask Edge takes will take you further refinements to tweak the area.

012 | Oil Paint filter

Joining the number of additional filters is 0il Paint. This filter replicates the traditional painting style that uses oils on a canvas. And there are even controls to adjust canvas texture for more controls to adjust canvas texture for more authenticity to your digital painting. Strokes of paint are automatically applied, transforming each subject with a smooth outline. The effect has various sized brush strokes and other controls such as Angular Direction and Shine, which change the lighting to suit your image.



# Master 3D in Photoshop CS6 with our guide to the new tools and features



hen Adobe first introduced 3D features to Photoshop back in CS3, the tools were very rudimentary. Objects had to be imported, there was no method of creating true 3D text and the means of manipulating the 3D objects was cumbersome and unreliable. The quality of texturing and rendering was frequently disappointing, but the important thing was that 3D tools were finally available in our favourite 2D program, opening up a whole new realm of possibilities. But as each new version of Photoshop released the tools progressively matured, becoming better and better. Repoussé provided a means of creating true 3D text and other objects. The rendering improved in guality and speed, while the interface gradually became more user-friendly, and dependable.

CS6 continues this maturation of 3D tools, not in tiny, gradual steps like we've seen before, but in a huge leap forward into the 3D realm. A reworked interface, new workflow and better performance all contribute to making Photoshop a strong contender for 3D design. In the next few pages we'll take a look at the most powerful and exciting entries of these new features. This should fully equip you for your own journey into 3D.

First of all, gone is the Repoussé command and in its place is the much more sensibly named Extrude command. The new Properties panel is heavily used while working with 3D in CS6. Also new is improved on-canvas adjustment widgets. Even things like bevel width and height can be adjusted right on the canvas without ever having to touch a slider bar or numerical entry box. Thanks to CS6 using the new Mercury Graphics Engine, the entire 3D interface is much smoother and more responsive than ever before. Perhaps the most welcome, yet a small change, is the presence of an actual Render button, meaning no more launching renders from a drop-down menu. Now there is even a progress bar to let you know how long the render has to go before it has finished.

A piece of expert advice: as the 3D tools tend to mature and the renders become better and better. there tends to be an inclination that the perfect effect should come right from the Render button.

Technically, it's entirely possible that you can get the exact appearance you need from a straight render. But such an idea is really only useful for contests or bragging rights. There's no room for such luxury in a production workflow, so don't forget what program you are using simply because you are working with a 3D object. Adding a quick Levels adjustment layer will always require a fraction of the time it takes to adjust light properties and re-render. Embrace the 3D aspects as one part of the larger production pipeline, not the entire pipe.

Thanks to CS6 using the new Mercury Graphics Engine, the entire 3D interface is much smoother and much more responsive than ever before

#### THE 3D WORKSPACE ALL YOU NEED TO KNOW ABOUT THE NEW INTERFACE



#### 001 |

Working with 3D objects using only a 2D view can be a bit confusing. This secondary view provides another perspective on the scene, which is helpful for keeping things aligned

#### 002 |

This widget is used to transform the objects in 3D space. Rotation, scaling and translation are all available through this interface, as well as the new roll cage surrounding the display

#### 003 |

Photoshop CS6 provides a default ground plane to catch shadows and reflections. The infinite grid helps when aligning the view with a background image's vanishing point

#### 004 |

This new CS6 panel displays the Properties of whichever element is selected in the 3D panel. Almost all settings and adjustments are found in this panel. Expect to spend a lot of time here

005 | This all-important button triggers the processing that calculates how each pixel should appear according to the lighting, texturing and surfaces found within the scene itself

006 | This panel lists out all the 3D elements of the layer. These include scene meshes, materials and lights. The panel serves as navigation and a simple way to select each element



#### WORK WITH 3D OBJECTS BRING READY-MADE MODELS INTO PHOTOSHOP OR CREATE YOUR OWN OBJECTS

There are only a handful of ways to get a 3D object into Photoshop so you can work with it. The most obvious method is to import the model from an external source. Photoshop can handle a few of the most common 3D file types such as .3ds and .obj. These files can be created from another program such as 3ds Max or Maya. They are also easily obtained from several different online sources. Keep in mind that imported objects have limited editability; some come in as a single mesh, which makes it difficult to apply different materials to various parts.

Another option is to use one of Photoshop's preset 3D objects. These are found under the 3D>New Mesh from the Layer menu. The Postcard preset essentially creates a flat 3D chip from the active layer that can be transformed in 3D space. This approach is more accurate than estimating the value of the perspective warp transformation.

Other default preset mesh options are mostly basic geometrical shapes like Cones, Cubes, Spheres and the always-popular Hat preset. The Depth Map To submenu will use the greyscale values of the layer to create height and depth of the surface as it is applied to the selected primitive shape. Black areas of the depth map push the corresponding surface down in relation to the normal surface direction, white pulls upwards. This can be used as an easy way to create a textured surface like uneven ground or rusted metal.

The last method of creating 3D elements in Photoshop is also the most versatile: extruding. Extrusions can be created from almost any kind of layer in Photoshop, text, bitmapped layers, vectors and so on. The method is not limited to the straight extrusion it has come to be known for. Among the Shape presets are extrusions like Taper, Twist, Bend and Coil. Each has further controls for determining the strength of the deformation and the range of the extrusion. Further refinement of a surface can be done by using constraints.

Constraints are a means of altering the surface topography and come in two types: Active and Hole. Active constraints deform the surface by pushing it down or pulling it up depending on the settings. Hole constraints punch a hole clean through the object. When text is extruded, Hole constraints are usually added automatically. You can add your own constraints by first creating a selection and going to 3D>Add Constraints From>Selection.

#### GET MORE CONTENT

3D models are not the only handy resource that can be found on Adobe's 3D page. There's also a library of image-based lights, stages and sets, and some great materials all free and ready to download for your own use These resources provide an excellent way to get your 3D experience up and running fast!

# **JARGON BUSTER**

BRING READY-MADE MODELS INTO PHOTOSHOP **OR CREATE YOUR OWN OBJECTS** 

#### Rendering

Rendering is the process of creating or drawing the 2D image from the prepared scene. The calculation determines how each pixel should be displayed according to the influence of the lighting and surface properties as set up in the 3D scene.

#### Texture map

Each surface in a 3D environment is defined with a material; this controls the properties of the surface such as colour, reflectivity, opacity and so on. These individual properties can be defined with a texture map that acts much like a real-world sticker that wraps around the surface.

#### Image-based lighting

Similar in concept to texture mapping, but applied to lighting instead of surfaces. Image-based lighting takes an image and maps it to the environment surrounding the scene, then each pixel generates light according to the luminous value of the image. High dynamic range images can be used as image-based lights to simulate highly realistic and effective lighting.

#### Raytracing

Raytracing is a rendering technique that traces a ray of light as it passes through a digital scene and evaluates the effects of virtual objects on the ray. Raytracing is an excellent method of simulating reflections and bounced light, which can generate images with a high-degree of realism.

#### HOW TO IMPORT A 3D OBJECT IT'S EASY TO BRING 3D MODELS INTO PHOTOSHOP

#### MODEL RESOURCES

With a document open in Photoshop, go to 3D>Get More Content. This will launch a webpage from Adobe's site that contains links to free 3D model libraries from a variety of resources. Find one to download, though it must be a .3ds, . obj, .dae (Collada), .u3d or .kmz (Google Earth).



#### IMPORT THE MODEL

Go to 3D>New 3D Layer from file and open the model downloaded in Step 1. After a quick prompt, Photoshop will switch to the 3D workspace and deposit the model into a 3D layer. If the Move tool is active, the new 3D interface elements will be visible around the 3D model.



#### MAKE ADJUSTMENTS

Not every model will import perfectly. Frequently the models will have a different scale or be turned to a different axis. If this is the case, click on the Scene layer in the 3D panel and use the Scale and Rotate widgets to properly position the model within the view.





#### COMPOSITE A 3D OBJECT INTO A 2D SCENE CREATE THE PERFECT MIX OF VIRTUAL 3D AND REAL-WORLD PHOTOGRAPHY

GATHER RESOURCES

In this example the autumn road came from www.sxc.hu, image number '1319712'. Next, import a 3D file with 3D>New 3D Layer From File. The vehicle is from www.turbosquid.com (image '614046'). In the 3D panel, click on the Current View layer with the Move tool, then use the Camera Rotate, Zoom and Pan tools to reposition the view.



04 IMAGE-BASED LIGHTING Click on the Environment layer, engage the IBL checkbox and click the icon next to the colour swatch to load a texture. Load a copy of the background image to use as a light source. Set the Intensity to 100% and the Shadow Softness to near 30%. Click and drag on the canvas to rotate the



Press the Render button, which will trigger a lot of noise at first, but will become smoother with each render pass. Click on the canvas to stop the render

#### MATERIAL WORK

In the 3D panel click on the third icon in the header area to switch to the Materials list. Click through each material to get an idea of what material is assigned to different portions of the model. Use the Properties panel to adjust the material and suit the scene. In this case the car body materials were given a blue colour.



**RENDER AND RENDER AGAIN** Press the Render button, which will trigger a lot of noise at first, but will become smoother with each render pass. Click anywhere on the canvas to stop the render. Adjust properties as needed, then render again until the scene is fully processed. Watch the progress bar in the lower-left to see an estimate of the time remaining.



RENDER WRANGLING There's no need to wait for the renderer to update a portion of the scene that doesn't change. Just make a simple selection around a portion of the scene and Photoshop will only render that area, saving you valuable time. This enables a far more flexible workflow and the quicker application of any changes

#### LIGHT THINGS UP

US Click on the Environment layer and check the Ground Plane settings in the Properties panel. Be sure the Shadow Color is set to solid black and the Opacity is at 100%. Set the Reflection Opacity to a low 5% and the Roughness to around 20%. Find the single Infinite Light layer and click on it. Use the on-canvas adjustment to rotate the light direction.



**COMPOSITING MAGIC** Here we enhanced the vehicle colour, popped the highlights, deepened the shadows, added motion blur to the spinning wheels, painted in elements that were missing in the model and added a slight focal blur to the rear of the vehicle. The final result is an excellent mix of 3D model and traditional compositing.







#### CREATE STRIKING 3D TEXT SEE JUST HOW EASY IT IS TO CREATE EYE-CATCHING, STYLISED TEXT EFFECTS WITH 3D IN CS6

Typography is an art form and even more so when the type forms become the art itself. The design world is always brimming with new typography effects and inspiring artists. A major staple of creative, typography-based artwork is the inclusion of text as 3D objects. Well-known artists such as Nik Ainley of **www. shinybinary.com** have been creating outstanding pieces of art involving 3D typography for years, and it's a trend that shows no sign of slowing down.

3D text has always been the most popular implementation of the 3D tools in Photoshop, and some would argue that the style goes even further back than them. The age-old Bevel and Emboss layer styles were the first hints of creating a 3D appearance with text. From there things progressed to techniques that simulate the appearance of depth, to the 3D Respoussé tool that first extruded text into a genuine 3D element. Now in the latest iteration, creating 3D text is about as easy as running a filter.

With the Text tool active, check the Options bar and you will find a new 3D icon, which turns the live text into 3D elements. The most amazing aspect of this process is that the text is still live, which means you can still edit the text, change the font, select a different colour and so on. After the text is set how you like it, the next step is to adjust the 3D properties like the bevel and extrusion type. There are a great number of options in this area and unlimited combinations to work with. The new Mercury Graphics Engine in CS6 makes working with these 3D

features a pleasure, as the software is smooth and stable. A favoured feature when working with 3D text is to break the letters up into individual elements. This is accomplished through 3D>Split Extrusion. The letters will be split off into their own meshes, enabling you to manipulate them independently of each other so they can be turned, stacked and rearranged as you see fit. Individual meshes also means each letter can have its own material assigned.

In this quick seven-step tutorial, we'll show you exactly how to create a colourful, eye-catching 3D text effect. Achieving this effect is now much easier than it has ever been. Our hope is that once you see how simple the workflow is, you will be inspired to create amazing typography pieces of your very own.

3D text has always been the most popular implementation of the 3D tools in Photoshop, and some would argue that the style goes back even further than them. The age-old Bevel and Emboss layer styles were the first hints of creating a 3D appearance with text





# CREATE A 3D TEXT EFFECT

USE THE NEW 3D INTERFACE IN PHOTOSHOP CS6 TO MAKE 3D TEXT EASIER THAN EVER

#### ADD MATERIAL CONTENT

Go to 3D>Get More Content to launch the 3D Resources page of Adobe's website. Download the Materials file and then run the file to install it. This will launch the Extension Manager, which will walk you through a series of prompts while installing the new materials. You will need to close Photoshop and open it again to see the changes. The 3D texturing presets include libraries including: Fabrics, Glass, Organics, Tiles, Fun, Metal, Stone and Wood.



#### 

Go to 3D>Split Extrusion. This will break the text up into individual letters, each as its own 3D object, and can be manipulated independently. CS6 uses the Transform widget from previous versions, but adds a roll cage to aid in selecting the axis of movement or rotation. Another helpful new feature is the secondary 3D window, if you don't see one, go to View>Show>3D Secondary View. Select and position each letter as shown here, being careful of intersections so surfaces don't appear to be going through one another.



**BACKGROUND EFFECTS** Complete the scene with the Render button at the foot of the Properties panel. The render can take quite a while, but it can be interrupted at any point. Fill the Background layer with a deep purple colour, then add some lighter areas using a Radial Gradient set to a lighter hue. Add some illustrated swirls and circles for additional embellishments. Add a final Curves adjustment layer to the top to adjust the lighting and finish off the effect. 2 LAY OUT THE TEXT

Create a new file and add a text layer. We recommend using a big, bold, blocky font – here we chose Bauhaus 93. With the Type tool still active, click the 3D button in the Options bar. Photoshop will extrude the text and switch to the 3D workspace. At this point the text is a true 3D object, yet it is still completely live and editable. This means you will be able to actually type with 3D text blocks, making the whole process that much more interactive and flexible.



05 **TEXTURE THE TEXT** Fly out the letter layers until the material lists are visible. Select one of the extrusion materials and in the Properties panel, open the drop-down menu of texture thumbnails. Click on the small gear icon to the right to load the additional material libraries. Here we used the Metal library and alternated between the Gold and Brushed Silver material for the extrusions and bevels. For the front faces we created a custom texture map of white lines on a red or blue background in a separate file.





O | GET BETTER BEVELS

**UO** Go to 3D panel click on the 3D Text layer. In the Properties panel, set the Shape preset drop-down to Bevel. The Extrusion Depth should be adjusted for a nice thick block, the actual setting will depend on the original font size. Click the cap icon in the header to see the bevel settings. Set the Contour to the Cone Curve and Width to 30%. Change the Inflate Angle to 1 and the Strength to 3%. These are settings we used, but you should experiment to pick what's best.



# **APPLY LIGHTING**

DO Begin by selecting the Environment layer. In the Properties panel, set the Ground Plane Shadows and Reflections to 0%. Switch over the Lighting Area (by clicking the small light bulb icon at the head of the 3D panel). Select the default Infinite Light, set the Intensity to 90% and Shadow Softness to 17%. Use the on-canvas manipulator to position the light to face the upper-right area of the canvas. Add another Infinite Light as a fill light. Use a soft yellow set at 40% Intensity and 30% Shadow Softness.



#### IMAGE-BASED LIGHTING

When you are dealing with highly reflective surfaces like metals and glossy plastics, attention should be given to the reflections and highlights. One easy method of accomplishing this is to use image-based lights. Map one of the IBLs to the Environment setting of a material for excellent reflections.



# ESSENTIAL 30 EDITIOS IN PHOTOSHOP'S LATEST VERSION BY

CREATING A SIMPLE BOARD-GAME CONCEPT IN GLORIOUS 3D

ou can't label Photoshop as strictly a 2D image-editing program any more – it's come a long way from the 3D Transform filter! CS3 introduced the ability to work with 3D objects, and CS4 and CS5 improved the process and added new capabilities. Now CS6 is here, and it sports a refined interface that will certainly make it easier for newcomers and veterans alike to incorporate 3D into their Photoshop compositions. Let's pretend we're pitching an idea for a new board game. We'll use some basic 3D shapes to illustrate a board, a pair of dice and an action card. You'll learn to use the 3D and Properties palettes and employ the Move tool's 3D mode. The important concepts of lighting and rendering will also be introduced. You will be able to apply the techniques in this tutorial to other shapes and concepts in the future, so be creative with it and feel free to explore your way around to find what best suits you.

SOURCE FILES AVAILABLE

You'll find all the images you need to help you with this step-by-step tutorial in the disc provided with this bookazine.



## **CREATE A 3D POSTCARD**

COMBINE 3D FEFECTS USING FILES FROM THE DISC TO CREATE A CAPTIVATING II LUSTRATION

#### LOAD THE COLOUR SWATCH ( )Open 'Start.jpg' from the disc. Go to the

Swatches palette (Window>Swatches), click on the top-right arrow and choose Load Swatches. Locate 'Colors.ase' from the supplied files and hit Load. You will see four new colours.



#### **COLOUR THE BOARD**

Open 'Board.psd'. It's devoid of colour at the moment, so let's liven it up. Double-click on a layer's thumbnail and the Color Picker menu will appear. Instead of clicking a colour in the dialog box, use a colour in the Swatches palette. Repeat this action for all of the layers in this file to colour the various elements on the board.



#### **CREATE A 3D POSTCARD**

Now that we've finalised the board design, let's convert it into a 3D object. Create a new layer at the top and press Cmd/Ctrl+Opt/ Alt+Shift+E. Name this layer Board. In the 3D palette, tick 3D Postcard and then click Create.



#### MOVE THE IЦ BOARD

Shift-click and drag the Board layer from the Layers palette into the document with 'Start. jpg'. We're done with 'Board. psd' now, so you can save and close it. With the Board layer still selected, choose the Move tool (V) and you'll see the 3D Mode tools appear in the Options bar.

#### **3D MODE TOOLS**

Examine the 3D panel and make sure the mesh is selected. Use the Move tool's 3D Mode to alter the position, scale and rotation of the board. Add a slight Outer Glow layer style by double-clicking in the Layers palette and ticking this option in the dialog that appears.

CS6 will certainly make it easier for newcomers and veterans alike to incorporate 3D into their Photoshop compositions.



#### QUICK TIP

Need more content? Go to 3D>Get More Content. This takes you to a special section on www.photoshop.com where you can download stages, models, materials, lights and more. It also provides links to third-party sites that offer Photoshopcompatible content. Be sure to check out the showcase of dazzling 3D pieces that other artists have fully rendered in Photoshop. Keep practising and you might see your art on that site too one day!





ADD LIGHTING Ub

Click the New icon at the bottom of the 3D palette and select New Infinite Light. Click and drag to rotate the widget, altering the light source's position so it's coming from the top right. Click the shadow in order to turn it off in the Properties palette.



**3D CUBE** Photoshop CS6 Extended can work with common 3D formats such as 3ds Max (file extension 3DS), COLLADA (DAE) and Wavefront (OBJ). We'll load the supplied DAE file to serve as the basis for our dice. Go to 3D>New 3D Layer from File, then locate 'Cube.dae'. Name the layer Dice.



# 08 CS6 EXTENDED'S 3D TOOLS UNDERSTAND THE KEY FUNCTIONS AND OPTIONS FOR EASY 3D EFFECTS



#### 001|

This pane enables you to observe your 3D layer from a different vantage point. Click the icon in the top right to swap the main and cocondaru youwwith secondary view with one another.

#### 002 |

Lighting is much easier to work with than in previous versions. The intuitive on-canvas widgets enable you to adjust light sources.

#### 003 |

All of the dedicated 3D tools have been made into a subset of the Move tool. To enable them, select both the Move tool (V) and a 3D layer.

#### 004 |

As you're working with the new 3D interface, keep an eye on the Properties palette. It'll show options and options and information relevant to what you're currently editing.

#### 005 |

The improved 3D palette is your hub for managing 3D content. It enables one-click 3D object creation when you have an image or vector layer selected. Sweet!

# All about CS6

#### **NO** PSD TEMPLATE

Open 'Faces.psd' from the supplied files. This is a PSD template for the faces of our dice. It contains all of the dots needed to signify the numerals from one to six. Use the red from the Swatches palette to colour the Background layer with the Paint Bucket (G).



## DICE FACE ONE

To create the different dice faces, start with one. Turn off the visibility of all the dots except the middle one by clicking their eye icons in the Layers palette. Go to File>Save As and name it '1.psd' so you can use it in different documents.



#### **1 1** | TWO TO SIX

For the second face, turn off the visibility of the middle dot, and then turn on the top-left and bottom-right dots. Go to File>Save As and name it '2.psd'. Continue creating and saving the different faces in this way until you get to '6.psd'.

PS File Edit Image Layer Type Select Filter 3D View Window Help 🖡 + 🔹 🗋 Auto-Selects 🛛 Group 🗧 📄 Show Transform Controls 🛛 🗊 🖶 🔛 | 王忠臣 | 時 時 時 | 111 - 🗆 X × eyers ▶.+ · EOTUB | P Kind Mask 0 Opacity: 100% P SI Filt / + a 100% -14 🐵 🕨 🛅 Edge S 4. Densit fx + Righ E 81-1200 Feather fx + fx + E fx + Righ fx + E ٩, fx + E Left Ø. T. fx + \* and the fx + Middle 3D Crea 9 fx + Doc: 3.15M/0 bytes () 3D Pc . ) 30 E Masi ø ) Mest 30 0.00 fx

#### QUICK TIP

When creating a series of images with variations (like our dice faces), consider using a PSD document as a master template. The final dice file here contains the base colour and the dots necessary for all six faces. We just turn on the dots needed and then save out as another file. It is worth keeping in mind that this concept can be applied to many things, including webpage templates and photo borders.



#### 2 ADD MATERIALS

Back in 'start.jpg', go to the 3D palette and click on Left\_Material. In the Properties palette, click on the file icon to the right of Diffuse. Select Replace Texture. Navigate to your saved file '1.psd'. Repeat the process, with a new face.



**3D MOVE TOOLS** Select the Move tool and, in the 3D palette, click the Left mesh and then Shift-click the Back mesh to select all the meshes. Use the 3D Mode tools to alter the position, scale and rotation of the dice.





#### QUICK TIP

Having trouble coming up with the perfect palette? Then head over to Adobe's useful colour-swatch site Kuler (http://kuler.adobe.com). Use your Adobe ID to sign in to this free online app and it will enable you to explore, customise and upload colour themes. If you see one you like, download the ASE file onto your desktop and name it. To bring it into Photoshop, go to the Swatches palette menu and choose Load Swatches.



#### ADJUST LIGHTING

IIn the 3D palette, select Infinite\_Light\_1. If the dice's shadow doesn't fall on the board after the previous step, use the widget to click-drag and adjust the lighting until it does so.



#### ADJUST LIGHTING

4 In the 3D palette, select Infinite\_Light\_1. We'll keep the lighting consistent for all the 3D pieces. Click and drag to rotate the widget, altering the light source's position so it's coming from the top right.



#### SOFTEN SHADOWS 5

In the Properties palette, set the Shadow value to 20%. The shadow will look fuzzy, but don't worry. Everything will look great after we have rendered the 3D.



#### DUPLICATE DICE

b With the Dice layer still active, press Cmd/Ctrl+J to duplicate it. Name this layer Dice 2. With the Move tool active and the meshes selected in the 3D palette, use the 3D Mode tools again to alter the position, scale and rotation of this dice.



# 8 ACTION CARD Open the

supplied file 'Card.psd'. This is a sample action card for the game. Use the swatch we loaded previously to colour the card elements. Follow the same process we did with the game board.





# 19 ANOTHER POSTCARD

Now that we've finalised the card design, let's convert it into a 3D object. Create a new layer at the top and press Cmd/Ctrl+Opt/Alt+Shift+E. Name it Card in the Layers palette. In the 3D palette, tick 3D Postcard and then click Create.



#### 

From the Layers palette, Shift-click and drag the Card layer into 'Start.jpg'. Save and close 'Card.psd'. Select the mesh in the 3D palette. Use the Move tool's 3D Mode to alter the position, scale and rotation of the card as with previous elements.



#### **1** ADD LIGHTING

Click the New icon at the bottom of the 3D palette and select New Infinite Light. Click and drag to rotate the widget, altering the light source's position so it's coming from the top right. Tick the shadow off in the Properties palette.



# 22 FINISH THE MODELS

Rendering is one of the most time-consuming steps in the 3D process. It finalises the 3D models and lighting to get the best visual possible. This can really push your computer's processing capability to its limits and can take quite a long time, in some cases, upto several minutes depending on your RAM, so be patient.





#### Z3 For each the follow the Recta tool, mal around th shadows sure to a around th then go t

# RENDER 3D LAYERS

For each 3D layer, complete the following steps. With the Rectangular Marquee tool, make a selection around the objects and shadows on the layer. Be sure to allow extra space around the shadows and then go to 3D>Render. Once a layer is rendered, continue with the others until complete.



# All about CS6

he world of web design has always seemed a halfway home for Photoshop artists. Many dedicated web developers were turning to alternative Adobe software, such as Fireworks, to create beautiful designs for websites. Photoshop was merely used as a supplier of elements. In this regard, many web designers haven't changed their minds. However, the program has refused to accept its fate in the web design hierarchy. Photoshop has not only set out to become the best it can be at delivering stunning front-end content, through unbridled creative features, but to go beyond. With CS6, production capabilities for web have fully evolved.

With new vector shapes, modernised options, improved grid systems and true web colour support, realising content for online design has never been so productive. But Photoshop CS6 has also been inspired by the portable revolution, feeding off the innovative drive towards increasingly better design for both tablet and smartphone devices.

Here we set out to explore the creative advantages of using Photoshop CS6 for web on mobile machines, the impact display sizes have on web and talk to user interface designers in the industry to see how new Adobe Touch apps are looking to regenerate your creativity in the future.

Photoshop has not only set out to become the best it can be at delivering stunning front-end content through unbridled creative features, but to go beyond. With CS6, production capabilities for web have fully evolved

#### Full vector support in CS6

001

Adobe Creative Suite CS6 flagship software has now been carefully fine-tuned to accommodate cross-platform sharing, not only with files but also in key areas of functionality. What this means for Photoshop CS6 is that Adobe has finally adhered to the demands of market-driven users. Photoshop now includes options from or similar to other software, augmenting a host of varying capabilities including video, 3D and importantly web-based software, making it even more multi-functional.

Photoshop CS6 shows a strong alliance with users of Adobe Illustrator – specifically for those who utilise this vector software to create logo and layout elements for web copy by pasting these into Photoshop for further editing. No longer will users need to force dimensions to consequent selection sizes to fix correct resolutions. CS6 now pastes vector shapes from Illustrator that always align to the pixel boundary in the very first go.

003

00

# ALEXANDER GRIGUTSCH

DE H



#### 001 |

www.kitchenato. rs: This website to promote a kitchen calculator iPhone app is a great example of the typographic cut-in style used well

C Hare J. Wegner, The Char

#### 002 |

www.marcushofer. com: Simple shapes and rich gradients contrast with a subtle black and white theme, at Marcus Hofer's digital portfolio. This can be easily achieved using Photoshop CS6's highly useful Shape tool options

#### 003 |

www.deth-design. com: Deth Design's digital portfolio shows a rudimentary logo and straightforward layout. Accents of colour offset elaborate type to create visual appeal



For those wanting to work exclusively in Photoshop, version CS6 notably supports full vector graphics through its new Shape tool engine. The advantages of these for web button, banner and ribbon creation are huge, as you can now make important changes to interpolation freely, across all device display sizes. But, considering the way the latest option set is presented, this also means control over numerous effects from one location.

With professional web projects capable of going through numerous amendments during production phases, combating time consumption is of paramount importance to the designer. Making changes in a matter of seconds is the ideal for any designer, and the new Photoshop CS6 Shape tool options enable this and more. Fill types, including Solid and Gradient colours, are only a click away in the Shape Fill presets, as are the Stroke types and Width values. These can be edited further with a simple double-click of the Shape Layer thumbnail, opening up a host of related options.

#### The power of touch

Many existing button designs for portable devices appear to be relatively simple. However, the creation of these elements is often far more complex. For instance, the rapid growth of touch functionality has had a dramatic effect on the way app and web designers approach their projects. Buttons have seen a huge shift in usability. They are now far more tangible and offer a lot more interaction with users. Simple geometric shapes make finger input far easier, while bright colours, vivid gradients and real-world textures make these elements aesthetically richer.

South Korea-based designer Jason H. Jeon (http://rrier.com) is inclined to agree, as he elaborates: "The user's want is getting closer to the analog. For example, touching a button with a leathery texture with a mouse and touching it directly [with your finger] provides a totally different user experience (UX). Although what users touch is essentially cold glass, a designer provides more experiences with such an intuitive interface. I believe these changes, brought on by the portable touch interface, are working greatly towards an emotional territory."

There are often no visible buttons necessary for these sensitive touch gestures. Therefore designers are forced to explore different ways to explain these touch-sensitive areas, reinforcing tangible application through replicated physical attributes. Clipping textures in Photoshop, using HD samples, is one obvious way of creating such tangibility. Furthermore, native Pattern presets intuitively interpolate according to vector shape sizing, making inclusion practical. Even the simple application of noise can have its advantages, meaning there's a wide range of options available to the artist.





With professional web projects capable of going through numerous amendments during production phases, combating time consumption is of paramount importance to the designer



Above: This was designed to replicate old-fashioned portfolio cases, the kind artists are often found using © Ryan Ford



Above: Ryan Ford explains: "[This is] an ever-growing series of food app icons made in an iOS-style format. All are made in Photoshop, by hand, just because I felt like making them" © Ryan Ford

#### 004 |

Daelim Museum Brand app: Use this app to get information about the museum and exhibitions, learn about artists and works by listening to audio guides © Daelim Museum

#### 005 |

www.humaan.com.au: The Humaan website shows a symmetrical layout that would be easily mastered using Photoshop smart guides. The texture effects here are also easy to achieve in our favourite app


#### **CREATIVE APP DESIGN** Combine CG and Photoshop special FX to invent a basic app UI



and composer of ideation on app project iORGEL (**www.iorgel.com**), from ALL-M Interactive (**www.allminteractive.com**). His brief was to imagine a digitally reinvented music box for iOS devices.

HAN LEE www.hanlee.com

His brief was to imagine a digitally reinvented music box for iOS devices. Lee drew inspiration from traditional sources, mostly retro music box design from the 19th century. "Pipe organs for buttons, watch gears for movement, actually all kinds of classical machines gave way to inspiration," he admits

Interactive graphic designer Han Lee worked as creative director, designer

Lee's love of mechanics, kinetics and musical "stuff" meant he had little problem studying real products or watching YouTube videos over and over. This intense study led him to developing authentic assets for this project's User Interface (UI), using the power of Photoshop.

Shape layers and zoom functionality became paramount, as he reveals: "These ensure pixel perfection, which is much more important for mobile apps than desktop examples, as there are heavier pixel limitations. Your design will be rescaled and modified, fitted to various device resolutions." Vectorised Shape layers now in CS6, even previous Bezier curve Shape layers converted to Smart Objects make this much easier.

The creation of other base elements gave in to 3D design, such as gears and even a wind-up key. "To make UI more realistic, initial 3D objects help a lot. I used Flash to move some elements and check each element looked and functioned fine. It's a smart way to communicate with a developer."

#### MUSICAL APPLICATION

#### CREATE SHAPE ELEMENTS

After sketching a layout, shape layers are created with the Pen tool, Polygon tool and various selection tools. Selections are also used to place each pixel in the right place.

#### 2 ADD TEXTURES

**UZ** Brush tools and Motion Blur filter were applied to the cylinder. The Add Noise filter is generated and Motion Blur applied on top. This is added to shape layers and the background.





Next, a cylinder and a wooden background are copied then rescaled. This creates the axis and menu boxes you can see at the top and bottom of the interface. Screws, a shape layered button and more shadows are then added after.



#### **35** ADD GEARS AND A SPOT

3D gears are added on both sides of cylinder to add more interest. Highlights are added to the menu box and deep shadows are attached to the cylinder for a more authentic look. These effects are added to all the gears and buttons.



© ALL-M Interactive Credit: Jooheon Park

Photoshop effects further modified these 3D assets. Lee admits to using motion blurred noise, added to enhance brushed golden and wood textures in UI elements. "To create subtle edges and enhance 3D looks, Drop Shadow at 90-degrees, Distance of 1px and Size at 0px, as well as a light Inner Shadow were applied to most elements," he explains. To create shiny edges, blurred lines were added then set to an Overlay blending mode.

> To make the UI more realistic, initial 3D objects help a lot. I used Flash to move some elements and check each element looked great and functioned fine – Han Lee, www.hanlee.com

> > **INITIAL SHADOWS AND HIGHLIGHT** Some shadows are added to settle down elements. Brushes are used to add highlights and shadows, on surfaces and borders. Vertically flipped pins are overlaid on top of the cylinder.







#### Visual FX made easy

Award-winning interface designer Martin Oberhäuser (**www.oberhaeuser.info**) looks to apply simple effects when creating fresh UX. He explains: "More precise and detailed icons are one way to explain touch gestures to the user, but I think even more important is the subtle use of highlights and shadows. By creating the illusion of depth and layering, the user is prompted to play with the UI and search for touch-sensitive areas." Effects such as these are certainly applicable through Photoshop's Layer Style options.

Embossed effects are also a fantastic way of maximising a sense of depth and layering from ultimately simple assets. This is an effect commonly associated with navigation bars, now heavily adopted in web type styles. This has never been easier to achieve than in CS6. Once selecting Convert to Shape, your type layer will now be subject to the same options as your vector shapes. Here you can combine low-value Stroke settings and an Inner Shadow layer style to intensify contour. Once again this edit can be freely resized.

Rounded edges also have a lot to offer, bringing smooth and visually pleasing effects. However, for a

long time these effects were defined up front before the main shape of the design was even added. This rule still applies, but users can now quickly add a replacement shape if the original isn't acceptable. Users can improve edges, at similar or new dimensions, by simply double-clicking the image.

This additional ability to create shapes through dialog boxes makes exact asset production for templates instantly accessible. If you know the exact size you'd like your shape to be, just select the corresponding shape tool and click anywhere on the canvas, entering the exact dimensions you're after. This, coupled with new improved guides technology and Mobile & Devices presets, results in Photoshop CS6 becoming a real contender for designing web layouts.

#### Mobile layout made easy

New document-preset sizes for iPhone, iPad and other portable devices are a great feature that saves you that little bit extra time. Assets created with said vector shapes, including those generated with Pen and Ellipse tools, (yes, even circular elements) can now be snapped to fixed guides. This functionality is default in Photoshop CS6 and is activated through the Preferences>General>Snap Vector Tools and Transforms to Pixel Grid option.



006 |

KIT digital: iPad app Interface design. The app will be used on trade shows and events to explain the company's methods © oberhaeuser.info, Marcus Wermuth, KIT digital

#### PIZZA BOX IOS ICON EXPLORE HOW THIS APP ICON WAS MADE USING PHOTOSHOP



RYAN FORD www.theryanford.com



001 | Starting with a masked Rounded Rectangle shape, 1 filled in the base of the pizza box with a clipped cardboard texture. I use the rounded rectangle as a motif to create other shapes, and applied slight noise to all of these for additional texture.



#### 002 |

The pizza is primarily drawn using spray paint brushes, which create a messy layering of crust. The pepperoni is drawn similarly, but using red circle shapes with applied noise and texture.



003 I

Shadows are added on top of the pizza to support the designed lid. This was created using a Rounded Rectangle, applying the same cardboard and noise textures as the base. The cardboard texture was angled to imply perspective.

#### 004 |

Finally, I added in some personal touches by introducing mock branding, using my own logo, and a bit more text to wrap the whole project up. This can then be rescaled to a 144 x 144px, 72dpi screen resolution.



y up.





#### Embrace the white space

Using fixed guides can help to avoid anti-aliased edges, as can the equally impressive, if not always perceptible, Align Edges feature. Applied on a per-layer basis, Align Edges stops the rounding of shape edges by jumping these to the nearest pixel grid. In many cases, this option tightens the shabby edges in drawn vectors, for example this would be highly useful when dealing with hand-drawn type.

But how are these options an advantage when producing web design for mobile devices? Well, when working to smaller document sizes such as 720 x 1280, 320 x 480 and 640 x 960, all available from CS6's Mobile & Devices presets, shape edges in logos, app icons, template shapes and type retain delineation. You can create assets of a 1:1 ratio, without any quality loss, displayed with pin-sharp detail on any Retina and HD displays.

The detail of your web assets for mobile devices becomes all the more important when considering the amount of white space they have to compete with. You don't want to clutter the small screen area, again underlining the application of clean elements through manageable



Photoshop options. "This gives buttons and other UI elements more room to breath and I truly appreciate that trend and love the use of negative space, as you can see in my Kit Digital iPad app design," adds Oberhäuser.

This trend isn't one likely to lose enthusiasm, as it's born as much out of necessity as novelty, now transferring styles back across to regular websites. So in some ways the constraints of mobile design have blessed the evolution of screen design in general. With this in mind we anticipate much more Photoshop application throughout the web. With such a rapidly developing sector we're excited about the new possibilities further software updates will have to offer.

#### 007 |

tickr: A user interface for the business software tickr, a cloud-based platform that enables users to gather and display custom business information easily © oberhaeuser.info, tickr.com

#### 008 |

Event&music: User interface design for an events listing page, for an undisclosed client. It was developed on a fluid grid © oberhaeuser.info

#### ADOBE TOUCH APPS FOR WEB DESIGN

See how using apps can regenerate your creativity for mobile devices

Adobe has brought content creation for web full circle with new tablet-based application Adobe Proto. Designers now have the ability to generate ideas for mobile machines, on mobile machines. Even better, the process is so simple that even the most amateur web enthusiast can pick it up.

Emerging technologies such as smartphones, HTML5 and CSS3 platforms pose serious issues, mainly making the static wireframe layout impractical. In affect, Adobe Proto offers designers the ability to make these far more interactive, through the convenience of your touch screen tablet.

With touch gesture options, designers can literally express layout, content priority and other important factors across multiple pages. Following the Touch Gesture guide, a designer can apply a simply drawn box and Proto will place in a header. Draw three

dashed lines and you have yourself a menu bar. It's this automation that makes it so accessible and quick to use.

There's also a host of preset widget options, which enable you to drag and drop menus and other components, easily rescaling and positioning with sizeable corners and smart guides. Creating new pages and linking menu cells to these is a mere click away. Adobe Proto hosts video, images and Lorem Ipsum.

and shart guides, creating new pages and unrang meta-scale to every away. Adobe Proto hosts video, images and Lorem Ipsum. Designers can review progress and functionality through live previews, which are hosted through your web browser. All this means designers can communicate ideas for web more effectively, manually manipulating every fine detail. Project sharing between colleagues and clients using Proto is also a breeze, simply sync to the Creative Cloud to let others add their own influences or provide feedback.



# Mais new

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# WORK FASTER IN PHOTOSHOP CS6

We explore some of the smaller yet immensely significant Photoshop CS6 user upgrades, explaining how these will speed up your workflow



### GET TO GRIPS WITH THE PROPERTIES PANEL

It's no secret that many users since CS4 have found the Adjustments panel detrimental to performance, in comparison to the modal dialog. So Adobe has reflected its diligence in creating vastly more intuitive software by modernising this option set. When confronted with the Photoshop CS6 interface you'll see that the Adjustments panel is now fixed, and when clicking on an option the new Properties panel appears. Here all adjustment settings are localised in a single space, making activation far more rapid. There's no having to quit out of the panel to choose another adjustment – simply select from the Add an Adjustment icon presets and the Properties panel will present the settings.

You may have also missed the omission of a Masks panel, which has now been scrapped and amalgamated with the Properties panel. By clicking the Properties panel, any masks in your image are subject to editing with Density and Feather sliders, as well as various other Refine options.

#### DO MORE WITH YOUR GPU

When operating Photoshop CS6 you'll notice a significant amount of performance boosts. A whole host of tools have now optimised application speeds and improved productivity gains. This is all thanks to the new Adobe Mercury Graphics Engine. This works behind the scenes, tapping into your computer's graphic processing unit from your video graphics card, supercharging a set of special GPU-accelerated features. Sounds impressive, but it's on the screen that you really start to appreciate advancements.

Day-to-day features such as Transform, Lighting Effects, Liquify and the new Blur Gallery now edit in real-time and on-screen without lagging. Liquify now permits massive brush sizes of up to 15,000px, as well as increasing and decreasing sizes with shortcuts (Opt/Alt+ [ or ]). The Adobe Mercury Graphics Engine also means that Photoshop CS6 only installs a 64-bit version on Mac OS. A 32-bit version is no longer available.

> 2 3



[Above] The Adobe Mercury Graphics Engine affects a host of other real-time applications, enabling you to paint more freely, resize brushes and adjust brush tips, as well as navigate any area of an image with ultra-smooth panning and zooming



#### EXPERT ADVICE CS6 interface changes KIRK NELSON www.thepixelpro.com

dobe has spent quite a bit of time and effort revamping the hotoshop user interface. Most obvious is the colour change. The arker interface matches other Adobe products like Lightroom and oes a good job of focusing attention on the canvas

Peeking under the hood reveals these UI changes run a lot eeper than mere cosmetic swaps. There's an assortment of

One example is the consistent grammatical style now found throughout the app. The Choose A Color command is no longer available. Instead we get the same verb and noun agreement throughout the commands and dialogs.

New warning message management has also been implemented by means of a helpful checkbox at the bottom of the warning dialog, Don't Show Again, removing hiccups in Actions.



[Both below] The Properties panel changes to show you your current adjustment layers or masks, letting you change their settings from directly within this one palette



#### MASTER THE NEW LAYERS PALETTE OPTIONS

THE LAYERS PALETTE IS THE HUB OF ALL PHOTOSHOP CREATION AND HERE ARE SOME OF THE VERY BEST INNOVATIVE ADVANCEMENTS



0031





#### 001 |

Unlike other layer styles, the Blend If option never had a visible icon attached to your layer thumbnail. This made it too easy to forget or lose these layers in a busy stack. In CS6 a layer icon now exists, making searching and editing these layers far easier for photo editors

0021

CSG enables you to apply actions to multiple layers at once. Simply Cmd/Ctrl-click layers then apply the blending mode from your Layers palette, for example, to affect each one selected. The same rule applies for locking layers and duplicating layers and groups

004 |

When applying multiple layer styles, the effect's options will appear below the layer thumbnail, where you can use the arrow to open or close the list. Where before you did this one by one, you can now do them all simultaneously by Opt/Alt-clicking the Reveal icon

Users were unable to fully rasterise and bake layer styles into a single layer directly within previous Photoshop editions, but now this is possible. Ctrl/ right-click your layer, choosing Rasterize Layer Style to achieve instantaneous results Group folders are far more flexible in Photoshop CS6. Users can now apply a clipping mask to these. Even more impressive is the ability to eradicate the necessity for individual layer style application. Now you can simply apply these to the group only, affecting all the layers' content



#### QUICK TIP

You can swap between Photoshop CS6 interface colour styles quicker. Press Shift+fn+F2 to lighten the Photoshop UI or Shift+fn+F1 to darken. This quickly switches the UI to suit your image.

[Above] The Export/Import Presets option enables you to upload presets to your version of Photoshop CS6. However, this is a set up to do so in batches through folder content. You won't be able to upload individual files, but will be able to import them from the Source Presets option

#### EASILY MIGRATE YOUR PRESETS

005 |

Swapping presets between Photoshop versions used to be a long process. You had to go to Edit>Preset Manager and upload all groups of brushes, swatches and gradients individually. Having to do this all over again with the latest version may seem daunting.

CS6 offers a much more streamlined process. All you have to do is activate the new Edit>Presets>Migrate Presets option and Photoshop CS6 shows a dialog asking whether you'd like to migrate presets from following versions – just click OK. You can do this several times with the software recognising several versions, one at a time.

Furthermore from this new option set, you can choose to Export/Import Presets. Here you can make sharing between computers and co-workers easy. When choosing Export Presets, Photoshop CS6 saves to an Exported Presets folder, with subcategory folders matching your preset types. It really is as simple as that.

#### EXPERT ADVICE Search your layers TIM SHELBOURNE

Large, complex Photoshop creations can have many layers. It's amazing just how much time you can waste searching through a huge stack of layers, looking for one in particular. Wouldn't it be great if you could search and filter the layers in the stack? Well, in CS6 you can do exactly that. Using the new layer filtering system couldn't be easier. At the top of the Layers panel you can flip the filtering option on via a button, then choose to filter layers by type, blending modes, styles, adjustments, or even by name. The CS6 layer filtering is intuitive and works seamlessly to sneed.

styles, adjustments, or even by name. The CS6 layer filtering is intuitive and works seamlessly to speed up your workflow. In Name filtering mode, as soon as you begin typing the name of a layer you're looking for, layers with that name are immediately displayed in the panel, even if they are within a layer group. To search by layer Kind you just select that option from the list and then choose to see particular types of layers, via the selection of small toggles at the top of the panel. You can also filter for all hidden layers, Smart Object layers and more. When you're done, hit the switch again to turn filtering off and make all the layers visible again.

#### QUICK TIP

The Layer Style options have had a sneaky reshuffle. The new ordering conforms to the order in which each is rendered (Z-order style). This helps you visualise how several effects will interact in a layer or group.

One thing to remember is that when filtering by Kind, you can click on more than one icon at a time in order to narrow down the search



#### MAKE MORE ACCURATE EYEDROPPER SAMPLES

The Eyedropper tools in Photoshop pre-CS6 restricted you to just two Sample options. The first was Current Layer, which colour-picked original tones, ignoring blending modes and adjustments. All Layers picked up the final tonality of an image, including the culmination of every blending mode and adjustment effect applied to the layer stack. This was a particularly linear process, essentially only permitting before and after colour choices. In CS6, the Eyedropper Sample options have increased, offering you the ability to make more selection choices straight from your layer stack.

The old options still exist, but are now joined by several new ones. The Current & Below option enables you to progressively pick up tones from subsequent layers affected by a blending mode. All Layers No Adjustments means you can ignore any colour affected by applied adjustments, picking the final tonality created by blending mode effects. Current & Below No Adjustments is your final choice.



[Above] The Eyedropper tools in Levels and Curves are now subject to Sample Size options. This means a greater aptitude for selecting light colour values in images



[Above] Softness values can be applied to Erodible brush tips. Setting this high gives you a more rapid and noticeable spread of your nib that will need sharpening more often

#### **USE NEW BRUSHES**

Photoshop CS6 has built upon the success of its predecessor's own improved brush engine with some real hidden gems. After closer inspection of the brush styles, you'll discover these.

Activating the Brush palette, you can now select one of 16 new Erodible brush tips, with various settings so that you can customise the way that they work. Here you can set your points to varying shapes, including pointed, flat and round ends.

As you work, Photoshop CS6 intuitively dulls your nib, softening and thickening application, mimicking real-world media such as charcoal and graphite pencils. These brushes are highly suited to sketching projects, especially with the presence of the Sharpen Tip option. This resets your nib to its original state – much like the sharpening of a pencil. This option can also be designated a keyboard shortcut and when coupled with Photoshop CS6's new HUD brush capabilities, operation becomes more intuitive than first realised. Holding Cmd/Ctrl+Opt/Alt you can still increase size, dragging from left to right, but now dragging up and down alters Hardness and Opacity settings. Your applied setting amounts are also much more clearer through an on-screen information box.



#### **EXPERT ADVICE** Better previews for your brush tips COLIN SMITH www.photoshopcafe.com

One of the wonderful things about CS6 is the ability to see what a brush tip will look like before applying it, with on-screen previews. While the preview itself isn't new, some other things are. F a start, you can see the angle of rotation. When opening the Shape Dynamics tab in the Brushes panel, you will see a new option at the bettom. Brush Brushes can be the angle of the start of the second se



pen, the preview will look at a uniform shape, yo would see that it's actually pen. This enables you to create the appearance of different angles in a kind of

By varying the angle of your pen on the tablet yo can quickly paint the sai shape multiple times, bu make it look like the obj flying around in differen directions. This can be a massive timesaver

#### SAVE YOUR WORK AUTOMATICALLY

Ever been working on a massive project, with lots of layers and have Photoshop unexpectedly guit? It's happened to the best of us sadly, and that moment when you realise you've been so absorbed in creating that you last saved hours ago leaves you utterly deflated. Well, this scenario is no more, as Photoshop CS6 has automated back-up features built in.

You can activate these from the Photoshop>Preference>File Handling option. Here you can set Photoshop to automatically save your designs, choosing from 5, 10, 15, 30 and 60 minute intervals. You can also set Photoshop CS6 to Save in Background. This makes a world of difference in terms of productivity - no longer will you have to wait for the progress bar to finish uploading, while you twiddle your creative thumbs. Now Photoshop does this discreetly, noticeable only by the load bar at the foot of the interface, as you carry on working.



[Left] Both the Save in Left) Both the Save in Background and Automatically Save Recovery Information options are activated by default upon opening the software. However, they aren't set in stone; you can deactivate these options if you wish from the Preferences>File Handling command

#### **RESIZE INTUITIVELY**

Image resizing seems a simple affair for most, but for digital imaging professionals, such as photographers and web designers, it can become an exact science. Here professionals will have utilised the Image Interpolation options – Bicubic for smoothing gradients, Bicubic Smoother for enlarging and Bicubic Sharpening for reducing pixel dimensions.

In previous versions of Photoshop, you would expect to work with one of the three as a default, depending on the option frequently used. Resetting this option was a lengthy affair, having to go back and forth between transform tools and Preference> General>Image Interpolation. Photoshop CS6 has addressed this issue, presenting a far more intuitive operation to save time and effort.

Now when resizing image on the screen you should notice an Image Interpolation drop-down menu in the top Options bar. Here you can save your defaults far more quickly. But Photoshop CS6 goes one step further intuitively managing algorithms with the Bicubic Automatic.





[Both above] The Image Interpolation options still exist in the Preferences-General options, and here you can set Bicubic Automatic as a new default. You can also set the Image Interpolation directly from the Photoshop interface's top Options bar

#### TONE PHOTOS QUICKLY

Photoshop CS6 has a host of improved tools that enhance creative performance, and some are hidden behind the scenes. This is the case with the new Photographic Toning presets, which are part of the Gradient Map options and offer guick toning effects.

First, open your photo and apply a Gradient Map adjustment layer in the usual way. Click the little drop arrow next to the current gradient swatch, then hit the cog icon to bring up the settings context menu. From here, you can pick the new Photographic Toning presets collection. Now you can begin choosing from 38 new styles, for black-and-white toning and split-toning photographs. Clicking the Gradient bar will activate the Gradient Editor options to tweak tonal values to get a customised look.

Think on the colour stops much like your Levels bar – with colour working from dark to light, affecting shadows and highlights. You can reposition stops to smooth out banding values and even replace tonality to create new effects. Making small changes in gradual increments means you'll still have full control.





[Above and left] The new Photographic Toning gradient Toning gradient presets are accessed from the drop arrow next to the Gradient bar and the cog icon, giving you plenty of toning options that can be further edited by accessing the by accessing the Gradient Editor

[Right] Working with patterns in CS6 is a great timesaver for a fashion or product designer, letting you share and reuse final results when saving to a preset



#### EXPERT ADVICE Tools for web designers ADAM SMITH

#### QUICK TIP

le & Dévices from the et drop option. In this prese n you will now discover a of new document presets ortable devices like iPhone

in the creative industry. Vector capabilities for illustrators, GPU-improved toolsets for image editors... but what of new and improved options for web designers? Photoshop CS6 now enables web designers who use hash-tag Hex colours to enter the value with the hash-tag included and also use three-digit value tones in the Color Values field, improving comparisons between Photoshop and your code editor. On a





huge improvements, is Edges option. This is automatically activated in the Shape options bar and snaps the edge of entire objects to the pixe boundary. This means no more rounding of inner points and crisper on-screen edges. "Select Preferences>General and you'll see the Snap Vector

boundaries, now including the Pen and Ellipse tools. Again this stops bleeding edges

CREATE SPEEDY CUSTOM PATTERNS

Pattern options have often been overlooked in previous editions of Photoshop. Preset styles were fun, some far more advantageous than others and best applied as textures rather than decoration or artwork. Creating your own styles for the latter purpose became a time-consuming, manual process using brushes. However, thanks to new automated options in Photoshop CS6, pattern generation has become a whole lot faster: Many users will apply patterns from the Layer Style options, but you can also apply Patterns from your Fill dialog box (Shift+F5), now with a new Scripted Patterns option set.

All you have to do now is create a single visual element or shape, activate this new option and choose from the related drop options – including Brick Fill, Cross Weave, Random Fill, Spiral and Symmetry Fill. These will then duplicate and order your single element into a visual pattern, which you are then able to save as a preset.



# THE NEW CROP TOOL

UNCROPPED

### GET TO KNOW THE VIEW OPTIONS OF THE NEW CROP TOOL IN CS6 AND ALL THE OTHER HELPFUL ADDITIONS TO THIS ESSENTIAL FEATURE

he Crop tool has been one of Photoshop's most important tools from the beginning. It gives us the chance to increase the strength of an image by simply cutting out parts that distract the eye from the scene. The tool has been given some exciting new options in CS6 that make using it easier than ever. The new features take some getting used to, as the tool is quite different from earlier versions.

Rather than focusing on just cropping out unwanted pixels, the Crop tool now makes it easier to create a pleasing overall composition. Take, for example, the

six new View options. There are a number of different ones (demonstrated on the page across) that will let you position subjects along pre-defined lines of composition. They have been based around traditional photographic practices, and will help you form a more visually balanced and aesthically beautiful piece from your original image.

As well as the View options, the Crop tool can be set up to keep cropped parts of an image, and Photoshop CS6 includes the Classic mode to revert back to the more familiar version of the tool, so you can still use it to simply crop images.





The Crop tool can be set so that it always stays central as you move its

boundary. This option, called Auto Center Preview, is available by clicking on the cog symbol in the top Options bar, with Show Cropped Area underneath it in the list.



#### **ROTATE AND RESIZE**

With Auto Center Preview on, you're actually rotating and resizing the image and not the cropping boundary. This allows for a better preview of the final positioning of the image before it's cropped, so you can see what's level and what's not.



**AUTO CENTER** 

01

CLASSIC MODE CLASSIC MODE Classic mode takes you back to the style of Photoshop CS5 and earlier. This means that the cropping boundary is rotated and not the image. Pressing P will guickly switch the mode on and off, depending on your preference.



04 DELEIE FIALLS In CS6 you have the option to keep areas DELETE PIXELS that you have cropped away intact. By deselecting Delete Cropped Pixels, you're able to position the image using the Move tool after the image is cropped. This way, changes are never permanent.



05 CROP RAILUS The new Crop tool comes with different preset sizes. These change the ratio of an image and are found in the Options bar. They include 1 x 1 (Square), 5 x 7 and 16 x 9. The Unconstrained option will let you reshape the boundary to any size.



**KNOW YOUR SHORTCUTS** There are a number of shortcut keys that can be used along with the Crop tool. Press X to turn the cropping boundary 90 degrees, or press R to open up the Image Size & Resolution menu. Here you can manually choose the final width, height and resolution of the area being cropped.



#### **STRAIGHTEN TOOL**

The Crop tool comes with an additional option to level horizons or objects in an image that may be askew. Click on the Straighten symbol in the Options bar and then draw a line across the part of the image that's meant to be level. Photoshop will adjust the angle of the cropping boundary.

#### CYCLE THE **VIEW MODES**

When using the Crop tool, the O key cycles through the different views quickly. By pressing this shortcut key multiple times, you can go from the Rule of Thirds to Triangle in an instant, or any other that suits your image. To use the tool's shortcuts, adjust the boundary of the cropping area first. Otherwise, other tools will be chosen in Photoshop and you'll have to go back to the Crop tool.

#### CHANGING MODES CHOOSE THE VIEW TO BEST SUIT YOUR PHOTO

#### RULE OF THIRDS USE THIS TRADITIONAL COMPOSITION TRICK

The Rule of Thirds option within the Crop tool splits your image into nine sections. When using this on images such as landscapes, place the horizon along either of the two horizontal lines of the guide. Close subjects can be placed directly over one of the vertical lines. If there are any smaller objects or a person's face in the photo, look to place them where the lines cross over. Here, we placed the moon directly in the centre of the grid, with the horizon a third of the way up.





#### **GRID** THIS OPTION IS IDEAL FOR CROPPING CITYSCAPES

Use the Grid view to keep those straight edges perfectly level. This is not only useful for lining up images containing buildings and other edges that look best when straight, but also when cropping graphical pieces for the best possible result.

As with all of the options under the View drop-down, this can be rotated to fit the angle and positioning of the subject by clicking and dragging anywhere outside of the cropping boundary. We have rotated and cropped in closer to the building so the brick columns are perfectly straight and the close-up effect gives more impact.

#### DIAGONAL LEVEL YOUR IMAGES TO BRING OUT YOUR SUBJECT

The Diagonal option is helpful for squaring things up and making the focal point more central. In this example image we have straightened the bird's perch and cropped closer to the little fellow

If there are any diagonal lines of composition running through your image then these can be aligned too using the overlaying guides. There are two lines that run from each corner and meet in the centre as a diamond shape. This can be used to frame an object directly in the centre and these will change size depending on how rectangular the proportions of the area are.





A new and more interesting perspective is



#### **GOLDEN RATIO** AN ARTIST'S TECHNIQUE FOR BALANCED IMAGES

The Golden Ratio may seem very similar to the Rule of Thirds option, but the first thing to notice is that not all its segments are the same size. This mode can dramatically improve composition and suits most types of images.

This is especially useful if there are faces in the image, as it helps to keep them just off centre, which is often the most visually appealing way to position them. In our example image, we lined up the man's face with the intersecting lines at the top left. Also, the horizon could be straightened with the lower horizontal line of the guide for an even more effective crop.





#### **GOLDEN SPIRAL** TRY THIS OPTION FOR DETAILED CLOSE-UPS

To crop images with more of an abstract angle, try using the Golden Spiral option. Overlay the lines of composition with the curved spiral grid that this mode produces, and place the main subjects directly over the end of the curling lines. Resize the cropping boundary to get rid of any parts of the image that you don't feel are necessary, and try to align your image elements along the guide. Your subject should sit in the centre where these lines meet

This option is ideal if you want a close-up image with impact, great for things like food photography or things with lots of texture and detail.

# PERSPECTIVE CROPTOSHOP CS6-SPECIFIC

TOOL TO CROP AND REALIGN YOUR IMAGES

he Perspective Crop tool is new to Photoshop CS6 and lets you crop subjects according to the angle they've been photographed. This type of tool is ideal if you have taken a picture of an object that should be square, but for some reason has come out at an angle in the final photograph. Take, for instance, this sign that's been shot so it's not quite square to the camera. The Perspective Crop tool makes it very simple to lay the subject flat just by dragging across a cropping boundary. It comes with a grid too, so making sure a subject is square to the lens has never been easier.

Don't worry about achieving perfect perspective in the initial placement of the four corners, as they can be tweaked as much as you like once set

#### STRAIGHTEN OBJECTS CROP DYNAMICALLY WITH PERSPECTIVE



**SET OPTIONS** Select the Perspective Crop tool (C) from the same part of the Toolbar as the normal Crop tool. In the Options bar, tick the Show Grid box and, if you need the image to be a certain resolution (such as 300dpi), enter this amount into the Resolution field.



**D2 PLACE MARKERS** With the tool set up, click once on the corner of the subject. This indicates where you want Photoshop to crop the image from. Drag a straight line down and align this with a straight edge in your image.



PLAZA

INDEPENDENCIA

**PLAZA** 

**INDEPENDENCIA** 

BEFORE

AFTER

**D3 LINE IT UP** Continue to place markers on all four corners of the subject you want to crop. Use the corner points to align the grid overlay with the straight edges in the image and hit the tick in the Options bar.



# THE IRIS BLUE FILTER

#### TO CREATE STUNNING PORTRAIT EFFECTS

hotoshop CS6 has a whole set of new blur filters that use a completely fresh control system to help users achieve professional results. We're looking at the Iris Blur here, which is used to help replicate a shallow depth-of-field effect. It does this by creating a sharp centre and gradually blurring out to the edges of the image. This is a subtle yet effective way of bringing more dynamism to your photographs.

The filter is controlled with a ring that surrounds the area you want in focus. In the middle of this ring is the Blur Ring, which you can dial to increase or decrease the blur effect (which can also be controlled from the options in the right-hand panel). You can create focus shape and direction by dragging the small white squares on the outside of the main ring to where you want them. Click with your mouse to set the main centre of focus.

You can also control the amount of bokeh, which adds an optional degree of this light effect to the background of your photo. When you're done, you can opt to add a mask of the blur effect to your Channels palette, so that you can reactivate it if you need to.

**FIND THE FILTER** Open the image that you want to work with. We have chosen this photo because a shallow depth of field will work well with it. Go to Filter>Blur and pick the new Iris Blur from the options at the top of the drop-down menu. This will open the new Blur interface, from which you can access all the new blur effects.





**CONTROL THE EFFECT** The main focus ring will appear in a default position. Click where you want the centre of your blur to be – we went for the right-hand eye. You can then change the size and shape of the focus area by dragging the control points around the focus ring, and also adjust the strength of the effect using the centre Blur Ring.



**ADD IN SOME BOKEH** Using the Bokeh section in the right-hand panel, move the Light Bokeh slider to the right to begin to add in some of this lens' effect, which works well on this image by creating spots of light in the background. You can also alter the colour of the bokeh effect, though for this image we have chosen to leave this slider alone.



# CAMERA RAW 7

WE TAKE A LOOK AT THE NEW FEATURES AND TOOL IMPROVEMENTS IN THE LATEST VERSION OF THIS ESSENTIAL PLUG-IN, UNVEILED ALONGSIDE PHOTOSHOP CS6

Adobe brings out the latest version of its RAW image conversion plug-in, Camera Raw benefits from the tried and tested abilities of Photoshop Lightroom 4, using the same processing module.

What this means is that there are new tools, an improved interface, faster application and under-the-hood improvements, meaning it's easy to enhance both your RAW photo files and JPEGs. On a technical note, the software has increased its compatibility with even more cameras, so that over 350 models are now supported.

#### Interface changes

There are a few differences that are noticeable as soon as you open the interface. The tool set down the right-hand side of the screen has replaced a couple of sliders with new options. Exposure and Contrast are still present and correct, but Fill Light, Recovery and Brightness from Camera Raw 6 (we have been comparing directly to 6.4.1) have been removed. Instead, you can now alter the Highlights, Shadows, Blacks and Whites, which give you more control over the amount of detail that you can recover from shots. This means that even images taken on a mobile phone, for example, can have detail rescued that you didn't even realise was available in the original image. Another change that we really like is that all the sliders are set to 0 by default and the slider starts in the middle position, as opposed to Camera Raw 6, where some of the controls had 0 at the far left so that the results could only be increased from a starting point. Also, in Camera Raw 6 default values were applied for you. which weren't suitable for every image. Other than these points, there are no cosmetic differences.

Even images taken on a mobile phone can have detail rescued that you didn't even realise was available in the original image

#### Improved processing

There are far bigger differences between Camera Raw 6 and 7 however. The new processing engine makes a dramatic difference to the results that it's possible to achieve, pulling out every possible speck of tonal information from any photo – not just RAW files.

One thing to note if you are a fan of Camera Raw and already have a library of images tweaked by the plug-in, is that if you open a previously edited image in Camera Raw 6, the old sliders are made available to continue tweaking. However, if you want to port the image into Camera Raw 7 instead, then you can use the Process drop-down in the Camera Calibration menu to access the new processing engine. In the same way, any presets that you have from Camera Raw 6 can still be used and the old sliders will be shown again.

#### The new tools

The tools that you will probably end up using the most in Camera Raw 7 are Highlight and Shadow, which replace the Recovery and Fill Light sliders in location on the interface only. They are incredibly powerful and push the tonal range to its limits, bringing back more detail than ever possible before, giving HDR-like effects on a single image.

These tools also benefit from the slider changes too, as you can both increase and decrease Highlight or Shadow information to get the look that you require. These can be used in combination with the overhauled Black and White sliders, which can take your highlights and shadows to their extremes without introducing unwanted artefacts.

Another new tool is the Clarity slider, which shares its name with a slider in Camera Raw 6, but operates on a much more advanced level. It helps to improve the clarity of your images significantly without bringing in image halos. Again, working in combination with the other new tools available, this can add punch and vibrancy to your images and make them stand out when they otherwise wouldn't have.

These new tools can be added to the overall image, but you can also apply them selectively by using them alongside the Adjustment Brush and Graduated Filter options – see the mini tutorial below for more on this.



This heavily shadowed RAW image has been given the new Highlights and Shadows treatment, bringing back detail throughout the scene without introducing artefacts in the process

#### THE NEW INTERFACE FIND YOUR WAY AROUND CAMERA RAW 7'S NEW UI





#### 001 |

Access the Adjustment Brush here to apply the new tools to selected areas of the image only

#### 002 |

Apply all of the new tool options with the Graduated Filter as well as the Adjustment Brush tool

#### 003|

The Highlight and Shadow sliders are completely new and offer powerful adjustment options to affect the tonal range of an image

#### 004 |

This slider has been nis slider has been powerfully rewritten so that it doesn't introduce artefacts or halos, but has a massive impact on the overall clarity of an image

#### 005|

Use this little camera icon to switch to older versions of the Camera Raw interface if you are working on previously edited images

#### USE THE ADJUSTMENT BRUSH

SELECTIVELY ALTER THE HIGHLIGHTS. SHADOWS OR CLARITY VALUES WITH THIS POWERFUL TOOL

#### START THE ADJUSTMENT

01 With an image open, select the Adjustment Brush icon from the top Options bar. This brings up all of the sliders of things you can selectively adjust. We are going to start by tweaking the highlights of the sea, so we push the Highlights slider to the right and then click with our brush to make a pin in the sea, before beginning to brush over the area we want to affect. You can change brush sizes using the [ and ] key shortcuts.



#### **MULTIPLE ADJUSTMENTS**

When you have treated the sea, you can choose to add a new Adjustment Brush to the image by selecting the New Radio button on the right, above the sliders. We now increase the Clarity a bit and brush over the grass, before adding yet another brush. Increase the Clarity and Saturation to brush over the sky area. When you brush you are creating masks, meaning that you can go back to any of the brushes you have created to tweak.



#### MASKS AND PINS

03 When you apply a brush, the pin is left behind. Hover over any pin and you can see a mask (this will be a white by default, but you can change it) of the area being affected. You can then easily make further changes to the masked areas by clicking on the pin to reactivate that brush and use the sliders. Make sure that the Add Radio button is selected to continue adding to the brush's mask. Repeat any of the steps as needed to finish.



# CS6 LIGHTING EFFECTS FILTER

FIND OUT HOW THIS PHOTOSHOP FILTER HAS BEEN COMPLETELY REDESIGNED FOR THE LATEST VERSION

he Lighting Effects filter is hardly a new addition to Photoshop, but it has been completely redesigned and rebuilt for CS6. You access the filter from Filter> Render>Lighting Effects, which takes you to the new dialog. In the new interface, there is an Options bar along the top, from which you can access the Preset options for lighting, as well as the different types of light on offer: Spot, Point and Infinite.

Spot lights give a small amount of light, which you can customise to alter the intensity, location and direction, as well as the Hotspot location - which is where the light hits your subject. Point lights are like light bulbs and you can alter their location and intensity but not their direction. Finally, Infinite lights are more distant light sources, and you only have the option to change their intensity or colour.

The Properties panel down the right-hand side of the screen has lots of different sliders that you can adjust to tweak and customise your lighting. You can also add multiple lights to any scene as needed.

**One and an equivalent and the equival** 





BEFORE

**D2** PICK A LIGHT TYPE Add a new light from the dropdown menu in the Properties panel, or using the Lights tab in the Options bar at the top of the screen. We are going for a Point light in this particular scene, which brings up a control ring with an Intensity Ring in the centre. Adjust the Intensity to suit.



**MAKE MORE ADJUSTMENTS** We have increased the Exposure, lowered the Gloss and increased the Metallic and Ambiance values. You can save presets for future use, though trial and error works well to get the right look. The faster processing of Photoshop CS6 means alterations are made in real-time.





# THE OL PAINT EFFECTS IN YOUR PHOTOS FROM JUST ONE FILTER

il Paint was first introduced to us as part of the Pixel Bender plug-in for Photoshop CS5. The Pixel Bender set of filters used the GPU to give extremely powerful effects that weren't achievable using the standard filter set (it's still available for CS5 users here: http://labs.adobe. com/technologies/

**pixelbenderplugin**). The Oil Paint filter was the main point of interest, as it offered a simple way to create basic painting effects without any painting skills, but with results that far surpassed those of the usual Artistic filters.

Oil Paint has now been incorporated into Photoshop CS6 as standard. It is in the Filter menu, but separated from the other creative filters, placed at the top of the menu with the Liquify filter. Selecting this opens a new dialog window where you can edit the effects to your heart's content to get the look you're after. It makes a good starting point for painted effects, and you can continue to work with layers afterwards to tailor the look.

**FIND THE FILTER** The new Oil Paint filter is part of the Filter menu, but it sits at the top, separate from the normal filters, setting it apart from them. Click on this and you will be taken to the new dialog window for the filter. There are minimal options down the right, but they are worth playing with.





**D2 BRUSH CONTROLS** The first set of sliders controls the brush that is being used, how detailed it is and how smooth the strokes are. If you prefer a grainer effect, then lower the Stylization slider. Use Scale to change the number of brushstrokes, which will determine how heavily the paint is applied.



**D3** LIGHTING OPTIONS There are two sliders that control the lighting. The first enables you to choose the angle of the shading on the canvas. The Shine option lets you determine the vividness of the piece. We found that turning the Shine right down gave a natural effect, but it depends on the look you are going for.



## SKETCH WITH ERODIBLE BRUSHES

#### DIGITAL ARTIST SALLY JANE THOMPSON TESTS OUT CS6'S NEW ERODIBLE BRUSHES

he goal with this sketch was to test out the new Erodible brushes in Photoshop CS6, which we heard about and were intrigued by. Brushes designed to wear down as you draw, as pencils and other dry media would in real life? This sounded like it could aid in achieving a textured and organic drawing. But what speed do they erode at? What if we want a thicker, blunter brush, but the tool is still sharp?

Other brushes can be set to exactly what we need, so this adds a bit of unpredictability. When drawing with natural media, we never notice the way the pencil is blunting as we go. We sharpen when we need to, but until then we subconsciously adjust and make use of that element of the tool. But does this transfer to digital tools, or are they better suited to the control we're used to?

In the Brush palette, you can find a group of brushes with Erodible in the title. There are five shape options – Square, Flat, Round, Triangle and Point – as well as a custom option.

We started with the Erodible Point brush and experimented with some marks. The first thing we noticed was that, although the surface area changes size as the tool wears down, it's a solid shape. There's no variable line width – in fact the Pressure button on the top taskbar is greyed out when these brushes are selected. Any line variation over the course of a drawing will come solely from the changing surface size of the tool.

We set the Point tip to 50% Softness. The Softness setting is like the H/B ratings on pencils, denoting the softness of the digital lead and how fast it wears down. The erosion was instant, and we found ourselves having to sharpen frequently by clicking the Sharpen button beneath the Softness slider in the Brush palette. We ended up switching to 0% Softness and simply using it like a regular Hard Round brush while we continued to lay the initial sketch down. We changed to 20% Softness and tried to avoid having to sharpen too often by going into darker areas as the line gets thicker, which, while it doesn't have a natural feel, worked fine. It takes about two minutes of drawing to get down to full worn-down width at this setting. The eroding starts to dictate the drawing style, and we found ourselves having to put down thick, strong lines to keep control.

We began to lay down some softer tones and tried the Round tip. We also turned on the Pen Pressure Opacity button, on the top taskbar, to add some extra softness by variable opacity. The brush feels much more natural when used for painting, although the size range between sharpened and blunt is fairly small on the Round point. Carrying on, we tested out the other available shapes. Erodible Square seems a bit of an oxymoron, as there is no tapered tip to erode, so it remains pretty much a single-sized hard brush. Erodible Triangle's pointed edges make it feel the least organic of the lot to paint with. However, we continued to use it at a small size, 25% Softness and Opacity and Flow at 80%, as a linear drawing tool on the hair. We found it fairly apt for the task,

though being a flat shape it did nothing special that we could observe. With the Opacity button checked, the lines faded gently at each end, avoiding a harsh look despite the pointed shape. The Flat option is similar to using a regular hard brush.

We ended up using Round and Point for the remainder of the image, the two with the most observable erosion. Eventually, having become used to these brushes, we quite enjoyed working with them. However, they are essentially hard brushes with, in a couple of cases, a little variation.

For images that involve bold lines or strokes, these brushes may be a good fit. Additionally, for artists who tend to form a line from several strokes, the Point tip's thin-to-thick progression may be a good fit, provided they could develop a habit of hitting the Sharpen button constantly.

If you like to use a simple hard brush in your work, the Erodible tips might add a bit of extra variation to your strokes. But with the erosion occurring in a regular way and over a generally small range, most of the organic or textural qualities in the work will need to come from other settings and the brushwork itself.

#### CREATING THE SKETCH EFFECT VARY BRUSH SETTINGS TO ACHIEVE THE BEST RESULTS

This image primarily used the brushes in three ways. An initial undersketch was done with the Erodible Point used like a Hard Round brush, at 0% Softness, a small size and high Opacity. Building up the sketch, we alternated between a large soft brush for tones and a smaller, more solid brush for detail. For the soft brush we used the Round tip, at 20% Softness and generally a low Opacity and Flow (adjusting between 20% and 80% as needed). For the detail brushes we used the Point and Triangle tips, at small sizes, high Opacity (70% to 90%) and low softness (or an unsharpened tip) to avoid unexpectedly thick lines.



## RESAMPLE WITH PHOTOSHOP INTERPOLATION

WE RUN THROUGH THE WAYS TO MASTER YOUR IMAGE PIXELS WITH PHOTOSHOP RESIZING TECHNOLOGY

hotoshop deals in raster images, which are built from multiple physical points that we refer to as pixels. These are essentially single points of colour, with each image produced having a fixed number of pixels available.

When you make an image or element larger or smaller, you're effectively asking Photoshop to find ways to add pixels that aren't there or intuitively subtract them. This can sometimes become a serious issue, affecting image quality if you're unaware of the limitations of the software.

By following the correct procedures you can easily optimise your outcomes, most importantly through related Interpolation options. In Photoshop CS6 these can be found in the overhead menu, when resizing with the Move tool.

These Interpolation dropdown options include: Nearest Neighbour, Bilinear, Bicubic variants, Smoother, Sharper and the new Bicubic Automatic that repairs pixels for the best results. However these options aren't available in versions pre-dating Photoshop CS6. Instead users can access options from two locations – Photoshop Preferences>General>Image Interpolation and Image Size>Resample Image. Both are still available in CS6, but for those not yet confident with this latest version, we'll show you how these work, explaining which is best for each situation.

# 1,011 X 854 PIXELS AT 100%

This image was enlarged using Image Size>Resample Image set to Bicubic Smoother



**BILINEAR** Open Preferences (Cmd/Ctrl+K) and set Image Interpolation to Bilinear or select it from the Interpolation options at the top of the interface. This calculates four surrounding pixels, averaging the colour values of these. It's great for small amendments to scale, but can create a blurring.



**D2** BICUBIC SMOOTHER AND SHARPER Bicubic is a more precise method, producing smoother tonal gradations by sampling from 16 surrounding pixels. The Smoother setting

from 16 surrounding pixels. The Smoother setting will improve more dramatic upsizing, while Sharper holds in the detail when descaling. This can sometimes result in too much sharpening.



**RESAMPLE SIZE** This option can be set according to the

conditions of your resizing (see Step 2), found at the foot of the Image>Image Size panel. It's best to interpolate here in small increments, setting Document Size to Percent, increasing or decreasing by values of 10 (Percent).

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# **ADOBE BRIDGE**

### WE LOOK AT THE CAPABILITIES OF THIS ASSET MANAGER THAT COMES AS STANDARD WITH PHOTOSHOP

ridge is shipped with every version of Photoshop, but it has always been easy to forget about it, hidden away on your hard drive. However, since CS5 introduced Mini Bridge, a palette integrated directly into the Photoshop interface (it was also in InDesign), it has come more to the forefront.

In Photoshop CS6, Mini Bridge has taken another leap forward and now sits in a more prominent position at the bottom of your main editing window, making it easy to find and open assets as you need them. You also get to access some of the Adobe Bridge features, such as opening files quickly in Camera Raw. Bridge CS6 also benefits from 64-bit support, which helps you to work faster when searching and organising large volumes of files.

#### Workspaces in Bridge

When you open up Bridge for the first time, there are a lot of windows and palettes. There are also different preset workspaces, just as in Photoshop, which you can switch between using the tabs in the top-right of the interface: Essentials, Filmstrip, Metadata, Output, Keywords and Preview. Each of these can be selected with a shortcut, which is Cmd/Ctrl+F1-F6 (in the order listed here). Essentials is the default and will be best for when you're first starting to use Bridge. It gives you access to all of the key features you'll need for organising your photos.

Filmstrip gives you a bigger preview of your images as you select them and Metadata gives a long list of all the keywords and file information associated with each image. If you select the Keywords section in the Filter tab on the left of the screen, then you can filter the images by keywords

Bridge supports a huge range of file formats, so you can use it to store all your illustrations, photos, video clips and so on, making for a useful centralised database to only see the ones that match your needs. Output gives quick access to the options for creating a PDF or Web Gallery (more on this later), Keywords is similar to Metadata, but only lists the keywords associated with files.

Preview is handy if you just want to see your images with no other information. Just as in Photoshop, all of the palettes are flexible in their location, so they can be moved around depending on where you would prefer them to be. You can then save these custom workspaces quickly and easily to get the most effective environment.

#### Organise your assets

One of the key uses of Bridge is to organise your assets. Bridge supports a huge range of file formats, so you can use it to store all your illustrations, photos, video clips and so on, making for a useful centralised database. When you select an image you can view the built-in metadata associated with an image, such as the type of file, size, associated program, dimensions, colour mode, shooting information for photos, GPS data where available and so on. The great feature about Bridge is that most of these fields are editable as well, so you can make changes to them as and when you want. If you want to get really organised, then tagging will make your life a lot easier. You can add images to keyword categories, such as people's names or project titles, and assign individual keywords. If you are diligent about doing this, you can find assets quickly and easily using the options in the Filter window. You can also rate images out of five stars and create Collections.

#### Export and output

You can easily export your images from the Essentials workspace, which enables you to share an image quickly on Facebook, Flickr or Photoshop. com. You can also save a copy of the image out to your hard drive. If you go into the Output options, then you can create a variety of PDF contact sheets to a simple web-based gallery. The options are self-explanatory and there is a Preview option so you can see the changes you are making as you work just by hitting Refresh Preview. Web galleries are uploaded to an FTP server and PDFs are saved to your computer. Bridge is also handy for opening images in Photoshop or Camera Raw, with dedicated icons at the top of the screen that are active when a relevant image is selected. This is good if you want to use Camera Raw's tools on a non-RAW image.



View your images, add keywords and give them a star rating to keep all your assets organised in Adobe Bridge



#### THE BRIDGE INTERFACE

WHERE ALL THE MAIN TOOLS AND PALETTES CAN BE FOUND



001| There are icons here to quickly open images in Photoshop or Camera Raw to edit them if you need to

002 | There are a variety of different workspaces available by default, which are accessed here, or you can add vour own custom workspaces

003 | The Content window shows all of the assets in the folder selected in the Favorites or Folders window, with star ratings and more

004 | In the Filter tab, you can access all of the different metadata that can be applied. By clicking on any value in the lists, you can filter the content you see

005| The Metadata and Keywords panels let you edit the information associated with an asset so the Filter options are more accurate

#### **USE MINI BRIDGE IN PHOTOSHOP**

YOU DON'T HAVE TO BE IN THE FULL BRIDGE PROGRAM TO ACCESS SOME OF ITS KEY TOOLS

#### **FIND YOUR FILES**

UT If you open Photoshop you will see a little Launch Bridge button in Mini Bridge. Once Bridge is running, you will be able to see all your files and folders in the right-hand window, where you can navigate to the folder that you need for a project. When you have selected the right folder, vou will see all of the assets stored inside in the Mini Bridge window. The icons above the folder enable you to filter the order in which they appear.



#### **ACCESS FILTER INFORMATION**

UZ You can filter the images that you see just as you would in full Bridge, though there are fewer options to filter through. Click the little icon next to the Search bar to see this context menu. You can opt to see images of a certain star rating or only view images that have been labelled. For a more detailed filter, you can use the Search bar to enter keywords and view only images that match vour search terms.



#### **OPEN IN CAMERA RAW**

U3 Pick any image and Ctrl/right-click to bring up this context menu. Here you can change the name of an image or make it a Favorite. You can also view it in full Bridge if you need to make any detailed changes or run a Slideshow of the selected folder's images. The option that we find most helpful is the Open With>Camera Raw, as this lets you easily access the Camera Raw tools on any photo directly from within Photoshop's interface.



# THE RETURN OF CONTACT SHEETS

#### THIS POPULAR OPTION MAKES ITS WAY BACK INTO THE AUTOMATE MENU

contact sheet is simply a page of thumbnails for a set of images, so they can be used for reference. It's a handy layout when it comes to selecting a choice of photos from a shoot, for example, as you can quickly browse all the options in one place, before picking a final photo. Photoshop always used to have an automated option for creating these contact sheets, but it disappeared. CS5 users had to create contact sheets through Bridge or download and install the service as an optional plug-in.

Photoshop CS6 sees the feature making a comeback in the Automate menu and it's as easy to use as ever. It's best to ensure that all the images you want to create a contact sheet for are well organised before you begin. If you want to use the filenames as captions make sure they are something useful, rather than the default 'P123456789.jpg' or whatever your camera creates. You can also organise images into sub-folders if you want to automatically create separate contact sheets for different categories.



#### AUTOMATED OPTION First, make sure that all your photos are

organised ready to start creating a contact sheet. Next, open Photoshop CS6 and go to File>Automate. Among the many options here you

will see Contact Sheet II, which will bring up a new dialog box to start adding your information.



SET THE OPTIONS

Select the folder where your images will be coming from. You can ask Photoshop to look at the sub-folders and tick if you want them to be added as new contact sheets. You can then choose options such as a size, colour mode, resolution and the like for the page



03 LET IT RUN When you are done, you can hit OK. Photoshop will now take each photo, put it on a layer, resize it to fit the page, add a text layer for the caption and repeat for every image. The final step is to flatten it all down and you will be left with a contact sheet ready to send out to clients.





## SKIN TONES SELECTIONS

#### WE EXPLORE THE POTENTIAL OF THIS CS6 OPTION FOR THE COLOR RANGE COMMAND

dobe has enhanced Photoshop CS6 with new tools that automate numerous applications, running faster than ever before. The new Skin Tones option, added to the existing Color Range presets, is a great example.

This feature complements the workflow of image editors and photo retouchers. It provides a one-click application for professionals looking to make quicker selections in portrait images, while enthusiasts will no longer have to worry about mastering complex selections.

All you need to do is simply Cmd/Ctrl-click on your image, with the Marquee tool activated, and choose Color Range>Skin Tones from the drop options. Activating the Detect Faces command will improve targeted areas.

The Fuzziness slider still acts as a means to increase or decrease a selected colour range. Once combined with the new Selection Preview options, retouchers can improve their assessment of targeted areas. Now you can choose to map selections with visual White Matte, Black Matte and Quick Mask settings.

This option is so comprehensive it affords you more time in post-production phases, which is a certain luxury for image editors who work in bulk. Now you can spend more time tweaking tonality, smoothing skin and improving image lighting in your portrait shots, rather than bothering with time-consuming selections.

ADJUST COLOUR QUICKER Once applying a Skin Tones selection, you can easily tweak targeted areas by applying a live adjustment layer. As soon as you do, its layer mask maps to your Skin Tones selection. Easily edit mapped areas by Opt/Alt-clicking your mask and using black (subtract) or white (add) brushes.







**WORK WITH LAYERS** Skin Tones lets you make quick selections for duplication into a new layer. Desaturate and blow highlights using the Shadows/Highlights adjustment option. Set the layer blending mode to Screen, apply to an inverted layer mask and paint to this with a white brush.





**SMOOTH SKIN FAST** Smoothing skin with Skin Tones makes even the quickest techniques faster. Just make a selection, copy and paste into a new layer, then reselect. Apply a low Radius Gaussian Blur, apply a layer mask and invert this. Paint back in subtle blurring with a 30% Opacity white brush.



# USING THE WONDER HOW YOU

#### COPED BEFORE USING THE ADAPTIVE WIDE ANGLE FILTER

ith Photoshop CS6 comes the Adaptive Wide Angle filter; one of the lesser-known new features that actually has far more uses than its title suggests. On the surface it's a neat little tool to correct the distortion of fisheye lenses, meaning those lenses that employ curvilinear barrel distortion for that crazy-bulging-image effect.

Most people purchase a lens like this precisely for this look, so a filter designed purely to remove it doesn't seem to have a use much beyond saving the equivalent fee again for a rectilinear version (no distortion) of the same ultra-wide-angle lens. Yet there are further uses for this little filter that prove to be far more intriguing.

#### **Converge verticals**

First we need to correct the phenomenon of converging verticals, where the parallel lines of a building appear to move in towards each other towards its top. This is a natural perspective issue caused by the act of tilting the camera upwards and is actually present in lenses of all focal lengths, but more so in wide-angle lenses.

Photoshop's standard Lens Correction filter offers a chance at correction via the Vertical Distortion slider but in truth it never does a good job. Get one line straight and there's another further across that's still very wonky and there's nothing more you can do. Step in the Adaptive Wide Angle

Photoshop will push and pull the image in all the right places until converging verticals are nothing but a distant memory filter; simply mark out a number of the straight lines that need correcting and Photoshop will do the rest, pushing and pulling the image in the right places until converging verticals are a memory.

#### Panoramas

The filter's second use is to remove the curvilinear distortion that's present in a merged panorama, whether it's horizontally or vertically stitched. Recent versions of Photoshop include a Remove Geometric Distortion option in Photomerge that's supposed to remove this type of distortion for you, but actually it rarely works and you always end up with bowed horizons. For this reason, it's best to leave it off and use Adaptive Wide Angle filter, which does a far better job.

#### In action

There are drop options once you load the filter for your image and various sliders for each, but for everything we loaded, Photoshop accessed the correct setting automatically and all that was needed was to trace one or more outlines across straight lines.

For a fisheye landscape or panorama, simply drag across the horizon from the very left to the very right and release. A second bowed-angle line springs from the original and you can drag this line to match up with the horizon and the picture is corrected. If the entire horizon isn't visible, drag across the visible area, do your straightening and then extend the straight line to the edge of the image either side by hitting Shift and dragging. Even end-to-end horizons will usually need line extension once the first correction takes place. Once the filter has been applied, you can crop out any blank canvas or better still load the blank areas as a selection and use Edit>Fill>Content-Aware and see if Photoshop is successful at filling in most of the blanks.

For converging verticals, you need to work on even more lines. Find several horizontal and vertical lines in the image then click and drag to line them up. You need to specify which lines are truly horizontal or vertical in two-dimensional terms by Ctrl/right-clicking the relevant line and selecting horizontal or vertical. The verticals will be fine for buildings, but keep a close eye on the horizontals before you specify them as true. This is because you need to be exactly square to a building's face for the lines to look straight an image canvas. Again, you'll need to hit Shift and drag each line to the edges of the canvas and your building will be miraculously corrected. The process may take some time and attention, but is well worth it.





Blank canvas at the edges after transformation can be filled by Cmd/Ctrl-clicking the layer, inverting the selection then using Edit>Fill>Content-Aware

#### ACCURATE LINES AND SHAPES

MARK UP TRUE HORIZONTALS AND VERTICALS TO PERFECT YOUR IMAGE



#### 001|

This is the default tool for our horizontal and vertical line drawing and the one you'll be using most

#### 002 |

You can draw polygonal shapes with this tool but you can't mark true porizontals and horizontals and verticals, making the other more useful

003| None of the horizontal

lines in this image are true horizontal in two-dimensional terms. Here you can see none are completely flat

004 | All the vertical lines are true vertical so you can mark these as so by Ctrl/right-clicking or hitting Shift and dragging when drawing

005 |

Keep a very close eye on the Detail window as you draw your lines. You must ensure that they are placed with absolute precision

#### CORRECT CONVERGING VERTICALS REMOVE CONVERGING VERTICALS FROM ARCHITECTURE WITHOUT THE NEED FOR TILT/SHIFT LENSES

#### DRAW YOUR VERTICALS

01 Open your image and go to Filter>Adaptive Wide Angle. The default Constraint Proportions tool lets you draw your lines. Start with the verticals, holding Shift as you match them up and use the Detail window to ensure they're tagged as true verticals. Be sure to extend each line to the top and bottom of the canvas by hitting Shift and dragging the end points when a four-way pointer appears. You may need to drag three or four times



#### ADD YOUR HORIZONTALS **N**2 As we're not square on to one of the

building faces, there are no truly horizontal lines in two dimensional terms, so we don't want to mark these as horizontal by Ctrl/right-clicking or hitting Shift when dragging. It's still important to drag all these lines to the edge of our image canvas though so hit Shift and drag each once placed. The lines will be blue rather than purple to denote the fact that they're not true horizontals.



#### **CROP AND FILL**

03 You'll now have some blank canvas around the image. If there's complex detail at the image edges, Content-Aware Fill probably won't be enough, so crop (C) until you get near to easily reproduced detail like sky. Apply the crop and Cmd/ Ctrl-click the layer to load it as a selection. Invert this selection with Cmd/Ctrl+Shift+I, go to Edit>Fill and choose Content-Aware. Deselect and use Spot Healing Brush (J) to clean up join marks.



# FORMAT TEXT AND STYLES

### WE EXPLORE THE LATEST PARAGRAPH AND CHARACTER STYLE OPTIONS IN PHOTOSHOP CS6

hotoshop CS6's new Type tool options are geared towards flexible design, with styling and editing now faster than ever before. This makes tweaking type in pages for print or web UI far more productive and accessible.

These improvements are a result of the latest Paragraph Styles and Character Styles options. We suggest selecting Typography from the workspace drop option (top-right in the interface) to have all associate tools instantly available in one location.

Introducing the building blocks of your layout has also been automated, with instant Lorem Ipsum filler text now activated through a simple one-click option.

Building a Paragraph or Character Style is simple, as there are now a plethora of options available to you. Designers can personalise alignment, font style, colour and weight options. You can manipulate Horizontal and Vertical scale, Auto Leading, word and letter spacing and even write in additional languages.

Ultimately these options, adopted from InDesign, are made more accessible than working with multiple type layers, which was the norm in pre-existing versions of Photoshop CS.

#### 01 USE LOREM IPSUM In previous editions of Photoshop,

throwing down some blurb to work with in your template meant you had to draw out your text box. Then you'd type and repeatedly copy and paste text to fill the space. However, as Photoshop has borrowed much from InDesign, now you needn't toil manually. Instead you can draw out a text box and select Type>Paste Lorem Ipsum.





PARAGRAPH STYLES

Once your Lorem Ipsum is set, you can start to fashion your paragraphs. Before you do, hit the Create a new Paragraph Style option. Double-click your Paragraph Style 1 preset to alter the name, colour, font type, alignment and many other advanced features. Changes update live, so all you need to do is simply click between presets to change style factors.



O3 CHARACTER STYLES This functionality is interesting, as it lets you redefine the style of individual words and sentences. Simply select the word(s) you want to change and hit Create a new Character Style. Double-click the preset to make changes, the

same as a Paragraph Style. If you decide to update the effects in this preset, each word with the existing effect attached will update automatically.



## MASTER SCRIPTED PATTERNS

#### WE EXPLORE THE CREATIVE POTENTIAL OF THIS NEW PHOTOSHOP CS6 OPTION

t first, native Pattern presets in Photoshop had limited use for rudimentary texture application. But soon Photoshop artists started personalising patterns and enhancing projects for both on-screen and print.

The new CS6 Scripted Pattern options are in harmony with this creative philosophy. These now offer variable styles, which liberate designs from the single-tiled look that was set in earlier versions. Each defines its own method of displaying your pattern.

Brick Fill fixes textures into rows much like brickwork, with Cross Weave also adopting real-world properties, interlinking multiple textures at alternating 90-degree angles. Both these styles introduce alternate tones to your original pattern, however Spiral retains the original colour of your pattern. Random Fill is less organised, offering entirely random effects each time you apply.

Patterns can now be applied to empty layers, maintaining transparency. This means you don't have to bother with solid backgrounds when layering effects. Unfortunately these presets don't extend to the Layer Style options.

Parameter control would help adjust looks, applying effects non-destructively in projects. Hopefully we can expect these updates in the near future, but for now we'll show you how to approach existing scripted styles.

**RANDOM FOREGROUND ELEMENTS** The Random Fill throws out some cool experimental effects. We've created a new pattern using leaf stock, applying this scripted pattern to create a foreground. The selection size you make around your leaf will establish spacing applied in your Random Fill effect.





**O2 CHEQUERED STYLES** The Brick Fill option works best when applied with shapes with a hard edge, namely squares and rectangles, saved as a new pattern. This eradicates the annoyance of negative space that appears with other shapes. Stick to four sides and these should interlink nicely.



**MASTER THE CROSS WEAVE** Cross Weave styles are very specific, so stick to the fundamental shapes. We've created a small gradient shape in CS6, making a selection and saving this as a pattern preset. Once applied using Scripted Patterns>Cross Weave, the effects are quite attractive.



## COLOR LOOKUP ADJUSTMENTS WE TAKE A LOOK AT THIS NEW ADJUSTMENT LAYER, INTRODUCED IN PHOTOSHOP CS6

here are so many new features in Photoshop CS6, that some of them seem to get swept under the table with the focus being on the big additions to each version of the program.

For example, did you know that there is now a Color Lookup adjustment layer in CS6? This works using Lookup Tables (LUTs), which are common in the film, video and TV industry to grade and composite film during post-production.

This means that you can quickly and easily apply preset looks to your photos in seconds, to get some really interesting effects. You can also use them on video, which means that you can grade your film.

Don't be afraid to stack up multiple adjustments either, as you can really get some professionallooking results by learning which of the presets work well together and which don't.

There are three categories of presets (3DLUT, Abstract and Device Link), which together offer over 30 different effects. You can also import more of your own. While there are some very advanced ways to use this adjustment layer, for now, we shall just run through the basics to introduce you to the feature.

#### INITIAL ADJUSTMENT

 
 INITIAL ADjournant

 First of all, you'll want to consider what
 effect you are trying to achieve, and choose your image accordingly. Once you've decided, open up the image in Photoshop. You will need an RGB image to access the 3DLUT presets, but you can use the other categories with CMYK images. From the Adjustments palette, pick the Color Lookup option at the end of the second row.







#### PICK AN EFFECT

02 PILM AN EFFLET. The Properties panel will now open, where you can select from the various presets available in the three different categories. You can load your own presets too. We expect to see more of these presets available on the internet in the future. All the presets are applied like the normal adjustment layers, with a mask attached, so the process will seem very familiar.



03 STACK THEM UP If you want to add more than one look to your image, then simply repeat this process. Select the Color Lookup adjustment from the Adjustments window and pick a preset from the Properties palette. It is worth experimenting, as there are some great combinations available. You can even add these adjustments to video clips in the same way





### THE BEST COLOR LOOKUP EFFECTS HERE ARE JUST A SELECTION OF EFFECTS YOU CAN ACHIEVE ON THE SAME PHOTO

# BlueTone

A creative effect that can be applied to create surreal looks



Set the mood and drop the lighting, keeping colours warm



CrispWarm

Boost the saturation of colours for richer tones



Cool the image tones and saturate colours



Another creative effect that instills a sense of the surreal



Soften detail and boost exposure for a rousing look



Great for transforming day into night and horror images



An essential filter for creating vintage looks



A rosy tint perfect for model and landscape shots

#### SOURCE FILES AVAILABLE

You'll find the images you need to help you with this tutorial in the disc provided along with this bookazine.

## SAVE TIME WITH LAYER COMPS

#### SHARE IMAGE STAGES AND UPDATES MUCH QUICKER WITH NEW AUTOMATED OPTIONS

he Layer Comps panel in Photoshop is something of a hidden gem. This option might not be the most radical, but it will certainly improve the way you present your artwork and liaise with clients and other creatives. You can easily activate the feature by selecting the Window>Layer Comps menu.

The Layer Comps panel effectively enables you to take snapshots of key phases of your production in your layered images. You can then save these as presets and play them back to art directors, clients and so on, at any time needed during your creative process.

This option is an advantage for many Photoshop creatives. If you're a retoucher you can more easily present progression without having to filter through separate or flattened layers. Web designers can now show rollover states far quicker with this option. The Layer Comps feature reduces numerous file saves as a means to share alternate image states, which frees up your desktop memory storage.

**ADD A LAYER COMP** To add key stages of applications as layer comps, first make your changes then afterwards hit the Create new Layer Comp button (at the foot of Layer Comps panel). You can make further amendments, but make sure to select Update Layer Comp to make this stick.





This is all well and good, but what if those you want to share this with people who don't have Photoshop CS6? Adobe has thought hard about this and come up with an elegant solution - a Layer Comps to PDF option. This process will automatically save a PDF file with all your layer comps now displayed as sequenced images.

**D2** If you're collaborating on an artwork and want to flag important changes, the Notes panel is helpfully paired with Layer Comps. Simply select the Notes tool (from the Eyedropper drop options in the Toolbar). Add to the image area you want to flag and type your suggestions.



Layer Comps reduces numerous file saves which ultimately frees up memory storage on your desktop computer

**O3** SAVE TO PDF It can be a real problem if your client or intended recipient doesn't have a version of Photoshop. Luckily Adobe has offered ways around this issue. Simply select File>Scripts>Layer Comps to PDF. Set a destination and save out, with your layers now grouped in a PDF file.



# PHOTOGRAPHIC TONING CRAPHICATE PRINT STYLES

hotoshop CS6 has a whole host of improvements and new features that have been celebrated and covered extensively through different media outlets. However, there is also a long list of discrete yet productive features that miss out on the spotlight.

Photographic Toning gradients falls into one of these notable exeptions. Essentially, these provide a library of gradient styles which mimic the behaviour of specific chemical treatments from an era when all photographs were developed in a dark room.

You might be wondering what is so special about a set of gradients. If you only use them with the Gradient tool, you'd be right to wonder because these were developed with the Gradient Map adjustment layer in mind and need that feature to work at its best.

A Gradient Map adjustment is a clever way of recolouring a photograph, based on the image's luminance values. The colours at the left-end of the gradient are mapped to the dark and shadow areas of the image. The hues at the right are assigned to the bright and highlight pixels in the image. This enables a high degree of control for converting to black and white, or creating duotones. Follow these steps and see just how useful toning gradients can be.

**FIND YOUR GRADIENTS** Add a Gradient Map adjustment layer. In the Properties panel, click on the small arrow to the right of the gradient thumbnail to open up the Gradient Selection, then click on the icon in the top-right corner. Select Photographic Toning from the list. When prompted, choose Append.



02 THE NEW LIBRARY Open up the Gradient dropdown menu again to find 38 new gradients added to the list of

presets. These are based on actual photographic chemical treatments. Choose the Sepia Highlights 1 preset to turn the image to black and white with only the bright areas tinted a sepia hue.



**GOING FURTHER** Simply mapping the new gradients creates an assortment of new, useful and interesting effects. Yet that potential is multiplied by adjusting the blending mode of the adjustment layer. Turning the blending mode to Soft Light creates a warmer, high-contrast appearance.





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# Photo editing








# **RESHAPE FACIAL FEATURES**

#### WE SHOW YOU HOW TO USE MASKS. TRANSFORM AND CLONE TOOLS TO RETOUCH PROFILE SHOTS

hen creating a commercial retouch image that deals with facial reconstruction, you must be prepared to dedicate a lot of time to the finest details. Half the battle is retouching something to the point where it is totally transformed, but it seems that it hasn't been retouched at all.

Some will tell you that this is easier said than done, but in this tutorial you will learn the quickest ways to get the best effects and make this process more manageable. Photoshop is integral to this project's success, mainly due to the power of its

layering and layer mask capabilities. Camera Raw is essential too and is where we will begin the process.

In this tutorial we'll show you how to rebuild features by establishing contours, working with Photoshop Curves, Color Range adjustment layers and their attached layer masks. We'll also explore the optimum ways to reconstruct facial shapes in a fashion that won't shift pixels, using the Warp and CS6 Liquify tools. As with every retouch project we'll also wield the cloning and healing tools, with the Patch and Healing Brush tools featuring heavily, showing you the best ways to clean up images.

#### SOURCE FILES AVAILABLE

You will find the starter RAW file on the disc. We've also included a pack of 20 profile shots for you to work with in your own non-commercial projects in the Resource Pack. After all, practice makes perfect!

#### FIX UNWANTED ARTEFACTS ALTER DETAILS WITH THE PATCH TOOL TO CREATE A NEW LOOK

#### PREPARE IN RAW

We've opened our image (the supplied '\_3005750.NEF' file) in Camera Raw 7, looking to get as neutral a light as possible. We've achieved this by applying slider settings that even out the Histogram bar at the top of the Options panel. As long as you do the same in other RAW software, using this as a guide, you'll achieve similar effects.



PERFECT THE SKIN 03 The skin should take your attention first, essentially like starting with a blank piece of paper. You don't want to be dealing with artefacts later on

in the process. Start by activating your Channels palette, find what is showing the most shadow, usually blue, and Ctrl/right-click>Duplicate Channel. With this duplicate active, press Cmd/Ctrl+L, increasing layers to create strong exposure.

ADDRESS PROBLEM AREAS Click Open Object to kick your shot into Photoshop. We'll be working in version CS6, but most techniques will be accessible to owners of previous editions. Create a new layer, using this as a guide to note the areas you want or need to retouch. Remembering to address every area is an essential habit to gain, so be disciplined.







Half the battle is retouching something to the point where it is totally transformed, but it seems that it hasn't been retouched at all





#### **IRON OUT** |04|THE CONTOURS

This exposure will pick up the smallest contour marks, which we'll want to work out. Make a selection of your duplicate channel, then copy and paste it into your Layers palette. Make a duplicate of your original subject layer and apply to it with the normal Patch tool while using your Channel layer as a visible guide. This process can take up to a few hours if done properly. You can hide and show your channel guide layer throughout the process. This way you can see the changes being made in real-time.



#### **CLEAN THE EYE AREA**

Many will use the Patch tool again to clean up any bags under the eyes, which isn't the wrong tool but it's very easy to use it in the wrong fashion. The best way is to apply the Patch tool to the deepest line, which is usually the hollow where the eye sits, dragging to an area below where the texture matches best. Then work up to the next eye line in the same manner. Finish your effect using the Healing Brush tool, applying this in directions that match the natural patterns of the skin beforehand.



#### QUICK TIP

When working at such a minute level you may find dry skin apparent. Remedy this by applying Noise>Dust & Scratches, setting Radius at 3. In the History panel activate your Dust & Scratches source and click on the layer above, revealing your previously unaffected state and apply your History brush, set to Darken at 20% Opacity.



It's very easy to use the Patch tool is '' Patch tool in the wrong fashion to clean up bags under the eyes

#### **EXPAND THE EYE**

Even at this stage the subject's face has taken on a far smoother appearance, now enabling us to pull out key features without distracting artefacts. Start by making a selection of the right eye, duplicating this to a new layer. Hit Cmd/Ctrl+T to activate your Free Transform handles, but don't do this manually. Instead use the W and H values in the above Options bar, so we get symmetrical resizing and don't go crazy with scaling. Next apply Edit>Transform>Warp handles to open up the eye more, before applying a mask and integrating edges.

#### SHAPE THE EYEBROWS

Zoom in to around 200% and apply the Healing Brush tool to stray hairs. However, at times your subject's eyebrows may be plucked and uneven. Here you'll need to work gradually with values. Grafting is one of the more reliable ways to achieve the perfect eyebrow, which consists of you making selections of the brow and duplicating. Set this duplicate's blending mode to Darker Color, place, warp and apply a layer mask to it.



#### **BUILD UP** 08 EYELASHES

Gaps may appear in the eyelash area but you should be able to amend these manually. Simply make a selection of the adjacent eyelash, copy and paste this into a new layer then mask away skin edges, applying a Darken blending mode. You can reposition and apply Levels (Cmd/Ctrl+L) to blend the eyelash even further. You can also apply the Burn and Dodge tools for a more specific lash layer effect, but using Levels enables you to work at a faster pace.



#### SHAPE THE STRUCTURE USE LIQUIFY, CURVES AND LAYERING TECHNIQUES TO RESHAPE THE FACE

#### TAKE A BREATHER

**N**9 At this point we've perfected all the focal elements of the subject. This in itself has transformed the facial features by enlarging the eyes, smoothing out contours and so on. Our next procedure is to make more apparent changes, which means reshaping the jaw and brow.



In CS6 you can shift pixels on larger images and control pushed areas on standard ones better with massive brush sizes

LIQUIFY THE EDGES

Merge all into a completely new layer pressing Cmd/Ctrl+Opt/Alt+Shift+E. Activate Quick Mask mode, painting to the left-side of the subject's face, tracing the edge of the cheek.

Deactivate Quick Mask mode to show a selection. Invert this with Cmd/Ctrl+Shift+I then select the Liquify tool. In CS6 you can shift pixels on larger images and control pushed areas on standard ones better with massive brush sizes (15.000px). Apply a Pressure of 40 and a Size of 400 to push

## 001| We've resized the We versized the eyes, opening them using Free Transform. H and W values are applied so we don't go overboard and keep a natural look

#### 002 |

You don't always have to make your subject look plastic when retouching. Remove pesky creases and marks to remedy problem areas with a Dust & Scratches History brush

#### 003|

This is an intricate technique that requires attention. Blending modes and layer masks will achieve the right result, which will achieve the face at again give the face an improved look

#### 004 |

Our next phase is to change the angle and shape of the face, for the purpose of giving our subject a healthier and more symmetrical look



#### **RESHAPE THE JAWLINE**

Outside of Liquify, with your selection still active, select Edit>Transform>Warp, pulling your central control points to the right to tuck that reshaped edge in slightly. Next, we'll remedy the shape of the subject's jawline. What we'll look to add is more curvature, joining the jawline to the ear. We'll start this by making a selection of the jaw with the Lasso tool. Copy and paste this into a new layer and once again select Edit>Transform>Warp.



#### PREPARE FOR SHADING

We've used the handles to pull our jawline up and back, then applied a layer mask to work out the hard edges. This seems a minor tweak when isolated, but when you look at the face as a whole it takes on a much firmer look. It's time to make another selection, but this time we'll use the Pen Path tool for a smoother selection edge. Trace this to the edge, to your new jaw shape and what you see as the ideal line.



#### **APPLY CURVES** 13

Cmd/Ctrl-click your Work Path thumbnail in the Paths palette, make a selection, then jump straight back to your Layers palette and activate the Refine Edge option. Set Smooth to 25, Feather at 3px and click OK. Now apply a Curves adjustment layer. Apply a downward curve, creating stronger shadows and darker midtones. Integrate this new lighting with a soft-edged black brush at 50% Opacity and Flow.



#### **POSITION THE LIPS**

14 Faces are rarely symmetrical and this is often most apparent with the lips. You can duplicate the lips into a new layer and match up by eye, but it's best to work to makeshift ruler lines. Apply these with the Line tool, matching to the eyes, then duplicating and placing to the lip area. Match up the top of the lips with this line, but be careful not to go too far and saturate the effect.



**ENHANCE THE CHEEKBONES** 15 Merge all layers again with Cmd/ Ctrl+Opt/Alt+Shift+E. Choose the Elliptical Marguee tool and apply, holding Shift. Place your symmetrical circle selection above your subject's cheekbone and select Filter>Liquify. Apply the Bloat; size, 700 pressure, 40. Click three times above the selection and OK to go to back to Layers.



## 16 BRING LOCALISED CONTOUR

We want to enhance the contours of the face, which will again assert new facial structure. We'll do this manually with a Curves adjustment layer. Apply a downward curve once more, which picks up shadows in the skin – nothing too dramatic. Invert the Curves layer mask to black, and paint back in with a soft white brush set at 20% Opacity.



### 7 SMOOTH THE SKIN

Merge all once more and select the Marquee tool. Ctrl/right-click your image and select Color Range. Pick the Skin Tones option, setting Fuzziness to 51. Apply a Gaussian Blur filter at 5px Radius, then choose Select>Save Selection, naming this 'Skin'. Duplicate from your active selection then delete your previous merged layer. Apply a 10px Radius Gaussian blur to your duplicate, then add Filter>Noise>Add Noise, setting a 0.7% Amount with Gaussian. Apply a subtle, high-radius Unsharp Mask.



#### BOOST TONES

All your retouching should improve your subject while maintaining a natural and authentic effect. Applied colouring effects should do the same, but can add aesthetic appeal all the same.

We've altered image tones, cooling and changing the white balance for a more neutral look. You can achieve this by applying a Curves adjustment layer, lowering Red and Green curves and applying a slight S curve to the Blue. Selective Color adjustments are then applied to enhance eyes and lips. For eyes, assign Colors to Neutral, setting Cyan at 20, Magenta at -10, Yellow at -50 and Black at 8. For the lips assign Colors to Red, setting Cyan at -15, Magenta at 20 and Yellow at 30. Experimenting with these options can create a range of different outcomes.



#### 📕 QUICK ΤΙΡ

Hair grafting is when you fill in missing hair details, which is great for building out a fringe like we have here. Simply copy and paste the nearest matching hair value then place and shape with the Warp tool. Edit edges with a layer mask, zooming in close and applying a 0% Hardness black brush.



To finish, navigate to Layer>Layer Style> Blending Options and, while holding Opt/Alt, split the white and black slider in the underlying Layer option to two-thirds along the scale. Apply a layer mask to this and invert it to black. Choose Select>Load Selection>Skin and hit Shift+F5, filling with a white. This brings back in your blur effect, targeted to your skin, which you can tweak with the mask and opacity levels. Be sure to work away the effect from the eyes, hair and jawline for the best results.







# EDIT LIGHTING WITH COURSES USING PHOTOSHOP CURVE ADJUSTMENTS AND MORE

hoto editing is full of specific rules, especially when producing high-end retouch images. The best approaches don't always need to be difficult or protracted though. The top techniques are those that match time efficiency with professional outcomes. So why should creative styles be any different?

In this tutorial we'll show retouch enthusiasts ways to break away from the status quo, creating hyper-real styles that enable you to manipulate and modify image colours, lighting and exposure into completely new visions. Without any knowledge of how to do this you could be going at the project blindly, simply wasting any prospective client's time as well as your own. The techniques you are going to learn are not only expressive, but are quick and easy to apply to your retouching projects, adding finnesse and class to them.

Curves are the foundation of the effects we achieve in this creative retouch image. We explore these fully, showing you how they can be applied to a specific project to boost, highlight, saturate shadows, balance exposure and even alter tonality. As with every photo-editing project, these options are coupled with others to enhance results. We also explore the utility of the Layer Mask feature used to help retouchers isolate effects to specific image regions. We also play with the Hue/Saturation adjustment to edit colours, explore blending mode uses and luminosity sharpening techniques to specific target areas for selective delineation.

#### SOURCE FILES AVAILABLE

We have supplied a selection of Curve presets applied through as well as moon stock image 'RS13998\_IMG\_1612,jpg'. These assets are to be used in non-commercial projects only.

#### PREPARE WITH CURVES ADJUSTMENTS TWEAK LIGHTING AND CREATE CONTOUR BY PAINTING TO LAYER MASKS

#### ALIGN THE IMAGE

First make your image horizontally symmetrical. Drag and set a single Guideline from your Rulers, matching up your image using Transform>Rotate and Skew options. Tweaks should be minimal, but if you find gaps in your image edges, create a selection with the Marquee tool and make amendments with Edit>Content-Aware Scale.

#### **O** EVEN THE LIGHTING

At a later stage in this tutorial we'll want to modify the lighting, so we'll have to even the shadows and highlights for a feasible base. We'll also do this with Curves. Again this shouldn't take hours and is feasible with one simple tweak. Apply a Curves adjustment layer to your image, using the step image as reference, or uploading the Neutral Curves preset supplied.



DARKEN THE EXPOSURE We want to change the time of day of the scene to dusk, so we'll have to dim the lighting and tone down the colour. Apply another Curves adjustment layer, lowering your curve slightly using a central point. Now apply a Hue/Saturation adjustment layer, setting Saturation at -10. In the same option, set the Colors to Reds and Desaturate to -20.





#### **COLOUR THE LIGHTING**

14 In the same Hue/Saturation options, change Colors to Blues, setting Saturation at -30. Now change Colors to Magenta, setting Saturation at -10. Apply a Fill Color adjustment layer with a colour value of #031655. Apply a layer mask and use a soft black brush to work out colour changes in the skin areas. With this layer active, go to Layer Styles>Blending Options. Opt/Alt-click and drag the Blend If Underlying Layer black slider to a value of 0/150. This will slightly soften the shadow and colour saturation.





**VISUAL DETAILS** Uh Integrate your moon layer edges with Blend If settings, specifically the This Layer slider. Opt/Alt-click and drag the Black slider, setting both halves to points that create a value of 38/158. We've also created a new layer called 'Moon Halo' above our moon layer, then applied a 20% Opacity oversized white soft brush over the moon, simulating corona effects. We also copy and pasted in stars using **sxc.** hu image file number 893650\_42915110. This layer is

set to Pin Light blending mode, placed in the top-left

#### PAINT WITH CURVES

corner, with edges masked away.

We want to achieve a hyper-real look in our creative retouch, which means applying more Curves adjustments: one for shadows created by a deep downward curve and another for highlights, created with a high upwards curve (supplied). Now invert the masks attached to these Curves layers, hitting Cmd/Ctrl+I. Paying close attention to existing light values, paint to these with a 10%Opacity soft white brush, while zoomed in at 100%.





#### **STACK UP THE CURVES**

08 Curves work great here, as they enhance existing light values. You can bolster effects by duplicating both Curves layers and tweaking masks and layer opacities. We've duplicated our Shadow Curve layer, setting Opacity at 40% and a Multiply blending mode. We've duplicated our Highlight Curves layer, setting Opacity at 20% and a Screen blending mode. We've also decreased the Opacity of our original Highlight Curves layer to 40%. Of course this can be a matter of trial and error, so use what works best.



#### QUICK TIP

An alternative or even additional way to enhance existing image shadows is to apply adjustment Curves set to Darker from the Preset drop options. With your mask active and Marguee tool set, Cmd/ Ctrl-click your image, selecting Color Range>Shadows. This will map shadows and instantly mask out highlights.

#### **USE GRADIENT LIGHTING**

115 Create a new layer and set your Foreground colour with a #031655 colour value. Choose the Gradient tool and set the Foreground to Transparent, then apply from the top of your image to your subject's midriff on a new layer. Set the layer blending mode to Vivid Light at 50% Opacity. Apply a layer mask and apply a soft black brush to the skin areas. Copy and paste in the moon from the 'RS13998\_IMG\_1612.JPG' image supplied, desaturate the layer and set the blending mode to Screen at 90% Opacity.



## MODIFY THE IMAGE

ENHANCE AESTHETICS WITH CHANNELS, CURVES AND GRADIENT OPTIONS

#### 09 SATURATE THE SHADOWS MORE

The effects previously applied have totally transformed our image, which is now looking far more like an evening scene in terms of the overall lighting. But we still want to saturate shadows further, without affecting the highlights that we're happy with. To achieve this guicker than manual application, simply find the Channel that has the best contrast in both light values, in this case the Blue Channel. Copy and paste this into your Layers palette, set a Multiply blending mode and set Opacity anywhere between 10-30%.



#### CURVES VIGNETTE

Here we want to focus our model by creating a vignette effect. To do this apply a Curves adjustment layer and select Darken once more from the presets, or simply set a downward curve that achieves similar effects. Select the Ellipse Marquee tool and draw out a central oval selection. Choose Select>Modify>Feather, set to 100 pixels. With your Curves layer mask active press Shift+F5 and set Fill Use to Black before applying. Deactivate your selection, apply a high Gaussian Blur (200 pixels) to smooth vignette edges and drop the Opacity to 70%.

**APPLY PERSPECTIVE ELEMENTS** Copy and paste in **sxc.hu** image number 1242441\_98979670, placing this new layer beneath all our light-related layers. A layer mask is applied to this tree layer, which is then adjusted with a large soft 30% Opacity black brush in regions nearest the car headlamps to create a light haze. Apply a Gradient Overlay effect to the tree to match up drop lighting from the moon. We then duplicate our layer and place it opposite.





**SHARPEN THE LUMINOSITY** All that's left to do is sharpen our image, but we don't want to overdo this. Begin by merging all into a whole new layer (Cmd/Ctrl+Opt/ Alt+Shift+E), activating the Channels palette. Select Red Channel values, as these will pick out more skin tones, by Cmd/Ctrl-clicking this Channel thumbnail. Hide your selection by hitting Cmd/ Ctrl+H. Now select Filter>Sharpen>Unsharp Mask. Set Amount at 75%, Radius at 4 pixels.



The effects previously applied have totally transformed our image, which is now looking far more like an evening scene in terms of the overall lighting

#### CHANGE THE COLOUR

**10** Change The COLOOR Once again we'll use Curves to produce our intended effect. This is partly creative, but will hopefully lend to the illusion of dusk, where the sky takes on orange and violet tones once the sun is setting. Apply your Curves adjustment layer and set Green Channel Curves. Pull down your curve only slightly for a subtle effect. Select a Black to Transparent Gradient Tool style and apply this to the Curves layer mask, erasing from the top half of your image.



#### NEUTRAL OVERLAY LAYERS

If you want further control over light application in your image, there are numerous ways to achieve this. One alternative option to the other techniques revealed here in our steps is to paint to a Neutral Overlay layer. This works much like dodging and burning effects, but is far less destructive.

To create this layer simply Opt/Alt-click the New Layer icon from the Layers palette. Set to Overlay and activate the Fill with Overlay-neutral colour (50% grey) option. Now you can apply to your Neutral Overlay layer with 10% Opacity black and white brushes to create manual shadow and highlight. You can do this on separate layers, applying Darken and Multiply blending modes to bring out more shadows, Lighten and Screen to enhance highlights.







# SNAR VOLIPINA CE ASSETS THEN COMPINEW SCENES CREATING

SNAP YOUR IMAGE ASSETS THEN COMP NEW SCENES, CREATING DRAMATIC LIGHTING WITH PHOTOSHOP RETOUCH TECHNIQUES

he following tutorial is for all photography enthusiasts looking to shoot their own scenes for post-production comping and retouching. First you'll discover how to shoot your subject and location, combating lighting and angles along the way. As well as this, you will learn the power of off-camera lighting, how to position it and how to add custom modifiers to make

it do what you want it to. This will certainly make life easier in the later stages. We'll then explore ways to comp your shots in Photoshop. This shoot threw up problems of its own at this stage and we were left to combat them, so we'll show how to tacle these common photoshoot problems using an intuitive blend of layer mask, blending mode and colour adjustment options. On the disc you will find a collection of images from this shoot, so you too can experiment and replicate the creative retouch effects applied.

You'll discover how to clean images, retouch skin, build contour, amend exposure, add new lighting and a new cloud line with simple layering techniques. Commercial effects are also achieved through the application of the Photoshop HDR Toning option. Once you've completed this tutorial, you'll be able to take your own creative retouch projects from shoot to Photoshop.

#### APPLY MANUAL LIGHTING ESTABLISH INITIAL COLOUR AND EXPOSURE TO GAIN A BASE COLOUR



For a dramatic action shot, it's important to consider the subject you're going to use and in what setting. You'll also need to consider how you will capture your subject using your lights and how they will be effectively positioned - especially when it comes to the editing stage of the project.



#### LIGHTING IS KEY

The vital element of this dramatic style is the lighting and the easiest way to light a subject on location is by using flashguns. They are portable, powerful and the light can be modified in a number of ways to quite easily do what we want. For this shot we used a total of four flashguns, adjusted their positions and used some trial and error. We were able to ensure they lit the subject evenly and effectively.





Firing the flashguns without any modifiers will see the light spill out across the scene. By modifying how the light comes out of the flash, it's easy to make it more direct and precise. Place homemade snoots on the end of each flash, which control the spill of the light and enables you to choose exactly where the light hits the model.



We simply placed homemade snoots on the end of each flash, which enables you to choose exactly where the light hits the model



#### **REMOTE FLASHES**

Due to using a moving subject, and to give both the model and ourselves the most working space as well as freedom to move, we used radio triggers to fire the flashes off-camera. These also enabled us to place the flashes anywhere, such as behind the camera or even out of sight, to get the most effective lighting. However, depending on both your camera and flash models, it's possible to trigger your lights by using the built-in flash and placing the flashguns on your camera on slave mode.



#### **QUICK TIP**

Most cameras will have a maximum flash sync speed at which they can shoot with flashguns. Although this is typically 1/250 sec, most DSLRs have a high-speed sync mode that enables you to shoot at faster speeds to help you capture moving subjects more easily.

#### SHUTTER SPEED 05

Shooting action subjects will usually mean you need to use a fast shutter speed. However, when shooting with flashguns it's important to make note of your camera's fastest flash sync speed. Most cameras can only shoot at 1/250sec when using flashguns. However, we reverted back to an older Nikon D50 to take advantage of its 1/500sec sync speed, enabling us to use the flashguns and ensure we freeze any subject movement.



#### COMPOSITION

To ensure you get the composition and angle right, get your subject to stand roughly where you'd like them to be when you take your shot, and give them a rough pose to try. You will then be able to position the lights so that they illuminate the correct body parts, as well as ensure your focus settings are right. It's very important to make a mental note of the exact position where the lighting is perfect, as that is where you want to take the shot. At this stage you have room to experiment and try a number of shots.



## **USE APERTURE**

**USE APERIORE** Your aperture setting will dictate how much of the scene is in focus. However, when using lighting equipment, it will also control the brightness of the lights within your shot. It is therefore easy to simply leave your shutter speed on its fastest sync speed, and use your aperture to control the outcome. Use a wider aperture to brighten up your shot, or close down your aperture it it's a little overexposed.



#### WORK WITH YOUR SUBJECT **08**

Whether your subject is static or moving, it will likely take a number of shots before you nail it, especially when using such small and concentrated light sources. Taking some test shots and honing the settings will help when it comes to shooting the model in position. However, encouraging your model to keep adjusting their positioning and showing them the on-camera results can help them to develop the pose. They can make changes to their position to help with how the lights are affecting the overall shot.



## 09 PHOTOGRAPH YOUR LOCATION SEPARATELY

With this project we decided to capture the location separately to the subject, as it would give us the best possible results, without needing to bring the model along to the location. When photographing your location it's important to make note of the different specifics in order to get it right, including the position, angle, composition and the lighting of the scene. Possessing a copy of your photos taken previously can help as a reference to ensure you get the angles right.



If you don't have your image for reference, or are capturing your location prior to shooting your subject, you may need to simply shoot it from a number of different angles, compositions and focal lengths. Take into account how your subject will fit with the surroundings, both foreground and background and this will give you a number of shots to work with. This is especially useful when it comes to the postproduction stages of your project.





DECIDE IMAGE ASSETS

At this point the photos are supplied for retouch. Pre-production retouching is a matter of deciding which model shots work with which terrain shots. In most instances you may wish to use a whole shot, but if that's not possible we're showing you how to approach this. First decide upon the correct model, as it will be your focal point. Remove your model from the background and simply copy and paste them into several backgrounds to see which orientations look best. It needs to be believable but doesn't have to be 100% correct. There's certainly nothing wrong with a bit of creative license.



## POST PRODUCTION USE THE POWER OF CS6 FOR ARTISTIC MANIPULATION

#### TWEAK THE RAW FILES

Photographers may have done several shoots over several hours, and weather will affect lighting and exposure at times. It's here that a retoucher has to bridge the gap and rescue these values. RAW is perfect at this. Having established our mix of terrain and model photography, simply open both in RAW at the same time and begin to tweak and match the values. Again, you may not get precise effects but as long as they are as authentic as possible, comp production becomes a whole lot easier.



Anipulating with the new CS6 Liquify tool is great as this now holds a brush size of up to 15,000px. This means far less distortion as it handles a greater amount of pixels.

#### 001|

If your images are similar but you want to make edits anyway, do so in one image. Activate both and select the Synchronize option.

#### 002 |

Colours may seem duller or too vivid in alternate shots. The Vibrancy slider remedies this, but small measures make big differences.

#### 003|

Sunlight and other weather can change the temperature between shots. Use this slider to cool or warm and match selected images.

#### 004 |

Tweak this slider to match the brightness of your images. This is key when matching lighting later.

#### MODEL TREATMENT 13

We've made a clean selection of the model with the Pen Path tool and have copy and pasted her into our new terrain. As with all retouch images, blemishes need to be rectified. Create a new layer and make notes of what needs to be amended – a checklist you can constantly refer back to. Apply an intuitive blend of the Clone Stamp, Spot Healing Brush and the Patch tool to work out the spots, wrinkles, bra straps and anything else you wish removed from the final image.



#### APPLY PUPPET WARP

We've likewise cleaned the terrain image, using the Patch and Spot Healing Brush to work out litter and markings on the running track. We wanted to slightly alter the stance of our model as it looked a little too relaxed. Do so by selecting Edit>Puppet Warp, then place a pin on the shoulder, elbow and wrist of the model's left arm. Pull the middle pin right, setting X at around 17.65cm and Y at around 17.40cm. You can add Puppet Warp pins to other limbs to manoeuvre.



#### AMEND THE CONTOUR

4 We want to give our model the perfect lean figure to fit with an aspirational looks associated with sports and action. This is done by making a selection of the figure area (outline) in question with the Lasso tool and then selecting the Liquify or Warp tool - depending on the severity of the effect. You can also cut into the form and reshape with Pen Path selections, but that's harder with a closed-off pose. We've eyed in effects, making edits with the Liquify>Forward Warp tool.



#### EVEN THE LIGHTING

16 We've noticed that the legs of our model fall into shadow, which conflicts with the lighting in our terrain image. We can't go back into RAW but Photoshop provides a solution - the Shadows/Highlights adjustment option. Simply duplicate the model layer and select this option. Set Shadows>Amount at 15%, Tonal Width at 30%, Radius at 50px. Apply a Screen blending mode to your model copy layer, set Opacity at 30% and add a layer mask. Work out effects over the face, arms and shoulders, leaving only the legs visible. Your model light is now more even.



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The contour we've added is subtle, giving the model's skin that shiny look, hinting at perspiration. We've not overly styled her as we're looking for an authentic look

## 18 ADD SKIN CONTOUR

Cmd/Ctrl-click the original model layer thumbnail, making a selection. Select a white brush at 15% Opacity and apply this with your Screen layer's mask active. Apply to muscle areas to add gloss to the skin and create raised muscle surfaces. Merge all again, reduce the new Screen layer and set this new copy layer's blending mode to Multiply, with Opacity at 70%. Go to Layer Styles>Blending Options. Holding Opt/Alt, pull and split the Blend If sliders to values of 50/255 and 142/255.



#### **7** | RETOUCH THE SKIN

Our model has varying skin tones, so we'll work these out by creating a new layer. Cmd/ Ctrl-click the model layer thumbnail, activating a selection. Set this new layer's blending mode to Color. Activate the Brush tool, colour picking and laying colour to uniform. Hide your backdrop, hit Cmd/Ctrl+Opt/Alt+Shift+E and merge all model layers into a new layer. Set the layer's blending mode to Screen and the Opacity to 80%.





#### 19 ADJUST THE SKIN FURTHER Add a layer mask to this layer and

Add a layer mask to this layer and paint to it using the same brush settings as in Step 18, remembering to Cmd/Ctrl-click your original model layer thumbnail, so as to not go outside the edges. With this selection still active create a new layer, zoom in at 200% and apply your white brush at 100% Opacity to model edges where light from the left would fall. Set this layer's Opacity at 70%. Also carefully add to the shape (bridge and point) of the nose and outline the lip edges.



#### AUTHENTIC PERSPIRATION

The contour we've added is subtle, giving the model's skin that shiny look, hinting at perspiration. We've not overly styled her as we're looking for an authentic look. As this is a sport-related image, we want to create a sense of drama. We'll do this by adding new weather to the scene. We'll start by comping in a new cloud. Start by copy and pasting in the cloud line from the 'RS18868\_D4 test shot 003.jpg' image. Place this layer behind your original model layer and add a layer mask.



#### COMP NEW CLOUDS

Copy and paste the cloud line from the 'RS11872\_PC65 page 68 used.psd' image, placing this on top of the 'RS18868\_D4 test shot 003,jpg' layer. Set this latest cloud layer's blending mode to Hard Light and integrate edges using a layer mask as before. We've established that the light is falling from the left, so we apply a drop shadow falling to the right. We've created this by adding a new layer and painted in our shadow with a 50% soft black brush. Apply a low value Filter>Blur>Motion Blur at a 0-degree Angle.



#### **USE A SPOTLIGHT**

Create a new layer placed behind your model, above your clouds. Choose a pale light-yellow and a large, soft-edged, 50% Opacity brush. Apply this to the top-left corner of your image, down to the model's right arm. Apply a Screen blending mode to this layer. Cmd/Ctrl-click your original model layer thumbnail, create a new layer and place at the top of the stack. Apply the same brush to apply highlights to the model's head and left side of the face, working out excessive effects with a layer mask.



#### QUICK TIP

Apply a cool HDR finish by merging all into a new layer (Cmd/Ctrl+Opt/Alt+Shift+E), then copy and paste into a new document (Cmd/Ctrl+C, Cmd/ Ctrl+N, Cmd/Ctrl+V). Now apply Image>Adjustments>HDR Toning. Once satisfied with your applied effect, simply copy and paste this layer back into your original document, editing opacity values to get the intended effect strength.



#### MATCH IMAGE EXPOSURE

Duplicate your model shadow layer and apply a high-value Motion Blur at the same O-degree Angle. Adjust the density of both shadow layers with layer masks and edited opacity. The remaining highlights should look intense, juxtaposed with more shadows applied to the right of the image. Duplicate the terrain layer, activating Levels (L), increasing Shadow and decreasing Midtone values. Apply a Multiply blending mode, setting the Opacity at 70%. Apply a layer mask and work highlights back in where light falls.



C

#### USE THE NEW BLUR FILTERS TO ACHIEVE ARTISTIC DEPTH-OF-FIELD EFFECTS





# TILT SHIFT AND BLUR EFFECTS

#### DISCOVER WHAT PHOTOSHOP CS6 OFFERS IN TERMS OF BLUR EFFECTS AND EDITING FEATURES

he new Photoshop, sports an improved interface, new Blur filters and more tools to boot. The Blur filters hail three new effects, showcased at the top of the menu. These new filters use pins to control how the amount, angle, spread and softness of the blurred areas are controlled. It's a complete redesign and like nothing we've seen in earlier versions of Photoshop before. The interface holds many new features, some more hidden than others. With options such as keeping your layers organised to using Mini Bridge, each small part amounts to a big difference. We will look at how to blur one image in three different ways using the new filters, adding depth of field using Field Blur, an oval-shaped blur with Iris Blur and a miniature effect with the Tilt-Shift filter.

#### SOURCE FILES AVAILABLE

You'll fine all the images you need to help you with this step-by-step tutorial in the disc provided with this bookazine.



#### NEW BLUR FILTERS WHERE TO FIND THESE OPTIONS AND HOW TO USE THEM

#### **1** THE FILTER MENU

The Filter menu in Photoshop CS6 has been given a facelift. Some of the larger filters, such as the Lens Correction and Oil Paint, have been brought to the top. The three new blur filters – Field Blur, Iris Blur and Tilt-Shift – are with the Blur options.



**UZ** Open the image of the racer from your cover disc. Find the new Blur filters at the top of the other Blur options. We're going to start by applying the Field Blur filter, as this lets us increase the amount of blurring in the background. This is similar to depth of field.











**FIRST PIN** When you open the filter there's one pin in the centre of the image. At the moment the entire image is blurred. Move this pin over to the tyre wall by dragging the white spot in the centre.



**SHARPEN FOREGROUND** Now you can edit the racer. Do this by placing four points evenly spaced across the middle of the image. Reduce the Blur values of these points all the way down to 0. Notice how these pins bring the subject of your image back into focus.



Add four more points across the tyre wall. Keep them a couple of inches apart. Ignore the foreground areas of the image, as well as any subjects that might be affected by the blurring.



**EDIT SUBJECT** To remove any blurring where it shouldn't be, such as on the racer's head, place a point over it. Reduce the Blur value for this point to 0 and you'll see how this area now looks in focus. By pushing this closer to the edge of the helmet, the blurring between that and the tyre wall can be controlled and refined.



05 DEPTH OF FIELD Once these points have been placed, increase the Blur slider of the furthest pin to 30px. Look to imitate the gradual focus of a camera's lens by reducing the blurring of each pin by 4-5px.



**TWEAK PINS** Push back the line of pins in the middle of the image towards the tyre wall. This will tighten up the transition of blurred areas to areas in focus, making for clean and convincing depth of field.



#### HOW TO CREATE IRIS BLUR ACHIEVE FOCAL POINTS OUICKLY WITH THIS ONE-CLICK FEATURE

ACHIEVE FUCAL FUNITS QUICHET WITH THIS UNE-CLICH FEATURE

#### PINNING

Like all the new Blur filters, there's no limit to the number of pins that can be added. For this image, only one was needed to keep the building in focus.

#### **ROTATE AND RESIZE**

Iris Blur creates a circular or oval shape over the image, keeping the centre area in focus. The outer ring can be resized and rotated to suit your subject simply by dragging over the line. COMPOSITION This filter draws attention to the main subject, removing the surroundings with blurring. Adjust the Blur slider on the right to intensify the effect.

#### **BLUR TRANSITION**

The softness of the blurred area is controlled by the inner dots around the centre. Each one slides in and out to adjust the transition of blurring.

## THE TILT-SHIFT EFFECT

CREATE MINIATURES WITH THIS POPULAR PHOTOGRAPHIC STYLE

#### ADAPT THE EFFECT

The innermost lines around the main subject change how much of the image is blurred. The thinner this is, the smaller the miniature effect looks. To adjust these, drag each line separately.

#### TILT-SHIFT EFFECT

This creates a tilt-shift miniature effect, which blurs the image on both sides of the main line of focus. This works especially well on cityscapes, making it look like a toy model.

#### **A NEW POSITION**

Spin the tilt-shift effect around by rolling over the white dots on the innermost lines. This will reposition the line of focus to better suit where your subject is positioned.

#### DISTORTION

This filter has an additional slider to control the Distortion in the blurred parts of the image. Move this into the minus numbers and it will look as though the blurred areas are moving.

## AFTER RESET EFFECT

If you need to reset the changes at any point, Opt/Alt-click over the Cancel button.

#### INKS

There are two inks to which colours are assigned to. These create the duotone effect.

#### PRESETS The Presets drop-down lis

contai	ns a va
mixes	that a
worth	trying

Duotone Opt

Preset: Custom	•	÷ E,	ОК
Type: Duotone	\$		Cancel
Ink 1:	Red		Preview
Ink 2:	Yellow		
Ink 3:			
Ink 4:			
Overprint Color	s)		i i

darker than the botto to change shadows and

# JOTONE LEARN HOW PHOTOSHOP'S MODES CAN ADD COLOUR TO MONOCHROME IMAGES

he Image menu in Photoshop contains a group of modes, which comprises different colour and monochrome options for you to apply to your images. Within it lies the option to convert your image to what is called the duotone effect, meaning that you have two colours that mix ob vlaa together for a stylish edit. Duotone has its own menu that enables you to combine any two colours. The two hues relate to the shadows and the highlights, and you

can control the balance throughout the tonal range of your image The advantage of using the Duotone mode to convert your image is that you have a huge array of colour palettes to use, and both colours come with a Curve adjustment. This means you can alter the brightness and balance of both colours across your image for the perfect result. Play around with this effect to find the best duotone that suits your image.



#### ADJUST THE MOOD WITH DUOTONE HOW TO SPLIT THE IMAGE INTO TWO INKS



Because the duotone effect removes all colours, it's a good idea to make a duplicate copy of your original image. Do this by going to the Layers palette and Ctrl/right-clicking over the Background layer. Select Duplicate Layer from the list of options and set Document to New. Enter Duotone in the Name field and hit OK.



The image starts off in colour, and is then converted using the two tones of your choice



**REMOVE COLOUR** The new document should open up straightaway in a new window for you. Go to Image>Mode and select Grayscale, and then press OK in the warning dialog box. Now go back into Image>Mode and this time select the Duotone option from the menu.



**O3** SET TO DUOTONE The Duotone Options menu will now open up. Make sure that the Type setting is on Duotone. Notice that Ink 1 and Ink 2 become available. Ink 1 relates to shadows and Ink 2 is for the highlights.



Change Ink 1's colour by clicking on the swatch next to its name. If you're presented with the Color Libraries, click on the Picker button to open the Color Picker menu for Ink 1. You can tint the shadows with a dark red by entering 410d19 into the # field. Press OK and name Ink 1 Red.



ADJUST CURVES Both inks have Curve adjustments to change the contrast (indicated by the straight line next to their colours). Click on Ink 1's Curve adjustment and drag the straight line downwards. This lightens the image and then, to add contrast, move the top part of the line upwards.



S INK 2

For Ink 2, click on the colour swatch and, in the Color Picker window, enter fffa9d into the # field. To create a custom colour, drag the small circle left or right to alter the saturation, or up and down for brightness. Hit OK and name Ink 2 Yellow.



#### TT BACK TO RGB

When you're done in the Duotone menu, press OK to apply the new colours. Currently the image is still in Duotone mode, so go to Image>Mode and select RGB to return back to normal. Save this image by going to File>Save As, setting Format to JPEG and saving it to your preferred location on your computer.



# UNDERSTAND CHANNELS

## CREATE MASKS AROUND OBJECTS USING THE CHANNELS PALETTE AND THE LEVELS ADJUSTMENT TO MAKE PERFECT SELECTIONS

hannels are used in photo editing as a way to make selections. This is not to say that the dedicated selection tools, such as the Quick Selection, don't do a good job, but there are times when channels suit the situation better. When a digital image is taken there are three primary colours involved: red, green and blue. The Channels palette is used to view and edit these colours individually and has many uses.

Take, for instance, this landscape photo. If you wanted to separate the sky from the row of trees

directly below it, the blue and green hues next to each other are quite close so make it difficult for most selection tools to find a clear distinction.

Using channels enables us to select the trees in the background and then adjust the contrast of the area using the Levels adjustment. This increase in contrast means a very precise edge is created so that the smaller, more intricate parts of the subject can be selected. Follow the guide across the page to find out how to use this palette to make selections in just a few simple steps. There are three primary colours involved in a digital image: red, green and blue. The Channels palette is used to view and edit these individually





#### LOAD THE PALETTE

Π Use an image of your own to work on or download one from photoshopcreative.co.uk. The Channels palette may not be visible in your interface at first, but all palettes are contained inside the Window menu at the top, and this is where you'll find Channels.



#### **INSIDE CHANNELS**

The Channels palette will pop open and shows four channels. The top channel, RGB, is a combination of the others. The other three are the primary colours split into separate channels. Click on them to view the image in greyscale variations.



#### HIGHEST CONTRAST

**D3 HIGHEST CUNITIAS** Find the channel that gives the highest contrast for the subject you want to keep after your selection. The subjects in this case are the trees in the background. The Red channel makes the trees an opaque black, so is the clear option for this image.



#### LEVELS ADJUSTMENT

05 LEVELS AUJUSTIME... The duplicated channel appears as the fifth one down. Make sure that this is the only channel active, and that the eye buttons for the others are switched off. Press Cmd/Ctrl+L to open your Levels.



#### **INCREASE CONTRAST**

Enter the values 0, 1.62 and 25 into the boxes in the adjustment, starting from the left. This increases the contrast between the edges of the trees and the beginning of the sky in our image. Only the transition needs to be clearly black and white, as we can edit the channel further with other tools at a later stage.



#### DUPLICATE CHANNEL

**DUPLICATE LITAINNEL** To leave the image intact, work non-destructively by duplicating the Red channel. This can be done by either dragging it onto the Create a New Channel button or by Ctrl/right-clicking on the channel and choosing the option Duplicate Channel.



**RECTANGULAR SELECTION** U. Pick the Rectangular Marquee tool (M) from the Toolbar. Draw a selection starting just outside the canvas at the top left going down towards the tops of the trees (but not touching them). Press D to reset your colours and Cmd/  $\,$ Ctrl+Backspace to fill this area with white.

#### DISTORT **COLOURS**

Image effects can be created by simply editing the channel using the Levels adjustment, without the need to duplicate it. For example, select the Red channel in this tutorial's image to view it in a greyscale state, and press Cmd/Ctrl+L to open the Levels adjustment. By dragging the middle pointer in the adjustment to the left, the red areas in the image can be boosted. Click OK, then back on the RGB channel to see the image in colour. Be careful, though, as using channels is a destructive form of editing



#### ERASE EDGES **08**

Press Cmd/Ctrl+D to deselect the area and then pick the Eraser tool (E) from the Toolbar. Zoom in closer to the edge and use the tool to remove any leftover black parts in the sky. This should leave the entire sky white, with the trees black.



#### ADD IN BLACK

With the sky white, we need to paint the rest of the image black. Use the same technique as before, forming a rectangular selection with the marguee from the bottom up this time, until you reach the base of the background trees.



#### FILL WITH BLACK

Press Opt/Alt+Backspace to fill this selection with black then hit Cmd/Ctrl+D to remove the selection area. Zoom in and paint black with the Brush tool over everything that is not the sky. You should now be left only with a solid black and white channel.



#### **INVERT CHANNEL**

The black parts of the channel represent areas of the image that will be hidden. Because we want to hide the sky and show everything else, press Cmd/Ctrl+I to invert the channel. The sky should now be black and the foreground should now be white.



**GAUSSIAN BLUR** Go to Filter>Blur>Gaussian Blur and enter a Radius of 1px. This will soften the transition, which is in the distance of this photo, to match the depth-of-field blurring. This may need to be increased depending on your subject, so move the slider to find the best level.



#### **BACK TO COLOUR** 3

Click on the RGB channel in the palette to go back to the full colour version of your image. The selection should remain active on the image. Go to your Layers palette and Opt/Alt-double-click on the Background layer. This now makes this an editable layer.



#### ADD LAYER MASK

14 Click on the Add Layer Mask button at the base of the Layers palette to apply a mask using the selection just made. The sky will be hidden and Photoshop's blank canvas will be showing, ready for a new sky to be dropped in.



#### QUICKLY SAVE SELECTIONS USE ALPHA CHANNELS TO INSTANTLY SAVE SELECTIONS



#### **ALPHA CHANNELS**

Selections can be made around larger subjects, such as the tree in this shot, with the Magic Wand tool (W). Selections can be stored as channels, which have the advantage of being available to edit at any point. New channels containing selections are labelled as Alpha channels. Open this image and then select the Magic Wand to begin.



#### **TOOL SETTINGS**

In the Options bar set the Magic Wand tool's Tolerance to 40 and untick Contiguous. Click once on the middle of the tree to make an instant selection. Because Contiguous is off, other parts of the image have been selected, but the smaller leaves have been picked up.



**CREATE ALPHA CHANNEL** With the selection active, click on the Save Selection as Channel button and then click on the new Alpha channel. The image will turn into a black-and-white version that shows the selected area. Press Cmd/Ctrl+D to remove active selection.



**BRUSH TOOL** The Alpha channel can be edited to adapt the selection further. Grab the Brush tool and set your Foreground colour swatch to black. Use a large brush size and paint over the white parts around the tree to remove them from the channel.



LAYER MASKING

05 After editing the Alpha channel with the Brush tool, click on the Load Channel as Selection button in the palette to reactivate the area. Opt/ Alt-double-click on the image's Background layer and then add a layer mask to single out the tree.



To see each channel as a colour as opposed to a greyscale version of your image, go to Photoshop's Preferences menu (under the Edit menu for Windows users and the Photoshop menu for Mac users). Look under the Interface section and find the Show Channels in Color box. Photoshop's default is to show them in greyscale, but this offers a handy alternative.



#### MULTI-COLOURED IMAGE SHOWING THE RIGHT CHANNEL

Red, Green and Blue channels are shown as greyscale in Photoshop. They represent all of the image information in terms of exposure, in those areas where the colours exist. But when two or more of the channels are selected, the image will take on a colour overlay. This happens when one channel is highlighted in the palette and then the eye symbol of another is clicked on. When cycling through your channels in the palette, be sure to click on an empty part of a channel to view it in greyscale, rather than its eye. You can return to a view of the image's original colour form either by clicking on its layer in the Layers palette. You can also do this by selecting the top RGB channel in the Channels palette.





# **GETASOFT FOCUSEFFECT** TRANSFORM YOUR PORTRAIT SHOTS WITH A GLAMOROUS TOUCH OF BLUR

he soft-focus look has proven a very successful one for professional photographers to enhance their shots. It's sometimes referred to as a dreamy photo effect because of its bright lighting and soft skin toning. That softness is created using the Gaussian Blur filter, which is then combined with a blend mode. We've made sure that all adjustments and settings can be re-edited at any time, because, if you're like us, you'll probably change your mind more than once about what looks good and what doesn't! You can use either Photoshop CS or

Photoshop Elements to follow these steps, although you won't be able to create Smart Objects in Elements. This won't alter how the image looks, but means that the filter won't be directly editable after you have applied it, so just be a bit more careful.

Images containing faces close to the lens work best for the soft-focus effect. This image is available with the supplied files, courtesy of Varyamo (www. sxc.hu/profile/varyamo). If you're using your own image, the adjustments mentioned here will need bespoke settings for the effect to look its best, so have fun and experiment. SOURCE FILES AVAILABLE

You'll find all the images you need to help you with this step-by-step tutorial in the disc provided with this bookazine.

## START THE COMPOSITION TWEAK YOUR SOURCE IMAGES AND MAKE SOME CLEVER SELECTIONS



**DUPLICATE LAYER** Open the supplied image and duplicate the Background layer to begin by dragging it onto the Create a New Layer button (Cmd/Ctrl+J). Making a duplicate of the layer enables us to make edits that we can undo if we need to.



**CONVERT FOR SMART FILTERS** Go to Filter>Convert for Smart Filters to turn the duplicated layer into a Smart Object. This is indicated by a small icon on the layer's thumbnail once applied and means that filters can be re-edited. Skip this step if you're using Elements. BEFORE

You can use Photoshop CS or Photoshop Elements to follow these steps, but you won't be able to create Smart Objects in Elements



#### TRY USING FILL LAYERS

A Fill layer tints the image with colour and can even convert it to monochrome. Add a new Fill layer to the image via Layer>New Fill Layer>Solid Color. Choose a colour in the Color Picker window that pops up and hit OK. For the black and white effect, set this to pure black by dragging the picker to the bottom-left corner.

In the Layers palette, set this Fill layer's blend mode to Color. See how it affects your image and, if you're not keen on the look, simply double-click on the swatch thumbnail on its layer to choose another.



It's sometimes referred to as a dreamy photo effect because of its bright lighting and soft skin toning. This is created using the Gaussian Blur filter



**NEW BLEND MODE** The blend mode of the converted layer is set to Normal. Change this to Screen mode to lighten the highlights on the skin. The colours in the image may become desaturated slightly but don't worry, we will bring these back later on.



**GAUSSIAN BLUR FILTER** 04 With the layer now as a Smart Object, go to Filter>Blur and apply Gaussian Blur. Reduce the Radius setting to 0. By doing this, you can see the image in its original state and work up from there.



#### SOFT FOCUS

05 Gradually increase the Radius slider to see how the Blur filter affects the image. Avoid going too high, as this will make the image appear foggy. You want it to be just enough so that the skin looks soft. For this image a setting of 12px works well.





#### EDIT THE EYES llb

Because the layer is a Smart Object, the filter comes with a mask. Click on this mask and then pick the Brush tool (B). Set the Foreground swatch to black, the Opacity to 50% and then paint over the eyes to remove a thin layer of blurring.



**BOOST COLOURS** To retrieve some of the lost saturation as a result of the blend mode, add a Hue/ Saturation adjustment from Layer>New Adjustment Layer. Boost the Saturation up to 20 for this image.



#### BRIGHTNESS/CONTRAST

 
 BRIGHTNESS/LUNINASI

 To boost image contrast, add a Brightness/Contrast

 New Adjustment Layer). Un
adjustment layer (again via Layer>New Adjustment Layer). Untick Use Legacy in the adjustment and set Brightness to 10 and Contrast to 15. The skin should look brighter and areas such as hair should become more defined.



#### LUMINOSITY BLENDING 09

Set to Normal, the Brightness/Contrast adjustment affects both colour and lighting. To affect just the lighting, change the blend mode to Luminosity. Experiment with the two different blend modes until you've achieved the look you're going for.



# **EXPLORE RAW 7.2**

#### UNLOCK THE CREATIVE POTENTIAL OF RAW AND TRANSFORM YOUR IMAGES

any professional retouchers will advise you to do all your heavy work in Camera RAW before switching to Photoshop for final pixel-based edits. This is because there is so much information which can been accessed in Camera RAW which isn't available once the file has been processed out.

As the various incarnations of Adobe Camera RAW have progressed, more and more opportunities have been provided. These enable users to apply smaller local adjustments, almost to the point that Photoshop starts to look like a plug-in for Camera RAW rather than the other way around.

This tutorial is a great example of how to create a complex and creative finish entirely at the RAW stage. There's no need to do anything in Photoshop whatsoever, if you don't want to. We're using a photograph that is thoughtfully composed and beautifully lit to begin with, but our finished image will show just how much difference a colour and contrast treatment can make

Here we unlock Camera RAW's full potential, producing a high-end, professional result. We'll use a combination of traditional global RAW refinements with the main sliders in the Basic tab. then apply further options such as Split Toning.

#### SOURCE FILES AVAILABLE

You'll find the RAW file necessary to complete this tutorial. It will be labelled '\_DSC5581.NEF' and you can open it directly in Photoshop to Jaunch Adobe Camera RAW

#### ACHIEVE INITIAL BALANCE AND TONE OPEN YOUR IMAGE AND SET IT UP READY FOR ALTERING

#### LAUNCH CAMERA RAW

Launch Photoshop, go to File>Open, then navigate to the '\_DSC5581.NEF' RAW file supplied and open it. As it's a RAW file, the Adobe Camera RAW converter should load up with the file on display in the Preview window. Apply the default Camera RAW settings to produce a natural, fairly understated effect. Our job now is to make the most of this image by tweaking what we've got. For the most part we will be doing this within Camera RAW and no large exposure or white balance corrections are needed.

**NEUTRALISE THE WHITE BALANCE** We're going to tweak our colour later in the process, but it's always good to have a neutral white balance as a starting point, so you can build from there. We'll be working with Split Toning or Global White Balance to alter colour, so take the White Balance tool (third along) and click on the front of the bed near the book where highlights are fully intact. We have to assume the bed is a fairly neutral white. Skin tones look fine with the minor change this has made so we're good to go.





There is so much information which can been accessed in Camera RAW which isn't available once the file has been processed out





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## **RETRIEVE HIGHLIGHT INFO**

As with White Balance, it's a good idea to get exposure in the right places before we make any creative decision about deliberately over/underexposing, or altering contrast. Again not much is needed here, but a quick glance at the Histogram shows the highlight information clipping at the end. We can attempt to rescue this clipping with the Highlights slider. Activate the Highlight Clipping Warning settings (0) and keep moving the Highlights slider left, setting a value of -57 and watching the red information disappear.



#### **USE THE SPLIT TONING TAB** Now we're ready to start playing around with colour a little. The image is composed and lit well, but the neutral colour palette perhaps doesn't give it the impact it deserves. Rather than simply warming or cooling the colour with the Temperature slider, we're going to add specific colours to the shadows and highlights separately, producing a split toning effect. Start by selecting the Split Toning tab (fifth tab along). You'll see options for Shadows and Highlights separately.

**ADD YELLOW FOR HIGHLIGHTS** First of all we're going to add a bit of yellow to the highlights to warm things up. Start by increasing the Saturation about a third in or you won't see any colour changes you make. Now move Hue across to the yellow region of the Color slider. Set this to a value of 48 and tweak the Saturation slider to suit, resetting it to a value of 50. Now we'll add a blue tone to the shadows, which works well against the yellow, producing interesting results.





#### 7 INSERT A BLUE FOR SHADOWS

Move the Shadows Hue slider across to blue and set this at a value of 243. Increase the Saturation slider's value until you achieve an effect vou're happy with, here we've chosen 65. We now have a good starting point. Next select the Basic tab (first tab). Our colour changes appear to have dulled the image a little in terms of saturation, so we push the Vibrance slider up to a value of +70. Unlike Saturation, Vibrance protects against noticeable changes to the skin tone of the subject.

#### this sense of what the image looks like. The You should calibrate and profile your monitor with a colorimeter device, such as the Pantone huey or the

#### X-Rite i1Display Pro.

QUICK TIP

We're making fairly precise colour

don't forget this if you want a real

and exposure adjustments here, so

#### CHECK SHADOW INFO

We can check for shadow clipping by pressing the U key, even though the Histogram appears to show it's not an issue. There are some small areas around the deep shadows, but we would expect these to show as pure black. Attempting to correct these will risk weakening the shadow areas around the rest of the image, so we'll leave them be. We're going to leave both warning buttons on in case any of our future corrections push shadows or highlights into clipping.






#### ADJUST SHADOWS AND CONTRAST

TARGET SPECIFIC AREAS AND COLOURS TO ADD WARMTH

#### CREATIVE WHITE BALANCE

OREATIVE WHITE BALANCE Blues are now dominating the shadows a bit too much. Rather than knock these back and return to our neutral colour stance, we're going to warm things up globally by increasing the Temperature slider value to 5,400. The colour difference between shadows and highlights will still be preserved. It's always worth experimenting with Tint to see how that effect pans out. Usually a move towards magenta rather than green is best and in this case the image benefits from a shift, setting the slider's value to +20.



The subject's face seems murky after the changes, so we're going to lift the shadows and throw a bit of fill light in front. Push Shadows all the way up to a value of +60

#### **INCREASE THE CONTRAST**

The contrast is still flat, so we can boost this by pushing the Contrast slider up to a value of +20. We'll introduce clipping to the highlights, which you'll see as the red areas appear. Pulling the Highlights slider down to a value of -100 rescues a fair amount, but the image will remain slightly flat. Instead we'll blow the highlights out further, by dropping the setting down to -30. Turn the Highlight Warnings off (0) to see the results.



#### SELECTIVE COLOUR LIGHTENING

We can target colours for final tonal tweaking. Move to the HSL tab and play with each slider to see how it affects lightness in different areas. Pushing oranges up lightens the skin and the left wall, working guite nicely. Set this slider at +20. Reds affect the shadow areas in the skin, but these look better untouched. Yellows affect the guitar and back curtain, and we can apply a value of +100 to strongly lighten these elements.



#### CAMERA RAW 7.2



The latest release of Camera Raw is version 7.2. It didn't ship with early versions of Photoshop CS6 but is free to update (if you're using the latest version of Photoshop) via

Help>Updates. Users of CS5 will not be able to update to version 7, as the last available version for CS5 is ACR 6.7. New features include additional options for the Adjustment Brush and Graduated filter and a revamping of the Basic Tab with new algorithms for Recovery and Fill Light (now called Highlights and Shadows) as well as a new Whites slider to sit with the Blacks

ADD FILL FOR THE SHADOWS []9 The subject's face seems murky after the changes, so we're going to lift the shadows and throw a bit of fill light in front. Push Shadows all the way up to a value of +60. As less of the face is in the shadow area, the blue split toning now affects it less, resulting in more warmth in the subject's face. The Shadows work has weakened the black tones. so experiment with the Black slider and set a value of -30, to help restore the darker regions.



#### TWEAK THE SPLIT TONE

You can experiment with the Hue and Saturation tabs, but they may not add anything to great effect. Overall there is perhaps a bit too much orange in the highlights, so return to the Split Toning tab. Here we shift Hue from a value of 48 to 55, moving towards a yellow and away from an orange tonality. Next we're going to introduce a flare effect for a bit more of a dynamic feel. Select the Adjustment Brush from the Tool options above.





#### FOCUS THE IMAGE MAKE TWEAKS TO DIRECT THE VIEWER'S ATTENTION

#### **BRUSH IN A FLARE EFFECT**

13 With the Adjustment Brush active, set Exposure to +0.85, Contrast to -100, Highlights to -100 and Shadows to +100. This recipe enables us to lighten the shadows and minimise clipping to highlights to produce an accurate flare effect. Set Size to 60, Feather to 100, Flow to 50 and Density to 100. Now brush the adjustment in from the left, just touching the guitar and face with the brush edge. The +0.85 Exposure setting isn't strong enough, so we can increase this to +1.30 to finish.



#### THE NEW BASIC TAB

Bank		Bette									
White Balance: As Shot	(4)	White Balance: As Shot	10								
Temperature	1700	Temperature	\$200								
Test	-5	THE	-5								
Auto Default		Ante Defail									
Exposure	0.00	Exposure	0.00								
Recovery	0	Contrast	0								
FIE Light	0	Highlights	0								
Blacks	\$	Shadows	0								
Brightness	+50	Writes	0								
Contrast	+25	Nacia	0								
Carity	0	Clarity	0								
Vibrance	0	Vibrance	0								
Saturation	0	Saturation	0								

The six sliders in version 7 of the Basic Tab can be thought of as neighbouring pairs: Exposure and Contrast control your middle-tone areas. Highlights and Shadows control your quarter and three-quarter tones, while the Whites and Blacks sliders fine-tune the extremes of your photo's range. It's worth noting that Brightness has been dropped and replaced by Exposure, which used to be very highlight-focused but now works more like the old Brightness. Note, too, that the default settings are all 0 and sliders are now calibrated in the middle, so all controls work both ways.

#### **BOOST THE LOCAL CONTRAST**

4 To prevent the image looking too washed out and to focus the eye more on the main subject of the shot, add a little bit of a local contrast boost. Activate the Adjustment Brush>New option and enter a value of 0 in Exposure, Highlights and Shadows settings, with a value of 50 in the Contrast setting. Reduce the Size value to 30 and brush over the girl, avoiding her left side and guitar because we don't want to undo the flare effect.



LIGHTEN THE BOTTOM-RIGHT 16 If you squint you get a good sense of where the eye is led in the picture. The legs and chair are still drawing the eye towards the bottom of the frame, which isn't good. Place yet another Adjustment Brush marker by selecting the New option. First we set everything to a value of 0 in the tonal settings, except for Exposure, which we set at +1.00 and Clarity, which we set at -75. With the Brush Size set to 10 and Feather to 50, carefully work over the jeans and the bedstead in the bottom-right of the picture.

#### **ERASE LOCAL ADJUSTMENTS** 15

We don't want the legs or the bedstead our subject is sitting on to be darkened, as this draws viewer's attention downwards and out of frame, rather than letting it focus on the subject and the surrounding area. So, with the Adjustment Brush still active, switch to the Adjustment Brush>Erase option and set Size and Feather both to a value of 10, leaving everything else at default. Carefully brush the adjustment out from the legs and bedstead, avoiding the head of the guitar.







#### MAKE FINAL ADJUSTMENTS ADD MINUTE DETAILS TO FINALISE YOUR EFFECTS

#### **BOOST FACE AND ARM CONTRAST**

Finally, to draw a bit more attention to the face, add another Adjustment Brush marker, activating the New options and setting Contrast to +40. Return everything else to 0 and, with the Brush Size still set to 10 and Feather to 50, apply this to the face to increase the contrast. Add a bit to the subject's left arm and top-rear of the guitar to draw the eye away from the right edge and better balance the frame.



🔁 Finally, to draw a bit more attention to the face, add another Adjustment Brush marker, activating the New options and set Contrast to +40

#### **APPLY SKIN SMOOTHING**

19 If you'd like to add a bit of skin smoothing, select the Adjustment Brush again. Set Clarity to a value of -65 and leave everything else at 0. Set Size at 5 and Feather at 60. Brush carefully into the even areas of the skin, avoiding detail like the eyes and contours of the face such as nose and lip edges. Tweak the Clarity slider if the effect looks too strong or too weak. You can apply to the neck too and other areas of skin such as the arms.



#### QUICK TIP

In Step 16 you'll notice that as well as lighting, the bottom-right with Exposure and the Adjustment Brush, we also apply a -75 Clarity setting. This not only reduces contrast but also softens the area a little. Both changes encourage the eye to move away from that area.

#### SPOT OUT SKIN BLEMISHES

18 SP01 UUI Snik Jeanson 18 If you want to remove blemishes from the skin, first zoom in at 100% using the shortcut Cmd/Ctrl+Opt/Alt+0. Hit the spacebar then click and drag on the Preview window to pan to the face. Select the Spot Removal tool and set Type to Heal and Radius to a value of 2. Click on any spots or moles you want to remove and wait for the result. Now we'll reposition the green circle by clicking and dragging from its inside if you're sampling from an area you shouldn't.



#### SHARPEN TO FINISH

Finish by adding some sharpening. Activate the Detail tab (third tab). Still zoomed in at 100%, experiment with Amount, Radius and Detail. Masking is best left alone as it can leave patchy sharpening results. Values of 75 for Amount, 1.5 for Radius and 40 for Detail work well. Finally we're going to crop out a little bit of image to the left, to better balance the composition. Press the C key to activate the Crop tool and crop the image.



# Digital art

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## **CREATE DYNAMIC IFOGRAPHICS** CREATE EXCITING STYLES USING NEW TOOLS IN

#### THE LATEST VERSION OF PHOTOSHOP

nformation graphics, or infographics, are visual representations of information, data or expert knowledge. Styles for these pieces vary, but are usually inspired by the topics presented, which is the case with the example we will be using here.

In this tutorial we show you how to create your very own infographic, using an example displaying how some Facebook communities use Photoshop. We're giving our graphic design a digital style, inspired by futuristic looks seen in web design, cinema and the design industry.

In keeping with the futuristic theme, we also explore how new Photoshop CS6 tools can be used to augment this digital style. We show you how to apply and edit the new Shape tool options, used to create and improve your infographic bar and dial charts. We also take a look at basic, yet effective ways to add 3D looks to your designs, by applying the new 3D Extrusion functionality.

Old favourite Photoshop tools also make an appearance, helping you express the impact of your special effects. By the end of this tutorial you'll have learnt a few more awesome Photoshop style techniques.

#### **BUILD ELEMENTS** USE BLENDING MODES, LAYER MASKS AND NEW CS6 SHAPE OPTIONS

#### **START WITH A SKETCH**

Creating multiple layout sketches of your infographic is a great starting point. Here you can revise the sequence of applied graphics, fine-tune the styles of your graphs and charts and even contemplate image colours all before you've even begun. Once you've decided on your layout you can scan, copy and paste it into Photoshop.



#### SOURCE FILES AVAILABLE

On the disc you will find the 'Infographic Swatch.aco' file used to apply the colour scheme in this image, as well as the world map PSD to complete Steps 12 and 13.

#### THE GRID

Use your sketch as the blueprint for applying your guides in Photoshop. You can activate these by choosing View>Rulers. Simply drag and drop to designate applicable areas in your layout. One thing to remember is to keep the spacing between objects and fonts consistent. Of course a certain amount of eyeing will take place.



#### **BEGIN A GRAPH**

03 As our infographic is fuelled by Photoshoprelated data we want our style to have a futuristic digital look, so the form follows the function. We start by building our first graph. As we're working with percentages out of 100, create a new document 100mm high by 10mm wide at 300dpi. Apply horizontal guides to increments of 10mm, top to bottom.







#### WHO IS THE TYPICAL PHOTOSHOP USER?

Graphic designers came out on top, with 57% of the votes.

Photographers were voted second highest, with 18% of the votes.



#### FREELANCE OR FULL TIME?

75% of our Photoshop users choose to pursue a freelance career.

#### WHERE IN THE WORLD ARE YOU USING PHOTOSHOP?



3:00

5:00



25% of our Photoshop users admitted to working with the software for up to 3 hours.

50% of you use Photoshop for over 5 hours every project.

No one used Photoshop for less than an hour.



64% of our Photoshop users said YES!

The Photoshop CS6 Book 115



#### **BUILD A GRAPH**

UH Here we're building a graph with six categories so we need to use six bars. Use your guides to create individual bars – each one's height corresponding with a percentage. For instance, 57 per cent would be 57mm. Create these bars using the Rectangle Shape tool in a new document. Copy and paste each one into your infographic, aligning equally using guides, or if you have CS6, the automated Smart Guides. Activate your Swatches panel and load the 'Infographic Swatch.aco' file supplied.



#### 06 GET A PIXEL EFFECT

Duplicate each bar shape layer and Cmd/Ctrl-click each, selecting Rasterize layer style to flatten. Select each duplicate layer and apply a Gaussian Blur with a pixel Radius between 16 and 26 and a square Cell Size Mosaic filter between 8 and 16. This should result in a pixelated effect. Edit each duplicate layer's Size and Edge, using the Transform> Size handles. Next, activate all duplicates and original shape layers and merge all, adding a 70% Opacity Screen blending mode.

**APPLY THE ELLIPSE SHAPE TOOL** Cmd/Ctrl-click all original shape layers and pick the Shape tool. Open the Stroke options, setting a white Fill at 0.4pt Stroke Width. Add layer masks to all the original shape layers, using a 30% Opacity black brush to the bottom of your layer masks. Select the Ellipse Shape tool, draw a circle, duplicate it, decrease its size and place it inside the original shape. Cmd/Ctrl-click the duplicate the circle layer thumbnail, make a selection, add a layer mask to the original circle and invert it.





#### 08 CREATE A DIAL CHART BASE

Delete the duplicate ellipse shape layer. Set your original circle shape layer colour to a slightly lighter variation of dark navy (1d1f21). Convert this layer to a Smart Object then apply a Rasterize layer. Add a Stroke layer style (fx), setting Size at 1px, Position to Inside and Color to dark navy. Add an Inner Shadow layer style (fx), setting Angle at 120 degrees, Opacity at 50%, Distance at 7px and Size at 29px. Apply a hot orange Outer Glow layer style (fx), setting Opacity to 60% and Blend Mode to Screen. Tweak Spread and Size values.

#### teal-to-light-beige sty to 100%. Smooth your reflect an increase of v concentrated the teal to Tweak Scale values to





#### 

We have grouped many of our layers in this tutorial as Smart Objects. However, if you are copy and pasting existing Smart Object elements to use again, remember changes will update all associated layers such as shape, shape copy and shape copy 2. Sometimes it's best to build then import infographic elements.

#### 05 ADD GRADIENTS

Your new swatch contains the key colours you'll be applying. Start by selecting a bluegrey tone and fill your Background layer with this. Activate and add a gradient to each graph bar shape by selecting fx>Gradient Overlay. Set a teal-to-light-beige style, then set the Scale initially to 100%. Smooth your gradient then position to reflect an increase of values, for instance the more concentrated the teal the lower the percentage. Tweak Scale values to alter accordingly.



#### **BRING IN 3D CONTENT** CREATE 3D ELEMENTS USING NEW CS6 EXTRUSION TECHNOLOGY

ADD CHART VALUES <u>n</u>9 Duplicate your circle layer and apply a Rasterize layer style. Cmd/Ctrl-click the original circle layer thumbnail and erase it from the selection in your duplicate layer. Set the duplicate to Color Dodge and hit Cmd/Ctrl+U, setting Hue to 20. Duplicate your original circle shape layer, naming this 'dial' and placing it at the top of the stack. Delete all layer styles. Use guides to split this duplicate layer into four sections then select the Rectangle Marguee tool. Add a layer mask to the bottom-right section of your shape, then invert it.



Choose a group layer and select 3D>New 3D Extrusion from Selected Layer. Tilt your 3D layer away from you to create depth. Go to Whole Scene>Mesh options and correspond your Extrusion Depth to your info values

#### SEE THROUGH THE EFFECT

Duplicate the dial layer and apply a Rasterize layer style. Set a 35% Opacity Color Dodge. Convert the original layer to a Smart Object and add a layer mask to both dials. Cmd/Ctrl-click your duplicate dial layer thumbnail, making a selection, then apply to both this and the previous duplicate layer's mask. Use a soft black brush at 35% Opacity. Apply a Screen blending mode to your duplicate dial layer and set the Opacity to 50%.



Open the 'world map.psd' supplied, then drag and drop the world map group into your image, resizing it to fit your guides. Apply a light-teal Gradient Overlay to each shape in the group. Choose a group layer and select 3D>New 3D Extrusion from Selected Layer. Tilt your 3D layer away from you to create depth. Go to the Whole Scene>Mesh options and correspond your Extrusion Depth to your information values.



#### REAPPLY WHAT YOU'VE LEARNT

From here you have acquired several techniques that you can add to new infographic elements. For the clock dials in the bottom-left of the image we just copy and past the original dial layer, resize, position and cut away transparent sections to present new chart values. Feel free to reposition elements accordingly - CS6 Smart Guides will help you achieve symmetry. Apply font styles and text that is legible so people can read the data.



**FINALISE THE DIAL CHART** Add a navy-to-teal Gradient Overlay layer style to your dial layer, positioning accordingly. Also apply Bevel & Emboss, setting Style to Inner Bevel, Size at 5px, Angle at 131 degrees, Highlight Mode Opacity at 36% and an Inner Glow set to 88% Opacity Screen Blend Mode. Set Technique to Softer, Color to a lighter teal, Choke to 19%, Size to 43px and activate Edge. Finally apply a Drop Shadow, setting the Blend Mode to Multiply, Opacity to 23%, Angle to 131 degrees, Distance to 25 px and Size to 25px.



**RELIGHT AND ADD COLOUR** 13 Deactivate Catch and Cast Shadows options. With your guides showing, drag your Infinite Light handle in front of your 3D layer. Activate the Environment options and change the IBL colour to teal. Apply these to all your shape layers in the world map group, then Cmd/Ctrl-click each layer, picking Raster 3D. Duplicate your world map group, converting this new group to a Smart Object, then rasterise it and add mosaic effects.











## **WORK WITH TYPE AND GI YPHS IN THE IMPROVED**

### 3D ENGINE THAT PHOTOSHOP EXTENDED HAS TO OFFER

n this tutorial we will create a 3D typographic composition with textures and lighting using the upgraded 3D engine that Photoshop CS6 Extended has to offer.

With Photoshop CS5, Adobe introduced the Repoussé tool, which enabled you to extrude text and shapes to 3D. In CS6 Extended, we can do the same, but with advanced features that will take your work to a new level. With this latest release, Adobe has introduced features like enhanced 3D merging, draggable shadows, editable 3D text and customisable 3D animation.

If you are new to the 3D world, just take your time and follow the steps slowly. It can be frustrating for a beginner, but a little persistence and you'll soon become comfortable with this. If you are familiar with 3D software like CINEMA 4D or 3ds Max, you should pick these steps up much faster. The creative idea behind this project is to celebrate the glyphs: those little characters, hidden but full of personality, that get left behind in the shadows and never get a chance to come out to play and display the full aura of their beauty. They have very interesting shapes and patterns. But it is when they are extruded to 3D that they really come to life and add stunning visual appeal to your work. Take your time to discover their full potential.

#### **CREATE TYPE AND EXTRUDE** GET THE BASIC 3D TYPOGRAPHY IN PLACE

O1 CHOOSE A FONT AND TYPE IN YOUR TEXT We start by sketching out our rough idea so that we have something to

Idea so that we have something to work from. Next, we open Photoshop CS6 Extended, select the Type tool and type in our words. You can follow this tutorial using your own text if you prefer – you will create more appealing and satisfying work when it's a concept or idea that you are close to. Choose a font that will work well with the concept. We chose to use the Gotham font. It works well with this idea, as we want nine characters in a rectangle shape and all letters to have the same width.





#### are ticked. In Deform, set the Extrusion Depth to 256, Twist to 0 and Taper to 100%. In Caps, set the Bevel Width to 16% and Angle to 45°. Play with the Contour Edges. These settings depend on your own personal style.



#### **SPLIT THE EXTRUSION** In order to colour the different letters, we need to split the extrusion. With the layer selected, go to 3D>Split Extrusion. Open the Type folder in the 3D Layers panel to see the different letters. Rename them for better organisation and then click the 3D faces and see them selected. Use the Properties palette to change the materials. We used Plastic Glossy Blue for the face of all the text, but changed the Diffuse Color in the Materials Properties box to 100% Magenta for THE and 100% Cyan for GLYPHS.





#### **DETAIL THE TYPE EDGES**

04 We can explore all the faces and texture them if we like. We chose to texture the front face and sides with the hero colour being Magenta and Cyan, and the edges with the same Metal Silver (Brushed) material. Decide on a colour palette that works and play around with the textures. You can also load textures in the Diffuse option. For example if it's a wooden look you want, load in a wood texture. We chose the Metal Silver material as it complements the overall look we want.



#### QUICK TIP

To manipulate Reflections and Shadows, click the ground plane to reveal the Properties palette. Play with Shadow Color and Reflections, add some Roughness to the reflection and see what happens. When you are just experimenting, it's best to work on low-res scenes for quicker renderings. To render, go to the Render menu option or click the Cube icon at the bottom of the Properties panel.

#### **CREATE THE** 05 GLYPHS Make sure you have nothing

selected, and on the canvas use the Type tool again to create the glyphs, repeating Steps 1 to 3 to extrude them. To access glyphs, press Opt/Alt and then any key to see what they produce. We use the same font, Gotham, to keep with the style. Have fun there are some pretty cool shapes and symbols to choose from. Select them separately in the 3D palette, then extrude and position them in your composition by selecting with the Move tool and dragging the arrows to position them.





#### **MERGE AND CHANGE ANGLES**

Ub In the Layers palette, select the glyphs and the Type 3D layers. Go 3D>Merge 3D Layers. This puts the two layers in the same 3D space. You will now move between the Layers palette and the 3D palette to refine the composition. It can be a little tricky at first, so be aware of which panel you are in and what you have selected before moving objects. Use the Move tool and select the glyphs, then use the arrow handles to move them around the environment.



#### POSITION AND CAMERA Π

With the camera selected, change the settings in the Properties palette to FOV 32mm. This creates a wide-angle look with lens distortion. Select the new merged layer in the Layers palette and select the Scene layer in the 3D palette. Use the Move tool and hover over the edge of the box to give you options to rotate the objects. Hover over the centre to reveal the heads-up display.



The creative idea behind this project is to celebrate the glyphs: those little characters, hidden but full of personality, that get left behind in the shadows and never get a chance to come out to play. They have very interesting shapes and really come to life when extruded to 3D

#### **POSITION THE LIGHT**

08 The default light is set to Infinite Light, but there are Spot and Point options too. To change the parameters, select the Infinite light in the 3D palette. In the Properties palette set the Intensity to 90% and the Shadow Softness to about 22%. Point the light by moving the Ball device in the heads up display. You can also move the light by clicking the shadow and dragging in the canvas. Getting the light correct is essential, so take your time.



#### **RENDER THE IMAGE**

09 To change the Render settings go to Photoshop>Preferences>3D. For maximum renders change the Ray Tracer to 10 in the 3D Preferences, but this increases rendering time. To have more control we rendered out the image in three stages and combined them all in a new document with three layers: layer one is the render as it is, layer two has the glyphs layer turned off in the 3D palette and the third has the floor turned off.







## HOW TO USE VECTOR LAYERS IN CS6

## USE CS6'S NEW STROKE AND FILL SETTINGS PLUS THE VECTOR SHAPE TOOLS TO CREATE A VIBRANT ILLUSTRATION

hotoshop CS6 boasts of some really cool features, but the one change that's got us excited is the introduction of vector layers and their related tools. While this clearly isn't going to replace Illustrator (for those of you that use it), if you want intuitively simple shapes that you can build into graphical projects, then Photoshop will do a great job without having to delve into any other packages.

Unlike previous versions, we have the option to create and resize vectors without degrading quality, as well as adding strokes and fills to shapes in seconds.

In this tutorial, we are going to be looking at how to use the new vector tools, in addition to throwing in a few tips for using some of CS6's other great features. We will be building an infographic-style illustration, using a combination of shapes created purely in Photoshop, lines and photo stock transformed into shapes with the Pen tool.

You will need to collect together a bunch of stock images before you begin that fit your theme, but the techniques in this tutorial are the same regardless of the images that you choose to use.

#### SOURCE FILES AVAILABLE

We have included various vector shapes and the colour scheme to aid in the creation of this tutorial as a PSD file. There are also paper textures that you can use in the background.

#### PREPARE THE IMAGE SET UP THE BACKGROUND AND SOURCE PRELIMINARY VECTORS

**CHANGE THE INTERFACE COLOUR** This is a great new technique to use before setting up your piece: controlling the colour of the workspace. Set up your blank canvas, then use Shift+F1+fn to go darker and Shift+F2+fn to go lighter. When working on a piece like this, darker is best. Now we are going to start importing some photo assets to give us our initial shapes.



you need is left.

**D3** MAKE AN ADVANCED CROP What's more exciting about the new Crop tool is that even with your area selected, you have the ability to move and rotate the entire image around it to select another point. This makes for more customised cropping, meaning you can now change your desired image so that only the area **O2 CROP WHAT YOU NEED** Open your first photo asset and then use the Crop tool to isolate the area that you want to use. This helps us when we come to creating a shape from the photo, as we're not distracted by the excess photography. The new Crop tool has some fresh options to play with. First, choose your grid structure and crop as needed.







#### 04 PEN TOOL The Pen tool

is by far the most reliable tool for cutting images out, so once you have your cropped images, cut the main subjects out from their background. This way you have a series of isolated elements that you can come back to at any time when working on your composition. Organisation is key, so get as many photos and objects together as you might need at this stage before moving on. We will now begin to prepare them for use in our illustration.

#### CREATE A FOCAL POINT

As this illustration is based around the new Photoshop CS6 options, we feel it makes sense to have a computer as the focal point. Find a photo of the type of computer that you want to use, trace around it as we have done previously using the Pen tool method, line it up in the centre of your canvas and work the illustration outwards from this point. Having a rough sketch of what elements you want to use and where they will go will help at this point.

#### **O7** START BLENDING

Bring in your treated photo assets from the earlier steps. We have got various tools, balloons and pipes, but go for whatever suits your theme. Despite working with a lot of flat colour in this piece, it's good to spruce up a few bits by using blending options. Take this balloon for instance. We have added an Inner Shadow layer style, with Distance at 13, Choke at 15 and Size at 46, which gives it a slight 3D look and more depth.





#### 08 ADD A BACKGROUND

We have decided that our plain white background could do with some sprucing up to make the illustration work. Go to the Gradient tool (G) and select two light colours, such as an off white and a pale yellow; we have chosen fbf1d9 and e2e2e2. Select a Radial Gradient and line up your cursor with the middle of the page, then drag down to nearly the bottom of the page. The colours of this gradient will depend on your overall colour scheme

#### Play around with the new shape layer tools. You'll find they are really handy to master and, with so many new additions, they can really form the basis of a solid, unique illustration.

#### 05 MAKE SHAPES FROM PHOTOS We're now going to turn our isolated

photo stock elements into shapes for use in our artwork. As we are going in an infographic direction with this piece, we decided for some mechanical imagery. Here we are tracing around a spanner using the Pen tool set to Shapes. This enables us to create a vector shape that we can use the new Fill and Stroke options on (more on this later) to colour the elements and add extra effects to them.







#### **GET TO GRIPS WITH THE CS6 TOOLS** DEVELOP AN UNDERSTANDING OF NEW VECTOR FEATURES IN PHOTOSHOP

#### LINES AND VECTORS

<u>n</u>9 Our composition has really started to build up now. One great new addition with CS6 is the ability to craft your vectors and lines like never before, making this kind of style even more accessible. First off, select the Line tool (U) and make sure it's set to Shape with a Stroke of at least 3pt. Add a gradient fill of contrasting colours to the stroke, then select the dashed line in the box next to it and make your line a little fatter. You can use these while working to connect the elements.



One great new addition with ĆS6 is the ability to craft your vectors and lines like never before, making this kind of style even more accessible

#### **USE A STROKE**

Add in a polygon from the Shape tool options. You will notice in the top-right that there is now an option to choose how many sides you would like on your polygon. For this pick 6 and add a stroke as before. You can fill the stroke with a gradient, pattern or block colour and there's even a tab of your recently used colours. Try this effect with different shapes to see how it works.



#### FILLS AND SHAPE LAYERS

Select the Ellipse tool (U). Draw a circle and you will notice in the top header there are some new options. Selecting a Fill, you can now choose from a number of options including Gradient and Pattern straight away. Choose a bright gradient and then add a stroke.



#### DASHED LINE

Once you have your stroke, let's move along to the next box and give it a dashed line of about 3pt. Experiment with this tool, as there are some great outcomes you can get. Increase the point size to over 20 and you get some really interesting patterns. What's more, if you increase the size of the polygon, the stroke will realign itself automatically, which can be a real timesaver.



**EXPERIMENT WITH STROKES** 13 Now let's experiment even further with the new options. Draw a new six-sided polygon, fill it and give it a Stroke of 3pt, selecting the circular dotted line. Try changing the Caps to Round and Corners to Bevel, then click the More Options button at the bottom of the dialog. Add Dash: 0, Gap: 2, Dash: 2. There is a lot of room for experimentation to achieve different effects here.





#### VECTOR SHAPES BLEND NEW TOOLS WITH FAVOURED TECHNIQUES

#### ADJUST THE BACKGROUND

14 This is always a nice effect to use on an image like this. Use the Ellipse tool again (U), making sure it's set to Shape. Create a small circle and then, holding down Opt/Alt, drag and copy the circle. Use guides to line and space the circles properly. Once you have done a few, group them and do the same again until you have a big pattern. Resize and stick it behind the computer screen.

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#### **OPTIONAL ILLUSTRATOR WORK**

lb Now we'll want to bring out these vectors even more to really make the design stand out. For this, move over to Illustrator if you have it, make a triangle and add it as a new brush. Keep the Scale at Fixed and change the Minimum to anywhere from 9% to 35% depending on the effect you want to achieve. Change Spacing to 100% and keep Colourization at 0. Then create an ellipse with no fill, add the Triangle brush as a stroke and bring it back into Photoshop



#### SELECTIVE COLOUR

18 SELECTIVE COLOGN. This may be a bit of an old trick, but it's always a good one to harness. Take the selection of shapes we have just created, select part of the shape, then create a Solid Color adjustment layer and choose a corresponding colour. This will create a new layer over the top of the old so you can delete the layer underneath.

#### **CREATE MORE ELEMENTS**

Keep a copy of your pattern, as this will be useful going forward. For instance, using the original copy, take the Pen tool, set it to Paths and cut out interesting segments, such as the clouds we have created here. Once you have your shape, Ctrl/right-click and choose Make a Selection, ensuring that the Feather Radius is set to 0 and Anti Alias is checked, then cut out your shapes.



#### **VECTOR SHAPES**

Now, as this illustration is being designed in an infographic-influenced style, it's good at this point to start building up a library of shapes and layers. Use the Polygon tool (U) and experiment with different shapes. In this instance we will use a three-sided polygon. Give it a fill with no stroke and, while holding Opt/Alt, drag your cursor and you will find your shape has been replicated. Continue this process a number of times and use guides to line your shapes up properly.

#### QUICK TIP

We will be duplicating many layers in this tutorial, so it's lucky that this process is even easier to do with CS6, all thanks to the new ability to duplicate layer groups. Simply highlight your group, then hit Cmd/Ctrl+J to copy.

#### CHOOSE COLOUR WISELY



As you progress in your work, remember your colour palette is one of the most important tools you have when creating

an illustration like this. With a free brief and a big illustration, it's always tempting to fly off and create a piece with hundreds of colours. But really, an even more exciting challenge is limiting yourself and being more creative with a certain amount of colour. For this piece, we have only used the core colours that you can . see in the triangle







QUICK TIP

The joy of abstract pieces is that you can reuse elements

again and again. so make

find elements again. In CS6

layers, so it's even easier to

you can search and filter

sure that you label and group layers so that you can

#### **DUPLICATE LAYERS** 19

Included with the many new features in Photoshop CS6 are the new additions to the Layers palette, which are similar to those of Adobe After Effects. You can now alter the blending mode, Opacity and Fill options for multiple layers in one go. This is a really handy little trick to use when dealing with multiple layers. You can now also filter through various effects by typing the required name into the new CS6 Search bar.



#### ADD IN SOME FURTHER STOCK IMAGES

Let's continue adding to the image by using a stock image to really bring out the illustration. For this we will use Shutterstock's '89076808' image as a starting point, which is an old vintage paper texture. First desaturate the image by hitting Cmd/Ctrl+U and dragging the Saturation right down to 0. Edit the Lightness by hitting Cmd/Ctrl+L and bringing out the whites and blacks.

23 FURTHER CONTECTION THE THE AT A SOME THE photo-editing tools with CS6 and, with the new interface, it's even easier to really bring out a vibrant photo. In this case, go to Adjustments and then Curves. Use the graph to experiment and make the image have a real impact, bringing out the threads and grains of the paper.



### **CONVERT TYPE TO SHAPE**

Now that the illustration is really starting to take shape, it's time to add some type. Seeing as this is an illustration to celebrate the new features of CS6, we felt it only right to blend its name into the piece. Let's pick a nice bold type such as BaseTwelveSans Bold and work out ways of incorporating the type into the piece. A great little tool to aid in resizing is Convert to Shape. Go to Type>Convert To Shape to edit the type more easily.







background layer just a little bit more. Use a large soft-edged brush on a new layer behind the illustration, set it to f2ead3, then go around the laptop and make the triangles a bit more pink to add to the original gradient.

## find what you need.

#### **CREATE A TEXTURE**

Now that we are nearing the completion of this piece, it's time to work in more detail to really bring the image to life. First of all, we need to create some texture. Open a duplicate layer of the original background gradient and go to Filter>Noise>Add Noise. Set the Noise at around 12%, ticking Gaussian and Monochromatic at the same time. Now set it to Multiply and change the Opacity to around 34%.







## MASTER BRUSHES IN PHOTOSHOP

## CREATE VINTAGE PAINTINGS USING THE NEW AIRBRUSH AND ERODIBLE TIP BRUSH PRESETS

wersion of Photoshop released there are more interesting features vying for your attention. However, you may have overlooked the new Erodible brushes and rebuilt airbrushes. These newly designed brushes have dispositions that enable them to replicate traditional materials more authentically. Here we focus on using all of these new tools to create some vintage styles. We'll also take a look at using the brand-new

Iris Blur to show off the much more interactive, real-time approach to applying blurs in Photoshop.

Erodible brushes act differently than usual brushes. As their name suggests, they erode over time as a traditional pencil does, changing the shape of the brush head in a very natural way. We're only using the new brushes that come with Photoshop CS6 for this tutorial; they're all marked in the Brush thumbnail palette with a pencil or airbrush icon.

#### SOURCE FILES AVAILABLE

The vintage reference photo used here can be purchased from Dreamstime.com, file number 19879189. The wallpaper texture can be downloaded from http://lostandtaken.com/ gallery, free to use in all projects.

### RESHAPE THE MODEL UTILISE PHOTOSHOP EFFECTS TO COMPLETELY ALTER YOUR SUBJECT

Open the reference photo you have

chosen (or buy Dreamstime image 19879189) and a new Photoshop document alongside it. Create a new layer called 'Roughs' and use a blue pencil brush to draw in your rough lines. Create a new layer called 'Lines' and use a brown Erodible pencil to draw in the finished line work.



#### BRING NEUTRAL COLOURS

Use the Paint Bucket tool to fill the Background layer with beige, so that you're not colouring against a white background. Never paint on a white background as it throws your perception of colours, always choose a neutral colour that suits the mood of the image. Create a new layer for painting on, positioned underneath the Lines layer.

03 ADD BASE COLOURS

Pick the Salty Watercolor airbrush to start filling in flat areas of colour such as the skin and eyes. Feel free to colour pick from the reference photo, as it is always possible to boost the colours later. Pick a dark-brown base colour for the hair. When painting, this you should always build from dark to light.







Never paint on a white background as it throws your perception of colours, always choose a neutral colour that suits the mood of the image



#### 

Select the Charcoal Pencil Erodible Tip brush and use it, adding in the smaller details of the image with the photo as a guide. Keep your brush size fairly large, at around 90 pixels, and press Opt/Alt to quickly access the Eyedropper. Colour pick from the reference photo and paint that colour in the corresponding areas of your artwork. Try to sample with every few brushstrokes that you make; the colours will build up on top of one another and give a nice painterly look.

#### QUICK TIP

Erodible brushes, Mixer brushes and the revamped airbrushes can be quite processor-intensive, which can cause noticeable lag when making brushstrokes on computers with less RAM. Luckily this can be remedied by simply increasing the spacing from 1% to 5% in the Brush Settings panel.

#### 06 USE SPRAY EFFECTS

Create a new layer called 'Spray' and set the layer's blending mode to Overlay in the Layers palette. Select the Airbrush Watercolor Spatter Big Drops and, using a mixture of whites and light yellows, add the spray effects across the image. Switch to Watercolor Spatter Fine Drops to add the smaller sprays. The new airbrushes react to your stylus much like holding a traditional airbrush; tilting it to the right will cause it to spray out to the left.

#### 07 ADD A PHOTO FILTER LAYER Colour picking from a photo can often

leave paintings and illustrations looking a bit bland, but we can easily enrich the colours and unify them at the same time by adding a Photo Filter adjustment layer. Click on the Adjustment Layer icon in the Layers palette and select Photo Filter. The Properties tab will appear, so from here select the Filter colour Deep Yellow and set the Density to 25%. Check the Preserve Luminosity box.







#### 08 EDIT THE BACKGROUND

Create a new layer called 'Highlights' to paint in the bright white highlights of the girl's hair, boosting the contrast of the painting for a nice effect.

Create a new layer above the Background layer and hit Shift+G to select the Linear Gradient tool and use the following settings: Foreground to Transparent at 25% Opacity. Choose an olive green and drag a gradient from the top-right corner of the image. Set this layer's blending mode to Overlay to make the effect far more subtle.



#### **C** SHADE THE HAIR

**US Shall The Halk** Create a new layer to paint the hair on and place it above the Lines and Painting layers. Painting on a separate layer means we can edit the hair without worrying about the facial details. The dark-brown base colour was established on the Painting layer, so start by building up with a mid-tone brown to add depth, still using the Charcoal Pencil brush. Paint in the overall shape of the hair with light yellow. Focus on the broader shapes the hair makes, rather than single strands.







#### DRAW MORE ATTENTION **USE THE NEW PHOTOSHOP CS6 BLUR GALLERY TO ENHANCE FOCAL POINTS**

#### **GET A MORE ORNATE BACKGROUND**

Ng Download this vintage wallpaper image from http://lostandtaken.com/gallery. Copy and paste the image into your artwork below the Painting layer. Use Free Transform to fit the document and angle it slightly to make it more interesting. Lower the layer's Opacity to 20%. Apply a Gaussian Blur of 5.5 pixels to make it recede into the background.



001 | When using a reference it makes sense to keep the file open alongside your painting, helping you solve many problems

002 | The preview shows you how your tip is eroding to give you an idea of the marks

#### THE IRIS BLUR

Applying subtle blurs in your image can easily control viewer focus. Photoshop CS6 has new advanced Blur Galleries that you can interact with in real-time. Go to Filter>Blur>Iris Blur and the Blur Gallery will appear. Set the Blur Amount to 15 pixels and manipulate the Oval guide by dragging the handles and positioning it so that everything is blurred, apart from the girl's face. When everything is in position, click OK.



003 | Access and change the impact of your filters at any time without changing any of your painting with this panel

#### DARKEN THE CORNERS With the edges of the girl's hair and body

blurred, our eyes are drawn to the face, as this has the most definition. To keep the viewers' eyes from wandering make the corners of the image a little darker. Create a new layer and set the blending mode to Soft Light. Return to the Linear Gradient tool again with the same settings as before and apply some dark-brown gradients, clicking from the corners and dragging slightly inwards.



#### **UNDERSTAND THE NEW TOOLS**



You could be forgiven if, at first glance, you thought the new brushes weren't significantly different from brushes we've been given in previous versions of Photoshop. But a little time playing with them reveals their versatility.

The Erodible brushes' strokes leave you with unique marks as they wear away. When they dull too

far, just click Sharpen Point in the Brushes panel to start again. Try altering the settings when using the airbrush tips. Spatter Amount will adjust how defined your strokes are and Granularity affects how grainy the spray of the paint appears. Try experimenting and see for yourself.

#### SELECT LUMINOSITY

1() It's time to give the image a little colour boost. Select the Luminosity (all the lighter parts) of the image by Pressing Cmd/Ctrl+Opt/Alt+2. Now hit Shift+Cmd/Ctrl+C to copy from all visible lavers. Hit Shift+Cmd/Ctrl+V to paste in place the copied and merged version of the selection onto a new layer. To simulate the way light scatters, also known as a light bloom, apply a Gaussian Blur at 5.3 pixels. To finish the effect set the new layer's blending mode to Overlay.



#### **FINAL TOUCHES**

13 FINAL FUNCTION Give your painting a finishing touch by simulating dust and scratches that used to occur naturally in photos, when using older non-digital cameras. Create a new layer at the top of the layer stack and draw some fake scratches over the image, completing your vintage feel. Select the Pencil Erodible brush and create a mixture of white and black marks, by simply scribbling imperfections on your image.



## Digital art



## CREATE EXPLOSIVE IMAGERY

## ACHIEVE FANTASTIC SHATTERING EFFECTS USING TEXTURE AND FILTERS

he trick behind shattering an object in Photoshop is actually the careful use of a texture. You might not think that a texture would come into it, but the cool effect of splitting up the fruit and making it blow up is achieved through the use of cracks found on a decaying wall surface.

This texture is overlaid onto the image and selections are then used to divide the surface of the object into tiny pieces. Once this initial breaking up has been done, more segments can be duplicated and positioned to give the illusion that there are lots of pieces flying out of the cherry. Filters and layer styles play an important role in keeping this effect believable. The Motion Blur filter gives the pieces the sideways movement, which reflects the blurring of the projectile that's just burst through it.

The texture chosen for this effect was courtesy of Paulo Pereira. You can download it via the link provided (www.sxc.hu/profile/wreckedm). The cherry image is by Lavinia Marin (www.sxc.hu/ profile/alesia17), and provides a perfect outline for this tutorial.

Read on to find out how to turn an ordinary piece of fruit into an explosive photo effect.

#### MAKE A CHERRY BOMB MASTER TEXTURES AND FILTER STYLES FOR CONVINCING EXPLOSIONS



#### **D1** Open 'Cherry.jpg' from the supplied files. First we need to isolate the cherry that's going to be shattered. Select the Pen tool (P) and set this to Paths in the Options bar (in Photoshop Elements choose the Quick Selection tool).



**D2 NEW PATH** Mark a new path around the edge of the cherry with the Pen tool by adding two points to start with. Click and drag with the tool to bend the path around the curved edge. Complete the path by clicking on the first point that was made.



#### QUICK TIP

A streak of white light can be added to the cherry to exaggerate the movement of the projectile once the effect is finished. On a new layer, set the Brush tool to 0% Hardness and white as your Foreground colour. Click once on the left side of the cherry and then Shift-click on the other side to create a straight white line. Apply the Motion Blur filter to this white line to soften it, then lower its Opacity to 30%. The Free Transform command (Cmd/ Ctrl+T) offers the best way to widen and stretch this white line after applying it.



PASTE ONTO LAYER 3 Ctrl/right-click inside the path created and choose Make Selection from the list of options. Set Feather Radius to 0px and hit OK. Press Cmd/ Ctrl+Shift+J (applicable for Photoshop Elements users) to cut and paste the cherry onto its own layer. Press Cmd/Ctrl+J to make two copies of the cherry, and then hide Layer 1.



#### LOAD TEXTURE

Open the texture file 'Cracked Texture.jpg' from the supplied resources. Press Cmd/Ctrl+A to select the entire canvas and then Cmd/Ctrl+C to copy. Go back to the cherry image and press Cmd/ Ctrl+V to paste the texture. Press Cmd/Ctrl+T to activate Free Transform and resize the texture to fit just over the cherry.



MAGIC SELECTIONS Lower the Opacity of the texture's layer to

50% to reveal the cherry. Select the Magic Wand tool (W) and set its Tolerance to 53, Point Sample, and tick Contiguous in the Options bar. Click on a section of the cracked texture to select it.



#### **BREAK AWAY**

Now select the cherry's layer that was cut out earlier. Hit Cmd/Ctrl+Shift+J to cut and paste the selected area of the texture onto its own layer. After doing this, hide the texture and both the cherry layers to view the piece of cracked texture on its own.



#### **CRACKING UP!**

Go back to the texture's layer and use the Magic Selection tool again to pick out another part of the texture. Just like before, click on the cherry's layer and then cut and paste that section onto a new layer.



08 BOTH SIDES Use this process of selecting and cutting out to crack the entire right and left sides of the cherry. Leave the top and bottom parts of the cherry intact, and be sure to cut out the tiny bits of the texture as well as the bigger areas.



#### **GROUP LAYERS** 09

Now there should be lots of layers all stacked up in the Layers palette. Select all of the layers containing the cracks by Shift-clicking on the first and last ones, and then press Cmd/Ctrl+G to Group them together into a folder (not applicable for Photoshop Elements). This will keep the palette nice and tidy.





#### SHATTERING EFFECT

Select the Move tool (V) from the Options bar and turn on Auto-Select, setting it to Layer. Hide the Layer 1 Copy and texture layers for now. Click and drag the cracked pieces of cherry out to the right. The Move tool detects your chosen layer.



#### **ERASER TOOL**

Reveal Layer 1 Copy and use the Eraser tool (E), set to a solid brush, to remove the areas of the cherry that were left behind after cutting out each segment. These parts from the white areas of the texture aren't needed for this effect.



#### ADJUST LEVELS

2 Select and reveal Layer 1 in the Layers palette (the original cherry). This will hide the white areas visible under the cut up cherry. Press Cmd/ Ctrl+L to open the Levels Adjustment and drag the middle marker to the right, from 1.00 to 0.60. This will darken the area behind the cracks.



#### MORE SHARDS

**MURE SHARDS** To increase the number of shards tearing away from the cherry, click on the Group created earlier and press Cmd/Ctrl+J to duplicate it (in Elements, Shift-click on all layers and go to Layer>Duplicate Layers). Select the Move tool, untick Auto-Select. Move the Group above the cherry to see them all clearly.



#### EDIT FOR VARIATION

Turn on the Auto-Select again for the Move tool and click on one of the shards; Photoshop will select its layer for you. Then choose the Eraser tool and remove parts of each shard to make them look different from the first set.



#### **ROTATE AND POSITION**

5 ROTATE AND PUSITION With the second lot of shards edited, click on their Group in the Layers palette and then press Cmd/Ctrl+T. Rotate slightly, shrink a little, and finally move the entire Group back into position over the other shards of cherry.

#### ADJUST THE SETTINGS

The initial stage of selecting the texture and breaking up the cherry involves the Magic Wand tool. The Tolerance setting in the Options bar, however, can be lowered to around 30-40, or even less, to adjust the amount of the texture that is selected. If you find that the sections of the cherry are too large for the effect to work, create smaller segments by lowering the Tolerance before cutting and pasting them onto new layers with via Cmd/Ctrl+Shift+J.







AVOIDING REPETITION 6 With even more shards flying out of the cherry, use the Move tool with Auto-Select turned on to arrange the pieces of shards. Use the Eraser tool to remove any obvious repetition between two shards.



SMALLER SHARDS Duplicate the second Group for even more segments. Move the Group to one side again and use the Eraser tool to remove parts of each segment to make for even smaller bits. Move it back over the edge of the cherry, rotate and position the Group.



#### **DROP SHADOWS** 8

Open the texture file 'Cracked Texture.jpg' from the supplied resources. Press Cmd/Ctrl+A to select the entire canvas and then Cmd/Ctrl+C to copy. Go back to the cherry image and press Cmd/ Ctrl+V to paste the texture. Press Cmd/Ctrl+T to activate Free Transform and resize the texture to fit just over the cherry.





19 Ctrl/right-click over the layer and select Copy Layer Style. This layer style can be applied to all layers by Shift-clicking on the first and last layer, and then Ctrl/right-clicking and selecting Paste Layer Style. Repeat for all Groups.



#### **CLIP ADJUSTMENT**

20 To add more depth to the effect, apply a Levels Adjustment layer from the option at the base of the Layers palette. Position this Adjustment just above the third Group layer and then go to Layer>Create Clipping Mask. This will link it with the Group (in Elements, Merge layers first by pressing Cmd/Ctrl+E).



It's important that no two shards of the exploding cherry are the same. If there's a clear repetition between two or more of the cherry pieces, then find out which Group the pieces are in by using the Move tool set to Auto-Select: Layer. Then, add a new layer mask to the Group and use the Brush tool, set to black, to paint away parts of those segments until they look different.

This small edit makes a world of difference, and is worth doing for every piece of the effect if you want to achieve a sense of realism. The changes only have to be subtle; removing a small corner of a larger piece in the effect will do the trick.





#### ADJUST LEVELS

In the Levels Adjustment, slide the middle marker to the right to around 0.75. Also, slide the white marker under Output Levels to 210. This will dim the brightness of the smaller bits of cherry in the effect to add depth to the effect.



#### ADD MOVEMENT 23

To blur the shards of cherry and make it seem like they're moving, go to Filter>Blur>Motion Blur. Set the Blur's Distance to 20px and Angle to about 13. Hit OK and apply another Motion Blur to all of the Groups, mixing up the Distances.



#### SMART FILTERS

For each Group in the Layers palette, go to Filter>Convert for Smart Filters. The Groups will lose their folder icons and turn into one layer. If you need to edit their contents at any stage, doubleclick on the layer's thumbnail to open the Group.



#### EDIT MASK

24 If the Motion Blur filter has affected the central parts of the cherry, click on the white mask of that Group's Smart Filter. Set the Brush tool to 0% Hardness and black, then remove the blur in those areas.

#### QUICK TIP

One advantage of using Photoshop CS6 is that Groups in the Layers palette can have layer styles applied directly to them. In earlier versions, styles had to be applied to each layer inside the Group, which was more time-consuming when it came to editing each one. By having them on the Group as a whole, editing just this will affect all of the layers inside. Double-click on the Group to get started with layer styles.



**DESIGN PROJECTILE** 25 For the projectile, use the Brush tool to paint a small white dash onto a new layer. Press Cmd/Ctrl+T and then stretch and squash this shape to make it look like it's moving through the air.



26 OUTER GLOW Apply an Outer Glow layer style to this layer, setting its colour to black and Blend Mode to Normal. Increase the Size to 70px and hit OK, and then set Opacity to 100%. Use the Eraser tool to reshape the projectile if needed.

#### MAKE AN EXIT STRATEGY 27

Select the Smudge tool and set it to 60% Strength and turn on Sample All Layers in the Options bar. Click on the layer containing the intact cherry and then push the edges inwards where the projectile has entered and left.

## Digital art





# COLLAGE **WITH CUSTOM** BRUSHES

#### BLEND PICTURES WITH CUSTOM BRUSHES FOR A FUN PHOTO COLLAGE

ids and kittens are always a winning combination, and so are photos and brushes. Why not use both to create a colourful collage to showcase your favourite pics? Using some photos, custom brushes and digital edits, we'll create a completely new image. We have supplied the picture of the three boys and the cat for you to download and use in your own work, and the paper image and custom brushes we used to add colour and texture are also available. The other stock images that went into this collage were from the stock.XCHNG website (www.

sxc.hu). You can download them by navigating to the site and using the ID numbers 1055271 for the Hokkaido garden image, 1045420 for the maple leaf and 536111 and 1204923 for the two lotus flowers. Feel free to replace these images with your own, though. For instance, you might use a photo of your own children or you could replace the lotus with a flower native to your home town. Feel free to experiment with different images to create the perfect blend. You'll soon be creating captivating collages and transforming even ordinary images into enticing works of art.

Laver masks and blend modes will be our chief allies in getting the images to meld seamlessly together. The masks will hide the parts of the image we don't want, while blend modes create cool effects without the need for tricky selections. Our custom brushes will then add colourful patterns to finish off.

#### SOURCE FILES **AVAILABLE**

You'll fine all the images you need to help you with this step-by-step tutorial in the disc provided with this bookazine

#### LAY THE FOUNDATIONS BEGIN WITH THREE STOCK IMAGES AND CREATE A QUICK COMPOSITE

**CREATE THE BACKDROP** 

 $\mathbf{01}$ Open the supplied image 'start paper.jpg' for the base image. Add the Hokkaido garden picture from stock.XCHNG (see intro) on a laver above and name it Sky. Change its blend mode to Lighter Color (or Lighten for CS3 and earlier).



#### **BRING IN THE PHOTO**

Place 'Children with kitten.jpg' on a new layer and name it Kids. Apply a mask and choose a soft brush (B) at 80% Opacity. Set the Foreground hue in the Toolbar to black and paint away the parts of the image you don't want to show.





#### QUICK TIP

To load new brushes, go to the Brushes palette (Brush Presets in CS6) via Window-Brushes or using the keyboard shortcut F5. Select Load Brushes from the palette menu, then simply find the brush set (it will be an ABR file). To save the current set of brushes, choose Save Brushes. Reset Brushes will restore the default presets, while Replace Brushes enables you to swap out the current set with another.

You'll soon be creating captivating collages and transforming even ordinary images into enticing works of art

**D4 LEVELS ADJUSTMENT LAYER** Now complete the Levels adjustment. Drag the white slider inwards to lighten the image and then round out the contrast by dragging the black slider inwards to deepen the shadows. Fine-tune the lot by adjusting the Midtones slider.



#### 03 TWEAK THE IMAGE

Our Kids layer is a little too dark, so let's lighten up the mood. Go to Layer>New Adjustment Layer>Levels and click OK. Adjustment layers affect everything below them, but we only want this to affect the kids' photograph. Opt/Alt-click between the two layers to clip the adjustment so it only affects them.



#### 05 NOW ADD THE MAPLE LEAVES TO IT

Open the maple image (stock.XCHNG). Use the Quick Selection tool (W) to click and drag on the background to select it. If you accidentally add part of the leaves, Opt/Alt-click to remove it. When finished press Cmd/ Ctrl+Shift+I to invert.





#### 7 ADD THE FLOWER

Copy and paste the lotus into your main image and move it to the right of the composition. Add a Drop Shadow layer style by double-clicking on the layer and experimenting with the options.



### 06 EXTRACT THE LOTUS

Use Cmd/Ctrl+C to copy the maple leaves and Cmd/ Ctrl+P to paste them into your collage. Change the layer's blend mode to Darker Color, add a layer mask and paint away the top edge. Now do the same to extract the lotus flower, making sure not to catch any of the background.



**ADD THE SECOND LOTUS** Extract and add the second lotus in the same way, scaling it so it covers almost the whole canvas. Name the layer Lotus 2 and set the blend mode to Overlay. Use a layer mask and paint on the parts that cover the faces so that they show through.



#### INK SPLAT

From the Brushes palette (Brush Presets in CS6), choose Load Brushes and select the set 'Custom.abr' from the disc. Create a new layer named Ink Splat Light and set the blend mode to Multiply. With a light brown Foreground colour, use the Ink Splat brush at 100% Opacity and paint around the kids.



DARKER INK EFFECTS 1() Create another layer and name it Ink Splat Dark. Set your Foreground colour to a dark grey and then paint another lot of ink splats around the kids. By separating the light and dark colours, it will be easier to make edits later on.



#### ADD PINK SAND

Create a new layer and name it Sandy Grit. Select the Sandy Grit brush, set the Foreground colour to pink and brush randomly around the composition. Naming the layers after brushes will help you remember what was used.



#### APPLY A LAYER MASK THE KEY TO GREAT **COLLAGES IS MASKING**



**APPLY A LAYER MASK** In this example we'll use a layer mask to hide parts of the flower and reveal the sky below. Go to Layer>Layer Mask>Reveal All. The mask appears to the right of the layer's thumbnail.



#### **HIDE AREAS**

Set your Foreground colour to black. With a Soft Round brush at 80% Opacity, brush away the areas of the flower image that you want to hide.



**RESTORE AREAS** Sometimes you'll paint away a little too much of the layer, but don't worry. Simply switch your Foreground colour to white and paint back the areas you want to restore. It's just like magic!



#### 📕 QUICK TIP

When you're painting your next masterpiece, use these shortcuts to save some time. The left and right square brackets decrease and increase your brush size. Shift and the left or right square brackets alter the brush Hardness in 25% increments. X swaps your Foreground and Background colours while F5 brings up the Brush palette, where you can adjust a myriad of brush properties. Simply hit F5 again to make the Brush palette disappear.

13 WISPY EDGES Name a new layer Wispy Morning and, you guessed it, select the Wispy Morning brush. Set your Foreground colour to white and add some strokes around the edges, focusing on the top-right corner.



15 SMART OBJECT Name the visibly stamped layer Stamp Blur. Ctrl/right-click this layer and choose Convert to Smart Object (a grey square symbol will appear on the thumbnail). This will make any filter applied to it a Smart Filter, so it is easier to edit.



#### 2 CAT PAWS BRUSH

Create a new layer and name it Cat Paws. Select the Cat Paws brush from the palette, set your Foreground colour to purple and your Background colour to white, and then paint some paw prints above the boys heads in your image.



STAMP 14 VISIBLE

To apply an edit to the entire image while keeping your individual layers intact, use Stamp Visible. This will make a merged version at the top of the layer stack. Create a new layer (Cmd/Ctrl +Shift+N) and then press Cmd/Ctrl+Opt/ Alt+Shift+E.







blur on the kids and the flowers.



#### 17 LIGHTEN THE IMAGE

Now to brighten the composition. Go to Layer>New Adjustment Layer>Levels and click OK. Drag the white slider inwards to lighten the image. Use the layer mask to paint out some of the effect if the change is too strong.



#### 18 VIBRANCE ADJUSTMENT

Now make the colours a bit more vibrant so they really pop. Go to Layer> New Adjustment Layer>Vibrance and click OK. Set the Vibrance slider to +75 and watch the colour saturation increase as you go.



FRAME TO FINISH

Wrap things up by painting a slight

vignette on the image. This is just a fancy word for

darkening the edges to help direct the viewer's eye.

With black as the Foreground colour, use a Soft

**19** BOOST THE COLOURS Go to Layer>New Adjustment Layer>Hue/Saturation and click OK. Tick Colorize, set Hue to 225 and Saturation to 50. Mask out the kids, kitten and flowers so that they retain their natural colours.









INK SPLAT Add some scattered blots of ink with this fun brush. It will randomise colours between your chosen Foreground and Background swatches.



SANDY GRIT Use this brush to add a sprinkling of gritty texture to the overall image.



CAT PAWS Cat Paws will randomly rotate and scatter as you brush with this preset.



WISPY MORNING Use this dreamy brush in tandem with blur effects to evoke the magic of a mist-filled morning to add depth to your collage.






# CREATE PHOTO ART

#### USE THE NEW ERODIBLE TIPS IN CS6 FOR AN AUTHENTIC PENCIL DRAWING

has packed into the latest version of Photoshop is the ability to have a brush tip change shape and wear down as it is used. These Erodible Tips are designed to mimic the behaviour of real-media drawing tools such as graphite pencils and charcoal sticks. This means the tip gradually becomes dull, creating a wider mark. Using the brush at an angle will wear a flat spot in the tip and then it can be used for shading over a wide area. Artists who have missed putting lead to paper will enjoy how these digital pencils perform.

It should be noted that this tutorial focuses on the use of these new presets and assumes the user has a basic working knowledge of the use of Photoshop otherwise. Additionally, with these tips a pressuresensitive tablet is even more useful than ever for drawing. The pen tilt is hugely important for the size, density and texture of these brushes and it helps if you have some knowledge of drawing and sketching as angling your digital pencil and creating the right effect will then be much easier. However, if you're new to this, a little practice will help you gauge the right angle and sensitivty over time.



#### PREPARE FOR SKETCHING DRAW YOUR IMAGES WITH CS6'S DIGITAL PENCILS

#### **D1 START PHOTO** Begin with a high

**U** Begin with a high-resolution photo of your favourite pet. If you want to use the same image seen here, you may freely download it from www.sxc.hu (ref 880325), but any image you want to use will work.



#### **PENCIL PRESETS** Select the Brush tool

Select the Brush tool (B) and open up the preset menu found in the top-left of the Options bar. Click the gear icon and select Pencil Brushes from the list. Choose to append the presets to your current list and you will see several new pencil-tip options.





QUICK TIP

You may find yourself running over to the Sharpen Tip button in the Brush palette just to keep the pencil tip fresh. Consider saving some time by assigning a keyboard shortcut to the command. Go to Edit> Keyboard Shortcuts. Look in the shortcuts for Tools and way at the bottom of the list is the Sharpen Erodible Tips command. It's worth it!

> You may often use the Sharpen Tip button to keep the pencil tip fresh. Assign a keyboard shortcut for the same

#### WORKSPACE SETUP 03 Switch to the Painting workspace, but collapse the Swatches palette, then open and dock the Tool Preset and Brush palettes next to the Brush Preset. This setup will speed up your workflow as it puts the tools you need within easy reach, which saves you time.



PENCIL PRACTICE 04 Take a few minutes to try out each pencil preset. Practise using each brush straight on as a tip and then at a steep angle for shading. Consider making a cheat sheet for yourself, displaying what each pencil tip looks like for you to refer back to.



#### WHAT WE DID BEFORE CS6 05 HOW TO ACHIEVE A SIMILAR EFFECT IN OLDER VERSIONS



#### 001 |

The older pencil tips are not as convincing as the new ones in CS6, but still generate good quality hand drawing results.

#### 002 |

Create cheat sheets. Create cheat sheets. It is always a good idea to experiment with the different brushes before attempting to illustrate anything with them. Be sure to label the presets for your own reference.

#### 003 |

Keep the Brush palette open to give a live preview of the brush stroke and monitor what settings are changed between presets.

#### 004 |

With a constant tip, using the Pen Pressure setting for Flow and/or Opacity. This is essential for any type of digital pencil shading.

#### 005 |

Previous versions of Photoshop don't have the Erodible Tips, but they do have Dry Media Brushes as a preset. These include some charcoal and graphite brushes.



#### BACKGROUND PREPARATION

606 BACKGROUND PREPARATION Fill the background layer with a parchment hue (like #c8c8c3) using the Paint Bucket tool (G). Create a copy of the reference layer and move it to one side. Reduce the Opacity of the original layer to about 15%. This will help align proportions.



#### SKETCH WORK U/

Create a new layer named Sketch above the first reference and set Blend mode to Multiply. Using 4H Pencil preset, sketch the major shapes.



08 TIGHTEN FORMS Create a new layer called Tighten Form. Using the sketch and reference as a guide, begin crafting the outlines of the animal's figures. The HB Pencil preset works very well for this step.



#### **BRUSH PREVIEW** 09

Keep an eye on the Brush Preview window as you work. Not only does it show the angle of your pencil but also how worn the tip is. In the Brush palette you will find the Sharpen Tip button to sharpen the pencil up again.

#### QUICK TIP

Part of the process for drawing with a real-media pencil is to create shading by smearing the graphite with your fingers. The Blur and Smudge tools do a good job of simulating the same effect. Just keep the strength setting low, otherwise the smearing carries the pixels too far and looks artificial.



🗲 Practise each brush straight on and then at a steep angle for shading. Consider making a cheat sheet for yourself





#### QUICK TIP

Traditional pencil artists frequently use the edge of a scrap sheet of paper laid over the drawing to assist in creating a sharp line in shaded areas. This enables them to use a loose shading technique over the edge of the paper, yet keep a nice straight edge. Digitally, this is best done by creating a selection and then using your shading pencils over the edge of the selection. Same concept, different technique with the same result!

#### 1 7 MIDTONE MADNESS

Add a layer and begin rendering the midtones (name it Mids). The HB Pencil preset paired with the 2B Pencil preset can adequately cover the majority of the midtones while providing a good variety of texture to the drawing.





15 Add another layer for the other details. Use assorted tips to create the finer details of the image. This should include things like the writing on the dog tag, the tips of the claws and the smaller eye details.



**10** MOVEABLE REFERENCE Mask out a smaller area of the reference layer and move it next to the area you are working. This way you can zoom in on the piece, but still bring the reference image close enough to the work area to be helpful.



13 PAPER ROTATION Be careful to draw in the same direction as the natural fur of the dog. To get a more comfortable angle for drawing, spin the canvas by holding down the R key and dragging around.



1 1 START DARK

Add a layer named Dark and hit the 9B Pencil preset. Start generating the dark areas of the face and eyes along with the shadow portions of the body. Use the side of the pencil tip to cover more surface area. Also switch the paint colour to true black for the very darkest areas.



#### HIGHLIGHTS

Create a new layer and use the 2B Pencil preset with white paint to draw in the strong highlights like the eye reflection and the wet spots on the nose. Use a sharpened HB Pencil with white to highlight fur.



16 TOUCH OF COLOUR Add a new layer named Colour just above the Darks layer with the blend mode set to Soft Light. Look for the Square Charcoal brush preset, reduce the brush Opacity to 48% and use a brown hue (76665a) to give the fur some colour.





#### BACKGROUND TEXTURE

Create several layers to use for the background texture and explore some of the other brush presets for interesting textured brushes. Look especially at the Dry Media and Natural Brushes sets.



**COLOUR ENHANCEMENT** 19 Switch back to the Essentials workspace. Hide the Pencil Tip and Reference layers. Add a Vibrance adjustment layer to the top of the stack and adjust the sliders to give the drawing's colours more depth.



WHAT CAN GO WRONG LAYER MANAGEMENT

#### BACKGROUND MASK

BACKGROUND MASK Group all of the textured background layers together. Create a selection around the dog and invert this. Now add a mask to the background texture group. This keeps the background texture from showing through the dog's drawing layers. Clean up the mask with a simple brush.



**FINAL TOUCH** ZU Tweak the contrast by adding a Levels adjustment layer and pulling the outside handle inwards to meet the histogram. Use the central slider to darken or lighten the drawing as needed.



**C** It's easy to forget to select the proper layer before scribbling. This can result in unintentional marks on the incorrect layers



In this tutorial, several layers are used to build up the drawing. They are kept separate for ease of management and editing. While this is beneficial, it is easy to forget to select the proper layer before scribbling away with the pencil. This can result in unintentional marks on the incorrect layers. This is especially problematic if you accidentally draw directly on your reference layer. One way to prevent this is to lock the layers you aren't using by way of the small icon at the top of the Layers palette. That protects the layer from unintentional abuse.

## **Digital** art

Family News Free!

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# **DESIGN A** NEWSPAPER DESIGNING A FAMILY NEWSPAPER IN PHOTOSHOP IS THE

## PERFECT WAY TO TELL PEOPLE WHAT'S BEEN HAPPENING

e can't think of a more creative way for keeping people up to date about what you've been up to than a fun family newsletter with a Photoshop twist. To help with the layout of this bespoke newspaper design, we first need to call upon the program's grids, rulers and guides. These allow the positioning of text and images to be locked into place to specific measurements along the rulers. Setting up your preferences will help make things much easier as you work through the design of your newspaper from one laver to another.

You will also learn how to combine Custom Shapes with masking to create a framed portrait symbol to sit at the top next to the title. The Place command proves a very useful method for opening up photos and moving them around the canvas, and we will show you how to convert the design into a Smart Object for adding extra embellishments such as an attractive wooden backdrop.

Using these simple steps, you can create a fantastic reading experience by taking advantage of Photoshop's features. Tweet us a link to your work @Books\_Imagine and we'll RT your online creations.

#### PREPARE THE PAGE SET UP YOUR CANVAS TO ADD TEXT, IMAGES AND EMBELLISHMENTS

#### **BLANK DOCUMENT**

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Start by creating a new file in Photoshop under File>New (Cmd/Ctrl+N). Set the document size to 250mm wide by 160mm high, and set Resolution to 300 Pixels/Inch. Hit OK and then press Cmd/Ctrl+R to activate the rulers.

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#### **CUSTOM RULERS**

Ctrl/right-click over one of the rulers and change the unit of measurement to Centimeters. In the top-left corner where the two rulers meet, click and drag from inside this and pull them over to where the canvas begins. Hold Shift to accurately lock on to the top-left corner of the canvas.

× Family Newspaper @ 66.7% (RG	8/8*)
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Setting up your preferences will help make things much easier as you work through the design of your newspaper from one layer to another. You will also learn how to combine Custom Shapes with masking to create a framed portrait symbol to sit at the top next to the title

The Photoshop CS6 Book 151



#### QUICK TIP

Stock sites such as www. rgbstock.com and www. morguefile.com are great resources for extra elements, such as the cup of coffee and pair of glasses Images are free to download and there's lots of variety to suit the layout of your design. To make cutting out objects easier, look for objects taken on a white background. Change the blend mode to Multiply once in Photoshop and any white areas present there will vanish.

#### NAME YOUR NEWSPAPER

Select the Type tool (T) then set font to Perpetua Titling MT and its size to 45pt. Click anywhere on your canvas and enter the name that you want to call your newspaper. Drag the text to snap the base of it with the horizontal guide placed at 2.5cm.

THE EVENTFUL TIMES

#### **PAGE FURNITURE** Zoom in with the grid

Zoom in with the grid active. With the Line tool (U), draw a black line across your newspaper 3cm from the top. With the Snap option active, the line will automatically cling to the grid.



#### CONTROL THE GRID

With the rulers set up, go to Photoshop's Preferences>Guides, Grid & Slices. Set Gridline Every to 0.5 and Subdivisions to 1. Hit OK to return to your document and then go to View>Show>Grid. Navigate to View>Snap and tick this option.



#### CENTRED TEXT

UD Tick the Show Transform Controls box in the Options bar. This reveals the centre of the type with a set of crosshairs. Now you can snap the crosshairs with the vertical Guide that's in the middle of the canvas to centre your title.



**FIRST STORY** 

For the heading of the first article, select the Type tool and set font to Plantagenet Cherokee at 25pt. Click on your canvas to type and drag the text to sit 4cm down the grid just under the black line. Snap the text box to the left vertical guide.



#### 04 SET GUIDES

To create new guides, simply click and drag from the horizontal or vertical ruler. Place a vertical guide halfway across the canvas at 12.5cm, and two more horizontal guides, one at 1cm and the other at 2.5cm. Zoom in to accurately snap the guides to the grid in the right place.



O7 IMAGE EDGES Drag two vertical guides from the left-hand ruler and place them 0.5cm from both sides of the newspaper. This marks the boundaries for articles and images to sit in. Select the Line tool (U) and set Weight to 8px in the Options bar.



#### 1 N FIRST ARTICLE

To enter the first story, select the Type tool with the font Plantagenet Cherokee, size 7pt. Drag a rectangular text box from the left guide, snap to 4cm along and 12cm down and type away. We used placeholder text to demonstrate how this will look, setting Justification to Justify Last Left in the Paragraph palette.





#### ANOTHER COLUMN This text field can be duplicated by

pressing Cmd/Ctrl+J. Move it across 0.5cm for a second column of text to continue the story. Using the Line tool, draw a second black line all the way across the canvas at 12.5cm down the page.

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#### **FAMILY PORTRAIT**

To insert a frame in the top-left of the newspaper, select the Custom Shape tool (U). Make sure Shape is selected in the Options bar and choose a frame design. We used Frame 5. Insert the frame just left of the title and change its colour to grey.



#### CREATING THE TABLETOP **GIVE YOUR DESIGN A SETTING**

Once all the steps have been completed and you're happy with the stories, the newspaper is ready to share with the world. But there's nothing to stop you from adding items such as a wooden backdrop.

The texture we used is available to download from http://tinyurl.com/cv4u3ex. With the wooden texture open in Photoshop, go to File> Place and choose your newspaper design. Resize the newspaper down to fit in the centre of the backdrop (hold Shift to constrain proportions) and then hit Enter to apply. Notice how the newspaper's layer is a Smart Object (Photoshop CS versions only). Double-click on the thumbnail of this layer to open the editable version of your newspaper for making changes to stories or images.

#### PLACE IMAGE

Go to File>Place to choose an image to insert. Open it up and use the corner points, holding Shift, to resize the image to fit next to the text. Click the tick in the Options bar to set the image in place.

#### NITUL TIMLS



#### PICTURE LOGO

Go to File>Place and choose a family portrait photo, for example, to go in the frame as your paper's logo. Resize the image so that it's just bigger than the frame. Select the Rectangular Marquee tool (M) and draw a selection over the inside of the frame. Apply a layer mask to the image's layer.



#### MORE STORIES

Add in more stories at the bottom of the newspaper design. Where titles cover two lines, open the Character palette from the Window menu and adjust the font Size and Leading values until it looks right. Press V for the Move tool and use the arrow keys to nudge the text box around.



#### **AUTHENTIC TEXTURE** h

To give the newspaper a textured surface, download one of the free paper files from http:// tinyurl.com/cge8wok. Once loaded into Photoshop via File>Place, enlarge it and change its blend mode to Multiply. Lower the layer's Opacity to 50% to complete the newspaper design.





#### QUICK TIP

If you've placed your design onto a background, use both the Drop Shadow and Inner Shadow layer styles to blend it in. Do this by double-clicking on the layer to open up the Layer Style dialog. Set Drop Shadow to black with a low Opacity of 40%, and adjust Distance and Size for subtle shading around the edges. The Inner Shadow will make the paper look thicker



# **USE GRADIENTS TO ENDACE INTERSTOR**

#### SOURCE FILES AVAILABLE

Included on this issue's disc is the animated GIF animation produced by Mateusz, using CS6 animation options. Also included is the layered file of the tutorial image so you can re-create techniques discussed. You have to use new\_video\_features.psd included on the disc. The final version of this tutorial is also included. radients can look brilliant in graphic images, but they do have some shortcomings. When made from two colours of similar luminance levels, for example, they are prone to produce strips of colour rather than a smooth transition. These abrupt changes are referred to as banding. Technically this is a result of poor colour support in our graphics technology. Not every shade can be shown, so when

a gradient passes through hues and tones that can't be displayed, it does the next best thing and substitutes it with the closest colour.

Thankfully there is a solution, as CS6 introduced a Dither option to tackle this problem for us which shows up almost everywhere you can apply a gradient. Follow along as we walk you through this illustration of Lady Liberty exploring the new Dither features for the Gradient tool.



#### **STARTING OUT** ()1

To begin creating your illustrated Statue of Liberty, create a new document about 2,700px wide by 2,300px high. Fill the background with a light blue (#76abd0), grab the 'LadyLiberty.jpg' starter image from the supplied files and deposit it onto the canvas. You can also apply this effect to one of your own images.



#### CUSTOM COLOUR **UZ**

We need to start by choosing a base colour that the illustration's palette will be built around. To do this, open the Color Picker and enter 318fb5 into the # field. This blue colour will be used for the majority of the project, so go ahead and hit the Add to Swatches button to save a preset. We called it LibertyBlue.

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## GRADIENT FILL

Add a Gradient Fill Layer (Layer> New Fill Layer>Gradient). Use the Foreground to Transparent gradient preset, keeping the style as Linear and set it to 90 degrees. Now click the new Dither checkbox. This will prevent the gradient from banding.



#### CS6'S GRADIENTS CREATE A GRAPHICAL ILLUSTRATION WITH THIS INGENIOUS TOOL



#### MY BLUE LADY

04 MY BLUE LADI On the Lady Liberty layer, run the Smart Blur filter (Filter>Blur>Smart Blur) with a Radius of 30 and Threshold of 20. Then apply a Hue/ Saturation adjustment with the Colorize option checked. Set the Hue to 205, Saturation to 25 and Lightness to 19. Reduce the layer's Opacity to 30%.



#### **BEGIN THE ILLUSTRATION** 05

Keep the reference layer at the top to use as a guide for drawing. Use the Pen tool (P) to trace around the headpiece. Set the Pen's mode to Combine Shapes and draw the spiked elements.





#### **WARPED GRADIENTS**

Create a rectangular selection on a blank layer. Fill this with a reflected gradient. Then go to Edit>Transform>Warp. Adjust the handles until the gradient fits the shape you need.



#### **INSIDE CURVE** 08 Duplicate the ellipse, move it down and

clip it to the original by pressing Opt/Alt+Cmd/ Ctrl+G. Add a combination of Inner Shadow and Drop Shadow layer styles both set to Screen and using LibertyBlue. This should now give it a nice faded highlight.



#### FACIAL RECONSTRUCTION 1

The face elements are simple shapes using the same blue colour. Dark areas are set to Multiply, light areas to Screen. You can get further control over the shading by adjusting the opacity and assigning the Gradient Overlay style.



#### ADDING STYLE

Add a Bevel and Emboss layer style using LibertyBlue for the highlights and shadows. Then add an Inner Shadow style set to Screen with LibertyBlue. Adjust the blend mode for different shading effects.



#### SHAPE DETAIL

Create a rounded rectangle shape and use the Perspective Transform to squeeze one end. Now duplicate and rotate that shape several times (see the tip overleaf for the method). Use an Inner Shadow style still using LibertyBlue.



#### EDGE OF THE HEADGEAR

Use the Ellipse tool (U) to create a circle slightly lower than the headgear shape to form the rim. Add similar Bevel and Emboss and Inner Shadow layer styles by double-clicking on the layer, but also apply a Gradient Overlay style, with Style set to Reflected and Blend Mode to Screen. Check Dither.



#### THE FACE OUTLINE

Use the Pen tool to trace the shape of the face. Use the Inner Shadow and Inner Glow styles, both set to Multiply, to provide edge shading. Now use a Gradient Overlay set to Screen and Radial to add a highlight near the top of the face.



#### STATUESQUE HAIRSTYLE 2

The hair shape uses a similar Bevel and Emboss layer style as the headgear to create a curved appearance. The crevices are created with simple brushstrokes on a single layer that is set to Multiply. That layer is then duplicated, set to Screen and moved slightly left to create the effect as seen here.





#### FLESH THINGS OUT 13 For the arms, book and torch, use the

same technique of tracing basic shapes and applying layer styles as you have been, such as Inner Shadow and Gradient Overlay. After doing this, use additional shapes with blend modes for detailed shading.



#### FOLDED CLOTH 15

To create a single fold of the robe cloth, draw out the shape and add an Inner Glow style set to Multiply. Check the boxout on the previous page for using warped gradients to get the best effect. Use one gradient set to Multiply for the shadow and another set to Screen for the highlight.



#### 18 STARBURST

See the tip on how to create the starburst effect. Use this as a vector mask with a yellow gradient set to Radial, emanating from the torch. In the Properties Panel for mask, set Feather to 4px.



#### **CREATE THE HANDS**

4 Each finger should be an individual layer. Create the highlight along the top by using an Inner Shadow layer style set to Screen. It is helpful to group the fingers together (select the layers and hit Cmd/Ctrl+G) and use a layer mask on the group to better blend them into the hand shapes.



#### FINISHED ROBE 6

Use the technique from step 15 for the major shapes of the rest of the robe until you think it's ready. Now create the detailed wrinkles by using traced shapes with layer styles and blend modes as before.



#### **BACKGROUND SHADING** 19

Use the LibertyBlue colour swatch again. Add two blank layers just above the background. Use one layer set to Multiply and draw various gradients to create darkened corners and others set to Screen to lighten the centre of the image.



#### QUICK TIP

Begin with a long triangular shape created with the Shape (U) or Pen tool. Press Cmd/ Ctrl+T to transform this, setting the transform pivot point at the tip of the triangle and rotating the shape the distance you want between the rays of the starburst. Hit Enter and then press Cmd/Ctrl+Opt/ Alt+Shift+T for Transform Again. Keep pressing this until copies of the triangle create a circle.

#### LIGHT THE TORCH

Draw out a flame shape using a bright orange and add a Gradient Overlay style for shading. Now create a new layer above the Background and use the Gradient tool (G) set to Radial with white to create the glow effect. Be sure to check the Dither box.



#### **FINAL TOUCH** 20

Set the statue's layer at the top to Overlay and add a full layer mask to hide it. Now use white radial gradients along with a soft brush on the mask to reveal the details of the statue where you want them.





wing,



# MIX MEDIA FOR COOL EFFECTS

## CREATE COOL ARTWORK BY COMBINING PHOTOGRAPHS AND REAL-MEDIA TEXTURE EFFECTS WITH A LITTLE CREATIVITY

hat's great about a mixed-media Photoshop style is that anything goes. There are no rules governing what textures and colours can be used, or what kind of images you can incorporate into your final piece.

The early stages of this kind of art is always exciting. Try not to over-think the design in the initial stages. Let intuition clutch the artistic steering wheel. Grab a few random images you like the look of, from your stock library or from free download sites, and just throw them into the composition to see what you end up with. Usually, a theme will begin to emerge from the jumble, whether that's a particular colour or a texture that really catches your eye. The best decision you can make is to run with it! Then you can start being more deliberate with your edits, adding and removing elements, and making adjustments until the composition is complete.

Follow along as we re-create this vibrant effect using a motley crew of images, blend modes and filters. If you are using Elements, steps that require layer masks can still be done, just using the Eraser tool (E) directly on the layer instead. Have creative fun by taking advantage of the lack of rules.



SOURCE FILES AVAILABLE You'll find all the images you need to help you with this step-by-step tutorial in the disc provided with this bookazine.

#### PREPARE THE IMAGE GET YOUR STARTING SHOT READY FOR MIXED-MEDIA EFFECTS

#### ADD THE MODEL

Go to File>New and set Width to 235mm and Height to 300mm. Set Resolution to 300 pixels per inch (ppi) and Background Contents to White. Go to File>Place and choose 'woman.jpg' from the disc. Make her fit your canvas via Edit>Transform> Scale, and use the Move tool (V) to situate her at the bottom of the document.



#### MAKE HER SMILE

Warp tool to carefully upturn her lips (if you mess up, hold Opt/Alt and the Cancel button will turn into Reset). When you're happy with this adjustment, click OK.





#### QUICK TIP

Filters are great for preparing photos for mixed-media integration. Use Filter> Sketch>Photocopy or Filter> Stylize>Find Edges to get quick outlines. When using Find Edges, you may need to desaturate your image (via Cmd/Ctrl+Shift+U) if the result is too colourful. For an illustrative vibe, you could use effects like Filter> Artistic>Colored Pencil, Filter>Sketch>Crosshatch and Filter>Sketch>Graphic Pen. To get a vector look, try using Filter>Artistic>Cutout. Use the Filter Gallery as a laboratory to test out the endless combinations.



#### 13 LAYER MASK

Go to Layer>Layer Mask>Reveal All. Set the Foreground colour to black by clicking the swatch in the Toolbar, then use the Brush tool (B) with the Soft Round preset tip at 100% Opacity to paint out the lower part of the model. Change the Opacity to 50% to paint out some parts of the hair.







**ENVELOPE TEXTURE** Now we'll use an old envelope scan to give a nice textured feel to the piece. Use File>Place to add the image 'Envelope.jpg'. After doing this, set the blend mode to Multiply and lower the Opacity to 50%.



#### 14 LIQUID PHOTO

Use File>Place to add the image 'Liquid. jpg'. Set the blend mode to Difference and Opacity to 80%. Apply a layer mask as in step 3, then paint out the areas covering the face and part of her hands with a Soft Round brush at 90% Opacity.



06 LEVELS ADJUSTMENT Now improve the overall contrast with Levels. Go to Layer>New Adjustment Layer>Levels and drag the outer dark and light sliders inwards. Fine-tune with the Midtones slider. On the attached layer mask, paint out the top and bottom portions of the image using your trusty Soft Round brush.



#### Build up toytur

Build up textures using File>Place to add 'Hand.jpg'. Set the blend mode to Overlay and drop the Opacity to 80%. Apply a layer mask and paint out some of the distracting areas on the right side.



#### 

Go to Layer>New Adjustment Layer>Hue/Saturation. Tick Colorize, then set Hue to 42 and Saturation to 75. Since we don't want the whole image colourised, paint out most of the top and left-hand areas using the layer mask.





#### **10** GLOWING EDGES

Now let's add some overall sketchiness to the photo elements. Create a new layer and press Cmd/Ctrl+Opt/Alt+Shift+E. Name the layer Stamp – Glowing Edges, go to Filter>Stylize>Glowing Edges and set Edge Width to 13, Edge Brightness to 14 and Smoothness to 5.



#### 3 ADD SOME SCRIPT Place 'Script ing' and r

Place 'Script.jpg' and move it to the right side of the composition. Set the blend mode to Color Dodge, then apply a layer mask and paint out the areas around the writing. Press Cmd/Ctrl+J to duplicate it once and move it to the bottom right.



#### **MULTIPLY TEXTURE** Use File>Place to add one last copy of 'Envelope.jpg'. Set the blend mode to Multiply and drop the Opacity to 50%. Apply a layer mask and paint out the left and central areas.



#### **1** PAINT SPLATTER

Media Militia is a great resource for free imagery. Download this image pack: http:// mediamilitia.com/watercolors-pack-volume-2-30-free-textures. Add image 20 and enlarge it so that it covers most of the model. Name the layer Splatter, then set the blend mode to Hard Light. Add a layer mask and paint away the centre.



#### COLOUR ADJUSTMENTS

Go to Layer>New Adjustment Layer> Photo Filter. Use a Cooling Filter at 50% Density and paint out the centre using the layer mask. Set your Foreground colour to blue, then go to Layer>New Fill Layer> Solid Color. Set the blend mode to Hue and paint out the right side on the layer mask.



#### **7** | SCRIBBLES

Create a new layer below Splatter. Name it Scribbles. Use a Hard brush at 10px size and 80% Opacity. When you hold down Opt/Alt with the Brush tool active, you can click on the image to sample colours. Use several different hues to add scribbles throughout as finishing touches.



#### **2** PAPER SHARDS

Open another copy of 'Envelope.jpg' in a separate window. Using the Polygonal Lasso tool, make a selection in the shape of a triangle and copy and paste this in. Create three different triangles in the same way and name them Shard 1, 2 and 3. Double-click them in the Layers palette and select the Drop Shadow layer style. On one shard, press Cmd/Ctrl+U and alter the hue.



#### 5 BOOST CONTRAST

Let's add a final bit of overall contrast to boost the piece. Go to Layer>New Adjustment Layer>Levels and click OK. Like in Step 6, drag the outer dark and light sliders inwards, then fine-tune with the Midtones slider.



#### - . . . . . . .

QUICK TIP

If you enjoyed this tutorial and are looking to create more mixed-media masterpieces, consider building up an image and texture library. There are many websites that offer royalty-free images, such as www.sxchu. Of course, you can always snap your own photos. Invest in a decent digital camera and go texture hunting in your backyard or at the park! You can also scan in various papers and materials. Organise these images by category for easy searching.

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# **GET CREATIVE** WITH SHAPES

#### USE PHOTOSHOP TO GENERATE AND INTEGRATE SHAPES TO CREATE DYNAMIC ILLUSTRATIONS

n this tutorial we're going to design an abstract portrait image completely with Photoshop. We'll discover how to illustrate a photo from simple tools and very few images for a dynamic effect, and we'll show you how to use the Pen tool to easily compose your picture.

It is vital to understand the preparation of the image before the illustration work starts. You will then learn how to master the Pen tool and to organise layers and effects. The colours will be an important part of the work too. It lends a coherent atmosphere to the composition.

You'll discover tricks to add depth and life to your composition as well as the importance of the background. Finally we'll show you how to light your figure to keep consistent content and atmosphere.

For this tutorial, you need three start files: the model and two texture images. You can source all of these elements from online image banks like deviantART and Dreamstime. Feel free to use your own image as well.

It would also be interesting to use a graphics tablet to free your imagination and leave you with more opportunity for illustrative techniques.

#### DYNAMIC AND STYLISED ILLUSTRATION **USING PHOTOSHOP TO LEND A COOL EFFECT**

#### PREPARE THE MODEL IMAGE

01 Open your image and crop to your liking. Change the layer mode to Multiply at 40% Opacity. Duplicate and change it to Overlay mode at 100%, duplicate again to contrast the face. Change mode to Normal. Use a mask to erase parts of the face. Duplicate and move it directly above the first layer.



**DRAW WITH THE PEN TOOL** 03 Make the original image visible in the palette again then, on a new layer, take the Pen tool and begin to draw shapes following the curves of the model's body. Select the path and create a new layer to build up colourised shapes. Create coloured blocks using your path and the Paint Bucket tool, maintaining the subject's brightness. Group all the shape layers and drag beneath the model.

#### ADD BRIGHTNESS

Create a new layer and use the standard round brush, selecting white for your Foreground swatch. Set the Opacity of your brush to about 50%and apply white on lighter areas to enhance the brightness and contrast. A graphics tablet would be a great help for this step. Change the layer mode to Overlay at 50% Opacity.







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#### **GIVE SOME RELIEF TO THE SHAPES**

 $\mathbf{04}$ Now that we have designed all of the forms that will be placed on our subject, group all the layers of the drawing and apply a layer mask to reveal only the shapes you want. Give a slight relief to the whole image by applying a drop shadow to each shape layer. The goal is to make the shapes look slightly raised to give the effect of peeling skin. You can see in this screenshot that it has given our model a completely new-looking skin. You can apply this technique to any photo.



#### ADJUST THE COLOUR 06 Now our composition is well

advanced, we will adjust the Fill colour of the body and the general atmosphere. Create a new layer and select the model with the shapes (this should be your top layer) by Cmd/ Ctrl-clicking. Return to your new layer and create a gradient close to the colour of your shapes. Do not forget to adjust the face, accentuating certain areas using a mask. Try to match the brightness to avoid distortion and move the layer to the bottom of the stack.

**DISPLACEMENT EFFECTS** We will now work on the foreground displacement effects to give a bit of depth and dynamism to the whole piece. Return to the Pen tool on a new layer, then draw some triangles and geometric shapes. Apply a colour fill with a low opacity, then select some shapes and apply a directional blur to create the feeling of speed. Play with blending modes and layer masks, then group all of these extras and place them between the shape and model layers in the stack





## 08 ADJUST THE SKIN'S TEXTURE

Now we'll add the finishing touches to the model's body. Use a grid pattern that you can create using Illustrator or directly in Photoshop, Import the pattern to your composition and drag the layer between the shapes group and the displacement group. Play with colours and blending modes until you find a look that suits the rest of the image. You can effectively use other textures to decorate the composition, too, but do not overload the image. The illustration needs to breathe to help the viewer focus on the composition.

#### QUICK TIP

Save your path by doubleclicking it to give it a name. This enables you to reuse them later in the tutorial, resize them for other effects and it will save you time. It is important to organise the paths and layers of your composition so you can easily find them.

**BRING SOME DETAILS** Do not hesitate to spend some time refining the colours. You can also add detail by drawing more curves with the Pen tool. Use a texture in places to add ornament the composition. For example, we pasted a stock image of leaves into the composition, then adjusted the colour and mode to blend into her skin. Erase some areas so the effect is subtle and then duplicate the image to enhance other parts. The key to this step is to clearly lay the foundation of your illustration.







#### CUSTOMISE THE BACKGROUND FUSE YOUR IMAGE FI EMENTS FOR A DYNAMIC BACKDROP

#### **CREATE THE BACKGROUND**

NG It's time to create the background. On a new layer, take the Gradient tool, pick a grey colour and then adjust the preset to obtain a gradient that matches the tones of the existing image. Change the layer mode to Overlay and paste in a desaturated crumpled paper texture, dragging this over the gradient layer in the palette stack. Duplicate your gradient, paste on a new layer above the texture, adjust the levels to lighten and set the blend mode to Normal at 60% Opacity. Mask out where you don't want the effect.



The goal is to refresh the shapes used and integrate them better with the background. You'll see the importance of saving the different paths we've made before so you can reuse them

#### **TEXTURE THE BACKGROUND**

To complete our background we will add the grid texture used before. You should reuse displacement effects and apply a Gaussian blur to the shapes. Change the layer to Overlay, group them and place just above the gradients. At this stage, it is also possible to test several colours or intensity levels with the background to find the right mix. It's your judgment and taste that will define the tone of the composition.



#### **GENERAL TONALITY**

The piece is nearly finished. It only remains for us to complete some last adjustments such as the colour and tonality of the composition. In the same manner as step 2, adjust the brightness of the model and include slight shades of colour on the body to warm the image. Finally, create a new Color Balance adjustment layer. Set the ambience according to your taste while applying a mask to erase the effect on the model.



#### MASTER THE PEN TOOL



The Pen tool is often used to clip objects, but Photoshop offers the opportunity to draw with this tool. In this tutorial you will have noticed that the Pen tool enables us to create curves and geometric shapes, but it can also select a piece of an object to

be moved, copied or altered; it's not just a drawing tool. You can also use the Freeform Pen combined with a graphics tablet to give you total creative freedom.

**ADDITIONAL SHAPES** 10 As before, use the Pen tool to create geometric shapes. Once you've integrated these extra coloured shapes, apply a drop shadow. Duplicate the layer, change the mode to Hard Light, then add a Gaussian blur on some of them. Drag the group below the bottom gradients to limit the shapes and blend them into the background. The goal is to refresh the shapes used and integrate them better with the background. Here you'll see the importance of saving the different paths we've made before so you can reuse them.



13 ACCENTUATE THE Security Here we'll add one last little effect that can ACCENTUATE THE COMPOSITION bring the final touch to our illustration. Select all of your layers, duplicate and merge them and then apply a High Pass filter with the radius at about 3 or 4px. Set the layer mode to Overlay. You can emphasise the background slightly if you feel it's being lost behind the detail, duplicate the layer and apply a mask to erase the effect on the model. The piece is now complete







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# CREATE YOUR OWN STOCK

#### SOURCE FILES AVAILABLE

You'll find all the images you need to help you with this step-by-step tutorial in the disc provided with this bookazine.

#### STEP AWAY FROM BASIC PHOTO EDITING AND CREATE YOUR OWN RESOURCES

t's no secret that the web holds many free resources that can be downloaded and used straightaway. But quality is not always assured, and some come with copyright regulations. This is where it pays to be able to make your own resources, be it in the form of patterns, brushes, shapes or layer styles. Patterns start with a photo and are applied as a Fill layer. But the trick with a pattern is to make sure the joins are seamless. We take you through the techniques involved in such a procedure to create repeatable patterns that you can use in scrapbooks or as backgrounds to illustrations. You will also discover how to create your own brush tips and custom shapes on these pages. The techniques shown will help get you started in creating your own stock and scratch the surface of the huge potential of Photoshop presets that you can create from the comfort of your own home.

#### CUSTOM BRUSHES CREATE YOUR OWN LEAFY BRUSH

#### **OPEN THE IMAGE**

**N1** The first step for creating this brush is taking a picture of a leaf. If you don't have one to hand, grab our example from the supplied files. Go to File>Open, locate 'Leaf.jpg' and open it in your Photoshop window.



#### SELECTION TOOL

Choose the Quick Selection tool (Q) and tick the Auto-Enhance box in the Options bar. Set the tool's Size to 40px and drag an initial selection by clicking and holding the left mouse button over the leaf. This may not select all of the leaf, so continue to drag over any remaining parts that you need in your image.



**REMOVE OVERFLOW** 03 REMOVE OVEN Loss There may be parts of the selection that have spilled outside the leaf. To correct this, hold Opt/Alt and click over these parts to remove them. The Quick Selection tool should detect any edges automatically. Brush closely to the edges of the leaf for an accurate selection.





#### **REMOVE OVERFLOW** $\mathbf{04}$

With the leaf selected we can improve this area for an even better cutout. Go to Select>Refine Edge and move the Smooth slider to 100. This reduces any bumps around the edges. Set Feather to 1 and hit OK. The selection won't appear to be different, but the Refine Edge will take effect when the leaf is cut out.

**O5** SAVE BRUSH Head to Edit>Define Brush Preset and, in the pop-up window, give your new brush a name. A preview will show in this window with a number inside. This indicates the size of the brush in pixels. The larger the number, the bigger the leaf brush.





### 06 BRUSH PALETTE Close the leaf image without saving, as

it's no longer needed. Open up 'Tree.jpg' and select the Brush tool (B). The leaf brush tip should appear inside the Brush palette (Window>Brush) and here we can set up the brush to make believable-looking leaves on the branches of our tree image.



#### QUICK TIP

If you end up with more resources than you know what to do with, keep stock files and saved presets in separate folders. Having a folder on your computer just for stock makes finding them at a later date much easier Making sub-folders within this for all photos that have contributed to a certain resource means that when it comes to redoing them for any reason, you will know exactly where to look.

#### SCATTER SETTINGS

Inside the Brush palette, set Diameter to 40px and Spacing to 25%. Click on Scattering in the palette and tick Both Axes, set Scatter to 700%, Count to 1 and Count Jitter to 50%. Notice how the preview of the brush changes to reflect the scattering in the image.



#### **COLOR DYNAMICS** Set Foreground/Background Jitter to 100% and Brightness Jitter to 25%. Leave the remaining sliders under Color Dynamics at 0%. Close the palette now that it's ready to be used as a leaf brush.



08 SHAPE DYNAMICS Tick the Shape Dynamics box and set Size Jitter to 100% for maximum variation. Set Minimum Diameter to 0% and Angle Jitter to 100%. Set Roundness Jitter to 80% and Minimum Roundness to 30%. Also tick the Flip X Jitter box in this dialog.



#### **DECORATE WITH LEAVES**

Create a new blank layer before painting with the leaves on the tree. This enables you to erase one or two if they're slightly out of position. Paint around the branches to scatter leaves across the tree, adjusting the diameter of the brush to help create a sense of depth.





#### SET COLOURS 09

The brush can be given dual colours. Hold Opt/Alt to activate the Eyedropper tool and pick a green hue from the image for your Foreground swatch. Press X and then pick out a different green to use for the other swatch. Tick the Color Dynamics option in the Brush palette.



#### STAMP BRUSHES FROM STAMP TO PHOTO

This brush started off as a stamp. This is due to the fact that it was taken from a photo. Stamp brushes are ideal for decorating an image or scrapbook design, for example. Used with the Brush palette, though, the settings can be combined to make a brush tip that can enhance actual photos.



#### WARP TEXTURE Holding Opt/Alt, double-click on the Background layer to make it editable. Go to Edit>Transform>Warp and, using the guides on your image, reshape the texture until it's perfectly square. The Warp command enables you to

gradually shift the image by pushing and pulling

parts of it.

#### ADJUST LEVELS 06 Change the blend mode of the Levels adjustment layer to Luminosity. Inside the Levels dialog, drag the black arrow under the graph inwards to 10 to darken that side of the texture. The idea is to make the texture appear evenly lit.



#### MAKE A PATTERN CREATE A REPEATING PATTERN TO USE OVER AND OVER AGAIN

#### PHOTOGRAPH TEXTURE ш Download this curtain texture for free from www.sxc.hu (reference number 759105). Alternatively, take a photo of a pattern from around your home, making sure it's square on and under even lighting.



#### **CROP FOR REPETITION**

Hit Enter to apply the transformation and then hide the guides using Cmd/Ctrl+H. Use the Crop tool (C) to trim off any blank canvas area showing through. Imagine the texture next to itself and try to crop in such a way that the pattern will successfully repeat.



#### **DEFINE PATTERN** When you're happy with the lighting, merge the adjustment layer down (Cmd/Ctrl+E). To save this texture as a new pattern, go to Edit>Define Pattern. Give this a name in the pop-up box and hit OK. Now create a blank document (File>New).



#### USE GUIDES

To make a pattern repeatable, the edges need to be exactly in line with one another. Press Cmd/Ctrl+R to view rulers. Now, using the Move tool (V), click and drag from the rulers to apply guides over lines that should be straight. This will show you how much the texture needs adjusting.





#### **BALANCE LIGHTING**

Assess the brightness across the entire texture. In our example the right side is slightly darker than the left. To balance this, go to Layer>New Adjustment Layer>Levels. Grab the Gradient tool (G) set to a black to transparent linear gradient and draw a straight line from right to left across the image. In the Layer's palette the adjustment's mask should now be half black.



#### PATTERN FILL

08 PATTERN FILE On this new Photoshop document go to Layer>New Fill Layer>Pattern. In the Pattern Fill dialog box, select the saved texture from the thumbnail drop-down and adjust the Scale percentage. Adjust this in a way that determines how large or small you want the repeated pattern image to be in your final piece.





#### QUICK TIP

Creating stock doesn't stop at the ones we've demonstrated. Layer styles are another example of a part of Photoshop that can be customised and saved as your own. When you've applied a style, use the New Style button in the Layer Style menu to store them in Photoshop so that the settings can be reapplied. It could be a simple drop-shadow effect. Once saved, open the Style palette and find yours inside there.

#### EDIT SHAPE APPLY COLOUR AND GRADIENTS

Not only can custom shapes be enlarged to any size without distorting, you can change the colour of them too. Double-click on the layer's thumbnail and the Color Picker will open up. Use this to assign a block colour to your shape. Because the shape is in an unrasterised format, its outline is still editable. Use the Direct Selection tool (A) to adjust and move any parts of the shape that look odd or out of place.

#### CUSTOM SHAPES MAKE SHAPES FROM SIMPLE PEN TOOL SELECTIONS

#### 1 OPEN IMAGE

The advantage of custom shapes in Photoshop is that they can be enlarged to any size without losing quality. To make your own resizable shapes, first open this image of the Eiffel Tower from the supplied files.



#### 03 QUICK OUTLINE Because we're crea

Because we're creating a shape and not a selection, the path can be made quickly around the object. So long as the object is still recognisable. Don't worry about being precise with the Pen tool. Complete the path by joining up the two ends.





To create a new custom shape, we first need to make a new path around the object. The Pen tool (P) will enable us to do this. Select the tool and then zoom in to the edge of the subject. Click once on the edge and then at another point to form the start of the path.



#### **64** SAVE THE SHAPE

With the path joined up, save this as a new shape by going to Edit>Define Custom Shape. This shape has joined all the existing custom shapes in Photoshop and is now accessible with the Custom Shape tool (U).



O5 APPLY THE SHAPE Test your shape on a blank document. The shape can be found in the Options bar after selecting the Custom Shape tool. Hold Shift when drawing it out to constrain its proportions.







#### **USE BRIDGE FILTERING**

#### ADOBE'S BONUS SOFTWARE CAN HELP YOU FIND YOUR STORED IMAGES WITH EASE

Adobe's Bridge software is supplied with Photoshop and offers a very useful feature for finding images on your computer's hard drive. Open Bridge whenever you decide to upload images from a

holiday, for example, and assign keywords to shots using the Keywords palette. Here there are multiple options for tagging images according to location, people, event or anything whatsoever! When it

comes to making resources such as more shapes of the Eiffel Tower, you can use this keyword filtering to instantly find them. Doing this as a habit will help save you loads of time in the future.



#### PRESET MANAGER

THE CONTROL HUB FOR ALL HOMEMADE RESOURCES

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#### 001 |

The Preset Manager is found inside the Edit menu. Preset Type is a list of all the resource groups. These include Brushes, Swatches and Patterns. Whenever you define an object, it'll appear under one of these.

#### 002 |

The latest resources appear at the bottom of the Preset Manager once a preset type has been selected. Here you can also remove accidental presets by highlighting them and hitting Delete.

#### 003 |

To save a group of resources, hold Shift and click on the first and last to highlight more than one. Use the Save Set button to store and share your own resources with other people.

#### 004 |

Inside the Preset Manager, a thumbnail of a resource can be dragged to a new position. Any changes made to these will affect their respective tools, for example, changes to brush tips will show in the Brush tool options.

# PLAY WITH THE DIMENSIONS OF YOUR SUBJECTS

ome compositions are so bizarre that you almost can't believe you're making them. This image is no exception and it is a lot of fun to create, making a person look like a giant using the tricks of scale and perspective.

Photoshop's Pen tool is great for selecting the objects, although Elements' Quick Selection tool works well too. Both enable you to replace the background with a different image at a completely different scale. You'll learn a range of techniques that will make this effect come together and help the two disparate shots become one, including masking, layer styles and painting shadows.

You can combine any images, but the park image (by Bob Vonderau www.flickr.com/photos/ vonderauvisuals) and the portrait image (by Sylvia McFadden www.flickr.com/people/sylvia\_ mcfadden) can be downloaded from the supplied files to get you started.



SOURCE FILES AVAILABLE You'll find all the images you need to help you with this step-by-step tutorial in the disc provided with this bookazine.

#### CREATE THE ILLUSION OF SCALE PLACE A PERSON INTO A CITYSCAPE IMAGE USING SELECTION TECHNIQUES

#### 1 | ZOOM TOOL

Open 'Woman.jpg' from the supplied images to start. To mask out the background so you're left with just her, select the Pen tool (P). In Elements, switch to the Quick Selection tool (A). Set the tool to Paths in the Options bar and zoom in to 300% by pressing Cmd/Ctrl and the + key.



Photoshop's Pen tool is great for selecting the objects, although Elements' Quick Selection tool works well too

#### 

UZ Draw a path around the edges of the woman, dragging out curved lines to fit around any corners. Press Opt/Alt over each point as you go and press Spacebar for the Hand tool so you can pan across your image. Pressing Cmd/Ctrl activates the Direct Selection tool for tweaking each point as well.





#### PAINTING SHADOWS

What can make or break this image is the positioning of the shadows around the person. This is where photo composites often fail and they are essential to give objects depth. Painting shadows with the Brush tool is the easiest way to create new ones and to mould your images together. Where the model is touching the ground, or other objects such as the buildings, increase the strength of the shadows. Fade them out by lowering the opacity of the Brush and gently paint over areas that are opposite the light source.



#### MODIFY SELECTION 3

When the path has been made around the woman, Ctrl/right-click, select Make Selection and hit OK in the pop-up box. Go to Select>Modify> Contract and enter 1px to shrink the selection and then, under the Feather value in this menu, enter 0.5px to soften it. Now double-click on the Background layer holding Opt/Alt to unlock it.



#### PLACE THE PARK 05 Open up the image 'City park.jpg' from the supplied files. Go to File>Place and open the saved cutout made earlier. The model should appear. Holding Shift, shrink the cutout and drag into position. Place her so she's sitting on the grass.



#### **CLONE STAMP TOOL** [] Once the subject has been placed in the

city image, select the Clone Stamp tool (S) and duplicate the Background layer (Cmd/Ctrl+J). In the Options bar set Sample to Current Layer, Mode to Normal and Opacity to 100%.



#### **REMOVE PEOPLE** 08

To remove some of the people from the park, Opt/Alt-click with the Clone Stamp tool on a good area of grass. Now paint over the people with a soft brush, leaving some either side of the woman to maintain a sense of scale by comparison.



MASK AND SAVE ŊД With the Background layer editable, click on the Add Layer Mask button in the Layers

palette. The background should disappear leaving just the model. Go to File>Save As, set Format to Photoshop and choose a location to save this cutout to. Close this file before continuing.



SMART OBJECTS 06 The woman's layer is currently a Smart Object (only in Photoshop CS versions), which means you can double-click its thumbnail to open up the original file. If you ever open this Smart Object, make sure you save and close the file so that changes are updated on the composite.





**HIDE FOOT** The woman's foot is currently on top of the tree in the foreground. To rectify this, first hide the woman's layer by clicking on the eye symbol next to it, and then select the Magic Wand tool (W). Set this tool's Tolerance to 30 and tick Anti-alias and Contiguous in the Options bar.



#### 1 MAGIC SELECTION

On the Background Copy layer, click on the leaves of the tree in the foreground. Press Q to see how the selection appears and, if more leaves need selecting, lower the Tolerance to 13 and expand the selection holding Shift.



#### 13 WARP SHADOW

The drop shadow will now be on its own layer. Select this layer and go to Edit>Transform> Warp. Manipulate the shadow so that it matches the other shadows in the image. Make a new layer and use a soft, black brush to paint additional shadows around the feet and under the legs.



#### A DIFFERENT SCENE TRY OUT ALTERNATE SUBJECTS

This effect doesn't have to stop with a woman sitting in a park. Search through holiday pictures, cityscapes and other photos of your own to mix up the effect. This one features a person stepping over a bridge through water. Remember to always look to create a sense of scale with other people in the scene (such as this cyclist on the bridge) to create a striking comparison. This stops the whole composition looking like an artificial toy town. The Dodge and Burn tools come in useful here as well. If your subject is crouched down like this person, the Burn tool can darken areas such as the stomach. The Dodge tool can then increase the intensity of the light on the shoulders and the top of the head.

#### **1** SOFTEN THE MASK

With the leaves selected, invert the selection by pressing Cmd/Ctrl+I. Click on the woman's layer and add a layer mask. On the mask's thumbnail go to Filter>Blur> Gaussian Blur. Enter a Radius of 7px and hit OK to soften the edges of the leaves.



14 BOOST CONTRAST Add a Brightness/Contrast adjustment layer (using the circular icon at the bottom of the Layers palette) to the top of the layer stack. Increase the Brightness slider to 5 and the Contrast slider to 15. This will boost the image.



#### 2 DROP SHADOW

To add a shadow underneath the woman, double-click on a blank part of the layer and apply a Drop Shadow layer style (in Elements go to Layer>Layer Style>Style Settings). Set Opacity to 70%, Distance to 150px, Spread to 0% and Size to 90px. Hit OK then Ctrl/right-click on the layer style in the palette and click on Create Layer.



**15** ADD BLUR To blur the woman's feet for an added depth-of-field effect, use the Blur tool (R) set to 100% with a large, soft brush and paint over them. Continually click to gradually build up the blurring.





QUICK TIP

A miniature effect also works well with an image like this one. Merge all layers by pressing Cmd/Ctrl+Opt/ Alt+Shift+E. Then go to Filter>Blur>Gaussian Blur and add a blur Radius of 40px. Give this layer a white mask and then select the Gradient tool (G). Set it to Reflected Gradient and draw a line from the centre outwards. A clear view of the image below will appear.



# **USE PUPPET WARP** THIS CLEVER PHOTOSHOP TOOL LETS YOU MANIPULATE BODY SHAPES LIKE NEVER BEFORE

here's nothing like a moving human body to test your photography skills (and reflexes). If you didn't quite capture the shape that you were after when shooting, you've got the option of cheating to get the perfect image with the aid of Photoshop's Puppet Warp command (not

for Elements users, unfortunately). Before CS5, shifting a limb meant selecting with the Pen tool, floating to a new layer and using a complex combination of transform and liquify to get things looking right. But with Puppet Warp you can simply place a series of points on your canvas to tell Photoshop where the joints are and then you can push and pull your subject in any direction, keeping the non-moveable parts completely intact. Give it a go and show off your transformed shots on your website. Send us a link to your image via Twitter @Books\_Imagine and we'll display your creations.

#### PERFECT SELECTION DEFINE YOUR SUBJECT FROM THE BACKGROUND READY FOR WARPING

**QUICK SELECTION TOOL** ()1 Choose a photo, in our case the jumping girl (courtesy of www.sxc.hu/profile/lumix2004). To select the model, choose the Quick Selection tool (W on the keyboard).



#### **REFINE SELECTION** 03 If any areas of the background are selected, hold down Opt/Alt until you see a minus sign inside the cursor. Now click and drag the areas you want to remove.



**EXPAND THE SELECTION** 06 Now press Q again to leave Quick Mask mode and return to the selection. We're going to expand our selection a touch to include some of the blurred edges. Go to Select>Modify> Expand and enter 2px.



#### MAKE YOUR SELECTION

Click and drag on your subject, gradually working your way out before releasing. Zoom in and inspect the edges of your selection. It won't be perfect so click and drag on any missed areas.



**OUICK MASK MODE** The feet are in the selection and are actually touching, which is going to cause us problems if we want to be able to move them independently. Well fear not, as we can edit the selection manually by pressing Q to enter Quick Mask mode.



#### SAVE THE SELECTION ())

Now we can save our selection. Navigate to the Channels palette (or go to Windows> Channels if it's not visible) and, with the selection still active, click the Save Selection as a Channel button at the bottom of the palette. The selection is now saved.



#### QUICK TIP

The various options for the Puppet Warp command can improve your image. If the limbs are becoming thicker, try changing the Mode from Normal to Rigid. Turning Show Mesh off can also be helpful to get a better sense of how the work is looking.



	BRUSH BETWEEN THE FEET
UJ	Press D to reset the colour swatches in
your Too	blbar to white and black. With black as the
Foregro	und colour (switch these using X if needed)
press B	for the Brush tool, zoom in and carefully
brush a	section between the feet.



#### Removing traces of the

removing traces of the original subject is obviously a key part of the technique. For relatively simple backgrounds, like the dark backdrop that we have here, Content-Aware Fill is the best option to use. When things start to get more complicated, it can only get you so far before you to have to reach for the Clone Stamp (S) or Spot Healing Brush (Y) tools, though. A combination of these two tools can do a great job where Content-Aware doesn't quite work.

#### **1 N** PLACE YOUR MARKERS

Click to place markers on all of the flexible areas such as the ankles, knees, hands, wrists, elbows, waist, neck and head. If you make a mistake you can hold down Opt/Alt and click to remove, so don't worry.



13 MOVE ARMS UP Move both arms up, keeping the elbow fixed. Shift-click the hand and wrist points on one arm and drag one point up. Now do the same for the other arm.



**FLOAT TO A NEW LAYER** You want to work on the subject on a separate layer so the background isn't affected. Float this selection to a new layer with the shortcut Cmd/Ctrl+J. A new layer will appear.



**11** SEPARATE THE LEGS Now comes the fun bit. Starting with the legs, Shift-click all of the points on the first one including the hip to select it and then click and drag outwards on any of the points. Hit Cmd/Ctrl+D to deselect and then do the same for the other leg.



**14 WIST THE TORSO** You can shift the hands up a bit again if they've lost their shape. For a slight twist in the torso, select the neck, chest and waist points with the Shift key. Drag one of the points left a touch.



**O9 START WARPING** Now go to Edit>Puppet Warp and you'll see a mesh appear over the girl. The area between the legs is included, but we can prevent this by changing Expansion to 0px in the top Options bar.



12 POINT THE HANDS We're going to move the hands up a bit more to add some drama. You should make a point at the tip of each hand and one on each wrist. When you have done this, shift the tip of the point upwards on each.



**15 ALTER HEAD POSITION** To tilt the head for a bit more dynamism, select the forehead point only and pull it slightly to the right. Make sure you don't go up or down as you might end up distorting the head shape.


#### 16 RENDER OUT

Click the tick icon in the top right to render out. The original image of your subject will still be visible behind your new version, so the next job is to remove this. Turn off the top layer, select the bottom one and duplicate it with Cmd/Ctrl+J.



18 TURN ON ORIGINAL LAYER The selection should now be filled with background information and you can clean up with the Clone Stamp tool (S) if needs be. Now simply turn the top layer back on to see the finished result.



**17 CONTENT-AWARE FILL** Go to the Channels palette and Cmd/ Ctrl-click the Alpha channel to load the original selection. Expand by 4px with Select>Modify> Expand and go to Edit>Fill. Select Content-Aware and click OK.



#### 19 CLEAN UP

If anything looks slightly distorted, simply go back to Puppet Warp and rectify it. One of the legs doesn't look quite right on our example, so we plotted the necessary points and made some tweaks.



#### 

If certain areas are looking distorted at the end of a Puppet Warp edit, it's a good idea to go back into the Puppet Warp command and make minor adjustments with a few quickly placed points. If you're still having trouble, a solution can be the Liquify filter (Filter>Liquify). For minor distortions of limbs, this can work magic as long as you use the right-sized brush for the area.

#### ADD SOME POLISH

Finish with a tonal tweak. Create a merged duplicate by selecting the top layer and using Cmd/Ctrl+Opt/Alt+Shift+E. Go to Filter>Sharpen>Unsharp Mask, setting Amount to 40% and Radius to 50%.



#### PUPPET MOVEMENTS

USE MORE POINTS TO MAKE MORE TWEAKS AND GIVE THE IMAGE A REALISTIC FEEL



It's often necessary to move several points at once when using the Puppet Warp feature. For example, moving the legs by dragging from one selected point at the end of the foot will give the awful bendy result shown here. By Shift-clicking all of the points along the leg, it's possible to move the leg as a whole, going back and just selecting single points to make minor tweaks to the angle of joints.



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# CREATE PLAYFUL COMPOSITES

#### USE THE ADJUSTMENT LAYERS IN PHOTOSHOP CS6 TO MAKE CREATIVE EDITS TO YOUR IMAGES

eflections have the potential to create great visual effects. But when life and the reflection don't match up, it can create an unsettling feeling that artists can use to their advantage. Even the slightest discrepancy can be eye-catching, and the difference draws attention.

This phenomenon is perfect for comedic effect. We've included several photos that work with this project, but you could use your own as we explain how to set up the shots and capture the perfect images. It's a very fun project to work through and creating your own magic mirror is worth it.



**SOURCE FILES AVAILABLE** You'll find all the images you need to help you with this step-by-step tutorial in the disc provided along with this bookazine.

#### REPLACE YOUR REFLECTION CAPTURE CUSTOM STOCK IMAGES TO CREATE YOUR OWN AMUSING EDITS

#### CAMERA SETUP

Setting up the camera and mirror position can be the trickiest part. Decide if you want an over-the-shoulder or a side-by-side view. Make sure that the mirror is angled in such a way that the camera is not visible.



**FRAME OUT** Begin by loading 'BackFrame.jpg' from the disc and use the Quick Selection tool (W) to generate a selection of the area outside the frame. Use Refine Edge to adjust the selection until it is precise.



#### 

Vou will need three basic shots to start with. A shot of the cheeky reflection pose, a front shot reaction pose and a blank shot to use of the mirror for merging the two together. Use a tripod if you have one so the three shots align as closely as possible.





Add a Hue/Saturation adjustment layer (Layer>New Adjustment Layer>Hue/ Saturation). The selection turns into a layer mask to restrict the effect. Check the Colorize box and use a blue tint to cool down the background area.



#### MORE FUN EFFECTS TRY A DIFFERENT ANGLE FOR A SIMPLER EDIT



#### SIDE BY SIDE

For a quicker version of this project that doesn't involve a lot of selections, try a side-by-side setup with the far edge of the mirror as the clear dividing line between the reflection and reality shots.



#### **AUTO ALIGN**

Bring both images into the same document as separate layers with the reflection shot stacked on top. Select both layers and go to Edit>Auto Align Layers. Use the Auto projection.



#### SIMPLE SELECTIONS Using a rectangular mirror with the far edge clearly

visible means you can use a simple selection. Use the Polygonal Lasso tool (L) to quickly outline the corners of the frame.



MAKE A MASK Be sure the top reflection layer is the active layer and press the Add Layer Mask icon in the foot of the Layers palette. It's a ten-minute job for a fun magic mirror reflection project!

#### 

Open the reflection shot (our file is 'Reflection.jpg') and drag it over onto the project document. Reduce the opacity of the reflected image and transform it into position (Edit>Free Transform or Cmd/Ctrl+T) within the frame of the background, then restore the Opacity to 100%.



**REFLECTION RETOUCHING** Zoom in on the reflection face and use the Spot Healing Brush tool (J) to treat any blemishes or rough areas of the reflection. Also treat any unseemly shadows with the Dodge tool (O), setting Highlights at 10% Exposure and using a soft-edged brush tip.



**BRIGHT EYES** Add a new Hue/Saturation adjustment layer and check the Colorize box. Set the blend mode to Color and adjust the sliders to boost the natural eye colour. Fill the layer mask with black (Edit>Fill) and use a soft white brush to gently paint the colour back into the irises.



**SELECT THE SURFACE** Hide the reflection layer and create a selection of only the surface of the mirror in the background image. If you feel confident enough, the Pen tool (P) will provide the most accurate result when making this selection. Reveal the reflection layer and press the Add Layer Mask button at the bottom of the Layers palette.



#### **O8** WHITER TEETH If the teeth have a yellowish tint, it's best

to treat them first with the Sponge (O) to remove the colour, then use the Dodge tool again to lighten slightly, being careful not to overdo the effect.



**10** A WARMER TONE The mischievous subject matter deserves a warmer, happier tone. Cmd/Ctrl-click the reflection mask to make it a selection. Add a Photo Filter adjustment layer and use one of the Warming presets. The selection automatically turns into a layer mask for the adjustment layer.



#### BACK TO REALITY 1

Drag and drop the shot representing the unreflected pose on top of the project. If you're using our files, this is 'FrontPhoto.jpg'. Use the same trick of reducing the layer opacity to visually line up the placement, then restore the layer to 100% Opacity.



MORE VIBRANT Add a Vibrance adjustment layer (New Adjustment Layer>Vibrance) and crank up the Vibrance slider to enhance the colours of the image. If you are using Photoshop Elements, there is no Vibrance adjustment layer. Use a Hue/ Saturation layer instead to boost the tones in a similar way.



MERGE AND FILTER Create a merged layer at the top of the layer stack by pressing Cmd/Ctrl+Opt/Alt+Shift+E. With this new layer selected, go to Filter>Other>High Pass. Use a Radius of around 14px to highlight the edges and structural details, then click OK.



#### THE KEY MASK

Use the Quick Selection tool to create a selection of the front model. This is the most important selection to get right, as this edge will be right over the focal area. Use the Refine Edge dialog to get a tight selection, and set Output to Layer Mask.



#### **COLOUR CO-ORDINATION** 5

Make the ribbon around the mirror match the child's outfit by adding a Hue/Saturation adjustment layer over the Background layer. Use the On Canvas adjustment tool in the dialog box to click on the red and green areas to adjust them (Elements users can select red and green from the drop-down and use the sliders).



SHARPER REFLECTIONS 18 Set the merged layer's blend mode to Overlay. This effect will dramatically sharpen the image. Add a layer mask via the icon in the Layers palette and restrict it to the reflection. Look closely and find areas of the skin that look better smoother, and then paint out the effect on the mask too.



#### LIGHTEN UP

Add a Levels adjustment layer to the top of the stack (Layer>New Adjustment Layer>Levels). Pull the far-right handle in to meet the edge of the graph shape to brighten the entire composition and make the images really pop.



RESTRICTED HUES 16 If there's any spill over from the adjustment layer onto other areas of the image, use a brush loaded with black paint on the adjustment layer's mask to block out the effect.



FINAL EFFECT 9 Create another merged layer at the top of the stack and add a darkening vignette by going to Filter>Lens Correction. Look in the Custom tab and pull the Vignette slider to the left. Elements users, look under Filter>Correct Camera Distortion.



# ENHANCE WITH A SAND BLEND MODES TO REPRODUCE

AUTHENTIC BEAMS OF LIGHT USING PHOTOSHOP

hen you spot them in real life, beams of light are something to marvel at, but they can be even better when faked in Photoshop. So how do you create this effect for yourself? Well it's all made possible with blend modes and layer opacities. Combining these enable you to create a subtle effect that looks like realistic sunlight. The hardest decisions to make are how to shape it and how to choose the right tools to use. In this case we've used a custom shape that's been designed specifically for

the job. The beams are already laid out for us, so all that's left to do is to add perspective and place them to fit into the image. It's important to consider the perspective and angle of the light rays, as they should be slightly thicker closer to the ground to show the effect of the light dispersing.

This photo of a woodland area – available with your supplied images – was captured by Andreas Krappweis www.sxc.hu/profile/Krappweis. Try applying this effect on your own landscape images to see what kind of atmosphere you can create.

#### SOURCE FILES AVAILABLE

You'll find all the images you need to help you with this step-by-step utorial in the disc provided along with this bookazine.



#### LIGHT UP A FOREST SCENE LOAD YOUR FIRST GRADIENT PRESET AND BEGIN TO BUILD THE SUNBEAMS

01 OPEN THE IMAGE

Woodland.jpg' in Photoshop. We'll start by creating large, soft beams of light. Create a new layer above the Background by pressing Cmd/Ctrl+Shift+N.



#### LOAD PRESETS

Select the Gradient tool (G) and click on the Gradient Editor in the top Options bar. The tool's presets are shown at the top of the menu. Open the Color Harmonies 2 preset from the drop-down list by pressing the cog icon just above the thumbnails.

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#### QUICK TIP

You can edit the style of any gradient to create more intense light rays by using the options in the Gradient Editor. After choosing a preset gradient, more swatches can be added to the array of colours along the gradient's preview. It doesn't matter what colours are chosen, but darker ones create a stronger contrast when the Screen blend mode is applied. Try out other presets, such as Noise Samples, keeping in mind that your focus should be on the number of transitions rather than the colour.



#### **USE CUSTOM SHAPES**

To create stronger rays of light, select the Custom Shape tool (U). In the Options bar, open the drop-down menu next to the word Shape. Click the top-right arrow and choose Tiles from inside the fly-out list. The one to use is Tile 2. Set the Fill colour to the yellow used before.



#### PLACE A GRADIENT 03

Select the Red, Blue, White preset and hit OK. Apply a gradient across the centre of the image at a downward angle. Alter the positioning and width of your light rays, use the Desaturate command by pressing Cmd/Ctrl+Shift+U to remove colour and then change its blend mode to Screen.



# 05 HAZY EFFECTS

Go to Filter>Blur>Gaussian Blur and set the Radius to 130px. This will soften the rays even more, giving a hazy lighting effect. This will be the backdrop for the stronger rays of light to sit against.



#### **STRONGER RAYS OF SUN 08**

Apply the custom shape, covering the entire canvas. Press Cmd/Ctrl+T to use Free Transform to enlarge the tile and use Perspective to make them thinner at the top and wider at the base. Set the blend mode to Screen and the Opacity to 25%



APPLY PERSPECTIVE Π4

Reduce the layer's Opacity down to 50% in the Layers palette and go to

Edit>Transform>Perspective. Push the top corners of the transform boundary inwards and the bottom corners outwards, as the rays need to be wider at the base. Use the Eraser tool (E) to remove any hard edges.





06 Double-click on the gradient's layer in the palette to open the Layer Style menu. Select the Color Overlay option and set Mode to Multiply. Keep the Opacity at 100% and change its colour to a light yellow (#fffdd5). This will tint the light beams to remove any white patches that were showing.



**BLUR FOR ATMOSPHERE** Go to the Gaussian Blur filter once more via the Filter menu. Hit OK when prompted to rasterise the layer and then set the Radius to 40px. This will gently blur the shape, giving the image the appearance of light streaming down frrom above through the trees.



#### **10** AN EYE FOR DETAIL Use the Eraser tool set to 0% Hardness to remove any light streaks that seem out of

to remove any light streaks that seem out of place, such as over the tree. You can increase the angle of the light at any stage by using Free Transform or the Perspective tool as in step 4.



**13** CREATE A LIGHT SOURCE The light rays need a more prominent source. To create this, add a new layer to the top of the layer stack. Change its blend mode to Screen. Select the Brush tool (B) and set your Foreground colour to the same yellow as the layer style.



#### MORE RAYS

To create smaller light rays to increase detail, press Cmd/Ctrl+J to duplicate the layer containing the Tiles 2 shape. Resize the duplicated layer so that the rays appear smaller and fall in between the others, and then use the Eraser tool to tidy things up.



**14 PAINT ON LIGHT** Reduce the Opacity of the tool down to 30% and paint over the tops of the trees to simulate the sun hiding behind them. This bright light source should match where the rays of light are entering the image.



#### 1 7 FILL IN THE GAPS

Duplicate the first layer containing the gradient. Try out different Opacity settings. Around 30% should give you the right look without being too overpowering. You can use the Eraser tool, set to 30% Opacity and 0% Hardness to fade areas.



15 INNER SHADOW You can finish up the effect by applying a layer style to the light rays. On one of the two custom shape layers, apply the Inner Shadow style set to black, with Opacity at 100%, Size at 65px and Distance at 26px.



#### MATCHING RAYS ALIGN YOUR RAYS AND GET PERFECT PERSPECTIVE

Because we're using both the Custom Shape and Gradient tools for this effect, it's important to keep them lined up. As long as each shape is applied to a new layer, the angle can be tweaked separately using the Free Transform command (under the Edit menu). Adjusting the perspective, so that the light rays expand outwards as they reach the ground, is done using Perspective Transform. Match the angles and directions, but vary the size to create a more realistic and atmospheric effect.



#### 

Use the Eraser tool set to a low opacity to fade parts of the light rays. An Opacity setting of around 20% is ideal (you can change this in the Options bar), and when it comes to editing light, keep Hardness set to 0% for a soft edge. Erase parts of the rays to break up the beams.





# **MAKE CLEVER COMPOSITIONS** LEARN HOW TO CREATE PERSONALISED POSTAGE STAMPS WITH PHOTOS

#### SOURCE FILES AVAILABLE

You'll find all the images you need to perform this step-by-step tutorial in the disc attached with this bookazine. ver the years stamps have carried some of the most beautiful examples of photography, graphic design and even fine art around. A perfect combination of function and form, they can hold a lot of meaning, so we thought it would be fun to get creative and make some of our own. Grab a photo of your home, a pet or a favourite place, and transform it with a few basic tools into a mini masterpiece. We wouldn't recommend sticking them onto any envelopes, though, they might not get very far!

In this tutorial, we'll be going over manipulations with the Type tool and many of its finer functions as

well as the Brush palette, emphasising shape dynamics and spacing – settings that can be used to create patterned designs and cutouts.

Adding some realistic details like franking or even a simple drop shadow to text or a border can give a great sense of believability. Other important things to consider, that we will guide you through, are the elements and principles of design such as symmetrical versus asymmetrical composition, leading lines and scale. Creating visual harmony is an important part of any piece, and even the simple things that we take for granted – like postage stamps – are no different.

#### CREATE A STYLISED STAMP CONVERT YOUR HOLIDAY IMAGES INTO SMALL, MEMORABLE WORKS OF ART

#### **EXTEND THE CANVAS**

Open up one of the supplied house images and double-click on the Background layer to unlock it, turning it into Layer 0. Press Cmd/ Ctrl+Opt/Alt+C (or go to Image>Canvas Size) to open the Canvas Size window and set Width and Height to 110%.



#### **SHAPE THE EDGE**

US Make four guides along each edge of the image (View>New Guide), then press E for the Eraser tool and open Window>Brush. Adjust Size to 150px and Spacing to 169%, and then erase a single circle over a corner of the white layer.





#### A THICK BORDER

Make a new layer and move it below Layer 0 in the stack. Edit>Fill this layer with white, the final option in the drop-down menu. Add a Stroke layer style, give it a Size of 2px and set it to Outside.



#### STAMPING CUTOUTS

Shift-click along one of the guides on the edge, and you will find that evenly spaced cutouts are created in a straight line from the original erased circle. Erase over the last cutout created as reference. Now repeat this same process for all four edges.





#### QUICK TIP

Activating the rulers with Cmd/Ctrl+R (View>Rulers) gives you handy and immediate access to the guides, as well as being convenient for precise design measurement and placement. Simply click and drag from the ruler on either side to bring a new guide into the image, which you can then drop anywhere. For precise aligning by proportions or to particular spots, use the View>New Guide option to set a guide by centimetres, per cent, inches, pixels or other units of measurement. Rulers and guides can be hidden or shown with Cmd/Ctrl+R or Cmd/Ctrl+H respectively.





nice font and then choose the price of postage that you'd like your stamp to carry. Align the text layer to the right edge of the photo, leaving a little bit of room for the sake of compositional balance.



#### QUICK TIP

The Character palette is a typographer's best friend. This window's functions consist of precise means of manipulating text with font type, style, size, kerning, leading, tracking, scale and baseline, all of which can work together in various ways to make amazing typographical compositions and designs. They can also work their wonders in more subtle ways, such as blending letters into each other. In this image, tracking was used for the letters of CALIFORNIA, and leading is used to bring JUN 5 2012 closer.



It's important to consider the elements and principles of design such as symmetry, leading lines and scale

#### **1** DESTINATION INFO

Create a type layer and write a location. A typewriter font is good for this, then select the type layer, go to Edit>Free Transform and change the H value (vertical scale) to 150%. Hit the Create Warped Text button, set the Style to Arc and Bend to 100%. Transform the text again so it fits inside the ring with Opacity set to 55%.



#### ALIGN TO GUIDES

Edit>Transform>Free Transform the text layer so that it meets the 66% guide. Create a new text layer with the currency icon of your choice; consider using a different font or a particular placement for a unique result and experiment!



#### MADE IN THE USA

US If you feel so inclined, add some more location type, or a regional detail. Make sure that you take into consideration the placement and small distances between the layers. Little design details can often make or break an image.







**MORE STAMP TEXT** Add another text layer with some information like location, a motto or a logo, and place it along the side of the photo opposite the price. Go to Edit>Transform> Rotate 90° CCW, and then use Free Transform to fit the type to the photo, leaving a little room and using your guides as before.



**CREATE A POSTMARK** A stamp, and the post it's attached to, can wind up in a variety of places, so let's create the postmark that tells the recipient where it's been. Grab the Ellipse tool (U) and create a ring 1,258 x 1,258px using a 5.5pt black stroke and an Opacity of 45%.



**13** SELECT FOR FILTERS With the top layer active, press Cmd/ Ctrl+Opt/Alt+Shift+E to make a new duplicate of all visible layers. Select the postmark by Cmd/ Ctrl-clicking its layer thumbnail and go to Select>Modify> Expand>10px, then Select>Inverse. Modify>Feather>7px and hit Backspace.



#### 14 CONVINCING TEXTURE

To create some realistic wear and tear, apply filters like Distort>Displace or Render>Fibers, and adjust the effect with Edit>Fade (Cmd/ Ctrl+Shift+F). Erase areas using rough brushes to enhance the effect and set the layer to Multiply.

#### 5 FINISHING TOUCHES

Add some adjustment layers such as Photo Filter, Channel Mixer and Curves to fine-tune the colour and tones. Add a Drop Shadow layer style to the stamp border layer for a nice 3D effect and consider removing the Stroke styles on the layers for more integration.



#### TAKE THE STYLE FURTHER CHANGE THE LOOK OF THE STAMP AND USE YOUR FAVOURITE SNAPSHOT



#### YOUR STRAIGHTFORWARD STAMP

This straightforward design is not the only kind of stamp you can make using these techniques. Experiment with fonts, positioning, composition and details for a great look. Add some imperfections to make it even more convincing using Gaussian blur and erasers.



#### **VINTAGE LOOK**

Creating a classic look for a stamp is simple with a combination of filters, pattern fill and colour fill layers. A rough brush on a mask can give a look similar to sketched images and the Add Noise filter at 20% will give an old-fashioned feel. Borders can add a great touch too.



#### **GOLDEN GATE DAWN**

Sometimes a bit of minimalism is nice, especially on practical designs. Give the stamp a painterly look by merging the photo and text layers, and using Filter>Oil Paint with a boost of Edit>Fade to bring back detail. Simple effects can often give an image just the right touch.



#### **SKETCH IT OUT**

Creating line art out of photos is a useful technique for many graphic designers and can be done using the Smart Blur filter set to Edge Only mode, Quality to High and then inverting the image. The Filter Gallery has the Artistic filters Poster Edges and Cutout also add to the look.



#### SOURCE FILES AVAILABLE

You'll find all the images you need to perform this step-by-step tutorial in the disc attached to this bookazine.

# RECREATE THE PINHOLE EFFECT

#### RE-CREATE A TRADITIONAL PHOTOGRAPHIC STYLE WITH LAYERS AND FILTERS

his effect could be called the art of distortion, as that's what it's all about. The original pinhole cameras didn't have lenses, but just had a hole for light to seep through. The results were very distorted, with vignettes and grain being prominent features in the printed images. Filters such as Add Noise and Radial Blur are perfect candidates for the pinhole image. Having a subject at the centre of the composition is vital to give the eye something to fall onto when the vignette is applied. You can grab the image we've used or try it out on one of your own. The steps can also be followed in Photoshop Elements, using the Hue/Saturation adjustment layer instead of the Black & White adjustment layer (which is specific to Photoshop CS versions only). Working non-destructively is a big help even for an effect where we're essentially reducing the image's quality. Being able to go back to a layer to tweak how it looks is essential. There are so many different ways each effect can look, you don't want to restrict your creativity and imagination. Follow these basic guidelines and let your creativity take control from there on.

#### **COMBINE EFFECTS** USE A COMBINATION OF SIMPLE EFFECTS TO ACHIEVE THIS UNIQUE STYLE

PREPARE THE IMAGE 01 Grab this photo from the supplied images. Start by making sure your Foreground colour is set to black in the Toolbar, or simply press D to reset your colours to the default black and white. Add a blank layer and select the Elliptical Marquee tool (M).



#### MAKE IT MONOCHROME Using the button at the bottom of the Layers palette, add a new Black & White adjustment layer at the top of the stack. In Elements, use the Hue/Saturation option and reduce Saturation to 0. Both of these methods will instantly convert the image to monochrome.



**REVEAL SUBJECT** At the moment the entire image is blurry, so select the Eraser tool and choose a soft, large brush. Brush over and around the main subject to reveal her on the focused layer beneath the blur.



#### FILL BLACK

Draw an elliptical selection over your image covering the main subject. Go to Select>Inverse to flip the area around and then press Opt/Alt+Backspace. The area should now be filled with black. Press Cmd/Ctrl+D to remove the selection afterwards.



APPLY DISTORTION Select the Background layer and duplicate it by pressing Cmd/Ctrl+J. A layer called Background Copy should appear second from the bottom in the palette. You now need to give the image the appearance of movement. Go to Filter>Blur>Radial Blur.



#### 08 ADD NOISE Create a new

blank layer above the Background Copy. Press Opt/Alt+Backspace to fill with black and then set its blend mode to Screen. Go to Filter>Noise> Add Noise and set Amount to 35%, tick Monochromatic and set Distribution to Uniform. Hit OK and you're finished.

#### **D3** BLUR VIGNETTE To blur the solid black area, go into the

Filter menu and down to Blur> Gaussian Blur. Set Radius to 150px - or more if required - and hit OK. Lower the Opacity of this layer down to 90% to bring through some of the background detail.



#### ZOOM BLURRING

06 In the Blur menu, change to Zoom under Blur Method. For the image used in our example, we set the Amount value to 40. You can reposition the blur to fit over the main subject using the preview window. Hit OK to apply the settings.







# EDIT VIDEO CLIPS AND ADD EFFECTS

LEARN HOW TO USE THE OUTSTANDING NEW VIDEO-EDITING FEATURES FOUND IN PHOTOSHOP CS6





hotoshop is not traditionally a program associated with video editing. There are other Adobe products that specialise in just that: Premiere and After Effects. Why would Photoshop need to stick its toe into those waters? One of the biggest reasons is the advance of camera technology. Many consumer-level DSLR cameras can now capture high-resolution video clips. Photographers very often already have Photoshop, but probably don't own or know how to use the other programs required to deal with video. So with CS6, Photoshop now enables some

tinkering with the video format, just to provide a taste of what can be achieved.

While it will never be as robust a video editor as Premiere or After Effects, Photoshop is surprisingly capable of basic editing and effects. The latest version sees substantial increases in performance as well as some impressive new features just for editing video. By following along the next few pages you'll learn how you can colour correct video clips, utilise the Video Groups feature, create smooth transitions, add a background music track and even build professional title-card animations.

G While it will never be as robust a video editor as Premiere or After Effects, Photoshop is a survey in the After Effects, Photoshop is surprisingly capable of basic editing and effects. The latest version sees substantial increases in performance as well as some impressive new features just for editing video

#### SOURCE FILES AVAILABLE

You will find the source video, the final video, the title card and some splatter textures. We also use a texture from sxc.hu ('1372199') and a file from www.pacdv.com/sounds.

#### **NEW MOTION EFFECTS IN CS6**

FADE TRANSITIONS. PAN AND ZOOM EFFECTS NOW MADE SIMPLE

#### **OPEN THE BASE VIDEO**

[]] Grab the project files supplied and copy them to your machine. Launch Photoshop CS6 and switch to the Motion workspace (Window>Workspace>Motion), then simply open the file named '\_DSC4292.MOV' and Photoshop automatically places the file in a Video Group. This can be seen in both the Layers panel and the Timeline panel. Video Groups is a new feature in CS6 and enables easier management of separate video clips. Rename the video layer 'Clip1'.





ADD ANOTHER CLIP UZ Click the plus sign at the right of the Timeline. in line with the Video Group, to import an additional clip. Choose the '101 0020.MP4' video. Photoshop automatically adds this clip to the end of the first, rename it 'Clip2'. Click again on Clip1 in the Timeline and drag the right edge towards the left to trim off the last few seconds where the bike is riding out of frame. Photoshop provides a helpful dialog preview and Clip2 also automatically moves up in the Timeline to fill the gap.



**USE CROSS FADE** Ctrl/right-click on each clip in the Timeline to trigger the Properties dialog box. Click on the music note icon to see the audio properties and reduce the Volume to 30%. Click on the Transitions icon in the Timeline toolbar - the light and dark square at the far-right of the menu icons. Set the Duration to 2 seconds and drag the Cross Fade transition to the seam between the clips. Photoshop automatically overlaps the clips and builds in the transition. Hit the Spacebar to see a preview playback.

#### MAKE CLIP ADJUSTMENTS

**U**<sup>4</sup> Clip2 is darker than Clip1, so to correct this use a Levels adjustment only on Clip2. Click on Clip2 in the Layers panel and then on the Levels icon in the Adjustment panel. The adjustment layer will be clipped to the video layer. After adjusting the levels, import the texture file from **sxc.hu** (image number '1372199') to use as a background. Scale this to cover the entire canvas, and make sure the layer is below the Video Group.



#### 06 SPLATTER AWAY Go to File>Place and

Go to File>Place and import the 'Splats.psd' file supplied. This brings the file in as a Smart Object. Be sure the layer is placed above the Video Group so its Timeline is independent. Change the blending mode to Overlay. In the Timeline, be sure the Splats clip aligns with the title card, then Ctrl/right-click it and select Pan and Zoom from the Motion menu. Adjust the settings as desired and play back the video to see the effect.

#### INSERT TITLE TEXT

Add some text for the title and convert that text to a Smart Object. In the Timeline align the Title text clip with the title card. Click the small arrow to the left of the Title clip to open the Attributes. Click on the stopwatch icon by Transform to set a keyframe for the text position. Go to the end of the text clip and reposition the text to set another keyframe. Use the same technique on Opacity to fade the text at the end of the clip.





#### **SPLIT THE CLIP** Select Clip2 locate

**UO** Select Clip2, locate the point where the biker makes the final large jump to the front platform (it should be around 1:11) and click the scissors icon in the Timeline toolbar. This splits the clip at the current playhead. Notice how the Layers panel shows a Clip2 and a Clip2 copy. The Levels adjustment is now only clipped to the copy, so Opt/Alt-drag the adjustment layer to create a duplicate of it, and then clip to the original Clip2 again.



#### QUICK TIP

Ripple Delete is the term used for the Magnetic Timeline in a Video Group. If one clip is removed or trimmed, the following clips automatically slide over to fill the gap. Be careful of this if you have elements outside the Video Group corresponding to specific points in the Timeline.

**05 INSERT A TITLE CARD** Open the 'TitleCard.jpg' file supplied and drag it onto the project canvas. This time make certain the layer is inside the Video Group but at the bottom of the stack. This places it at the beginning of the Timeline. Set the Duration of the card to around 5 seconds. Add a 2-second Cross Fade transition with Clip1 and a 1-second Fade with Black transition at the first frame.



**O9 FREEZE A FRAME** Drag the Clip2 copy layer down to the new layer icon to create a copy of it. Rename the Clip2 copy layer 'Freeze Frame'. Ctrl/right-click on the layer name and choose Rasterize Layer. Then go to Filter>Stylize>Find Edges. Follow that with Image>Adjustments>Desaturate, then set the layer blending mode to Multiply. Scrub through the Timeline to see how this creates a freeze frame and the final clip picks up the action where it left off.





#### ADD MORE VIDEO ELEMENTS USE MORE FILTERS, TITLE CARDS AND ADD AN AUDIO TRACK

PLACE A SECOND TITLE CARD Using the same techniques as with the first title card, create a second title-card animation during the freeze frame. Remember to convert the text layers into a Smart Object before adding motion, either through custom keyframes, or through the Motion panel. On the freeze frame itself, add a Fade with White transition lasting only 0.25 seconds at the beginning of the frame. This makes the sudden stop in the motion less jarring in the final video.

#### **USE SOME VIDEO TRICKERY**

To set up the final fade, the filter-type effect requires a bit of clever video-editing magic. Rename the Clip2 copy 2 layer 'LastClip', then Opt/ Alt-drag the layer up outside the Video Group to create a duplicate of it that runs concurrently with the original. This will be the normal clip that fades in over the filtered clip, which creates the effect of the filter fading away. Move the Levels adjustment layer up to clip to this LastClip copy layer, but hide this for the moment.





📶 The preview will go very slowly during the portion where a filter is applied to the video clip, but this won't be a problem after the final video is rendered. As an optional step, custom pan and zoom effects can be applied to video clips that are converted to Smart Objects

#### **DOUBLE CHECK EVERYTHING**

Before rendering play through the entire video, first and look for any hiccups in the movement. The preview will go very slowly during the portion where a filter is applied to the video clip, but this won't be a problem after the final video is rendered. As an optional step, custom pan and zoom effects can be applied to video clips that are converted to Smart Objects. Simply keyframe the Transform values of those layers.



#### **BACKGROUND MUSIC**

Scroll to the bottom of the Timeline and click the plus button to the right of the audio track. Import an audio track (we used 'this-is-the-day. mp3' from www.pacdv.com/sounds). Scroll to the right and ensure the audio ends at the same time as the final video track. Trim the Timeline work area to match up with the ending of the clips. Ctrl/ right-click on the audio track and set the Fade In and Out settings to 1.5 seconds.



#### **VIDEO GROUPS**



Photoshop has been able to handle video layers since CS3 Extended. CS6 not only brings video editing to the standard non-extended version. but also introduces a new feature: Video Groups. This enables the

ability to work with several video clips all along a single timeline. It also makes managing the clips easier. In the Layers panel, the clips of a Video Group are played from top to bottom. So to change the order of different clips in the Timeline, you can simply drag the video layers up and down in the Layer panel. That's a much quicker and easier solution than scrolling along the long timeline.

#### **VIDEO FILTER**

Convert the LastClip layer to a Smart Object and run the Stylize>Find Edges filter on it. Clip a Hue/Saturation adjustment layer to the LastClip layer and reduce the Saturation to -100. Change the LastClip layer's blending mode to Multiply and make sure the parchment layer, serving as the background, has a long enough timeline to still be visible. Finish the effect by revealing the LastClip copy layer and keyframing the opacity to fade in, covering over the filtered clip.



#### **RENDER THE VIDEO**

At the bottom-left of the Timeline panel is a small right-facing arrow, the Render Video button. The dialog box presents several different options for the final video. Specify the file name and folder as desired in the top section. In the second section, we recommend the H.264 format and the HD 720p 29.97 preset. Be sure the Range is set to All Frames and hit the Render button.

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# BUILD MOTION GRAPHICS

#### DISCOVER HOW TO USE NEW VIDEO FEATURES IN PHOTOSHOP CS6 TO CREATE A FUTURISTIC ANIMATED GIF

his tutorial highlights the new video features included in CS6. You will create a simple animated GIF using the new Video Timeline and mixed animation techniques. You'll also understand how to construct a video sequence and create effects, ready to apply to your own projects.

Readers interested in motion graphics may already be familiar with the new video environment in Photoshop, because it's based on the timeline from After Effects. If you aren't well versed in After Effects, you'll find general rules of constructing animation and recognising the difference between video formats. This tutorial doesn't explain how to make an illustration itself but more how to make moving parts with animated options. It helps if you are already be familiar with the basics of Photoshop in order to perform this tutorial.

Animating used to involve specialist software and in-depth training but now you can use Photoshop to achieve really good-looking and polished video effects. After this tutorial you will know how to breathe life into your creations by simply tweaking a couple of settings.

#### SOURCE FILES AVAILABLE

Included on this issue's disc is the animated GIF animation produced by Mateusz, using CS6 animation options. Also included is the layered file of the tutorial image so you can re-create techniques discussed. You have to use new\_video\_features.psd included on the disc. The final version of this tutorial is also included.

#### FIRST STEPS IN ANIMATION SET UP YOUR DOCUMENT AND PREPARE ALL LAYERS ON THE TIMELINE

#### **1** FIRST STEP

Open the 'new\_video\_features.psd' file. Go to Window>Timeline to show your animation. This footage is already 24 frames long but the amount of fps (frames per second) is too high, so we have to adjust it. Open the Timeline menu and select Set Timeline Frame Rate. Change 30fps to 24fps. Move Playhead to Frame 24 then go to Window>Work Area>Set End At Playhead.



#### **03** STOP MOTION & NOISE

US | CS6 gives you very nice video features, but you can still mix both methods. Open the NOISE group. You have to reduce the length of every layer to 3 frames and set them in a sequence from one to eight across the Timeline. To do this, move your mouse pointer to the end of layer placed on the Timeline. When the icon changes, drag and move it to the left. This effect will put some noisy vibrations in the eyes.

#### 

Vour video has 24 frames, which means it's one second long. Reduce the length of all layers to one sec. Find MOHAWK in the Timeline, unhide the content and select the layer called Mohawk Glow. Activate the timer icon next to Opacity to enable keyframe animation. Move Playhead to 12f, change the layer Opacity to 100%, move Playhead to Frame 23 and reduce the Opacity back to 50%.





Animating used to involve specialist software and in-depth training, but with Photoshop you can achieve really good-looking video effects



#### MOVE SIDE TO SIDE

**MUVE SIDE TO SIDE** Select the right\_eye layer. Move Playhead to 12f, enable Keyframe for Position and move Playhead to 23f. Make sure this layer is still active in the Layers Window, then move it in your work area to the left, from side to side of an eye. Go back to 12f, activate Opacity and reduce this to 30%. Move Playhead to 18f and change the Opacity back to 100%. Go to 23f and reduce it back to 30%. Repeat for the other eye.



#### 06 USE BINARY CODE

5, but this time you will make your animation faster. You can easily control the speed of every element by setting different lengths of frames on the Timeline. Inside the BINARY group you will find eight layers. Reduce their length to one frame and set in a sequence. Select all layers in this group and duplicate them (Cmd/ Ctrl+J). Move all duplicated layers at the end of your sequence. Repeat this step again to complete your sequence of 24 frames.

### 07 MAKE A SEQUENCE FROM SCRATCH

Now you will make one sequence yourself based on previous steps. Open the supplied 'HEAD\_DOTS' group and duplicate Layer 1 eight times. Name the layers from one to eight. Use a hard brush with solid white to unmask some of the dots on the head. Reduce the layer length on the Timeline to 3 frames, and set them in a sequence as before. You can reduce or extend the length of layers to speed up or slow down this element of animation.





**USE MORE LIGHTS** Duplicate Layer 1, move it above the group and rename it 'dots'. Select all areas, add a layer mask and hide everything by filling the mask with black. Unlink the mask (Opt/Alt-click the lock symbol), then reset Foreground and Background colours to black and white (D), applying the Gradient tool (G) with a Reflected Gradient style, adding a very thin horizontal stripe (see screenshot). This will be your additional lighting effect. Get ready to animate just the layer mask.



#### QUICK TIP

To make your workflow faster. Try to keep all groups and layers clean and tidy. Also, maintain correct layer naming. These simple rules will help you move much quicker across the Timeline and may save you when it comes to more advanced projects.

**O5 ANIMATE THE SPIDER** Because all necessary layers are already prepared, this step will be very straightforward. However, in your own creations, try to choose interesting elements from your composition and modify them in any way possible. Now, simply reduce the length of all layers on the Timeline to 3

frames and set them across in a sequence from one to eight. This is a very quick way to produce stop-motion animations. Use improvements from the previous version and set this sequence without hiding any layers. You wouldn't be able to do this in previous Photoshop Extended versions.



**ANIMATE A LAYER MASK** Select the Dots layer on the Timeline and activate Keyframe for the Layer Mask Position. Animating different effects work in the same way. You can apply this rule for every effect you have available in the Timeline. Now move the Playhead to 23f and go to your Layer Window. You have to select an unlinked mask from this layer. Pick the Move tool and drag it to the bottom of your image. Go to 16f and activate a Keyframe for Opacity. Go to 21f and change the dots layer Opacity to 0%.





#### FLASHING LIGHTS STAY IN CONTROL OF THE FLASH INTENSITY

#### SCANLINE

10 Create a rectangle shape on top of all layers in the ANIMATION group and title it 'Scan1'. Make it solid white with 10% Opacity then Cmd/Ctrl-click>Layer>Rasterize Layer. Next, move it to the top, outside of your work area. Enable Keyframe for Position, move Playhead to 23f and move your rectangle to the bottom, also outside of the work area of illustration. It will guarantee you smooth movement for this element and nothing will appear randomly on the screen.



**CC** Now your animated illustration is ready to export, you have to make sure that the footage you will be exporting will play in a loop

#### ADD IN BLINKING

This is the very last detail of this animation. Create two rectangles above and underneath one eye. Go to your Timeline, enable Keyframe for Position, go to 1f and move both rectangles up or down to cover the whole eye. Move Playhead to 2f and move rectangles back to the original position. Fill both rectangles with black and move both lavers inside of the EYES group to mask areas we don't want to see anymore.



#### **CONVERT THE TIMELINE**

3 Now your animated illustration is ready to export, you have to ensure the footage will play in a loop. Do this in two ways. One is exporting all images as Photoshop Image Sequences and setting an old Timeline with all frames included. Or convert a new video Timeline with all the layers of the frame animation. This is faster but you may lose adjustment lavers. Go to Timeline>Convert Frames>Convert to Frame Animation.



#### **PRECISE ANIMATIONS**



Not everything can be animated in the new video timeline with CS6 features. If you want to mix stop motion elements in your footage you have to create certain

elements manually, step by step. Use different opacities to compare your progress and adjust positions of your frames. The human eye can see smooth images when they are not slower than 24 frames per second, you have to remember this rule. If you leave gaps between animated elements you may lose a consistent flow in vour animation

#### FLASHING LIGHTS

Scanline is almost ready, you just have to improve it a little bit more. Select 'Scan1' layer on your Timeline and enable keyframe for Opacity. Move your Playhead two frames forward to 2f and reduce Opacity to 0%, then move two frames forward and bring it back to 10% Opacity. Repeat this step until you fill the whole length of the Timeline. If you want to make flashing faster just go with one frame length instead of two.



#### **EXPORT THE FILE**

14 For both ways your result should be the same, you should get a Timeline with 24 frames. Make sure there is no delay between every frame, select all frames, then click on Select Frame Delay Time and set 0.0 sec. Look for Select Looping options on the bottom of your Timeline and change Once to Forever. In this way, your animation will always play in a loop. Go to File>Save for Web and save your file in GIF format.-



# MASTERMASTERBASTERBASTERBASTERBASTERBASTERCET TO GRIPS WITH PHOTOSHOP'S CONTENT-

AWARE FEATURE TO MAKE A PERSON VANISH!



SOURCE FILES AVAILABLE You'll find all the files you need to help you with this step-by-step tutorial in the disc provided with this bookazine.

aking someone disappear from their clothes leaves an interesting composition. It looks difficult, and before CS5 it was! Photoshop's Content-Aware mode creates this effect with minimal effort. The challenge is to delete the hands and head and then re-create the

background and the parts of clothing. Cloning used to be the best technique to manipulate pixels, until the Content-Aware feature. Available in different formats, the two we'll be using are the Edit>Fill command (available in CS5 and later) and the Patch tool set to Content-Aware (CS6 only). Whichever method is used, the technique analyses your image, and when you're deleting areas such as hands, Photoshop can make a detailed assessment of what should appear in the empty space.

This effect works best on plain backgrounds and simple areas of an image, as it is more accurate. Once the Fill command starts us off, we'll need the Patch and Clone Stamp tools to clean up the overall transformation. So what are you waiting for? Use your own images or download the ones on your disc to give this vanishing act a go!



#### MASTER CONTENT-AWARE THIS FI FGANT CS6 SOLUTION CAN WORK MAGIC ON YOUR IMAGES

**DON'T TOUCH THE ORIGINAL! N1** Open the start image 'InvisibleMan.jpg' in Photoshop and duplicate the Background layer. To do this, Ctrl/right-click on the layer and select Duplicate Layer. To create this effect you'll be using a different layer for each edit as it's important that the original image is not directly affected.



#### **FILL RIGHT HAND**

Use the Quick Selection tool (W) to accurately select the right hand. Go to Edit>Fill and choose Content-Aware. Hit OK, and use a mixture of the Clone Stamp (S) and Patch tools (J) to clean up the edges of the selection (if you're working in Elements, you can use the Clone Stamp tool).

> Cloning used to be the best technique to manipulate pixels, until the Content-Aware feature

#### **RECONSTRUCT THE SLEEVE**

As we don't know what the inside of the sleeve looks like, we'll have to reconstruct it. Make a rough selection over the top of the sleeve with the Rectangular Marquee tool (M). Go Edit>Copy and then Edit>Paste. Use Free Transform (Cmd/Ctrl+T) to flip the layer vertically, resize the selection, and then fit into place to form a new sleeve.



#### PATCH THAT HAND

Rename the duplicate layer Left Hand. Select the Patch tool (J) and set it to Source in the Options bar (in Photoshop CS6, turn on Content-Aware). Make a selection around the person's left hand and drag the area over a part of the image that should fill in that space (in Elements, use the Clone Stamp tool).





CLONE IV FIX Continue to use the Patch tool until you have removed most of the hand. On a new layer select the Clone Stamp tool (S), zoom in to the hand, and fix the edges of the sleeve and sofa. Hold Opt/ to sample a 'good' area and then hold down the left mouse button to paint that information over the 'bad' areas.



#### QUICK TIP

If you're not getting the results you want with the Patch tool in Content-Aware mode, try changing the Adaptation setting. If you're after a defined line lean towards the Very Strict setting, but if you want a blended result choose Loose or Very Loose. The tool is set to Medium by default, which works well for most situations, but is messy in some cases.



#### **CLEAN UP OPERATION** 06

On the sleeve's layer add a new Layer Mask via the tab at the bottom of the Layers palette. Decrease the layer's opacity temporarily and use a black Brush (B) to clean up the edges of the sleeve. Reposition and duplicate the layer, if needed, to create a realistic edge.



#### QUICK TIP

When applying an adjustment layer, such as Brightness/ Contrast, the effect will be seen on all of the layers below. If you only want the adjustment to apply to one specific layer, simply clip it by clicking on the line between two layers while holding down Opt/Alt. Repeat this command if you want to unclip the adjustment layer. A small down-pointing arrow will then appear on the layer which will indicate a Clipping Mask is active.

#### 0FF WITH HIS HEAD!

Now head back to the Content-Aware function (Edit>Fill). The clever tool will evaluate the area and make a guess on how to fill the empty space where the head used to be! Use the Clone Stamp tool to do a quick clean up of the wall behind.



#### 12 CONSTRUCT SHIRT

Use the Clone Stamp tool to sample an area of fabric from the front of the shirt. Paint it over the inside of the shirt, and in small steps use the Patch tool to reconstruct the back of the shirt. Be careful not to go over the edges.



#### 

Use the Patch tool (set to Content-Aware in Photoshop CS6) to complete the inside of the sleeve. For a realistic result keep the outer edges dark and smooth over any harsh edges. Also use the Clone Stamp tool to remove smaller bits.



**BRING IN A COLLAR** Open up the second image 'InvisibleManShirt.jpg'. Use the Rectangular Marquee tool to make a selection around the top of the jacket and collar. Copy and paste the selection onto your project. Temporarily lower the opacity of the layer, then use the Free Transform to resize and move it into place on your image.



#### **BUILD COLLAR**

Use the Patch tool to build up some of the horizontal lines of the shirt's collar. Copy and paste an area of the image and duplicate it to build up the new collar. Reposition each layer as you go. Zoom in and carefully clean up the collar with the Clone Stamp tool.



**PREP THE HEAD** Move up to the top of the image. Use the Quick Selection tool and carefully make a selection around the head and neck of the person. Zoom in to make sure you select all hair and finer details, ready for removing.



#### 1 LAYER MASKING

Add a new layer mask and, with a black brush, clean up and blend the collar into the image. Start with the brush set to 0% Hardness and increase this to achieve a harder blend. Add a Brightness/Contrast adjustment layer (Layer>New Adjustment Layer) and decrease Brightness by 22 to match the existing light.



14 COPY AND PASTE LABEL Go back to the image 'InvisibleManShirt. jpg' and use the Rectangular Marquee Tool to make a selection around the label. Go to Edit>Copy and switch back to the main composition. Hit Edit>Paste. Use Free Transform to resize the layer and position it onto the shirt. It's also a good idea to rename the layer Label.



#### TRIM AND FIX IT 5 Add a mask on the Label layer and use a

black brush set to 20% Hardness to trim and smooth the edges of the layer. Check size and positioning of the label, then set the Opacity to 70% to help blend the label with the back of the shirt.



#### ADD ADJUSTMENT LAYERS 18 Now go to Layer>New Adjustment Layer

and select Brightness/Contrast. Up the Brightness by 20 and the Contrast by 15. Add another adjustment layer, and this time choose Vibrance. Increase this by 10 and the Saturation by 20 to boost colour.

#### DEFINE COLLAR EDGES

**DEFINE COLET... Zoom** in to your image and use the Clone
 Stamp tool to define and draw in any edges of the collar that need retouching. Hold Opt/Alt to sample a similar area, and then use the left mouse button to insert that area in.



**CROP AWAY** g Select the Crop tool (C) from the Toolbar. Crop the top and right sides of the image to centre the invisible man and chop off unnecessary background areas. When you're happy with the selection, hit Enter to apply the crop.

#### A BROADER VIEW

Create a new layer and name it Cleanup. Zoom out of the image and identify areas that need further retouching. Use a mixture of the Clone Stamp and Patch tools, set to Content-Aware, to blend and smooth any areas of concern.



A FINAL FLOURISH On a new layer use the Elliptical Marquee tool, with Feather set to 200px in the Options bar, to draw an oval selection around your image. Go to Select>Inverse, and then use the Paint Bucket tool (G) to fill the area with black. Now reduce the opacity of the layer to 40%.







#### PATIENCE IS PRECISION! **KEEP SELECTIONS TIGHT**

Content-Aware may seem like a rather magical tool but its performance relies mostly on the information that you give it. The selection you make tells Photoshop what portion of the image to use. If you make this too large and unclear then there will be too much information for Photoshop to make an accurate patch up. This means that the result could be quite rough.

Know exactly what it is you want to fill before making the selection, and use a tool such as the Quick Selection or Magnetic Lasso to mark an accurate outline of the area. With a bigger area, the results are never perfect, but taking extra time with your selection will ensure the results are as precise as precise can be!







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