Free CD inside

Photoshop creative

The magazine for Adobe® Photoshop® inspiration and advice

Inside

Improve your skills
Inspired advice and ideas to make you a Photoshop pro

Pixel art
Find out how to get the retro look using the power of pixels

Calligraphy
Learn how to master the art of beautiful lettering

Vintage postcards

- Add film grain to digital prints
- Transform images with antique effects
- Colour black-and-white photos Victorian-style

PAID 5 POST CARD

Get to grips with CS3
Expand your skills with Adobe's latest Photoshop software

Free CD-ROM!

- **165** Inspirational stock photos
- **120** Artistic brushes
- **90** Great textures
- **14** Creative fonts

and much more

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Give your images impact with innovative collage techniques

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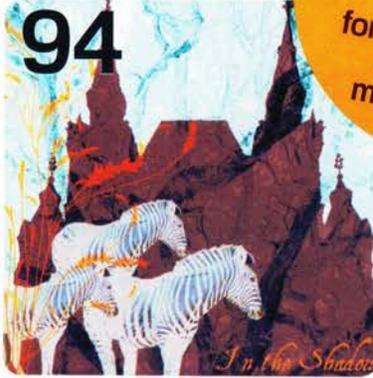Each issue we add loads of exciting resources to our disc. Discover what goodies we have for you this time

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Exhibit
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Find out whether your latest Readers' Challenge entry has made it into the Exhibit pages this issue

tutorials

Carte Postale

S.S
KINGSMANS
REEF
ASTORIA

Hello from the tropics!
The sun and beach
are wonderful! Wish
you were here with
me.

— Robert

Rosie Tanner
33 Richmond Hill
Bournemouth
Dorset BH2 6EZ

Vintage postcards

Create a vintage tinted postcard and backing from your favourite black-and-white portraits

essentials

SKILL LEVEL
- Beginner
- Intermediate
- **Expert**

TIME TAKEN
- 1-1.5 hours

YOUR EXPERT
- Rob Anselmi

ON THE CD
- Source files

B etween 1900 and 1930, hand-tinted photographic postcards were widely distributed throughout Europe and the US.

Today, resurgence in hand tinting has made its way back into the mainstream by way of printed cards that attempt to replicate these pastel colours and fanciful styles. Go to your local card shop and you'll find many playful greeting cards with cute children holding hands or couples engaged in a warm dramatic embrace. These cards have their origins in a bygone age of hand-tinted postcards.

Here you will not only learn how to recreate the hand-tinting process, but also the application of film grain and recreation of the postcard backing. You will take things a step further by recreating the fibre texture on the postcard, and ageing the paper. This gives the postcard a true vintage quality. In addition, you will see how brushes can be used to add a touch of realism, and how useful colour palettes can be to apply swatches of colour to the image.

Lastly, you will learn how dodging and burning can be applied to bring out shadows and highlights within the flesh tones, and how this same process can be used to enhance the burnt edging of the postcard backing.

One of the strengths of this process is that you don't need to be a fine artist. Selections and paint strokes need not be precise. Often, the hand-tinted postcards would exhibit painting strokes that went 'outside the lines'. This added to their charm. So don't be shy if you think you can't paint. Another benefit is that all aspects of this process are fully editable and non-destructive. You can come back a year later and make adjustments as you see fit. So put on your smock, grab your palette and bring your creativity to the canvas.

WORKS WITH | CREATED IN CS2

TO THIS

KEY SKILLS COVERED
What you'll learn

TINTING A BLACK & WHITE PHOTO

CREATING A TEXTURED PAPER BACKING

USING FONTS, BRUSHES AND COLOUR SWATCH PALETTES

AGEING TECHNIQUES

ADDING FILM GRAIN

APPLY LOCAL AND GLOBAL TONAL CHANGES

TO THIS

FROM THIS

GETTING STARTED
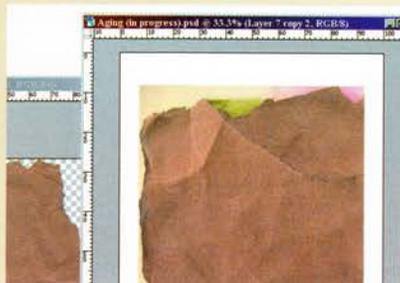### It's all in the preparation

Personalised postcards

Try scanning a personalised text note and create a brush out of the text, just as you did for the postmark, and stamp it over the left and/or right side of the postcard backing on its own layer at the top of the layer stack. Don't worry if it's crooked – this only adds to the realism. Alternatively, you could directly write in your text using the Pencil tool (under the Brush tool) and a graphics tablet.

01 Prepare the workspace For this tutorial, we will need a few extra resources to hand. These files can all be accessed from the CD. Load the 'Postcard Palette.act' into the Swatches palette. Then load the 'Postcard Brushes.abr' into the Brushes palette. Be sure to 'replace' the swatches, but 'append' the brushes to the default brushes.

02 Open the base image Suitable subjects are children and couples, but any black and white portrait works. Snap a few shots of your family or friends, then select one and open it. Or open our image supplied on the CD. Be sure the image you are using is around 1000 x 1500px (or larger) at 300ppi.

03 Postcard size and orientation The standard postcard size during the golden age of postcards was 8.89 by 13.97cm, but let's start by creating a modern-day postcard of 10.16 by 15.24cm. Let the orientation of the base image determine the orientation of the postcard. Since our image's height is longer, the width will be 10.16cm and height 15.24cm.

04 Create the postcard document Create a new 10.16 x 15.24cm document at 300ppi. Tip: you can save two postcard presets – one for each orientation – to make creating a postcard easier in the future. Make sure the new document is set to RGB and the background is transparent.

05 Bring the base image into the postcard Holding the Shift key down, use the Move tool (V) to drag the base image into the centre of the postcard document. To resize the image to fit, use Edit>Transform> Scale. Leave yourself enough room for a border (about 1-2cm). You can close the base image window now, because you won't need it any more.

06 Cut out the subject Create a selection of the subject using your favourite selection tool, and then copy the subject to a new layer. Here, the original subject layer was copied, and the Extract filter used on the duplicated copy (Filter>Extract). The Eraser tool was then used in order to remove stray pixels.

07 Create the first tinting layer Create a layer at the top of the stack named 'Sweater'. Change this layer's blend mode to Color. This ensures that painting doesn't affect the underlying luminosity of the image. Tip: when you begin to paint, it may be easier to switch the blend mode to Normal until your painting is complete, then switch back to Color.

08 Select a palette colour You are now ready to hand-tint the image. Since vintage postcards used soft pastels combined with vibrant colours, you'll use this same palette. Pick the 'Sweater' swatch in the Swatches palette (previously loaded), then click the Brush tool (B) and pick a soft rounded brush about 100px wide.

09 Splash on paint Now paint the woman's sweater. Don't be too precise, but try staying inside the lines. Vary the brush size by clicking the [key (smaller) or] key (larger). Ctrl/Cmd-click on the base photo layer thumbnail and invert the selection (Shift+Ctrl/Cmd-click). Now press Delete. This removes paint outside the image boundaries. Finally, lock the layer transparency (first icon atop the Layers palette).

10 Colour in one layer at a time Repeat the process by creating new Color layers for each element of the image, such as the woman's lips, hair and skin. Leave the eyes untouched. Now paint appropriate colours for each using the swatches. If you accidentally paint too far outside the lines, switch to the Eraser (E) and erase mistakes. Finally, lock each layer's transparency.

Font/brush resources

There are several 'resource' files on the CD, eg the source files, brushes and fonts. A huge thanks goes to Janet Goulden for kindly donating the image used in the film grain section. Her image can be found at www.sxc.hu (image #684020). For further font resources, visit:
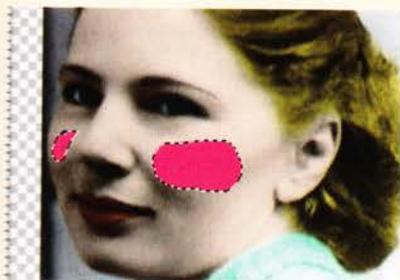
http://simplythe best.net/fonts/ index.html

www.search freefonts.com/

www.fontface.com

For some good brush resources:

www.photoshop support.com/tools/ brushes.html

www.photoshop roadmap.com/ Photoshop-downloads-/ Brushes/Most-popular/1/

11 Rosy cheeks (part 1) Move the Skin layer just above the subject cutout layer. Then create a new 'rosy cheeks' layer above the skin layer. Create a rough lasso selection around one cheek. Now hold the Shift key down and add the other cheek by creating another rough selection. Fill it with the rosy cheek colour from the palette (Edit>Fill).
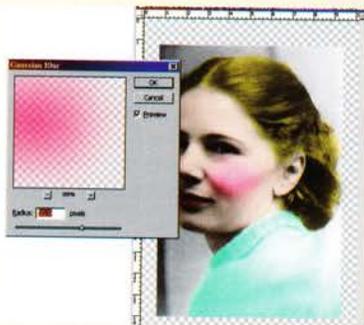
12 Rosy cheeks (part 2) Change the blend mode of the rosy cheeks layer to Color. Deselect the selection (Ctrl/Cmd+D). Now add a 50 pixel Gaussian blur (Filter>Blur>Gaussian Blur). Group the rosy cheeks layer with the skin layer beneath and *voila* – instant rosebuds!
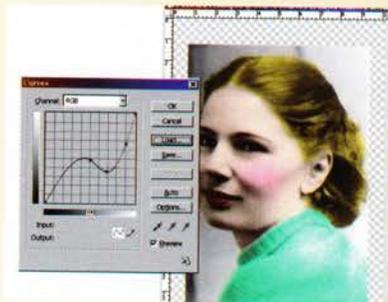
13 Colour and tone corrections all at once Both colour and tonality are too light in the sweater. To correct this, Ctrl/Cmd+Click on the sweater layer thumbnail, and select the subject cutout layer. Create a curve adjustment layer above it, applying the curve shown here. The curve can be found on the CD.

14 Dodge and burn (part 1) To accentuate highlights and shadows of the skin tones in a non-destructive way, create a layer above the rosy cheeks layer and name it 'dodge/burn'. Ctrl/Cmd-click the skin layer thumbnail and with the dodge/burn layer still selected, fill it with 50% grey. Deselect (Ctrl/Cmd+D) and lock the transparent pixels on the layer. Now change the blend mode to Overlay.
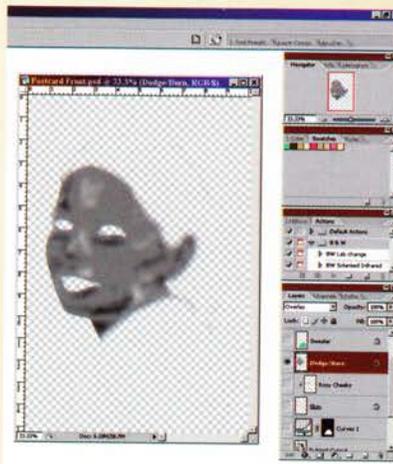
15 Dodge and burn (part 2) Click the Burn tool first (O), set the Range to Shadows and Exposure to 25%. Then reset the foreground/background (D) and burn in areas with a small soft brush (about 60px). Accentuate the darker shadows in the face. Now switch to the Dodge tool and set the Range to Highlights and Exposure to 25%. Dodge out lighter highlight areas.

ADDING FILM GRAIN
Give new photos that vintage touch

16 Create a composite copy This image doesn't need it, but sharper images need film grain added. Momentarily switch to another example. First you'd complete the postcard front with all layers intact, then create a composite copy by selecting the top layer. Press Shift+Ctrl/Cmd+Alt/Opt+E. All layers are copied and merged in a new top layer. Layers below are preserved.


17 Blending the composite Blend the composite layer by selecting the Dissolve blend mode, and change the Opacity to 50%. Nothing will happen because the image is being dissolved with itself. In reality, the top image is breaking up into a fine grain. You just need to change the pixels to see the effect.

18 Diffused film grain Go to Filter>Blur>Box Blur. If you have a version of Photoshop prior to CS, you can still use Gaussian Blur instead. The effect is marginally different. Enter a radius of 10 pixels. Now things start to take shape, as the grain becomes noticeable. This is the wonder of the Dissolve blend mode.
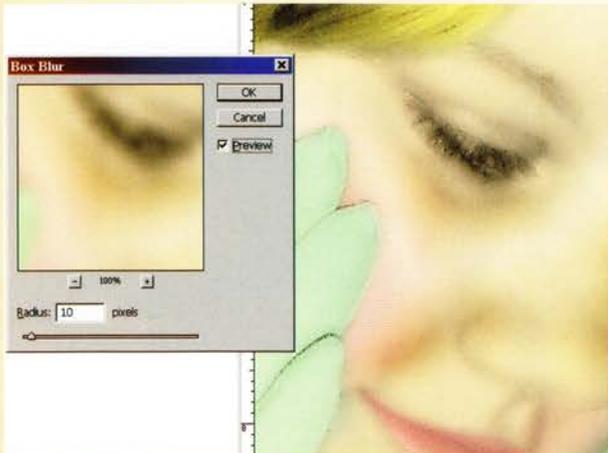
19 Soften the Shadows Create a Solid Color adjustment layer and select the following colour: Red: 157, Blue: 130, Green: 78. This is a fairly neutral brown that helps bring back a little life to the image. Change the blend mode to Screen, and Opacity to around 10-20%. Group the layer with the underlying composite.
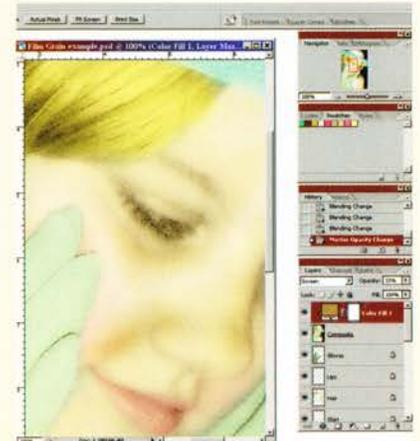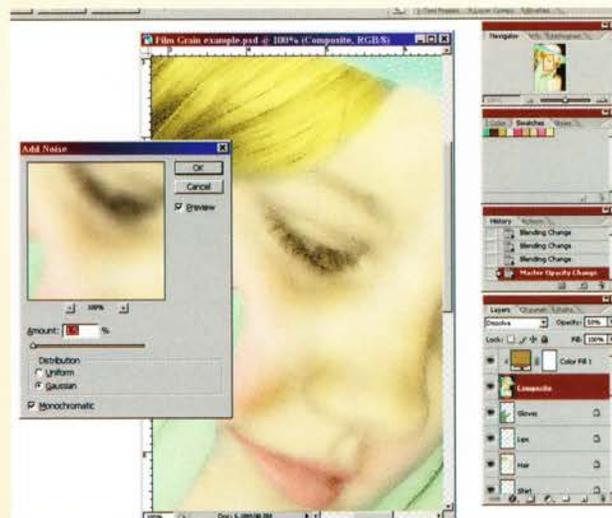

History of the postcard

The first postcard was introduced in Austria in 1869, though the hand-tinted postcards you're recreating here were mostly made in France and Belgium between 1915 and 1930. During this time, postcards had a white border (to save on printing costs) and were created by teams of artists in a factory setting, with each artist responsible for a different colour. This was a very unhealthy practice, as most of the inks were made from lead, and factory workers were exposed when they wet the tips of their brushes with their lips as they worked. Many fell ill, and this, in part, led to the decline of this type of hand-tinting. The subject matter of the cards varied, but the photos from this era mainly consisted of beautiful women adorned with flowers, or couples in romantic poses. With the rise of the theatre, several cards were printed showing stars of the day or scenes from a production. Anything and everything was printed as a hand-tinted photo, and for a brief time, hand-tinted photographic postcards flourished. For a history of the postcard, visit:
- www.emotionscards.com/museum/historyofpostcards.htm
- http://tallulahs.com/cd3q1.html
- www.dgillan.screaming.net/stage/th-cards.html

20 Add a touch of noise The final step to build up the film grain is to go back to the copied composite layer and apply some noise (Filter>Noise>Add Noise). Enter 1.5% for the amount, click the Gaussian radio button and check the Monochromatic box. The film grain is now complete.

AGEING EFFECTS
Layer on the years

21 **The backing** Create a document the same dimensions as the front, with a horizontal orientation. Name it 'Postcard Back'. Load the foreground with the 'back1' swatch, and background with 'back2'. Go to Filter>Render>Clouds. Add Grain (Filter>Texture>Grain). Enter Intensity: 33, Contrast: 50, Grain Type: Sprinkles.

22 **Build up the texture** Duplicate the base layer and apply the Dry Brush filter (Filter>Artistic>Dry Brush). Enter 0 for Brush Size and Detail, and 1 for Texture. Change this layer to Multiply. Create an empty layer at the top of the stack and fill it with the 'back3' swatch colour. Change the blend mode to Soft Light.
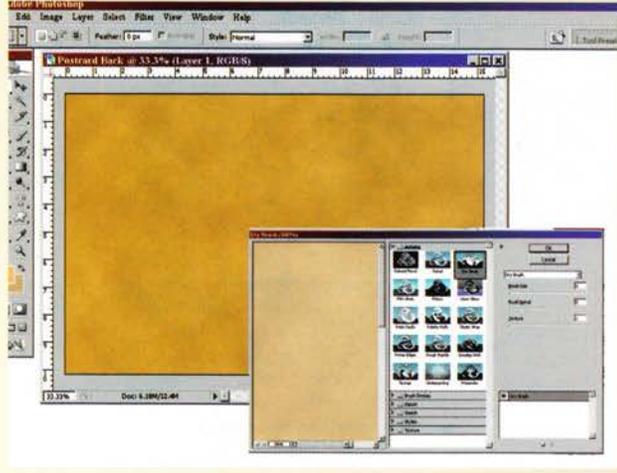
23 **Add more texture and lighten up** Go to Filter>Sketch>Water Paper and enter Fibre Length: 3, Brightness: 48, Contrast: 77. Create a Levels adjustment layer at the top of the stack, and enter 1.10 for the middle input level and 240 for the output highlight level (right). Create a new layer filled with 50% grey. Change the blend mode to Overlay. Reset the foreground/background (D).
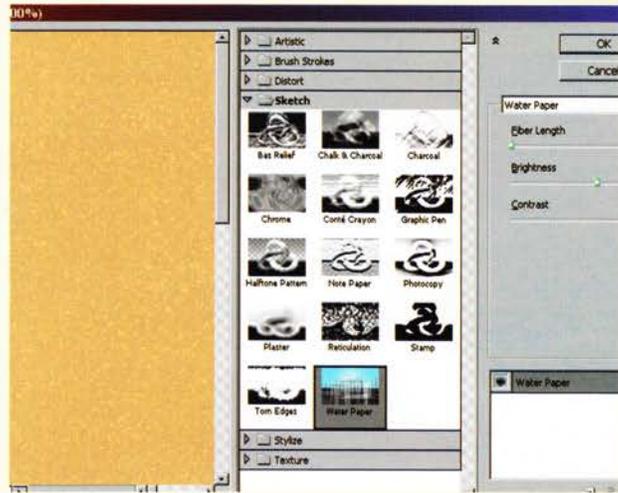
24 **Dodge and burn** Use the Dodge and Burn tools (O) to darken and lighten a few spots inside the document, just as you did with the skin layer on the front of the postcard. Now roughly burn the outer edges. This, along with the previous textures, promotes the illusion of a vintage fibrous paper.
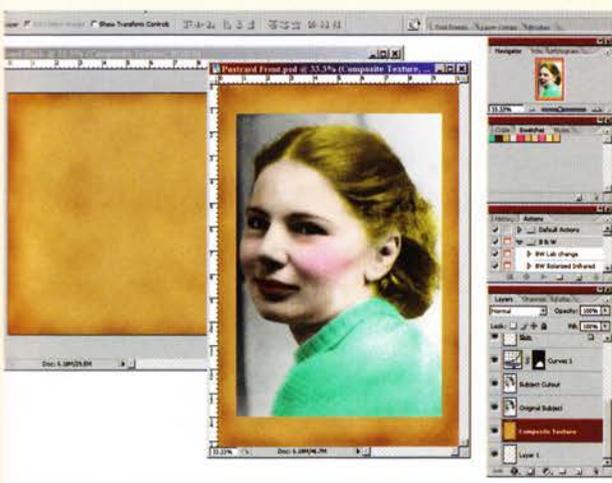
25 **Creating a consistent background** Create a composite copy of the postcard back layers (Shift+Ctrl/Cmd+Alt/Opt+E) and with Shift held down, move the composite layer from the postcard back to the postcard front document. Now rotate the layer 90° (Edit>Transform>Rotate 90° CW). Move it below the original photo layer. This gives the front the same texture as the back.

26 **Pastel background (part 1)** Sandwich a new layer between the subject original and cutout. Select the 'pastel1' swatch. Using a large brush, paint the photo's top-left corner. Select 'pastel2' and paint the rest of the background. Apply a 100px Gaussian blur. Hold Ctrl/Cmd and click the original layer thumbnail. Now hold Ctrl/Cmd+Alt/Opt, and click the subject cutout thumbnail to subtract the subject.
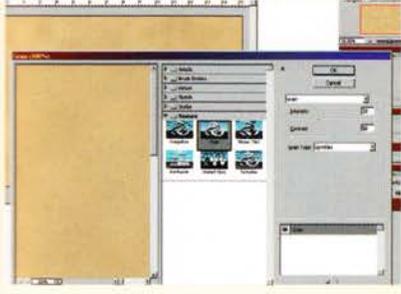
Creating a postage stamp brush

Even though snail mail is uncommon, most of us have received at least some mail. Why not scan the postmark along with the stamp and then turn it into a brush. Once scanned, create a selection of the postmark/stamp, and place it on its own layer. Fill the background layer with white. Finally, select the postmark layer and go to Edit > Define Custom Brush. Give the brush a name and you're done. Follow the tutorial to colour the stamp.

Photoshop presets

Resource files like brushes, styles and patterns can be loaded using the Preset Manager (Edit menu). From here you can add, save and delete presets. The Preset Manager doesn't manage every kind of support file Photoshop uses (eg tool presets, lighting effects and texture maps can't be managed), but provides an easy way to handle common presets.
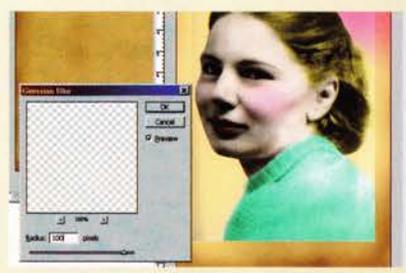
NOW FOR THE BACK
Flip reverse it

27 Pastel background (part 2) With the Pastel background layer still selected, click the Layer Mask icon to mask the outer border. Create a selection of the cutout once again, but only the cutout this time. Then apply a 20-pixel border (Select>Modify>Border). Apply a 10-pixel Gaussian blur. This softens the edging between the cutout and original layer beneath. Deselect when done (Ctrl/Cmd+D).

28 Ornate interior framing Move 'Layer 1' to the top. Make a selection of the original photo, and convert to a path. Select the 'lips' swatch, and the 75px 'Chalk Border' brush (supplied). Click the Path palette arrow and stroke with the brush. Make a selection from the skin layer. Press Alt/Opt and click the Mask icon, pushing the border behind the face. Done.

29 Create the text at the top of the document Go back to the Postcard Back document and create a wavy path along the top. Now find a suitable fat font (we used 'Teutonic No3' here), and with the Type tool (T) selected, click on top of the path at the left. This applies the type to the path. Now type 'Post Card' or 'Carte Postale', in keeping with the French tradition.
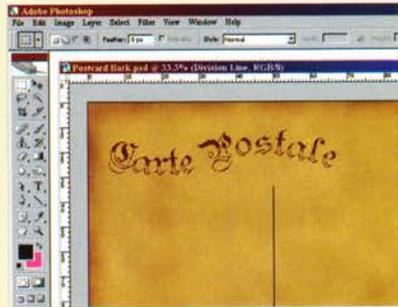
30 Add a dividing line Reset the foreground/background (D). On a new layer above the text, create a division line which runs down the card centre as shown. Here, a line was created using the Line tool set to 'Pixels' in the Options bar. A 5 or 6-pixel line is sufficient.
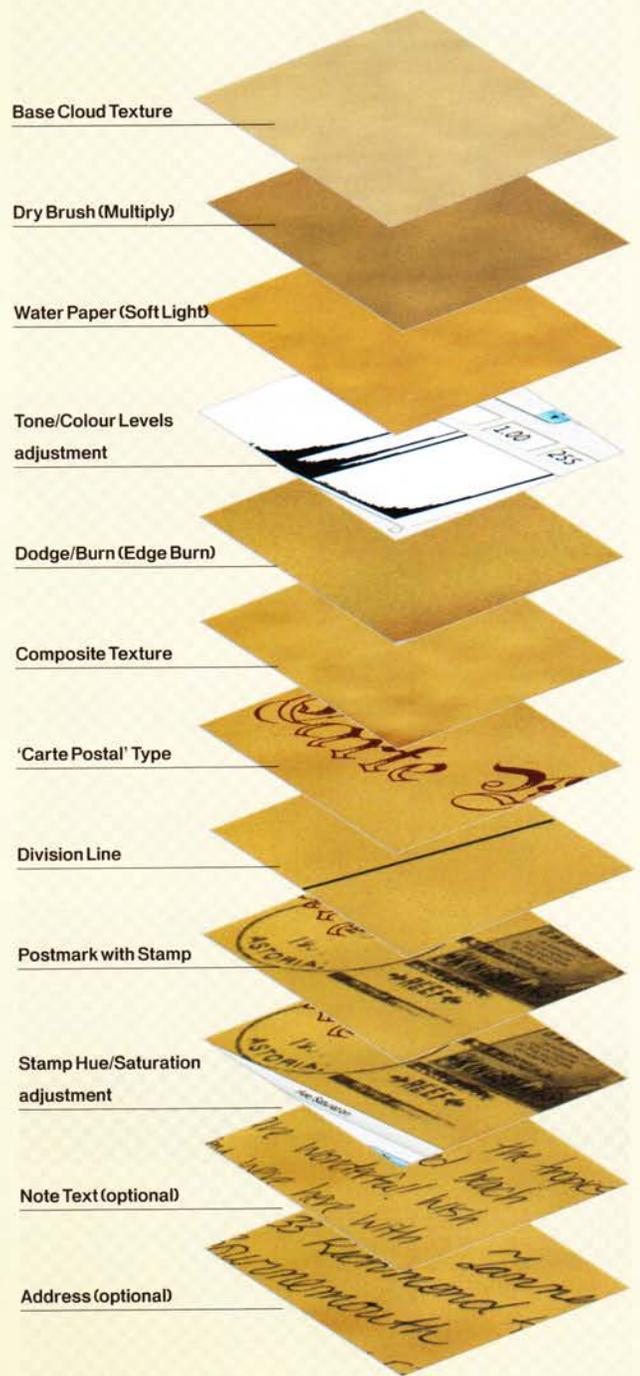
31 Postmark and stamp Create a new top layer. Access the Brushes palette and select one of the supplied postmark brushes. Click the upper right corner, adding an imprint. Select the stamp with the Polygon Lasso tool (L) and create a Hue/Saturation adjustment layer. Click Colorize and adjust the Hue/Saturation sliders to set a stamp colour of your choice.

The layer structure
Postcard back (bottom to top)

- Base Cloud Texture
- Dry Brush (Multiply)
- Water Paper (Soft Light)
- Tone/Colour Levels adjustment
- Dodge/Burn (Edge Burn)
- Composite Texture
- 'Carte Postal' Type
- Division Line
- Postmark with Stamp
- Stamp Hue/Saturation adjustment
- Note Text (optional)
- Address (optional)

The layer structure
Postcard front (bottom to top)

Composite Texture background

Original Base Photo

Pastel background

Subject Cutout

Sweater Curve

Skin Colour

Rosy Cheeks Colour

Skin Dodge/Burn

Sweater Colour

Lips Colour

Hair Colour

Interior Photo Frame

Composite layer
(optional – Dissolve)

Colour Fill
(optional – Screen)
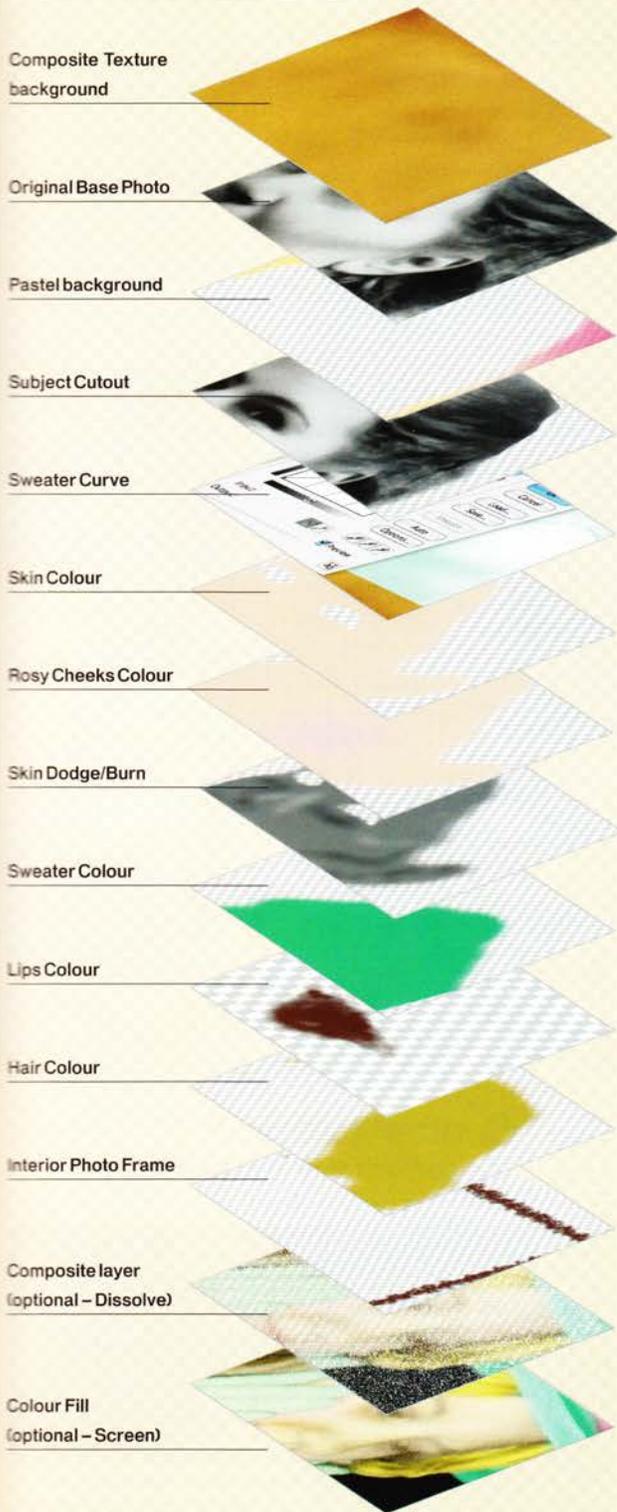
AGEING TECHNIQUES
Give your pic that vintage feel

01 Combine layers and add edging With the main image on a white background, build up an edge around the image by moving the 'Edging.psd' file into the main image. Adjust the edging to within a few sides of the image, create a selection and delete the edging outside the boundaries. Move the edging layer below the image layer; clip the image layer.

02 Add a fibre texture Open 'Fibre. jpg' and move it to the main image doc at the top of the stack. Desaturate (Image> Adjustments>Desaturate) and change the blend mode to Hard Light. Copy the layer; change the blend mode to Multiply at 25% Opacity. These layers should be clipped with the layers below.

03 Image cracks We'll now add some cracks. Open 'Paper.jpg' and move it into the top layer of the main image. Desaturate, clip it with the layers below; change the blend mode to Screen. Use the Find Edges filter (Filter> Stylize>Find Edges) to produce the cracks. Invert the layer (Ctrl/Cmd+I) so the cracks show through.

04 More cracks and creases Copy the Cracks layer; reduce Opacity to 50%. Move another copy of 'Paper.jpg' to the top of the stack, desaturate and clip with the layers below. Make the blend mode Linear Burn at 25%; scale the Layer (Edit>Transform>Scale) to fit the image.
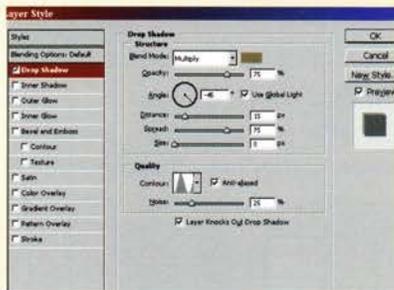
05 A little colour correction Add a Solid Fill Color adjustment layer (Red: 188, Green: 180, Blue: 150) to the top of the layer stack. Change the blend mode to Multiply at 50% Opacity. This gives the postcard paper a vintage quality. Select the Edging layer and add a drop shadow with the settings shown above. Pay careful attention to the contour used.

06 Burnt edges Sandwich a new layer between the image and fibre layer above. Fill it with 50% grey and change the blend mode to Overlay. Now use the Burn tool to burn out the edging along the borders, especially where the postcard is torn. That's all there is to it – with a few textures you can build a very intricate aged postcard.

Create Vintage Postcards

Discover how to transform images with antique effects such as colour tinting, distressing and adding film grain. Plus take advantage of our fantastic free brushes to create these great postage stamps. See page 28

POST CARD

PAID

SPACE FOR WRITING MESSAGES

Post Card.

PRINTED IN THE U.S

THIS SIDE FOR ADDRESS

Hey! Wi
here! Hav
time on
See you soon
love, Rober

Place
Stamp Here

Domestic
One cent

Foreign
Two cents