

contents

Complete list

What's in this issue...

- 06 Contributors**
See where your pro advice is coming from this issue
- 08 Creative forum**
Have your say on all things *Photoshop Creative*
- 10 Creative hub**
Stay on track with all the latest news and Photoshop gossip
- 18 Feature: 30 top photo fixes**
Become an image-editing pro with these fabulous top tips
- 27 Tutorial intro**
Your overview of what's in store this issue
- 74 Advice centre**
Find the solutions to all those burning questions
- 78 Next month**
Get a heads-up on what's to come next issue
- 79 Creative reviews**
Check out the latest gadgets you need in your life
- 88 On the CD**
Take a look at the freebies on this issue's disc
- 90 Subscribe**
Subscribe to *Photoshop Creative* today and save up to 30%
- 94 Exhibit**
Has your Challenge entry made it into print this time around?
- 98 Readers' Challenge**
Discover the latest images you can get creative with



10



Creative hub

The latest creative news

Stay up to date with all the latest Photoshop happenings and technology news

74



Advice centre

Your questions answered

Got a problem? It's your chance to pick the brains of our pros and get your questions solved

79



Creative reviews

Spend some money...

Check out the latest digital SLR from Nikon along with all the other new gadgets and services



contributors our panel of experts



LORA SYKES

www.paintermagazine.co.uk



As former designer on *Photoshop Creative*, Lora knows this mag inside out. This issue she sets Painter aside in favour of good old Photoshop to create some amazing Chinese-inspired artwork.



TIM SHELBOURNE

www.timshelbourne.com



This issue Tim brings you a great tutorial on Surreal art. If the weird and the wonderful really appeals, then let Tim show you how to create these oddball effects in Photoshop. Turn to page 66.



MARK SHUFFLEBOTTOM



Mark took on the challenge of creating Warhol-inspired art on page 42 this issue. Discover how to create your own convincing screen print effects and become a Pop Art pro in no time.



MATTHEW HENRY

www.matthewhenry.net



Matthew Henry shows us a bit of depth this issue with his tutorial on faking depth of field. With a little bit of know-how, this photographic technique can be replicated in Photoshop to add drama to your images. Go to page 38 to see how it's done.



DEBORAH SANDIDGE

www.deborahsandidge.com



Professional photographer Deborah Sandidge has joined the *Photoshop Creative* ranks this issue. Turn to page 58 where she shows us how to create one of her stunning signature style silhouettes.



GEORGE CAIRNS

www.georgecairns.com



With nerves of steel, George unflinchingly takes on your Photoshop problems and battles it out until he finds a solution. George has never been defeated yet... Turn to page 74.



ROB ANSELM

www.chainstyle.com



This issue's feature was conjured up by Photoshop pro Rob Anselmi. He's always looking to speed up his workflow, and with his top 30 photo fixes on page 18 you can speed up yours too.



EMMA CAKE

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Emma shines a light on the Chrome filter on page 64, showing you how to use it to best effect. She also investigates adjustment layers on page 50, leaving no feature unturned.

Photoshop creative

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30 ways to edit your photos

Apply these quick photo corrections and enhancements to spice up any of your photographs in any genre

Everybody wants to take perfect photographs: shots that have impeccable lighting, exquisite colour and spot-on, sharp images with the widest possible tonal range. And if we could all do that every time, we'd be millionaires. But when reality hits home we realise we are left with a few prize shots and a lot of lacklustre images sitting on our hard drives – most never to be opened again.

Our tips are aimed at helping to correct some of these photos or provide enhancements to images in specific genres. You'll learn how to perfect exposure in macro shots, add features

to provide impact to action shots, and colour correct portraits and wildlife shots, among other improvements. There are a whopping 30 tips packed into this feature to help you get the most out of your photos, so even if you don't get that prize shot every time, you can use Photoshop to take you a little closer to your goal.

The emphasis has been on keeping the tips as simple and easy to apply as possible. In most cases, all it will take is an adjustment layer, blending mode, filter or perhaps a curve. Few of these steps take more than a minute or two (admittedly the cloning tips might take longer). The point is to have some quick tips in your

arsenal for everyday snapshots or your best work. There's a little something here for everyone.

When working through them, keep in mind that most of these enhancements can work on a variety of images. Just because you're applying colour corrections to wildlife pictures doesn't mean you can't perform the same corrections on portraits, landscapes or even macro shots. Dig up your own photos – the ones you've relegated to the closet – and try applying some of the tips to them. You may find a mediocre shot can become two steps closer to a winner. At the very least, you can improve your snapshots before sending them to friends and family. They'll appreciate it!

Black & white

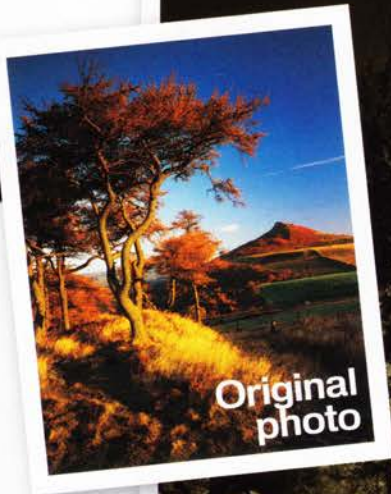


01 Black and white conversion

If you have CS3, the best way to convert your image is using the new Black and White Conversion dialog (Image > Adjustments > Black & White). Here you have a much more precise degree of control over the conversion process. You can also tint the image or create a sepia tone print, all from a single dialog. If you don't have CS3, your best bet is using the Channel Mixer dialog (Image > Adjustments > Channel Mixer). Check the Monochrome checkbox and adjust the Red, Green and Blue channels to your liking. Try to make sure all channels add up to a total value of 100%. Best of all, both methods can be applied as adjustment layers for greater flexibility.

02 Easy vignetting

Black and white images often look nice with a simple vignette to highlight focus. To do this, create a radial black/white gradient (with Reverse checked) on an empty layer above the image (drag from the centre to the corner). Change the blend mode to Multiply and reduce the opacity to around 40-70% to your taste.



03 Add quick tints

One easy way to provide variation to your black and white photo is to apply a sepia tone or tint to the overall image. To do this quickly, add a Solid Color adjustment layer to the top of the layer stack, select a colour, change the blend mode to Color, and reduce the opacity to your liking. Here we used red 170, green 133 and blue 45 at 50% Opacity, but the colour and opacity are completely subjective.

04 Artistic dissolving

If you want to take your black and white photograph to an artistic level, duplicate the image layer and then desaturate (Shift + Ctrl/Cmd + U). Now apply the

Angled Strokes filter (Filter > Brush Strokes > Angled Strokes) with Direction Balance at a value of 50, Stroke Length at 15 and Sharpness at 3. Finally, change the blend mode to Dissolve and the Opacity value to 50%. A simple artistic photo fix! Note: Try experimenting by replacing the Angled Stroke filter with any of the Sketch filters, most notably the Halftone Pattern filter, which also works well.



Action



05 Faking the action

To fake movement in your static action shots, first duplicate the layer. Then apply a Motion Blur (Filter > Blur > Motion Blur). Adjust the angle to be the direction of movement, and maximise the Distance slider to 998 pixels. Create a layer mask, and using the Gradient tool set to black/white, drag the gradient from the middle of the subject in motion to the edge or corner of the document window (from which the movement or action is originating). In this case, the gradient was dragged from the middle of the runner's body to the left edge of the document. Instant movement! To increase the effect, duplicate the motion blur layer.

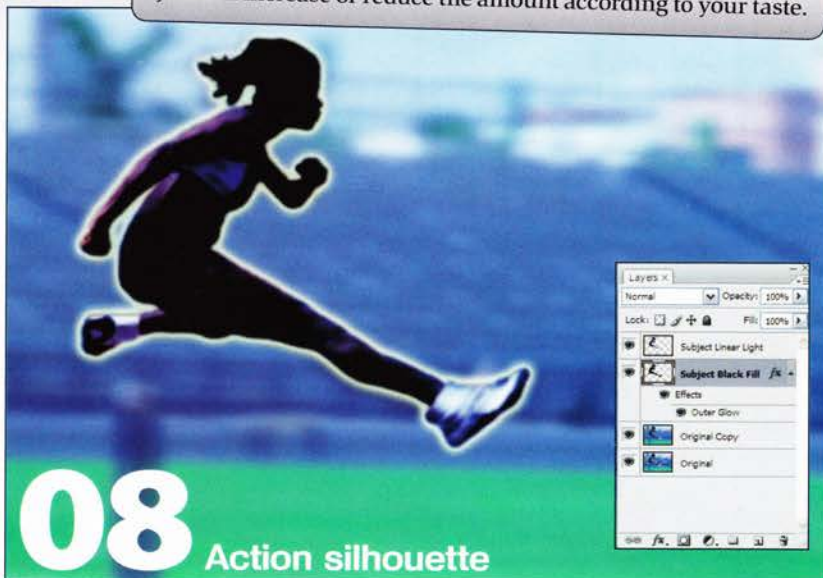
06 Popping your image

To make this subject 'pop', place athlete and javelin (removed from the background) on a layer above the image. Place a layer filled with white at the bottom of the layer stack. Create a layer mask on the middle image layer, and drag a black/white linear gradient from top to bottom of the image. This removes the top half of the background and brings out the subject in this example.



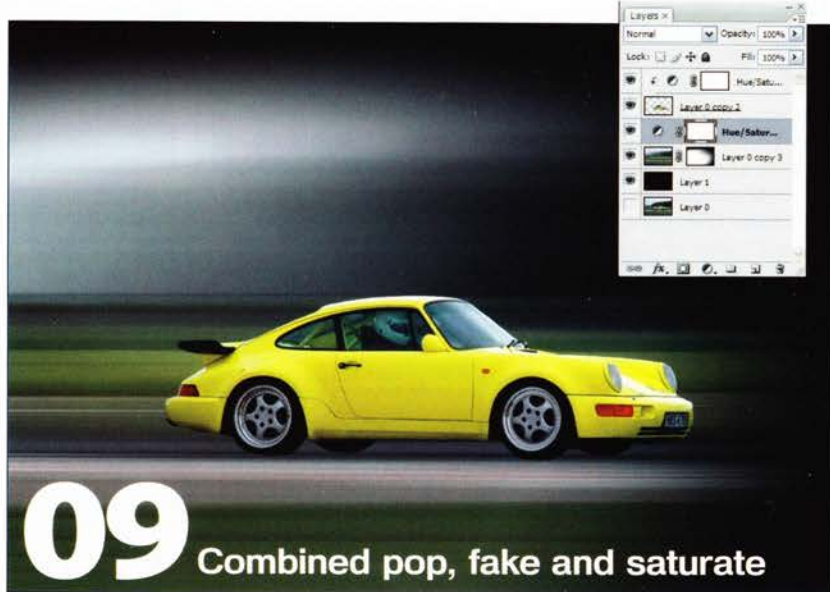
07 HOT TIP Unwanted grain

If you've taken an action shot using a high ISO setting on your camera, then the image is likely to contain noise. This grainy appearance can be reduced by going to the Filter menu and selecting Noise. Here you can increase or reduce the amount according to your taste.



08 Action silhouette

Duplicate the background layer. Remove the subject and put her on a third layer at the top. Apply a Gaussian Blur to the middle layer (background copy) of 30 pixels. Apply a Gaussian Blur of 10 pixels to the top subject layer, and then duplicate this layer. Change the top layer's blend mode to Linear Light. Select the subject layer beneath, lock transparent pixels and fill with black. Then unlock the transparent pixels and apply an Outer Glow layer style, changing the spread to 2 and size to 65. Voila!



09 Combined pop, fake and saturate

Place the subject (the car here) on a separate layer above the image. Apply the same Motion Blur as in tip 5, but this time to the image below, to blur the background. Add a filled black layer to the bottom. Add a layer mask to the image background layer, select the Foreground to Transparent linear gradient and apply the gradient in a few corner and side spots to remove some of the background. Now add a Hue/Saturation adjustment layer to the top of the stack, clip it with the subject below and enhance the saturation by +25. Add another Hue/Saturation adjustment layer above the background image and reduce the saturation by -25. Instant car advertisement!

Macro

10 Fisheye the macro subject

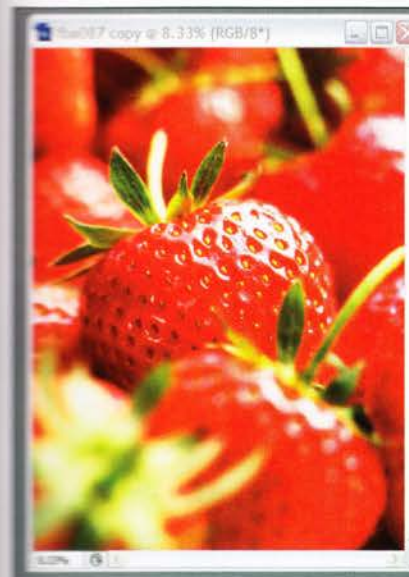
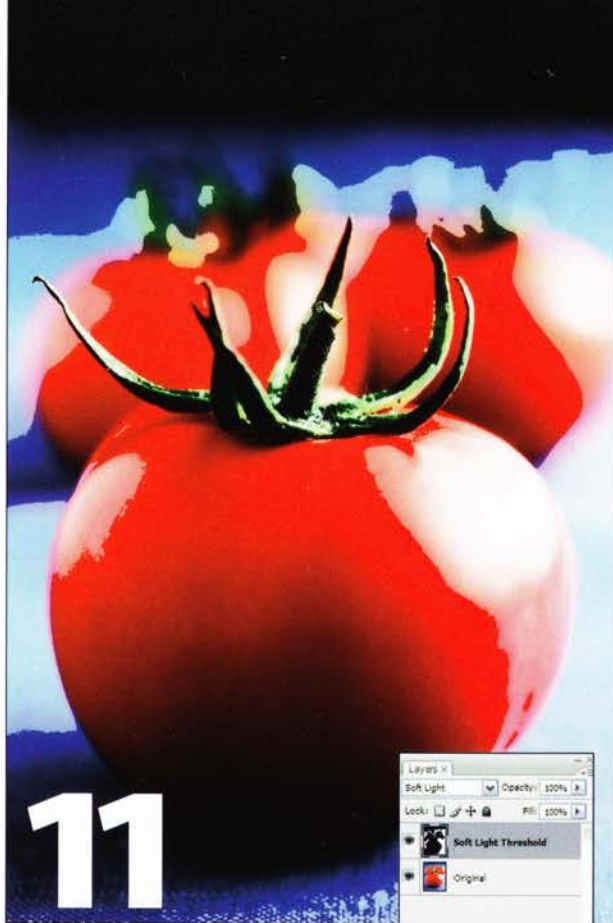
For this macro fix we'll enhance the close-up of the macro subject. Convert the background layer to a normal layer, crop the image to a perfect square and change the canvas size to 150% on both sides. In Filter>Distort>Spherize set the amount to +100%. Hit Ctrl/Cmd+F to run the filter again. Now apply a Drop Shadow layer style and add a layer filled with white to the bottom of the layer stack. Perfect sphere!



11

Retro posterized fix

Another fix that looks good with many macro photos is a simple posterized effect. Duplicate the image layer, and go to Image>Adjustments>Threshold. Click OK and change the layer to Soft Light. This posterizes the image for a quick artistic fix.

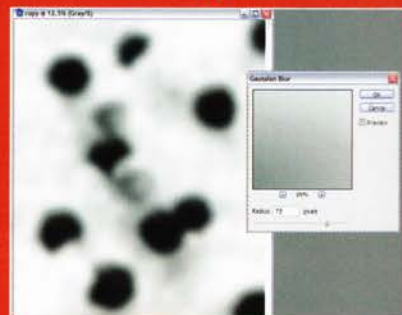


12 Correcting overexposure

This image has blown-out highlights – difficult to correct, but some correction can be made. Go to Select>Color Range and select the highlights. Hit Ctrl/Cmd+J to copy to a new layer. Change the blending to Multiply. Go to Gaussian Blur and edge the slider until all colour banding is removed. Copy the layer, apply another Gaussian Blur pass but double the pixel amount.

Feature

13 Correcting underexposure



Create the selection

Duplicate the image (Image>Duplicate) and change the duplicate image to Greyscale (Image>Mode>Greyscale). Discard the colour information. Then apply a thorough amount of Gaussian Blur (about 75 pixels for this image). Switch back to the original image document.



Load selection and bring back detail

Go to Select>Load Selection, and the Grey channel of the copied image is already loaded. Check Inverse and then OK. Create a duplicate layer and hide the background. On the duplicated top layer go to Edit>Fill, with Use at 50% Grey, and blend mode: Color Dodge. Hit OK.



Salvaging the highlights

With the selection still active, click the Layer Mask icon at the bottom of the Layers palette. That's all there is to it. To enhance the effect even further, duplicate the top layer, change the blend mode to Screen and the opacity to 50%. Instant underexposure fix!

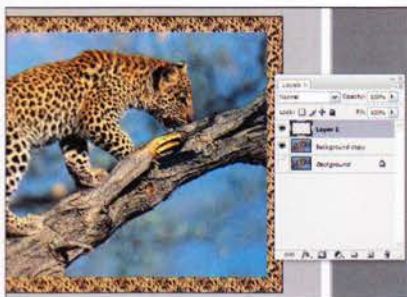
Wildlife

14 Fur frames



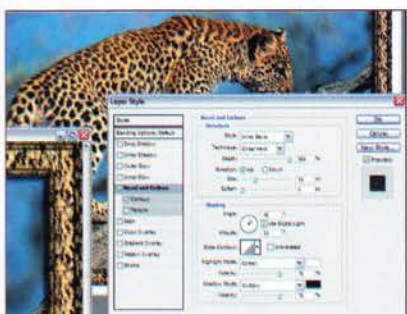
Create the pattern

Create a marquee selection of the leopard's fur. Copy and paste this into a new document. Now go to Filter>Pattern Maker, click Use Image Size and check Use Clipboard as Sample. Click Generate as many times as necessary until you see a pattern you like. When you do, click the Save icon at the bottom of the dialog.



Create the border

Duplicate the background layer and hide the bottom background. On the copy, select all (Ctrl/Cmd+A), then Select>Modify>Contract by 100 pixels. As this is a large image, Contract again by 100 pixels. Invert the selection (Shift+Ctrl/Cmd+I) and press Delete. Create a new layer and go to Edit>Fill. Select Pattern in the Use drop-down and locate your previously saved pattern.



Apply the styles

Deselect (Ctrl/Cmd+D). Add the Bevel and Emboss layer style shown here. Be sure to include a contour you like. Here, the Sawtooth1 contour is used at 50%. Select the middle image duplicate layer and add an inner shadow between frame and canvas. There you have it – a simple quick frame utilising the image's natural pattern.

15 Enhancing colour

This colour enhancement is based on a technique from Dan Margulis's wonderful book *Photoshop LAB Color*. It works great on all kinds of shots – especially wildlife, which can suffer from flat colours. Convert to LAB mode (Image>Mode>LAB Color). Create a Curves adjustment layer and Alt/Opt-click the curve grid to show a finer detailed grid. Switch the channel to 'a' and bring the bottom left point over to the right by one to two squares. Bring the top right point over to the left by one to two squares. Do the same to the 'b' channel and you're done.



16 Dramatic light

This is a fix that can be used to enhance the drama of your wildlife shots, especially shots that are taken under flat lighting situations. By spotlighting the subject, you bring the subject closer to the forefront of the image. First duplicate the layer, then apply a Spotlight Lighting effect (Filter>Render>Lighting Effects) as shown on the left.

17 Diffused glow

Most of the time you'll want your wildlife shots to be as crystal clear as possible. However, this tip can be used to provide an alternative way of showcasing your wildlife shots – bucking this trend. It also provides you with an alternative method of blurring your images using the Median filter. Duplicate the image layer and change the blend mode to Overlay. Apply the Median filter at 25 pixels (Filter>Noise>Median). Duplicate this median layer, and change the blend mode to Screen at 40% Opacity.





18 Cloning 101 (replacing image elements)

Use the Clone tool to replace areas of the image. With a small soft brush, Alt/Opt-click a location matching the tone and colour of the replacement area. Move to the area to be replaced, and brush the area away. Use small strokes and switch source areas often, otherwise a repeating pattern occurs. To clean up the area afterwards, you can apply the healing brush over the target area. This can help reduce patterns. A combination of these brushes can prove very powerful. Here, the penguin's front coat is cleaned up.

19 TAMING THE WILD

Tweak to perfection in Photoshop

Crop The background was selected, copied and moved up. Then a third duplicate covered the hole left by the middle giraffe. The harsh edges were cloned out and a layer mask used to bring the middle giraffe back. The image was then cropped to remove space left at the top.

Clone In this image, the fourth giraffe seemed out of place, and was cloned out (see above tips). Then the bird on top of the middle giraffe's back was also cloned out. Keep clones on a separate layer above the original.

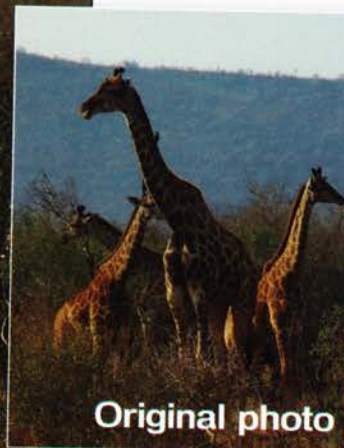
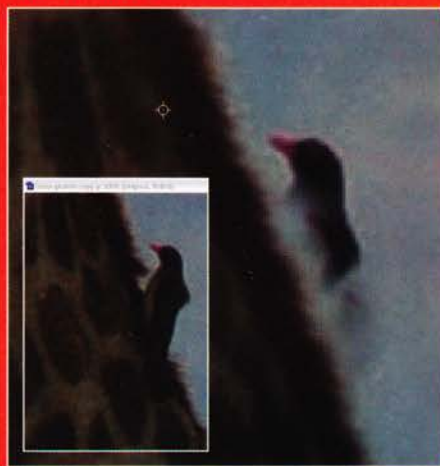
Sharpen The original image layer was duplicated and sharpened using the Unsharp Mask – Amount 150%, Radius .8 pixels and Threshold 0. The blend mode was then changed to Luminosity so the colour was not affected, only the tone.

Layer up When you are finished editing your image, press Alt/Opt+Ctrl/Cmd+Shift+E to jump the whole image on its own layer, change the blend mode to Luminosity and Sharpen using Unsharp Mask (here, Amount is 66%, Radius is .8 pixels and Threshold is 0).

Curves Two Curves layers were used, one set to Color Blend mode (see previous colour correction tip), and the other set to Luminosity (with an 'M' curve to correct the tonal range). The curves can be found on this month's CD. Two curves are used to separate colour and tonal corrections.

20 Advanced cloning tip

If your replacement area falls over a straight edge, recruit your cursor as a precise guide, matching the edge in two locations. Select the Clone tool. Press Alt/Opt and line up the cursor's centre directly over the edge in one location. Click to define your source. Press Alt/Opt again and move the cursor over the precise edge in a second location along the edge. This time let go of the Alt/Opt key first. Without moving your cursor, click the left mouse button once. The Clone tool fills in the area and precisely matches the edges. Brush over the replacement area on the same line, and the edging matches. Here, the bird is removed from the edge of the giraffe's back.



21 HOT TIP



Dramatic shadows Copy the image layer and set it to Multiply at 75% Opacity. Add a Gaussian Blur (30-70 pixels). Add a layer mask, and with a large soft brush paint the high-focus areas – the animals in this scene. You'll punch out the animals and get a moody background.

Landscapes

22 Adjust colour temperature

Instantly warm up or cool down the image by applying a Solid Color adjustment layer and changing the blend mode to Color and the opacity to 18-24%. For the warming effect here, use red 235, green 177 and blue 19. To cool down the photo, use red 0, green 34 and blue 205. By adjusting the ambient colour temperature you can produce natural yet starkly different feelings in your image.



24 HOT TIP Vibrancy without saturation CS3 users can use Bridge to open images in Camera Raw and optimise them before entering Photoshop. Open Bridge. Select the image. Raise the Vibrancy slider to between +30 and +40. Increase the saturation to between +5 and +10. This gives landscapes realistic colour.

25 Correcting a colour cast

Here is a simple method of correcting a colour cast covering your entire image. Use the Eyedropper to select an area of your image that should be pure white (eye pupils or a clear sky are usually good places to sample). Create a new blank layer and fill it with this new foreground colour (Edit > Fill). Press Ctrl/Cmd + I to invert the colour. Change the blend mode to Color. Reduce the opacity to 10%-60%, depending on the strength of the colour cast.



23 HOT TIP



Enliven flat landscape shots without clipping For CS3 users: For flat, murky images, use the Fill Light slider in Camera Raw to recover highlight areas. Adjust the Recovery slider to tone it down. It doesn't clip highlights or produce harsh edges as the old Brightness/Contrast sliders do.

26 LIQUID LANDSCAPE

Realistic water reflection enhancement



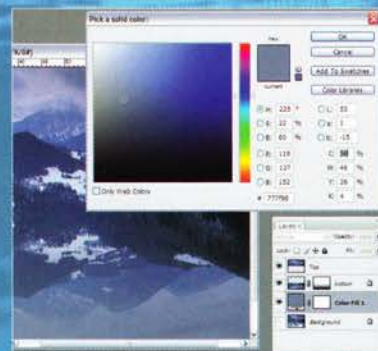
Flip the image, creating the reflection

Select the top half, selecting more than 50% vertically. Hit Ctrl/Cmd+J to copy to a new layer. Duplicate this. Go to Edit>Transform>Flip Vertical. Turn Snapping on; move the image down till it snaps into place below the top half.



Add the gradient mask

Switch the top two layers around so the 'top image' layer is on top, and 'bottom' on the bottom. Hide the background layer. Create a layer mask for the middle (bottom image) layer. Select the black/white linear gradient, hold the Shift key and drag from the bottom of the image edge to the middle of the image. Half the reflection disappears.



Borrow the sky colour for the water

Create a Solid Color adjustment layer and sample a lighter colour of the sky. Here, red is 119, green is 127 and blue is 152. Move this layer beneath the bottom image layer and above the background. Select the bottom image layer and click the Lock Transparent Pixels icon at the top of the Layers palette.

Portraits

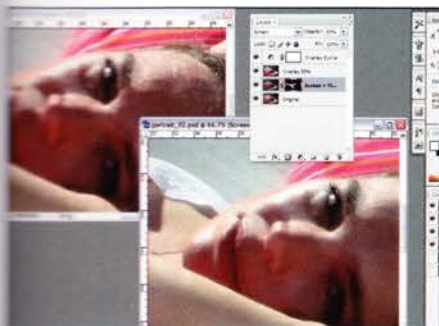
27 Changing eye colour

Select the eyes, turn the selection into a mask in the Channels palette. Pick the Mask channel and blur with the Gaussian Blur filter at 3-4 pixels (for this image). Ctrl/Cmd-click the Mask channel, pick the RGB channel and hide the Mask channel. In the Layers palette create a Hue/Saturation layer above the original photo. Set the hue to any colour and increase saturation between +5 and +30. Change the blend mode to Color.



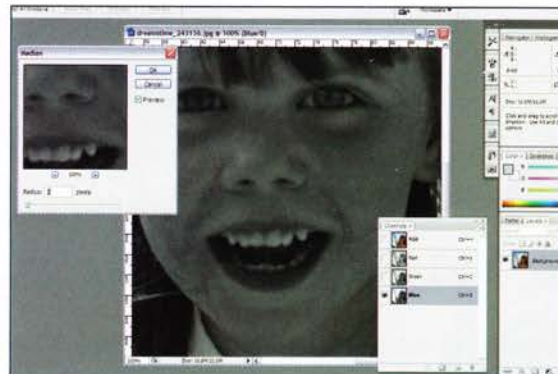
28 Smooth and soften skin tones

Copy the original layer and apply a 5-pixel Gaussian Blur. Apply Filter>Noise>Median at about 6 pixels. Change the blending to Screen at 50% Opacity. Copy the layer, make blending Overlay. Create a Curves adjustment layer. Alt/Opt-click the Layer Mask icon on the screen layer. Paint skin areas with a soft white brush, careful not to paint lips, eyes or hard edges.



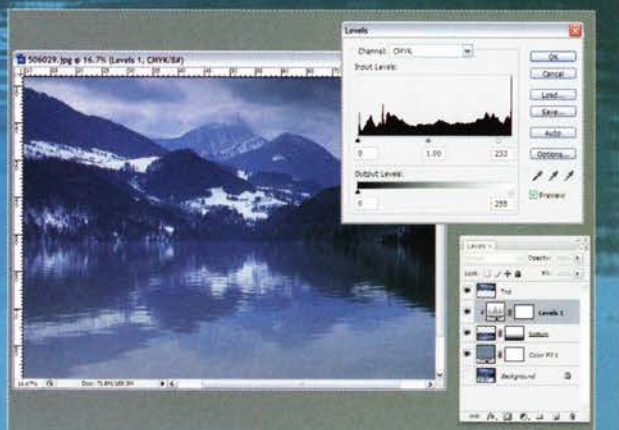
29 Removing unwanted noise

Most of the noise in a digital image is found in the Blue channel – but you can apply filters on a channel-by-channel basis, just as you can for layers. So try applying a slight Gaussian Blur or Median filter to the Blue channel to smooth out unwanted artefacts. You can apply more accurate adjustments by applying them to individual channels in this way.



Displacing water reflections

Go to Filter>Blur>Motion Blur and enter 90° for Angle and 75 pixels for Distance. Click the Lock Transparent Pixels icon to uncheck, and Ctrl/Cmd-click the layer's thumbnail. Go to Filter>Distort>Displace. Enter Horizontal 20 and Vertical 50. Make sure Stretch to Fit and Repeat Edge Pixels are selected. Click OK. Now navigate to the 'WaterDmap.psd' file on this month's CD and click Open.



Final touches

Deselect (Ctrl/Cmd+D) and create a Levels adjustment layer above the bottom image layer. Click OK without making any changes. Clip the levels layer with the layer beneath (Alt/Opt+Ctrl/Cmd+G). Move the left (Highlight) input slider to the right until it reads 233 – and you're done.

Feature

30

Cropping with the rule of thirds



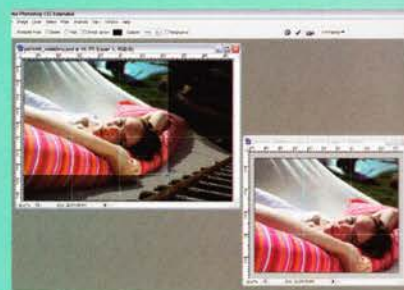
Crosshairs over the area of interest

Generally, you don't want the subject dead centre in your photo. Here's a quick way to use the rule of thirds to guide the viewer's eye. First turn on your rulers (Ctrl/Cmd+R). Then select the Move tool and drag from the ruler out to create two guides that intersect the main area of interest (here, the woman's lower eye).



Divide in half both directions to the edge

In View>Snap, drag the rulers' top-left corner until it snaps over the crosshairs. The origin point moves to the crosshairs. Create two more guides to divide the image vertically and horizontally from the top and left edges of the image to the guides (here 27% horizontally, 23% vertically).



Repeat and crop

Add two final guides on the opposite side of the crosshairs (here 27% horizontally, 23% vertically in the opposite direction). As the crosshair is the origin point, this is easy. Use the Crop tool to crop the grid area. With forethought, you can create this rule of thirds grid in any area of your image.