

Imagine Publishing Ltd
Richmond House
33 Richmond Hill
Bournemouth
Dorset BH2 6EZ
+44 (0) 1202 586200

Website: www.pshopcreative.co.uk

Thank you for supporting Imagine Publishing – an independent specialist magazine publisher where quality, innovation and excellence are paramount. We hope you enjoy the magazine.

Magazine Editor
Jo Cole

01202 586224
jo.cole@imagine-publishing.co.uk

Art Editor
Lora Sykes

Staff Writer
Zoe Mutter

zoe.mutter@imagine-publishing.co.uk

Senior Sub Editor
Colleen Johnson

Group Art Editor
Ross Andrews

Contributors

Robert Anselmi, George Cairns, Hannah Gal, Matthew Henry, Nina Ostensen-Hocevar, Tim Shelbourne, Mark Shuffelbottom and Thomas Watson

Special thanks to...

Zoe's dad's photo album, Epson and the Family Guy faery

Coverdisc

Interactive Media Manager
Lee Groombridge

Multimedia Editor
Rodger Page

pscitrahelp@imagine-publishing.co.uk

Advertising

Digital or printed media packs are available on request.

Advertising Director
Scott Caisley

01202 586444
scott.caisley@imagine-publishing.co.uk

Advertising Manager
James Hanslip

01202 586423
james.hanslip@imagine-publishing.co.uk

Advertising Sales Executives

Hannah Bradshaw
01202 586436

hannah.bradshaw@imagine-publishing.co.uk

Nathalie Stainer

01202 586422
nathalie.stainer@imagine-publishing.co.uk

International

Photoshop Creative is available for licensing.

Please contact the International department now to discuss partnership opportunities.

International Manager

Cathy Blackman
+44 (0) 1202 586401

Email: licensing@imagine-publishing.co.uk

Subscriptions

Subscribe to Photoshop Creative today!
+44 (0)870 428 8354
Email: PCRsubs@cisubs.co.uk
6 issue subscription (UK) – £21.60
13 issue subscription (Overseas) – £80.00

Circulation

Circulation & Export Manager

Darren Pearce
01202 586200

Production

Production Director
Jane Hawkins
01202 586200

Founders

Managing Director Damian Butt
Finance Director Steven Boyd
Creative Director Mark Kendrick

Printed by

St Ives Andover, West Portway, Andover, SP10 3SF

Photoshop Creative is distributed by Seymour Distribution, 2 East Poultry Avenue, London, EC1A 9PT. 0207 429 4000

Disclaimer

The publisher cannot accept responsibility for any unsolicited material lost or damaged in the post. All text and layout is the copyright of Imagine Publishing Ltd. Nothing in this magazine may be reproduced in whole or part without the written permission of the publisher. All copyrights are recognised and used specifically for the purpose of criticism and review. Although the magazine has endeavoured to ensure all information is correct at time of print, prices and availability may change. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

Photoshop is either a registered trademark or trademark of Adobe Systems Incorporated in the United States and/or other countries and is used with express permission.

Photoshop Creative © 2006 Imagine Publishing Ltd

ISSN 1747-7816

ip
IMAGINE
PUBLISHING

PPA



NINA OSTENSEN-HOCEVAR

www.ninocka.com



Our Reader's Profile this issue is Nina. She shares her wonderful mixture of photos and graphics with you, and imparts some tips along the way.

See page 14.



HANNAH GAL

www.hannahgal.co.uk



Hannah has created her Photoshop painting magic once more by merging watercolour and oil painting techniques to replicate the distinctive style of Turner. See how she does it on page 26.



ROBERT ANSELM

www.chainstyle.com



Robert is getting a bit of a reputation as being the master when it comes to replicating traditional photo effects in Photoshop. This issue we tasked him with the cyanotype look. See page 32.



THOMAS WATSON

thomaswatson1973@yahoo.co.uk



Thomas is a dream when it comes to explaining how something works, so we got him to delve into Adobe Bridge and reveal how it's used to import and organise photos. See page 48.



MATTHEW HENRY

www.matthewhenry.net



Matthew had a bit of a tricky task this issue – to add colour to a black-and-white photo and still achieve a realistic effect. And he certainly comes up with the goods – see page 52.



TIM SHELBOURNE

www.timshelbourne.com



Tim is back once more with the second part of our digital painting from scratch tutorial. This time around he turns his attention to creating realistic trees. See how he does it on page 58.



MARK SHUFFLEBOTTOM



Mark has won a few design awards in the past, so we could think of no one better to show how to create a certificate. Use this as a basis for your own designs, and reward friends and family in an unusual way. See page 66.



GEORGE CAIRNS

www.georgecairns.com



Photoshop has been known to throw up the odd curve-ball now and again, but we've got George on hand to straighten out any creative kinks and restore harmony once more. Turn to page 74.

Create a cyanotype

Take these images...

KEY SKILLS COVERED

What you'll learn

BLENDING MODES
MEZZOTINT FILTER
DUOTONES



...and create this!



essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

30-40 minutes

YOUR EXPERT

Rob Anselmi

ON THE CD

Source files

Reproduce the traditional cyanotype photographic process in order to create an old-style photo collage

The cyanotype, blueprint or ferro-prussiate print is a photo process developed in 1842 by the astronomer John Herschel (1792-1871). The cyanotype is one of the earliest photographic processes, and has remained relatively unchanged.

'Prussian Blue', introduced in 1704, was used as the basis for creating a low contrast white image on a blue background.

The main photographic approach combines two compounds in varying

measurements: potassium ferricyanide and ferric ammonium citrate. Paper or card stock is coated and left to dry in the dark for several hours. Negatives can then be used to expose the paper, or alternately objects can be placed directly on the paper while it's wet and then exposed. This alternate process produces a 'photogram' that results in a high contrast blue outline of the object. Once the paper is exposed, it's washed in a water bath, and a white image on a dark blue background results.

This process became popular because it was simple and didn't need darkroom facilities, and was also flexible and could be applied with relatively little equipment.

The cyanotype process was also used for copying architectural drawings etc – hence 'blueprint'. Mechanical photocopying rendered it obsolete, but blue is still used as the main colour for architectural plans, and the term 'blueprint' still exists to this day.

This is one of many ways to reproduce this photographic process digitally.

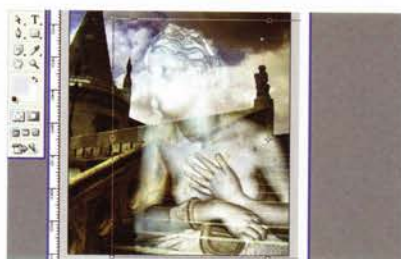
WORKS WITH | PHOTOSHOP 7.0 AND ABOVE

CREATE THE COMPOSITE

Prepping the photos



01 Select your images For this tutorial, Simona Dumitru photographed both images, 'Budapest' and 'Statue', which can be found on the free stock photo site www.sxc.hu (photos #608952 and #448645). You'll find both images on this issue's disc, so open them in Photoshop. To start, use the Move tool to drag the Statue image into the Budapest image. Then close the Statue image.



02 Transform and blend To remove the black background behind the statue, switch the Statue layer's blend mode to Screen. Then transform the layer's scale to work with the Budapest background (Edit>Transform>Scale). Be sure to hold your Shift key down in order to constrain the proportions of both the width and height. Position the statue over the front steps.



03 Bring back detail Create a new layer sandwiched between the Statue and the Budapest layers. Then with a large Scatter brush (from the Wet Media set) to around 150 pixels, paint by dabbing over the statue with a middle grey colour (RGB: 128/128/128). This will bring back some definition in the statue while creating a grainy look.

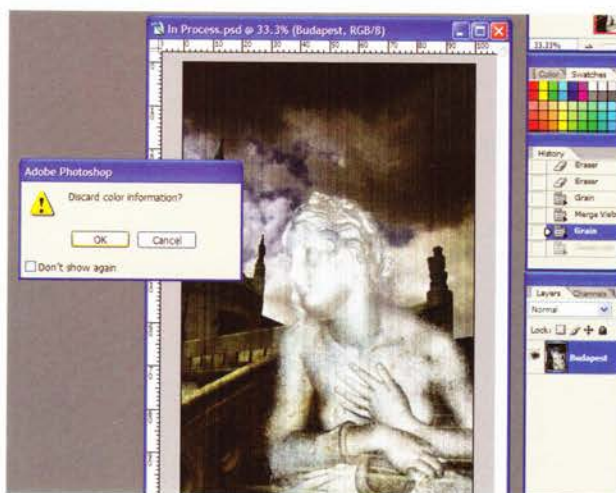


04 Add some grain Select the Statue layer and add some extra grain via the Filter>Pixelate>Mezzotint option. Select Medium Dots. Now fade the filter (Edit>Fade) by 30%. When done, select the Eraser tool, and use a large soft-edge brush to erase around the statue where the Mezzotint sprinkling has crept into the statue's background.

05 More grain Select the Budapest layer and apply some added grain (Filter>Texture>Grain). Set both Intensity and Contrast to 50 and use the Regular Grain Type. When done, save your image for backup, and then merge the layers (Layer>Merge Visible).



06 Go vertical With the image merged into a single layer, go back into the Grain dialog again and then use Vertical as the Grain Type. Now enter 18 for the Intensity and 0 for the Contrast.



07 From RGB to Greyscale to Duotone Convert the image to Greyscale (Image>Mode>Grayscale). When asked to discard colour information, click the OK button. Then immediately convert from Greyscale to Duotone (Image>Mode>Duotone). The Duotone dialog opens. This is where the real fun begins.

Tool School



Get an alternate effect

For some further variation, change the Border layer's blend mode to Difference. The outer edge turns into a deep gold. Also, right-click on the text layer to rasterize it, then duplicate the text layer and change its blend mode to Linear Dodge. Still on the duplicated layer, go to Filter>Pixelate>Fragment. Then go to the original text layer and change the opacity to 85%. This creates blurred shadow text.

Resources



More about Duotones

Duotones really enrich photos and prints. Just make sure you reduce to Greyscale before converting to Duotone. For more information, see: <http://designorati.com/dtp/2006/how-to-building-duotones-with-the-proper-curves/> or www.luminous-landscape.com/tutorials/duotone.shtml.

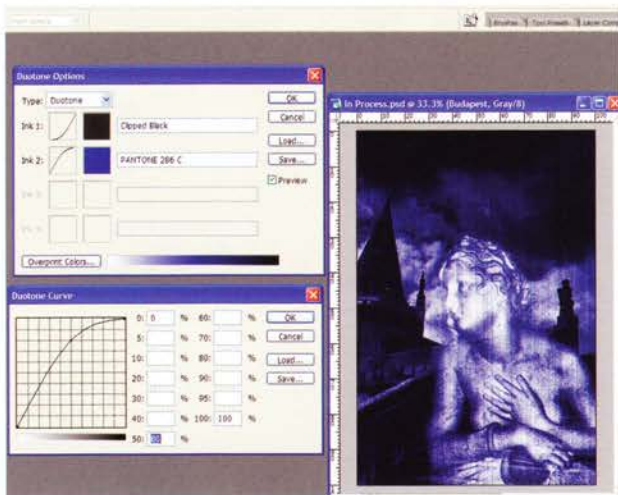
Tool School



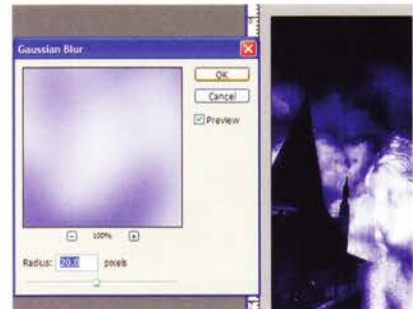
Textured paper stock

Cyanotypes often have a gritty feel. To improve this look, you can apply a Texture filter, but for a more authentic look try to scan or photograph textured paper stock, then blend it into the image. Add to the top of the layer stack and set the blend mode to Soft Light or Darken.

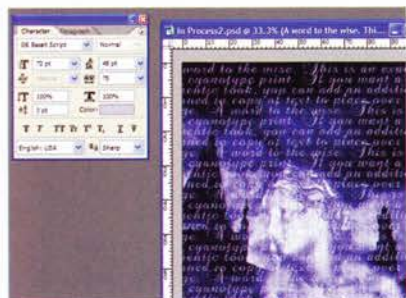
DELVE INTO DUOTONES
Introduce colours and text



08 The Duotone dialog The Duotone dialog separates the image into printing inks. Click the Load button and load the 'Cyanotype Duotone Preset 1.adp' from this issue's CD. This converts the image into two inks: black and blue.



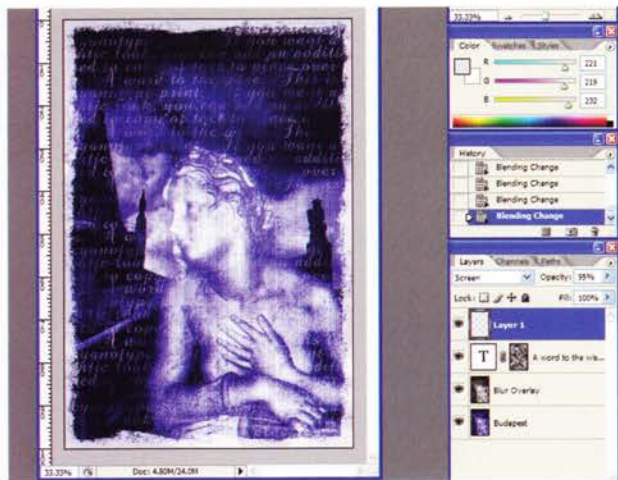
09 Convert to RGB Convert back to RGB mode (Image>Mode>RGB). Copy the layer and name it 'Blur Overlay'. Switch the blend mode to Overlay and the opacity to 33%. Now apply a Gaussian Blur (Filter>Blur>Gaussian Blur) with a radius of 20 pixels. Finally, desaturate the layer (Image>Adjustments>Desaturate).



10 Add some text Select the foreground colour to access the Color Picker and choose a light blue-violet (RGB: 198/204/255). Pick the Type tool and use a script font to type several lines of text until it fills the screen. Use the Character palette on the Options bar to ensure the text is closely spaced and overlaps slightly.



11 Random transparency The text is for effect, not readability, so to push it further into the background and make it look randomly scattered, add a layer mask to the Type layer and apply the Difference Clouds filter (Filter>Render>Difference Clouds) three times to the mask.



12 Final touch: adding a border Add a rough edge around the image by creating a new layer at the top of the layer stack. Select a Chalk or Dry Brush and dab at the edging all the way around the image. Use more than one type of brush to build up the effect. Now change the layer's blend mode to Screen at 95% opacity.

The layer structure
Hidden depths

Statue

Painted Statue Grain

Budapest

Screen Border

Text Layer

Blur Overlay

Merged Cyanotype

